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
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 composer's 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.
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<td><strong>PICCOLO</strong></td>
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<td>Madison Thayer</td>
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<td><strong>TENOR SAXOPHONE</strong></td>
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<td>Gavin Joiner</td>
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<td>Trentin Hartman</td>
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LAMAR UNIVERSITY WIND ENSEMBLE

PICCOLO
Michael Hung
Liberal Arts (Beaumont)

FLUTE
Kevin Melendez ΚΚΨ
Music Education (Houston)
Laura Costanza
Music Education (Pearland)
Laura Brown
Music Education (Beaumont)
Ana Plake TRΣ
Music Education (Vidor)

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

BASSOON
Georgeanne Jacobs TRΣ
Chemistry (Baytown)

CLARINET
Carly Duplant TRΣ
Music Education (Groves)
John Ellis ΚΚΨ
Business Administration [MBA] (Bridge City)
Kaitlyn Marley ΚΚΨ
Music Performance (Nederland)
Jessica Longlois
Music Education (Orange)
Noah Gaspard
Music Education (Nederland)
Paola Brinkley TRΣ
English (None)
Olivia Gerald ΚΚΨ
Music Education (Groves)

BASS CLARINET
Jeremy Dergent ΚΚΨ
Music Education (Houston)
Rebecca McGarity TRΣ
Music Education (Kountze)

ALTO SAXOPHONE
Colby Fore
Music Performance (Port Neches)
Matthew Smith ΚΚΨ/ΦΜΑ
Music Education (Lindale)
Dakota Ard
Music Education (Vidor)
Troy Kaufman ΦΜΑ/ΚΚΨ
Music Education (Orange)

TENOR SAXOPHONE
Devyn Drake
Computer Science (Orange)

BARITONE SAXOPHONE
Morgan Contreras ΚΚΨ/ΦΜΑ
Music Education [MM] (Liberty)

HORN
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 ΦΜΑ/ΚΚΨ
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 TRΣ
Music Education (Beaumont)
Robert Smith ΦΜΑ
Music Performance (Beaumont)

TROMBONE
Aaron Porter ΚΚΨ/ΦΜΑ
Music Education (Groves)
Nuhash Hossain ΚΚΨ
Music Education (Spring)
De’Vionne Jones
Music Performance (Houston)
Jake Farmer ΦΜΑ
Music Education (Nederland)

BASS TROMBONE
Noah Carter
Music Education (Kountze)

EUPHONIUM
Marcus James ΦΜΑ
Music Education (Vidor)
Joshua Rigby
Music Education (Lumberton)
Seth Moore ΚΚΨ/ΦΜΑ
Music Education (Silsbee)

TUBA
Logan Sells
Music Education (White Oak)
Gerson Reyes
Music Education (Dickinson)
Johnathan Leggington ΚΚΨ
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 ΚΚΨ
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

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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

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Jonathan Bhatia, trumpet
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Jacob Clark, piano
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Bonnie Haines, oboe & bassoon
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Jammieca Mott, voice
Dwight Peirce, piano
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