PRESENTS

Symphonic Band

University Band

March 7, 2019
Thursday at 7:30 p.m.
Setzer Student Center Ballroom
PROGRAM

UNIVERSITY BAND

Newcastle March ...................................................... Johnnie Vinson (b. 1944)
    Johnathan Leggington, conductor

Sweet like that ................................................ Christopher Theofanidis (b. 1967)
    Elijah Cutler, conductor

Blue Mambo ......................................................... Michael Sweeney (b. 1952)
    Eric Shannon, conductor

Apollo Arise .......................................................... Travis Weller (b. 1973)
    Morgan Contreras, conductor

~ INTERMISSION ~

SYMPHONIC BAND
    ERIC SHANNON, CONDUCTOR

Honey Boys on Parade ................................................. Edward Victor Cupero (1878–1939)
    Edited by John Bourgeois

Sleep ................................................................. Eric Whitacre (b. 1970)

Fractures in Time ..................................................... Michael Sweeney (b. 1952)

First Suite in E-flat for Military Band .................................. Gustav Holst (1874–1934)
    Edited by Colin Matthews
    I. Chaconne
    II. Intermezzo
    III. March
NEWCASTLE MARCH
With over 400 published works, Johnnie Vinson is an internationally recognized composer of music for band. *Newcastle March* is a perennial favorite. The fine ensemble writing creates a rich setting for the lyrical melody, which features an especially nice low register clarinet part in the middle section.

SWEET LIKE THAT
*Sweet like that* was written to be a fun, exciting new piece for band. The piece incorporates requests from students at Betsy Ross Arts Magnet School with whom Mr. Theofanidis workshopped the piece.

The title of this work comes as a response to the students’ love of jazz titles. Theofanidis looked to the work of the great jazz cornet player, King Oliver, Louis Armstrong’s teacher, and one of the great pioneers of ‘hot jazz’ (where soloists improvise collectively), who wrote a piece called, “Sweet like this.” Of *Sweet like that*, series editor and conductor Thomas C. Duffy wrote, “It is exuberant, joyful, with a whiff of gospel – it is sound of the American street, instrumental doo-wop; an urban march.”

BLUE MAMBO
Founded in 1900, Woodward Academy is the oldest independent school in Atlanta and the largest in the continental United States. In its early years, the school had a cordial relationship with the country of Cuba, resulting in a number of Cuban students boarding at the Academy. Honoring this historical connection and looking ahead to the future, *Blue Mambo* uses as its basis the musical form and dance style “mambo” which developed originally in Cuba. Opening with a slow introduction that features rich harmonies in a “bluesy” style, the piece finishes with the infectious dance rhythms in the flavor of the Cuban mambo.

APOLLO ARISE
Among the many stories in Greek mythology, Apollo hold a unique place is a complex Olympian God known for truth, prophecy, healing, plague, knowledge, light and music. Although some stories reveal a different side to his character, Apollo was widely regarded to hold a cheerful personality and communicating joy through the music he played on his lyre.

*Apollo Arise* is an energetic and spirited work for band. The uplifting and exuberant melodic material lead the group on a sonic journey to capture the joy and light music can bring to both the audience and performer. From the dynamic opening fanfare to the soaring motifs and rhythms that follow, *Apollo Arise* provides a wonderful opportunity for the ensemble to reach for new musical heights in their performance!

HONEY BOYS ON PARADE
Edward Victor Cupero was born near Naples, Italy and immigrated to the United States when he was three years old. Known for his excellence as a cornetist, as well as a music director, arranger and composer, he conducted city and school bands, theater orchestras, minstrel shows and symphony orchestras. He was the music director for the George “Honey Boy” Evans Minstrels from 1912 to 1915.

*Honey Boys on Parade* is a circus march of the type called a “screamer,” dedicated to George “Honey Boy” Evans, so named because of the popularity of his song, “I’ll Be True To My Honey Boy.” The march is meant to feature the dazzling technique of the circus bands of that era.
SLEEP
In the words of the composer, Eric Whitacre, “Sleep began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire. Sleep can be performed as a work for band, or band and mixed chorus.”

Sleep was originally a setting of Robert Frost’s poem “Stopping by the Woods on a Snowy Evening”. Alas, the Frost estate maintains very strict controls on musical settings of Robert’s work. Some reports say that Frost himself banned any musical setting of his work after being disgusted with Randall Thompson’s Frostiana. So Whitacre has been denied permission to use the Frost text in any performance or recording. This is where Silvestri’s poem came from – it is a perfect musical match to ‘Stopping by the Woods on a Snowy Evening’:

The evening hangs beneath the moon
A silver thread on darkened dune
With closing eyes and resting head
I know that sleep is coming soon

Upon my pillow, safe in bed
A thousand pictures fill my head
I cannot sleep, my mind’s a-flight
And yet my limbs seem made of lead

If there are noises in the night
A frightening shadow, flickering light
Then I surrender unto sleep
Where clouds of dream give second sight

What dreams may come, both dark and deep
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.

