SCHOOL OF **MUSIC**

TEXAS TECH

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

SYMPHONIC BAND: VOICES

Eric Allen, *conductor*
Richard Zec, *graduate assistant conductor*

Thursday, April 23rd, 2026 | 7:30pm
Hemmle Recital Hall

PROGRAM

Entry March of the Boyars (1895) — Johan Halverson (1864-1935), arr. Fennell

The Walk to the Paradise Garden (1900) from *A Village Romeo and Juliet* — Frederick Delius (1862-1934), arr. Kreines

From *Symphony No. 2: Voices* (2016) — James Stephenson (b. 1969)

I. Of Passion
II. Shouts and Murmurs
III. Voices of One

Alyssa Wilson, *soprano*

Common Threads (2016) — Kimberly Archer (b. 1973)

Richard Zec, *conductor*

The Crosley March (1928) — Henry Fillmore (1881-1956)

PROGRAM NOTES

***Entry March of the Boyars* – Johan Halverson**

From the 10th through the 17th centuries, the Boyars were the highest ranking members of the Bulgarian, Romanian, Russian, and Ukrainian aristocracy, second only to the ruling princes. Halvorsen's Entry March of the Boyars depicts the ceremonial entrance of these aristocrats in a theatrical setting. A solo clarinet introduces the regal theme, and more instruments are added to represent the approach of the entourage. Woodwind ornamentation complements the brass fanfares. This piece did not receive national recognition until Grieg, who was the uncle of Halvorsen's wife, created an arrangement for piano in 1898.

Halvorsen describes his inspiration for this composition:

Got hold of an encyclopedia to find out what Bucharest was like. There I read about the art-loving Queen Carmen Sylva and the descendants of the rich, distinguished Boyars who invaded Bucharest so and so many years ago. 'This would look good in the newspapers,' I thought. And then there was the Queen! She would immediately summon me to the palace with my quartet. I had to find release, so I wrote a march and called it The March of the Boyars, and just when I had finished it, the same afternoon, Edvard Grieg came in. 'Now, how are you doing? Already in full swing I see.' He saw the manuscript on the piano, looked at it carefully and said: 'That is good!'

Program note by Edward Harris

***A Walk to the Paradise Garden* – Frederick Delius**

Frederick Delius' opera *A Village Romeo and Juliet* leaves in a puzzle with the title – is this a tragedy of young love like Shakespeare's *Romeo and Juliet*, or does the addition of 'A Village' make it something else?

The answer, of course, is that anything mentioning Romeo and Juliet has to be a tragedy. Rather than being based on Shakespeare, the libretto, written by the composer and his wife Jelka Delius, is based on a novella, Romeo und Julia auf dem Dorfe, by Gottfried Keller, a Swiss author. Sali and Vrenchen play together as children but are separated by their parents. Six years later, the two come together again, and in attempting to separate the couple, Vrenchen's father is injured by Sali. The fortunes of the two families have failed because of a mutual lawsuit and Vrenchen's house is to be sold, so she and Sali decide to run away together. But first, they attend the fair and go to the Paradise Garden, an inn where the dancing for the fair is held. At the fair, they encounter the Dark Fiddler, who has been an influential figure through the opera and he tries to persuade them to run off with him to be vagabonds in the mountains. Sali and Vrenchen decide, instead, that they will never again be separated and look for their everlasting peace in the river.

The Walk to the Paradise Garden is an intermezzo that comes in the middle of the last act, separating the act. The opera received its premiere in German at the Komische Oper in Berlin in 1907. It received its English premiere in 1910 at the Royal Opera House, conducted by Thomas Beecham. Although Delius

had written the opera in 1900-1901, the Intermezzo wasn't added until 1906, just before the Berlin premiere's two scenes and is considered one of Delius' finest pieces of music.

Program note by Maureen Buja

***Symphony No. 2: Voices* – James Stephenson**

James Stephenson's relationship with the U.S. Marine Band began in 2011 when the ensemble premiered his multi-oboe concerto Duels and Dances at the American Bandmasters Association (ABA) convention with soloist Alex Klein of the Chicago Symphony. Since that time, the Marine Band has performed five of Stephenson's works in as many years and presented the world premiere of one of his most substantial contributions to the wind band repertoire to date, his Symphony No. 2, in December 2016.

