

Acknowledgments

The Symphonic Wind Ensemble would like to express their sincere appreciation to the entire School of Music faculty and, particularly, the applied instrumental faculty for their invaluable and much appreciated instruction, guidance, and dedication.

Lisa Garner Santa *flute*
Amy Anderson *oboe*
David Shea *clarinet*
David Dees *saxophone*
Richard Meek *bassoon*
Christopher M. Smith *horn*
Andrew Stetson and Richard Harris *trumpet*
James Decker *trombone*
Kevin Wass *euphonium and tuba*
Lisa Rogers & Alan Shinn *percussion*
Mark Morton *bass*
Carla Davis Cash, Tatiana Roitman Mann,
Nataliya Sukhina, & William Westney *piano*
Rachel Mazzucco *harp*

SPECIAL THANKS

Dr. Noel Zahler *Dean of the J.T. & Margaret Talkington
College of Visual & Performing Arts*

Professor Kim Walker *Director of the School of Music*

Daniel Lee & Kerri MacPhee
Graduate Teaching Assistants

Kathryn Cogar *Band Librarian*

Debbie Holt *Unit Coordinator for the TTU Bands*

Clark Preston *Hemmler Recital Hall Manager & the Hemmler Stage Crew*

Neemias Santos & student assistants *TTU Recording Studio*

Korryn McMinn *Public Affairs & Media Coordinator*

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TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts

School of Music™

— Symphonic Wind Ensemble Concert —

Waken

Dr. Sarah McKoin & Kerri MacPhee, *conductors*

Monday, November 25, 2019 | 7:30 p.m. | Hemmler Recital Hall

Cymbalisms (2018) Viet Cuong
(b. 1990)

John Frederick, Christine Mollenkopf, Jack Terry, and Jake Henry

Blue Glacier Decoy (2018) Jennifer Jolley
(b. 1981)

Rachel Madden, Ysanne Webb, Aissa Torres, Issac Cardona,
AJ Perry, Levente Bordas, and Jeyeon Kim
Kerri MacPhee, *graduate conductor*

Electric Aroma (2018) Viet Cuong

John Frederick, Will Pyle, and Hsiao-Ju Chen
Daniel Lee, *ensemble coach and piano*

INTERMISSION

The Eyes of the World Are upon You (2017) Jennifer Jolley

Moth (2013) Viet Cuong

Program Notes

Cymbalisms - Viet Cuong

Percussionists these days have such a wide array of instruments at their disposal, and the cymbal has always been one of my favorites. It is a remarkable instrument, capable of so much; from a wispy, delicate shimmer to a complex crash. However, the role of the cymbal has historically been that of the accompaniment. This makes total sense, as cymbals are great at maintaining a rhythmic pulse in a drum set beat or Sousa march, and they are also the perfect instrument to punctuate a large-scale event, like a climax in a Mahler symphony. (Don't ever distract a percussionist while they're counting hundreds of measures of rests for a lone cymbal crash—that crash is important!) In writing *Cymbalisms I* instead wanted to bring the cymbal to the forefront and, by showcasing the many sounds a cymbal can create, prove that four cymbals can hold their own without a drum set or orchestra in front of them. This piece was commissioned by Matthew and Margret Duvall for the Interlochen Center for the Arts. Thank you to Matthew, Margret, and Keith Aleo for making this piece possible.

**Program note by Viet Cuong*

Blue Glacier Decoy - Jennifer Jolley

Last year's obituary in *The New York Times* for the modern dancer and choreographer Trisha Brown only casually mentioned her debt to the landscapes of the Pacific Northwest. It was an unusual characterization for an artist who once told her fellow Washingtonian, the choreographer Merce Cunningham, that "The rain forest was my first art class."

Indeed the Pacific Northwest's instruction is found in many of Brown's work. Her 1970 piece "Floor of the Forest" employs a steel scaffolding to hold a cloth canopy of ropes threaded with colorful used clothing to create a synthetic forest where dancers writhe and wiggle.

