
Gatesville High School Symphonic Band

Jose Sanchez, conductor

McLennan Wind Ensemble

Jon R. M. Conrad, conductor

Kim Hagelstein, horn

Monday, March 3, 2025 | 7:30 PM
Wilbur A. Ball Performing Arts Center

Repertoire

Gatesville High School Symphonic Band

The Thunderer (1889/1998)

John Philip Sousa (1854–1932)
arr. Brion and Schissel

Infinite Hope (2012)

Brian Balmages (b. 1975)

Let Me Be Frank With You (2020)

John Mackey (b. 1973)

- *Intermission* -

McLennan Wind Ensemble

Masque (2001)

Kenneth Hesketh (b. 1968)

Luminescence (2009)

David Biedenbender (b. 1984)

Sherwood Legend (1996/2011)
I. Swashbuckling Hero

Elizabeth Raum (b. 1945)

Kim Hagelstein, horn

Downey Overture (2011)

Óscar Navarro (b. 1981)

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

Program Notes

Despite the genre's relatively limited structure, **John Philip Sousa's** 136 marches are highly varied in character. The vast majority are in the quickstep dance style and a third of their titles bear military designations. ***The Thunderer*** was Mrs. Sousa's favorite march. Their daughter Helen revealed this, who had surmised that *The Thunderer* might have been her father's salute to the London Times, which was known as the "thunderer." It was since then determined that Sousa probably had no association with the newspaper at that time, however. The "thunderer" might have been one of the ones in charge of making arrangements for the 1889 conclave — in particular Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was. In the second section of the march, Sousa included an adaptation of earlier trumpet and drum piece, *Here's to Your Health, Sir!*

- Program Note by Paul E. Bierley

Infinite Hope was commissioned in honor of the 70th anniversary of the Texas Bandmasters Association. It was premiered by the United States Coast Guard Band at the TBA Convention in San Antonio. **Brian Balmages** writes the following about the piece:

Inspired by the juxtaposition of uncertainty and boundless optimism, *Infinite Hope* seeks to forge a path of faith, trust, belief, and assurance amidst a world of chaos. It reminds us that hopes and dreams are all around us, and that, as Robert Fulghum said, "...hope always triumphs over experience." At some point in life, most of us experience moments that truly test our resolve – either as individuals or as a society. Despite those tests, we can always look inward and outward – and refuel on the hopes within ourselves and in others. And in that very moment, we find ourselves sharing in the magic of infinite hope.

Composer **John Mackey** wrote the following about his composition, ***Let Me Be Frank With You:***

In the summer of 2020, in the midst of COVID, I desperately felt like I needed to write something joyful. So I started writing, and after about 24 measures, I had this terrible feeling – not uncommon for composers – that maybe the piece I was writing had already been written. And in this case, I feared that I had just plagiarized [composer] Frank Ticheli. I sent the opening to Frank, who was incredibly gracious in his response. He said that he had NOT written this tune – although it's clear that he could have. This is a Ticheli-esque tune if ever I had written one! It turns out that if I think "let's just write 3 minutes of joyful fun," my brain jumps to "you mean Ticheli with an excessive amount of snare drum and a few extra wrong notes." Thank you to Frank Ticheli – to whom the piece is dedicated – for his inspiration.

The masque has had a varied history, certainly a varied spelling (masque, maske, even maskeling). However, the historian E.K. Chambers in his book *The Medieval Stage* defines the word in the following way: "A form of revel in which mummers or masked folk come, with

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torches blazing, into the festive hall uninvited and call upon the company to dance and dice." The above description can also serve as a description to **Kenneth Hesketh's** piece, *Masque*. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colourful scoring (upper wind solos, trumpet and horn solos alternating with full-bodied tutti) with a dash of wildness is the character of this piece.

- Program Note by the composer

David Biedenbender's *Luminescence* is based on fragments from the melody *Ermuntre dich, mein schwacher Geist* (Rouse Thyself, My Weak Spirit), which was written by Johann Schop and subsequently harmonized in several settings by Johann Sebastian Bach. It is most commonly known as the Christian hymn *Break Forth, O Beauteous Heavenly Light*. *Luminescence* opens with an intense rhythmic gesture from the timpani before launching into shimmering harmonies and textures in the woodwinds and metallic percussion. The first fragment of the original tune is a declamatory statement of the consequent phrase in the horns, followed shortly thereafter by the antecedent phrase in the trumpets and a brief response by the upper woodwinds. An abruptly stark clarinet solo begins a moment of respite, with principal players across several sections playing fragments of the source material in serene and varied orchestrations. Building in intensity, the timpani restart the motor of the piece and pass off to a rhythmic motif in the saxophones and mallet percussion. Extended and harmonically undulating material is passed throughout the ensemble. As motifs and gestures from the A section of the piece layer in, a recapitulation is imminent. Eventually, the vibrant woodwind melody from the opening bars of the work breaks through, and the antecedent phrase of *Break Forth, O Beauteous Heavenly Light* is presented in augmentation by the trumpets. The final moments of the piece highlight Biedenbender's signature compositional techniques, with whirling woodwinds, a triumphant statement of the primary theme, and expansive harmonies. The work culminates with three scintillating tone clusters, each dovetailed by glistening percussion.

