SCHOOL OF **MUSIC**

TEXAS TECH

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

THE ANDOR FERRIX BAND

Sunday, October 25th, 2026 | 8:00pm
Hemmle Recital Hall

About this Program

Songs, tune, and dances from Auvergne, Morvan, Paris, England, Prince, Peter Gabriel, Solas, Sweden, and Bassanda.

PERSONNEL

Tech Folk Orchestra

Christopher Smith, *director*
Elisia Arrieta, *dance*, *voice*, *flute*
Hunter Beasley, *flute*
Matthew Blomstrom, *clarinet*
Luke Carp, *trumpet*
Sam Ditto A, *trombone*
Hailey Engebretsen, *flute*
Wynn Engel, *flute*, *co-section* leader
James Fludd, *tenor saxophone*
Cassidy Forehand, *fiddle, concert master*
Maddy Gipson, *dance, voice*
Libby Herring, *viola*
Jude Jamison, *trombone*
Django Jones, *mandolin*, *mandola*
Sean Kelliher, *cello*
Marisol Manzanares, *alto saxophone*
Rose McAllister-Ou, *bass clarinet*
Adeline Morrison, *dance*, *voice*
Connor Oliver, *horn*
Cody Otis, *drums*, *percussion*
Rylan Partin, *bass guitar*
Rafi Quilpas, *horn*
Marta Rodriguez, *dance*, *voice*
Sadie Sebastian, *alto saxophone*
Allison Sessom, *flute*, *co-section leader*
Sierra Spulick, *dance, voice*
Steve Stallings, *guitar*, *section* leader
David Teem, *horn*
Skylar Tschirgi, *dance*, *voice*
Erick Valle, *fiddle*
Rebekah Warring, dance, *voice*
Malik Winston, *fiddle*

www.eternalstalwartsorchestra.org,

With Justin Wadkins, Kayla Anderson, and
the Caprock English Bagpipe Consort
(Roger Landes, Patrick McLaurin, Justin Glosson)

With thanks to the students of Abby Wright and Divya Jarnadhan:
Evie Mosely and Maddy Gipson
And
to VMC administrative coordinator
Kayla Anderson

Dancing Revolution with the ANDOR Band

The Bassandans found their dances far beyond the Empire: figures from the farm worlds where the harvest called everyone into the field; longways sets from the orbital trading stations where strangers could join a moving line in a run-down tavern and realize they belonged. Chain forms from the mining worlds, where the touch that trust required was what kept you and your mates alive in the darkness underground. Clanging call-and-response percussive steps from Ferrix, where one dancer banged out a phrase and another responded.

Prohibitions failed because the dances didn't appear in any cultural registry. In the Eyes of the Empire, they were officially nothing, and thus invisible. The Bassandans understood that being officially "nothing" was a form of both protection and grief, simultaneously, and they held both of those things while they danced. The rest was just listening with your body.

Which, it turned out, every being in the galaxy already actually knew how to do.

The great virtue of Bassanda is that, like the common lands which pre-Industrial communities shared—before the curse of private property and "Mine, not Thine" descended upon the peoples of the earth—it has no boundaries except those of right conduct and ethical values, shared by a community of friends.

The Empire was built entirely of binaries: who was outside, who was inside, who was climbing upward, who was kicking others off the mountain. Bassanda rejected all binaries. This was why, in the end, dancing was not merely a feature of what the Andor Band did. It was, itself, the Revolution.

And the Revolution was Dancing.

WE HAVE FRIENDS EVERYWHERE.

About Bassanda and the Eternal Stalwarts Orchestra: Symphonic Folk from a Lost World

Major inspiration for the Eternal Stalwarts Orchestra, the alter ego of the Tech Folk Orchestra, comes from the fictional country of "Bassanda"; a creation of VMC partners Chipper Thompson (chipperthompson.com) and Roger Landes (rogerlandes.com). We imagined the fictional "Eternal Stalwarts Orchestra"; in which, as part of an "alternate-history" frame, it's alleged that a Soviet satellite's official state folkloric ensemble (the "Bassanda National Radio Orchestra") mutates, after the fall of Communism, into a free-lance ensemble engaged in a Never-Ending Tour. Performing "Symphonic Folk from a Lost World," the BNRO/ESO has thus been heard in many permutations, including the "Classic 1952 Band"; the "1962 'Beatnik' Band"; the "1965 Newport Folk Festival Band"; the "1885 Victorian 'Steampunk' Band"; the post-apocalyptic "Great Southwestern 'Sand Pirates' Band"; the "1912 New Orleans Creole 'Voodoo' Band"; the "1928 'Carnivale Incognito' Band"; the "1934 Intergalactic Pandemic Popular Front Band"; the "1936 International Brigade Libertarias Band," the "1942 'Casablanca' Band," the "1948 Berlin Airlift Band," the 1950 "Babylon Berlin Ragamuffin Band," the "Bladerunner 2030 Solar Punk Band," and, now, the "Andor Ferrix Band."

Coming up from the Vernacular Music Center:
Nov 10 (Tues) CEBC Hance Chapel 8pm
Nov 15 (Sun) HPE Hemmle 8pm
Jan 30 (Sat) TFO Wagner-Noel Hall, Midland