



SCHOOL OF MUSIC

Presents

**Donald Hale, wind band conducting**  
**Dr. Shauna Thompson, flute**

**Texas Christian University Bands**

Monday, April 26<sup>th</sup>, 2021

7:00PM

Band Hall/PepsiCo Recital Hall

### Program

Symphony No. 1 – “Leunig’s Prayerbook”  
*I. The Blessing of Light*

Jodie Blackshaw  
(b.1971)

*Texas Christian University Symphonic Band*

Shenandoah

Omar Thomas  
(b.1984)

*Texas Christian University Concert Band*

Serenade in C Minor, K.388/K.384a  
*I. Allegro*

Wolfgang Amadeus Mozart  
(1756-1791)

*Allison Crabbe and Lauren Hanifan, oboes*  
*Erin Reigh and Diego Torres-Reyes, clarinets*  
*David Hellrung and Aidan Lewis, horns*  
*Dorian Holley and Robert Rudolph, bassoons*

The Shadow of Sirius – Concerto for Flute and Wind Ensemble  
*II. Eye of Shadow*  
*III. Into the Clouds*

Joel Puckett  
(b.1977)

*Dr. Shauna Thompson, flute*  
*Texas Christian University Wind Symphony*

This recital is given in partial fulfillment of the requirements for a Master’s Degree in Wind Band Conducting. Mr. Hale is a student of Brian Youngblood and Matthew Garrett.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

## PROGRAM NOTES

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### **The Blessing of Light, from Symphony No. 1 “Leunig’s Prayer Book” Jodie Blackshaw (b.1971)**

The Blessing of Light is the first movement from Symphony No. 1, “Leunig’s Prayer Book”. Each movement of the symphony was inspired by four prayers written by Australian poet Michael Leunig. Movement titles are derived from each prayer that celebrate the arrival of a new season. The subtitles for each movement are derived from the prayers themselves and take the audience on a journey through the cycle of life. The opening movement depicts the arrival of Summer:

*We welcome Summer and the glorious blessing of light.  
We are rich with light; we are loved by the sun.  
Let us empty our hearts into the brilliance.  
Let us pour darkness into the glorious, forgiving light.  
For this loving abundance let us give thanks and offer our joy,  
Amen.*

-Michael Leunig, reprinted with the permission of Harper Collins, Australia

To capture the words and sentiments of the poet Leunig, the burn of Summer is depicted in an energetic opening that is also inspired by the birth of the Sun. The pitch material utilized in the first 102 measures is based on a scale created from the speed of light: 186, 282 miles per second. Commencing on G (my personal resonating pitch with the Earth) I built the scale in semitones in an ascending order. The result is a 5-pitch scale (when considering the repeated tones of Ab and Bb). To emulate light refraction one-two notes in the original scale were altered by a semitone to create four new scales with a different tonal centre. The material commences in gritty, tight harmonic clusters book-ended by octave passages, guiding an energetic set of boldly intensifying statements through each of these refracted “light” scales. These harmonic clusters gradually dissipate until the audience is finally released of the tension at measure 95 with a C major chord. Measure 102-end depicts Michael’s Leunig’s “glorious” light and its ability to consume the darkness that lies within.

- *program note from the composer*

### **Shenandoah Omar Thomas (b.1984)**

Shenandoah is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally significant melody has been expanded to include its geographic namesake -- an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia -- and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of Shenandoah while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I'd heard in my mind's ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of Shenandoah is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

- *program note from the composer*

### **Serenade in C Minor, K.388/K.384<sup>a</sup> Wolfgang Amadeus Mozart (1756-1791)**

Although the period of Harmoniemusik activity spans from 1760 to 1837, this musical tradition enjoyed its most considerable popularity in Vienna and Prague around 1780-1800. The roots of Viennese Harmoniemusik stem from the French practice of excerpting the best-loved parts of an opera or ballet (or several disparate works), re-arranging them for the available instrumental forces, and performing them as musical entertainments in the French courts. Prior to 1782, these ensembles consisted primarily of three pairs of instruments, usually oboes, bassoons and horns.

In 1782, Emperor Joseph II, who delighted in the timbres of wind instruments, established the Kaiserlich-Königliche Harmonie, setting the standard instrumentation of pairs of oboes, clarinets, bassoons and horns. This Viennese configuration was quickly emulated by Maximilian Franz, Elector of Bonn (and the Emperor's brother) and by several other noble families in the region. Although opera and ballet transcriptions were the mainstays of Harmonie repertoire, many original works were composed as well. While the majority of these were loose collections of dance movements with titles such as "Serenade," "Cassation" or "Divertimento," works with the title "Parthia" often followed a more symphonic, four-movement form.

