

**Gatesville High School
Symphonic Band**

Jose Sanchez, conductor

McLennan Wind Ensemble

Jon R. M. Conrad, conductor
Matthew Singletary, saxophone

Monday, April 13, 2026 | 7:30 p.m.
Wilbur A. Ball Performing Arts Center

Repertoire

Gatesville High School Symphonic Band

<i>El Capitan</i> (1896/1999)	John Philip Sousa (1854–1932) ed. Brion and Schissel
<i>Our Better Angels</i> (2026)	Reid Atkinson (b. 1985)
<i>Shenandoah</i> (2019)	Omar Thomas (b. 1984)
<i>Until the Scars</i> (2014/2019)	John Mackey (b. 1973)

Intermission

McLennan Wind Ensemble

<i>Second Suite in F for Military Band, Op. 28, No. 2</i> (1911/1984) I. March II. Song Without Words III. Song of the Blacksmith IV. Fantasia on the ‘Dargason’	Gustav Holst (1874–1934) ed. Colin Matthews
<i>Redwood</i> (2010)	Ryan George (b. 1978)
<i>O Magnum Mysterium</i> (1994/2003)	Morten Lauridsen (b. 1943) tr. H. Robert Reynolds
<i>Deux Mouvements</i> (1992) I. Elegy II. Capriccio	André Waignein (1949–2016)

Matthew Singletary, saxophone

*The use of all cameras and recording devices is strictly prohibited.
Please turn off all cell phones or set ringers to silent mode.*

Program Notes

John Philip Sousa's love for musical theater led him to compose fifteen operettas, the most successful of which was *El Capitan* (1895), created with librettist Charles Klein and lyricist Tom Frost. Set in Peru during Spanish rule, the operetta tells the whimsical story of the Viceroy Don Medigua, who secretly disguises himself as the rebel leader El Capitan in order to lead the opposition to defeat by Spanish forces. Completed on August 29, 1895, the work premiered at the Tremont Theatre in Boston on April 13, 1896, and enjoyed great popularity, including a run of 112 performances in New York. Recognizing the appeal of the music, Sousa assembled the ***El Capitan March*** by weaving together melodies from the operetta, drawing from Don Medigua's Act I song "You See in Me," the chorus "Behold El Capitan," and the finale "We Beg Your Kind Consideration." Completed on April 30, 1896—just weeks after the operetta's premiere—the march quickly became a staple of the Sousa Band repertoire and remains one of Sousa's most enduring works, famously performed during Admiral George Dewey's Victory Parade in New York on September 30, 1899.

Our Better Angels was commissioned by the Gatesville High School Band Program (Gatesville, Texas) for its performance at the 2026 Texas Music Educators Association Conference. The work premiered on February 13, 2026, under the direction of Jose Sanchez. The piece draws inspiration from Abraham Lincoln's first inaugural address, particularly his appeal for reconciliation at a moment of deep national division. Lincoln's words call for reflection on shared history, collective memory, and the enduring hope that unity can prevail even in times of conflict. Through contrasting musical textures and moments of reflection and intensity, *Our Better Angels* explores the idea that empathy, remembrance, and common purpose can guide people toward reconciliation. Lincoln's closing words remain the emotional core of the work:

"We are not enemies, but friends...The mystic chords of memory...will yet swell the chorus of the Union, when again touched...by the better angels of our nature."

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Shenandoah is one of the most widely recognized and beloved songs in the American folk tradition. Originally sung by fur traders traveling the Missouri River, the song reflects the journeys and hardships of life on the water. Over time, the symbolism of this culturally significant melody has expanded to evoke its geographic namesake as well as the many rivers, parks, counties, and institutions that bear its name. Rather than portraying the Shenandoah Valley in bright sunlight, Omar Thomas's arrangement evokes a more atmospheric landscape: low-hanging clouds drifting over the mountains and intermittent bursts of heavy rain. Percussion textures—created both on instruments and through body percussion—suggest the sound of rainfall, while moments of warmth attempt to break through the cloud cover. Ultimately, however, the storm prevails. The result is a setting of *Shenandoah* that is mysterious, introspective, and deeply expressive, offering a contemplative and soulful perspective on this enduring American melody.

Until the Scars is an adaptation of the first movement of John Mackey's *Wine-Dark Sea: Symphony for Band*, a work based on the ancient story of *The Odyssey* by Homer. 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. In this section of the story, Odysseus, having filled his ship with the spoils of war, leaves for home, 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.

