



SCHOOL OF MUSIC

TEXAS TECH

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



¡OLÉ!

Concert Band
Joel Pagán conductor

Monday, April 28, 2025 | 7:30 pm
Hemmler Recital Hall

PROGRAM

Yakka (2008)

José Rafael Pascual-Vilaplana
(b. 1971)

Three Latin American Dances (2020)
II. Lamento Cubano (Palmarito)
III. El Zape

Giovanni Santos
(b. 1980)

Unidad en Ritmo (2023)

Michele Fernández
(b. 1959)

San Antonio Dances (2010)
I. Alamo Gardens
II. Tex-Mex on the Riverwalk

Frank Ticheli
(b. 1958)

Second Suite for Band (1980)
I. Son Montuno
II. Tango (Saragossa Serenade)
III. Guaracha
IV. Paso doble (A la Corrida!)

Alfred Reed
(1921-2005)

PROGRAM NOTES

Yakka – José Rafael Pascual-Vilaplana

Yakka (Pasodoble) (2008) was written for and premiered by the Yecla Municipal Band (Yecla, Spain). It is a pasodoble, which is a two-step dance typically associated with the bull fights of Spain. *Yakka* is joyful and lively, highlighting various instruments throughout the ensemble as the work takes the listener from the fiery bull fight to a lush lyrical section then back to a victorious and celebratory finish that combines music from the first two sections of the work.

- Program Note from University of North Texas Wind Symphony concert program, 28 March 2019

Three Latin American Dances – Giovanni Santos

I grew up listening to music that most people might label Latin Caribbean. When you're born Cuban/Dominican, live in Puerto Rico, then San Diego ... well, you get the idea. Thanks to the wonderful group in the commission consortium, I've been able to make a dream a reality. Each of these movements represent experiences I've had with each of these beautiful cultures.

The second movement is quite emotional to me. My Cuban family had to leave Cuba as political refugees, escaping the horrors of Communism and poverty. The movement is slow in nature, heavy in emotion, and contemplative. My grandfather used to sing one of his favorite hymns to me quite frequently. It was important to me to include hints of *It is Well* in this movement. During the editing process of this work, my family lost my grandmother. This movement is dedicated to her, Onelia. Rest in peace, abuelita.

The third movement is composed in the style of a Mexican Huapango, a fun, dance-like cultural party full of festive expression. This movement is dedicated to my wife's family.

- Program note by composer

Unided en Ritmo – Michele Fernández

Afro-Latin jazz is often described as an infectious blend of European melodies and lush harmonies with a heartbeat rooted in the rhythm treasures of Africa. The collaborations of artists like Dizzy Gillespie and Tito Puente gave way to a worldwide love of an art form with humble, profoundly spiritual, and yes, even oppressive beginnings. The intent of this original composition is not to add African rhythms in their purest form to Spanish- styled melodies reminiscent of my own ancestral heritage: rather, to pay respect to the result of the organic progression, through time -- of the humble cultures thrown together on a small island, and which contributed to the development of these very specific Afro-Cuban forms into what they are... today. These four iconic styles range from ethereal, to joyful, poignant, and intense. In this work: many authentic patterns are woven into the fabric of the winds as well. The composer states:

On a personal note: It is important to acknowledge that this artistic (and spiritual) union could not have occurred without the tragic circumstances surrounding the unforgivable transportation of enslaved people to the Caribbean. Thoughts often drifted to this fact while writing, and so some of the emotions stirred at the mere contemplation of their suffering may be felt in the Bolero and Afro-Cuban 6/8 sections.

Each brief section represents elements of life that are best experienced (or endured) through unity, mutual support, and appreciation for the trials each of us experiences in our own way. It is also hoped that the exhilaration (in the wish to see others rise above their struggles) is also evident in the ending section, where the initial theme heard during the joyous (Son Montuno) returns towards the end of the Afro-Cuban 6/8 to represent the indomitable human spirit transcending the negative events that we may all suffer as a result of life's trials.

- Program note from Florida A&M University Wind Symphony concert program, 16 February 2023

San Antonio Dances – Frank Ticheli

San Antonio Dances was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched my life during my three years as a young music professor at Trinity University. It has been 20 years since I lived in San Antonio, but the city still tugs at my heartstrings and lives in this music.

The first movement depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself.