The inspiration for the new symphony for wind ensemble is detailed by the composer:

For two years, the program notes further below (below the dashes) were what remained public. Recently, as I started feeling personally comfortable with it, I began sharing the original impetus for this symphony, which was):

On April 23, 2016, my mother, Shirley S. Stephenson, passed away, at the age of 74. It was the first time anyone that close to me had died, and I honestly didn't know how to respond. As this new piece – the symphony – was the next major work on my plate, I thought the music would come pouring forth, as one would imagine in the movies, or in a novel. However, the opposite happened, and I was stuck, not knowing how to cope, and not knowing what to write. Eventually, after a month or so, I sat at the piano, and pounded a low Eb octave, followed by an anguished chord answer. I did this three times, with three new response-chords, essentially recreating how I felt. This became the opening of the symphony, with emphasis on the bass trombone, who gets the loudest low Eb. I vowed I wouldn't return to Eb (major) until the end of the piece, thus setting forth a compositional and emotional goal all at once: an Eb to Eb sustaining of long-term tension, technically speaking, and the final arrival at Eb major (letter I, 3rd movement) being a cathartic and powerful personal moment, when I finally would come to terms with the loss of my mother. The voice in the piece is that of my mother, an untrained alto, which is why I ask for it without vibrato. In the end, she finally sings once last time, conveying to me that "all will be ok".

I think it is the most difficult times we endure that force us, inspire us, to dig deeper than we could ever imagine. On the one hand, I am, of course, deeply saddened by the loss of my mother; but on the other, I will always have this piece – which is the most personal to me – to in essence keep her alive in my heart. I always tear up at letter I. Always. But they are tears of joy and treasured memories of 74 years with my mother.

Program note by James Stephenson

***Common Threads* – Kimberly Archer**

Dr. Barber contacted me in August 2015 to ask if I'd compose something for the University of Nebraska, Lincoln (UN-L) Wind Ensemble's invited performance at the 2016 CBDNA North Central Convention in Ames, Iowa. I was flattered and eager to get started, of course. Still, it's amazing but true that nothing shuts off my creativity spigot faster than the word "commission." It can be so much pressure!

After many false starts, I found myself sitting at a piano, banging repeatedly on an F and growling to myself, "If I play this F long enough, something has to come out of it!" (perhaps also, "This F-ing music!"). What ultimately came out was a work that meanders through many keys, meters, and styles, but is unified by the common thread of a repeated pitch. Usually it's that F, finally making good on its potential.

As the larger form and character of this music began to take shape, I realized its goofy humor, carefree spirit, and unabashed joy exactly reflected what I have seen for myself and love so much about the UN-L Wind Ensemble and their conductor, both in rehearsal and performance. Indeed, I can't recall a premiere performance where the musicians and the audience shared such fun and energy!

Program note by Kimberly Archer

***The Crosley March* – Henry Fillmore**

Powell Crosley was the owner of radio station WLW in Cincinnati, while Fillmore's Band was presenting its radio concerts over that station in the late '20s. He was also a manufacturer of radios and a personal friend of the composer, and it was he for whom Fillmore wrote this march in 1928. Although the size of the band varied with the occasion, for the radio broadcasts Fillmore employed around 25 musicians and his dog, Mike, who remained silent or barked in rhythm as instructed. Two of his novelties which featured the "radio hound" were The Whistling Farm Boy and Playfellow. Mike performed with the band for nearly seven years, including the three seasons of WLW, WSAI, and NBC radio shows. He held an honorary card from the local musicians' union, was paid $100 daily for his performances, and received fan mail from across the nation.

Program note by Norman E. Smith

ABOUT THE ARTIST

Alyssa Wilson, *soprano*

Soprano Alyssa Wilson is a second-year student at Texas Tech University, pursuing a Bachelor of Music in Vocal Performance. She has appeared in numerous productions, most recently as a dater in Speed Dating Tonight, the Big Sister in Edward Barnes's The Hiding Tree (Children's Opera), and in the choruses of La Traviata and Tosca. Alyssa was a 2025 Texoma National Association of Teachers of Singing finalist and was a featured artist in the Texas Tech University National Association of Schools of Music showcase recital. She was also recognized by TTU faculty as a Nominee of the Friends of Music Excellence in Voice Award. When she's not on the stage, she can be found with her two cats Rocky and Goose, or hopping around her job at Dutch Bros as a broista.

