SCHOOL OF **MUSIC**

TEXAS TECH

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

CONCERT BAND & SYMPHONIC BAND

Joel Pagán & Eric Allen, *conductors*
Keith Bearden, *guest conductor*
Richard Zec & Hunter Lewis, *graduate conductors*

Friday, September 25th, 2026 | 7:30 pm
Hemmle Recital Hall

PROGRAM

Concert Band

Star-Spangled Banner (2002) — Jack Stamp (b. 1954)

American Faces (1995) — David Holsinger (b. 1945)

Hymn for US (2023) — James Stephenson (b. 1969)

Richard Zec, *graduate conductor*

Caccia and Chorale (1976) — Clifton Williams (b. 1923-1976)

Three-Ring Circus! (2025) — Adrian B. Sims (b. 2000)

-Intermission-

Symphonic Band

Fanfare Politeia (2021) — Kim Archer (b. 1973)

Variations on "America" (1892) — Charles Ives (1874-1954)

Hunter Lewis, *graduate conductor*

The Leaves are Falling (1964) — Warren Benson (1924-2005)

The Cowboys (1972) — John Williams (b. 1932)

Stars and Stripes Forever (1897) — John Phillip Sousa (1854-1932)

Keith Bearden, *guest conductor*

PROGRAM NOTES

***Star-Spangled Banner* - Jack Stamp**

In 1986, while a graduate student with Gene Corporon at Michigan State, I did an arrangement of *The Star-Spangled Banner* for wind ensemble to be performed at the WASBE Conference in Boston. The arrangement treats the work as a hymn/ballad with lots of suspensions and some substitute chords (but not in a pop style) rather than the "drinking song" style of the tune's origins.

On Friday, September 14 (three days after the brutal attack on the World Trade Center), Ken Ayoob of Humbolt State and a former classmate of mine, called to see if I still had that arrangement. I found it, though it was in manuscript form, and some of the parts were missing. That weekend I put the arrangement on computer and "tweaked" it (since I know a little more about composition fifteen years later).

George Naff, former marching band director at East Carolina University, said that a national anthem should be a citizen's "love song to their country." It is in the spirit that I revised this arrangement as my part to support those brave souls, living and dead, who continue to support freedom in our country. I would suggest that before performing this arrangement you read the fourth verse of *The Star-Spangled Banner* to the audience. It is patriotic poetry that could have been written on September 11, 2001.

O thus be it ever when freemen shall stand
Between their loved home and the war's desolation!
Blest with vict'ry and peace, may the heav'n-rescued land
Praise the Pow'r that hath made and preserved us a nation.
Then conquer we must, when our cause it is just,
And this be our motto — "in God is our trust:'
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.

- Program note by Jack Stamp

***American Faces* - David Holsinger**

This composition is programmed to show how another composer has dealt with the musical theme of "*Simple Gifts*". Although this melody of the Quaker dance song does not appear until near the center of the piece, it becomes a distinct and powerful countermelody to the initial melodic motives. In fact, as the composition comes to a close, the composer turns the musical tables and allows the "*Simple Gifts*" theme to become the major subject, both in music and thought.

American Faces was commissioned by Scott McCormick and Bands of America for the 1995 Bands of America National Honor Band. Holsinger has attempted in *American Faces* to musically allude to the multifarious qualities and standards that make up the "faces" of America. It is not a patriotic montage, but rather an overture of diverse themes, original and borrowed, each conveying the composer's impression of the American exuberance, pioneering spirit, and underlying faith.

- Program note by David Holsinger

***Hymn for US* - James Stephenson**

On July 4, 2022, like many other Americans, I was standing on a parade route enjoying one of America's most enduring traditions. Ten minutes into our parade, news begin to disseminate throughout the crowd that just down the road – merely 6 miles – there had been (yet another) public and tragic mass-shooting. As the day unfolded, it became known that seven individuals had lost their lives during what is normally supposed to be a day to celebrate the United States' freedom.

I didn't expect that this tragedy would lead to my being asked to create a piece for the Highland Park High School Band. The HPHS band was marching in that parade and were literally right at the spot where everything took place. When Adam Gohr (Libertyville High School) contacted me on behalf of Joshua Chodoroff and the HSHB, I was both humbled and troubled. I was humbled to be given the trust to create a piece that might honor and represent those who lost their lives, as well as those who were witness to the day's horror. I was troubled with the weight of such a request, as well as troubled by the United States in general. It goes without saying that these types of things have happened way too often, with little hope in sight for any change.

