



COLLEGE OF FINE ARTS & COMMUNICATION

**LAMAR UNIVERSITY**

Mary Morgan Moore Department of Music

PRESENTS

*Wind Ensemble*

*Concert Band*

November 16, 2017  
Thursday at 7:30 p.m.  
Lamar University Theatre

## PROGRAM

# LAMAR UNIVERSITY CONCERT BAND

ERIC SHANNON, CONDUCTOR

**Gavorkna Fanfare** ..... Jack Stamp (b. 1954)

**Scenes from “The Louvre”** ..... Norman Dello Joio (1913-2008)

I. The Portals

II. Children’s Gallery

III. The King of France

IV. The Nativity Paintings

V. Finale

**Arcana** ..... Kevin Houben (b. 1977)

~ INTERMISSION ~

# LAMAR UNIVERSITY WIND ENSEMBLE

ANDREW MCMAHAN, CONDUCTOR

**Magnolia Star** ..... Steve Danyew (b. 1983)

**Butterflies and Bees!**..... Thomas Duffy (b. 1955)

**Elsa’s Procession to the Cathedral**..... Richard Wagner (1813-1883)

Transcribed by Lucien Calliet

**Aurora Awakes** ..... John Mackey (b. 1973)

**Rolling Thunder**..... Henry Fillmore (1881-1956)

# PROGRAM NOTES

## GAVORKNA FANFARE

Jack Stamp wrote this miniature fanfare in 1991 and dedicated it to Eugene Corporon and the University of Cincinnati College – Conservatory of Music Wind Symphony. It was the first such fanfare that Stamp wrote for concert band and its success launched him to a new level of fame. The work is unique in that it features the full wind band, rather than only the brass and percussion sections. This instrumentation was the outcome of a request from Eugene Corporon, one of Stamp's conducting instructors at Michigan State University, who asked for a piece that would be a good opener for the entire band at the 1991 C.B.D.N.A. conference.

The word Gavorkna has no connection to anything in the Russian or Slavic languages. It is a nonsense word that Corporon made up while Stamp was his student.

## SCENES FROM “THE LOUVRE”

Norman Dello Joio is a descendent of three generations of Italian organists. He started taking piano lessons from his father by age four, and as a teenager began organ studies with his godfather Pietro Yon, organist for St. Patrick's Cathedral in New York City. By age fourteen, the talented Dello Joio secured a position as organist and choir director of the Star of the Sea Church in City Island, N.Y. Shifting his focus from organ to composition, he accepted a scholarship to study composition at The Juilliard School in New York while employed by St. Anne's Church in Manhattan as an organist. By the 1950s, his compositions were gaining international acclaim. He won the New York Music Critics' Circle Award in 1948 and again in 1962. In 1957, he was awarded the Pulitzer Prize for his *Meditations on Ecclesiastes* written for string orchestra.

With more and more experience and success in writing for dramatic television, Dello Joio was hired by NBC to compose the original score for the 1964 television documentary *A Golden Prison: The Louvre*. The following year, his soundtrack for the documentary received the Emmy award for the most outstanding music written for television in the 1964–65 season.

The five movements of the suite span the history of The Louvre during the Renaissance. Interestingly, Dello Joio opens the work with original music full of contemporary 20th-century harmonies and rhythms. Ensuing movements include musical quotations and variations based on medieval themes and works by composers of the renaissance period such as Jean-Baptiste Lully, Vincenzo Albrici, and Tielman Susato. Regarding this work, noted critic Edward Downes states that “a strong melodic vein, rhythmic vitality, and infectious brio and freshness of invention are among the earmarks of Dello Joio's style.”

The concert band adaptation, titled *Scenes from The Louvre*, was commissioned by Baldwin-Wallace College for the Baldwin-Wallace Symphonic Band, and was premiered on March 13, 1966, conducted by Dello Joio himself.

## ARCANA

Kevin Houben is conductor of the Youth Wind Band and the Symphonic Wind Band of the Koninklijke Harmonie Peer, Belgium and Fanfare Band of the St. Jozefsgilde Mol-Sluis. Since 2001 he has composed solely on commission. He also serves as instructor of brass, chamber music, and composition for several schools throughout Belgium.

