PRESENTS

Port Neches-Groves Wind Ensemble & Lamar University Wind Ensemble

April 27, 2018
Friday at 7:30 p.m.
Lamar University Theatre
PROGRAM

PORT NECHES-GROVES WIND ENSEMBLE
ALEX WELLS, CONDUCTOR

Black Granite ............................................................ James Hosay (b. 1959)

Southern Harmony .................................................. Donald Grantham (b. 1947)
  I.  The Midnight Cry
  II. Wondrous Love
  III. Exhilaration

Vesuvius................................................................. Frank Ticheli (b. 1958)

~ INTERMISSION ~

LAMAR UNIVERSITY WIND ENSEMBLE
ANDREW MCMAHAN, CONDUCTOR

Easter Monday on the White House Lawn ..................... John Philip Sousa (1854-1932)

Symphony No. 1 “The Lord of the Rings” ...................... Johan de Meij (b. 1953)
  I.  Gandalf (The Wizard)
  II. Lothlórien (The Elvenwood)
  III. Gollum (Smeagol)
  IV. Journey in the Dark: The Mines of Moria & The Bridge of Kazad-Dûm
  V.  Hobbits

Rolling Thunder....................................................... Henry Fillmore (1881-1956)
  Alex Wells, guest conductor
PROGRAM NOTES

BLACK GRANITE
NOTES BY JAKE WALLACE
The Vietnam War is an event in US history that is controversial to this day. But let there be no controversy regarding the high level of valor, courage, and honor displayed by the men and women of the US Armed Forces during that conflict. Without regard to the politics behind their involvement, they served diligently and to the highest standards of military tradition. Many of them gave the ultimate sacrifice. Black Granite is dedicated to the men and women who died in that war; to those whose heroic deeds went unsung, and to those who returned home only to find shattered remnants of what was once their “American dream”.

SOUTHERN HARMONY
NOTES BY DONALD GRANTHAM
In 1835, William “Singin’ Billy” Walker’s songbook Southern Harmony was first published. This remarkable collection contains, according to its title page, “a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States.” In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folk songs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the South. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked “along with groceries and tobacco” in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from Southern Harmony, called the “Benton Big Singing”, was held on the Benton, Kentucky, courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois.

The music of Southern Harmony has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from Southern Harmony, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual character of each song.

VESUVIUS
NOTES BY FRANK TICHELI
Mount 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 Requiem Mass, it became evident that the Bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

EASTER MONDAY ON THE WHITE HOUSE LAWN
Dolly Madison, wife of the President James Madison, initiated a practice of Easter egg rolling at the capitol in 1816. The 44th Congress banned egg rolling on the grounds in 1880, whereupon President Rutherford B Hayes invited children to continue the activity on the White House Lawn. The tradition continues to this day.

President Benjamin Harrison introduced music for the event in 1889 with Sousa directing the Marine Band. Sousa recorded his memories of the event, “With the children rolling eggs, dancing, and romping, a scene of animation persists itself; the elders, from the President to the merest passerby look on the scene with joy and pleasure.” He also recorded his memories musically by adding a movement, “Easter Monday on the White House Lawn”, to the suite Tales of a Traveler, composed 17 years earlier.
SYMPHONY NO. 1 “THE LORD OF THE RINGS”

Johan de Meij’s first symphony, *The Lord of the Rings*, is based on the trilogy of that name by J.R.R. Tolkien which has fascinated millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book. The symphony was written in the period between March 1984 and December 1987, and had its première in Brussels on 15th March 1988, performed by the “Groot Harmonieorkest van de Gidsen” under the baton of Norbert Nozy.

Although it is near impossible to summarize *The Lord of the Rings*, the main outline is as follows: the central theme is the Ring, made by primeval forces that decide the safety or destruction of the world (known as Middle Earth.) For years it was the possession of the creature Gollum, but when the Ring falls into the hands of the Hobbits the evil forces awake and the struggle for the Ring commences. There is but one solution to save Middle Earth from disaster: the Ring must be destroyed by the fire in which it was forged: Mount Doom in the heart of Mordor, the country of the evil Lord Sauron. It is the Hobbit Frodo who is assigned to carry out this task. To assist him, a company is formed (known as the Fellowship of the Ring) under the leadership of Gandalf, the wizard. This fellowship includes the hobbits Sam, Peregrin and Merin, the Dwarf Gimli, the Elf Legolas, Boromir and Aragorn. The companions are secretly followed by Gollum, who does not shun any means, however perfidious, to recover his priceless Ring.