Mozart contributed three compositions to the original Harmonie repertoire: *Serenade B flat Major*, K. 361/370, *Serenade in E-flat Major*, K. 375, and *Serenade in C minor*, K. 388/384a. These pieces remain the archetypal realization of the ensemble's inherent musical possibilities. Although all were written within a rather short period (1781-1784) coinciding with the formation of the Kaiserlich-Königliche Harmonie, there is still much scholarly debate as to the exact dates (and therefore, order) of their composition.

The *Serenade in C Minor* K. 388/384a is most likely written in late 1782 or 1783. This serenade is the only serenade or divertimento set in a minor key and employs somber

conflicts and dramatic juxtapositions of emotion found in his most serious and mature works, while closely following the tight-knit, four-movement symphonic form.

Mozart left no indication of the compositional circumstances surrounding K. 388/384a. As musicologist Alfred Einstein noted, “We know nothing about the occasion, nothing about the person who commissioned it, nothing about whether this client desired so explosive a serenade or whether that is simply what poured from Mozart’s soul.” However, scholar Robert W. Gutman posits that the *Serenade in C Minor*, in all likelihood too serious for Emperor Joseph’s tastes, might have been intended for Prince Alois Joseph Liechtenstein, a musical connoisseur, who ruled his lands by proxy while living in Vienna.

Without preamble, Mozart launches into the opening movement with dramatic flair. The phrases of the first key area of this sonata form are closely argued, creating an almost neurotic shift in emotional quality, which finds resolution only as the transition to the second key area commences. The second key area, in E-flat major, contains a singular, more restive oboe theme, augmented by the horn. The fiery debate is re-established during the transition to the close, finding conclusive rest in the final cadence of the exposition. The brief development makes use of canon, which traverses the keys of B flat and E flat major as well as G minor before returning to C minor tonic. In the recapitulation, the transition is elongated, allowing for a C minor second theme, transforming the once restive oboe melody into something far more brooding in nature.

- program note from Dr. Brian K. Doyle

## **The Shadow of Sirius: Concerto for Flute and Wind Ensemble Joel Puckett (b.1977)**

I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people’s thoughts and feelings.

In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve.

On March 1st, 2009, I found a copy of W.S. Merwin’s *The Shadow of Sirius*, and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope.

I recently heard Mr. Merwin discussing the origin of the title of his collection. He related that scientists have discovered that the star known as Sirius is actually a star system. What looks to our eye like a single object is actually many. Merwin found himself wondering what is on the other side of Sirius, lying in its shadow.

A friend once said to me, “Many concerti explore a virtuosity of technique but not many explore a virtuosity of expression.” It was with that thought in mind that I began work on my *The Shadow of Sirius* for solo flute and wind orchestra.

Each movement offers my reflection on a single Merwin poem from the collection. Although the work is played without pause, the soloist plays unaccompanied solos to separate the individual movements.

A consortium of American wind ensembles led by Michael Haithcock and the University of Michigan commissioned *The Shadow of Sirius*. The work is dedicated to the fantastic Amy Porter.

Movement II – “Eye of Shadow”

*Sentry of the other side  
it may have watched the beginning  
without being noticed in all  
that blossoming radiance  
the beggar in dark rags  
down on the threshold  
a shadow waiting*

*in its own fair time  
all in its rags it rises  
revealing its prime claim  
upon the latter day  
that fades around it  
while the sky is turning  
with the whole prophecy*

*o lengthening dark vision  
reaching across the faces  
across colors and mountains  
and all that is known  
herald without a sound  
leave-taking without a word  
guide beyond time and knowledge  
o patience*

*beyond patience*

*I touch the day  
I taste the light  
I remember*

Movement III – “Into the Clouds”

*What do you have with you  
now my small traveler  
suddenly on the way  
and all at once so far*

*on legs that never were  
up to the life that you  
led them and breathing with  
the shortness breath comes to*

*my endless company  
when you could stay close to me  
until the day was done*

*o closest to my breath  
if you are able to  
please wait a while longer  
on that side of the cloud*

Grateful acknowledgment is made to the Copper Press, which has granted permission to reprint W.S. Merwin’s poetry. All poems Copyright 2008 by W.S. Merwin. More information about this poetry can be found at [www.coppercanyonpress.com](http://www.coppercanyonpress.com).

