



SCHOOL OF MUSIC

TEXAS TECH

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

PRESENTS



THE LUBBOCK CONCERT BAND

Jerry Gowler *director*

Mike Watts *associate director*

Friday, May 16, 2025 | 7:30 pm
Texas Tech University Allen Theater

PROGRAM

The Star-Spangled Banner

Francis Scott Key

Radetzsky March

Johann Strauss
arr. Alfred Reed

Country Gardens

Setting by Percy Grainger,
arr. Sousa
Adapted for band by Keith Brion and Loras Schissel

Mike Watts *conductor*

Skewball

* World Premier

Carol Brittin Chambers

Rhapsody In Blue

George Gershwin
arr. Robert Longfield

Briana Dunn *piano*

- Intermission -

Elsa's Procession To The Cathedral from "Lohengrin"

Richard Wagner
transcribed by Lucien

Mariner Valley Dances

A.J. Pisani

Choose Joy

Randall D. Standridge

Curtain Call

John Wasson

PROGRAM NOTES

Radetzky March – “Radetzky March” is generally acclaimed as among the greatest of all pieces in the march vein. Strauss wrote it a year before his death in 1848. It was named for Johann Joseph Count Radetzky de Radetz, a venerable Austrian Field Marshall. The title page of the first edition bore the dedications “In honor of the greatest Field Marshall” and “Dedicated to the Imperial Royal Army.” It was commissioned to celebrate Radetzky’s victories primarily the Battle of Custoza. The trio uses a popular Viennese folk tune of the time, “Alter Tanz aus Wien or Tinerl-Lied”, which was originally in 3/4 time. It is rumored that Strauss heard the returning soldiers singing the tune and decided to incorporate it into the work by converting it to 2/4 time. After the first performance, conducted in Vienna by the composer on August 31, 1848, the piece became the unofficial Austrian anthem along with the Blue Danube waltz. When it was first played for Austrian officers, they spontaneously clapped and stomped their feet during the chorus. This tradition, with a light rhythmic clapping during the first iteration of the melody followed by thunderous clapping during the second, is kept alive today by audience members who know the custom when the march is played. It has been a long-standing tradition of the Vienna Philharmonic to conclude every New Year’s Concert with the work.

Country Gardens – Percy Grainger (1882-1961) was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed “the supreme virtue of never being dull.” Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry*, and *Molly on the Shore*. *Country Gardens* is an English folk tune that Cecil Sharp collected in 1908 and passed on to Grainger, who played improvisations on it during his World War I tours as a concert pianist for the US Army. According to Grainger, it is a dance version of the tune “The Vicar of Bray”. Once published in its original piano form, the tune brought Grainger great success. However, it was not among his favorite compositions. To quote Keith Brion and Loras Schissel’s score of the Sousa edition: “Later in life, despite the steady stream of income from its royalties, the fame of *Country Gardens* and the widespread public association of this work as being his best known piece, came to haunt Grainger. Mentally, it became his albatross. He came to think of his own brilliant original music as “my wretched tone art.” He once remarked, “The typical English country garden is not often used to grow flowers in; it is more likely to be a vegetable plot. So you can think of turnips as I play it.” When asked in 1950 by Leopold Stokowski to make a new arrangement for Stokowski’s orchestra, Grainger obliged with a wildly satirical version that literally sticks out its tongue at the success of the little tune. In 1953, he rescored that arrangement for band. Reflecting his mood at the time, it is a bitingly sophisticated parody that was to become his only band setting of the music.

Skewball – From the composer, Carol Brittin Chambers: “*Skewball*- what an interesting word! I discovered this particular word when I was perusing through the Road Folk Songs Index, which is a database of around 250,000 references to nearly 25,000 English language songs. The title *Skewball* caught my attention (#456 in the index), and I soon learned that it was the name of an 18th-century British racehorse! There are actually two versions of the sporting ballad, titled either “Skewball” or “Stewball”. But both songs, the title horse is the underdog in the race, going up against a favored grey mare (most often called “Griselda” or “Mary”). Skewball eventually wins the race.

When the commissioning directors first approached me about composing this work, there were a couple of requests. First, could the piece have a variety of interesting color (timbre) choices throughout and not necessarily be tutti scoring or “predictable” all the time? Second, was there a way to do this while still making it achievable for band that might not always have complete instrumentation? My goal, then, was to pass smaller motifs, rhythmic ideas, and larger themes around the band constantly, so that everyone would have interesting parts and the audience would hear a variety of color. At the same time, I chose solo instruments that could also be cued elsewhere. Overall, I tried to pull from my experience over many years studying and performing works by one of my favorite and most influential composers, Percy Grainger. I hope you can hear a bit of that influence as you listen to this lively, upbeat work!”

