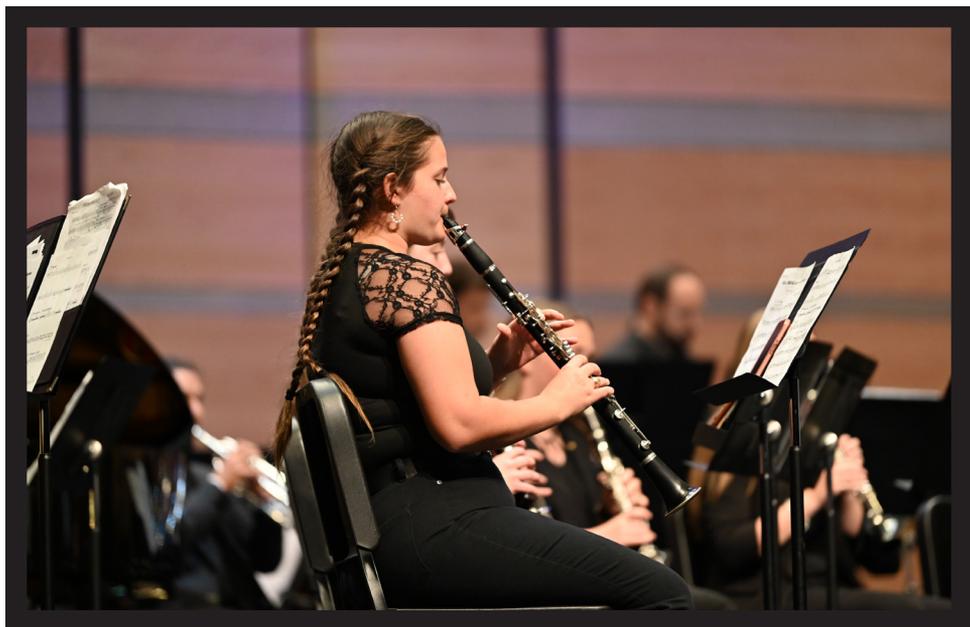




SCHOOL OF MUSIC

TEXAS TECH

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



“SOMETHING OLD, SOMETHING NEW,
SOMETHING BORROWED, SOMETHING
BLUE...”

Symphonic Wind Ensemble

Sarah McKoin, *conductor*

Dillan Francis, Hunter Lewis, Richard Zec, *graduate conductors*

Monday, February 9th, 2025 | 7:30 pm
Hemmler Recital Hall

PROGRAM

Overture to *Candide* (1956)

Leonard Bernstein
(1918-1990)

Lightscares (2013)

Joel Love
arr. Francis
(b. 1982)

Dillan Francis, conductor
World Premiere (Wind Band Setting)

Trombone Concerto "*Sonorous*" (2024)
II. Mysterious
III. Accent

Quinn Mason
(b. 1996)
arr. Williams

James Decker, Trombone

Ten Thousand Pound Dancers (2025)

A.J. Perry
(b. 2000)

Richard Zec, conductor
World Premiere

First Suite in Eb (1909)

Gustav Holst
(1874-1934)

Hunter Lewis, conductor

Zoomies! (2025)

Michael Shapiro
(b. 1951)

World Premiere

ABOUT THE ARTIST

James T. Decker, trombone

James T. Decker, Associate Professor of Trombone, holds the Master of Music Education degree from Herbert H. Lehman College, the Master of Music degree from the Juilliard School, and the Bachelor of Music degree from the Juilliard School. His principal teachers were Joseph Alessi, Steve Norrell, Jim Pugh, Edward Herman, Vincent Penzarella, and Jerome Callet.

He has performed with a wide range of ensembles, including the Honolulu Symphony Orchestra, where he served as Principal Trombonist for 17 years, the Britt Festival Orchestra, the Tucson, West Texas, Lubbock and New Mexico Symphony Orchestras, the Abilene Philharmonic, and various brass chamber groups.