Her 1979 piece "Glacial Decoy" is similarly derived from these experiences. In this work Brown and Robert Rauschenberg created fleeting images via gossamer-clad dancers and an ongoing found image slide projection. The mechanical and physical movements become an elegant analog to the glaciers. The images and dancers move and shift forward and back, side or other side, or anywhere in between, like a lateral melt. The fleeting projections become a visual metaphor melting and congealing anew.

I have never been to Olympic National Park, so I followed Brown's example and combined my own experiences with what I learned from an artist who followed the Hoh River Trail, studied the Hoh Rainforest, and revered the Blue Glacier. We should follow her lead and do the same. We must "give [ourselves] a moment to feel this very mobile sense of how the balance is." The photography displayed during tonight's performances is credited to artists Santu Mofokeng and Andy Porter.

Electric Aroma - Viet Cuong

Between painting, sculpting, and printmaking, Pablo Picasso found the time to write some very intriguing poetry. *Electric Aroma* was creatively sparked by a line he wrote on October 10, 1936 which reads "an electric aroma a most disagreeable noise." By using electronic-inspired sounds such as buzzy snare drum and vibraphone effects, glitch-like flutter tonguing, and raucous multiphonics, the piece forces some disagreeable sounds to agree with each other as they are woven into a distorted tango-like romp. This piece was commissioned by Elizabeth and Justus Schlichting for the 2017 Eighth Blackbird Creative Laboratory.

**Program note by Viet Cuong*

The Eyes of the World Are upon You - Jennifer Jolley

Last summer I read an article in the *New York Times* entitled "Texas Lawmakers Pass a Bill Allowing Guns at Colleges," which stated that "students and faculty members at public and private universities in Texas could be allowed to carry concealed handguns into classroom, dormitories, and other buildings..." In a grim coincidence the article also noted that the new campus carry law would go in effect on the fiftieth anniversary of the UT Tower Shootings.

This chilled me.

UT Austin was the scene of the nation's first campus mass shooting. On Monday, August 1, 1966, Charles Whitman murdered his mother and wife, then climbed to the top of the University of Texas Tower and fired his first shoots just before noon. The killing spree went on for ninety-six minutes until Whitman was gunned down; seventeen people were killed.

It has been almost fifty-one years since this shocking event, and many things have changed. There are now campus police forces and significant improvements to mental health services were also made in the aftermath of the shooting. The UT Tower Shooting is both a tragic living history, as well as a celebration of resilience. As stated by the UT Austin President Gregory L. Fenves at the Tower Memorial rededication, "We will never eliminate the memory of the horror that consumed this campus on August 1, 1966. Nor should we try. But by focusing on the good-on the stories of the heroes and lives of the survivors here with us this afternoon-we can finally begin to remember and endure our burden of the past."

This piece is a celebration of life: to those who died that day, but also to those who survived.

The title "The Eyes of the World Are upon You" is taken from Alejandra Garza's article "'The Eyes of the World Are Upon You, Texas': How the Austin Newspapers Covered the UT Tower Shooting" from the website *Behind the Tower: New Histories of the UT Tower Shooting*.

Commissioned by the Alpha Tau chapter of Kappa Kappa Psi for The University of Texas at Austin Wind Ensemble, Jerry Junkin, conductor.

**Program note by Jennifer Jolley*

Moth - Viet Cuong

The “moth to the flame” narrative is a familiar one. We have all seen moths in the glow of flames or stadium lights. Scientists call this phenomenon “phototaxis,” but I prefer to think of this attraction in much more romantic terms. The dusty moth, though destined to live in shadow, has an insatiable craving for the brightness of day. Drab, but elegant, nervous, but swift, his taste for the glow of the flame or the filament is dire. Perhaps he dances in the light because it holds the promise that he might be as beautiful as his favored kin, the butterfly. For only there, in its ecstatic warmth, may he spend the last of his fleeting life, and believe himself to be.

