



# SCHOOL OF MUSIC

## TEXAS TECH

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



## CONCERT BAND & SYMPHONIC BAND

Joel Pagán & Eric Allen, *conductors*  
Dillan Francis & Sean Hogan, *graduate conductors*

Thursday, September 25th, 2025 | 7:30 pm  
Hemmler Recital Hall

# PROGRAM

## Concert Band

<i>Stride</i> (2023)	Kevin Day (b. 1996)
<i>Against the Rain</i> (2014)	Roshanne Etezady (b. 1973)
Dillan Francis, <i>graduate conductor</i>	
<i>In Two Places</i> (2016)	Haley Woodrow (b. 1984)
<i>Unfurl</i> (2019)	Michael Mikulka (b. 1985)
<i>Journey and Celebration</i> (1989)	Paul Hart (1954-2022)

-Intermission-

## Symphonic Band

<i>Esprit de Corps</i> (1984)	Robert Jager (b. 1939)
<i>Variations on the "Porazzi" Theme of Wagner</i> (1882/1988)	Alfred Reed (1921-2005)
<i>An Original Suite</i> (1928) I. March II. Intermezzo III. Finale	Gordon Jacob (1895-1984)
Sean Hogan, <i>graduate conductor</i>	
<i>808 Classified</i> (2025)	Kevin Charoensri (b. 2003)
<i>World Premiere</i>	
<i>Blue Shades</i> (1997)	Frank Ticheli (b. 1958)

# PROGRAM NOTES

## *Stride* – Kevin Day

Commissioned by the American Bandmasters Association, *Stride* is derived from the definition meaning to walk in a decisive way to cross and overcome obstacles that may come within our paths. *Stride* is also a reference to the marching band tradition and highlights my experience growing up as a Texas band kid marching on the field. This is an energetic work that features brass and drum grooves that could be felt within duple and triple, while contrasting to a beautiful lyrical section that showcases the woodwind section.

- Program Note by composer

## *Against the Rain* – Roshanne Etezady

*Against the Rain* is based on a choral work I wrote as a part of a set of songs based on poems by Edna St. Vincent Millay.

*Love is not all: it is not meat nor drink  
Nor slumber nor a roof against the rain;  
Nor yet a floating spar to men that sink  
And rise and sink and rise and sink again;  
Love can not fill the thickened lung with breath,  
Nor clean the blood, nor set the fractured bone;  
Yet many a man is making friends with death  
Even as I speak, for lack of love alone.  
It well may be that in a difficult hour,  
Pinned down by pain and moaning for release,  
Or nagged by want past resolution's power,  
I might be driven to sell your love for peace,  
Or trade the memory of this night for food.  
It well may be. I do not think I would.*

- Program Note by composer

## *In Two Places* – Hailey Woodrow

One thing you'd never expect to do after graduating from college, getting married and being a homeowner is to move back in with your parents. But, as it turned out, my husband and I found ourselves in this situation in the fall of 2013. Around the same time, I decided to finally follow my gut and go back to school for what I'd always wanted to do – music composition. Having a background as a jazz trumpet player, I luckily landed in a graduate assistantship in the jazz department at Texas Christian University while pursuing my master's in composition.

As great as it was, I felt pulled in several directions, not having the typical schedule of a composer, but not having the life of a performance major either. In this season of my life, I experienced conflicting feelings attached to experiences with adulthood vs. adolescence, homogeneity vs. diversity, and the jazz approach vs. the contemporary classical approach. In so many ways, I felt literally in two places at once!

*In Two Places* begins with an oboe feature and utilizes a motivic tambourine part throughout the piece. It is comprised of two main sections, both with strong melodies and a near constant eighth-note motor. Present throughout the composition is a fight between the major and minor modes. The last statement is purposefully written to convey ambiguity.

- Program Note by composer

### *Unfurl* – Michael Mikulka

*Unfurl* was composed in 2019 and was premiered on February 8, 2020. My original intent was to write a parody of the standard 21st century wind band ballad. These ballads sound pure, delicate, and starkly pretty, but they usually avoid expressing strong personal emotions, leading to a “narrator gazes stoically at the distant sunset” kind of feel.

Band ballads typically begin with a sparse texture, setting up tension for the arrival of the first motive/melody, which patiently unfurls out of the mist. While the melodies or motives in 21st century band music are frequently chromatic and complicated-sounding when the tempo is fast, in ballads composers are permitted (and even expected) to write simplistic-sounding diatonic melodies. There is usually an attempt to convey striking (but docile) beauty. There are often seemingly random measures with an extra beat added (or mixed meter sections), and the harmony features washes of soft dissonance (most commonly a combination of pandiatonic tone clusters and sus chords). While some of the 2nds and 4ths are part of the chord and don't resolve, there are also dramatic suspensions everywhere. At some point, the texture suddenly cuts out to reveal unaccompanied clarinets and/or pitched percussion. There is a climactic section about 2/3 of the way through the piece before it gradually relaxes and fades out, leaving us to feel in awe of the gentle loveliness that we have just passively witnessed.