*Arcana* is among his first works for wind band and was written for the Fanfare Band of the St. Jozefsgilde Mol-Sluis in celebration of their 110th anniversary (2003). The work begins with the sharing the “secret” of establishing the guild, first uttered by solo trombone. Once the full ensemble is assembled, a celebratory dance in 10/8 time (3+2+2+3) proceeds, peppered with fanfare figures.

## MAGNOLIA STAR

Steve Danyew serves as an instructor in the Arts Leadership Program at the Eastman School of Music, where he teaches a course on creative music careers. A saxophonist and passionate chamber musician, Danyew frequently performs his own chamber music compositions and transcriptions for saxophone.

The *Magnolia Star* was an Illinois Central train that ran from New Orleans to Chicago. In the 19th century, musicians from the south traveled north by rail, bringing “delta blues” and other idioms. The present work bases much of its melodic and harmonic material on the C blues scale.

## BUTTERFLIES AND BEES!

*Butterflies and Bees!* is a tone poem based on the unique characteristics of and “differences” between the two insects. Butterflies are light, floating, pretty, delicate, gentle, colorful, calm, ethereal, shimmering insects that move among and around beautiful flowers, both in groups and individually: “Butterflies are certain diurnal insects with slender bodies and four broad, membranous wings covered with bright colored tiny scales.” Within the butterfly species, the Monarch butterfly bears its regal name in tribute to its large size and broad wingspan.

Bees are industrious, busy, angry, dangerous, damaging, stinging, swarming little insects: “Bees are four-winged, hairy insects that live in swarms containing three classes: females or queen bees (of which there is only one in each swarm); males or drones; and neuters or worker bees.” The functions of the bee classifications reflect some of the more brutal attributes of the species -the queen propagates the species with help of the drones, after which the drones are destroyed by the workers! The females and the workers have barbed stingers!

Certainly, one can recognize the differences in the general character of these two insect groups, notwithstanding that some bees produce honey and are quite necessary in the pollination of flowers. This tone poem, based on these differences, opens with the gentle “sounds” of a country sunrise. A butterfly appears, then two, then three, then many. The cloud of butterflies passes and all that is left is the shimmer of their many-colored wings. A straggler (or is it a bee?) passes, and then another “cloud” of insects appears, this time rising from the ground. One insect after another takes wing, until the cloud is fully formed. These could be bees or butterflies – after all, they do share some common attributes (wings, royal figures [Monarchs and queens], flight, flapping). The insects’ royal figure appears for an instant (low brass), only to be subsumed by the cloud. This cloud of insects passes off into the distance and fades away. Inside the hive, the worker bees are doing their duties; the drones are milling about waiting for the queen - this congregation is a mass of wings and stingers! The queen appears accompanied by a royal fanfare; drones and workers clash; the hive gradually calms down, with only a few industrious insects emitting any sounds. But another wave of insects appears; bees or butterflies? The final “swarm” is thick and active; perhaps one can hear both the flutter of butterfly wings and the buzz of high-speed, highly driven bees? In a flash (of thunder?), the swarm has passed, and the gentle echo of wing-beats fades into the distance.

At the metaphysical level, this tone poem is an allegory for the unique characteristics of the left and right hemispheres of the brain, and/or the opposing Apollonian and Dionysian aesthetics.

Conjunct, beautiful, impressionistic  
Qualitative, patient  
Butterflies  
Right hemisphere  
Dionysian

Disjunct, aggressive, classical  
Quantitative, driven  
Bees  
Left Hemisphere  
Apollonian

## ELSA’S PROCESSION TO THE CATHEDRAL

The legend of the Holy Grail is the inspiration for the opera *Lohengrin* by Richard Wagner. In the opera, Elsa is unfairly accused of killing her brother. Lohengrin, a knight and guardian of the grail, protects Elsa from any harm. The music heard in “Elsa’s Procession to the Cathedral” is overflowing with medieval color and has an ageless elegance that has made this piece a repertoire standard.

