



COLLEGE OF FINE ARTS & COMMUNICATION
LAMAR UNIVERSITY
Mary Morgan Moore Department of Music

PRESENTS

*Bridge City High School
Wind Ensemble*

&

*Lamar University
Wind Ensemble*

April 18, 2019
Thursday at 7:30 p.m.
Lamar University Theatre

PROGRAM

BRIDGE CITY HIGH SCHOOL WIND ENSEMBLE

TAMI GOSS, CONDUCTOR

Lola Flores Alfred Sadel (1930-1989) and Terig Tucci (1897-1973)
Arranged by John Krance

Elegy John Barnes Chance (1932-1972)

Folk Dances Dmitri Shostakovich (1906-1975)
Arranged by Mark Vakhutinsky
Edited by H. Robert Reynolds

~ INTERMISSION ~

LAMAR UNIVERSITY WIND ENSEMBLE

ANDREW MCMAHAN, CONDUCTOR

Over The Hill (MARCH) Takeo Hoshiya (b. 1979)

Wine-Dark Sea: Symphony for Band John Mackey (b. 1973)

I. Hubris

II. Immortal thread, so weak

III. The attention of souls

The Stormchasers Robert Sheldon (b. 1954)

Tami Goss, guest conductor

PROGRAM NOTES

LOLA FLORES

Lola Flores was named for a famous Spaniard of the same name: a dark-haired flamenco dancer with a throaty voice and glittering dark eyes who was born in a small town in Andalucia. She began singing and dancing for the customers in her father's bar as a child, and by 1952, at the age of 25, she was making a tour of the Americas. By 1965, she had made 33 films and 24 albums.

Among Flores' many admirers was Argentinian composer Terig Tucci. Tucci composed this dance, which is one of the world's most famous *paso dobles* ("double-step.") Within this work can be found all the color and excitement in the bull ring. One can instantly visualize the eager anticipation of the crowd and the prideful pageantry of the matadors as they majestically enter the ring.

ELEGY

John Barnes Chance was born in Texas, where he played percussion in high school. His early interest in music led him to the University of Texas at Austin, where he received his bachelor's and master's degrees, studying composition with Clifton Williams. The early part of his career saw him playing timpani with the Austin Symphony, and later playing percussion with the Fourth and Eighth U.S. Army Bands during the Korean War. Upon his discharge, he received a grant from the Ford Foundation's Young Composers Project, leading to his placement as resident composer in the Greensboro, North Carolina public schools. Here he produced seven works for school ensembles, including his classic *Incantation and Dance*. He went on to become a professor at the University of Kentucky after winning the American Bandmasters Association's Ostwald award for his *Variations on a Korean Folk Song*. Chance was accidentally electrocuted in his backyard in Lexington, Kentucky at age 39, bringing his promising career to an early, tragic end.

When a member of the West Genesee Senior High School Band died, *Elegy* was commissioned in his memory. It is a single-movement, solemn work based on a five-note motif stated initially in the low woodwinds. The piece builds to a bold statement in the horns which grows to a dramatic climax. A brass fanfare played with the theme in the woodwinds again ends abruptly, after which the piece closes in a fragmented echo of the beginning. The music symbolizes the tragedy of a life cut short, seemingly unfinished, as a portion of the original motif is left hanging while each instrument dies away.

Sadly, Chance wrote *Elegy* only months before his own sudden and tragic death. The piece stands as an emotional monument to this composers unfinished career.

FOLK DANCES

Shostakovich wrote the suite Op. 63, *Native Leningrad*, in 1942 as a tribute to the courage of the citizens of Leningrad (Saint Petersburg.) This suite was culled from the incidental music for a "concert play spectacle" entitled *Native Country* or *Motherland*. It was scored for tenor and bass soloists, choir and orchestra, and was premiered on November 7, 1942, at the Dzerzhinsky Central Club.

The suite has four movements: *Overture – October 1917*, *Song of the Victorious October* (Song of the River Neva), *Youth Dance* (Song of the Sailors), and *Song of Leningrad*. The *Youth Dance* is the movement transcribed as *Folk Dances*. It first received this name when transcribed for piano by Lev Solin. The name stuck when retranscribed for military band by Mark Vakhutinsky. H. Robert Reynolds rescored and edited Vakhutinsky's transcription nine years later, making it suitable for American wind bands.

While the melodies used in *Youth Dance* are reminiscent of folk tunes, Shostakovich's work is original. Considering the programmatic nature of the work, it is justifiable to assume Shostakovich wished to evoke an overt Russian sentiment in the same way that Gustav Holst's *First Suite in E-flat* and Gordon Jacob's *An Original Suite* sound and feel distinctly British.

OVER THE HILL (MARCH)

Mr. Hoshiya studied composition and graduated from Tokyo National University. In 2003 he founded "Ensemble Bois," a group devoted to showcasing works using modern techniques. His 2007 composition, *Instability Principle* won the Salvatore Martirano Prize at the University of Illinois.

Composed as he was approaching his final year of study in Tokyo, the title "Over the Hill" might more accurately be translated as "Beyond the Peak." After a boisterous introduction, the central theme is first heard in the clarinets. It is a light, joyful tune, somewhat reminiscent of Mancini's whistling tune in *The Bridge on the River Kwai*. The variations continue throughout the work and are brought to a close with a kind of musical "hiccup."

WINE-DARK SEA: SYMPHONY FOR BAND

NOTES BY THE COMPOSER, JOHN MACKEY

For the past 10 years, I've written all of my music in collaboration with my wife, Abby. She titles nearly all of my pieces, a process that usually involves my writing the music, then playing it for her, after which she tells me what the piece is about. I've learned that the earlier she is involved in the process, the better the piece turns out. So, with *Wine-Dark Sea*, my symphony for band, I asked for her help months before I ever wrote a note of music.

