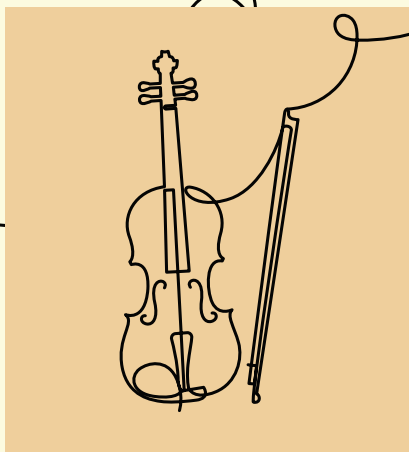
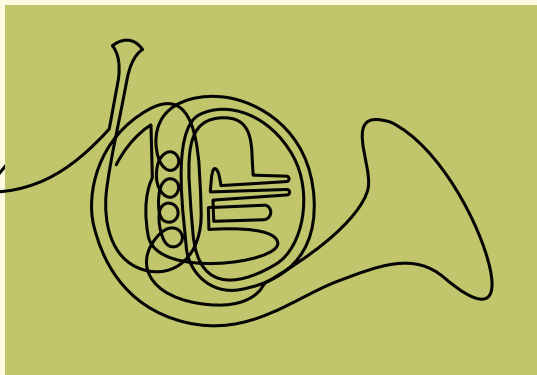


THE LINDENWOOD UNIVERSITY  
MUSIC PROGRAM PRESENTS



# SPRING MUSIC SERIES



## WIND ENSEMBLE & ORCHESTRA

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February 27th | 7:30pm

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Lindenwood Theater



The Lindenwood University Music Program Presents

**WIND ENSEMBLE & ORCHESTRA**

February 27, 7:30PM

J. Scheidegger Center at Lindenwood University

LINDENWOOD  
UNIVERSITY

COLLEGE OF ARTS AND HUMANITIES

PREPARING FOR EVERY FUTURE.  
MAKE YOUR OWN WAY. TELL YOUR OWN STORY.

OUR MISSION IS HUMANITY!

LINDENWOOD UNIVERSITY

Lindenwood University Wind Ensemble

Gary W. Brandes, *Conductor*

Fanfare and Flourishes ..... James Curnow (b. 1943)

Commando March..... Samuel Barber (1910-1981)  
Arr. James Curnow

Home Awaits.....Anthony Susi (b. 1963)

Ted Luecke, *Guest Conductor*

Undertow ..... John Mackey (b. 1973)

Quasar..... William Owens (b. 1963)

Alyssa Harry, *Guest Conductor*

Armory..... Dakota Pederson (b. 1999)

## FANFARE AND FLOURISHES

James Curnow's *Fanfare and Flourishes* was composed in 1991 and features a prominent musical theme from Marc-Antoine Charpentier's *Te Deum*. As the title suggests, an exciting fanfare opens the piece, giving way to renaissance inspired melodies that feature multiple sections of the ensemble in turn.

## COMMANDO MARCH

*Commando March* (1943) was not only Barber's first work for wind band, but his first work subsequent to entering the Army. There is no extant documentation regarding a formal commission or a direct military order; rather it appears Barber was inspired to compose for the military bands he must have come in contact with during his basic training. In spite of its large instrumentation, Barber often referred to the work in letters as his "little march." Barber at one time described the music as representing "a new kind of soldier, one who did not march in straight lines" but "struck in stealth with speed, disappearing as quickly as he came."

## HOME AWAITS

This haunting medley of *Home Awaits* partners two well-known spirituals, *Wayfaring Stranger* and *Goin' Home*, and their promise of a restful afterlife. The gentle and pensive nature of this warm setting with an optional sensitive piano accompaniment will evoke feelings of peace and hope for performers and audiences alike.

## UNDERTOW

*Undertow* is significantly different than much of Mackey's output, but many characteristic elements of his writing are nonetheless present, including biting semitone dissonance within a tonal context, frequent use of mixed meter, heavy percussion effects and, perhaps most importantly to this work, a pervasive ostinato. The metric pattern for the piece is an alternation of 7/8 and 4/4 time, which provides an agitated "out-of-step" pulsation throughout. The energetic opening melody cycles through several repetitions before washing away into a gentle stream of percussive eighth notes.

## QUASAR

*Quasar* by William Owens is a thrilling and adrenaline-charged work that depicts a quasar, the most intense source of light in the universe. The boisterous opening and brisk tempo portray the speed of light itself, while sudden bursts of sound mixed with lingering dissonant clusters to characterize unpredictable discharges of light and radiation. A serene, slow section offers a glimpse into a distant universe before the music becomes more powerful, driving to a fiery finish.

