PRESENTS

Symphonic Band
Wind Ensemble

November 26, 2019
Tuesday at 7:30 p.m.
Lamar University Theatre
PROGRAM

LAMAR UNIVERSITY SYMPHONIC BAND
ERIC SHANNON, CONDUCTOR

Brazil: Ceremony, Song and Samba .................... Robert W. Smith (b. 1958)

Lincolnshire Posy ............................................ Percy Grainger (1882–1961)
   I. “Lisbon” (Sailor’s Song)
   II. “Horkstow Grange” (The Miser and his Man: A local Tragedy)
   III. “Rufford Park Poachers” (Poaching Song)
   IV. “The brisk young Sailor” (returned to wed his True Love)
   V. “Lord Melbourne” (War Song)
   VI. “The Lost Lady found” (Dance Song)

“Finale” from SYMPHONY NO. 5 ....................... Dmitri Shostakovich (1906–1975)
   Transcribed by Charles Righter

~ INTERMISSION ~

LAMAR UNIVERSITY WIND ENSEMBLE
ANDREW McMahan, CONDUCTOR

Semper Fidelis ..................................................... John Philip Sousa (1854–1932)

“Into the Clouds” from THE SHADOW OF SIRIUS .................... Joel Puckett (b. 1977)
   Brielle Frost, flute

Four Scottish Dances ............................................ Malcolm Arnold (1921–2006)
   Arranged by John Paynter

Star Wars Trilogy ................................................ John Williams (b. 1932)
   Yoda’s Theme
   Star Wars (Main Theme)
   Arranged by Donald Hunsberger
PROGRAM NOTES

BRAZIL: CEREMONY, SONG AND SAMBA

Based upon authentic Afro-Brazilian percussion rhythms, Brazil: Ceremony, Song and Samba comprises three musical sections illustrating the impact of the African experience on music of this part of the world. Each section of the piece is based upon authentic percussion rhythms that are part of daily life in South America’s largest country.

Beginning in northern Brazil, the Ceremony is based upon a traditional “maracatu” rhythm. The origin of the maracatu can be traced to the investiture ceremonies of the Reis do Congo (Kings of Congo), who were slaves that occupied the leadership roles within the slave community. The Ceremony transitions to a bossa nova, the extremely popular Brazilian style of song that is synonymous with Rio de Janeiro. The piece concludes with the exciting sounds of Carnaval. Based upon the “samba batacuda” and “samba reggae” rhythms, the Samba evokes the sounds and images of the Samba Schools (percussion ensembles) that fill the streets during the annual celebration.

LINCOLNSHIRE POSY

Percy Grainger tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of “primitive” techniques such as parallelism. Born the son of an architect in Australia, Percy Grainger was a precocious pianist. The proceeds of a series of concerts, given at the age of 12, enabled him to study in Germany for six years. With that, he began his European career as a concert pianist, settling in London in 1901. He came to the United States in 1915 and enlisted as an army bandsman at the outbreak of World War I and became a U.S. citizen in 1919.

It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. Six of these songs serve as the basis of Lincolnshire Posy, composed to be part of an immense concert program presented at the 1937 American Bandmasters Association convention hosted in Milwaukee.

As much as each of the movements evokes his treatment of the text, these are character pieces that capture the personalities of the singers themselves. The writing is meant to evoke the singers’ “habits of song,” including irregular rhythm and ornamented delivery of melody. Indeed, it is this personality-infused performance of folk song that Grainger emphasizes his instructions to the musicians with phrases such as “lilttingly,” “hammeringly” and “fairly clingingly.”

“FINALE” FROM SYMPHONY NO. 5

Dmitri Shostakovich struggled famously under the yoke of Josef Stalin and the Soviet cultural apparatus. His symphonies, still immensely popular in today’s concert halls, display his ability to communicate in his own voice while managing the expectations of the regime.

Shostakovich employed a traditional four-movement format with his Fifth Symphony, perhaps seeking to avoid the harsh criticism and threats received by his more modernist works. Premièred in 1937 by the Leningrad Philharmonic, the symphony was an immediate success, its struggle and tragedy connecting with audiences across Russia during an era of Stalinist purging. After three movements of darkness, the finale opens with a militaristic flourish and bone-chilling percussion. Yet, the symphony does not conclude without hope; as Shostakovich revealed later in life: “I wanted to convey in the symphony how, through a series of tragic conflicts of great inner spiritual turmoil, optimism asserts itself as a world view.”

SEMPER FIDELIS

It is unfortunate that President Chester A. Arthur, the man responsible for this march, did not live to hear it. In a conversation with Sousa, then leader of the U.S. Marine Band, he expressed his displeasure at the official use of the song Hail to the Chief. When Sousa stated that it was actually an old Scottish boating song, the President suggested that he compose more appropriate music. Sousa responded with two pieces, not one. First he composed Presidential Polonaise (1886). Then, two years after Arthur’s death, he wrote Semper Fidelis.

