
McLennan Wind Ensemble

Jon R. M. Conrad, conductor

Monday, October 7, 2024, 7:30 PM
Wilbur A. Ball Performing Arts Center

Repertoire

McLennan Wind Ensemble

Ecstatic Fanfare (2012)

Steven Bryant (b. 1972)

Sanctuary (2006)

Frank Ticheli (b. 1958)

A Movement for Rosa (1994)

Mark Camphouse (b. 1954)

LATERal peRspecTives (2008)

Kevin Walczyk (b. 1964)

*First Suite in E-flat Major
for Military Band, Op. 28 No. 1* (1909/1984)

Gustav Holst (1874-1934)
ed. Colin Matthews

- I. Chaconne
- II. Intermezzo
- III. March

*The use of all cameras and recording devices is strictly prohibited.
Please silence all electronic devices.*

Program Notes

Ecstatic Fanfare (2012)

Steven Bryant

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully crafted works that enthrall listeners and performers alike. His seminal work *Ecstatic Waters*, for wind ensemble and electronics, has become one of the most performed works of its kind in the world, receiving over 250 performances in its first five seasons. In 2015, the orchestral version was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

The composer provides the following note about his composition:

“Ecstatic Fanfare is based on music from movement I of my Ecstatic Waters. One day in May 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare someday. She goaded me into doing it “immediately,” and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife, Verena, conducting it with the World Youth Wind Orchestra Project in July 2012. This has to be a record time for conception-to-premiere for a large ensemble work.

The work unfolds with a flurry that can best be described as aggressive jubilation that winds down into a quiet, pure, pastoral melody marked by descending fourths in the clarinets. The use of open harmonies and descending fourths provide a sense of innocence and simplicity to this music, giving the listener something familiar to connect with, reminiscent of the music of Aaron Copland. This quiet music is eventually transformed into a powerful statement by the horns, marked “aggressive and celebratory.” This moment of celebration explodes into elation and the work rallies toward an energetic, powerful conclusion.”

- Program note by the Baylor University Band concert program, 19 September 2024

Sanctuary (2006)

Frank Ticheli

The composer provides the following information regarding his work:

Sanctuary was composed for conductor H. Robert Reynolds as a symbol of our enduring friendship. The work was commissioned in his honor and received its premiere

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performance by the band he conducted for 26 years. As a personal tribute to Mr. Reynolds, who was a horn player in his earlier days, I chose the solo horn to be the work's main musical messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah), an idea I first used fifteen years ago in *Postcard* (commissioned by Reynolds in memory of his mother.) Vivid college memories of Mr. Reynolds conducting Grainger's *Hill Song No. 2* and *Colonial Song* – both well-known favorites of his – were also in the back of my mind, as the sounds that I created in some ways echo the lyrical mood of these works.

The word sanctuary conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia – a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark imposing climax.

After the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance. But, in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with the quiet echo of the opening bells.

Sanctuary was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds. The premiere performance was given by the University of Michigan Symphony Band, Michael Haithcock, conductor, at Hill Auditorium on October 22, 2005.

***A Movement for Rosa* (1994)**

Mark Camphouse

Camphouse provides the following notes about *A Movement for Rosa*:

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, AL. Mrs. Parks earned the title “Mother to a Movement” for her act of personal courage, sparking the Civil Rights movement of the 1950s. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr., inscribed the following words on the frontispiece of his book,

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Stride Toward Freedom, a copy of which he gave to Mrs. Parks: “To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom.”

A Movement for Rosa, commissioned by the Florida Bandmasters Association, was composed and orchestrated over a three-month period: August–November, 1992. With a duration of approximately 11 ½ minutes, this ‘movement’ – a quasi-tone poem – contains three sections. Section I evokes Rosa’s early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery in the quest for social equality. The third section is one of quiet strength and serenity. The hymn, *We Shall Overcome* (foreshadowed in sections I and II by motivic fragmentation), is heard in its entirety near the end. The work’s final measures serve as an ominous reminder of racism’s lingering presence in modern American society. In his book, *Stride Toward Freedom*, Dr. King states: “When the history books are written in future generations, the historians will have pause and say, ‘There lived a great people – a black people – who injected new meaning and dignity into the veins of civilization.’ This is our challenge and responsibility.”

LATERal peRspectives (2008)

Kevin Walczyk

Lateral Perspectives was commissioned by the Lakeridge High School Wind Ensemble (Lake Oswego, Oregon) for director Rick Tippetts on the occasion of his 31st and final season as director of bands. In honor of his retirement, *Lateral Perspectives* obtains its pitch materials almost exclusively from words and phrases associated with the band director, including his name and the name of "Lakeridge" High School.

