



COLLEGE OF FINE ARTS & COMMUNICATION

**LAMAR UNIVERSITY**

Mary Morgan Moore Department of Music

PRESENTS

*Symphonic Band*

*University Band*

May 7, 2019

Tuesday at 7:30 p.m.

Lamar University Theatre

PROGRAM

**UNIVERSITY BAND**

**Coldplay Classics** ..... Arranged by Michael Brown  
Meredith De Leon, conductor

**On a Hymnsong of Philip Bliss** ..... David R. Holsinger (b. 1945)  
Morgan Contreras, conductor

**Mystery on Mena Mountain** ..... Julie Giroux (b. 1961)  
Elijah Cutler, conductor

**Paper Cut** ..... Alex Shapiro (b. 1962)  
Eric Shannon, conductor

~ INTERMISSION ~

**SYMPHONIC BAND**  
ERIC SHANNON, CONDUCTOR

**Joyride** ..... Michael Markowski (b. 1986)

**“Mass” from *La Fiesta Mexicana*** ..... H. Owen Reed (1910–2014)

**“Incinerate” from *Drum Music*** ..... John Mackey (b. 1973)  
Francisco Perez, percussion soloist

**El Capitan March** ..... John Phillip Sousa (1854–1932)  
Featuring Clarinet Day Performers

# PROGRAM NOTES

## ON A HYMN SONG OF PHILIP BLISS

*On A Hymn Song Of Philip Bliss* was a radical departure of style for David Holsinger at the time of its composition. The frantic tempos, the ebullient rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss-Horatio Spafford hymn, *It Is Well with My Soul*. Written to honor the retiring principal of Shady Grove Christian Academy, *On A Hymn Song Of Philip Bliss* was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989.

Horatio G. Spafford, a Chicago Presbyterian layman and successful businessman, planned a European trip for his family in 1873. In November of that year, due to unexpected last minute business developments, he had to remain in Chicago; but he sent his wife and four daughters on ahead as scheduled aboard the S.S. Ville du Havre. He expected to follow in a few days. On November 22, the ship was struck by the Lochearn, an English vessel, and sank in twelve minutes. Several days later the survivors were finally landed in Cardiff, Wales, and Mrs. Spafford cabled her husband, "Saved alone." Shortly afterward, Spafford left by ship to join his bereaved wife.

It is speculated that on the sea near the area where it was thought his four daughters had drowned, Spafford penned this text with words so significantly describing his own personal grief, "When sorrows like sea billows roll..." It is noteworthy, however, that Spafford does not dwell on the theme of life's sorrows and trials, but focuses attention in the third stanza on the redemptive work of Christ. Humanly speaking, it is amazing that one could experience such personal tragedy and sorrow as did Horatio Spafford and still be able to say with such convincing clarity, "It is well with my soul..."

Hymnwriter Philip Bliss was so impressed with the experience and expression of Spafford's text that he shortly wrote the music for it, first published in 1876. Bliss was a prolific writer of gospel songs throughout his brief lifetime, and in most cases he wrote both the words and the music. This hymn is one of the few exceptions.

There is speculation that this was perhaps the last gospel song written by Bliss. Bliss and his wife, Lucy, were killed in a train wreck in Ashtabula, Ohio, on December 29, 1876. Most sources mention that Bliss actually escaped from the flames first, but was then killed when he went back into the train to try to rescue his wife. Neither body was ever found.

As a postscript, Bliss's trunk was salvaged from the wreckage, and in it, evangelist D. W. Whittle found an unfinished hymn, which began, "I know not what awaits me, God kindly veils my eyes..."

## MYSTERY ON MENA MOUNTAIN

*Mystery on Mena Mountain* is a programmatic piece based on the legend told in the Ozark Mountains in Arkansas. The legend is based on the disappearance in 1940 of two children who had heard old stories, and went to the mountain to meet the angels believed to live in the clouds that hang above Mena Mountain.

*According to that legend, the children, having heard old stories, set out to meet the angels, who were believed to live in the clouds that hang in the sky above Mena Mountain. As the work opens, the sun is rising over the mountain top with the main theme representing the power of the mountain itself. The children begin their climb up the mountain. They continue climbing and begin to tire just as they reach the cloud line. The two wander through the foggy morning air and just as they are about to turn back, the mist clears and before them stand 200 white-robed angels, singing and playing golden instruments. The angels call out, entreating the children to join them. As the children walk on the clouds toward the host, a jeweled crown is placed on each child's head, then they accompany the angels up to heaven. As the piece closes, the clouds rise and float slowly out of sight leaving Mena Mountain as it was before.*

## PAPER CUT

Alex Shapiro composes acoustic and electroacoustic pieces known for their lyricism and drama. Educated at The Juilliard School and Manhattan School of Music as a student of Ursula Mamlok and John Corigliano, Ms. Shapiro's honors and awards include those from The American Music Center, ASCAP, the American Composers Forum, Mu Phi Epsilon, Meet the Composer, The California Arts Council and The MacDowell Colony. An enthusiastic leader in the new music community, Alex is a strong advocate for other artists through her speaking appearances, published articles and volunteerism. She says this of *Paper Cut*: "Music isn't just melody, it's rhythm and texture as well. The unusual element of paper and the myriad sounds that can emerge from something so simple, offer a fresh view of what music-making can be and opens everyone's ears to the sonic possibilities found among everyday objects."

## JOYRIDE

Michael Markowski graduated with a Bachelor of Arts degree in 'Film Practices' from Arizona State University. While Markowski never studied music in college, he did study privately with his mentors, Jon Gomez and Dr. Karl Schindler, and has continued his education by participating in a number of extracurricular programs.