Moth seeks inspiration from the dualities between light and dark, beautiful and grotesque, reality and fantasy, and the ultimate decision to sacrifice sensibility for grace.

Thank you to the members of the Brooklyn Wind Symphony and their Artistic Director, Jeff Ball, for trusting me to write a piece for their momentous 2013 Midwest Clinic performance. I have nothing but gratitude and respect for their dedication to the music, and for their commitment to sharing the wind repertoire with the New York City community. The Brooklyn Wind Symphony’s ability to flourish outside of an institution is, in a word, extraordinary.

**Program note by Viet Cuong*

Artist Bios

Viet Cuong



Called “alluring” and “wildly inventive” by The New York Times, the “ingenious” and “knockout” (Times Union) music of American composer Viet Cuong (b. 1990) has been performed on six continents by musicians and ensembles such as Sō Percussion, Eighth Blackbird, Alarm Will Sound, Sandbox Percussion, the PRISM Quartet, JACK Quartet, Kaleidoscope Chamber Orchestra, Orchestra of St. Luke’s, Minnesota Orchestra, Albany Symphony, Jacksonville Symphony, Dallas Winds, and UT Austin Wind Ensemble, among many others.

Viet’s music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, and Library of Congress, and his works for wind

ensemble have amassed hundreds of performances worldwide, including at Midwest, WASBE, and CBDNA conferences. Through his music Viet enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His recent works include a percussion quartet concerto, sextet for double reed instruments, snare drum solo, and, most recently, a tuba concerto. His upcoming projects include a double oboe concerto for the Kaleidoscope Chamber Orchestra and a concerto for Eighth Blackbird with the United States Navy Band.

In 2020 Viet will be the Early-Career Musician-in-Residence at the Dumbarton Oaks Research Library and Collection in Washington, D.C. He holds an Artist Diploma from the Curtis Institute of Music, where he studied with Jennifer Higdon, David Ludwig, and Richard Danielpour. He also received his MFA from Princeton University as a Naumburg and Roger Sessions Fellow, and he is currently finishing his PhD there. At Princeton he studied with Steve Mackey, Donnacha Dennehy, Dan Trueman, Dmitri Tymoczko, Paul Lansky, and Louis Andriessen. Viet holds Bachelor and Master of Music degrees from the Peabody Conservatory of the Johns Hopkins University, where his teachers were Pulitzer Prize-winner Kevin Puts and Oscar Bettison. While at Peabody, he was awarded the Peabody Alumni Award (the Valedictorian honor) and the Gustav Klemm Award for excellence in composition. Viet has been a fellow at the Orchestra of St. Luke’s DeGaetano Institute, Mizzou International Composers Festival, Eighth Blackbird Creative Lab, Cabrillo Festival’s Young Composer Workshop, Copland House’s CULTIVATE emerging composers workshop, and was also a scholarship student at the Aspen, Bowdoin, and Lake Champlain music festivals. Additionally, he has received artist residencies from Yaddo, Copland House, Ucross Foundation, and Atlantic Center for the Arts (under Melinda Wagner, 2012 and Christopher Theofanidis, 2014).

Viet is a recipient of the Barlow Endowment Commission, Copland House Residency Award, ASCAP Morton Gould Composers Award, Suzanne and Lee Ettelson Composers Award, Theodore Presser Foundation Music Award, Kaleidoscope Chamber Orchestra Call for Scores, Cortona Prize, New York Youth Symphony First Music Commission, Boston GuitarFest Composition Competition, and Walter Beeler Memorial Prize, among others. In addition, he received honorable mentions in the Harvey Gaul Composition Competition and two consecutive ASCAP/CBDNA Frederick Fennell Prizes. Scholarships include the Evergreen House Foundation scholarship at Peabody, a 2010 Susan and Ford Schumann Merit Scholarship from the Aspen Music Festival and School, and the 2011 Bachrach Memorial Gift from the Bowdoin International Music Festival.

Jennifer Jolley



Jennifer Jolley (b. 1981) is a West Texas-based composer of vocal, orchestral, wind ensemble, chamber, and electronic works.