Mr. Decker's solo career has included several recitals at premier universities throughout the United States as well as several solo performances of significant works with symphonic ensembles, including the Samuel Jones Trombone Concerto "Vita Accademica" and the John Mackey "Harvest Concerto".

His commercial experience includes performances with Diana Krall, Michael McDonald, Al Jarreau, Toto, Ray Charles, Burt Bacharach, Toni Tennille, Kenny Loggins, The Glenn Miller Orchestra, Frankie Valli, Glen Campbell, Lou Rawls, Sammy Davis Jr., Natalie Cole, The Four Tops, The Temptations, and Christopher Cross. His teaching experience is extensive, including instruction of trombone, euphonium, jazz, brass chamber music, and full symphonic band at the elementary, junior, and high school levels, in addition to private studio and classroom teaching at the college level.

PROGRAM NOTES

Overture to *Candide* - Bernstein

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, Bernstein's *Candide* is an operetta set in the castle of the Baron Thunder-ten-Tronckh in the mythical European land of Westphalia. Within these walls live the Baron and Baroness; Cunégonde, their beautiful and innocent virgin daughter; Maximilian, their handsome son; Candide, their handsome bastard nephew; and Paquette, the Baroness' buxom serving maid. They are taught by Dr. Pangloss, who preaches the philosophy that all is for the best in "The Best of All Possible Worlds."

Candide and Cunégonde kiss, and Candide is banned from Westphalia. As he leaves, Bulgarians invade, kidnap him and slaughter everyone except for Cunégonde, who they prostitute out to a rich Jew and the Grand Inquisitor. Candide escapes and begins an optimistic, satirical journey, taking with him his sweetheart Cunégonde and Pangloss. Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Cunégonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with "You've been a fool, and so have I, But come and be my wife, And let us try before we die, To make good sense of life. We're neither pure nor wise nor good; We'll do the best we know; We'll build our house, and chop our wood, And make our garden grow."

Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. "There's more of me in that piece than anything else I've done," he said.

The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty. From the very beginning, though, the overture was a hit and swiftly became one of the most popular of all concert curtain raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big tunes: the sweeping romantic one is Candide's and Cunégonde's love duet "Oh Happy We," while the wacky up-tempo music is from Cunégonde's fabulous send-up of coloratura soprano arias, "Glitter and Be Gay."

- Program note by San Luis Obispo Wind Orchestra
concert program, 12 May 2012

Lightscape - Joel Love

This piece was produced in collaboration with James Turrell and was commissioned for the unveiling of his Skyspace called The Color Inside (in Austin, TX).

Lightscape draws its inspiration from the daylight hours from dawn to dusk and also meditates on the evocative light sequences from The Color Inside. The piece begins in twilight, moves through dawn into day, depicts the wind and rainfall during a rain shower, and finally moves through a climactic dusk back into twilight.

I - Out of Twilight/Dawn

II - Day

III - Rain

IV - Dusk/Into Twilight

- Program Note by the Composer

Trombone Concerto 'Sonorous' - Quinn Mason

In 2020, Mark Davidson, the principal trombone of the Utah Symphony, commissioned me to compose my brass fanfare 'Changes/Transitions' to commemorate the protests of the summer of that year. Because it was so early in the pandemic, in-person performances were suspended, so Mr. Davidson took on the Herculean task of going to each brass player and percussionist individually to record their parts, then enlisting an audio engineer to edit it all together. The video, a fantastic result even 4 years later, is still online and available to view.

From there, a fruitful collaboration with the Utah Symphony started. Maestro Thierry Fischer ended up conducting the orchestra in the first live performances of the piece during the 2020-2021 season. Former associate conductor Conner Gray Covington and I have a mutual friend in common who introduced Conner to my music. Mr. Covington subsequently performed two pieces of mine with the orchestra - 'A Joyous Trilogy' and 'Toast of the Town Overture'. Last summer, the orchestra toured my 'Toast of the Town' again, this time under current associate conductor Ben Manis. And this season, everything comes full circle with the Trombone Concerto 'Sonorous' written for the very person who started my association with this fantastic orchestra - Mark Davidson.