FRACTURES IN TIME
“Time” is a slippery thing. Some would even call it “wibbly-wobbly.” Time can seem to move quickly, or slowly, or maybe even stand still. Some speculate the possibility of traveling through time to the past or future, and what the ramifications might be for our current “time.” In musical terms, time is structured by tempo, rhythms and meters as any piece of music travels its course from beginning to end.

Fractures in Time explores variations and disruptions to the stream of time – from randomly ticking clocks in the beginning, to rapidly repeated notes where time moves quickly, to long static chords where time freezes, and to segments with shifting time signatures. Whether Fractures in Time represents some cosmic rift in the time and space continuum, or is just simply messing around with time signatures and musical notes – is left to the listener to decide.

Fractures in Time was commissioned by the Woodward Academy Symphonic Winds, College Park, GA, directed by Kenneth F. Beard, and premiered on April 23, 2017.

FIRST SUITE IN E-FLAT FOR MILITARY BAND
For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of Gustav Holst’s First Suite in E-flat. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the “1st Suite for Military Band Op. 28A” on the page for 1909. Not until 1920 do we find any record of a performance, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as the day it was written.

The three-movement work begins with the Chaconne in which the melody is introduced by the low brass. The variations build slowly to the majestic finale. The Intermezzo, marked vivace, is lighter and highlights Holst’s skill in writing for woodwinds. In contrast to the Chaconne, this movement ends quietly. The piece ends with the March, a movement in ABA form that weaves together two contrasting melodies as it moves toward a powerful conclusion.
UNIVERSITY BAND

FLUTE/PICCOLO

Jocelyn Babers  Exercise Science (Houston)
Nyah Carranza  American Sign Language (Rosenberg)
Rebeca Casanova  Music Education (Cleveland)
Jasmine French  Chemical Engineering (Port Neches)
Lexie Funes TRΣ  Nursing (Houston)
Damaris Thrash  Biology (Beaumont)
Amiah Trahan  Physics (Beaumont)
†Catarina Tran  Music Education (Nederland)

OBOE

†Kaci Blackshear  Dietetics (Labelle)

CLARINET

Haylon Haynes  Biology (Beaumont)
Nicolas Hernandez  Music Education (Beaumont)
Jennifer Ramirez  Communication (Channelview)
Joshua Rigsby  Music Education (Lumberton)
†Sarah Svehla TRΣ  Music Education (Nacogdoches)
Mikal Wilson  Finance (Baytown)
Michael Hung  Liberal Arts (Beaumont)

BASS CLARINET

Noelle Davis TRΣ  Speech & Hearing Science (Lumberton)
†Matthew Smith KKΨ/ΦMA  Music Education (Lindale)

ALTO SAXOPHONE

Elijah Green ΦMA  Music Education (Sweeny)
†Ashley Johnson TRΣ  English Education (Nederland)
Sahara Lewis  Civil Engineering (Baytown)
T.J. Senters  Music Performance/Pre. Med. (Beaumont)

TENOR SAXOPHONE

Ruben Anfeso KKΨ  Criminal Justice (Beaumont)

HORN

Andrew Duran  Mechanical Engineering (Baytown)
Hunter Ling  Criminal Justice (Beaumont)
Rebecca McGarity TRΣ  Music Education (Kountze)
†Ricardo Padron  Music Education (Orange)

TRUMPET

Jaquelyn Espinoza  Earth Science (Houston)
Kyra Forehand  Mathematics (Baytown)
Chris Harmon ΦMA  Broadcasting (Texas City)
Max Jackson  Music Education (Beaumont)
Tyler King  Criminal Justice (Houston)
†Caleb Korenek  Music Education (Wharton)
Anna Robinson  Nursing (Houston)
DeJanelle Routt  Biology (Texas City)

TROMBONE

Ty Bodin ΦMA  Music Education (Bridge City)
Jakob Boggs KKΨ  Psychology (Sour Lake)
Rachel Cassorla KKΨ  Industrial Engineering (Webster)
Morgan Contreras KKΨ/ΦMA  Music Education [MM] (Liberty)
†Jay Fields  Music Education (Houston)

EUPHONIUM

Elijah Cutler  Music Education [MM] (Hudson)
Meredith De Leon TRΣ  Music Education (Baytown)
†Fernando De Leon  Psychology (Cameron)

TUBA

Reagan Crews  Mechanical Engineering (Lumberton)
†Steven Miller  Biology (Lumberton)

