SCHOOL OF **MUSIC**

TEXAS TECH

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

UNIVERSITY BAND

Dillan Francis & Hunter Lewis
conductors

Sunday, April 26th, 2026 | 2:00pm
Hemmle Recital Hall

PROGRAM

The Glory of the Yankee Navy (1909) — John Philip Sousa (1854-1932)

Perthshire Majesty (2003) — Samuel Hazo (b. 1966)

Dillan Francis, *conductor*

Suite Provençale (1989) — Jan Van der Roost (b. 1956)

Hunter Lewis, *conductor*

Breath of the Mountains (2023) — Cait Nishimura (b. 1991)

Sun Dance (1997) — Frank Ticheli (b.1958)

Dillan Francis, *conductor*

Salvation is Created (1912, 2011) — Pavel Tchesnokov (b.1877-1944) arr. Bruce Houseknecht

Themes from "Green Bushes" (1997) — Percy Grainger (1882-1961) arr. Larry Daehn

Hunter Lewis, *conductor*

PROGRAM NOTES

***The Glory of the Yankee Navy* – John Philip Sousa**

Despite Sousa's distinguished military career, ***The Glory of the Yankee Navy*** was not written to celebrate the United States' ocean-going armed forces. Rather, it ties into Sousa's long-standing love of musical theatre. In 1909 a singer and actress named Blanche Ring was the toast of Broadway. That year, she was preparing a new musical called The Yankee Girl, set to open in 1910. When her director decided the show needed a march, Sousa agreed to write one, dedicated to Ms. Ring. ***The Glory of the Yankee Navy*** is the charming result.

Program Note from Dallas Winds concert program, 16 November 2021

***Perthshire Majesty* – Samuel Hazo**

If you look up the derivation of the name "David Gregory," you will find that it means "beloved watchman." I cannot imagine a more accurate name for a person who has devoted himself to serve as a guardian and inspirer of people in all stages of life. Although I have only known Dr. David Gregory for roughly one year, he is the type of person whom I feel I have known my whole life. Furthermore, I have witnessed, through David's unique qualities in friendship and musicianship, his unequivocal compassion for those who wish to advance music and the quality of its education.

When David and the Tara Winds' membership commissioned me to compose a piece for their ensemble, I knew that the greatest challenge would be to create music that equaled the genuine warmth exhibited by the musicians I had gotten to know. Consequently, the graciousness of the Tara Winds' members predetermined the lush feel of this composition, but I still had to pinpoint a style in which to write. When I found out that David's ancestry lead back to County Perthshire in Scotland, the style was set. ***Perthshire Majesty***, a Scottish ballad for wind band, was written for my friends in the Tara Winds of Atlanta, Georgia; conducted by my dear friend, Dr. David Gregory, President of the National Band Association.

Program Note by Samuel Hazo

***Suite Provençale* – Jan Van der Roost**

This four-movement suite is based on authentic folk tunes from the beautiful southern province in France, the "Provence". The composer used a harmonic language respecting the popular characteristics, but that on the other hand also contains some "spicy" notes (just like the well-known "Provençal sauce"! ...).

The instrumentation is very colourful, paying a lot of attention to the different timbres of both brass and woodwinds as well as to the percussion section.

Every movement has its own character: Un Ange a fa la crido (An angel brought the creed / credo) is like a bourrée; Adam e sa Coumpagnou (Adam and his companion) is an old love song, Lou Fustié (the carpenter) a fast dance; and finally Lis Escoubo (a whistle tune / popular ballad) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand, is clearly represented during the first presentations of the one and only theme.

Program note from De Haske Publications

***Breath of the Mountains* – Cait Nishimura**

Breath of the Mountains was commissioned by Sam Yamamoto and the Lethbridge Collegiate Institute Gold Symphonic Band. Lethbridge is located in Southern Alberta, where the landscape and climate are shaped by powerful warming winds called chinooks coming from the Canadian Rocky Mountains. In addition to these winds, Lethbridge is known for having more than 320 days of sunshine each year.

When writing this piece, I reflected on my time visiting Lethbridge in 2020 (my last pre-pandemic residency) where I had the opportunity to connect with the welcoming music community and also experience the warm sunshine and expansive, powerful winds that define this part of the province. I began thinking of the wind as a life force; an expression of aliveness coming from the mountains in the form of birdsong, flowing water, hills and valleys, and sparkling sunlight. And as I wondered what that wind would sound like, ***Breath of the Mountains*** was born.

Program note by Cait Nishimura

***Sun Dance* – Frank Ticheli**

Sun Dance was written to evoke a general feeling of bright joy and was later found to present a more specific impression of a sun-drenched town festival, with various groups of townspeople walking, dancing, sitting in small groups, and generally enjoying the day. The work's essentially motivic construction is evident throughout, as the song-like and dance-like characteristics are heard in various instruments - beginning with the solo oboe, responded to by dance rhythms in mellow tones, and continuing through a more lush, lyrical passage at the center of the arch form.

