



SCHOOL OF MUSIC

TEXAS TECH

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



EMBLEMS

Symphonic Band

Eric Allen conductor

Pershauna Johnson guest conductor

Thursday, April 24, 2025 | 7:30 pm
Hemmler Recital Hall

PROGRAM

Prelude, Op. 34, No. 14 (1933/1988))

Dmitri Shostakovich
(1906-1975)
arr. H. Robert Reynolds
(b. 1934)

Emblems

Aaron Copland
(1900-1990)

Letters from the Traveling Doll (2021)

Nicole Piuanno
(b. 1939)

- I. Love and Loss
- II. The Mountains are Calling
- III. Star Gazing
- IV. Cityscapes
- V. Love Will Return

Pershauna Johnson *guest conductor*

Lincolnshire Posy (1937/1987/2010)

Percy Grainger
(1882-1961)
ed. Frederick Fennell
(1914-2004)

- I. Lisbon
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

National Emblem March (1906)

Edwin E. Bagley
(1857-1922)

PROGRAM NOTES

Prelude, Op. 34, No. 14 - Dmitri Shostakovich

The *Twenty-Four Preludes for Piano* were composed in 1932-33, and the *Prelude in E-flat minor*, Opus 34, No. 14 was one of this set. Opening with a calm but strong chordal statement, the piece continues to build in a single direction to a grand climax of *fff* dynamics, after which it quickly returns to the quiet mood and material of the beginning. While only 36 measure long, one senses a much more expansive and lengthy composition than its first few short measures reveal.

- Program note by publisher

Emblems - Aaron Copland

In May, 1963, I received a letter from Keith Wilson, President of the College Band Directors National Association, asking me to accept a commission from that organization to compose a work for band. He wrote: 'The purpose of this commission is to enrich the band repertory with music that is representative of the composer's best work, and not one written with all sorts of technical or practical limitations.' That was the origin of *Emblems*. I began work on the piece in the summer of 1964 and completed it in November of that year. It was first played at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by William A. Schaefer.

Keeping Mr. Wilson's injunction in mind, I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well-known hymn tune *Amazing Grace*, published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies

had been conceived first, without reference to any tune. It was only a chance of perusal of a recent anthology of old 'Music in America' that made me realize a connection existed between my harmonies and the old hymn tune.

An emblem stands for something - it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener.

- Program Note by Aaron Copland

Letters from the Traveling Doll - Nicole Piuanno

The idea for *Letters from the Traveling Doll* came to mind after I came across a story about the writer Franz Kafka and a heartbroken girl he encountered in the park. The young girl was crying because she lost her beloved doll. When Kafka realized they would not be able to locate her doll he told her that the doll had gone away on a journey and not to worry because her doll gave him a letter. Kafka composed a letter from the doll to explain her disappearance. The next day Kafka gave the girl this letter "written" by the doll that explained her disappearance and desire for an adventure. This was the beginning of many letters that explained these adventures. Kafka and the girl met many times to share these letters as they brought comfort to the child's grieving heart.

I enjoy thinking about this story because it shows how healing can take place and how we can use our imagination to bring this healing. The story speaks about both grief and compassion. Grief is a response to the loss of something we love. Perhaps part of the healing process involves discovering how love can return in a transformed way. In this story, the letters and time given to the grieving child were gifts of love that helped her heal from the loss of her beloved doll.

This story is so beautiful and charming to me and I wanted to give it a soundtrack. The opening movement and final movement deal with the real-life experience between the author and the young girl. The middle movements relate to the letters from the doll. Since we do not have these letters, I decided to imagine the types of adventures the doll might have experienced.

- Program Note by composer

Lincolnshire Posy - Percy Grainger

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of “musical wildflowers” (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer’s personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

- Program Note by composer

National Emblem March - Edwin E. Bagley

National Emblem March is one of America's best loved and most popular marches. The Chatfield (Minnesota) Music Lending Library includes 14 different arrangements for band or orchestra among its holdings. Reginal Bagley, a third cousin of the composer, believed that the march was begun in 1902 and first rehearsed in a train baggage car en route from Bellows Falls to Greenfield, New Hampshire. It was first played in manuscript by the Keene, New Hampshire, City Band, was revised, and was copyrighted in 1906. A vocal arrangement, with words by M.F. Sexton, was copyrighted two years later. A copy of Bagley's revision was presented to the University of Florida's Bachman Band Library in 1965.

In addition to *The Star Spangled Banner*, which provided melodic material for the first strain and trio, Bagley's memories of the herds of buffalo he had seen while crossing the Western prairies in the 1870s and 1880s inspired the heavy, repetitive beats heard in the trio.

- Program Note Program Notes for Band

SYMPHONIC BAND

Eric Allen *conductor*

Pershauna Johnson *guest conductor*

FLUTE

Sydni Acosta
Isabelle Dees*
Elizabeth Kennedy
Laisha Lozano
Rachel Norman

OBOE

Caiden Cuevas*
Seth Leaton
Jacob Ratliff

BASSOON

Sabrina Stovall
Ashleigh Wagnon

CLARINET

Nishant Argekar
Emma Borisevich
Cameron Dawes
Ethan Do*
Anson Holder
Anthony Home
Katie Lee
Rose McAllister-Ou*
bass
Maddison Ortega
Sofia Rogers *bass*

SAXOPHONE

Michael Addonizio
tenor
Matthias Alvarado
Isaac Nuno *baritone*
Nestor Olguin*

HORN

Homero Aguilar-Vega
Mason Archacki
Palmer Biggers*
Joshua Graves
Beck Haynes
Samuel McDowell
Or Natan
Rafael Quilpas

TRUMPET

Lawson Bateman
Chloe Ellis
Patrick Karis
Johany Marin
Angelika Moreland*
Josue Ramirez
Thomas Rupsis
Aidan Thames

TROMBONE

Michael Barlow
Dillon Bednarz
Harrison Biggers
Oliver Fleming
Jonathan Hewitt*
Jonathan Llewellyn
John McWilliams *bass*
Dylan Pratt

EUPHONIUM

Nathan Dahlberg*
Patrick Hannigan
Maxwell Maldonado

TUBA

Trenton Ownby
Zach Wilkinson*

PERCUSSION

Anthony Craft
Angel Gallegos
Tyler Harrison
Noah Ivie*
Elias Jordan
Jacob Masters
Nate Mullins
Luke Van Arum
Jack Vongsamphanh

DOUBLE BASS

Ricardo Flores Cruz

PIANO

Hanwen Yan

*denotes principal



UPCOMING EVENTS

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 - Helen Devitt Jones Theater

VMC

Saturday, May 3 | 6:30pm
LHUCA

TTU Opera Theatre

Contes d'Hoffman

Saturday, May 3 | 7:00pm
Buddy Holly Hall - Helen Devitt Jones Theater

University Band

Sunday, May 4 | 2:00pm
Hemmle Recital Hall

Tuba Euphonium Ensemble

Sunday, May 4 | 8:00pm
Hemmle Recital Hall

Steel Drum Ensemble

30th Anniversary Celebration Concert

Monday, May 5 | 8:00pm
Hemmle Recital Hall