When Mr. Davidson and I began talking about this piece nearly 3 years ago (over BBQ in Texas), the first thing he mentioned was that he desired a new piece of music in which the trombone's singing quality was emphasized. The more expressive side of the trombone is something I've always been interested in and explored before; in my composition 'A Joyous Trilogy', composed in 2019, the second movement is a slow ballad-like showpiece featuring a trombone solo, who stands up from their seat to play it. Inspired by this, and his suggestion of the nickname 'Sonorous', I set off to work.

The concerto is set in three movements. The second movement, Mysterious, is intended to show off the mystical side of the trombone's tone. As a result, I employ the use of mutes to alter the trombone's sound. In this middle of this movement, the solo trombone and 3 trombones in orchestra perform a 4 voice chorale to signify Mr. Davidson's never ending connection with his colleagues.

The finale, Awaken, finally gives us the virtuoso fire. Mr. Davidson is an artisan of the trombone and can literally do anything, so in this movement, the super cool technical side of the instrument's capabilities is shown. A technique featured throughout this movement is double tonguing, in which the trombonist plays multiple fast notes in a row. In this sense, the trombonist is not really a trombone in this movement but more like a heavy metal guitarist.

- Program Notes by Composer

Ten-Thousand Pound Dancers - A.J. Perry

The highway has been an inspiration of mine for a while. Growing up, we would drive eight hours to see family several times a year. In middle school, we went camping states away; in high school, the band took weekly trips across the state in the fall; and in college, it was a six-hour drive from home. Eventually, I moved over 1,000 miles away, a three-day drive with two cats and a bassoon to take care of. Every trip was an opportunity for something new, with a few painful hours in between. It grew easier when I became the one driving, and in recent years, it even became enjoyable.

In a sax quartet I wrote a few years ago, Cloud Decks and Turbines, Highway 84 represents the transition from home to college. It was an opportunity to explore, be gay, and start a new chapter. This piece, Ten-Thousand Pound Dancers, begins underneath I-295 at the Delaware Memorial Bridge linking New Jersey and Wilmington, DE. I meander around a three-chord figure - F minor, Ab major, and G diminished - while solo voices outline the roots. The river may be old, but the water is always new. This fast, dark river saw the founding of the United States and Washington's crossing almost 250 years ago... Now it hears me blasting Charli XCX at very safe volumes and speeds.

As the piece picks up, we end up on I-95 through Wilmington and Philadelphia. That drive made me feel so alive. After living in the wide open air of the Texas Panhandle, city driving felt like a video game. I ended up in Philly at least once a month. I loved being the designated driver when we went to see my professor perform with the Philadelphia Chamber Orchestra (no one else wanted to deal with city center roads and traffic, but I LOVED it). I love my home in Texas, but Philly gave me life. After a beautiful night of William Grant Still and Ravel, we would twirl and swirl through the Gayborhood. For the first time I could feel the queerness in my bones fully celebrated. A freedom. An absolute freedom I can never lose.

On the interstate, we finally meet the Ten-Thousand Pound Dancers, the trucks, big rigs, and 18-wheelers. At first, they were my enemy: big, fat, evil machines. My car windows are always open, and I swear I could reach out and touch them. I saw a truck take an entire car's bumper off and drag it around the corner twice. But who would do that on purpose? These roads aren't built for them, but we need a supermarket downtown. The orchestra has to get the piano here somehow. The bus is essential. Everyone's gotta move one dat. I moved back to somewhere where queerness isn't as celebrated, and I ready to rep a bumper off a car or two myself. This piece celebrates the freedom of the Ten-thousand Pound Dancers.

- Program Notes by Composer

First Suite in E-Flat - Gustav Holst

Gustav Holst's *First Suite in E-flat for Military Band* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotations or allusions to it as a source of inspiration for their own works.

Holst began his work with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The *Intermezzo*, which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The *March* that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully.