I. GANDALF (The Wizard)
The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse “Shadowfax”.

II. LOTHLÓRIEN (The Elvenwood)
The second movement is an impression of Lothlórien, the elvenwood with its beautiful trees, plants, exotic birds, expressed through woodwind solos. The meeting of the Hobbit Frodo with the Lady Galadriel is embodied in a charming Allegretto; in the *Mirror of Galadriel*, a silver basin in the wood, Frodo glimpses three visions, the last of which, a large ominous Eye, greatly upsets him.

III. GOLLUM (Sméagol)
The third movement describes the monstrous creature Gollum, a slimy, shy, schizophrenic being represented by the soprano saxophone. It mumbles and talks to itself, hisses and lisp, whines and snickers, is alternately pitiful and malicious, is continually fleeing and looking for his cherished treasure, the Ring.

IV. JOURNEY IN THE DARK
The fourth movement describes the laborious journey of the Fellowship of the Ring, headed by the wizard Gandalf, through the dark tunnels of *The Mines of Moria*. The slow walking cadence and the fear are clearly audible in the monotonous rhythm of the low brass, piano and percussion. After a wild pursuit by hostile creatures, the Orks, Gandalf is engaged in battle with a horrible monster, the Balrog, and crashes from the subterranean *Bridge of Khazad-Dûm* in a fathomless abyss. To the melancholy tones of a Marcia funèbre, the bewildered Companions trudge on, looking for the only way out of the Mines, the East Gate of Moria.

V. HOBBITS
The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter “The Grey Havens” in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

ROLLING THUNDER

The fast-paced march *Rolling Thunder* draws upon two important influences in Henry Fillmore’s life: an early involvement in the circus and a lifelong fascination with the trombone. When the young Fillmore displayed an interest in the slide trombone, his father, a conservative partner in a religious music publishing firm, declared the instrument uncouth, sinful, and off-limits to his son. Fillmore’s mother snuck her son a secondhand instrument to practice in an attempt to keep him out of bigger trouble. The deception was serendipitous since Fillmore became an innovative composer for the instrument, writing signature trombone rags and often featuring the trombone section as he does in *Rolling Thunder*. Fillmore’s conservative father also likely disagreed with his decision to join the circus, but this choice also resulted in innovative music. Fillmore’s role as circus bandmaster gave him the opportunity to amplify the circus experience for the audience by using music to intensify suspense or heighten the excitement. A fast and exciting show-stopper like *Rolling Thunder* makes hearts race and feet tap, whether in the circus ring or the concert hall.
PORT NECHES-GOVES WIND ENSEMBLE

FLUTE
Julia Emanuel
Paige Fletcher
Ashley Hernandez
Velsana Hernandez
Montserrat Farias
Kayli Hebert

OBOE
Bre Sanders
Kaylei Hemler

BASSOON
Kendall Booth
Itzel Herrera

CLARINET
Madison Mahana
Hannah James
Brooke Pham
Olivia Gerald
Sarina Shipman
Kerstyn Lemoine
Eric Pulido
Hannah Robin

BARITONE CLARINET
Beckette Rivera
Tyler Mora
Sarah Chaney

ALTO SAXOPHONE
Weston McCoy
Nolan Abalos
Elizabeth Jones
Brennan Covington
Lacee Burr

TENOR SAXOPHONE
Melanie Hernandez
Britlyn Pham

BASS CLARINET
Beckette Rivera
Tyler Mora
Sarah Chaney

HORN
Ross Marsh
Melanie Champagne
Eric Kelley
Anthony Nguyen
Reagan Boudreaux
Julia Barrett

TRUMPET
Angel Magana
Braden Barrett
Amber Wilson
Bethany Storms
Catalina Dumesnil
Bryce Smith
Jacob Hoyt
Miriam Hernandez
Ashley Wolfe

TROMBONE
Treston Manning
Avery Voight
Marcus Brown
Patrick Sonnier

EUPHONIUM
Darrell Marsh

TUBA
Kate Lewis
Eli Humphrey
Josh Davis

PERCUSSION
Shelby Balsano
Lindsey Reese
Justin Wilson
Kyler Richard
Daniel Dockens
Kyleigh Robin
Ava Lewis

