



TEXAS TECH UNIVERSITY
 College of Visual & Performing Arts
School of Music™

Anna L. Rodriguez
 conductor

Graduate Recital

Thursday, April 7, 2016
 Talkington Hall at the Legacy
 Lubbock, Texas
 7:00 p.m.

New World Overture (2000) Bjork
 from "Dancer in the Dark" arr. Vince Mendoza
 (b.1964 / b.1961)

Scherzo Alla Marcia (1956) Ralph Vaughan Williams
 from Symphony No. 8 (1872-1958)

Chanson et Danses, Op. 50 (1898) Vincent d'Indy
 I. Chanson (1851-1931)
 II. Danses

Canzon septimi toni No. 2 (1597) Giovanni Gabrieli
 from *Sacrae Symphoniae* (c.1557-1612)

This recital is presented in partial fulfillment of the requirements
 for the Master of Music degree in Conducting.
 Ms. Rodriguez is a student of Dr. Sarah McKoin.

Programs produced by Benjamin Robinette and Publicity Office student assistants.

Personnel

Flute

Sam Hood*
 Alice Warren

Oboe

Madeline Kerkemeyer
 Mezraq Ramli*

Clarinet

Spencer Reese*
 Gbohunmi Fawehinmi

Bassoon

Shane Cristy
 Carolyn Garcia*

Trumpet

Sam Acosta
 Pierce Ellison*
 Mylon Johnson
 Marc Sutton*

Horn

Justin Anderson
 Devin Curtis
 Austin DeMoss
 Drew Hayes*
 Connor Johnson
 Katie Morris
 John Pendell
 Cassandra Saucedo

Trombone

Chase Deases
 Tyler Simon
 Hunter Stockton*
 Aaron Venegas*

Tuba

Alexander Williams

*denotes principal players

The Symphonic Wind Ensemble wishes to acknowledge the support and contributions of the applied string, wind, brass, and percussion faculty for their support and assistance in preparation of tonight's performance.

Lisa Garner Santa, flute
Amy Anderson, oboe
David Shea, clarinet
David Dees, saxophone
Richard Meek, bassoon
Will Strieder and Andrew Stetson, trumpet
Christopher M. Smith, horn
James Decker, trombone
Kevin Wass, euphonium and tuba
Lisa Rogers and Alan Shinn, percussion
Carla Cash and William Westney, piano
Mark Morton, bass



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
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Symphonic Wind Ensemble

Anna Rodriguez, conductor

Ryan S. Smith, conductor

Tuesday, November 17, 2015
Hemmler Recital Hall
Lubbock, Texas
7:30 p.m.

This recital is presented in partial fulfillment of the requirements for the Master of Music (Anna Rodriguez) and Doctor of Musical Arts (Ryan S. Smith) degrees in Conducting.

Ms. Rodriguez and Mr. Smith are students of Dr. Sarah McKoin.

Programs produced by James Hodgins and Publicity Office student assistants.
Hemmler Recital Hall is maintained by Tiffany Holmes and Hemmler Crew student assistants.

Program

Wiener Philharmoniker Fanfare (1924)	Richard Strauss (1864-1949)
Serenade in E-flat, Opus 7 (1881)	Richard Strauss
Al Fresco (1975)	Karel Husa (b. 1943)
Aurora Borealis (2012)	Joel Love (b. 1982)
Masquerade for Band, Op. 102 (1965)	Vincent Persichetti (1915-1987)
Honey Boys on Parade (1914).....	Edward Victor Cupero (1878-1939)

Symphonic Wind Ensemble Personnel

Flute

*Lauren Hampton
Katherine Copeland
Sam Hood
Chris Herrada
Adrian Ito

Oboe

Clayton Koch
Mezraq Ramli
Christa White

Clarinet

*Mia Zamora
Allison Speziale
Spencer Reese
Gbohunmi Fawehinmi
Benjamin Cook
Jack Sears (E-flat)
Samu Jarvela
Jennie Sung
Santiago Baena

Bass Clarinet

Ashley Allen
Joseph Vasinda

Bassoons

Vince Ocampo
Jason Davis
Austin Scott (contra)

Saxophone

*Andrew Reinhart
Matt Crisman
Maurice Hernandez
Ryan Hill (tenor)
Andrew Swallows
(bari)

Trumpet

*Andrew Pacheco
Benjamin Post
Samuel Acosta
Marc Sutton
Elisa Wiseman
Eric Johnston

Horn

*Justin Ruleman
Drew Hayes
Katie Morris
Austin Demoss
John Pendell
Justin Anderson
Cassandra Saucedo
Katelyn Losos

Trombone

*Hunter Stockton
*Aaron Venegas
Gabriel Aguilar
Chris Garcia
Chase Deases (bass)
Patrick Perry (bass)

Euphonium

*Tyler Simon
Ross Reinhart

Tuba

*Trey Hanis
David López
Sean Kennedy

Percussion

Victoria Boerner
Benjamin Cordell
Griffith Kimball
Aaron Perez
*Juan Ramirez,
graduate assistant
Stephanie Riley
Avery Turner

Bass

Edward Allen

Piano

Christina McKinney,
Lubbock Christian
University

*principal

The title refers not only to the composer's conception of the work as a piece "masquerading" as a harmony text. The title undoubtedly also suggests the dance-like qualities contained throughout the work – "a masked ball" of musical events.

