PRESENTS

Symphonic Band
University Band

February 27, 2018
Tuesday at 7:30 p.m.
Lamar University Theatre
PROGRAM

UNIVERSITY BAND

Into the Clouds! .......................................................... Richard Saucedo
   Eric Shannon, conductor

Air for Band ............................................................. Frank Erickson
   Caleb Greene, conductor

Sang! ................................................................. Dana Wilson
   Andrew McMahan, conductor

Lauda ................................................................. Timothy Miles
   Eric Shannon, conductor

~ INTERMISSION ~

SYMPHONIC BAND
   ERIC SHANNON, CONDUCTOR

Washington Post March ........................................... John Philip Sousa

Irish Tune from County Derry ..................................... Percy Grainger
   Elijah Cutler, guest conductor

Strange Humors ..................................................... John Mackey
   Francisco Perez, djembe

An American Elegy .................................................. Frank Ticheli

Commando March .................................................. Samuel Barber
WASHINGTON POST MARCH
NOTES BY MARCUS NEIMAN
During the 1880’s, several Washington, DC, newspapers competed vigorously for public favor. One of those, the Washington Post, organized what was known as the Washington Post Amateur Authors’ Association and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony. The ceremony was held on the Smithsonian grounds on June 15, 1889. President Harrison and other dignitaries were among the huge crowd. When the new march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington.

The march happened to be admirably suited to the two-step dance, which was just being introduced. A dancemaster’s organization adopted it at their yearly convention, and soon the march was vaulted into international fame. The two-step gradually replaced the waltz as a popular dance, and variations of the basic two-step insured the march’s popularity all through the 1890s, and into the 20th century. Sousa’s march became identified with the two-step, and it was as famous abroad as it was in The United States. In some European countries, all two-steps were called “Washington posts.” Pirated editions of the music appeared in many foreign countries. In Britain, for example, it was known by such names as No Surrender and Washington Grays.

IRISH TUNE FROM COUNTY DERRY
Irish Tune from County Derry is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in The Petrie Collection of Ancient Music of Ireland in 1885. Grainger’s setting was written in 1909 and is dedicated to the memory of Edvard Grieg. Born in Melbourne, Australia, Percy Grainger began his career as a concert pianist in 1900 with sensational successes in such widely separated places as England, Australia, and South Africa. He became a United States citizen in 1919 and for some time was Professor of Music and head of the music department at New York University.

STRANGE HUMORS
NOTES BY JAKE WALLACE
Strange Humors represents another of Mackey’s works (after “Redline Tango”) that has been transcribed for wind ensemble. The first version of Strange Humors was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures: the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the “typical” melodies of the most northeastern parts of the African continent -- most notably Egypt, but also parts of the Arabian Peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener’s mind long after its conclusion.

AN AMERICAN ELEGY
NOTES BY FRANK TICHELLI (COMPOSER)
An American Elegy was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. The work received its premiere performance by the Columbine High School Band, William Biskup, director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Macky Hall in Boulder, Colorado.

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream.
Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods — hope, serenity, and sadness — become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice — a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

COMMANDO MARCH
Samuel Barber, born in West Chester, Pennsylvania, was one of America's most gifted composers. A child prodigy, he started composing at age seven and wrote his first opera three years later. At age fourteen he entered the prestigious Curtis Institute of Music in Philadelphia. In the early 1930s Barber decided to study abroad and became a fellow at the American Academy in Rome in 1935. He received numerous prizes and awards including two Pulitzer prizes, the American Prix de Rome, three Guggenheim fellowships, an honorary doctor of fine arts degree from Harvard University in Cambridge, Mass., and election to the American Academy of Arts and Letters. Barber served in the U.S. Army Air Corps during the Second World War. While assigned to the Technical Training Command in Atlantic City, New Jersey, he was asked to compose a march for the band stationed there. He completed the work in 1943 and described it as representing a “new kind of soldier, one who did not march in straight lines” but “struck in stealth with speed, disappearing as quickly as he came.” It was premiered by the Army Air Forces Technical Training Command Band in Atlantic City on May 23, 1943. Sergei Koussevitzky admired the work and commissioned an orchestral version for performance by the Boston Symphony that same year.

INTO THE CLOUDS!
_Saucedo writes, “You join the ranks of those less bound by conventional limits on time, distance, and personal freedom. You take off to wide-open skies in any direction on the compass. But more than that, it’s freedom as you’ve never known it, far from the commonplace. Finally, being a pilot symbolizes individualism and self-reliance. You are in control and you make the choices. There’s nothing like the experience of flight, except possibly the experience of music, and I hope the enthusiasm of both can be found in this piece. Enjoy!”

AIR FOR BAND
Frank Erickson was a composer, conductor, arranger, and educator known primarily for his band works. Among these are three symphonies, a Symphonette, the famous _Air for Band_, as well as many others.

Erickson wrote _Air for Band_ in 1956 and subsequently revised it in 1966. It is simple in conception, with A and B sections that lead to a climactic coda. It was one of the first original (as in non-transcription) slow and pretty pieces that was playable by young bands.