Transcriber Lucien Cailliet was a clarinetist in the Philadelphia Orchestra for many years and also served as associate conductor of The Allentown Band in Pennsylvania. This ensemble, with whom Cailliet frequently tested his transcriptions, is the oldest civilian concert band in the nation and has a proud history of talented musicians gracing its roster. His imaginative transcription of this bridal procession from *Lohengrin*, which dates from 1938, seamlessly combines the chorus and the orchestra into a setting that has proved to be one of Cailliet’s most successful and popular adaptations for band.

## AURORA AWAKES

NOTES BY JAKE WALLACE

*Aurora now had left her saffron bed,  
And beams of early light the heav'ns o'erspread,  
When, from a tow'r, the queen, with wakeful eyes,  
Saw day point upward from the rosy skies.*  
- Virgil, The Aeneid, Book IV, Lines 584-587

Aurora, the Roman goddess of the dawn, is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's *Where The Streets Have No Name*. Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece.

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the *Chaconne* of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original: "That has always been one of my favorite chords because it's just so bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending — and there was no topping Holst. Well... except to add crotales."

## ROLLING THUNDER

As the composer of at least 256 works and the arranger of 774 others, Henry Fillmore was one of the most prolific composers in the history of band music. In fact, the size of his compositional output prompted him to take the unusual step of publishing his compositions under seven different pseudonyms in addition to his given name to avoid saturating the sheet music market. Fillmore also had a reputation for flamboyant showmanship as conductor of his own bands. In the words of a friend, "No one enjoyed his performances more than Henry himself."

The fast-paced march *Rolling Thunder* draws upon two important influences in 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.

# CONCERT BAND

## FLUTE/PICCOLO

<b>Ana Plake</b>	Music Education ( <i>Vidor</i> )
<b>Autumn White</b> <sup>TBS</sup>	Music Education ( <i>Silsbee</i> )
<b>Cheyenne Ard</b>	Journalism ( <i>Vidor</i> )
<b>Brianna Navarro</b>	Biology ( <i>Jasper</i> )
<b>Shelby Haygood</b>	Music Education ( <i>Houston</i> )
<b>Ashtin Hartman</b> <sup>TBS</sup>	Interdisciplinary Studies ( <i>Bridge City</i> )
<b>Brooke Allen</b> <sup>TBS</sup>	Interdisciplinary Studies ( <i>Buna</i> )

## OBOE

<b>Allison Burnett</b>	American Sign Language ( <i>Corpus Christi</i> )
<b>Kaci Blackshear</b>	Dietetics ( <i>Labelle</i> )

## BASSOON

<b>Felisia Bishop</b>	Criminal Justice ( <i>Spring</i> )
<b>Alex Rowe</b>	Mechanical Engineering ( <i>Carthage</i> )

## CLARINET

<b>Tommy McPhee</b>	Music Composition ( <i>Houston</i> )
<b>Justin Mondragon</b>	Music Education ( <i>Houston</i> )
<b>Paola Brinkley</b>	English ( <i>Nome</i> )
<b>Alexander Halsey</b>	Music Education ( <i>Baytown</i> )
<b>Jahron Adolphin</b>	Computer Science ( <i>Baytown</i> )
<b>Mikal Wilson</b>	Finance ( <i>Baytown</i> )
<b>Elizabeth Laramore</b> <sup>TBS</sup>	Music Education ( <i>Buna</i> )
<b>Jameslee Peppenhorst</b>	Music Performance ( <i>Silsbee</i> )
<b>Kristin McMullen</b> <sup>TBS</sup>	Music Education ( <i>Carthage</i> )

## BASS CLARINET

<b>Colton Huebel</b>	Electrical Engineering ( <i>Bridge City</i> )
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## ALTO SAXOPHONE

<b>Kobe Emmons</b> <sup>KKΨ/ΦMA</sup>	Music Education ( <i>Port Neches</i> )
<b>Troy Kaufman</b> <sup>ΦMA</sup>	Music Education ( <i>Orange</i> )
<b>Christopher Graves</b>	Music Education ( <i>Dayton</i> )
<b>Elijah Green</b> <sup>ΦMA</sup>	Music Education ( <i>Sweeny</i> )