After giving a lot of thought as to how I might pay homage to the victims, I decided that most importantly, I wanted to keep things "simple", and let the emotion of the performers come through, rather than try to impress with player technique or harmonic invention.

The piece opens with a horn call of pathos, melting into G minor and a rhythmically unison accompaniment figure. (More on that soon). The lamenting and descending melody in the solo soprano saxophone (or oboe) lays out a motif that later becomes the accompaniment for the ensuing *Hymn*. This entire introduction eventually gives way to what I have called "*Hymn for US*". The double-entendre is very much on purpose, as it is meant to invoke a hymn both for the community ("us") as well as the United States ("US") in general.

The *"Hymn for US"* starts very quietly, and repeats four times, each time modulating upward, and growing louder in hopeful gesture. The rhythm of the hymn's melody comes from a sentence that kept flowing through my head: "No-bod-y should mess with Highland Park." This came from the outpouring of "Highland Park Strong" that showed up in the community and displayed on front lawns everywhere. As hinted earlier, the accompanimental rhythm that appears constantly throughout the piece (starting at letter A) is in fact the rhythm of the phrase "High-land Park strong."

Lastly, the indication at the end is an attempt to truly pay homage to the seven victims. That seven players might stand straight up upon the final chord, showing that they have risen to another place, and are no longer with us, but should still be visible in all our minds. And that the last chord should be held for seven seconds is very much on purpose too, of course.

Thank you very much to Adam Gohr and Joshua Chodoroff for entrusting this project to me. It is my only hope that this music might allow comfort, even if just a little, for the musicians, the community, and the families affected by the tragedy of July 4, 2022.

- Program note by Jim Stephenson

***Caccia and Chorale* - Clifton Williams**

Clifton Williams provided the following program note on this work: "While it remains open to question whether music can convey any message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case with *Caccia and Chorale*, two title words borrowed from Italian because of their allegorical significance. The first, *Caccia*, means hunt or chase, and is intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism. The *Chorale* is, by contrast, an urgent and insistent plea for greater humanity, a return to religious or ethical concepts."

Knowing the seriousness of his illness when he began this work and feeling that he might not survive an impending operation, Williams intended to write only the *Caccia*. However the surgery seemed to be successful and the *Chorale* movement was thus composed as a personal prayer of thanksgiving along with a sincere plea for ethical regeneration by all mankind.

- Program note from "Program Notes for Band" by Norman E. Smith

***Three-Ring Circus!* - Adrian B. Sims**

Three-Ring Circus! is an energetic circus march in three (3/4 time) that brings the thrilling world under the big top to life. I composed the material for the first four measures around a decade earlier as part of a different piece, and later revitalized this material as a traditional yet playful circus march. There are surprise musical interjections throughout and sudden dynamic shifts that mirror the wild unpredictability of the circus. The trio introduces a tuneful melody that brings each part of the circus together. As momentum continues to build, one final statement of the melody brings the show to an exciting finale.

- Program note by Adrian B. Sims

***Fanfare Politeia* - Kim Archer**

Fanfare Politeia is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing our Constitution. "Politeia" is a Greek word derived from "polis" (city). Aristotle used the term to represent concepts such as citizens' rights and constitutional government, while Plato's examination of justice – a book which we now call The Republic, in English – was actually entitled Politeia in the original Greek.

Commissioned by "The President's Own" United States Marine Band for the 59th Presidential Inauguration, *Fanfare Politeia* celebrates our traditions of a free and fair election, and of a peaceful transfer of power.

- Program note by Kim Archer

***Variations on "America"* - Charles Ives**

Variations on "America" was originally a composition for organ. Composed in 1891 when Ives was seventeen, it is an arrangement of a traditional tune, known as *My Country, 'Tis of Thee,* and was at the time the de facto anthem of the United States. The tune is also widely recognized in Thomas Arne's orchestration as the British National Anthem, God Save the Queen, and in the former anthems of Russia, Switzerland, and Germany, as well as being the current national anthem of Liechtenstein and royal anthem of Norway.

The variations are a witty, irreverent piece for organ, probably typical of a "silly" teenage phenom like Ives. According to his biographers, the piece was played by Ives in organ recitals in Danbury and Brewster, New York, during the same year. At the Brewster concert, his father would not let him play the pages which included canons in two or three keys at once, because they were "unsuitable for church performance – They upset the elderly ladies and made the little boys laugh and get noisy!"