I ended up getting attached to the melody I wrote, and I felt that it sounded too personal and emotional for a parody, so I scrapped my initial plans and adjusted the piece. However, many of the remnants survived this process, so now *Unfurl* is sincere and expressive but also packed with band ballad tropes.

- Program Note by composer

### *Journey and Celebration* – Paul Hart

*Journey and Celebration* is an expansive overture, full of strong themes and robust writing. It is an ideal opener or closer for a concert, and in the finale the composer has combined his experience of writing for Big Band with the symphonic texture of the Concert Band to produce an exciting finish.

- Program Note by composer

### *Esprit de Corps* – Robert Jager

Based on *The Marines' Hymn*, this work is a kind of fantasy-march, as well as a tribute to the United States Marine Band, which group had commissioned

the work. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of its conductor, Colonel John R. Bourgeois, for whom the initial tempo marking, “Tempo di Bourgeois,” is named. Colonel John Bourgeois is a dramatic, spirited conductor who reflects the excitement of the music being played. When a tempo is supposed to be “bright” he makes sure it is exactly that. Because the tempo of *Espirit de Corps* is to be very bright, the marking just had to be “Tempo di Bourgeois!”

- Program Note from [Windband.org](http://Windband.org)

### *Variations on the “Porazzi” Theme of Wagner – Alfred Reed*

[*Variations on the “Porazzi” Theme of Wagner*] is a freely developed variation form based on what is probably the last piece of music Richard Wagner wrote before his death. Intended as a private, loving tribute to his wife Cosima, it has come to be called the “Porazzi” theme, named after the villa in Italy where the Wagner family had been staying for several months.

- Program Note by composer

### *An Original Suite – Gordon Jacob*

*An Original Suite* was Jacob’s first work for the band medium and was completed in 1928. It is assumed that the word “original” in the title was to distinguish it from transcriptions that made up the bulk of the band repertoire at the time or to alert listeners that the “folk song” themes were original. The suite begins with a *March* and includes four themes introduced by a snare drum solo. There is a recapitulation of the opening theme played over a distinctively British dotted eighth-sixteenth accompaniment, and the movement ends as it began with an unaccompanied snare drum. The *Intermezzo* opens with a seventeen-bar solo for alto saxophone and ends with a somber A-minor triad. A *rubato* tempo is prevalent and subtle shading of tone pervades the movement. The *Finale* is reminiscent of the first movement. It begins with a polymeter - the clarinets and saxophones play scale passages in 6/8 while the rest of the band is in 2/4. The finale *Coda* repeats the second theme of the movement and finishes with a flourish of woodwind arpeggios to the final accented chords.

- Program Note from [Windband.org](http://Windband.org)

### *808 Classified – Kevin Charoensri*

*808 Classified* is a melting-pot of musical styles inspired by my upbringing on the West Coast in Southern California. “808” (pronounced eight-oh-eight) refers to the Roland-808 drum machine that has defined and continues to define modern pop music, specifically in the genres of R&B, neo-soul, and rap. I pulled much of the inspiration from the niche of Asian-American R&B in Southern California, where there is a unique intersection of jazz, R&B, and traditional Asian influences, all connected by the 808 drum machine sounds in the music production.

Growing up on the West Coast near Los Angeles, I equally fell in love with film soundtracks, specifically the soundtracks of early spy movies, such as the “007” series. I wanted this piece to bridge the gap between these two worlds, attempting to create a modern take on such a classic sound. My goal was to combine Asian-American R&B with “film noir” soundtracks to encapsulate the music that has influenced my writing from a young age.

My goal with the piece is to show that all musical styles, from pop music, film scores, and concert music, can all be combined for self-expression in order to create a unique sound.

- Program Note by composer

### *Blue Shades* – Frank Ticheli

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing with Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. I experienced tremendous joy during the creation of *Playing with Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it, I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent -- however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the blues: “Blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.

*Blue Shades* was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

- Program Note by composer

# CONCERT BAND

Joel Pagán, *conductor*

**FLUTE**  
Ava Daigle  
Wynn Engel  
Carlos Funez  
Lariezza Lerios  
Madeleine Rogers  
Dhyani Shah\*

**OBOE**  
Seth Leaton\*  
Bryant Le

**BASSOON**  
Hannah Ledbetter  
Katherine Kimberlin  
Ashleigh Wagnon\*

**CLARINET**  
Ethan Cuevas  
Emily Eligio\*  
Jaxon Day  
Silas Hughes  
Alexis Jacobi  
Tyler Moore  
Melody Sanchez  
Avery Valadez