The second movement's lighthearted and joyous music celebrates San Antonio's famous Riverwalk. Inspired by the streets and canals of Venice, Italy, architect Robert Hugman proposed his idea of converting the San Antonio riverfront into a beautiful urban park back in the 1920s. It took decades to complete, but the Riverwalk eventually became a reality -- a 2-1/2 mile stretch of stunningly landscaped waterfront lined with hotels, restaurants, night clubs and shops.

Picture a group of friends seated at an outdoor patio of one of the Riverwalk's many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever.

Viva San Antonio!

- Program note by composer

Second Suite for Band – Alfred Reed

The *Second Suite for Band* consists of four movements, each one based on a characteristic song, march or dance form usually

associated with either a single Latin-American country or group of countries.

The first movement “Son Montuno”, is based on a rhythm closely associated with the calypso, and seems to have had its origin in Cuba or the nearby Caribbean countries. Its basic 2-beat rhythm is performed lightly, and its melodies are also light, vivacious and delicate in character.

The second movement “Tango” is based not on the dramatic, highly charged Argentinian version which has become so familiar to us, but on the less frequently heard Brazilian interpretation, which is slower, smoother, and dreamier, rather than forthright and dramatic. Although they are both basically 4-beat rhythms, the beats in the Brazilian version are played almost in a gliding fashion rather than in the emphatic manner of the Argentinian.

The third movement “Guaracha” is a rollicking Argentinian drinking song, in effect a little scherzo, that bounces along its insouciant way to contrast with the preceding “Tango” and the succeeding “Paso Doble”.

The fourth movement “Paso Doble” is built on rhythms associated either with a dance or march, and is Mexican in origin (although the term is also found in Spain, from where, presumably, it was brought to Mexico). Despite its name, which, literally translated, means “two-step”, we find pasodobles written in both duple and triple time, either for dancing or marching. The present version combines these two basic patterns into quintuple meter (5/4) in a brilliant march to the bull ring on a festival day, ending with one of those typical long Spanish melodic lines in triple time that suggest both a dance and a march.

- Program note by composer

CONCERT BAND

Joel Pagan *conductor*

FLUTE

Kenna Billings
Judith Johnson
Juan Jungo*
Trinity Melcher

OBOE

Graham Hutton
Bryant Le
Ashley Thomas*

BASSOON

Niki Boron*
Ethan Hull
Katherine Kimberlin

CLARINET

Tyler Bergin* *bass*
Ethan Cuevas
Natalie DeChaine *bass*
Emily Eligio
Caia Hernandez
Silas Hughes
Caroline Iltis
Nia Jackson*
Alexis Jacobi
Tyler Moore
Melody Sanchez
Courtney Shaw

SAXOPHONE

Jack Dobrott*
James Fludd
Marisol Manzanares
Corban Beauchamp,
tenor

Porter McClellan
baritone

HORN

Tabbi Carey
Sam Clear
Parker Fowlkes
Kathryn Jordan*
Abbigayle Keeseey
Rebekah Luce
Janiel Nevarez
Mauricio Pena

TRUMPET

Rosie Brocato
Jose Campos
Nathaniel Good
Andrew Lanigan
Kylie McAdams
Andrew Meyer
Owen Sallee
Tate Searcy
Gavin Tworek*
Jessica Woolam

TROMBONE

Stefy Alvarado
Haden Crawford*
Bailey Newton
Jae Perez
Carter Sallee
Justin Wooten
Josh Weaver *bass*

EUPHONIUM

Walker Andrews
Jared Sherman*

TUBA

Austin Lavery
Bernardo Plascencia*

PERCUSSION

Nathaniel Barraza
Cole Darden
Jazael Garcia
Marissa Joy
Caleb Poppenger
Michael Rosero
Jake Schafer*
Gabby Schuetze
Jo Symes

PIANO

Luis Villegas Sanchez

*denotes principal



UPCOMING EVENTS

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



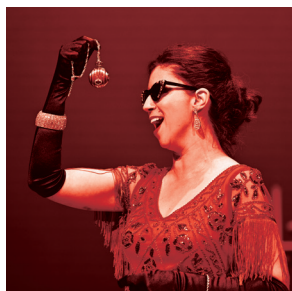
VMC

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



Lubbock Concert Band

Friday, May 16 | 7:30pm
Hemmle Recital Hall

