Symphonic Band
Wind Ensemble

November 29, 2018
Thursday at 7:30 p.m.
Lamar University Theatre
PROGRAM

LAMAR UNIVERSITY SYMPHONIC BAND
ERIC SHANNON, CONDUCTOR

The Boys of the Old Brigade MARCH .......................... W. Paris Chambers (1854-1913)
Arr. Andrew Glover

On This Bright Morning .......................... David Maslanka (1943-2017)

Resplendent Glory .......................... Rossano Galante (b. 1967)

~ INTERMISSION ~

LAMAR UNIVERSITY WIND ENSEMBLE
ANDREW MCMAHAN, CONDUCTOR

Overture to “Candide” .......................... Leonard Bernstein (1918-1990)
Arr. Clare Grundman

Rhapsody in Blue .......................... George Gershwin (1898-1937)
Arr. Donald Hunsberger

Jacob Clark, piano

Asphalt Cocktail .......................... John Mackey (b. 1973)
THE BOYS OF THE OLD BRIGADE
William Paris Chambers was best known in his time as a cornet virtuoso and conductor. During his career he became respected as a conductor, and later as manager of the C.G. Conn factory in New York City. Although he wrote a great many cornet solos, his best known works are marches, foremost of which is the Chicago Tribune.

The Boys of the Old Brigade is a bravura march that calls for great technique from all of the winds. Featuring the low brass, and particularly the euphonium, the work is in the style of a circus march. The introduction to the Trio calls on the entire ensemble, from piccolo to tuba, to perform eighth notes in unison. An unusual feature is the trio repeat, which includes the introduction to the trio.

ON THIS BRIGHT MORNING
On this Bright Morning was written for a consortium of Montana high school bands. The musical material—melody, harmony, and rhythm—are all very simple, but also quite delicate and demand the utmost control from as large an ensemble as a symphonic band. The composer invites the players to commit fully to a very direct and powerful feeling. To the score, he attaches the following quote, taken from an interview with the poet, Jane Kenyon:

“Yes, there are things in this life that we must endure that are all but unendurable, and yet I feel that there is a great goodness. Why, when there could have been nothing, is there something? How, when there could have been nothing, does it happen that there is love, kindness, beauty?”

RESPLENDENT GLORY
Resplendent Glory is a romantic, heroic composition. The main theme of the work begins immediately, stated by trumpets, and then is passed to the woodwinds and horns. Next the theme modulates with a Morse code-like ostinato in the woodwinds to support the trumpet melody, and adds sporadic horn counterpoint. This flows into the B section where the trumpet melody is supported by horn triplets and woodwind runs. This section sounds very heroic. The B theme is then stated by trombones with woodwinds supporting the rhythmic harmony. Next the A theme returns with more activity and counterpoint, followed by the woodwinds and horns. Oboes and clarinets take over the theme accompanied by an eighth note ostinato and a flute obbligato. After a tutti restatement of this romantic theme the main melody returns with full ensemble, ending with a big climax full of brass fanfares and woodwind flourishes.

OVERTURE TO “CANDIDE”
Candide was Leonard Bernstein’s third Broadway musical, following On the Town and Wonderful Town. It opened in New York in 1956; however, unlike its predecessors, it was not a commercial success. Adapted by Lillian Hellman from Voltaire’s 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best “in this best of all possible worlds.” Along with Pangloss and his sweetheart, Cunegonde, Candide journeys to Lisbon, Paris, Buenos Aires, and the legendary El Dorado. But, in each of these cities, he is disappointed to discover reality in the forms of crime, atrocity, and suffering. He then returns to Venice with Cunegonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with “And let us try before we die/To make some sense of life./We’re neither pure nor wise nor good:/We’ll do the best we know.” The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide’s simple honesty.
RHAPSODY IN BLUE
On January 4, 1924, Ira Gershwin brought a brief item in a New York Tribune to the attention of his younger brother George. Its heading read, “Whiteman Judges Named. Committee Will Decide ‘What Is American Music.’” According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks later. Included would be “a jazz concert” on which George Gershwin was currently “at work.” Busy with his show Sweet Little Devil, Gershwin had not yet begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band.

Gershwin began work on Rhapsody in Blue on Monday, January 7. Though a gifted melodist, he was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin’s music and Grofé’s arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman’s lead reed player) improvised the signature clarinet “wail.” According to contemporary reviews, the concert was rather dull, but Rhapsody in Blue was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski and Igor Stravinsky.

In the years to come, there were a number of versions of Rhapsody in Blue produced to satisfy public demand for as many accessible renditions as possible. As the work’s popularity increased, the desire for a published large ensemble version led to Grofé’s 1926 setting for theatre orchestra. This was followed subsequently by an expansion of the theatre orchestra score for full symphony orchestra and a version for concert band, both by Grofé as well.

The edition of Rhapsody in Blue performed tonight, which was arranged by Donald Hunsberger, preserves characteristic timbres and transparent qualities of the orchestral setting while texturally capturing – despite the absence of strings – its innate vertical densities. Gershwin’s personal copy of Grofés symphony orchestra score (housed in the Library of Congress) has been used as its primary research source. Select string substitutions found in Grofé’s band setting have also been incorporated along with scoring options from the manuscripts of his theatre orchestra and Whiteman Band versions (both also in the Library of Congress.)

ASPHALT COCKTAIL
John Mackey writes:

Several years ago, when I was living in Manhattan, I was walking down Columbus Avenue with my good friend (and fellow composer) Jonathan Newman. Somehow, the topic of titles for pieces came up, and Newman said a title that stopped me in my tracks there on the sidewalk: “Asphalt Cocktail.”

