

**Robinson High School  
Wind Ensemble**

Wylie Gore, conductor

**McLennan Wind Ensemble**

Jon R. M. Conrad, conductor

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Monday, March 2, 2026 | 7:30 p.m.  
Wilbur A. Ball Performing Arts Center

**Robinson High School Wind Ensemble**

**Valdres** (1904/1990)

Johannes Hanssen (1874–1967)  
trans. Merlin Patterson

**San Antonio Dances** (2010)

Frank Ticheli (b. 1958)

II. Tex-Mex on the Riverwalk

**Canzona** (1951)

Peter Menin (1923–1983)

Intermission

**McLennan Wind Ensemble**

**La Procession du Rocio** (1913/1962)

Joaquín Turina (1882–1949)  
trans. Alfred Reed

**Chorale and Alleluia** (1954)

Howard Hanson (1896–1981)

**Pale Blue on Deep** (2011)

Aaron Perrine (b. 1979)

**Fantasy Variations** (1989)

James Barnes (b. 1949)

*The use of all cameras and recording devices is strictly prohibited.  
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## Program Notes

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**Valdres** is one of the most famous marches ever composed. The fact that it is evocative and expressive of its land of birth, Norway, is also significant. While march enthusiasts have typically been drawn to the vastly larger and better known repertoires of the United States, Germany, England, and Spain, *Valdres* remains a greatly loved petite Norwegian tone-poem in march time. Its composer, Johann Hanssen, began his career as a tenor-horn player in the Oslo Military Band in 1900. In 1903-1904, he composed *Valdres*.

The opening tune is a bugle call from the Valdres Battalion; Valdres is a valley in southern Norway. The second subject is an old tune for hardanger-fiddle; the trio is a pentatonic melody based upon Norwegian folk music.

*- Program note by Loras John Schissel*

**San Antonio Dances** was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched the composer's life during his three years as a professor at Trinity University. The second movement's lighthearted and joyous music celebrates San Antonio's famous Riverwalk. Inspired by the streets and canals of Venice, Italy, architect Robert Hugman proposed his idea of converting the San Antonio riverfront into a beautiful urban park back in the 1920s. It took decades to complete, but the Riverwalk eventually became a reality – a 2.5 mile stretch of stunningly landscaped waterfront lined with hotels, restaurants, night clubs and shops.

Picture a group of friends seated at an outdoor patio of one of the Riverwalk's many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever. Viva San Antonio!

*- Program note by the composer*

**Canzona** is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought

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## Program Notes

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back in a more dramatic presentation. *Canzona* was commissioned by Edwin Franko Goldman through *The League of Composers*.

- Program note by the composer

***La Procession du Rocio*** premiered in Madrid in 1913. Every year in Seville, during the month of June, there takes place in a section of the city known as Triana, a festival called the Procession of the Dew in which the best families participate. They make their entry in their coaches following an image of the Virgin Mary on a golden cart drawn by oxen and accompanying by music. The people dance the *soleare* and the *seguidilla*. A drunkard sets off firecrackers, adding to the confusion. At the sound of the flutes and drums, which announce the procession, all dancing ceases. A religious theme is heard and breaks forth mingling with the pealing of the church bells and the strains of the royal march. The procession passes and as it recedes, the festivities resume, but at length they fade away.

Joaquín Turina was a native of Spain, but was influenced early in his career by the impressionistic harmonies of Debussy and Ravel while studying in Paris. Upon returning to Spain, he drew inspiration from Spanish folk music with *La Procession du Rocio* becoming one of his best-known works. The music portrays a festival and procession that takes place in the Triana neighborhood of Seville, and is filled with wonderful idiomatic Spanish musical elements.

- Program note from VanderCook Symphonic Band concert program, 21 December 2012

Commissioned by Edwin Franko Goldman, ***Chorale and Alleluia*** was completed in January 1954, and was Howard Hanson's first work for symphonic band. It received its premiere on February 26 at the convention of the American Bandmasters Association at West Point, with Colonel William Santelmann conducting.

The work opens with a flowing chorale. Soon, the joyous "Alleluia" theme appears and is much in evidence throughout. A bold statement of a new melody is presented in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity.

- Program note by John Gladney Proffitt

## Program Notes

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I arrived at the title, ***Pale Blue on Deep***, while sitting on the shore of Lake Superior. Though I've visited this lake countless times, I'm always mesmerized by its power and serene beauty. You don't just see this Great Lake; it's a feeling you experience with all of your senses.

While there are certainly melodic and harmonic motifs used throughout the work, the larger unifying themes present are a bit more abstract. One main theme is the idea of colors blurring into each other. This was inspired by the place on the horizon where the water appears to blend right into the sky. Moments of tension and release can be attributed to a number of things such as waves crashing to the shore or the imagery of what might lie beneath the water's surface. Above all, I believe the most prevalent theme of the piece is its pensive, introspective feeling, which is exactly the same feeling that comes over me upon each visit to Lake Superior.

- Program note by the composer

***Fantasy Variation's*** set of twenty variations (played without pause) is based on the famous theme of Niccolò Paganini's *24th Caprice in A Minor* for solo violin, which, of course, is the same theme used by Johannes Brahms and Sergei Rachmaninoff for their famous compositions, as well as by more contemporary composers (such as Lutoslawski and Blacher).

I decided that, like Brahms and Rachmaninoff, I would stay with the basic harmonic progression that Paganini used. The reason I wrote the piece in A minor is because Paganini's *Caprice* (which is itself a set of nine virtuosic variations) is in A minor. I did this out of respect for the composer's original intentions. My overall concept was to use the variation technique to showcase every solo instrument and/or every instrumental section of the modern wind band. In doing so, it was my intent to give the United States Marine Band a work they could play almost anywhere for almost any kind of audience: a piece full of energy, drama, and even a little humor.