Written in 1911 (though not premiered until 1922), **Second Suite in F** introduces and develops seven tuneful folk melodies over four movements. The introductory march begins with *Glorishears* – a Morris-dance tune realized in the style of a British town brass band. A

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euphonium soloist sings out the sweeping melody of *Swansea Town* before clarinets and saxophones dance to *Claudy Banks*. A recapitulation of *Glorishears* concludes the opening movement. The second movement, *Song Without Words: "I'll Love My Love,"* features a new exploration of the ensemble's texture, pairing mournful solo voices against a brooding pulse of woodwinds and euphonium. *Song of the Blacksmith*, movement three, features a much brighter, brassier color. Alongside driving syncopations, it is easy to imagine the blacksmith hard at work, sparks flying. After an unexpected transition, the fullness of the countryside is revealed in the final movement, *Fantasia on the Dargason*. Propelled by joyful jig-like rhythms and a celebratory tambourine, a sustained setting of *Greensleeves* triumphantly arrives before the contrast of the opening's tuba and piccolo close the suite.

Redwood was commissioned by the Collins Hill High School Band and written in honor of Richard Marshall. The composer writes:

When the Collins Hill High School Band [Suwanee, Georgia] approached me about writing a piece for their head band director, who was set to retire at the end of the year, they wanted something that spoke not only to this man's love of music but also to his love for the great outdoors. I was reminded then of the times growing up when my family and I would go camping in Sequoia National Park and we would set up our tents among the giant redwood trees that grow in that region of California. These trees command attention with their immense stature, their size the result of years gone by and storms weathered. And yet they exude a peaceful and subtle tranquility. This idea of "Powerful Tranquility" became the cornerstone that this lyrical tone poem was created.

Morten Lauridsen's choral setting of ***O Magnum Mysterium*** (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale. The work was commissioned by Marshall Rutter in honor of his wife Terry Knowles. About his setting, Morten Lauridsen writes: "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the newborn king

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amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." Recordings of Lauridsen's music have received numerous GRAMMY nominations, and the composer was a 2007 recipient of the National Medal of Arts. H. Robert Reynolds arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

O magnum mysterium
et admirabile sacramentum
ut animalia viderent Dominum
natum jacetum in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum. Alleluia!

O great mystery,
and wondrous sacrament
that animals should see the new-
born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Alleluia!

Early in 1989 Jean Baily, director of the Royal Conservatoire in Bruxelles, asked his very close friend André Waignein to compose a piece which could be performed by the conservatoire's saxophone class. André Waignein was readily agreeable. Not only was his father a saxophone player, but he himself felt strongly attracted to the instrument and he was further encouraged into accepting the commission by his friend Alain Crepin, saxophone teacher at the Bruxelles Conservatoire.

The resulting piece, *Deux Mouvements*, consists of two movements, hence the title. An elegy is expressed by means of a melody which is full of pronounced magnanimity, full of spectacular musical freedom enabling the soloist to express himself to the full. In this movement the melodic element is of the utmost importance. The capriccio, the second movement, is musically disconcerting. The band's accompaniment is particularly important. Due to the high notes, the soloist brings this capriccio to a close with enthusiastic virtuosity.

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Matthew Singletary is a saxophonist and educator based in Waco, Texas. He currently teaches Applied Saxophone, Chamber Music, and other music courses at McLennan Community College and Baylor University. Additionally, he maintains a private studio with students ranging in ability from beginner musicians to young professionals. His students have

earned recognition at the regional, area, and state levels, and have achieved successful careers as professional musicians and educators.

Matthew holds a Master of Music degree in Saxophone Performance from Baylor University where he was named the Larry Vanlandingham Outstanding Instrumental Graduate Student. He also earned a Bachelor of Music degree with an emphasis on All-Level Music Education from the University of Houston. His primary teachers include Dr. Michael Jacobson and Mr. Dan Gelok. Matthew is a member of the North American Saxophone Alliance and the Texas Music Educators Association.

