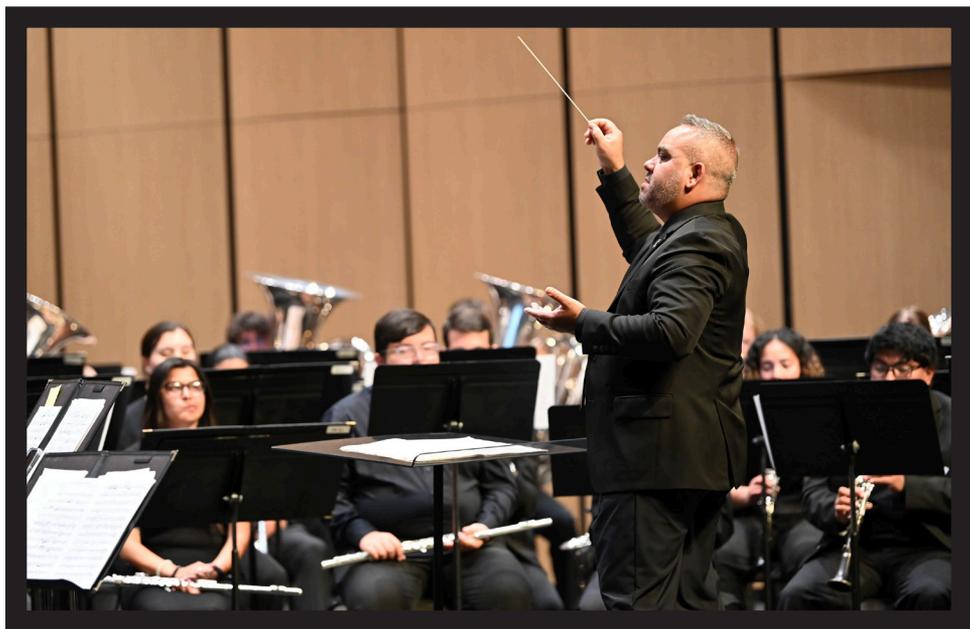




SCHOOL OF MUSIC

TEXAS TECH

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



CONCERT BAND

Joel Pagán, *conductor*

Hunter Lewis, *graduate conductor*

Monday, March 9th, 2026 | 7:30 pm
Hemmler Recital Hall

PROGRAM

Fanfare for Wild Youthful Occasions (2022)

Harrison J. Collins
(b. 1999)

American Hymnsong Suite (2007)

Dwayne S. Milburn
(b. 1963)

- I. Prelude on "Wonderous Love"
- II. Ballad on "Balm in Gilead"
- III. Scherzo on "Nettleton"
- IV. March on "Wilson"

Mare Tranquillitatis (2007/2012)

Roger Zare
(b. 1985)

Hunter Lewis, *conductor*

Jinx (2017)

Ryan George
(b. 1978)

Aurora Borealis (2012)

Joel Love
(b. 1982)

PROGRAM NOTES

Fanfare for Wild Youthful Occasions – Harrison J. Collins

It is a huge honor to have been commissioned to compose a work for the Fort Worth Youth Orchestra, an organization with a nearly sixty-year history of providing to young musicians the opportunity to gain myriad skills and to pursue excellence through musical performance. In late 2021, FWYO founded its new wind ensemble and brought in Brian Youngblood, associate director of bands at Texas Christian University [TCU], to conduct the newly formed group. When Mr. Youngblood secured his new position, I was beyond honored that he'd think of me to compose a work for the group. He pitched the idea to the FWYO board of directors, who graciously and enthusiastically agreed to facilitate the creation of this fanfare in celebration of the beginning of their new wind ensemble.

At that time, I was finishing up my first semester at TCU; I had just recently transferred there, and although it was my seventh semester of college, it felt like my first again. I was trying to stay afloat in a sea of new places and new faces, searching for any solid ground I could find, and trying to find myself again in the process. One of the first places I began to feel comfortable -- I began to feel like me -- was under Mr. Youngblood's baton in the TCU Symphonic Band. This was in no small part due to Mr. Youngblood himself. From early on, Mr. Youngblood was willing to indulge me in conversations about all sorts of musical topics, and he was glad to take a look at my musical efforts, even programming several of my works with the TCU Symphonic Band. His encouragement was hugely helpful as I moved through my earliest months at TCU.

This work, Fanfare for Wild Youthful Occasions, reflects all of the energy that came together in this particular circumstance. It contains within it the energy of new musical opportunity that groups like the FWYO provide for young musicians. It contains the energy of those young people all coming together like the particles of an atom to create something greater than the sum of its parts, and it contains the energy of the masterfully skilled people who come together to guide these young souls. It contains the energy of a kid in his early twenties who found a fraction of himself in a new place, and it contains the energy of you, the person who is reading this and somehow taking place in the experience of this music. Come be a part of this wild youthful occasion with us.