- *program note from the composer*

# TEXAS CHRISTIAN UNIVERSITY SYMPHONIC BAND PERSONNEL

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## FLUTE

LYN HOANG  
KAYLEE CORDES  
CAMILLE PARDOE  
GLADIS HENRIQUEZ

## OBOE

EMMA PIYAKHUN  
KAMERYN ARSENAULT

## BASSOON

MATTHEW ASSIS  
COLE KIRCHENBAUER  
ROBERT RUDOLPH

## CLARINET

EMMA ANDERSEN  
DEMITRI HALASA  
KAT WEEKS  
DEBORA LECKIE  
BIANCA RIVADENIERA  
SARA HARRIS  
LINDSEY LEMAY  
MATTHEW GARRETT

## SAXOPHONE

ALECK OLMEDO  
MOLLY LEONARD  
KEN NGUYEN  
COLEMAN KADING

## TRUMPET

MANNY ARRELLANO  
ISAAC CASTRO-ORTIZ  
LUCAS MAYNARD  
SYDNEY MCCARTY  
EMILY DEAR  
ELIZABETH ADKINS  
LUKE PRITCHETT

## HORN

EMILY KOCH  
MICHELLE DIAZ  
AARON NEASE  
BRIANNA HALSEMA

## TROMBONE

ALLISON CROWE  
TREY MULKEY  
KAITLYN NORWOOD  
ALONDRA RAMIREZ  
BRANDON CARRASCO-BALLINAS  
SEAN MULLER

## EUPHONIUM

JAYDEN THOMAS  
KEVIN CORPUS  
GARRETT ALFORD

## TUBA

J.J. ELERICK  
TYLER MOSELEY  
TYLER FRIES

## PERCUSSION

HAYDEN GISH  
JOHNNY NAW  
ANDREA PHILLIPS  
LUKE HAMMOND  
IVAN MENDOZA



# TEXAS CHRISTIAN UNIVERSITY CONCERT BAND PERSONNEL

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## FLUTE

MAJA FOERESTER  
DEBORA LECKIE  
EITHAN MORENO  
AUDREY PAYNE  
LESTER RUSHIN  
ANNA RUTHERFORD  
DAISMAR SANTOS  
JAYDEN THOMAS

## OBOE

KAT WEEKS

## BASSOON

DYLAN STEPHERSON

## CLARINET

ANNA CHRISTY  
EMILY DEAR  
EVAN PALLANES  
LESLIE PARRA  
JOSE PEREZ  
MADELYN PETERSON  
JOSIAH WEBER  
KASIE HAEMKER  
ERIN REIGH

## SAXOPHONE

TREY FREUND  
DEMITRI HALASA  
CHRISTIAN LACKEY  
KAITLYN NORWOOD  
JOHANNA QUIGLEY  
ISMAEL SANCHEZ  
MALCOLM WILLIAMS  
MATTHEW ASSIS  
ROBERT RUDOLPH

## TRUMPET

ALECK OLMEDO  
EMMA ANDERSEN  
MANNY ARELLANO  
AIDAN KANE  
TANNER MOSELEY  
MICHAEL ONYANGO  
CALVIN SYKES  
JOSH VILLANUEVA

