



SCHOOL OF MUSIC

TEXAS TECH

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



SYMPHONIC WIND ENSEMBLE

Sarah McKoin, *conductor*

Dillan Francis & Sean Hogan, *graduate conductors*

Tuesday, November 18th, 2025 | 7:30 pm
Hemmle Recital Hall

PROGRAM

Children's Overture (1964)

Eugène Bozza
(1905-1991)
ed. Andrew Yozviak

Dillan Francis, *graduate conductor*

Bolero (1928/2025)

Maurice Ravel
(1875-1937)
trans. R. Mark Rogers

-Intermission-

Le Bal de Béatrice d'Este (1905)

- I. Entrée pour Ludovic le More
- II. Lesquercade
- IV. Ibérienne
- VI. Courante
- VII. Salut Final au Duc de Milan

Reynaldo Hahn
(1875-1947)
ed. Peter Haberman

Sean Hogan, *graduate conductor*

Dionysiaques (1913/2011)

Florent Schmitt
(1870-1958)
ed. Felix Hauswirth

PROGRAM NOTES

Children's Overture – Eugène Bozza ed. Andrew Yozviak

This international potpourri of children's melodies was commissioned in 1964 by Robert A. Boudreau, founder and conductor of the American Wind Symphony of Pittsburgh. Since 1975 the band has presented concerts sailing the waterways of North America and Europe from the deck of its own floating arts center, Counterpoint II. During that time Boudreau and the C.F. Peters Cop. have commissioned hundreds of works from many of the world's major composers.

- *Program Note from Program Notes for Band*

Bolero – Maurice Ravel trans. R. Mark Rogers

Initially commissioned by Ida Rubenstein as a ballet work, Maurice Ravel's *Bolero* has become his most popular and often-performed orchestra composition, which was a surprise to the composer who described it as "seventeen minutes of orchestra without any music." With a structure that is simplicity itself, *Bolero* uses two alternating melodies in what Ravel described as a "crescendo on commonplace melod[ies]."

Mark Rogers' transcription of *Bolero* is an entirely complete wind band version of the piece; omitting not a single note or exotic instrument, thereby transferring the brilliance of Ravel's orchestral score to the symphonic wind band with as much fidelity to the original as possible. Ravel calls for a very large orchestra (triple woodwinds, saxophones, large brass section, harp, celesta and percussion). Consequently, this transcription of *Bolero* contains a large amount of divisi writing. It goes without saying that this transcription will be most successfully performed by large symphonic wind band.

- *Program Note from publisher*

Le Bal de Béatrice d'Este – Reynaldo Hahn ed. Peter Haberman

In writing the ballet *Le Bal de Béatrice d'Este* in Paris in 1905, but setting it in fifteenth-century Milan, Hahn blurs the line between Renaissance Italy and fin-de-siècle France. Although the ballet does not seek to retell an actual historical occasion, the work is firmly based within a historical context. Béatrice (1475-1497) was of the Italian noble family Este who ruled Ferrara from 1240 to 1597 and was celebrated for significant patronage of the arts throughout the Renaissance. In 1490, she married Ludovico Sforza the Moor, Duke of Milan. During Ludovico's reign, Milan was praised as the "new Athens"; he lavishly supported the humanities, many of the greatest artists of the day (including Leonardo da Vinci) resided in Milan to be near their patron. Béatrice, Duchess of Milan, was singularly noted for her tremendous beauty and charm, as well as for her love poetry and dancing; her grand balls were regarded highly throughout Italy.

- *Program Note by Steven Dennis Bodner*

Dionysiaques – Florent Schmitt ed. Felix Hauswirth

Dionysiaques was composed for the 100-member Garde Républicaine Band in Paris in 1913, mere months after Schmitt attended the premiere performance of Stravinsky's *Rite of Spring*. Its own premiere had to wait until 1925 because of World War I, but it has been performed frequently since the mid-20th century and it now stands as one of the cornerstone pieces of the early wind band repertoire.