*Joyride* is Markowski's second work for band, originally composed in 2005 in his senior year at Dodson High School in Meza AR, under the direction of Jon Gomez. Gomez suggested to Markowski that he compose a work to commemorate the band's upcoming performance at Carnegie Hall in NYC. The suggestion was to take the Beethoven's theme *Ode to Joy*, blending it with the energy, rhythm and texture of a modern work like John Adams's *Short Ride in a Fast Machine*, which happened to be on the program.

In 2014, as a more seasoned composer, Markowski reworked the composition into the work you will hear this afternoon. So, strap yourself in and take a wild *Joyride*.

## LA FIESTA MEXICANA

*La Fiesta Mexicana*, subtitled "Mexican Folk Song Symphony for Concert Band," was written after Reed had spent the year of 1948 in Mexico studying folk music and composing. The symphony presents a contrast between the sacred and the secular features of Mexican culture. Most of the melodies are original, but several folk works appear as well, including the popular Mariachi tune "El Son de la Negra." The work depicts a religious festival dedicated to the Blessed Virgin Mary. It faithfully represents all of the contrasts and contradictions of these festivals. It is both serious and comical, festive and solemn, devout and pagan, boisterous and tender.

**Mass:** Tolling of the bells reminds that the Fiesta, is, after all, a religious celebration. Rich and poor slowly gather within the walls of the old cathedral for contemplation and worship.

## DRUM MUSIC

NOTES BY THE COMPOSER, JOHN MACKEY

*Drum Music*'s last movement, Incinerate, was written with the piano in "silent" mode, and the sounds of sampled tom-toms and cymbals banging in my ears. Most percussion concerti – at least the ones I know well – seem primarily concerned with proving that "percussionists are not drummers." Many feature marimba, or are even exclusively marimba concertos (marimba is great in small doses, but I'm not a fan of full-on marimba concertos), and few treat unpitched percussion as something truly bad-ass. It's like the percussionists asked the composer to show, "no, really, we're musicians." Yes, you are, but can we also embrace the fact that playing a solid, heavy groove – with the proper feel and pocket – on drums requires a real musician?

...

Whereas my first two movements are fairly intimate in their scoring and feature pitched percussion (marimba and vibes), this last movement has no interest in lyricism, except for a brief quote of a passacaglia that's originally heard in the second movement. As I wrote on Facebook, "After countless percussion concertos have worked so hard to prove that drummers should be seen as more than just rock stars, I'm pleased to report that the last movement of my piece is going to ruin it for everybody."

## EL CAPITAN

One of the perennial Sousa favorites, this march has enjoyed exceptional popularity with bands since it first appeared in 1896. It was extracted from the most successful of the Sousa operettas, *El Capitan*. El Capitan of the operetta was the comical and cowardly Don Medigua, the early seventeenth-century viceroy of Peru. Some of the themes appear in more than one act, and the closing theme of the march is the same rousing theme which ends the operetta.

This was the march played by the Sousa Band, augmented to over a hundred men and all at Sousa's personal expense, as they led Admiral Dewey's victory parade in New York on September 30, 1899. It was a matter of sentiment with Sousa, because the same march had been played by the band on Dewey's warship Olympia as it sailed out of Mirs Bay on the way to attack Manila during the Spanish-American War.

# UNIVERSITY BAND

## FLUTE/PICCOLO

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

## OBOE

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

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

## BASS CLARINET

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

## ALTO SAXOPHONE

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

## TENOR SAXOPHONE

<b>Ruben Anfoso</b> <sup>KKΨ</sup>	Criminal Justice ( <i>Beaumont</i> )
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## HORN

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

## TRUMPET

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

## TROMBONE

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

## EUPHONIUM

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

## TUBA

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

## PERCUSSION

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

<sup>†</sup> *Section Leader*

# SYMPHONIC BAND

## FLUTE/PICCOLO

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

## OBOE

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

## CLARINET

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

## BASS CLARINET

† <b>Sarah Svehla</b> <sup>TBS</sup>	Music Education ( <i>Nacogdoches</i> )
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## ALTO SAXOPHONE

† <b>Kobe Emmons</b> <sup>KKY/ ΦMA</sup>	Music Education ( <i>Port Neches</i> )
<b>Cameron Montgomery</b> <sup>ΦMA</sup>	Music Education ( <i>Beaumont</i> )
<b>Stephen Cornelius</b>	Music Composition ( <i>Elgin</i> )

## TENOR SAXOPHONE

<b>Thomas Brown</b> <sup>ΦMA</sup>	Music Education ( <i>Mont Belvieu</i> )
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## BARITONE SAXOPHONE

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

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

## TRUMPET

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

## TROMBONE

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

## BASS TROMBONE

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

† <b>Adrian Segovia</b> <sup>KKY/ ΦMA</sup>	Music Education ( <i>Jasper</i> )
<b>Jared Berwick</b> <sup>ΦMA</sup>	Music Education ( <i>Beach City</i> )
<b>Fernando Ramos</b> <sup>TBS</sup>	Psychology ( <i>Cameron</i> )

## TUBA

† <b>Colin Jackson</b>	Music Education ( <i>Nederland</i> )
<b>Johnathan Legginton</b> <sup>KKY</sup>	Music Education ( <i>Baytown</i> )
<b>Kameron Terrell</b>	Music Education ( <i>Houston</i> )

## PERCUSSION

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

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

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**LAMAR UNIVERSITY**

MEMBER THE TEXAS STATE UNIVERSITY SYSTEM™

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