



COLLEGE OF FINE ARTS & COMMUNICATION

LAMAR UNIVERSITY

Mary Morgan Moore Department of Music

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

PROGRAM NOTES

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 (<i>Houston</i>)
Nyah Carranza	American Sign Language (<i>Rosenberg</i>)
Rebeca Casanova	Music Education (<i>Cleveland</i>)
Jasmine French	Chemical Engineering (<i>Port Neches</i>)
Lexie Funes ^{TBS}	Nursing (<i>Houston</i>)
Damaris Thrash	Biology (<i>Beaumont</i>)
Amiah Trahan	Physics (<i>Beaumont</i>)
† Catarina Tran	Music Education (<i>Nederland</i>)

OBOE

† Kaci Blackshear	Dietetics (<i>Labelle</i>)
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CLARINET

Haylon Haynes	Biology (<i>Beaumont</i>)
Nicolas Hernandez	Music Education (<i>Beaumont</i>)
Jennifer Ramirez	Communication (<i>Channelview</i>)
Joshua Rigsby	Music Education (<i>Lumberton</i>)
† Sarah Svehla ^{TBS}	Music Education (<i>Nacogdoches</i>)
Mikal Wilson	Finance (<i>Baytown</i>)
Michael Hung	Liberal Arts (<i>Beaumont</i>)

BASS CLARINET

Noelle Davis ^{TBS}	Speech & Hearing Science (<i>Lumberton</i>)
† Matthew Smith ^{KKΨ/ΦMA}	Music Education (<i>Lindale</i>)

ALTO SAXOPHONE

Elijah Green ^{ΦMA}	Music Education (<i>Sweeny</i>)
† Ashley Johnson ^{TBS}	English Education (<i>Nederland</i>)
Sahara Lewis	Civil Engineering (<i>Baytown</i>)
T.J. Senters	Music Performance/Pre. Med. (<i>Beaumont</i>)

TENOR SAXOPHONE

Ruben Anfoso ^{KKΨ}	Criminal Justice (<i>Beaumont</i>)
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HORN

Andrew Duran	Mechanical Engineering (<i>Baytown</i>)
Hunter Ling	Criminal Justice (<i>Beaumont</i>)
Rebecca McGarity ^{TBS}	Music Education (<i>Kountze</i>)
† Ricardo Padron	Music Education (<i>Orange</i>)

TRUMPET

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

TROMBONE

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

EUPHONIUM

Elijah Cutler	Music Education [MM] (<i>Hudson</i>)
Meredith De Leon ^{TBS}	Music Education (<i>Baytown</i>)
† Fernando Ramos	Psychology (<i>Cameron</i>)

TUBA

Reagan Crews	Mechanical Engineering (<i>Lumberton</i>)
† Steven Miller	Biology (<i>Lumberton</i>)

PERCUSSION

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

[†] *Section Leader*

SYMPHONIC BAND

FLUTE/PICCOLO

† Ana Plake	Music Education (<i>Vidor</i>)
Michael Hung	Liberal Arts (<i>Beaumont</i>)
Catarina Tran	Music Education (<i>Nederland</i>)

OBOE

† Kaci Blackshear	Dietetics (<i>Labelle</i>)
Rebeca Casanova	Music Education (<i>Cleveland</i>)
Kristal Deville	Psychology (<i>Dayton</i>)

CLARINET

† Paola Brinkley ^{TBS}	English (<i>Nome</i>)
† Tommy McPhee	Music Composition (<i>Houston</i>)
Olivia Gerald	Music Education (<i>Groves</i>)
Haylon Haynes	Biology (<i>Beaumont</i>)
Kristin McMullen ^{TBS}	Music Education (<i>Carthage</i>)
Hannah Rumsey	Accounting (<i>Lumberton</i>)
Jameslee Peppenhorst	Music Education (<i>Silsbee</i>)

BASS CLARINET

† Sarah Svehla ^{TBS}	Music Education (<i>Nacogdoches</i>)
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ALTO SAXOPHONE

† Kobe Emmons ^{KKΨ/ ΦMA}	Music Education (<i>Port Neches</i>)
Cameron Montgomery ^{ΦMA}	Music Education (<i>Beaumont</i>)
Stephen Cornelius	Music Composition (<i>Elgin</i>)

TENOR SAXOPHONE

Thomas Brown ^{ΦMA}	Music Education (<i>Mont Belvieu</i>)
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BARITONE SAXOPHONE

Christopher Graves	Music Education (<i>Dayton</i>)
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HORN

† Hannah Peña	Music Education (<i>Buna</i>)
Joanna Evans	Biology (<i>Lumberton</i>)
Kristen Courmier	Music Education (<i>Orangefield</i>)

TRUMPET

Jakob Shelton ^{ΦMA}	Music Education (<i>Lumberton</i>)
† Elijah Cutler	Music Education [MM] (<i>Hudson</i>)
Jaydon Murrell	Music Education (<i>Mont Belvieu</i>)
Caleb Korenek	Music Education (<i>Wharton</i>)
Austin Dykes ^{ΦMA/ KKΨ}	Music Education (<i>Vidor</i>)
Max Jackson	Music Education (<i>Beaumont</i>)
Ricardo Rodriguez	Music Education (<i>Beaumont</i>)

TROMBONE

† Austin Munoz	Music Performance (<i>Mont Belvieu</i>)
Hunter Wood	Music Performance (<i>Silsbee</i>)
Ileana Aguilar-Soberanis	Music Education (<i>Porter</i>)
Logan Brown ^{KKΨ}	Music Education (<i>Mauriceville</i>)
Jay Fields	Music Education (<i>Houston</i>)
Patrick Sonnier	History (<i>Port Neches</i>)

BASS TROMBONE

Jody Moore	Music Education (<i>Mont Belvieu</i>)
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EUPHONIUM

† Adrian Segovia ^{KKΨ/ ΦMA}	Music Education (<i>Jasper</i>)
Jared Berwick ^{ΦMA}	Music Education (<i>Beach City</i>)
Fernando Ramos	Psychology (<i>Cameron</i>)

TUBA

† Colin Jackson	Music Education (<i>Nederland</i>)
Johnathan Leggington ^{KKΨ}	Music Education (<i>Baytown</i>)
Kameron Terrell	Music Education (<i>Houston</i>)

PERCUSSION

† Jordan Johnson	Music Education [MM] (<i>Jennings, LA</i>)
Charlie Truong	Music Education (<i>Nederland</i>)
Mateo Sierra	Music Composition (<i>Katy</i>)
Baby Flores ^{TBS}	Music Education (<i>Alvin</i>)
Reece Martinez ^{KKΨ/ ΦMA}	Music Education (<i>Dayton</i>)
Brandon Day	Music Education (<i>Orange</i>)
Olajuwon Taylor	Music Education (<i>Buna</i>)

† *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 theory
Jeannette Fresne, 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, trumpet

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Derina Holtzhausen, Dean

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