## TENOR SAXOPHONE

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

<b>Dakota Ard</b>	Music Education ( <i>Vidor</i> )
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## HORN

<b>Kevin Wallin</b>	Music Composition ( <i>Sugar Land</i> )
<b>Bradley Thibodaux II</b>	Chemistry ( <i>Bridge City</i> )
<b>Adriana Avalos</b>	Music Education ( <i>Vidor</i> )
<b>Brysen Landry</b>	Corporate Communications ( <i>Bridge City</i> )

## TRUMPET

<b>Elijah Cutler</b>	Music Education ( <i>Lufkin</i> )
<b>Jordan Mitchell</b>	Music Education ( <i>Nederland</i> )
<b>Nicolas Hernandez</b>	Music Education ( <i>Beaumont</i> )
<b>DeJanelle Routt</b>	Biology ( <i>Texas City</i> )
<b>Caleb Korenek</b>	Music Education ( <i>Wharton</i> )
<b>Hunter Allen</b>	Music Education ( <i>Lufkin</i> )
<b>Austin Dykes</b> <sup>ΦMA</sup>	Music Education ( <i>Vidor</i> )
<b>Jose Ramos</b>	Music Education ( <i>Houston</i> )
<b>Juan Paniagua</b>	Music Education/Performance ( <i>Winnie</i> )
<b>Jaydon Murrell</b>	Music Education ( <i>Baytown</i> )
<b>Logan Comeaux</b> <sup>ΦMA</sup>	Music Education ( <i>Orange</i> )
<b>Max Jackson</b>	Music Education ( <i>Beaumont</i> )

## TROMBONE

<b>Ethan Doucet</b>	Music Education ( <i>Baytown</i> )
<b>Logan Brown</b> <sup>KKΨ</sup>	Music Education ( <i>Mauriceville</i> )
<b>Casey White</b>	Music Education ( <i>Port Neches</i> )
<b>Ileana Aguilar-Soberanis</b>	Music Education ( <i>Porter</i> )
<b>Haylee Hill</b>	Music Education ( <i>Wallisville</i> )

## EUPHONIUM

<b>Kyle Brabham</b>	Music Education ( <i>Buna</i> )
<b>Adrian Segovia</b> <sup>KKΨ</sup>	Music Education ( <i>Jasper</i> )
<b>Guthier Pineda</b> <sup>KKΨ</sup>	Electrical Engineering ( <i>Baytown</i> )

## TUBA

<b>Colin Jackson</b>	Music Education ( <i>Nederland</i> )
<b>Anthony Cole</b> <sup>ΦMA</sup>	Music Education ( <i>Port Neches</i> )
<b>Antonio Johnson</b> <sup>KKΨ</sup>	Applied Arts and Sciences ( <i>Beaumont</i> )

## PERCUSSION

<b>Josh Harris</b>	Music Education ( <i>Pasadena</i> )
<b>Brandon Dunaway</b>	Music Performance ( <i>Longview</i> )
<b>Shane Roderick</b>	Music Education ( <i>Port Neches</i> )
<b>Mateo Sierra</b>	Music Education ( <i>Katy</i> )
<b>Nicholas Rundell</b>	Music Education ( <i>Cypress</i> )
<b>Jordan Masters</b>	Music Education/Performance ( <i>Missouri City</i> )
<b>Aaron Hughes</b>	Music Education ( <i>Baytown</i> )



# WIND ENSEMBLE

## PICCOLO

**Connie Cormier**<sup>TBS</sup> Music Education (*Kountze*)

## FLUTE

**Kassie Lindamood**<sup>TBS</sup> Music Education (*Lindale*)  
**Kevin Melendez**<sup>KKY/ΦMA</sup> Music Education (*Houston*)  
**Laura Costanza** Music Education (*Pearland*)  
**Laura Brown** Music Education (*Beaumont*)

## OBOE

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

## BASSOON

**Tyler Martin** Mechanical Engineering (*Keller*)  
**Georgianne Jacobs**<sup>TBS</sup> Chemistry (*Baytown*)  
**Felisia Bishop** Criminal Justice (*Spring*)

