



COLLEGE OF FINE ARTS & COMMUNICATION

**LAMAR UNIVERSITY**

Mary Morgan Moore Department of Music

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)

Arranged by Donald Hunsberger

Yoda’s Theme

Star Wars (Main Theme)

# 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 batucada" 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 "liltingly," "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. Premiered 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

<b>Laura Costanza</b>	Music Education ( <i>Pearland</i> )
<b>Catarina Tran</b> <sup>KKΨ</sup>	Music Education ( <i>Nederland</i> )
<b>Sheridan Kees</b>	Accounting ( <i>Kountze</i> )
<b>Jasmin Reyes</b>	Biology/Pre-Med ( <i>Port Arthur</i> )
<b>Isaiah Waller</b>	Music Education ( <i>Pasadena</i> )

## OBOE

<b>Rebeca Casanova</b>	Music Education ( <i>Cleveland</i> )
<b>Emma Lavalais</b>	Psychology ( <i>Houston</i> )
<b>Kristal Deville</b>	Psychology ( <i>Dayton</i> )

## BASSOON

<b>Aiden Bishop</b>	General Studies ( <i>Spring</i> )
---------------------	-----------------------------------

## CLARINET

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

## BASS CLARINET

<b>Sarah Svehla</b> <sup>TBΣ</sup>	Music Education ( <i>Nacogdoches</i> )
<b>Briana Ortiz</b>	Social Work ( <i>Brenham</i> )

## ALTO SAXOPHONE

<b>Dakota Ard</b>	Music Education ( <i>Vidor</i> )
<b>Cameron Montgomery</b> <sup>ΦMA</sup>	Music Education ( <i>Beaumont</i> )
<b>Elena Reyes</b>	Music Education ( <i>Nederland</i> )
<b>Kobe Emmons</b> <sup>KKΨ/ ΦMA</sup>	Music Education ( <i>Port Neches</i> )
<b>Elijah Green</b> <sup>ΦMA</sup>	Music Education ( <i>Sweeny</i> )

## TENOR SAXOPHONE

<b>Thomas Brown</b> <sup>ΦMA</sup>	Music B.A. ( <i>Mont Belvieu</i> )
------------------------------------	------------------------------------

## BARITONE SAXOPHONE

<b>Stephen Cornelius</b>	Music Composition ( <i>Elgin</i> )
<b>Christopher Graves</b>	Music Education ( <i>Dayton</i> )

## HORN

<b>Hannah Peña</b>	Music Education ( <i>Buna</i> )
<b>Alex Pinti</b>	Music Performance ( <i>Houston</i> )
<b>Rebekah Schilberg</b>	Liberal Arts ( <i>Beaumont</i> )
<b>Karlye Ramos</b>	Music Education ( <i>Beaumont</i> )

## TRUMPET

<b>Caleb Korenek</b>	Music Education ( <i>Wharton</i> )
<b>Jaydon Murrell</b>	Music Education ( <i>Mont Belvieu</i> )
<b>Austin Dykes</b> <sup>ΦMA/ KKΨ</sup>	Music Education ( <i>Vidor</i> )
<b>Nicolas Hernandez</b> <sup>TBΣ</sup>	Music Education ( <i>Beaumont</i> )
<b>Carson Archer</b>	Music Education ( <i>Mont Belvieu</i> )
<b>Gregg Ballard</b>	Music Education ( <i>Mont Belvieu</i> )
<b>Max Jackson</b>	Music Education ( <i>Beaumont</i> )
<b>Ricardo Rodriguez</b> <sup>TBΣ</sup>	Music Education ( <i>Beaumont</i> )
<b>Jacob McWherter</b>	Music Education ( <i>Vidor</i> )
<b>Angel Magana</b>	Nursing ( <i>Groves</i> )

## TROMBONE

<b>Hunter Wood</b> <sup>KKΨ</sup>	Music Performance ( <i>Silsbee</i> )
<b>Jay Fields</b>	Music Education ( <i>Houston</i> )
<b>Hunter Fuselier</b>	Music Education ( <i>Orange</i> )
<b>Ileana Aguilar-Soberanis</b>	Music Education ( <i>Porter</i> )
<b>Patrick Sonnier</b>	Music Education ( <i>Port Neches</i> )
<b>Byron Moore</b>	Music Education ( <i>Beaumont</i> )