The work is constructed as a set of ten variations and coda based on a motivic fragment first presented by solo trumpet. The motivic content of the work serves to bind the variations together, supported by a series of cadenzas for solo instruments. Persichetti takes great care in transitioning from one variation to the next, often blending material from a particular section with ideas that appear in an upcoming variation. The variations feature great diversity of affect. Some are slow and sustained, some fast and rhythmic, some agitated, some contemplative. Each variation employs a different aspect of Persichetti's harmonic theory – including polymodality, bitonality, pentatonicism, and free chromaticism. The result is a highly crafted, extremely varied work that conceals its academic origins within a work that is rich in expressive content.

Honey Boys on Parade

Edward Victor Cupero was born in Naples, Italy, in 1878 and immigrated to the United States with his parents at the age of three. When he was seven years old, he was sent back to Naples where he reportedly studied at the Royal Conservatory. He returned to the U.S. at the age of 14 and began a musical career that included playing with various professional bands, and later serving as the musical director for several different minstrel shows. From about 1910 to 1915, he directed the band with George Evans' "Honey Boy" Minstrels. Following his work with this minstrel show, he returned to Baltimore where he conducted a number of different theater orchestras. In February 1934 Cupero conducted the newly formed Albany (New York) Symphony Orchestra, and by the fall of that year he was organizing a band at Spring Hill College in Mobile, Alabama. Two years later, the school newspaper reported that the "rotund master of anything musical...took over the music department and developed a band...that compares favorably with any musical unit of similar size in the country." About 1938, he returned to Baltimore, where he died September 10, 1939.

Honey Boys on Parade is the best known of the many works written by Edward Victor "Honey Boy" Cupero during his successful career as a cornetist, band leader, music director, arranger, and composer. A classic example of marches from this era, the work proved to be very popular with minstrels and circuses, and it was originally published by Fillmore Brothers Co. of Cincinnati in 1914.

-Notes from Score

Program Notes

Wiener Philharmoniker Fanfare

Richard Strauss and the Vienna Philharmonic have enjoyed a very close association. Since, 1882, the orchestra has regularly performed Strauss' music. Strauss himself conducted the Philharmonic over one hundred times between 1906 and 1944.

In the summer of 1923, aboard a ship traveling to South America for an extended concert tour, the members of the orchestra asked Strauss to compose a fanfare for the first Vienna Philharmonic Ball, which was at the time in planning to raise funds for the musicians' pension. This fanfare was premiered at the first ball on March 4, 1924, and ever since has been performed at the opening of every Vienna Philharmonic Ball in the Golden Hall of the Musikverein. Richard Strauss presented his original manuscript for the fanfare as a gift to the Vienna Philharmonic.

The Vienna Philharmonic Ball, which is considered one of the highlights of Vienna's carnival season, will take place for the 75th time on January 21, 2016.

Serenade in E-flat, Opus 7

"Strauss was a schoolboy in his teens when he composed the *Serenade in E-flat*. It is presumed to be among his first pieces for a concerted number of instruments. Early Strauss scores mislead as to their chronology with the *Suite, Opus 4* for the same instruments coming three years later. His long and highly rewarded life began creatively with these, the Sonatas for Cello, and for Violin, and other works less played today than Opus 7.

"Suffering any in-depth number of enduring works, the repertory of large wind chamber music counts the *Serenade* among its masterpieces and it is granted performance in keeping with that estate. Not given to "abstract" forms in the great orchestral music that would capture listeners for years yet to come, his seemingly little innocent *Serenade* has never seemed to me to be the work of a naive young man. At its beginning I have always felt the presence of Mozart and of the poignant "recapitulation" and conclusion of *Till Eulenspiegel*- no naive piece. And this feeling at the *Serenade's* beginning and constantly onward of a young man in total control of what he chose to put on paper is a dominant dividend that comes with the score.

"Richard Freed writes of Hans von Bulow and Strauss: "It was the *Serenade*, Composed in 1881 and first performed in Dresden the following year, that persuaded the illustrious Hans von Bulow to revise his earlier opinion of the teenaged Strauss and in fact take him under his wing. Bulow not only had the *Serenade* performed by his famous Meiningen Orchestra in 1884, but commissioned the *Opus 4* Suite for similar instrumentation and insisted that Strauss conduct it. That was the beginning of Strauss' career as a conductor, in which he was eventually to earn as much respect as he did for his compositions.