**BASS CLARINET**  
Natalie DeChaine  
Sadie Sebastian

**ALTO SAXOPHONE**  
Bridget Fisher\*  
James Fludd  
Mike Salter  
Alice Sanders

**TENOR SAXOPHONE**  
Corban Beauchamp

**BARITONE SAXOPHONE**  
Porter McClellan

**TRUMPET**  
Jordan Bryant  
Jose Campos  
Adrian Fowlkes  
Kylie McAdams\*  
Dakota Penn  
Brandon Petrino  
Tate Searcy  
Antonio Villareal  
Jessica Woolam\*

**HORN**  
Tabitha Carey  
Sage Foster  
Jonathan Henson  
Abbigayle Keesee\*  
Rebekah Luce  
Janiel Navarez  
Jackson Pate  
Ben Wick

**TROMBONE**  
Rashaad Carter  
Jorge Castano  
Naomi Espinosa  
Clayton Martin  
Bailey Newton  
Jae Perez\*

**BASS TROMBONE**  
Natalie Mata

**EUPHONIUM**  
Walker Andrews  
Maxwell Maldonado\*  
Emma Wilson

**TUBA**  
Austin Lavery  
Sergio Villareal Banuelos\*  
Zachary Wilkinson

**PERCUSSION**  
Cole Darden  
Myles Finkley  
Marissa Joy  
Nate Mullins  
Gabriella Schuetze\*  
Kannon Ward

**PIANO**  
Belle Teoh

\*Denotes principal

# SYMPHONIC BAND

Eric Allen, *conductor*

**BARITONE SAXOPHONE**  
Jack Dobrott

**FLUTE**  
Sydni Acosta  
Reagan Frank  
Kritika Gautam  
D'Angelo Hinojosa  
Elizabeth Kennedy  
Emma Jones\*

**OBOE**  
Graham Hutton  
Hayden Rattermann\*

**BASSOON**  
Henry Pierce\*  
Grace Toney

**CLARINET**  
Nishant Argekar  
Emma Borisevich\*  
Joe Gonzales  
Anthony Horne  
Caroline Iltis  
Katie Lee  
Maddison Ortega  
Courtney Shaw

**BASS CLARINET**  
Tyler Bergin  
Rose McAllister-Ou

**ALTO SAXOPHONE**  
Michael Addonizio  
Matthias Alvarado\*

**TENOR SAXOPHONE**  
Peyton Walker

**TRUMPET**  
Lawson Bateman  
Rosie Brocato  
Pierson Dewitt  
Patrick Karis  
Andrew Lanigan  
Johany Marin  
Aidan Thames\*  
Gavin Tworek  
Jenna Whitelaw

**HORN**  
Mason Archacki  
Homero Aguilar-Vega  
Palmer Biggers\*  
Aidan Bradshaw  
Jacob Garza  
Kathryn Jordan  
Rafael Quilpas  
Brett Ramirez

**TROMBONE**  
Dillon Bednarz  
Jonathan Hewitt\*  
Stephen Pearson  
Dylan Pratt  
Justin Wooten

**BASS TROMBONE**  
Gavin Meador

**EUPHONIUM**  
Nathan Dahlberg  
Everett Erickson  
Patrick Hannigan  
Jared Sherman\*

**TUBA**  
Robert McElya  
Trenton Ownby\*  
Bernardo Plascencia

**PERCUSSION**  
Owen Bayles  
Anthony Craft  
Tyler Harrison  
Caleb Poppenger\*  
Jake Schafer  
Angelina Silvas  
Luke Van Arum

**DOUBLE BASS**  
Ricardo Flores Cruz

\*Denotes principal





## UPCOMING EVENTS

### **Kaleidoscope of Choirs**

6:00 PM, Saturday, September 27  
Hemmle Recital Hall

### **Eva Browning Guest Artist Series: Daniel Del Pino**

4:00 PM, Sunday, September 28  
Hemmle Recital Hall

### **Balkan Ensemble**

8:00 PM, Monday, September 29  
Hemmle Recital Hall

### **Shashank Subramanyam**

#### **Guest Artist Bansuri (Indian Bamboo Flute) Recital**

8:00 PM, Thursday, October 2  
Hemmle Recital Hall

### **Jeffrey Lastrapes Cello Faculty Recital**

7:00 PM, Sunday, October 5  
Hemmle Recital Hall

### **Historical Performance Ensemble**

8:00 PM, Monday, October 6  
Hemmle Recital Hall

### **Jackie Glazier Clarinet Guest Artist Recital**

8:00 PM, Monday, October 6  
Kent R. Hance Chapel

### **Ramzi Aburedwan and the Dal'Ouna Ensemble**

6:00 PM, Thursday, October 9  
Buddy Holly Hall - Crickets Theater

### **Jazz Orchestra and Jazz Ensemble**

6:00 PM, Friday, October 10  
Hemmle Recital Hall

### **Symphonic Wind Ensemble**

4:00 PM, Sunday, October 12  
Hemmle Recital Hall

### **Lubbock Chorale**

7:30 PM, Saturday, October 18  
Hemmle Recital Hall

### **Sinfonietta**

2:00 PM, Sunday, October 19  
Hemmle Recital Hall