Jennifer's work draws toward subjects that are political and even provocative. Her collaboration with librettist Kendall A, Prisoner of Conscience, has been described as "the ideal soundtrack and perhaps balm for our current 'toxic'... times" by Frank J. Oteri of NewMusicBox. Her piece Blue Glacier Decoy, written as a musical response to the Olympic National Park, depicts

the melting glaciers of the Pacific Northwest. Her partnership with writer Scott Woods, You Are Not Alone, evokes the fallout of the #MeToo Movement.

Jennifer's works have been performed by ensembles worldwide, including the Sydney Conservatorium of Music Wind Symphony, Dulciana (Dublin, Ireland), Urban Playground Chamber Orchestra (New York, NY), and the SOLI Chamber Ensemble (Alba, Italy residency). She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, the Vermont Symphony Orchestra, University of Texas Wind Ensemble, the Quince Ensemble, and many others.

Her music can be found on various albums, including Quince Ensemble's Motherland with New Focus Recordings, Ohio University Wind Symphony's Ampersand and Bowling Green State University Wind Symphony's New Music for Wind Band Vol. 1, both released with Mark Records. Future releases will be with Ablaze Records, Reference Recordings, and PARMA Recordings.

Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer-in-residence at Brevard College, University of Toledo, the Vermont Symphony, the Central Michigan University School of Music, and the Alba Music Festival in Italy. Most recently she was the Composer-in-Residence of the Women Composers Festival of Hartford in 2019. She promotes composer advocacy and the performance of new works through her opera company North American New Opera Workshop, her articles for NewMusicBox, and her work on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council.

Jennifer's blog - on which she has catalogued more than 100 rejection letters from competitions, festivals, and prizes - is widely read and admired by professional musicians. She is particularly passionate about this project as a composition teacher, and enjoys removing the taboo around "failure" for her students. Jennifer joined the composition faculty of the Texas Tech

School of Music in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015.

Upcoming projects include pieces for the American Bandmasters Association and the Michigan State University Wind Symphony.

Jennifer's works are distributed through ADJ-ective New Music and Murphy Music Press, LLC.

Symphonic Wind Ensemble Personnel

Dr. Sarah McKoin, *conductor*

Flute

Mady Fanning*
Abby Losos
Sarahlinna Guerrero
Rachel Madden
Claire Howard

Oboe

Marshall Mixon*
Connor MacAllister
Marisol Montanez
David Evans**

Bassoon

Garrett Franks*
Austin (AJ) Perry
Ian Resurreccion
Cyrel Lobarbio**

Clarinet

Hsiao-Ju Chen*
Ysanne Webb*
Erin Espinoza
Jordan Parks
Logan Miller
Katie Michelson
(+ contrabass)
Justin Lum
Eric Boatman
Kaitlyn Van Vooren
Issac Cardona (bass)

Saxophone

William Pyle*
Aissa Torres
Ryan Montemayor
Matthew Escobedo
(tenor)
Carlton Graves (bari)

Trumpet

Sam Acosta*
Shania Cordoba
Blake Wells
Tyler Castellanos
Clark Preston
Mylon Johnson
Jacob Diewald

Horn

Max Phillips*
Tara Findley
Lauren Myatt
Izaiah Garcia
Neil Barrozo
Michelle Shaheen

Trombone

Daniel Rudning*
Misa Womack
Ben Uzeta
Mason Cooke
Christopher Gonzales
Pat Perry

Euphonium

Cody Hutchison*
Jackson Stradley

Tuba

Sean Riggen*
Andrew Fowler
Marshall Rogers

Percussion

John Frederick*
Levente Bordas
Jake Henry
Alexis Leija
Christine Mollenkopf
Edgar Santellanes
Jack Terry

Double Bass

Oscar Alpuche-Sánchez

Piano

Jeyeon Kim

Harp

Rachel Mazzucco ^

*denotes principal

**guest musician

^ TTU School of Music Faculty