Program note by Dr. Brian Casey, with credit to Frank Ticheli

***Salvation is Created* – Pavel Tchesnokov/Bruce Houseknecht**

Salvation Is Created **is by Pavel Tschesnokoff, who belongs to a late-Romantic group of Russian "spiritualist" composers that included Bortniansky and Gretchaninoff. Tschesnokoff wrote a choral conducting text and produced more than 500 choral works; the choral nature of this work is as resplendent as the transcription is classic. The simple musical form comprises two stanzas. Horn and clarinets, then the trombone section, carry the melodic "question," and the full ensemble supports the "answer" each time.**

Program note by Brian Casey

Themes from "Green Bushes" **– Grainger/Daehn**

In setting such dance-folk songs (indeed, in setting all dance music) I feel that the unbroken and somewhat monotonous keeping-on-ness of the original should be preserved above all else.

The greater part of my passacaglia is many-voiced and free-voiced. Against the folk tune I have spun free counter-melodies of my own -- top tunes, middle tunes, bass tunes... The key-free harmonic neutrality of the folk song's mixolydian mode opens the door to a wondrously free fellowship between the folk tune and these grafted-on tunes of mine.

My *Green Bushes* setting is thus seen to be a strict passacaglia throughout well-nigh its full length. Yet it became a passacaglia unintentionally. In taking the view that the *Green Bushes* tune is a dance-folk song... I was naturally led to keep it running like an unbroken thread through my setting, and in feeling prompted to graft upon it modern musical elements expressive of the swish and swirl of dance movements the many-voiced treatment came of itself.

The work is in no sense program music -- in no way does it musically reflect the story told in the verses of the *Green Bushes* song text. It is conceived, and should be listened to, as dance music (It could serve as ballet music.) ... as an expression of those athletic and ecstatic intoxications that inspire, are inspired by, the dance -- my newtime harmonies, voice-weavings and form-shapes being lovingly woven around the sterling old-time tune to in some part replace the long-gone but still fondly mind-pictured festive-mooded country-side dancers, their robust looks, body actions and heart-stirs."

Program note by Larry D. Daehn

UNIVERSITY BAND

Dillan Francis & Hunter Lewis
conductors

FLUTE
Elisia Arrieta
Jacob Beasley
Ally Brawner
Haley Cockrell
Caitlyn Cooper
Molly DeWees
Alex Durkin
Elizabeth Jeffery
Judith Johnson
Kirsten Kuper
Porter McClellan
Lauren Rodriguez
Courtney Shaw
Cassidy Smith

CLARINET
Matthew Blomstrom
Jaxon Day, *bass*
Andrew Gruta
John Hewitt
Paige LaBarge
Woody Mau
Samantha McCabe, *bass*
Ky'ren Quigley
Brenna Tarbay

BASSOON
Patrick Coman

SAXOPHONE
Jacob Couger, *tenor*
Breanna Coyle, *tenor*
Jack Denning
Kaleb Fortenberry
Aubrey Johnson
Katie Kimberlin, *tenor*
Terrel Reed
Jacob Riding
Xavier Rodriguez
Aiden Schupach
Sadie Sebastian
Andrew Segovia

TRUMPET
Jon Anaya
Jorge Castaño
Campbell Greenlees
Katie Lee
Kohen Stuck
Bree Tennison
Antonio Villarreal
Andy Zavala

HORN
Alana Alexander
Ethan Bailey
Christian Castillo
Noah Freeman
Ike Griffith
Meredith Lowe
Aysia Middleton
Eduardo Mortero
Addison Murray
Lianna Pfrimmer
Gabrielle Silva
Luke Tobin
Arianna Torres
Kylie Tosi
Raegan Tucker
Oscar Villarreal
Michelle Waida
Maddie Wootton

TROMBONE
Walker Andrews
Zachary Connor
Miles Koch
Matias Lopez, *bass*
Abigail Morelock
Anthony Moreno
Alan Pizano, *bass*
Christopher Price
Mike Salter

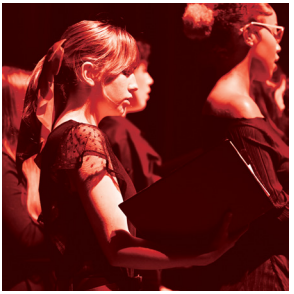
EUPHONIUM
Emma Borisevich
Jacob Derendinger
Reilly Ledbetter
Malachi Liebl
Nolan Sheridan

TUBA
Aivry Lemons
Taylor Wollenburg

BASS
Austin Weber

PERCUSSION+
Jared Boothe
Kyle Buentello
Anthony Flores
Marissa Joy
Caleb Poppenger
Jake Schafer
Jack Vongsamphanh

+All percussionists are members of the TTU percussion studio



UPCOMING EVENTS

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

Sophia Soyoung Jung Piano Faculty Recital
8:00 PM, Thursday, April 30th
Kent R. Hance Chapel

Concerto Competition
2:00 PM, Saturday, May 2nd
Hemmle Recital Hall

Choral Orchestral Collaboration
7:30 PM, Saturday, May 2nd
Lubbock Memorial Civic Center

Chamber Ensembles
8:00 PM, Monday, May 4th
Hemmle Recital Hall

Lubbock Chorale
7:30 PM, Saturday, May 9th
Hemmle Recital Hall

Dust Coast Winds
7:30 PM, Tuesday, May 12th
Hemmle Recital Hall