## ARMORY

*Armory* intends to aurally describe the characteristics of war and heavy weaponry through an up-tempo march. Pederson won the 2022 Phi Beta Mu Claude T. Smith Composition Contest for Young Musicians for his piece, *Armory*. He won a \$5,000 cash prize presented by Phi Beta Mu – Lambda Chapter of Missouri in January to celebrate the award. *Armory* was premiered by the St. Louis Wind Symphony at the 2022 Missouri Music Educators Association Annual In-Service/Conference.

## STUDENT CONDUCTORS

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**ALYSSA HARRY** is a junior majoring in K-12 instrumental music education at Lindenwood University. A native of Eolia, Missouri, she found her passion for saxophone in middle school and has played ever since. She is a member of Lindenwood's Wind Ensemble, Jazz Band, Combo 2, Marching Band, and Woodwind Ensemble. She is also the president of the National Association for Music Education and Vice President of the Jazz Education Network collegiate organizations. Outside of school she runs tech for her community theater and loves to play with her cat, Noodle. Upon graduation, Alyssa hopes to teach at the middle or high school level while pursuing graduate school in jazz studies.

**TED LUECKE** is a junior music education student at Lindenwood University. He got his start playing guitar at a young age and has since learned to play bass guitar, trumpet, and drums. In 2016 he graduated from Washington High School and earned his Associate of Fine Arts degree from East Central College in 2018. Since then he has performed in various bands, theatre programs, recording studios, and even has a catalogue of his own original music. After graduation he plans to teach middle and high school band in the St. Louis area.

## WIND ENSEMBLE

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Flute .....	Hailey Neal, <i>Fr.; Biochemistry/Pre-Med</i> Joseph Bochantin, <i>Sr.; Business Admin</i>
Oboe .....	Maggie Dultz, <i>So.; Oboe Perf./Creative Write</i>
Bassoon.....	Sydney Clark, <i>Sr.; Creative Write/Bsn. Perf.</i>
Clarinet .....	Nick Alcorn, <i>Sr.; Music Education</i> Emma Rozar, <i>Fr.; Music Ed., Art &amp; Design</i>
Alto Saxophone .....	Alyssa Harry, <i>Jr.; Music Education</i> Joseph Smith, <i>Fr.; Mathematics</i>
Baritone Saxophone .....	Alyssa Martin, <i>Sr.; Music Education</i>
Trumpet .....	Teddy Luecke, <i>Jr.; Music Education</i> Easton Beltz, <i>Fr.; Music Education</i> Jimmy Neiswander, <i>Jr.; Music</i>
Horn.....	Jillian Powers, <i>Fr.; Business Administration</i> Caleb Deckard, <i>Fr.; Music Educator</i>
Trombone.....	Luke Juergensmeyer, <i>Jr.; Music Education</i> Reagan Griessel, <i>Jr.; Social Work/Spanish</i> William Harms, <i>Sr.; Music</i> Ava Giles, <i>Fr.; Psychology</i> Hayden Langston, <i>Fr.; Comp. Science/Math</i>
Euphonium .....	Luke Juergensmeyer, <i>Jr.; Music Education</i>
Tuba.....	Hayden Langston, <i>Fr.; Comp. Science/Math</i> Nat Baugher, <i>Professional Musician</i>
Percussion .....	Heather Hill, <i>Sr.; Music Education</i> Haley Voss, <i>Jr.; Music Education</i> Jimmy Neiswander, <i>Jr. Music</i> Matthew Hinkle, <i>So.; Music Business</i>

Lindenwood University Orchestra

Bacchanale from Samson and Delilah..... Camille Saint-Seans  
Arr. Merle Isaac

L'Arlesienne Suite No. 2, Farandol ..... Georges Bizet  
Arr. Merle Isaac

Symphony 5 in E Minor, Op. 95,  
4th Movement (From the New World)..... Anton Dvorak  
Arr. Vernon Leidig

## CAMILLE SAINT-SAËNS (1835-1921) DANSE BACCHANALE SAMSON ET DALILA (1877)

Camille Saint-Saëns' grand opera *Samson et Dalila* comprises three acts and four scenes. The French libretto by Ferdinand Lemaire, based on the biblical tale of Samson and Delilah, presents Samson as an inspiring leader and Delilah as a manipulative, merciless avenger. Franz Liszt conducted the opera's premiere in Weimar on 2 December 1877.