SANG!
_NOTES BY DANA WILSON (COMPOSER)_
I have always been struck by the contrast between the simple rhythms found in most of the music that ensembles of young musicians perform, and the intricate rhythms of “popular” music that they listen to at home and often sing with their friends. This is in large part due to the incredible difficulty that would be posed by having to read the rhythmic notation of popular music. Therefore, in Sang! I set out to “teach” the complex rhythms in the form of a chant. This chant can be learned by the students aurally, which is an ancient teaching and performing technique and related to how students learn the rhythms of popular music. Then the entire piece is based on those rhythmic patterns. (This, in turn, teaches students what those rhythms look like in notation.) The chant incorporates scat singing, which is an old technique found in African American music, particularly blues, jazz and hip hop. Its purpose is to vocalize expressively without necessarily singing words or phrases from an established language. While the text of the chant may lack specific description, it expresses whatever meaning the performer gives it and the audience receives. Beyond these elements, the point of the piece is to have fun.

LAUDA
_NOTES BY TIMOTHY MILES (COMPOSER)_
In the Renaissance, laude were vernacular sacred songs. In _Lauda_, both vernacular and sacred aspects of school and students are represented. The vernacular is represented by the driving sixteenth note hi-hat figure in the opening, and the chord progressions, bass line, and melodies — all reminiscent of pop music. The sacred facet of the piece deals with transformation. The work opens in C minor and moves through an unsettled introduction, a resolute A section, and a questioning B section, and on to a giant climax on octave Ds throughout the ensemble. The section that follows transforms the B material, and serves as a dominant pedal leading to a shortened recapitulation of all the previous material — in a joyous and triumphant transformation in C major.
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<td><strong>PIANO</strong></td>
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† Section Leader
SYMPHONIC BAND

FLUTE/PICCOLO
Ana Plake  Music Education (Vidor)
Autumn White TRX Music Education (Silsbee)
Cheyenne Ard  Journalism (Vidor)
Brianna Navarro  Biology (Vidor)
Ash tin Hartman TRX Interdisciplinary Studies (Bridge City)

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Kaci Blackshear  Dietetics (Labelle)

BASSOON
Alex Rowe  Mechanical Engineering (Carthage)

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Paola Brinkley  English (Nome)
Alexander Halsey  Music Education (Baytown)
Hannah Rumsey  Accounting (Lumberton)
Jahron Adolphin  Computer Science (Baytown)
Mikal Wilson  Finance (Baytown)
Elizabeth Laramore TRX Music Education (Buna)
Kristin McMullen TRX Music Education (Carthage)

BASS CLARINET
Colton Huebel  Electrical Engineering (Bridge City)

ALTO SAXOPHONE
Kevin Rash  Music Education (Forth Worth)
Dakota Ard  Music Education (Vidor)
Troy Kaufman  Music Education (Orange)
Christopher Graves  Music Education (Dayton)
Thomas Brown  Music Education (Mont Belvieu)

TENOR SAXOPHONE
Elijah Green  Music Education (Sweeny)

BARITONE SAXOPHONE
Stephen Cornelius  Music Composition (Elgin)

HORN
Kevin Wallin  Music B.A. (Sugar Land)
Adriana Avalos  Music Education (Vidor)

TRUMPET
Elijah Cutler  Music Education (Lufkin)
Hunter Allen  Music Education (Lufkin)
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Dejanelle Routt  Biology (Texas City)
Austin Dykes φMA Music Education (Vidor)
Caleb Korenek  Music Education (Wharton)
Jordan Mitchell  Music Education (Nederland)
Jaydon Murrell  Music Education (Mont Belvieu)
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Max Jackson  Music Education (Beaumont)
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Casey White  Music Education (Port Neches)
Ileana Aguilar-Soberanis  Nursing (Porter)

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Haley Morris  Music Education (Vidor)

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Jared Berwick φMA Music Education (Beach City)

TUBA
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Shemmory Gilbert φMA Music Education (Houston)

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† Josh Harris  Music Education (Pasadena)
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Reece Martinez KKY/φMA Music Education (Dayton)
Adrian Rodriguez  Music Education (Beaumont)
Mateo Sierra  Music Education (Katy)
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Keith Zuech, front ensemble instructor
Dina Bordelon, twirling instructor
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Caleb Greene, graduate assistant
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Nicholas Quintana, student assistant

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Jacob Clark, piano
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Victor Gomez, tuba & euphonium
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Bonnie Haines, oboe & bassoon
James Han, director of choral activities
Serdar Ilban, voice & opera
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Jammieca Mott, voice
Erin Murphy, flute
Kathleen Odom, class piano
Dwight Peirce, keyboard studies
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Bryan Proksch, musicology
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Jennifer Shannon, music theory
Brian Shook, trumpet
Michelle White, music appreciation

Mary Morgan Moore Department of Music
College of Fine Arts and Communication
Derina Holtzhausen, Dean

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