- Program Note by composer

American Hymnsong Suite – Dwayne S. Milburn

American Hymnsong Suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on Wondrous Love (“What Wondrous Love is This”) opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on “Balm in Gilead” features a rich jazz harmonization of this familiar spiritual. The Scherzo on “Nettleton” (“Come Thou Fount of Every Blessing”) contains all the rhythmic playfulness inherent in the best orchestral third movements, and the March on “Wilson” (“When We All Get to Heaven”) calls to mind the wildest marching band ever heard.

While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

- Program Note by composer

Mare Tranquillitatis – Roger Zare

I was commissioned in the summer of 2007 by Jeffrey Bishop to write a short piece for his string orchestra at Shawnee Mission Northwest High School in Kansas City. They premiered the string version of this work on February 12, 2008. In 2012, a consortium of wind ensembles around the United States commissioned a transcription of this work for band, and it was premiered throughout the 2012-2013 season.

Mare Tranquillitatis translates to “Sea of Tranquility,” and is the famous location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions -- tranquil beauty and restless isolation. All of the musical material is derived from only two ideas -- the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and a quartet of soloists emerges, juxtaposing the lush full textures with a delicate and intimate passage.

After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment with the solo quartet.

- Program Note by composer

Jinx – Ryan George

JINX is a short mischievous work for concert band inspired by the superstitious notion that if one’s good luck has run out then they must have been cursed, or jinxed.

JINX was commissioned by the Fillmore Wind Band for their performance at the 2017 Midwest Band & Orchestra Clinic in Chicago.

- Program note by composer

Aurora Borealis – Joel Love

Aurora Borealis was inspired by the natural phenomenon that occurs in the northern latitudes. In short, auroral events are caused by the collision of charged particles with atoms in the high altitude atmosphere. Last year I spent most of my summer playing piano in a rock band aboard a cruise ship that traveled from Seattle, Wash. to Anchorage, Alaska, and back several times. During a geomagnetic event late one night, I was fortunate enough to see the aurora in the distance while sailing from Juneau to Hoonah, Alaska.

The piece has three main figures: an ascending/descending tetra-chord, a repeated eighth-note motive, and a melody (first heard in the clarinet).

- Program note by composer

CONCERT BAND

Joel Pagán, *conductor*

Hunter Lewis, *graduate conductor*

FLUTE

Ava Daigle
Wynn Engel
Carlos Funez
D'Angelo Hinojosa*
Trinity Melcher
Maddi Rogers

OBOE

Graham Hutton*
Bryant Le

BASSOON

Katie Kimberlin
Hannah Ledbetter*

CLARINET

Natalie DeChaine, bass
Caia Hernandez
Silas Hughes
Caroline Iltis*
Alexis Jacobi
Avery Valadez
Addison Wood

SAXOPHONE

Shawn Bryan
Bridget Fisher
Porter McClellan*
Isaac Nuno, bari
Alice Sanders, tenor

HORN

Jonathon Henson*
Abbigayle Keesee
Rebekah Luce
Janiel Nevarez
Ben Wick

TRUMPET

Rosie Brocato
Luke Carp
Jose Campos
Adrian Fowlkes
Zach Jung
Andrew Lanigan
Kylie McAdams
Sofia Ojeda*
Owen Sallee
Tate Searcy

TROMBONE

Dillon Bednarz*
Rush Carter
Naomi Espinosa
Oliver Flemming
Gavin Meador, bass
Stephen Pearson
Carter Sallee
Joshua Taylor

EUPHONIUM

Walker Andrews
Everett Erickson*
Emma Wilson

TUBA

Patrick Hannigan
Austin Lavery
Zach Wilkinson*

PERCUSSION

Nathaniel Barraza*
Cole Darden
Jacob (Conlan) Fout
Jazael Garcia
Hayden Lewallen
Angel Olivas
Kaylen Stewart
Logan Venner
Simon Welch

* denotes principal



UPCOMING EVENTS

Caprock English Bagpipe Ensemble

8:00 PM, Tuesday, March 10th
Kent R. Hance Chapel

Caprock Vocal Jazz, Matador Singers, and Scarlet Voce

7:30 PM, Thursday, March 12th
Hemmler Recital Hall



Tech Folk Orchestra

8:00 PM, Monday, March 30th
Hemmler Recital Hall

Chamber Ensembles Recital

8:00 PM, Wednesday, April 1st
Hemmler Recital Hall

Thierry Barbé Guest Artist Double Bass Recital

8:00 PM, Wednesday, April 8th
Hemmler Recital Hall



University Choir

6:00 PM, Friday, April 10th
Hemmler Recital Hall

Debra Richtmeyer Saxophone Guest Artist Masterclass

10:00 AM, Saturday, April 11th
Kent R. Hance Chapel



Debra Richtmeyer Saxophone Guest Artist Masterclass

2:00 PM, Saturday, April 11th
Kent R. Hance Chapel

Keith Collins Guest Artist Baroque Bassoon Recital

2:00 PM, Saturday, April 11th
School of Music East Rehearsal Hall

Symphonic Wind Ensemble and University Choir

4:00 PM, Sunday, April 12th
Hemmler Recital Hall



Contemporary Music Ensemble

8:00 PM, Sunday, April 12th
Hemmler Recital Hall