Kirby King
# Lamar University Wind Ensemble

**Piccolo**
- Connie Cormier (TRX) - Music Education (Kountze)

**Flute**
- Kassie Lindamood (TRX) - Music Performance (Lindale)
- Kevin Melendez (KKY/FMA) - Music Education (Houston)
- Laura Costanza - Music Education (Pearland)
- Laura Brown (TRX) - Music Education (Beaumont)

**Oboe**
- Kellyn Radler - Music Education (Manvel)
- Amanda Parsons - American Sign Language (Webster)

**Bassoon**
- Tyler Martin - Mechanical Engineering (Keller)
- Georgeanne Jacobs (TRX) - Chemistry (Baytown)

**E-flat Clarinet**
- Kaitlyn Marley (KKF) - Music Education (Nederland)

**B-flat Clarinet**
- Carly Duplant (TRX) - Music Education (Groves)
- John Ellis (KKY) - Computer Information Systems (Bridge City)
- Cynthia Resendez (TRX) - Music Education (Tarkington)
- Kaitlyn Marley (KKY) - Music Education (Nederland)
- Keith Ruggles (FMA/TRX) - Music Education (Silsbee)
- Noah Gaspard - Music Education (Nederland)
- Jessica Longlois - Music Education (Orange)

**Bass Clarinet**
- Nicholas Quintana (KKY/FMA) - Music Education (Groves)
- Jeremy Dergent (KKY) - Music Education (Houston)

**Soprano Saxophone**
- Colby Fore - Music Performance (Port Neches)

**Alto Saxophone**
- Colby Fore - Music Performance (Port Neches)
- Matthew Smith (KKY/FMA) - Music Education (Lindale)
- Kobe Emmons (KKY/FMA) - Music Education (Port Neches)
- Caleb Greene (KKY/FMA) - Music Education (Vidor)

**Tenor Saxophone**
- Dillon Nicholson - Modern Languages (Kountze)

**Baritone Saxophone**
- Andrew Sealy - Music Education (Jones Creek)

**Horn**
- Israel Castaneda (KKF) - Music Education (Groves)
- Meredith De Leon (TRX) - Music Education (Baytown)
- Michelle Diaz - Music Education (Pasadena)
- Melissa Ehrlich (TRX) - Interdisciplinary Studies (Flower Mound)

**Trumpet**
- Ricardo Padron - Music Education (Bridge City)
- Ty Bodin (FMA) - Music Education (Bridge City)
- Anthony Brown - Music Education (Houston)
- Dennis Doiron - Music Performance (Beaumont)
- Robert Smith - Music Education/Performance (Beaumont)
- Hannah Sartain - Music Education (Buna)
- Chaston Miller - Music Education (Bridge City)

**Trombone**
- De’Vionne Jones - Music Performance (Houston)
- Nuhash Hossain (KKY) - Music Education (Spring)
- Aaron Porter (KKY/FMA) - Music Education (Groves)
- Jake Farmer (FMA) - Music Education (Nederland)

**Bass Trombone**
- Cody Pridgen - Music Education (Vidor)

**Euphonium**
- Marcus James (FMA) - Music Education (Vidor)
- Seth Moore (KKY/FMA) - Music Education (Silsbee)

**Tuba**
- Gerson Reyes - Music Education (Dickinson)
- Johnathan Leggington (KKY) - Music Education (Baytown)

**Percussion**
- Michael Cheng - Music Education (Kingwood)
- Brandon Dunaway - Music Performance (Longview)
- Scott Haney - Music Education (League City)
- Kimberly Hooks - Music Education (Houston)
- Mason McDonald - Music Education (Richmond)
- Trent McGee (KKY/FMA) - Music Education (Nederland)
- Tab Olson - Music Performance (Pearland)
- Meagan Tantillo - Music Education (Kountze)

**Piano**
- Dr. Jacob Clark - Lamar University Piano Professor
Mary Morgan Moore Department of Music
College of Fine Arts and Communication

Derina Holtzhausen, Dean

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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
Kurt Gilman, violin & viola
Victor Gomez, tuba & euphonium
Debra Greschner, voice
Bonnie Haines, oboe & bassoon
James Han, director of choral activities
Serdar Ilban, voice & opera
Charlotte Mizener, music education
Judith Morehouse, administrative assistant
Jammieca Mott, voice
Erin Murphy, flute
Kathleen Odom, class piano
Dwight Peirce, keyboard studies
Francisco Perez, percussion
Bryan Proksch, musicology
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Jennifer Shannon, music theory
Brian Shook, trumpet
Michelle White, music appreciation