Carol Brittin Chambers is currently the composer and owner of Aspenwood Music, LLC. She lives in San Antonio, Texas, where she is also on the music faculty at Texas Lutheran University, teaching composition and serving as Composer-in-Residence. Before coming to TLU, Chambers taught middle school and high school band and private lessons for many years in the North East Independent School District, San Antonio, Tx. She has also consistently performed with groups such as the Did-Texas and San Antonio Symphonies, Chambers received the a Master of Music in Trumpet Performance from Northwestern University and a Bachelor of Music from Texas Tech University!

Rhapsody In Blue – George Gershwin’s iconic masterpiece is now available in this well-paced abridged arrangement for concert band and piano soloist. Since its premiere in 1924, *Rhapsody in Blue* has become one of the most popular and beloved American concert works. One of the finest musical works ever produced, this is a classic that is absolutely enthralling.

Tonight’s soloist, **Briana Lyn Dunn**, comes from a musical family in Lake Jackson, Texas. She studied piano with her grandmother Katie Hunt, and flute with her mother, Audry Dunn. Briana holds a Bachelor of Music in Flute Performance from Texas State University, a Master of Music in Flute Performance, as well as a Graduate Certificate in Piano Pedagogy from Texas Tech University. Between degrees, she worked as the Music Director at Windcrest United Methodist Church in San Antonio, Tx, performed throughout the city and had a thriving private studio. Briana now has a private studio of flute and piano students, teaches flute and is an accompanist in Frenship ISD, performs with the Lubbock Concert Band, sings and plays piano with local community jazz bands, and has been a member of the First United Methodist Chancel Choir since 2016.

Elsa’s Procession to the Cathedral - Lucien Cailliet’s transcription of *Elsa’s Procession to the Cathedral* has been a treasured icon in the wind band repertoire since its introduction in 1938. It is a wedding procession from Richard Wagner’s tragic opera *Lohengrin*, where Elsa, Duchess of Brabant, is about to marry her knight in shining armor, Lohengrin, Keeper of the Holy Grail, who has appeared in a boat, magically drawn by a swan. However, keeping Lohengrin’s identity a secret -- to Elsa and to everyone in the country -- has been a condition upon which the marriage was contingent. Shortly after the marriage, Elsa succumbs to her curiosity, sown by the antagonist duo: Ortrud, a sorceress who put a spell on Elsa’s brother Gottfried, but accused Elsa of his murder; and Teiramund, the knight defeated by Lohengrin who has accused him of sorcery. Lohengrin reveals his identity to all, kills his accuser, and then bids eternal farewell to Elsa. As Lohengrin disappears, his swan magically turns into Lohengrin’s friend and Elsa’s brother, Gottfried. Elsa, falls, lifelessly into Gottfried’s arms.

Mariner Valley Dances – Valles Marineris, or the Mariner Valley, is the largest known canyon system on Mars and in the enÑre Solar System. The magnificent features of the

Mariner Valley sits east of Tharsis, home to massive dormant volcanoes including the highest peak in the Solar System, Olympus Mons, contrasting the highest and lowest places on Mars. Mariner Valley Dances imagines music from the past and the future. Both ancient alien civilizations from a billion of years ago dancing along the riverbanks that carved Mars' Grand Canyon and the human ballet companies performing under the open, breathable air of a human terraformed sky thousands of years from now.

A.J. Pisani is a composer and educator from Texas who is passionate about music education and quality music for band. He studied music composition and music education at Texas Tech University. His music has been played across the United States and internationally. He is a saxophonist and double bassist. He is currently a band director at Frenship High School and, prior to that, he taught at Frenship Heritage Middle School.

Choose Joy – From the composer: “In May 2021, I was approached by Joe Glass of Salyards Middle School about a commission. Joe and I have collaborated on a work before (Siege), in which I spent a week with him, his staff, and his students to create a work. We created a fun piece of music, but more importantly we created a friendship that has continued ever since.

It was time well spent. Joe asked if I would be interested in a new commission, but that the circumstances were somewhat unusual. It is with his permission and the permission of the family involved that I am sharing these details. He told me about Nicole Crandall, a recent graduate from the high school that Joe's program feeds and his former student. Nicole had been battling Level 4 Glioblastoma, a very aggressive form of brain cancer. She was then 20 years old and had been moved into hospice care. To celebrate her, they have asked that I create a work in her honor. Illness is the thief of time. In spite of this, Nicole and her family had created a motto that they used to navigate this difficult time. “Choose Joy”. I was very moved by this, as I feel too many people waste their time (and their lives) choosing hate, choosing anger, choosing misery. Do those emotions legitimately exist? Absolutely, but I can safely say for myself that there have been moments where I gave energy to them and fed them, instead of shutting them down. Choose Joy. I like that. For those of you that may have been touched by cancer (either yourself or a loved one), I am sure you can agree that we never know how much time we are given on this Earth, but life events such as these can put a lot of things in perspective. To Joe, thank you for trusting me with this project. To Nicole and her family, thank you for reminding us that happiness can be a choice, even in the face of incredible adversity. It is raining as I finish writing this, and I looked out my window just now. Instead of thunderheads, there is a rainbow shining in the heavens. Even in the darkest clouds, there can be beauty and light.