- Program Note by the Northshore Concert Band

Elizabeth Raum composed *Sherwood Legend* for Kurt Kellan, a personal friend of the composer whose father used to play horn in one of the orchestras that recorded the background music for movies. This is actually Kurt's favourite type of music. He especially loved the work of Erich Korngold who wrote the music to the Errol Flynn version of *Robin Hood*. This served as the inspiration for *Sherwood Legend*, which is in effect, movie music without the movie, or programmatic music, or a tone poem, all of which describes *Sherwood Legend*. Raum included a great many "scenes" as is typical in programmatic music. It begins with the "legend" being summoned, the music depicting a mysterious mist rising from the forest early in the

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morning. Snatches of heroic themes are heard, the excitement building, until suddenly, the horn makes its first solo entrance with the “*Sherwood Legend*” motif. There’s a bit of Irish blood in the hero which can be recognized in a horn melody over an orchestral drone, and it gets into a few sword fights, but just like Errol Flynn, the horn’s character always triumphs.

- Program Note by the composer

Born in Novelda (in Alicante), Spain, **Óscar Navarro** came to Los Angeles for post-graduate study in film music at the USC Thornton School of Music. He has worked with composers such as Joel McNeely, Michael Giacchino, and Christopher Young, and has been commissioned and performed by leading orchestras and wind ensembles around the world. His film scores include *La Mula* (Michael Radford, 2013). **Downey Overture** is dedicated with all my affection to the Downey Symphony Orchestra, for its hard work and dedication, and, of course, to its conductor, Sharon Lavery, for her professionalism and great passion for music. *Downey Overture* is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence of this piece. It is joyful, energetic and written with all my enthusiasm and dedication.

- Program Note by the composer



Dr. Kim Rooney Hagelstein teaches horn and other music courses at McLennan Community College and Tarleton State University in Stephenville, Texas. In addition to teaching, Dr. Hagelstein performs regularly as Principal Horn of the Temple Symphony Orchestra and Second Horn of the Waco Symphony Orchestra. Dr. Hagelstein has performed both domestically and abroad with the Lone Star Wind Orchestra, Eurobrass, the Carl Rosa Opera Company, and the New Sigmund Romberg Orchestra. As a soloist, Dr. Hagelstein has performed with the Lone Star Wind Orchestra, the Tarleton State University Wind Ensemble, the McLennan Community College Wind Ensemble, the University of Missouri University Philharmonic Orchestra, and the Liberty Symphony Orchestra.

Dr. Hagelstein studied at the University of Missouri-Columbia and the University of Cincinnati College-Conservatory of Music, where her primary teachers included Randy Gardner and Marcia Spence.

Performing Artists

Gatesville High School Symphonic Band

Jose Sanchez, conductor

Flutes

Savanna Glenn
Maryjane Stevens
Kaylen Thomas

Clarinets

Danny Rodriguez
Mackenzie Stacher
Dylan Granados
Daniela Lee

Bass Clarinet

Gabi Horton
Alaynah Wrisk

Saxophones

Caleb Bruschi
Preston Davidson
JC Shelton
Josh Appelman

Horns

Alex Johnson
Brooklyn King
Rogan Smith
Matthew Yocom

Trumpets

Ethan Arther
Emily Kelly
Annabelle Lea
Rosa Castillo
Trinity Wallace

Trombones

Bri Petrie
Honor Searcy
Jozi Smith
Aaron Yocom

Euphoniums

Ben Garcia
Nicky Thomas

Tuba

Levi Webb

Percussion

Carvin Coppersmith
Orion Williams
Logan Navejas
Reagan Fitts
Eason Johnson
Lucas Appelman
Draven Henderson
Asa Lynn-Hilton

Piano

Lucy Pritchett

Performing Artists

McLennan Wind Ensemble

Jon R. M. Conrad, conductor

Flutes

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

Piccolo

Railey Daniel

Oboes

Brent Bartlett, *principal*
Kayla Butler
Lara Selman

Bassoons

Tristen Collinsworth,
principal
Kayla Schlotman
Mark Stansel

Clarinets

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

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

Daneida Hernandez
Jonathan Kutz[°]
Jarius Pullen,
section leader
Brazos Tankersley
Karina Tergerson

Bass

Edgar Carrillo

Piano

Daneida Hernandez

Harp

Gail Wade

[°] *MCC Faculty*

* *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 McLean, *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 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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