



COLLEGE OF FINE ARTS & COMMUNICATION

LAMAR UNIVERSITY

Mary Morgan Moore Department of Music

PRESENTS

Symphonic Band
Wind Ensemble

October 18, 2018
Thursday at 7:30 p.m.
Lamar University Theatre

PROGRAM

LAMAR UNIVERSITY SYMPHONIC BAND

ERIC SHANNON, CONDUCTOR

Battle of the Winds Charles Duple (1884-1960)
Arr. Timothy Rhea

Song for Lyndsay Andrew Boysen Jr. (b. 1968)

Ride Samuel Hazo (b. 1966)

~ INTERMISSION ~

LAMAR UNIVERSITY WIND ENSEMBLE

ANDREW MCMAHAN, CONDUCTOR

Suite from “Star Wars: The Force Awakens” John Williams (b. 1932)
March of the Resistance Arr. Paul Lavender

Only Light Aaron Perrine (b. 1979)

Country Band March Charles Ives (1874-1954)
Transcribed by James Sinclair

Give Us This Day David Maslanka (1943-2017)

PROGRAM NOTES

BATTLE OF THE WINDS

The *Battle of the Winds* is a technical showcase in march form. Charles Duble's experience as a low brass (trombone) player is particularly evident in the second strain. From the first note, to the final stinger, the execution of the individual parts of this circus march most certainly present a "battle" to all wind players. *Battle of the Winds* is certainly not for the faint of heart -- the faster the tempo, the better!

SONG FOR LYND SAY

Song For Lyndsay is very close to Andrew Boysen Jr.'s heart as it is based around a piano piece that he had written for his wife, Lyndsay. Boysen wanted to incorporate the rudimentary elements of this piano backing and add the fundamental, yet complex sounds of a wind band placed within in the work that he was writing for the festival. With the added extra of the wind band, Boysen was able to create extra meaning to the song giving representation of him and his wife as separate instruments in the piece. Boysen wrote himself in as the French Horn, while Lyndsay was to be the flute. As the piece goes from start to finish you gather different interactions between the two instruments as they begin disbanded, flirt around with each other through the middle and come together at the end for a wonderful duet. *Song for Lyndsay* is, more than anything else, a simple love song.

RIDE

Samuel Hazo writes:

Ride was written as a gesture of appreciation for all of the kind things Jack Stamp has done for me; ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond.

During the years 2001 & 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously experienced. The common thread in all of these things was Jack Stamp. I began to receive calls from all over the country, inquiring about my music, and when I traced back the steps of how someone so far away could know of my (then) unpublished works, all paths led to either reading sessions Jack had conducted, or recommendations he made to band directors about new pieces for wind band. The noblest thing about him was that he never let me reciprocate in any way, not even allowing me to buy him dessert after a concert. All he would ever say is, "just keep sending us music," which I could only take as the privilege it was, as well as an opportunity to give something back that was truly unique.

In late April of 2002, Jack had invited me to take part in a composer's forum he had organized for his students at Indiana University of Pennsylvania. I was to present alongside Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko and Aldo Forte. This forum was affectionately referred to in my house as "four famous guys and you." It was such a creatively charged event, that everyone who took part was still talking about it months after it happened. Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house (a/k/a Gavorkna House) from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. *Ride* was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were as equal in their inspiration as the beautiful Indiana, PA country side blurring past my car window.

MARCH OF THE RESISTANCE

March of the Resistance is part of a new suite of music from the score for "Star Wars: The Force Awakens". It was arranged for the United States Marine Band by Paul Lavender.

ONLY LIGHT

Aaron Perrine writes:

The melodic material for *Only Light* originally came from *Beneath a Canvas of Green*, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit.

During the next few years, I was moved by two friends' display of strength and courage through adversity. Through these experiences, I was reminded of how delicate life is, and how things can change at a moment's notice. Reflecting upon these events inspired me to expand and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing.

COUNTRY BAND MARCH

Country Band March was composed around 1903, four years after Ives' graduation from Yale and five years prior to his lucrative insurance partnership with Julian Myrick. Ives had just resigned as organist at Central Presbyterian Church, New York, thus ending thirteen and one-half years as organist of various churches. He was, per Henry Cowell, "exasperated...by the routine harmony for hymns." During this period, Ives finished his *Second Symphony* (1902), composed three organ pieces that were later incorporated into his *Third Symphony* (1904), composed the *Overture and March "1776"* and various songs and chamber pieces. Apparently, the *Country Band March* received no performances and only a pencil score-sketch is in evidence today. Later, Ives seemed very interested in this music, since he incorporated nearly all of it, in one form or another, into the "Hawthorne" movement of *Sonata No. 2* (Concord), *The Celestial Railroad*, the *Fourth Symphony* (second movement) and especially "Putnam's Camp" from *Three Places in New England*.

