SCHOOL OF **MUSIC**

TEXAS TECH

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

CONCERT BAND

Joel Pagán, *conductor*
Richard Zec, *graduate assistant conductor*

Monday, April 27th, 2026 | 7:30pm
Hemmle Recital Hall

PROGRAM

A Prelude to the Shining Day (1992) — Yo Goto (b. 1952)

Jacob Garcia, Diana Gonzalez, Andrew Reynolds, *trumpet*
Harrison Biggers, Xavier Moncada, Jacob Moore, *trombone*

Sleep (2002) — Eric Whitacre (b. 1970)

A Southern Jubilee (2019) — Bruce Broughton (b. 1945)

Richard Zec, *conductor*

Symphony for Band No. 6 (1956) — Vincent Persichetti (1915-1987)

I. Adagio - Allegro
II. Adagio sostenuto
III. Allegretto
IV. Vivace

The Klaxon (1930) — Henry Fillmore (1881-1956)

PROGRAM NOTES

***A Prelude to the Shining Day* – Yo Goto**

A Prelude to the Shining Day was written for Noda Junior High School Concert Band, Kawagoe, Japan, for the 10th anniversary of their foundation, and premiered in April 1992 under the direction of Masato Sato. The title of the piece suggests that it was written as a concert opener; thus it is designed as a fanfare. This piece requires three trumpets and three trombones on a balcony creating an antiphonal effect with the instruments on stage. The piece consists of three sections; the fanfare motif and lyrical melody of the middle section are combined in conclusion.

Program note from Brain Co. Publishers

***Sleep* – Eric Whitacre**

In the winter of 1999, Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas, contacted me. She wanted to commission a choral work from me to be premiered by the Austin Pro Chorus (Kinley Lange, conductor), a terrific chorus with whom she regularly performed The circumstances around the commission were amazing. She wanted commission the piece in memory of her parents, who had died within weeks of each other after more than fifty years of marriage; and she wanted me to set her favorite poem, Robert Frost's immortal "Stopping by Woods on a Snowy Evening". I was deeply moved by the spirit and her request, and agreed to take on the commission. I took my time with the piece, crafting it note by note until I felt that it was exactly the way I wanted it. The poem is perfect, truly a gem, and my general approach was to try to get out of the way of the words, and let them work their magic. We premiered the work in Austin, October 2000, and it was well received. Rene Clausen gave Stopping By Woods a glorious performance at the ACDA National Convention in the spring of 2001, and soon after I began receiving hundreds of letters, emails and phone calls from conductors trying to get ahold of the work. And here was my tragic mistake: I never secured permission to use the poem. Robert Frost's poetry has been under tight control from his estate since his death, and until a few years ago only Randall Thompson (Frostiana) had been given permission to set his poetry. In 1997, out of the blue, the estate released a number of titles, and at least twenty composers set and published Stopping by Woods for chorus. When I looked on line and saw all of these new and different settings, I naturally (and naively) assumed that it was open to anyone. Little did I know that, just months before, the Robert Frost Estate had taken the decision to deny ANY use of the poem, ostensibly because of this plethora of new settings. After a long battle of legalities back and forth, the Estate of Robert Frost and their publisher, Henry Holt Inc., sternly and formally forbade me to use the poem for publication or performance until the poem would become public domain in 2038. I was crushed. The piece was dead, and would sit under my bed for the next 37 years as a result of rulings by heirs and lawyers. After many discussion with my wife, I decided that I would ask my friend and brilliant poet Charles Anthony Silvestri (Leonardo Dreams of His Flying Machine, Lux Aurumque) to set new words to the music I had already written. This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost poem, but that it would even incorporate key words from Stopping By Woods, like 'sleep'. Tony wrote

an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written. And there it is. My setting of Robert Frost's Stopping By Woods no longer exists. I am supremely proud of this new work, and my only regret in all of this was that I was way too innocent in my assumption that lawyers and heirs would understand something as simple and delicate as the choral art.

Program notes by Eric Whitacre

***A Southern Jubilee* – Bruce Broughton**

A festive overture with strong thematic material evoking a strong depiction of the American South. A Southern Jubilee was premiered by the City of Fairfax Band in October 2019 and was programmed by the Vanderbilt University Wind Symphony in February 2025 while hosting the annual American Bandmasters Association Conference.

Program note from Norman E. Smith

***Symphony for Band No. 6* – Vincent Persichetti**

Persichetti composed his massive Symphony for Band during a time when directors vigorously sought repertoire that distinguished bands as serious performance groups. Over fifty years later, this work continues to receive frequent performances and is regarded as a masterpiece of the genre. Symphony for Band is based upon relatively short, rhythmic motives that are manipulated in a variety of ways. Persichetti tends to preserve distinct instrumental families, so brass, woodwind, and percussion often function as independent groups. Collegiate bands and exceptional high school groups would be able to navigate the technical challenges in this historically significant piece.

Program note by Chad Nicholson

***The Klaxon* – Henry Fillmore**

Paul Bierley, who has written two interesting and scholarly books on John Philip Sousa and his music, culminated nearly a decade of research in 1982 with the publication of two valuable books on the life and music of Henry Fillmore. Among many sidelights, he learned that, contrary to oft-repeated stories, the pseudonym Gus Beans was not selected at random from a Cincinnati telephone book; the Crosley March has nothing to do with a compact car; and there was another Ohio composer whose real name happened to be the same as one of Fillmore's pseudonyms, Will Huff. Stories of a connection between a car horn and The Klaxon March were more factual. Composed in 1929 and published the next year, the march (subtitled March of the Automobiles) was written for the Cincinnati Automobile Show which began at the Music Hall in January 1930. Fillmore also invented a new instrument for the occasion called a klaxophone. It consisted of 12 automobile horns, mounted on a table and powered by an automobile battery. Like Tchaikovsky's 1812 Overture cannons, the klaxophone was a bit noisy.

Program note from Norman E. Smith

CONCERT BAND

Joel Pagán, *conductor*
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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
Emma Borisevich, *e-flat*
Natalie DeChaine, *bass*
Caia Hernandez
Silas Hughes
Caroline Iltis*
Alexis Jacobi
Avery Valadez
Addison Wood

SAXOPHONE
Shawn Bryan
Bridget Fisher
Porter Mcclellan*
Isaac Nuno, *baritone*
Alice Sanders, *tenor*

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

HORN
Jonathon Henson*
Abbigayle Keesee
Rebekah Luce
Janiel Nevarez
Ben Wick

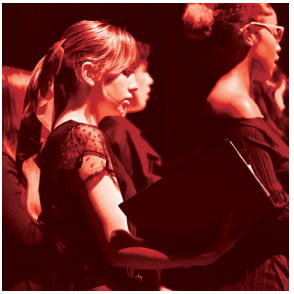
TROMBONE
Dillon Bednarz*
Rush Carter
Naomi Espinosa
Oliver Flemming
Gavin Meador, *bass*
Stephen Pearson
Carter Sallee
Joshua Taylor

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

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 Faculty Piano 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