The march takes its title from the motto of the U.S. Marine Corps: “Semper Fidelis” — “Always Faithful.” The trio is an extension of an earlier Sousa composition, With Steady Step, one of eight brief trumpet and drum pieces he wrote for The Trumpet and Drum (1886). It was dedicated to those who inspired it -- the officers and men of the U.S. Marine Corps. In Sousa’s own words: “I wrote Semper Fidelis one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico.”
“INTO THE CLOUDS” FROM THE SHADOW OF SIRIUS
The composer, Joel Puckett, writes:

I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people’s thoughts and feelings.

In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve. On March 1st of that same year, I found a copy of W.S. Merwin’s, The Shadow of Sirius, and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope.

A friend once said to me, “many concerti explore a virtuosity of technique but not many explore a virtuosity of expression.” It was with that thought in mind that I began work on my, The Shadow of Sirius, for solo flute and wind orchestra.

`Into the Clouds`
What do you have with you
now my small traveler
suddenly on the way
and all at once so far

on legs that never were
up to the life that you
led them and breathing with
the shortness breath comes to

my endless company
when you could stay close to me
until the day was done

o closest to my breath
if you are able to
please wait a while longer
on that side of the cloud

FOUR SCOTTISH DANCES
Malcolm Arnold’s Four Scottish Dances were composed early in 1957 and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey -- a slow Scottish dance in 4/4 meter -- with many dotted notes, frequently in the inverted arrangement of the “Scottish snap.” The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (which is performed by saxophones in this band edition).

STAR WARS TRILOGY
John Williams has rightfully earned a place in the hearts of all film lovers with his numerous brilliant scores to some of the best movies of the last several decades. Capable of writing music ranging from tender, intimate moods to galactic battles, Williams carefully constructs each score as a separate, freestanding entity, not just background snippets.

The selections from the suite which will be performed tonight include Yoda’s Theme and Star Wars® (Main Theme).
## SYMPHONIC BAND

### FLUTE/PICCOLO
- **Laura Costanza**
  - Music Education (Pearland)
- **Catarina Tran**
  - Music Education (Nederland)
- **Sheridan Kees**
  - Accounting (Kountze)
- **Jasmin Reyes**
  - Biology/Pre-Med (Port Arthur)
- **Isaiah Waller**
  - Music Education (Pasadena)

### OBOE
- **Rebeca Casanova**
  - Music Education (Cleveland)
- **Emma Lavalais**
  - Psychology (Houston)
- **Kristal Deville**
  - Psychology (Dayton)

### BASSOON
- **Aiden Bishop**
  - General Studies (Spring)

### CLARINET
- **Zachary Davis**
  - Music Performance/Composition (Hammond)
- **Tommy McPhee**
  - Music Composition (Houston)
- **Haylon Haynes**
  - Biology (Beaumont)
- **Thomas Armstrong**
  - Music Education (Texas City)
- **Brianna Smith**
  - Music Education (Port Neches)
- **Dylan Osborne**
  - Liberal Arts (Lake Travis)
- **Mikal Wilson**
  - Finance (Baytown)
- **Johnathan Gomabong**
  - Music Education (Humble)

### BASS CLARINET
- **Sarah Svehla**
  - Music Education (Nacogdoches)
- **Briana Ortiz**
  - Social Work (Brenham)

### ALTO SAXOPHONE
- **Dakota Ard**
  - Music Education (Vidor)
- **Cameron Montgomery**
  - Music Education (Beaumont)
- **Elena Reyes**
  - Music Education (Nederland)
- **Kobe Emmons**
  - Music Education (Port Neches)
- **Elijah Green**
  - Music Education (Sweny)

### TENOR SAXOPHONE
- **Thomas Brown**
  - Music B.A. (Mont Belvieu)

### BARITONE SAXOPHONE
- **Stephen Cornelius**
  - Music Composition (Elgin)
- **Christopher Graves**
  - Music Education (Dayton)

### HORN
- **Hannah Peña**
  - Music Education (Buna)
- **Alex Pinti**
  - Music Performance (Houston)
- **Rebekah Schilberg**
  - Liberal Arts (Beaumont)
- **Karlye Ramos**
  - Music Education (Beaumont)

### TRUMPET
- **Caleb Korenek**
  - Music Education (Wharton)
- **Jaydon Murrell**
  - Music Education (Mont Belvieu)
- **Austin Dykes**
  - Music Education (Vidor)
- **Nicolas Hernandez**
  - Music Education (Beaumont)
- **Carson Archer**
  - Music Education (Mont Belvieu)
- **Gregg Ballard**
  - Music Education (Mont Belvieu)
- **Max Jackson**
  - Music Education (Beaumont)
- **Ricardo Rodriguez**
  - Music Education (Beaumont)
- **Jacob McWherter**
  - Music Education (Vidor)
- **Angel Magana**
  - Nursing (Groves)