Ensemble Personnel

Gatesville High School Symphonic Band

Jose Sanchez, Conductor

Flute

Lexi Brown
Savanna Glenn
Makynlea Lindsay
Paislee Moseley
Kaylen Thomas

Clarinet

Braxton Bell
Gabi Horton
Ethan Lara
Daniela Lee
Lizzy Manczak-Taft

Saxophone

Caleb Bruschi
Kason Graham
David Rodriguez
Amaya Gomez
Josh Appelman
Connor Wendeborn

Trumpet

Ethan Arther
Macee Ayres
Kenlee Daniels
Annabelle Lea
Kiko Gress-Melendez
Mia Mora

Horn

Brooklyn King
Seth Morris
Rogan Smith
Matthew Yocom

Trombone

Nathan Ayres
Jill Kim
Honor Searcy
Aaron Yocom

Euphonium

Madilyn Manear
Matti Medley
Nicky Thomas

Tuba

Copen Hartley
Levi Webb

Percussion

Lucas Appelman
Draven Henderson
Quinton Ivy
Jimena Knauber
Asa Lynn-Hilton
Layla Malone
Logan Navejas
Orion Williams
Brynlie Zacha

Piano

Annalina Gutierrez

Ensemble Personnel

McLennan Wind Ensemble

Jon R. M. Conrad, Conductor

Flute

Mayra Ibarra
Julie Killgore
Galilea Olguin *
Erick Zepeda

Piccolo

Bethany Jordan

Oboe/English Horn

Eliza Hall *
Hannah Hobson Rabb

Bassoon

Tristen Collinworth +
Eli Ruby *

Clarinet

Giovanni Bouye
Ethan Clark
Ariyah Jamison
Mackayla Montgomery
concertmaster
Kayla Mundy
Sonia Perez
Antonio Rodriquez
Jasmin Romero
assistant concertmaster

Bass Clarinet

Rachel Holden
Joe Saucedo

Contrabass Clarinet

Joe Saucedo

Alto Saxophone

Jonathan Mitchell *
Gonzalo Murillo
Amanda Roessler

Tenor Saxophone

Brandon Dominguez
Jasmin Garcia

Baritone Saxophone

Xavier Shubert

Trumpet

Rosa Castillo
Thomas Doyle
Daniel Rubio
Elia Salas *
Miku Stone

Horn

Kim Hagelstein +
Riley Malloy
Carolina McNeill
Gabriel Valdivia *

Trombone

Jansen Flores
Braden Jaynes
Ainsley McDaniel
Mauricio Rivera *

Bass Trombone

Jose Luis Chaparro
Caleb Kroll

Euphonium

Agustin Jaimes *
Luciano Perez

Tuba

Noah Grmela *
Aidan O'Shields

Timpani

Jace Kirkpatrick

Percussion

Tre'jon Andrews
Jared Eben +
Daneida Hernandez
Bethany Jordan
Johana Miranda
Jude Turner *

Bass

Edgar Carrillo

Piano

Daneida Hernandez

Librarian

Giovanni Bouye
Rachel Holden
Carolina McNeill

* Section Principal
+ MCC Faculty Member

McLennan Community College Music Faculty & Staff

Mandy Morrison, Director of Visual and Performing Arts
Jon Conrad, Music Area Coordinator
Jonathan Kutz, Music Industry Careers Program Director
Meghan Wilfong, Senior Administrative Assistant
Bradley Christian, Dean of Arts and Sciences

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Jon Conrad, *bands*
Jenna McLean, *choirs*
Clark Nauert, *jazz*
Peter Olson, *orchestra*
Edgar Sierra, *opera*

MUSIC INDUSTRY CAREERS

Jon Fox
Shane Hall
Brian Konzelman
Jonathan Kutz
Maddison Livingston
Patrick McKee
Clark Nauert

PERCUSSION

Jonathan Kutz

WINDS

Tristen Collinsworth, bassoon
Vanessa Davis, clarinet
Matthew Fowler, trombone
Clay Garrett, euphonium/tuba
Kim Hagelstein, horn
Masha Popova, flute
Mark Schubert, trumpet
Matthew Singletary, saxophone

STRINGS

Ben Cantrell, violin/viola
Kate Cockle, harp
Peter Olson, bass

PIANO

Jared Eben
Ping-Ting Lan
James Pitts

VOICE

Jenna McLean
Mandy Morrison
Edgar Sierra

MUSICOLOGY & THEORY

Kate Cockle
Jared Eben
Kim Hagelstein
Jenna McLean
Mandy Morrison
Peter Olson
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Matthew Singletary

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