This work was transcribed for orchestra in 1964 by William Schuman and for band in 1968 by William Rhoads.

- Program note by William Schuman

***The Leaves are Falling* - Warren Benson**

Completed in January, 1964, *The Leaves Are Falling* introduced to the large wind ensemble-band literature a kind of music which in its single movement length and introspective character was unknown to that time. The work was commissioned by Kappa Gamma Psi, a small national music fraternity of which Frank L. Battisti, Ithaca, N.Y., was an officer. It was through him that the commission came about. It was to have its premiere performance on the American Music Festival of May 1964, by the Eastman Wind Ensemble under Clyde A. Roller, conductor, in the Eastman Theatre of the Eastman School of Music, Rochester, New York.

The Leaves Are Falling is a statement of grief following the assassination of President John F. Kennedy. For Benson, his feelings on the matter were encapsulated by Rainer Maria Rilke's poem *Herbst* from *Buch der Bilder:*

The leaves are falling, falling as if from afar,
as though far gardens withered in the skies;
They are falling with denying gestures.

And in the nights the heavy earth is falling
from all the stars down into loneliness.

We all are falling. This hand falls.
And look at the others: it is in them all.

And yet there is one, who holds this falling
with infinite gentleness in his hands.

- Program note by Warren Benson

***The Cowboys* - John Williams**

Two icons of Hollywood crossed paths in the 1972 movie *The Cowboys*: legendary actor John Wayne and John Williams, dean of American film composers. The coming-of-age story features Wayne as an aging cattle rancher who hires a group of children to drive his herd from Montana to South Dakota while fending off a pack of unscrupulous cattle thieves. Overture to *The Cowboys* is organized like a set of variations, and Williams wisely draws from previous styles to generate a 'western' sound even as he places his distinctive, modern stamp on the score. The sparse melody and relentless rhythms of the primary theme recall Ennio Morricone's genre-defining Spaghetti Westerns like The Good, The Bad, and the Ugly, while the open harmonies and colorful orchestration owe much to the 'Americana' sound made famous in Copland's Billy the Kid and Rodeo.

-Program note by Shannon Graham, Jackson Lasher, Alonso O'Bannon, and Luca Vukelic

***Stars and Stripes Forever* - John Phillip Sousa**

Sousa consistently stated that this march was divinely inspired and was born of homesickness. In his autobiography, Marching Along, he provides the details of its creation after he had received a cablegram in Italy that his manager, David Blakely, had died:

"Aboard the Teutonic, as it steamed out of the harbor on my return from Europe in 1896, came one of the most vivid incidents of my career. As I paced the deck, absorbed in thought, suddenly I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and reechoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached the shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever changed. The composition is known the world over as The *Stars and Stripes Forever* and is probably my most popular march." (By permission of John Philip Sousa, Inc., New York City)

Paul Bierley states that The *Stars and Stripes Forever* is "by far the most popular march ever written, and its popularity is by no means limited to the United States." A ten-year international march popularity survey confirms Bierley's statement. The universal appeal of Sousa's march is illustrated by an article in The New York Times by Harold Schonberg which tells of a tour to China by Eugene Ormandy and the Philadelphia Orchestra in 1973. After sitting politely but stonily through a program which ranged from Beethoven to Copland, the orchestra struck up The Stars and Stripes. "All of a sudden electricity permeated the hall. Faces broke into smiles; feet began tapping; there was a general air of understanding and happiness. Maybe,... (it) really is the greatest piece of music ever written by an American. In any case, it has made more friends for America than any other piece of music…"

- Program note from "Program Notes for Band" by Norman E. Smith

CONCERT BAND

Joel Pagán, *conductor*

FLUTE
Elisia Arrieta
Carlos Funez
Trinity Melcher
Madison Moreno
Tania Rodriguez*
Maddi Rogers

OBOE
Graham Hutton
Seth Leaton*

BASSOON
Katherine Kimberlin
Hannah Ledbetter*

CLARINET
Matthew Blomstrom
Ethan Cuevas
Emily Eligio*
Ethan Hammons
Caroline Iltis
Sucely Ortiz
Abigail Smitherman
Avery Valadez

BASS CLARINET
Reagan Brumley

SAXOPHONE
Shawn Bryan
Lucas Guerra*
Nicholas Litman, *tenor*
Jaden Meadows
Gerardo Rodriguez, *baritone*

