



SCHOOL OF MUSIC

TEXAS TECH

J.T. & Margaret Talkington College of Visual & Performing Arts



“PINI DI ROMA”

Symphonic Wind Ensemble

Sarah McKoin *conductor*

Kirsten Hoogstraten Rivera *graduate conductor*

Sunday, April 13, 2025 | 7:30 pm

Hemmle Recital Hall

PROGRAM

Urban Light (2021)

James David (b. 1978)

Plan & Elevation (2015/2025)

Caroline Shaw (b. 1982)

trans. Kirsten Hoogstraten Rivera (b. 1987)

I. The Ellipse

II. The Cutting Garden

III. The Herbaceous Border

IV. The Orangery

V. The Beech Tree

Kirsten Hoogstraten Rivera *conductor*

Pini di Roma (1924/1995)

Ottorino Respighi (1874-1936)

trans. Yoshihiro Kimura

I. Pines of the Villa Borghese

II. Pines near a Catacomb

III. Pines of the Janiculum

IV. The Pines of the Appian Way

PROGRAM NOTES

Urban Light – James David

Urban Light (2021) is a brilliant display of colors, forward momentum, and intertwining rhythmic layers that is inspired by the iconic Los Angeles landmark of the same name. Created by conceptual art pioneer Chris Burden in 2008, the original work is an assemblage of historic streetlamps that were transplanted from various cities in California and also Portland, Oregon. The tight spacing and repetitive forms interact with the famously dynamic LA sunlight transitioning to the exciting nighttime glow of the city.

Primary melodic and rhythmic motives are derived from Morse code for the word “California,” creating an asymmetrical and syncopated groove that continuously builds in energy. Parallel “barre” chords reveal a classic rock/metal influence that reaches its zenith with a heavy percussion backbeat. Polyrhythmic layers and prismatic colors move over, around, and under each other, leading towards a hopefully thrilling and intense finale.

This work was commissioned by the National Band Association for its 60th anniversary and is dedicated to my wife who introduced me to the West Coast’s beauty and spirit.

- Program Note by composer

Plan & Elevation – Caroline Shaw

I have always loved drawing the architecture around me when traveling, and some of my favorite lessons in musical composition have occurred by chance in my drawing practice over the years. While writing a string quartet to commemorate the 75th anniversary of Dumbarton Oaks, I returned to these essential ideas of space and proportion — to the challenges of trying to represent them on paper. The title, Plan & Elevation, refers to two standard ways of representing architecture — essentially an orthographic, or “bird’s eye,” perspective (“plan”), and a side view which features more ornamental detail (“elevation”). This binary is also a gentle metaphor for one’s path in any endeavor — often the actual journey and results are quite different (and perhaps more elevated) than the original plan.

I was fortunate to have been the inaugural music fellow at Dumbarton Oaks in 2014-15. Plan & Elevation examines different parts of the estate’s beautiful grounds and my personal experience in those particular spaces. Each movement is based on a simple ground bass line which supports a different musical concept or character. “The Ellipse” considers the notion of infinite repetition (I won’t deny a tiny Kierkegaard influence here). One can walk around and around the stone path, beneath the trimmed hornbeams, as I often did as a way to clear my mind while writing. The second movement, “The Cutting Garden,” is a fun fragmentation of various string quartets (primarily Ravel, Mozart K. 387, and my own Entr’acte, Valencia, and Punctum), referencing the variety of flowers

grown there before they meet their inevitable end as cuttings for display. “The Herbaceous Border” is spare and strict at first, like the cold geometry of French formal gardens with their clear orthogonals (when viewed from the highest point), before building to the opposite of order: chaos. The fourth movement, “The Orangery,” is evokes the slim, fractured shadows in that room as the light tries to peek through the leaves of the aging fig vine. We end with my favorite spot in the garden, “The Beech Tree.” It is strong, simple, ancient, elegant, and quiet; it needs no introduction.

This piece was transcribed, with permission from the composer, as part of the doctoral project of Kirsten Hoogstraten Rivera.

