

TEXAS  STATE[®]
SCHOOL OF MUSIC

proudly presents the
2023-2024 Student Ensemble Series

“Borrowed”

TXST Concert Band Percussion Ensemble
Robert A. Lopez, *director*

TXST Concert Band
Matthew Holzner, *conductor*

Wednesday, April 24, 2024
7:30 p.m., Evans Auditorium

Program

TXST CONCERT BAND PERCUSSION ENSEMBLE

Firefly (2015)

Nathan Daughtry
(b. 1975)

Symbiotique (2023)

Tyler Tolles
(b. 1990)

Teamwork (2014)

Lynn Glassock
(b. 1946)

Altered Gates (2018)

Jim Casella
(b. 1970)

Moto Perpetuo (2023)

Dwayne Rice
(b. 1974)

~ brief intermission ~

*Please turn off or silence all electronic devices.
Unauthorized audio and video recordings are prohibited.*

TXST CONCERT BAND

Rejouissance (1988)

James Curnow
(b. 1943)

You'll Come Matilda (Endlessly Walzing) (2015)

Jess Langston Turner
(b. 1983)

Acrostic Song (1978/2006)

David Del Tredici
(1937–2023)
arr. Mark Spede

Vesuvius (1999)

Frank Ticheli
(b. 1958)

The Klaxon (1929)

Henry Fillmore
(1881–1956)

TXST Concert Band Percussion Ensemble

Ricardo Alonso
Isabella Banda+
Leslie Briceno
Jonah Diaz+
Angel Dominguez
Kole Elliot+
Abigail Fenton+
Ryan Garza+
Alex Gilbert+
Gabby Gonzalez+
Mia Gregston
Rylan Hack
Cayden Henderson
Shane Kruse+
Ethan Le+
Chris Lewis+
Sebastian Magana
Landry Porter
Keiran Rios
Juan Riveros
Jose Angel Santana
Stephen Schroeder
Kyan Shupe+
Stanton Stiernberg+
Sean Stuller+
Chris Trausch
Dylan Wells

*members are
listed alphabetically*

+ guest musician

TXST Concert Band

Flute:

Grace Elliott
Amelia Friedman
Amy Marquez
Tristan Moreno+, *piccolo*
Sara Mejia
Marlee Moe

Oboe:

Brittany Harris

Bassoon:

John Araujo
Paul Hodo
Lailie Rios
Carter Ueckert

Clarinet:

Gaspar Apolinar
Jaina Brady
Ethan Doyle
Jasmine Iafeta-Lelauti+
Jack Stevenson
Kelsy Strozier
Jack Woodruff+
Kate Elledge+, *bass*

Saxophone:

Reneé Navejar, *alto*
Austin Parente, *alto*
Ryan Reed, *alto*
Bethani Sosa, *alto*
Andrew Young, *alto*
Anthony Uresti, *tenor*
Miranda Haggerty, *bari*

Trumpet:

Hugh Alexander
Steven Bass
Mark Burek
Caleb Cole
Kyle Crawford
Isaiah Garcia
John Gorres
Logan Greenland
Connor Harper
Daniel Kuchar
Errian Morin
Brandon Nuno
Thomas Prause
Natalia Ramirez
Adam Rendon
Conner Robinson
Caroline Sanchez
Timothy Sparks

Horn:

Janiyah Baker
Karoline Carbajal
Malik Cepeda
Megan Conlan
Caleb Hardy
Gabby Howell
Riley Lambert
Harley Martin
Haley Montenegro
Rachel Patterson
Samuel Rubio
Liam Van Ronk

Trombone:

Alex Aguirre
Thomas Armendariz
Brenna Eliaz
Bryce Smith
Asher Spies
Jaiden Turner
Tyler Allen, *bass*
Justin Perez, *bass*

Euphonium:

Leila Elizando
Hannah Hunter
Josua Santiago
Emma Tatum
Sarah Wargo

Tuba:

Zach Dommengo
Inca Kritselis
Jack Masin
Jacob Weber

Percussion:

Jose Angel Santana
Cayden Henderson
Juan Riveros
Leslie Briceno
Ricardo Alonso
Angel Dominguez
Rylan Hack
Landry Porter
Stephen Schroeder
Chris Trausch
Dylan Wells
Mia Gregston
Keiran Rios
Sebastian Magana

Piano:

Roman Lomas+

*members are
listed alphabetically*

+ guest musician

Program Notes

JAMES CURNOW (b. 1943)

Rejouissance: Fantasia on Ein Feste Burg

Rejouissance was commissioned by the St. Joseph (MI) Municipal Band in honor of John E.N. Howard, the band's conductor from 1947 to 1987. In selecting a French word for the title "Rejoicing," and Italian-Spanish word for the form "fantasy" and a set of variations on Martin Luther's German hymn *A Mighty Fortress Is Our God*, Curnow reminds us of the universality of music.

—Note by the composer

JESS LANGSTON TURNER (b. 1983)

You'll Come Matilda (Endlessly Walzing)

The song "Waltzing Matilda" has been called "the unofficial national anthem of Australia." Like most folksongs, the lyrics of "Waltzing Matilda" are based on actual events that took place during the Australian Sheepshearers Strike.

The song tells the story of a starving drifter who stole a sheep from his former master. When the owner of the sheep came to confront the drifter with three armed members of the Australian National Guard, rather than allow himself to be captured and hanged for the theft, the drifter jumped into the watering hole beside which he had camped. The weight of his knapsack caused him to drown, and it is rumored that his ghost still haunts the watering hole to this day.

In this setting of "Waltzing Matilda," the composer has successfully attempted to communicate the actual story surrounding the song, rather than just a straightforward arrangement of a nice melody. Like the lyrics, the music takes a dark ominous turn near the middle of the piece, and at the end we are left with the voice of the drifter's ghost whispering to all those who pass by the location of his demise.

You'll Come Matilda (Endlessly Waltzing) was commissioned by Aaron Burgess and the E.O. Smith High School Band of Storrs, Conn.

—Note from score

DAVID DEL TREDICI (1937–2023)

Acrostic Song

This song comes from the orchestral work *Final Alice*. The original was premiered by soprano Barbara Hendricks and the Chicago Symphony in 1976. David Del Tredici has composed numerous pieces based on the *Alice in Wonderland* books by Lewis Carroll.

This moving piece is the lullaby-like concluding aria from Pulitzer Prize-winning composer David Del Tredici's *Final Alice*, the fifth of six large works for soprano and orchestra based on Lewis Carroll's *Alice in Wonderland* books. This arrangement for band is designed to be playable by a wide variety of groups, and is appropriate for large or small ensembles. The gentle melody, heartrending harmonies, and artful instrumental voicing give this piece a truly timeless feel.

—Note from score

FRANK TICHELI (b. 1958)

Vesuvius

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the "Dies irae" from the medieval I, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

—Note by the composer

HENRY FILLMORE (1881–1956)

The Klaxon

This well-known march was composed in 1930 by Henry Fillmore (1881–1956) for the Cincinnati Auto Show and was dedicated "to the producers of the Klaxon Automobile Horns." The colorful trio begins with a *legato* melody featuring the horns, alto saxophones, and tenor saxophones and beautifully demonstrates Fillmore's gift for creating interesting melodies and counter-melodies. The work is subtitled "March of the Automobiles."

—Note from *The Instrumentalist*

Upcoming TXST Band Events

Thursday, April 25, 2024, 7:30 p.m.

Evans Auditorium

“BRIGHT!”

TXST Symphonic Winds

Kyle Glaser, *conductor*

Friday, April 26, 2024, 7:30 p.m.

Evans Auditorium

“Inception”

TXST Wind Symphony

Caroline Beatty, *conductor*

TXST
NEXT