TRUMPET
Evan Abrell
Jose Campos
Ryan Hatfield
Cooper Hinkle
Kylin Kerr
Johany Marin
Jesus Melchor
Owen Sallee
Tate Searcy
Antonio Villarreal
Jenna Whitelaw*
Jessica Woolam

HORN
Abigail Bergman
Celeste Bradford
William Chartsermsak
Addy Daigle
Jonathan Henson*
Cian McGuire
Janiel Nevarez
Trevor Towers

TROMBONE
Naomi Espinosa
Wyatt Henson
Luke Lawler
Stephen Pearson
Jae Perez*
Isaac Slagle
Nash Spradley

EUPHONIUM
Walker Andrews
Seth Paden*

TUBA
Austin Lavery
Bernie Plascencia
Sergio Villarreal*

PERCUSSION
Nathaniel Barraza
Cole Darden
Conlan Fout
Jazael Garcia
Marissa Joy*
Abbie Kuykendall

*Denotes principal

SYMPHONIC BAND

Eric Allen, *conductor*

FLUTE
Sydni Acosta*
Reagan Frank
Marissa Harris
D'Angelo Hinojosa
Julie Lee
Lariezza Lerios

OBOE
Bryant Le
Ivette Morales*
Annant Odell

BASSOON
Johanna Hernandez
Ashleigh Wagnon*

CLARINET
Brady Barker
Alexis Jacobi*
Tyler Moore
Zenas Okonkwo
Maddison Ortega
Ky'ren Quigley
Sofia Rogers
Courtney Shaw
Brooklyn Tiedemann

BASS CLARINET
Natalie de Chaine
Sadie Sebastian*

SAXOPHONE
Michael Addonizio*
Betsy Bradford
Jack Dobrott, *baritone*
Daniel Kravetz
Joseph Zapp, *tenor*

TRUMPET
Lawson Bateman
Justin Beamsley
Luke Carp
Pierson Dewitt
Nathaniel Good
Tristan Moreland
Sofia Ojeda
Seth Seneca
Aidan Thames*
Gavin Tworek

HORN
Homero Aguilar-Vega
Ashley Beyer
Aiden Bradshaw
Jacob Garza*
Kathryn Jordan
Abbigayle Keesee
Noah Ridenour
Ben Wick

TROMBONE
Hunain Amjad*
Grady Belcher
Jorge Castano
Jonathan Cuellar, *bass*
Bailey Newton
Alan Pizano, *bass*
Ben Wages

EUPHONIUM
Everett Erickson
Maxwell Maldonado*

TUBA
Caden Flowers
Trenton Ownby*
Zachary Wilkinson

PERCUSSION
Anthony Craft
Nate Mullins
Caleb Poppenger*
Michael Rosero
Jake Schafer
Angelina Silvas
Luke Van Arum

PIANO
Zhiyun Zheng

DOUBLE BASS
Ricardo Flores Cruz

*Denotes principal

UPCOMING EVENTS

Kaleidoscope of Choirs
4:00 PM, Sunday, September 27th
Hemmle Recital Hall

Guest Artist Mafer Guglielmina, flute and Dena Jones, piano
8:00 PM, Monday, September 28th
Hemmle Recital Hall

Double T Double Reeds
8:00 PM, Tuesday, September 29th
Kent R. Hance Chapel

Balkan Ensemble
8:00 PM, Wednesday, September 30th
Hemmle Recital Hall

Guest Artist Ramzi Aburedwan and Ensemble Dal'Ouna
8:00 PM, Thursday, October 1st
Hemmle Recital Hall

University Symphony Orchestra
7:30 PM, Friday, October 2nd
Buddy Holly Hall - Helen DeVitt Jones Theater

David Shea Faculty Clarinet Recital
4:00 PM, Sunday, October 4th
Hemmle Recital Hall

Guest Artist Jaça, clarinet and guitar duo
8:00 PM, Monday, October 5th
Hemmle Recital Hall

Guest Artist Madeleine Mitchell, violin and Daniel del Pino, piano
8:00 PM, Wednesday, October 7th
Hemmle Recital Hall

Wellbeing Concert Series
7:00 PM, Thursday, October 8th
Hemmle Recital Hall

Jazz Ensemble and Jazz Orchestra
6:00 PM, Friday, October 9th
Hemmle Recital Hall

Guest Artist Nayeli and Dominic Dousa, piano duo
8:00 PM, Friday, October 9th
Hemmle Recital Hall