- Program note by composer

Pini di Roma – Ottorino Respighi

Pines of Rome (Pini di Roma) is the second of three tone poems written by Respighi between 1917 and 1929. These tone poems are the most well-known works in his oeuvre. Pines of Rome combines his skill for colorful orchestration with his interest in early music, particularly medieval music and folk songs. This work is based on children's folk tunes, which he learned from his wife. Premiered on December 14, 1924, at the Teatro Augusteo in Rome, Pines of Rome initially received boos and hisses from the audience at the end of the first movement due to its “discordant trumpet writing,” and the nightingale sound at the end of the third movement wasn't

appreciated much either. The rest of the piece was well received, rewarded with a standing ovation. The work was premiered in the United States by Arturo Toscanini in 1926 and has since become a staple of the repertoire.

In four movements, Respighi notates specifically in the score how he envisioned each movement. He offers the following:

I. The Pines of Villa Borghese

Children are at play in the pine groves of Villa Borghese; they dance round in circles. They play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms.

II. Pines Near a Catacomb

Suddenly the scene changes -- we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

IV. The Pines of the Appian Way

Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.

- Program note by Seth Wollam for the Lone Star Wind Orchestra

SYMPHONIC WIND ENSEMBLE

Sarah McKoin *conductor*

Kirsten Hoogstraten Rivera *graduate conductor*

FLUTE

Kristin Elliot
Elizabeth Kennedy
Kassie Lindamood
Smith*
Maya McBrayer
Julia Griffith

OBOE

Wesley Barton*
Angeli Nicolas
Annant Odell

BASSOON

Jacob Prentice
Ian Resurreccion*
Sabrina Stovall

CLARINET

Dillan Francis *bass*
Amy Gilmore
Reilly Ledbetter
Kaitlyn Low
Josue Molina*
Natalie Odom
Quinn O'Hagan Lopez
Ellie Wolfe
Ryan Rodarte* *bass*

SAXOPHONE

Solomon Caraway*
Roger Dominguez
Carson Tucker *tenor*
Natalie Wilson
baritone

HORN

Esteban Chavez
Quentin Fisher*
Jack Mellinger
Brett Ramirez
Caledonia Trankel
Seth Wallace

TRUMPET

Jacob Garcia
Diana Gonzalez*
Angelika Moreland
Luke Reyna
Andrew Reynolds
Joshua Tolosa

TROMBONE

Jackson Franco *bass*
Xavier Moncada+
Jacob Moore
Matthew Ramirez
Julio Rivera*

EUPHONIUM

Kyle Boschen*
David Hewitt
Matthew Jourdan

TUBA

Bruno Brandalise
Leonardi*
Jake Dossing
Bailey Dorsey

PERCUSSION

Ari Castorena
Jacob Cauley*
Anthony Flores
Natalie Nance
Cody Otis
Grant Potts
Meliza Reyes

OFFSTAGE BRASS

Johany Marin
Josue Ramirez
Thomas Rupsis
Aidan Thames
Haotian Quan

DOUBLE BASS

Ricardo Flores Cruz

PIANO

Helen Kim-Sills

CELESTE

Matthew Williams

HARP

Edgar Quintanilla
Anna Wilmoth

*denotes principal
+offstage brass



UPCOMING EVENTS

Se-Hee Jin, piano **Faculty Piano Recital**

Monday, April 14 | 8:00 pm
Hemmle Recital Hall

Lubbock Civic Orchestra

Tuesday, April 15 | 7:30 pm
Hemmle Recital Hall

Contemporary Music Ensemble

Thursday, April 17 | 8:00pm
Hemmle Recital Hall

Matador Singers and Scarlet Voce

Tuesday, April 22 | 7:30pm
Hemmle Recital Hall

Symphonic Band

Thursday, April 24 | 7:30pm
Hemmle Recital Hall

University Choir

Friday, April 25 | 7:30pm
Hemmle Recital Hall

Matador Brass Recital

Saturday, April 26 | 3:00pm
Choir Hall

Jazz Ensembles

Saturday, April 26 | 7:30pm
Hemmle Recital Hall

Graduate Woodwind Quintet

Sunday, April 27 | 6:00pm
Hemmle Recital Hall

Concert Band

Monday, April 28 | 7:30pm
Hemmle Recital Hall

Jazz Combos

Wednesday, April 30 | 8:00pm
Hemmle Recital Hall

Concerto Winners' Recital

Saturday, May 3 | 2:00pm
Buddy Holly Hall - Crickets Theater