From the "out of tune" introduction to the pandemonium which reigns at the close, *Country Band March* is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives' own, the march features an impressive list of quotations that includes *Arkansas Traveler*, *Battle Cry of Freedom*, *British Grenadiers*, *The Girl I Left Behind Me*, *London Bridge*, *Marching Through Georgia*, *Massa's in de Cold*, *Cold Ground*, *My Old Kentucky Home*, *Violets*, *Yankee Doodle*, *May Day Waltz* and *Semper Fidelis*. There is rarely anything straight-forward about the use of this material; the tunes are subjected to Ives's famous techniques of "poly-everything." Of particular interest is Ives's use of "ragtime" elements to enliven this already spirited march.

GIVE US THIS DAY

David Maslanka writes:

The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced "Tick Nat Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakensness and awareness. *Give Us This Day* gives us this very moment of awakensness and awareness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle, "Short Symphony for Wind Ensemble," because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelreich* (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.

SYMPHONIC BAND

FLUTE/PICCOLO

† Ana Plake	Music Education (<i>Vidor</i>)
Michael Hung	Liberal Arts (<i>Beaumont</i>)
Catarina Tran	Forensic Chemistry (<i>Nederland</i>)
Marley Hammond ^{TBS}	Psychology (<i>Mont Belvieu</i>)
Amiah Trahan	Physics (<i>Beaumont</i>)

OBOE

† Amanda Parsons	American Sign Language (<i>Webster</i>)
Kaci Blackshear	Dietetics (<i>Labelle</i>)
Rebeca Casanova	Music Education (<i>Cleveland</i>)
Kristal Deville	Psychology (<i>Dayton</i>)

CLARINET

† Justin Mondragon	Music Education (<i>Houston</i>)
Paola Brinkley ^{TBS}	English (<i>Nome</i>)
Olivia Gerald	Music Education (<i>Groves</i>)
Haylon Haynes	Biology (<i>Beaumont</i>)
Kristin McMullen ^{TBS}	Music Education (<i>Carthage</i>)
Jameslee Peppenhorst	Music Performance (<i>Silsbee</i>)
Mikal Wilson	Finance (<i>Baytown</i>)

BASS CLARINET

† Sarah Svehla ^{TBS}	Music Education (<i>Nacogdoches</i>)
Colton Huebel	Electrical Engineering (<i>Bridge City</i>)
Rebecca McGarity	General Studies (<i>Kountze</i>)

ALTO SAXOPHONE

† Christopher Graves	Music Education (<i>Dayton</i>)
Thomas Brown	Music Education (<i>Mont Belvieu</i>)
Kobe Emmons ^{KKΨ/ ΦMA}	Music Education (<i>Port Neches</i>)
Justin Howell	Music Education (<i>Palestine</i>)

TENOR SAXOPHONE

Cameron Montgomery	Music Education (<i>Beaumont</i>)
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BARITONE SAXOPHONE

Dylano Bemelen	Music Education (<i>Vidor</i>)
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HORN

† Adriana Avalos	Music Education (<i>Vidor</i>)
Joanna Evans	Biology (<i>Lumberton</i>)
Victoria Attaway	Music Education (<i>Beaumont</i>)
Brysen Landry ^{TBS}	Corporate Communications (<i>Bridge City</i>)
Kristen Courmier	Music Education (<i>Orange</i>)
Hannah Sartain	Music Education (<i>Buna</i>)

TRUMPET

Jakob Shelton	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>)
Juan Paniagua	Music Education/Performance (<i>Winnie</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 Education (<i>Silsbee</i>)
Logan Brown ^{KKΨ}	Music Education (<i>Mauriceville</i>)
Ileana Aguilar-Soberanis	Music Education (<i>Porter</i>)
Jacob Merrell	Music Education (<i>Vidor</i>)
Patrick Sonnier	History (<i>Port Neches</i>)

BASS TROMBONE

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

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

TUBA

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

PERCUSSION

† Jordan Johnson	Music Education [MM] (<i>Jennings, LA</i>)
Scott Haney	Music Education (<i>League City</i>)
Charlie Truong	Music Education (<i>Nederland</i>)
Maesey Arnett	Music Education (<i>Bridge City</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>)