## BASS TROMBONE

<b>Jody Moore</b>	Music Education ( <i>Mont Belvieu</i> )
<b>De’Vionne Jones</b>	Music Performance ( <i>Houston</i> )

## EUPHONIUM

<b>Fernando Ramos</b> <sup>TBΣ</sup>	Psychology ( <i>Cameron</i> )
<b>Jared Berwick</b> <sup>ΦMA</sup>	Music Education ( <i>Beach City</i> )
<b>Darrell Marsh</b>	Music Education ( <i>Groves</i> )

## TUBA

<b>Colin Jackson</b>	Music Education ( <i>Nederland</i> )
<b>Nathan Trinkle</b>	Music Performance ( <i>Vidor</i> )

## PERCUSSION

<b>Charlie Truong</b>	Music Education ( <i>Nederland</i> )
<b>Olajuwon Taylor</b>	Music Education ( <i>Buna</i> )
<b>Reece Martinez</b> <sup>KKΨ/ ΦMA</sup>	Music Education ( <i>Dayton</i> )
<b>Jordan Johnston</b>	Music Education [MM] ( <i>Jennings, LA</i> )
<b>Antonio Estrada</b>	Music Education ( <i>Pearland</i> )
<b>Brandon Day</b>	Music Education ( <i>Orange</i> )
<b>Mateo Sierra</b>	Music Composition ( <i>Katy</i> )

# WIND ENSEMBLE

## PICCOLO

<b>Jennifer Shannon</b>	Guest Artist ( <i>Beaumont</i> )
-------------------------	----------------------------------

## FLUTE

<b>Kevin Melendez</b> <sup>KKΨ</sup>	Music Education ( <i>Houston</i> )
<b>Emmanuel Rodriguez</b>	Music Performance ( <i>Houston</i> )
<b>Ana Plake</b> <sup>TBΣ</sup>	Music Education ( <i>Vidor</i> )
<b>Laura Brown</b>	Music Education ( <i>Beaumont</i> )

## OBOE & ENGLISH HORN

<b>Amanda Parsons</b>	American Sign Language ( <i>Webster</i> )
<b>Bre Sanders</b>	Music Education ( <i>Groves</i> )

## BASSOON

<b>Georgianne Jacobs</b> <sup>TBΣ</sup>	Chemistry ( <i>Baytown</i> )
<b>Aiden Bishop</b>	General Studies ( <i>Spring</i> )

## CLARINET

<b>Kaitlyn Marley</b> <sup>KKΨ</sup>	Music Performance ( <i>Nederland</i> )
<b>Jessica Longlois</b>	Music Education ( <i>Orange</i> )
<b>Noah Gaspard</b>	Music Education ( <i>Nederland</i> )
<b>Paola Brinkley</b> <sup>TBΣ</sup>	English ( <i>Nome</i> )
<b>Olivia Gerald</b> <sup>KKΨ</sup>	Music Education ( <i>Groves</i> )
<b>Julia Standifer</b>	Nutrition ( <i>Beaumont</i> )

## BASS CLARINET

<b>Sarah Svehla</b> <sup>TBΣ</sup>	Music Education ( <i>Nacogdoches</i> )
<b>Rebecca McGarity</b> <sup>TBΣ</sup>	Music Education ( <i>Kountze</i> )

## ALTO SAXOPHONE

<b>Colby Fore</b>	Music Performance ( <i>Port Neches</i> )
<b>Gavin Lopez</b>	Music Education ( <i>Nederland</i> )
<b>Matthew Smith</b> <sup>KKΨ/ ΦMA</sup>	Music Education ( <i>Lindale</i> )

## TENOR SAXOPHONE

<b>Troy Kaufman</b> <sup>ΦMA/ KKΨ</sup>	Music Education ( <i>Orange</i> )
---	-----------------------------------

## BARITONE SAXOPHONE

<b>Morgan Contreras</b> <sup>KKΨ/ ΦMA</sup>	Music Education [MM] ( <i>Liberty</i> )
---	---