The title comes from the “Dyonisia”, ancient Greek celebrations honoring Dionysus, the god of wine. He was thought to have provided man with the vineyard, and subsequently the harvest, winemaking, drunkenness and the means for mystical trances.

The piece itself begins ominously as the low brass and woodwinds set the stage for an exotic and almost hypnotic journey. Schmitt's impressionistic tendencies are immediately evident: wandering melodies emerge in the woodwinds and gradually gain momentum. Their fluidity is slowly abandoned in favor of festivity, perhaps encouraged by the ‘fluid’ of Dionysus, be it red or white. The bacchanal eventually bursts forth, brimming with rhythmic vitality and a relentless insistence on partying all the way to the verge of control, and perhaps a bit beyond.

- Program Note by Cynthia Johnston Turner

SYMPHONIC WIND ENSEMBLE

Sarah McKoin, *conductor*

Dillan Francis & Sean Hogan, *graduate conductors*

FLUTE

Maria Tere Calzada
Isabelle Dees
Kristin Elliot
Emily Hodge
Laisha Lozano*

OBOE

Caiden Cuevas, *english horn*
Caitlyn Jones*
Annant Odell

BASSOON

Andrew Bell*
Austin Perry, *contra*
Jacob Prentice

CLARINET

Kayla Abel
Cameron Dawes
Ethan Do
Dillan Francis, *bass*
Anson Holder
Reilly Ledbetter*
Quinn O'Hagan Lopez
Sofia Rogers, *bass*
Hamed Shadad
Ellie Wolfe

SAXOPHONE

Nestor Olguin, *alto*
Matthew Rendon, *tenor*
Carson Tucker, *baritone*
Natalie Wilson*, *alto*

HORN

Ashley Beyer
Esteban Chavez
Caleb Dent
Quentin Fisher*
Joshua Graves
Or Natan

TRUMPET

Nathaniel Good
Diana Gonzalez*
Angelika Moreland
Josue Ramirez
Luke Reyna
Thomas Rupsis

TROMBONE

Haden Crawford
John McWilliams, *bass*
Jacob Moore
Scott O'Brien, *bass*
Alex Ortiz *
Jose Roman

EUPHONIUM

David Hewitt
Elijah Jones
Matthew Jourdan*

TUBA

Lathen Barr*
Miles Bintz
Jake Dossing

PERCUSSION

Jared Boothe
Ari Castorena
Angel Gallegos
Cody Otis*
Grant Potts
Meliza Reyes
Jack Vongsamphanh

DOUBLE BASS

Fernando de Almeida

PIANO

Andrey Guerrero

HARP

Rachel Mazzucco
Edgar Quintanilla

*denotes principal



UPCOMING EVENTS

IGNITE!

7:30pm, Friday, November 21
Buddy Holly Hall-Helen DeVitt Jones Theater

Hub City Brass Quintet

12:00 PM, Saturday, November 22
Kent R. Hance Chapel

Peter Steiner Guest Artist Trombone Recital

4:00 PM, Saturday, November 22
Hemmle Recital Hall

Jazz Combos Concert

6:00 PM, Saturday, November 22
Hemmle Recital Hall

Lubbock Civic Orchestra

7:30 PM, Saturday, November 22
SUB Allen Theatre

Jazz Combos Concert

8:00 PM, Saturday, November 22
Hemmle Recital Hall

Graduate Brass Quintet

4:00 PM, Sunday, November 23
Hemmle Recital Hall

String Area Chamber Recital

6:00 PM, Sunday November 23
TTU School of Music Choir Hall

Graduate Woodwind Quintet

8:00 PM, Sunday, November 23
Hemmle Recital Hall

Concert Band

7:30 PM, Monday, November 24
Hemmle Recital Hall

Choirs Carol Concert

7:30 PM, Monday, December 1
Hemmle Recital Hall

Eva Browning Guest Artist Series: Alberto Bocini

6:30 PM, Thursday, December 4
Hemmle Recital Hall