### TROMBONE
- **Hunter Wood**
  - Music Performance (Silsbee)
- **Jay Fields**
  - Music Education (Houston)
- **Hunter Fuselier**
  - Music Education (Orange)
- **Ileana Aguilar-Soberanis**
  - Music Education (Port Neches)
- **Patrick Sonnier**
  - Music Education (Beaumont)
- **Byron Moore**
  - Music Education (Mont Belvieu)
- **Jody Moore**
  - Music Performance (Mont Belvieu)
- **De’Vionne Jones**
  - Music Performance (Houston)

### EUPHONIUM
- **Fernando Ramos**
  - Psychology (Cameron)
- **Jared Berwick**
  - Music Education (Beach City)
- **Darrell Marsh**
  - Music Education (Groves)

### TUBA
- **Colin Jackson**
  - Music Education (Nederland)
- **Nathan Trinkle**
  - Music Performance (Vidor)

### PERCUSSION
- **Charlie Truong**
  - Music Education (Nederland)
- **Olajuwon Taylor**
  - Music Education (Buna)
- **Reece Martinez**
  - Music Education (Dayton)
- **Jordan Johnston**
  - Music Education [MM] (Jennings, LA)
- **Antonio Estrada**
  - Music Education (Pearland)
- **Brandon Day**
  - Music Education (Orange)
- **Mateo Sierra**
  - Music Composition (Katy)
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<tr>
<th>Instrument</th>
<th>Guest Artist/Department</th>
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<td>PICCOLO</td>
<td>Jennifer Shannon (Beaumont)</td>
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<td>FLUTE</td>
<td>Kevin Melendez (Houston)</td>
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<td>Emmanuel Rodriguez (Houston)</td>
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<td>Ana Plake (Vidor)</td>
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<td>Laura Brown (Beaumont)</td>
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<td>OBOE &amp; ENGLISH HORN</td>
<td>Amanda Parsons (Webster)</td>
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<td>Bre Sanders (Groves)</td>
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<td>BASSOON</td>
<td>Georgeanne Jacobs (Baytown)</td>
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<td>Aiden Bishop (Spring)</td>
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<td>CLARINET</td>
<td>Kaitlyn Marley (Nederland)</td>
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<td>Jessica Longlois (Orange)</td>
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<td>Noah Gaspard (Nederland)</td>
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<td>Julia Standifer (Beaumont)</td>
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<td>Matthew Smith (Sugar Land, Lindale)</td>
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<td>BARITONE SAXOPHONE</td>
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<td>HORN</td>
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<td>Ty Bodin (Bridge City)</td>
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<td>EUPHONIUM</td>
<td>Joshua Rigsby (Lumberton)</td>
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<td>Marcus James (Vidor)</td>
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<td>Adrian Segovia (Jasper)</td>
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<td>TUBA</td>
<td>Logan Sells (White Oak)</td>
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<td>Gerson Reyes (Dickinson)</td>
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<td>PERCUSSION</td>
<td>Mason McDonald (Sugar Land)</td>
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<td>Shane Roderick (Port Neches)</td>
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<td>Brandon Davila (Pasadena)</td>
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<td>Brandon Dunaway (Longview)</td>
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<td>Erick Benavides, Jr.</td>
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<td>Baby Flores (Orange)</td>
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<td>PIANO &amp; CELESTA</td>
<td>Joseph West (MM, Wichita Fall)</td>
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<td>HARP</td>
<td>Hope Cowan (Katy)</td>
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*Note: The above list represents the section of the document titled "WIND ENSEMBLE" and includes the names of the musicians and their respective instruments along with their departments or fields of study.*
UNIVERSITY BANDS
Andrew McMahan, director of bands
Eric Shannon, director of athletic bands
Rick Condit, director of jazz studies
Francisco Perez, drumline instructor
Andrew Kier, color guard instructor
Alicia Stewart, color guard instructor
Morgan Contreras, graduate assistant
Jordan Johnston, graduate assistant
Kaitlyn Marley, student assistant
Olivia Gerald, student assistant

FACULTY & STAFF
Jack Benson, music theory
Sujung Cho, piano
Stanley Chyi, oboe
Jacob Clark, piano
Rick Condit, saxophone
Robert Culbertson, horn
Timothy M. Dueppen, trombone
Kim Ellis, clarinet
Scott Feldhausen, music theory
Jeannette Fresne, music pedagogy/music education
Brielle Frost, flute
Kurt Gilman, violin & viola
Victor Gomez, tuba & euphonium
Debra Greschner, voice
James Han, director of choral activities
Serdar Ilban, voice & opera
Jeff Nesrsta, bassoon
Dwight Peirce, keyboard studies
Francisco Perez, percussion
Bryan Proksch, musicology
Sarah Raiford, senior administrative associate
Nick Rissman, music theory & composition
Nairam Simoes, trumpet

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

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