## HORN

<b>Michelle Diaz</b>	Music Performance ( <i>Pasadena</i> )
<b>Meredith De Leon</b> <sup>TBΣ</sup>	Music Education ( <i>Baytown</i> )
<b>Kevin Wallin</b> <sup>TBΣ/ΦMA</sup>	Music Education ( <i>Sugar Land</i> )
<b>Adriana Avalos</b>	Music Education ( <i>Vidor</i> )
<b>Melissa Ehrlich</b> <sup>TBΣ</sup>	Interdisciplinary Studies ( <i>Flower Mound</i> )

## TRUMPET

<b>Ricardo Padron</b>	Music Education ( <i>Bridge City</i> )
<b>Ty Bodin</b> <sup>ΦMA/ KKΨ</sup>	Music Education ( <i>Bridge City</i> )
<b>Dennis Doiron</b>	Music Performance ( <i>Beaumont</i> )
<b>Robert Smith</b> <sup>ΦMA</sup>	Music Performance ( <i>Beaumont</i> )
<b>Hannah Peña</b>	Music Education ( <i>Buna</i> )
<b>Hunter Allen</b>	Music Education ( <i>Lufkin</i> )
<b>Jakob Shelton</b>	Music Education ( <i>Lumberton</i> )

## TROMBONE

<b>Nuhash Hossain</b> <sup>KKΨ</sup>	Music Education ( <i>Spring</i> )
<b>Aaron Porter</b> <sup>KKΨ/ ΦMA</sup>	Music Education ( <i>Groves</i> )
<b>Austin Munoz</b> <sup>KKΨ</sup>	Music Performance ( <i>Mont Belvieu</i> )
<b>Jake Farmer</b> <sup>ΦMA</sup>	Music Education ( <i>Nederland</i> )

## BASS TROMBONE

<b>Blaire Adams</b>	Music Education ( <i>Orange</i> )
<b>Noah Carter</b>	Music Education ( <i>Kountze</i> )

## EUPHONIUM

<b>Joshua Rigsby</b>	Music Education ( <i>Lumberton</i> )
<b>Marcus James</b> <sup>ΦMA</sup>	Music Education ( <i>Vidor</i> )
<b>Adrian Segovia</b> <sup>KKΨ/ ΦMA</sup>	Music Education ( <i>Jasper</i> )

## TUBA

<b>Logan Sells</b>	Music Education ( <i>White Oak</i> )
<b>Gerson Reyes</b>	Music Education ( <i>Dickinson</i> )

## PERCUSSION

<b>Mason McDonald</b>	Music Education ( <i>Sugar Land</i> )
<b>Shane Roderick</b>	Music Education ( <i>Port Neches</i> )
<b>Brandon Davila</b>	Music B.A. ( <i>Pasadena</i> )
<b>Brandon Dunaway</b>	Music Performance ( <i>Longview</i> )
<b>Erick Benavides, Jr.</b>	Music Performance ( <i>La Marque</i> )
<b>Baby Flores</b> <sup>TBΣ</sup>	Music Education ( <i>Alvin</i> )

## PIANO & CELESTA

<b>Joseph West</b>	Music [MM] ( <i>Wichita Falls</i> )
--------------------	-------------------------------------

## HARP

<b>Hope Cowan</b>	Guest Artist ( <i>Katy</i> )
-------------------	------------------------------

# 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  
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*

James M. "Jimmy" Simmons Music Building  
P.O. Box 10044  
Beaumont, TX 77710

Phone            Main Office: 409-880-8144  
                     Band Office: 409-880-8148

Web              **Music Department**  
                     [lamar.edu/music](http://lamar.edu/music)

**University Bands**  
[lamar.edu/bands](http://lamar.edu/bands)

Social Media    **Music Department**  
                     [facebook.com/lamarUmusic](https://facebook.com/lamarUmusic)

**Marching Band**  
[facebook.com/lamarmarchingband](https://facebook.com/lamarmarchingband)  
[twitter.com/LUMarchingBand](https://twitter.com/LUMarchingBand)



**LAMAR UNIVERSITY**

MEMBER THE TEXAS STATE UNIVERSITY SYSTEM™

YOUR  
*Moment*  
IS HERE