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## **Waco High School Varsity Band**

Tyler Sage, Conductor

Michelle Lenker, Guest Conductor

## **McLennan Wind Ensemble**

Jon R. M. Conrad, Conductor

Masha Popova, Flute

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Monday, April 14, 2025 | 7:30 PM  
Wilbur A. Ball Performing Arts Center

# Repertoire

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## Waco High School Varsity Band

<i>Star Ship</i> (2003)	Yukiko Nishimura (b. 1967)
<i>The Washington Post</i> (1889)	John Philip Sousa (1854–1932)
<i>Shenandoah</i> (1999)	Frank Ticheli (b. 1958)
<i>Ride</i> (2003)	Samuel Hazo (b. 1966)

Michelle Lenker, Guest Conductor

## Intermission

## McLennan Wind Ensemble

<i>James Webb’s Pillars</i> (2024)	Peter Meechan (b. 1980)
<i>Concerto in D Major for Flute and Band, Op. 283</i> (1908/2007)	Carl Reinecke (1824–1910) trans. José Schyns
<i>Variants on a Mediaeval Tune</i> (1963)	Norman Dello Joio (1913–2008)
<i>Lux Aurumque</i> (2000/2005)	Eric Whitacre (b. 1970)
<i>Rapid Unscheduled Disassembly</i> (2023)	Peter Van Zandt Lane (b. 1985)

Consortium Premiere

Masha Popova, Flute

Consortium Premiere

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# Program Notes

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**Yukiko Nishimura's *Star Ship*** is a work for band inspired by a Japanese story of two star-crossed lovers. According to the legend, two ancient deities fell deeply in love but were forbade to see each other save one day of the year, the seventh day of the seventh month. In Japan, Tanabata, the star festival, is annually celebrated on July seventh to celebrate the lovers who can at last be together. People hope for good weather on the day of the festival, for it is said that the deities can only find one another in clear skies. *Star Ship* musically expresses the longing that the lovers feel when apart, as well as the joy experienced when they meet. The piece's flowing melody and lush lyricism beautifully illustrate this age-old and universally appreciated tale of love lost and found.

- Note by Scotty Hall for the University of Georgia University Band concert program, 26 February 2018

Next to *The Stars and Stripes*, ***The Washington Post*** has been **John Philip Sousa's** most widely known march. He delighted in telling how he had heard it in so many different countries, played in so many ways -- and often accredited to native composers. It was a standard at Sousa Band performances and was often openly demanded when not scheduled for a program. It was painful for Sousa to relate that, like *Semper Fidelis* and other marches of that period, he received only \$35 for it, while the publisher made a fortune. Of that sum, \$25 was for a piano arrangement, \$5 a band arrangement, and \$5 for an orchestra arrangement.

- Note from "John Philip Sousa: A Descriptive Catalog of His Works"

The Shenandoah Valley and the Shenandoah River are located in Virginia. The origin of the name for this river and valley is obscure. The origins of the folk song are equally obscure, but all date to the 19th century. Many variants on the melody and text have been handed down through the years with the most popular telling the story of an early settler's love for a Native American woman. **Frank Ticheli** writes:

In my setting of ***Shenandoah*** I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy -- its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

- Note from the printed score

***Ride*** was written as a gesture of appreciation for all of the kind things [composer] Jack Stamp has done for me, ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. During the years 2001 and 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously

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experienced. In April 2002, Jack had invited me to take part in a composer's forum he had organized for his students at Indiana University of Pennsylvania. Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen-minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. Ride was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were equal in their inspiration as the beautiful Indiana, Pennsylvania, countryside blurring past my car window.

- Note by the composer

Written at a time where the creative arts are being threatened by the advent of Artificial Intelligence technology, **James Webb's Pillars** takes its inspiration from the juxtaposition of the [Vincent] van Gogh painting and this image of the Pillars of Creation – my favourite image captured by the James Webb Space Telescope (JWST) – and how technology played a role in the existence of both.