I begged him to let me use the title. “That title screams Napoleonic Testosterone Music. I was born to write that!” I pleaded. “No,” was his initial response. I asked regularly over the next few years, and the answer was always the same: “No. It’s mine.” In May 2008, I asked him once again, begging more pathetically than I had before, and his answer this time surprised me: “Fine,” he said, “but I’ll be needing your first-born child.” This was easily agreeable to me, as I don’t like kids.

Around this same time, my wife and I were talking to Kevin Sedatole about his upcoming performance at the CBDNA National Convention. It was my wife who suggested to Kevin, after coaxing him with cocktails ourselves, that I write a piece to open his CBDNA concert, and that piece should be Asphalt Cocktail. Kevin told his friend Howard J. Gourwitz about the idea for the piece, and Howard generously agreed to personally fund the commission as a gift to Kevin Sedatole and the Michigan State University Wind Symphony. The piece is dedicated to Jonathan Newman, because without his title I’d have written a completely different piece, like “Bandtastic! : A Concert Prelude.”

Asphalt Cocktail is designed to shout, from the opening measure, “We’re here.” With biting trombones, blaring trumpets, and percussion dominated by cross-rhythms and back beats, it aims to capture the grit and aggression that I associate with the time I lived in New York. Picture the scariest NYC taxi ride you can imagine, with the cab skidding around turns as trucks bear down from all sides.

Serve on the rocks.
SYMPHONIC BAND

FLUTE/PICCOLO
1 Ana Plake Music Education (Vidor)
Michael Hung Liberal Arts (Beaumont)
Catarina Tran Forensic Chemistry (Nederland)
Marley Hammond †TRX Psychology (Mont Belvieu)
Amiah Trahan Physics (Beaumont)

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

CLARINET
†Justin Mondragon Music Education (Houston)
Paola Brinkley †TRX English (Nome)
Olivia Gerald Music Education (Groves)
Haylon Haynes Biology (Beaumont)
Kristin McMullen †TRX Music Education (Carthage)
Jameslee Peppenhorst Music Performance (Silsbee)
Mikal Wilson Finance (Baytown)

BASS CLARINET
†Sarah Svehla †TRX Music Education (Nacogdoches)
Colton Huebel Electrical Engineering (Bridge City)
Rebecca McGarity General Studies (Kountze)

ALTO SAXOPHONE
†Christopher Graves Music Education (Dayton)
Thomas Brown Music Education (Mont Belvieu)
Kobe Emmons †KKΨ/ΦΜΑ Music Education (Port Neches)
Justin Howell Music Education (Palestine)

TENOR SAXOPHONE
Cameron Montgomery Music Education (Beaumont)

BARITONE SAXOPHONE
Dylano Bemelen Music Education (Vidor)

HORN
Hannah Sartain Music Education (Buna)
Joanna Evans Biology (Lumberton)
Victoria Attaway Music Education (Beaumont)
Brysen Landry †TRX Corporate Communications (Bridge City)
Kristen Courmier Music Education (Orangefield)

TRUMPET
Jakob Shelton Music Education (Lumberton)
†Elijah Cutler Music Education [MM] (Hudson)
Jaydon Murrell Music Education (Mont Belvieu)
Caleb Korenek Music Education (Wharton)
Austin Dykes †KKΨ/ΦΜΑ Music Education (Vidor)
Juan Paniagua Music Education/Performance (Winnie)
Max Jackson Music Education (Beaumont)
Ricardo Rodriguez Music Education (Beaumont)

TROMBONE
†Austin Munoz Music Performance (Mont Belvieu)
Hunter Wood Music Education (Silbche)
Logan Brown †KKΨ Music Education (sequences)
Ileana Aguilar-Soberanis Music Education (Porter)
Patrick Sonnier History (Port Neches)

BASS TROMBONE
Jody Moore Music Education (Mont Belvieu)

EUPHONIUM
†Fernando Ramos Music Education (Cameron)
Adrian Segovia †KKΨ/ΦΜΑ Music Education (Beach City)
Jared Berwick †ΦΜΑ Music Education (Beaumont)

TUBA
†Colin Jackson Music Education (Nederland)
Johnathan Leggington †KKΨ Music Education (Baytown)

PERCUSSION
†Jordan Johnson Music Education [MM] (Jennings, LA)
Scott Haney Music Education (League City)
Charlie Truong Music Education (Nederland)
Maesey Arnett Music Education (Bridge City)
Baby Flores †TRX Music Education (Alvin)
Reece Martinez †KKΨ/ΦΜΑ Music Education (Dayton)
Brandon Day Music Education (Orange)
Olajuwon Taylor Music Education (Buna)

PIANO
David Garcia Computer Science (Beaumont)

† Section Leader
WIND ENSEMBLE

PICCOLO

Connie Cormier TRΣ Music Education (Kountze)

FLUTE

† Kassie Lindamood TRΣ 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 TRΣ Chemistry (Baytown)

CLARINET

† Carly Duplant TRΣ 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 TRΣ Music Education (Tarkington)
Emma Breaux

BASS CLARINET

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

ALTO SAXOPHONE

† Colby Fore KKΨ/ΦMA 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 TRΣ Music Education (Baytown)
Kevin Wallin TRΣ Music B.A. (Sugar Land)
Adriana Avalos Music Education (Vidor)
Melissa Ehrlich TRΣ 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 (Lafkin)
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

† Blair Adams Music Education (Orange)
Noah Carter Music Education (Kountze)

EUPHONIUM

† Marcus James ΦMA Music Education (Vidor)
Joshua Rigby 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
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, senior administrative associate
Nick Rissman, music theory & composition
Brian Shook, trumpet

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