PIANO

David Garcia	Computer Science (<i>Beaumont</i>)
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† Section Leader

WIND ENSEMBLE

PICCOLO

Connie Cormier^{TBS} Music Education (*Kountze*)

FLUTE

† Kassie Lindamood^{TBS} Music Performance (*Lindale*)
Kevin Melendez^{KKΨ} Music Education (*Houston*)
Laura Costanza Music Education (*Pearland*)
Laura Brown Music Education (*Beaumont*)

OBOE

Danny Cruz Guest Artist

BASSOON

Georgeanne Jacobs^{TBS} Chemistry (*Baytown*)

CLARINET

† Carly Duplant^{TBS} Music Education (*Groves*)
John Ellis^{KKΨ} Business Administration [MBA] (*Bridge City*)
Kaitlyn Marley^{KKΨ} Music Performance (*Nederland*)
Jessica Longlois Music Education (*Orange*)
Noah Gaspard Music Education (*Nederland*)
Cynthia Resendez^{TBS} Music Education (*Tarkington*)
Emma Breaux Chemical Engineering (*Bridge City*)

BASS CLARINET

† Nicholas Quintana^{KKΨ/ΦMA} Music Education (*Groves*)
Jeremy Dergent^{KKΨ} Music Education (*Houston*)
Jamie Cooper Chemical Engineering (*Conroe*)

ALTO SAXOPHONE

† Colby Fore Music Performance (*Port Neches*)
Matthew Smith^{KKΨ/ΦMA} Music Education (*Lindale*)
Dakota Ard Music Education (*Vidor*)
Troy Kaufman^{ΦMA} Music Education (*Orange*)

TENOR SAXOPHONE

† Morgan Contreras^{KKΨ/ΦMA} Music Education [MM] (*Liberty*)
Devyn Drake Chemical Engineering (*Orange*)

BARITONE SAXOPHONE

Andrew Sealy Music Education (*Jones Creek*)

HORN

† Israel Castaneda^{KKΨ} Music Education (*Groves*)
Michelle Diaz Music Performance (*Pasadena*)
Meredith De Leon^{TBS} Music Education (*Baytown*)
Kevin Wallin^{TBS} Music B.A. (*Sugar Land*)
Adriana Avalos Music Education (*Vidor*)
Melissa Ehrlich^{TBS} Interdisciplinary Studies (*Flower Mound*)

TRUMPET

† Ricardo Padron Music Education (*Bridge City*)
Ty Bodin^{ΦMA} Music Education (*Bridge City*)
Dennis Doiron Music Performance (*Beaumont*)
Anthony Brown Music Education (*Houston*)
Hunter Allen Music Education (*Lufkin*)
Hannah Sartain Music Education (*Buna*)
Nicolas Hernandez Music Education (*Beaumont*)
Robert Smith Music Performance (*Beaumont*)

TROMBONE

† Nuhash Hossain^{KKΨ} Music Education (*Spring*)
† De’Vionne Jones Music Performance (*Houston*)
Aaron Porter^{KKΨ/ΦMA} Music Education (*Groves*)
Jake Farmer^{ΦMA} Music Education (*Nederland*)

BASS TROMBONE

† Blaire Adams Music Education (*Orange*)
Noah Carter Music Education (*Kountze*)

EUPHONIUM

† Marcus James^{ΦMA} Music Education (*Vidor*)
Joshua Rigsby Music Education (*Lumberton*)
Seth Moore^{KKΨ/ΦMA} Music Education (*Silsbee*)

TUBA

† Logan Sells Music Education (*White Oak*)
Gerson Reyes Music Education (*Dickinson*)
Johnathan Leggington^{KKΨ} Music Education (*Baytown*)

PERCUSSION

† Mason McDonald Music Education (*Richmond*)
† Michael Cheng Music Education (*Kingwood*)
Brandon Dunaway Music Performance (*Longview*)
Josh Harris Music Education (*Pasadena*)
Shane Roderick Music Education (*Port Neches*)
Adrian Rodriguez Music Education (*Beaumont*)
Nicholas Rundell Music Education (*Houston*)

PIANO

Joseph West Music [MM] (*Wichita Falls*)

† 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
Nicholas Quintana, 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, violin & viola
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, keyboard studies
Francisco Perez, percussion
Bryan Proksch, musicology
Sarah Raiford, administrative assistant
Nick Rissman, music theory & composition
Brian Shook, trumpet

Mary Morgan Moore Department of Music
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Derina Holtzhausen, Dean

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Marching Band
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LAMAR UNIVERSITY

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