PEACE, LOVE, and MUSIC”

The piece uses elements of Beethoven's Ode to joy along with a five note motive representing the five family members of Nicole's immediate family. A trio is heard near the beginning, representing Nicole and her siblings; the parts have been written for the instruments they played in band (Flute, Clarinet, Saxophone). The work alternates between a rhythmic and joyful intensity and a more nostalgic and bittersweet lyrical moment in the middle. There are moments of happiness, humor, worry, pain, and determination. I hope this work serves as a fitting tribute to all of those who choose joy in times of darkness.

Curtain Call – This piece is intended to be the fun, adventurous, “everything including the kitchen sink” closer for any concert. It is modeled upon music from the vaudeville stage, known for “wacky” instrumentation, virtuoso singing, and rapid complex dancing. The music is characterized by cartoon-like melodies, sudden shifts in dynamics and orchestration, and plenty of humorous percussion tricks. The goal for the band should be to sound a bit “out of control” without actually losing control of the work!

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LUBBOCK CONCERT BAND

Jerry Gowler *director*
Mike Watts *associate director*

FLUTE

Jessica Alquist
Jo Nelon
Judith Johnson
Marci Payne
Scott Millsap
Nannette Hatchett
Briana Dunn
Donna Kirk
Heather Scoggins

OBOE

Adelina Jaramillo
Jaden Peña

ENGLISH HORN

Adelina Jaramillo

BASSOON

Holly Bearden
Garrett Franks

CLARINET

Cliff Franklin
Cindy Dean
Patricia Freier
Connor Hicks
Armida Hollingsworth
Connor Langford
John Keinath
Chris Miller
Suzanne Prewett
Carroll Rhodes
Christy Rollins
Tammy Summersgill

BASS CLARINET

Staggers David
Bonnell Sydney

CONTRA-ALTO CLARINET

David Bowman

ALTO SAXOPHONE

Jordan Johnson
Russ Moore
Maegan Stegemoeller
Mike Watts

TENOR SAXOPHONE

Chris Jorns
Joe Nel Rodriguez

BARITONE SAXOPHONE

Jason Norton

TRUMPET

Grady Alberts
Stephen Bearden
Neill Carter
Michael Davis
Rachel Hickerson
Jerry Johnson
Billy Marquis
Saidee Mendoza
David Rollins
Dan Ruland
Gary Simmons
Jeffrey Thomas

HORN

June Bearden
Katie Miller
Brad Payne
Hope Smith
Don Summersgill
Megan Walter
Rebecca Zamora

TROMBONE

Jeff Ramey
Danny Rodriguez
Kristen Casey
Eddie Chance
Dwight Lundberg
Mark Surface

BASS TROMBONE

Greg Bulls

EUPHONIUM

Jamie Driver
Steve Neilssen
David Ratcliff
Allen Vinyard
Nick Watson

TUBA

Jennifer Cornett
Lauren Huff
Will Moncrief
Robert Simmons
Gordon Wolf

PERCUSSION

Tony Aguilar
Robin Barber
Mackenzie Fawks
Greg Hatchett
Alex Hoak
Keith McInturff
Matthew O'Neal
Caden Williams



UPCOMING EVENTS

Faculty Chamber Recital

Sunday, September 7 | 4:00 pm
The Kent R. Hance Chapel

Magnolia Brass Quintet Guest Artist Chamber Recital

Monday, September 8 | 8:00 pm
Hemmle Recital Hall



Kaleidoscope Choir Concert

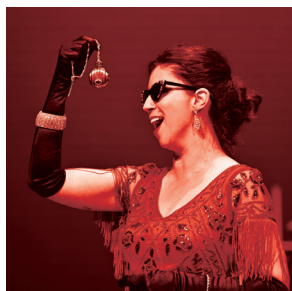
Friday, September 12 | 2:00 pm
Hemmle Recital Hall

University Symphony Orchestra

Sunday, September 14 | 4:00 pm
Hemmle Recital Hall

Kevin Wass Tuba Faculty Recital

Friday, September 19 | 6:00 pm
Hemmle Recital Hall



Ben Haugland Jazz Piano Faculty Recital

Wednesday, September 24 | 8:00 pm
Hemmle Recital Hall

Concert Band & Symphonic Band

Thursday, September 25 | 7:30 pm
Hemmle Recital Hall

Balkan Ensemble

Monday, September 29 | 8:00 pm
Hemmle Recital Hall



David Dees Saxophone Faculty Recital

Wednesday, October 1 | 8:00 pm
Hemmle Recital Hall

Jeffrey Lastrapes Cello Faculty Recital

Sunday, October 5 | 7:00 pm
Hemmle Recital Hall

Historical Performance Ensemble

Monday, October 6 | 8:00 pm
Hemmle Recital Hall

Jazz Ensemble and Jazz Orchestra

Friday, October 10 | 6:00 pm
Hemmle Recital Hall