“Strauss’ conservative employment for Opus 7 of winds twos, rather than threes-or more as was Wagner’s way is in keeping with the work’s harmonic threads linked more to the music of Schumann and Mendelssohn. But the harmonic and melodic devices are clearly indicative of the Strauss to come with the long, arching lines, mixture of instrumental colors, and homage to fundamental bass with unlimited harmonic-melodic freedom in what transpired above. He would pass unperturbed through the questioning eras of change within his lifetime. *Serenade in E-flat, Opus 7* was of pivotal importance in the early career of Richard Strauss and it was one of the exemplary scores which led me to the Eastman Wind Ensemble.”

Notes by Frederick Fennell

Al Fresco

Karel Husa was born in Prague on August 7, 1921. While he received formal schooling preparing him for a career in civil engineering, his mother fostered his appreciation of the arts by insisting on violin, piano and painting lessons. As a result of the Nazi occupation of Prague in 1939 and the student protests that subsequently ensued, the Nazis closed all technical schools in Czechoslovakia, however the conservatories of art and music were not affected by this closure, so Husa pursued a career in music. After completing studies at the Prague Conservatory and, later, the Academy of Music, he traveled to Paris under a fellowship by the French Government and received diplomas from the Paris National Conservatory and the Ecole Normale de Musique. There he studied composition with Arthur Honegger, Nadia Boulanger, and Darius Milhaud, and conducting with Andre Cluytens. In 1948, Husa wrote his *String Quartet No. 1*, which won the Lili Boulanger Prize in 1950 and set him on the road to international acclaim. That same year, Czechoslovakia became a communist state and proponents of the Avant Garde were exiled and their art banned. Even as music critics hailed Husa as “one of the greatest hopes for Czech music,” the communist government revoked his passport, leaving him an exile. He would not set foot upon his native soil until after the end of the Cold War.

In 1954 Husa accepted a faculty post at Cornell University in Ithaca, New York where he taught composition and theory, and conducted the university orchestra until his retirement in 1992. During that time he obtained his American citizenship in 1959, and also served on the faculty of Ithaca College as a lecturer of composition from 1967 to 1986. Teaching afforded Husa more time to compose, leading to an exceptionally fruitful compositional period. He received significant praise including the 1969 Pulitzer Prize for his *String Quartet No. 3*, the first Sudler Prize in 1983 for the *Concerto for Wind Ensemble*, and the 1993 Grawemeyer Award for his *Concerto for Violin and Orchestra*. Perhaps his best known work, *Music for Prague 1968*, has received over 7000 performances since its premiere in Washington D.C. at the Music Educators’ National Convention, and has become his most often-performed work.

Al Fresco is the first of the Walter Beeler Memorial Commission Series, a project set up by alumni, students, faculty, and friends as a tribute to Walter Beeler, “Mr. Band” at Ithaca College for over 40 years. Karel Husa was given only one-year

notice prior to the concert, which left him very little time to compose an original work of quality. Because of the time constraints of the commission, *Al Fresco* is a revision of Husa’s earlier composition *Fresques for Orchestra, Op. 7*, which he wrote in 1947. *Al Fresco* for concert band received its first performance at the MENC Convention in Philadelphia on April 19, 1975, by the Ithaca College Concert Band with the Husa as the guest conductor. He supplied the following notes: “*Al Fresco* has no programmatic content. However, the title indicates my admiration for the art of painting, especially mural painting on wet plaster. And I have always been greatly moved by the forceful, even grandiose and rough, mysterious pictures dealing with primitive life, war and pageantry.”

Aurora Borealis

The music of Joel Love explores an eclectic mix of genres, from short video pieces to works for chamber and large ensembles. It creates colorful landscapes of sound through the use of image, melody, and extended tonality, and seeks to reveal the connection between music and spirituality.

Aurora Borealis was inspired by the natural phenomenon that occurs in the northern latitudes. In short, auroral events are caused by the collision of energetic, charged particles with atoms in the high altitude atmosphere. The composer spent most of a summer playing piano in a rock band aboard a cruise ship that traveled from Seattle, WA to Anchorage, AK and back several times. During a geomagnetic event late one night, he was fortunate enough to see the Aurora in the distance while sailing from Juneau to Hoonah, AK. The piece has three main figures: an ascending/descending tetrachord, a repeated eighth-note motive, and a melody first heard in the clarinet.

In May of 2013, *Aurora Borealis* was selected as a finalist in the 3rd International Frank Ticheli Composition Contest.

Masquerade for Band, Op. 102

In 1961, Vincent Persichetti wrote one of the definitive books on modern compositional techniques, *Twentieth Century Harmony: Creative Aspects and Practice*, in which he outlines, describes, illustrates compositional techniques utilized by composers throughout the century. Persichetti composed original musical examples for the text, several of which were the creative inspirations for *Masquerade*, composed in 1965. *Masquerade* was commissioned by the Baldwin-Wallace College-Conservatory of Music, and received its premiere on January 23, 1966. Persichetti states:

“After writing examples for the Twentieth Century Harmony, I forgot about them – or so I thought – they began to ferment and began haunting me. I realized that certain examples had a thematic kernel in common. These examples from the harmony book evolved into a set of variations for fifty wind and percussion instruments. The work is a masquerade of my book.”