The invention of the camera, and its rise to prominence in the mid-1800's, made a significant impact on art and artists. Vincent van Gogh's dislike for portrait photography is well documented, believing that the resulting picture lacked life and expression of the subject's character. The new camera technology also led to many artists, whose principal income was generated from painting portraits of wealthy subjects, moving their careers away from painting and into photography in order to continue earning a living. For the artists who didn't turn to photography and continued to paint, the resultant lack of portrait work sparked a new sense of freedom that would become the creative catalyst for works of great imagination and invention. Perhaps the most famous example of this is Van Gogh's work "The Starry Night" – a painting full of incredible life, energy, and movement. Whilst many forms of technology continue to be an enemy of the arts and artists, technology has also been at the heart of the most incredible innovation and has the power to inspire imaginations. The JWST, launched in December 2021, now beams data back to earth that produces the most stunning images of the stars and galaxies that formed the universe following the Big Bang.

The Pillars of Creation image – taken of a region within the Eagle Nebula, which lies 6500 light-years away – and "The Starry Night" are both full of the life and energy that Van Gogh desired – the lines and movement in his own masterwork, and the JWST image capturing stars being born, dust forming vast pillars reaching out into space, and young stars shining bright as older

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stars wane. *James Webb's Pillars* draws on many aspects of the life contained within the JWST image; the joy and beauty of the stars, the silence that the stars and dust exist in, and the new life and violent collisions that create the beauty of the photograph.

*James Webb's Pillars* was commissioned by a consortium of twenty-three colleges and universities, including McLennan Community College.

- Note by the composer

**Carl Reinecke's** compositional style was influenced by Mendelssohn and Schumann, both of whom he knew personally. The harmonies and the symphonic spirit of his **Flute Concerto** reveal Brahms's influence as well. The flute is employed very melodically; virtuoso figuration serves primarily only for transitions; the composer also forwent a cadenza. Romantic composers increasingly opted to blur the line between exposition and development, i.e., between the presentation of themes and their treatment, in favor of a continuous evolution of the music. Reinecke thus reduced the development in the first movement to a minimum, preferring to present the first theme in different variations and harmonic shadings before introducing the second theme. A third theme in the trumpets is woven as contrast into the treatment of the second theme, thus adding a few bitter accents to the overall lyricism of the movement. The second movement in B minor is unusually dark and somber for a flute concerto. It is dominated by a motive in the bass that hints at a funeral march. Reinecke intensifies the lament of the flute upon its return after the recitative transition in the middle of the movement by beginning the melody a note lower without changing the accompanying harmony, thus giving rise to even more dissonant tension. The cheerful Rondo-Finale returns to a more conventional style. The contrast to the funeral march is bridged by an introduction that begins in E minor and that employs motives from the main theme.

- Note by Peter Sarkar for Claves CD Reinecke

The Mary Duke Biddle Foundation commissioned **Norman Dello Joio's** first wind band piece, ***Variants on a Mediaeval Tune***. Written for the Duke University Wind Ensemble and Paul Bryan, its conductor, the work received its premiere performance on 10 April 1963. The medieval tune is *In dulci jubilo*, an early 14th century work attributed to Heinrich Seuse, a German mystic who, according to legend, heard angels singing this tune and joined them in a dance of worship. Norman Dello Joio's set of variations begins with a brief introduction, the theme, and then five variants contrasting in tempo and character. These metamorphoses utilize the sonic possibilities of the wind band to the highest degree.

- Note by Potsdam University Crane School of Music

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Commissioned by the Texas Music Educators Association for their 2005 All-State Band, ***Lux Aurumque*** is a lush and poignant adaptation of one of **Eric Whitacre's** most popular *a capella* choral works. Simple triads melt from one chord to the next, creating a slowly evolving wash of aural color. For his chorale setting, Whitacre had the original poem by Edward Esch (b. 1970) translated into Latin by Charles Anthony Silvestri. Here is Esch's original poem:

Light,  
warm and heavy as pure gold  
and the angels sing softly  
to the new-born baby.

- Note by California Polytechnic State University, San Luis Obispo, Wind Orchestra

**Peter Van Zandt Lane** writes the following about his composition, ***Rapid Unscheduled Disassembly***:

I first heard the term “rapid unscheduled disassembly” when it was used as a euphemism to describe the explosion of SpaceX’s unmanned Starship rocket four minutes into its test launch on April 20, 2023. My first thought was “that would make for a great title for a piece!” and the phrase appears to date back several decades. Like many people watching the stream of the launch with my kids, I was completely baffled when the engineers in the control room began to cheer after the rocket exploded! Ultimately, the probability of failure was high, the explosion was a likely result, and the celebration of the explosion was an outward celebration of failure as an opportunity to learn.

As an educator, I am often encouraging students to take risks in how they approach creative projects, even if it means the final product may seem like a “failure” to them. We learn so much more by going out on a limb than working towards safe or predictable results. And so, this piece is a celebration of spectacular failure.