Saint-Saëns creates an exotic-sounding piece by employing an unusual scale based on the Arabic hijiz mode, whose unique sound comes from the augmented interval between the second and third degrees of the scale, and much use of percussion to evoke the barbarism of the Philistines. In the opening measures, the rhapsodic oboe solo evokes the Middle East with the sounds of a muezzin's call to prayer.

A brief interlude reprises Delilah's ode to spring from Act 1, but the piece resumes an unrelenting rhythm, building tension to the ultimate, destructive, and fatal culmination of the opera. As the revelry reaches its climax, Samson calls on God for vengeance and, with a supreme effort, brings down the pillars and the temple, crushing himself and his enemies.

## SUITE NO. 2 FROM L'ARLESIENNE (1872/1879) GEORGES BIZET (1838-1875)

Bizet was the son of musicians, and entered the Paris Conservatoire just before he turned ten. He later won the Prix de Rome and is best known for *Carmen*, which, after Bizet's early death aged 36, became the most popular of all operas.

In 1872 Bizet composed music to Alphonse Daudet's play, *L'Arlesienne* or *The Maid of Arles*. Although the play was a failure, the music was well-received, and Bizet immediately arranged four of the 27 numbers into a suite of pieces from it. Four years after Bizet's death, his friend Ernest Guiraud arranged a second suite, which we perform today.

The rousing *Farandole* is a dance from Act 3, augmented by *The March of the Three Kings* from the first suite. A *farandole* is a Provençal line dance. The melodies in this piece are two of the three that Bizet took from a collection published in 1864 by a Provençal tabor player, Vidal of Aix. First comes the "March of the Kings." The quick woodwind tune with the tambourine is the *Danso dei Chivau-Frus*.



## DVORAK NEW WORLD SYMPHONY

Dvořák remarked: “The Americans expect great things of me. I am to show them the way into the Promised Land, the realm of a new, independent art, in short a national style of music!” Dvořák’s recommendation to American composers was to look to African-American spirituals and Native American songs for inspiration. To demonstrate how this might be done, Dvořák composed his *Symphony No. 9 (“From the New World”)* while on vacation in Iowa with his family in 1893.

### ORCHESTRA

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Music Director.....	Dr. Platt
Violin 1.....	Bailey Witterholt ( <i>Concertmaster</i> ) Hanna Shafer Madilyn Waters Emily Renfroe
Violin 2.....	Beverly Platt Helen Ball
Viola.....	Lizzy Raupp Noel Burke John Muer
Cello .....	Janae Burse Aaron Zykan
Bass.....	Shemarr Holland Carter Grupe
Flute/Piccolo .....	Hope Sheahan
Flute .....	Heather Marbury
Oboe .....	Maggie Dultz
Clarinet .....	Emily Kelle
Bassoon.....	Sydney Clark
French Horn.....	Sidney Ladwig Jillian Powers Caleb Deckad
Trumpet .....	Sally Knox
Trombone.....	Luke Juergensmeyer Reagan Griessel
Tuba .....	Nat Baugher
Percussion .....	Patrick Harris Madelyn Sindewifn Sebastian Buhts

**PRODUCTION**

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Audio Director .....Adam Donohue  
Lead Audio Technician ..... Tim Shackelford  
Lighting Director..... Austin VanWinkle

**SCHEIDEGGER CENTER STAFF**

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Director of Theatre Operations .....Kathleen Eads  
Technical Director ..... Stuart Hollis

**UPCOMING EVENTS**

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For upcoming events and ticketing information, scan here!



For tickets and more information, scan here!



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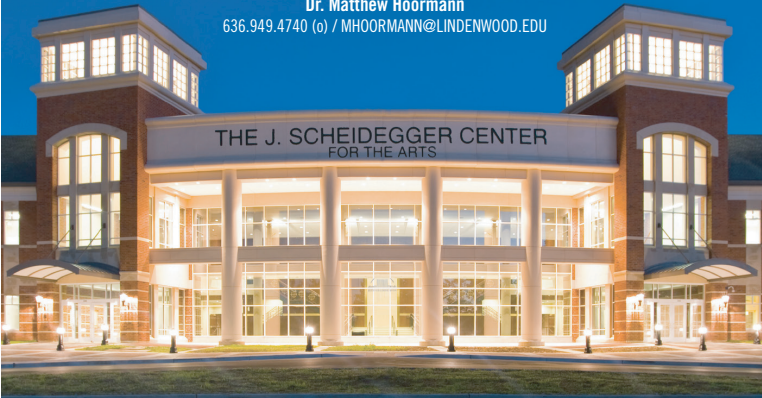
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For more information about degree programs or courses

**Dr. Matthew Hoormann**

636.949.4740 (o) / MHOORMANN@LINDENWOOD.EDU



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