- Program note by the composer

# Ensemble Personnel

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## Robinson High School Wind Ensemble

Wylie Gore, Conductor

### Flute

Emma Bedwell  
Aubryna Hixson  
Lily Newton  
Abby Ruf  
Hannah Schawver  
Jocelynn Talavera  
Mia Watson

### Oboe

Ethan Clark  
Reagan Cook

### Bassoon

Iliana Goulter  
Maddie Ruf

### Clarinet

Maddison Claridy  
Mabri Lewis  
Autumn Maas  
Izabel Morrison  
Kailyn Nawara  
Addy Richardson  
Nicholas Wiese

### Bass Clarinet

Tori Freedman

### Alto Saxophone

Makenna Barck  
Anthony Davila  
Trip Montgomery  
Addison Regan

### Tenor Saxophone

Sam Weise

### Baritone Saxophone

Savannah Childs

### Horn

Lake Patterson  
Jordy Reyes  
Brayden Scott  
Barrett Shelton  
Max Soto

### Trumpet

Rylie Anderson  
Laurel Clepper  
Tyler Hill  
Evan Lane  
Syan Patel  
Emily Varvarigos

### Trombone

Nolla Cervera  
Celene Miller  
Jonathan Porter  
Olivia Robbins  
Stephen York

### Euphonium

John Adams  
Ted Gonzalez

### Tuba

Alex Cejka  
Jack Hunt

### Percussion

Charles Adams  
Cambree Allen  
Austin Baer  
Jace Brown  
Emma Carter  
Carson Lynch  
Mason Nisbet  
Kylie Prisock  
Cadyn Residori  
Kathryn Rivera

# Ensemble Personnel

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## McLennan Wind Ensemble

Jon R. M. Conrad, Conductor

### Flute

Mayra Ibarra  
Julie Killgore  
Galilea Olguin \*  
Erick Zepeda

### Piccolo

Bethany Jordan

### Oboe

Eliza Hall \*  
Hannah Hobson Rabb

### English Horn

Hannah Hobson Rabb

### Bassoon

Tristen Collinsworth +-  
Eli Ruby \*

### Clarinet

Giovanni Bouye  
Ethan Clark  
Ariyah Jamison  
Mackayla Montgomery  
*concertmaster*  
Kayla Mundy  
Sonia Perez  
Antonio Rodriguez  
Jasmin Romero  
*assistant concertmaster*

### Bass Clarinet

Rachel Holden  
Joe Saucedo

### Contrabass Clarinet

Joe Saucedo

### Soprano Saxophone

Jonathan Mitchell

### Alto Saxophone

Brandon Dominguez  
Jonathan Mitchell \*  
Amanda Roessler

### Tenor Saxophone

Jasmin Garcia  
Xavier Shubert

### Baritone Saxophone

Gonzalo Murillo

### Trumpet

Rosa Castillo  
Thomas Doyle  
Daniel Rubio  
Elia Salas \*  
Miku Stone

### Horn

Kim Hagelstein +-  
Riley Malloy  
Carolina McNeill  
Gabriel Valdivia \*

### Trombone

Jansen Flores  
Braden Jaynes  
Ainsley McDaniel  
Mauricio Rivera \*

### Bass Trombone

Jose Luis Chaparro  
Caleb Kroll

### Euphonium

Agustin Jaimes \*  
Luciano Perez

### Tuba

Noah Grmela \*  
Aidan O'Shields

### Timpani

Jace Kirkpatrick

### Percussion

Tre'jon Andrews  
Daneida Hernandez  
Jonathan Kutz +-  
Johana Miranda  
Jude Turner \*

### Bass

Edgar Carrillo

### Piano

Daneida Hernandez

### Librarian

Giovanni Bouye  
Rachel Holden  
Carolina McNeill

\* Section Principal  
+- MCC Faculty Member

# McLennan Community College Music Faculty & Staff

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Mandy Morrison, Director of Visual and Performing Arts  
Jon Conrad, Music Area Coordinator  
Jonathan Kutz, Music Industry Careers Program Director  
Meghan Wilfong, Senior Administrative Assistant  
Bradley Christian, Dean of Arts and Sciences

## ENSEMBLES

Noah Alvarado, *jazz*  
Jon Conrad, *bands*  
Jenna McLean, *choirs*  
Clark Nauert, *jazz*  
Peter Olson, *orchestra*  
Edgar Sierra, *opera*

## MUSIC INDUSTRY CAREERS

Jon Fox  
Shane Hall  
Brian Konzelman  
Jonathan Kutz  
Maddison Livingston  
Patrick McKee  
Clark Nauert

## PERCUSSION

Jonathan Kutz

## WINDS

Tristen Collinsworth, bassoon  
Vanessa Davis, clarinet  
Matthew Fowler, trombone  
Clay Garrett, euphonium/tuba  
Kim Hagelstein, horn  
Masha Popova, flute  
Mark Schubert, trumpet  
Matthew Singletary, saxophone

## STRINGS

Ben Cantrell, violin/viola  
Kate Cockle, harp  
Peter Olson, bass

## PIANO

Jared Eben  
Ping-Ting Lan  
James Pitts

## VOICE

Jenna McLean  
Mandy Morrison  
Edgar Sierra

## MUSICOLOGY & THEORY

Kate Cockle  
Jared Eben  
Kim Hagelstein  
Jenna McLean  
Mandy Morrison  
Peter Olson  
James Pitts  
Matthew Singletary

## ADMINISTRATIVE STAFF

Randy Dockendorf,  
Theatre Technician  
Nick Webb, Box Office

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