*Rapid Unscheduled Disassembly* was commissioned by a consortium of nineteen colleges and universities, including McLennan Community College.

- Note from the printed score

# Guest Artist

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**Masha Popova** joined the McLennan Community College faculty in 2021 as Adjunct Professor of Flute and Chamber Music. She is also a Lecturer in Chamber Music at Baylor University, principal flute with the Shreveport Symphony, and has a private studio of students from Central Texas. She completed a fellowship with the New World Symphony, and currently holds the positions of Principal Flute with Central City Opera during the summers. In addition, she has performed as guest principal flutist with the Seattle Symphony, Auckland Philharmonia Orchestra (NZ), and Sarasota Orchestra, as well as subbed with Chicago Symphony and Houston Grand Opera. Ms. Popova was the Albert M. Greenfield concerto competition senior division winner, and performed as a soloist with the Philadelphia Orchestra during the 2009-2010 season. She was also the first prize winner in the woodwind/brass division at the Young Texas Artist Competition. Masha Popova received her Bachelor of Music from the Curtis Institute of Music, studying with Jeffrey Khaner, and her Master of Music from Shepherd School of Music, Rice University, studying with Leone Buyse.

# Ensemble Personnel

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## Waco High School Varsity Band

Tyler Sage, Conductor

Michelle Lenker, Guest Conductor

### Flutes

Daniella Mercado

Luke Hamerly

Isabella Aguilar

A'Jonae Davis

### Piccolo

Genesis Romero

### Clarinets

Valeria Quintana

Anelis Galan

Denny Rivera

Judith Arias

Miriari Marroquin

### Bass Clarinet

James Nava

### Saxophones

Jorge Nuñez

Yaretzin Garcia

Angel Juarez-Lorenzo

Brittany Leija

### Horns

Aiden Duarte

Michael Menchaca

### Trumpets

Tevin Parker

Jose Aldaco

Edwardo Guerrero

Miguel Lopez

Camila Vega

### Trombones

Pedro Gonzalez

Carolina Martinez

Mercy Stone

### Euphoniums

Karyme Reyes

Lilly Rose

### Tuba

Damian Dominguez

### Percussion

Jocelyn Salazar

Marisol Ledezma

Joseph Castillo

Stephen Talley

Matthew Everett

Isabella Rivera

Jeremy Williams



# Ensemble Personnel

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## McLennan Wind Ensemble

Jon R. M. Conrad, Conductor

### Flutes

Victor Jaquez Medina  
Bethany Jordan  
Galilea Olguin, *principal*  
Erick Zepeda

### Piccolo

Railey Daniel

### Oboes

Kayla Butler, *principal*  
Lara Selman

### Bassoons

Tristen Collinsworth,  
*principal*  
Kayla Schlotman

### Clarinets

Ramiro Alvarez, Jr.  
Giovanni Bouye  
Mackayla Montgomery,  
*Concertmaster*  
Sonia Perez  
Jasmin Romero  
Ericka Rostro  
Justin Vance

### Bass Clarinet

Rachel Holden

### Saxophones

Nicholas Collins, *principal*  
Jasmin Garcia  
Felipe Pablo, Jr.  
Xavier Shubert \*

### Horns

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

### Trumpets

Devin Brock  
Thomas Doyle  
Bolton Garrett  
Angel Orozco-Martinez  
Elia Salas, *principal*  
Aidan Vazquez-Olguin

### Trombones

Jose Chaparro  
Hannah Christudass  
Noah Fell  
Ainsley McDaniel, *principal*  
Dylan Mitchell  
Mauricio Rivera  
Arianna Taylor

### Euphoniums

Agustin Jaimes, *principal*  
Ryan McClung

### Tubas

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

### Percussion

Tyler Edwards  
Daneida Hernandez  
Darien Moran  
Jarius Pullen,  
*section leader*  
Brazos Tankersley  
Karina Tergerson

### Bass

Edgar Carrillo

### Piano

Daneida Hernandez

\* *Student Assistant*



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## Department of Music

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### McLennan Community College Music Faculty & Staff

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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*

Jon Conrad, *bands*

Jenna McLean, *choirs*

Clark Nauert, *jazz*

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 McLean

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

Scan the QR code for a complete list of events.  
Concerts begin at 7:30 p.m. unless noted.



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