SYMPHONIC BAND

Eric Allen, *conductor*
Richard Zec, *graduate conductor*

FLUTE
Sydni Acosta
Reagan Frank
Kritika Gautam*
Elizabeth Kennedy
Lariezza Lerios

OBOE
Seth Leaton
Hayden Ratermann*

BASSOON
Henry Pierce
Grace Toney*
Ashleigh Wagnon

CLARINET
Tyler Bergin, *bass*
Emma Borisevich*
Ethan Cuevas
Cameron Dawes
Emily Eligio
Reilly Ledbetter, *e-flat*
Tyler Moore
Maddison Otega
Sofia Rogers, *bass*
Courtney Shaw

SAXOPHONE
Michael Addonizio
Mathias Alvarado
Mike Salter, *baritone*
Carson Tucker*
Peyton Walker, *tenor*

TRUMPET
Lawson Bateman*
Justin Beamsley
Pierson Dewitt
Nathaniel Good
Patrick Karis
Johany Marin
Aidan Thames*
Gavin Tworek
Jenna Whitelaw
Jessica Woolam

HORN
Mason Archacki
Aiden Bradshaw
Jacob Garza
Kathryn Jordan
Or Natan*
Rafael Quilpas

TROMBONE
Haden Crawford*
Sam Ditto
Natalie Mata, *bass*
Bailey Newton
Jae Perez
Dylan Pratt
Justin Wooten

EUPHONIUM
Nathan Dahlberg*
Maxwell Maldonado
Jackson Stradley

TUBA
Trenton Ownby
Bernardo Plascencia*
Sergio Villareal

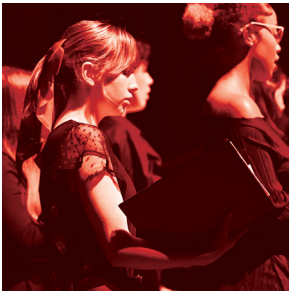
PERCUSSION
Anthony Craft*
Marissa Joy
Nate Mullins
Michael Rosero
Jake Schafer
Gabriella Schuetze
Angelina Silvas
Luke Van Aurum

DOUBLE BASS
Ricardo Flores Cruz

PIANO
Yuwei Jiang

HARP
Elizabeth Howard

*denotes principal



UPCOMING EVENTS

Texas Tech Music Theatre and Opera Theatre Collaboration: Sweeney Todd (SOLD OUT)
7:30 PM, Thursday, April 23rd
Maedgen Theatre

Texas Tech Music Theatre and Opera Theatre Collaboration: Sweeney Todd (SOLD OUT)
7:30 PM, Friday, April 24th
Maedgen Theatre

Kevin Wass Tuba Faculty Recital
4:00 PM, Saturday, April 25th
School of Music East Rehearsal Hall

Sandy Silva Guest Artist Recital
4:00 PM, Saturday, April 25th
Hemmle Recital Hall

Texas Tech Music Theatre and Opera Theatre Collaboration: Sweeney Todd (SOLD OUT)
7:30 PM, Saturday, April 25th
Maedgen Theatre

Texas Tech Music Theatre and Opera Theatre Collaboration: Sweeney Todd (SOLD OUT)
2:00 PM, Sunday, April 26th
Maedgen Theatre

University Band
2:00 PM, Sunday, April 26th
Hemmle Recital Hall

Jazz Ensemble and Jazz Orchestra
7:30 PM, Sunday, April 26th
Hemmle Recital Hall

Concert Band
7:30 PM, Monday, April 27th
Hemmle Recital Hall

Tuba Euphonium Ensemble
8:00 PM, Wednesday, April 29th
Hemmle Recital Hall

Jazz Combos
8:00 PM, Thursday, April 30th
Hemmle Recital Hall