## CLARINET

**Carly Duplant**<sup>TBS</sup> Music Education (*Groves*)  
**John Ellis** Computer Information Systems (*Bridge City*)  
**Cynthia Resendez**<sup>TBS</sup> Music Education (*Tarkington*)  
**Kaitlyn Marley** Music Education (*Nederland*)  
**Keith Ruggles**<sup>ΦMA</sup> Music Education (*Silsbee*)  
**Noah Gaspard** Music Education (*Nederland*)  
**Jessica Longlois** Music Education (*Orange*)

## BASS CLARINET

**Nicholas Quintana**<sup>KKY/ΦMA</sup> Music Education (*Groves*)  
**Taylor Trahan**<sup>TBS</sup> Business (*Beaumont*)

## SOPRANO SAXOPHONE

**Colby Fore** Music Performance (*Port Neches*)

## ALTO SAXOPHONE

**Colby Fore** Music Performance (*Port Neches*)  
**Matthew Smith**<sup>KKY/ΦMA</sup> Music Education (*Lindale*)  
**Caleb Greene**<sup>KKY/ΦMA</sup> Music Education (*Vidor*)

## TENOR SAXOPHONE

**Morgan Contreras**<sup>KKY/ΦMA</sup> Music Education (*Liberty*)

## BARITONE SAXOPHONE

**Andrew Sealy** Music Education (*Jones Creek*)

## HORN

**Israel Castaneda**<sup>KKY</sup> Music Education (*Groves*)  
**Meredith De Leon**<sup>TBS</sup> Music Education (*Baytown*)  
**Michelle Diaz** Music Education (*Pasadena*)  
**Melissa Ehrlich**<sup>TBS</sup> Interdisciplinary Studies (*Flower Mound*)

## TRUMPET

**Ricardo Padron** Music Education (*Bridge City*)  
**Ty Bodin**<sup>ΦMA</sup> Music Education (*Bridge City*)  
**Anthony Brown** Music Education (*Houston*)  
**Robert Smith** Music Education (*Beaumont*)  
**Chaston Miller** Music Education (*Bridge City*)  
**Dennis Doiron** Music Performance (*Beaumont*)  
**Hannah Sartain** Music Education (*Buna*)

## TROMBONE

**De’Vionne Jones** Music Performance/Physics (*Houston*)  
**Nuhash Hossain** Music Education (*Spring*)  
**Aaron Porter**<sup>KKY/ΦMA</sup> Music Education (*Groves*)  
**Jake Farmer**<sup>ΦMA</sup> Music Education (*Nederland*)

## BASS TROMBONE

**Cody Pridgen** Music Education (*Vidor*)

## EUPHONIUM

**Marcus James**<sup>ΦMA</sup> Music Education (*Vidor*)  
**Seth Moore**<sup>KKY</sup> Music Education (*Silsbee*)

## TUBA

**Gerson Reyes** Music Performance (*Dickinson*)  
**Johnathan Leggington** Music Education (*Baytown*)

## PERCUSSION

**Meagan Tantillo** Music Education (*Kountze*)  
**Michael Cheng** Music Education (*Kingwood*)  
**Mason McDonald** Music Education (*Richmond*)  
**Kade Shawver** Music Education (*Kountze*)  
**Tab Olson** Music Performance (*Pearland*)  
**Randall Nguyen**<sup>KKY</sup> Music Education (*Beaumont*)  
**Trent McGee**<sup>KKY/ΦMA</sup> Music Education (*Nederland*)

## PIANO

**Keith Walls** Music (*Detroit, MI*)

# 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  
Sarah Raiford, administrative assistant  
Elijah Cutler, graduate assistant  
Caleb Greene, 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  
Kurt Gilman, violin & viola  
Victor Gomez, tuba & euphonium  
Debra Greschner, voice  
James Han, director of choral activities  
Serdar Ilban, voice & opera  
Bethany Lawrence, oboe & bassoon  
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  
Sarah Raiford, administrative assistant  
Nick Rissman, music theory & composition  
Brian Shook, trumpet  
Michelle White, music appreciation

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