PERCUSSION

Madalyn Blackshear  Psychology (Labelle)
Brandon Day  Music Education (Orange)
Colton Huebel KKΨ  Electrical Engineering (Bridge City)
Noah Matthews  Computer Engineering (Bridge City)
Emily Sterling KKΨ  Communications-Broadcasting (Port Neches)
†Olajuwon Taylor  Music Education (Buna)
Charlie Truong  Music Education (Nederland)

† Section Leader
### SYMPHONIC BAND

**FLUTE/PICCOLO**
- Ana Plake † Music Education (Vidor)
- Michael Hung Liberal Arts (Beaumont)
- Catarina Tran Music Education (Nederland)

**OBOE**
- Kaci Blackshear Dietetics (Labelle)
- Rebeca Casanova Music Education (Cleveland)
- Kristal Deville Psychology (Dayton)

**CLARINET**
- Paola Brinkley TRSC English (Nome)
- Tommy McPhee Music Composition (Houston)
- Olivia Gerald Music Education (Groves)
- Haylon Haynes Biology (Beaumont)
- Kristin McMullen TRSC Music Education (Carthage)
- Hannah Rumsey Accounting (Lumberton)
- Jameslee Peppenhorst Music Education (Silbey)

**BASS CLARINET**
- Sarah Svehla TRSC Music Education (Nacogdoches)

**ALTO SAXOPHONE**
- Kobe Emmons KKV/ΦMA Music Education (Port Neches)
- Cameron Montgomery ΦMA Music Education (Beaumont)
- Stephen Cornelius Music Composition (Elgin)

**TENOR SAXOPHONE**
- Thomas Brown ΦMA Music Education (Mont Belvieu)

**BARITONE SAXOPHONE**
- Christopher Graves Music Education (Dayton)

**HORN**
- Hannah Peña Music Education (Buna)
- Joanna Evans Biology (Lumberton)
- Kristen Courmier Music Education (Orangefield)

**TRUMPET**
- Jakob Shelton KKV Music Education (Lumberton)
- Elijah Cutler Music Education [MM] (Hudson)
- Jaydon Murrell Music Education (Mont Belvieu)
- Caleb Korenek Music Education (Wharton)
- Austin Dykes KKV/ΦMA Music Education (Vidor)
- Max Jackson Music Education (Beaumont)
- Ricardo Rodriguez Music Education (Beaumont)

**TROMBONE**
- Austin Munoz Music Performance (Mont Belvieu)
- Hunter Wood Music Performance (Silbey)
- Ileana Aguilar-Sobranis Music Education (Porter)
- Logan Brown KKV Music Education (Mauriceville)
- Jay Fields Music Education (Houston)
- Patrick Sonnier History (Port Neches)

**BASS TROMBONE**
- Jody Moore Music Education (Mont Belvieu)

**EUPHONIUM**
- Adrian Segovia KKV/ΦMA Music Education (Jasper)
- Jared Berwick KKV Music Education (Beach City)
- Fernando Ramos Psychology (Cameron)

**TUBA**
- Colin Jackson Music Education (Nederland)
- Johnathan Leggington KKV Music Education (Baytown)
- Kameron Terrell Music Education (Houston)

**PERCUSSION**
- Jordan Johnson Music Education [MM] (Jennings, LA)
- Charlie Truong Music Education (Nederland)
- Mateo Sierra Music Composition (Katy)
- Baby Flores TRSC Music Education (Alvin)
- Reece Martinez KKV/ΦMA Music Education (Dayton)
- Brandon Day Music Education (Orange)
- Olajuwon Taylor Music Education (Buna)

- Section Leader
MARY MORGAN MOORE DEPARTMENT OF MUSIC
BRIAN SHOOK, CHAIR

UNIVERSITY BANDS
Andrew McMahan, director of bands
Eric Shannon, director of athletic bands
Rick Condit, director of jazz studies
Francisco Perez, drumline instructor
Keith Zuech, front ensemble instructor
Dina Bordelon, twirling instructor
Andrew Kier, color guard instructor
Morgan Contreras, graduate assistant
Elijah Cutler, graduate assistant
Jordan Johnston, graduate assistant
Kaitlyn Marley, student assistant

FACULTY & STAFF
Jack Benson, music theory
Jonathan Bhatia, trumpet
Sujung Cho, piano
Jacob Clark, piano
Rick Condit, saxophone
Robert Culbertson, horn
Timothy M. Dueppen, trombone
Kim Ellis, clarinet
Scott Feldhausen, music pedagogy
Brielle Frost, flute
Kurt Gilman, strings
Victor Gomez, tuba & euphonium
Debra Greschner, voice
Bonnie Haines, oboe & bassoon
James Han, director of choral activities
Serdar Ilban, voice & opera
Joseph MacMorran, percussion
Jammieca Mott, voice
Dwight Peirce, piano
Francisco Perez, percussion
Bryan Proksch, musicology
Sarah Raiford, senior administrative associate
Nick Rissman, music theory & composition
Brian Shook, trumpeter

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