- Program Note by Jacob Wallace

ZOOMIES! - Michael Shapiro

Ever seen a dog suddenly tear across the yard or living room in a blur of paws and pure joy? That delightful, wild burst of energy; often called the zoomies, is exactly what inspired Michael Shapiro's exuberant little orchestral romp *Zoomies!*

Shapiro wrote this miniature whirlwind of sound as a tribute to his two grand dogs, Callie and Meadow; beloved companions whose joyful, unpredictable bursts of energy provided the spark for this piece.

In just a few minutes, *Zoomies!* zips through fast, playful musical ideas that bounce from one corner of the ensemble to the other. You'll hear rapid rhythms, bright colors, and lots of antics, as if each instrument has suddenly decided it's time to sprint! It's music that doesn't sit still, much like the canine inspiration behind it.

This piece doesn't just show off the player's agility; it celebrates that silly, spontaneous joy we all recognize when a four-legged friend decides the moment is perfect for a full-speed romp.

- Program Note by Hunter Lewis

SYMPHONIC WIND ENSEMBLE

Sarah McKoin, *conductor*
Dillan Francis, *graduate conductor*
Hunter Lewis, *graduate conductor*
Richard Zec, *graduate conductor*

FLUTE

Maria Tere Calzada
Isabelle Dees
Emily Hodge*
Emma Jones
Laisha Lozano, *piccolo*

OBOE

Caitlyn Jones*
Annant Odell, *english horn*

BASSOON

Andrew Bell
Austin Perry
Jacob Prentice*
Sabrina Stovall

CLARINET

Cameron Dawes
Ethan Do, *E♭*
Reilly Ledbetter*
Quinn O'Hagan Lopez
Anson Holder
Anthony Horne
Rose McAllister Ou, *bass*
Quinn O'Hagan Lopez
Sadie Sebastian, *bass*

ALTO SAXOPHONE

Daniel Kravetz
Matthew Rendon
Natalie Wilson*
Nestor Olguin, *tenor*
Solomon Caraway, *bari*

TRUMPET

Jacob Garcia*
Angelika Moreland
Josue Ramirez
Luke Reyna
Andrew Reynolds
Thomas Rupsis

HORN

Ashley Beyer
Palmer Biggers
Esteban Chavez
Caleb Dent
Quentin Fisher*
Joshua Graves

TROMBONE

Harrison Biggers
Jacob Moore
Scott O'Brien, *bass*
Alex Ortiz*
John McWilliams, *bass*

EUPHONIUM

David Hewitt*
Elijah Jones
Jared Sherman

TUBA

Lathen Barr
Miles Bintz*
Jake Dossing

PERCUSSION

Cody Otis*
Jared Boothe
Ari Castorena
Angel Gallegos
Tyler Harrison
Caleb Poppenger
Grant Potts
Meliza Reyes-Carrasco
Jack Vongsamphanh

PIANO

Andrey Guerrero

STRING BASS

Ricardo Flores Cruz

*Denotes principal



UPCOMING EVENTS

Douglas Lindsey and Kristy Mezines Guest Artist Trumpet Recital

8:00 PM, Monday, February 16
Hemmle Recital Hall

Kenneth Thompkins Guest Artist Trombone Recital

8:00 PM, Monday, February 16
Kent R. Hance Chapel

Spencer Hartman Flute Faculty Recital

8:00 PM, Friday, February 20
Hemmle Recital Hall

Marina Bengoa Guest Artist Piano Recital

8:00 PM, Tuesday, February 24
Kent R Hance Chapel



Jazz Ensemble and Jazz Orchestra

7:30 PM, Thursday, February 26
Hemmle Recital Hall



Historical Performance Ensemble

8:00 PM, Monday, March 2
Hemmle Recital Hall

Tuba Euphonium Ensemble

8:00 PM, Wednesday, March 4
Hemmle Recital Hall



Symphonic Band

7:30 PM, Thursday, March 5
Hemmle Recital Hall

Chamber Ensembles Recital

6:00 PM, Friday, March 6
Hemmle Recital Hall



Sinfonietta

7:30 PM, Saturday, March 7
Hemmle Recital Hall