The commission, from Jerry Junkin and The University of Texas Wind Ensemble, in honor of the 100th anniversary of the Sarah and Ernest Butler School of Music, was for a piece lasting approximately 30 minutes. How could I put together a piece that large? Abby had an idea. Why not write something programmatic, and let the story determine the structure? We had taken a similar approach with *Harvest*, my trombone concerto about Dionysus, the Greek god of wine. Why not return to the Greek myths for this symphony? And since this story needed to be big (epic, even), I'd use the original, truly epic tale of Odysseus, as told thousands of years ago by Homer in *The Odyssey*.

The full *Odyssey*, it turned out, was too large, so Abby picked some of the "greatest hits" from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music:

After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

I. Hubris

Odysseus filled his ship with the spoils of war, but he carried another, more dangerous, cargo: Pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home.

But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance, courtesy of the gods. Odysseus offends; Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.

II. Immortal thread, so weak

This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

III. The attentions of souls

But other immortals are not finished with Odysseus yet. Before he can reach his home, he must sail to the end of the earth, and make a sacrifice to the dead. And so, this movement takes place at the gates of the underworld, where it is always night.

When Odysseus cuts the throats of the sacrificial animals, the spirits of the dead swarm up. They cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him, mocking his inability to get home. The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial. He sees the ghosts of the great and the humble, all hungry, all grasping.

Finally, the prophet Teiresias tells Odysseus what he must do to get home. And so Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness he can at last see the light of home ahead.

THE STORMCHASERS

Commissioned by the Dixon, Illinois Municipal Band, *The Stormchasers* is a march in the style of a circus "screamer," featuring fanfares, flourishes and tuneful melodies, all played at an aggressive tempo. The march includes a musical nod to Henry Fillmore, the 20th century circus bandmaster and composer of screamers.

BRIDGE CITY HIGH SCHOOL WIND ENSEMBLE

PICCOLO

Andi Lucia

FLUTE

Erin Ramsey

Josie Watts

Jadyn Cunningham

Paige Smith

OBOE

Michael Tran

BASSOON

Asia Erwin

CLARINET

Nicholas Pfister

Maddie Brugman

Taylor Shuford

Danielle Griffin

Isabella Sandino

Meagan Brugman

Meagan Bigler

Emily Bailey

Jackie Chavez

BASS CLARINET

Alex Gonzalez

Zach Pruitt

CONTRA BASS CLARINET

McKinley Thigpen

ALTO SAXOPHONE

Jacob Cunningham

Cameron Brooks

Keagan Smith

Madison Thayer

TENOR SAXOPHONE

Gavin Joiner

BARITONE SAXOPHONE

Trentin Hartman

HORN

Bryant Simmons

Emily Haynes

Hayley Lyons

Tony Nguyen

TRUMPET

Dalton Miller

Chad Irvine

Austin Stuart

Brandon Curl

Colin Minter

Baylor Leblanc

Seth Kelone

Stephen Wolfe

TROMBONE

Jonah Watts

Will Winfree

Kobe Bailey

Austin Pigott

BASS TROMBONE

Marshall Falls

EUPHONIUM

Chandler Brooks

Carson Minter

TUBA

Justin Koopman

Zach Schexnider

Dylan Garrett

Chloe Jones

PERCUSSION

Graciela Lyons

Brynn Dinger

Gavin Briggs

Kesler Jaetzold

Logan James

LAMAR UNIVERSITY WIND ENSEMBLE

PICCOLO

Michael Hung Liberal Arts (*Beaumont*)

FLUTE

† **Kevin Melendez** ^{KKΨ} Music Education (*Houston*)
Laura Costanza Music Education (*Pearland*)
Laura Brown Music Education (*Beaumont*)
Ana Plake ^{TBS} Music Education (*Vidor*)

OBOE

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

BASSOON

Georgianne 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*)
Paola Brinkley ^{TBS} English (*Nome*)
Olivia Gerald ^{KKΨ} Music Education (*Groves*)

BASS CLARINET

† **Jeremy Dergent** ^{KKΨ} Music Education (*Houston*)
Rebecca McGarity ^{TBS} Music Education (*Kountze*)

ALTO SAXOPHONE

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

TENOR SAXOPHONE

Devyn Drake Computer Science (*Orange*)

BARITONE SAXOPHONE

Morgan Contreras ^{KKΨ/ ΦMA} Music Education [MM] (*Liberty*)

HORN

† **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/ KKΨ} Music Education (*Bridge City*)
Dennis Doiron Music Performance (*Beaumont*)
Anthony Brown Music Education (*Houston*)
Hunter Allen Music Education (*Lufkin*)
Hannah Peña Music Education (*Buna*)
Nicolas Hernandez ^{TBS} Music Education (*Beaumont*)
Robert Smith ^{ΦMA} Music Performance (*Beaumont*)

TROMBONE

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

BASS TROMBONE

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 (*Sugar Land*)
Brandon Dunaway Music Performance (*Longview*)
Shane Roderick Music Education (*Port Neches*)
Josh Harris Music Education (*Pasadena*)
Nicholas Rundell Music Education (*Houston*)
Maesey Arnett Music Education (*Bridge City*)
Aaron Hughes ^{KKΨ} Music Education (*Baytown*)

PIANO

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

HARP

Hope Cowan Guest Artist (*Katy*)

† *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

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, strings
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, piano
Francisco Perez, percussion
Bryan Proksch, musicology
Sarah Raiford, senior administrative associate
Nick Rissman, music theory & composition
Brian Shook, trumpet

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Derina Holtzhausen, Dean

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