The work's arch form - A B C B A - features stylistic underpinnings of jazz and fusion, a lyrical, harmonically dense ballad, and a lively pentatonic dance - all a reflection of Rick's vibrant musical personality. It should be noted here that the composer was a freshman at Lakeridge High School during Rick's "freshman" year 31 years prior to the composing of this work! Composer, Kevin Walczyk, is honored to have been asked to compose a work for his former High School music teacher. It was Rick Tippetts that gave Walczyk ample opportunities to compose and arrange during his formative years at Lakeridge.

- Program note from the printed score

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First Suite in E-flat Major for Military Band (1909/1984)

Gustav Holst

In 1909, Gustav Holst penned his *Suite in E-Flat Major for Military Band*, but it wasn't until 1920 when the work was first premiered by a cadre of 165 musicians of the Royal Military School of Music in England. Though it is unclear why Holst set out to write such a work, its legacy as a seminal piece in wind band literature is crystalline. This suite in E-flat (and his second, ensuing suite, for the same instrumentation) was not commissioned, and for good reason: military bands of the day simply did not have their own repertoire written for them. Due mainly to the inconsistent and fluctuating instrumentation from ensemble to ensemble, British military bands of the day played primarily transcriptions of popular orchestral works. Holst found a way around this variable by scoring the work so that it could be played by a minimum of 19 musicians, with 16 additional parts he marked *ad. lib.* This ensured the suite would be accessible to as many bands as possible, without compromising the integrity of the work.

Consisting of three movements, Holst utilizes the same three-note ascending motif as the basis for each movement's theme. The *Chaconne* is built as a set of fifteen variations over a ground base first presented by the low brass that would make Henry Purcell proud. The second movement, an *Intermezzo*, is quirky, rhythmic, and chock-full of kinetic energy. Listen to how Holst presents two themes, and then layers them on top of each other at the movement's climax. He closes out what we now know as his "first" suite for military band with a march (what else would it be!). The woodwinds trill dramatically, while the brass exclaim the three-note motive — this time in a descending form — before the full ensemble launches into the boisterous toe-tapper. The work concludes with one of the most iconic trombone moments in the literature; Holst was, after all, a trombonist.

- Program note by Mark Bilyeu

McLennan Wind Ensemble Personnel

Flutes

Victor Jaquez Medina
Bethany Jordan
Galilea Olguin, *Principal*

Piccolo

Cierra Salinas

Oboes

Kayla Butler, *Principal*
Lara Selman

Bassoons

Tristen Collinsworth
Kayla Schlotman, *Principal*

Clarinets

Ramiro Alvarez, Jr.
Giovanni Bouye
Hayden Heck
Rachel Holden
Mackayla Montgomery,
Concertmaster

Sonia Perez
Jasmin Romero *
Ericka Rostro
Nathalie Willman

Bass Clarinet

Shailyn Harris

Saxophones

Nicholas Collins
Jasmin Garcia
Felipe Pablo, Jr.
Xavier Shubert *, *Principal*
John Whiteside

Horns

Sierra Martinez
Carolina McNeill *
Aaron Olvera
Noah Sosolik, *Principal*
Gabriel Valdivia

Trumpets

Thomas Doyle
Bolton Garrett
Angel Orozco-Martinez
Mario Perales
Ethan Peterson
Elia Salas, *Principal*
Aidan Vazquez-Olguin

Trombones

Jose Chaparro
Hannah Christudass
Ainsley McDaniel, *Principal*
Dylan Mitchell
Mauricio Rivera
TJ Rollins

Euphoniums

Juan Gonzalez
Agustin Jaimes, *Principal*
Ryan McClung

Tubas

Giovani Arias Alvarado
John Fowlkes
Noah Grmela
Aidan O'Shields, *Principal*

Percussion

Mario Flores
Jace Kirkpatrick,
Section Leader
Jarius Pullen
Brazos Tankersley
Reuben Tedford

Bass

Edgar Carrillo

Piano

Daneida Hernandez

* Denotes student assistant

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 the Arts and Sciences

ENSEMBLES

Noah Alvarado, *jazz band*
Jon Conrad, *band*
Jenna McClean, *choir*
Clark Nauert, *jazz band*
Peter Olson, *orchestra*
Edgar Sierra, *opera*
Arthur Torres, *mariachi*

MUSIC INDUSTRY CAREERS

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

WINDS

Brently Bartlett, oboe
Vanessa Davis, clarinet
Clay Garrett, euphonium/tuba
Kim Hagelstein, horn
Timothy Owner, trombone
Masha Popova, flute
Mark Schubert, trumpet
Matthew Singletary, saxophone

PERCUSSION

Jonathan Kutz

STRINGS

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

VOICE

Jenna McClean
Mandy Morrison
Edgar Sierra

PIANO

Jared Eben
Marsha Green
Ping-Ting Lan
James Pitts

MUSICOLOGY & THEORY

Ben Cantrell
Kate Cockle
Jared Eben
Marsha Green
Peter Olson
James Pitts
Matthew Singletary

ADMINISTRATIVE STAFF

Randy Dockendorf,
Theatre Technician
Nick Webb, Box Office

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Concerts begin at 7:30 p.m. unless noted.



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