## HORN

CONNOR KORIOTH  
LUCAS MAYNARD  
NATHAN MUSSO  
PRESTON RICE  
OMAR URRUTIA

## TROMBONE

KAYLEE CORDES  
CAITLIN COX  
ROSS DESCHAMPS  
BRIANNA HALSEMA  
BRAYDEN LOOSIER  
KEN NGUYEN  
ASA TUTEN

## EUPHONIUM

EMILIE BURNHAM  
JOSHUA DONNELLY  
BRANDON SLATE

## TUBA

TYLER FRIES  
SEAN WRIGHT

## PERCUSSION

RYLAN BUTERA  
SHARIE OWENS  
EMMA PIYAKHUN  
BETH POTTS  
JERICHO SANTOS  
ELISSA TATUM



# TEXAS CHRISTIAN UNIVERSITY WIND SYMPHONY PERSONNEL

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## FLUTE

SHAWN MANLEY  
MALLORY WOOD  
SARAH JAHNKE  
NICOLE COWAN  
BEKAH WALKER  
SAVANNAH EKRUT

## OBOE

ALLISON CRABBE  
LAUREN HANIFAN

## BASSOON

DORIAN HOLLEY  
COBY GRATZER  
ROBERT RUDOLPH

## CLARINET

ERIN REIGH  
CHRISTIAN LACKEY  
DIEGO TORRES-REYES  
AIDAN KANE  
TANIA BETANCOURT  
ZULY CARDENAS  
EVAN PALLANES

## SAXOPHONE

WYATT GROSE  
LUIS RENDON  
JEFF KEAN  
DYLAN STEPHERSON

## TRUMPET

ISMAEL SANCHEZ  
MICHAEL STROBEL  
ISAIAH DE DIOS

## HORN

JESUS GARCIA-PALACIOS  
DAVID HELLRUNG  
BROOKE SALTAR  
AIDAN LEWIS

## TROMBONE

LUCAS KING  
WESLEY MOORE  
HUNTER KUHLMAN

## EUPHONIUM

CHRIS FINCH

## TUBA

JOSE PEREZ  
CONNOR KORIOETH

## PERCUSSION

BRADLEY BAIRD  
EMILY MAGEE  
MARSHALL LANE  
JACK BECKLEY  
ISSAC CHIANG  
ALEX RODZEWICH

## HARP

AUGUSTA WALSH

## PIANO

ANDREW PACKARD



## ABOUT THE CONDUCTOR

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**DONALD HALE, JR.**, is a second-year graduate student pursuing a Master of Music in Wind Band Conducting at Texas Christian University under the tutelage of Matthew Garrett and Brian Youngblood.

A native of Laredo, Texas, he recently obtained a Bachelor of Music in Music Composition from the Sarah and Ernest Butler School of Music at the University of Texas at Austin, studying with Donald Grantham, Yevgeniy Sharlat, and Russell Podgorsek as well as conducting with Ryan Kelly, Scott Hanna, and Jerry Junkin. At the Butler School, he was actively involved with its ensembles as a member of the University of Texas

Longhorn Band, Wind Ensemble, Wind Symphony, and the Symphony Band. He has also toured nationally and internationally with the University of Texas Chamber Singers and Concert Chorale. Actively involved in the marching arts, he was previously employed on visual staff at the Robert. E. Hendrickson High School (Pflugerville) and Aledo High School.

A composer predominately for winds and voice, his work has been read and performed by the Laredo Philharmonic Orchestra, Laredo Youth Philharmonic Orchestra, the University of Texas Wind Ensemble, University of Texas Chamber Singers, Collegium Musicum (Austin), and the brass studios of Robert E. Hendrickson High School and the University of Texas at Austin, as well as the University Baptist Church Chancel Choir. Recent projects include *Bone Daddy: Concerto for Trombone*, *Symphony No. 1* for large wind ensemble, transcriptions of Edvard Grieg's *Symphonic Dances* for wind ensemble and John Tavener's *Song for Athene* for wind symphony, the first movement of Alfredo Casella's *Symphony No. 1*, as well as an upcoming wind transcription of Henry Purcell's *Music for the Funeral of Queen Mary*. He was the recipient of the 2018 Call for Scores from Collegium Musicum (Austin) for his work *how little we know* for mixed chorus a cappella, as well as the 2019 co-recipient of the Polomé Scholarship from the Austin Alumni Chapter of Mu Phi Epsilon for his pieces *Elysium* and *Velocity*, both for wind ensemble. His music is self-published under Donald Hale Music.

His professional affiliations include Texas Music Educators Association, College Band Directors National Association, National Band Association, and Mu Phi Epsilon.

## ABOUT THE GUEST ARTIST

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**SHAUNA THOMPSON** is Associate Professor of Flute at Texas Christian University and chair of the woodwind department. She is currently coordinator for the Texas Flute Society's Donna Marie Haire competition for high school students. She has previously served as coordinator of the Professional Flute Choir Competition for the National Flute Association and co-chair for the Texas Flute Society's annual festival. Dr. Thompson has been a featured performer at multiple National Flute Association conventions. Recent concerto performances include



*Chaminade's Concertino* with the Mesquite Symphony, the world premiere of Martin Blessinger's *Rhapsody for Flute and Orchestra* with the Texas Christian University Symphony Orchestra, and Frank Ticheli's *Silver Linings* with the Sugar Land Winds.

In her role as flute professor at TCU, Dr. Thompson leads a competitive studio of 18 flutists comprised of undergraduate, Masters, Artist Diploma, and DMA students. The first ever DMA graduate in flute from TCU received his doctorate under her guidance in Spring of 2019. Dr. Thompson's students have competed in the Myrna Brown competition, various NFA competitions, attended summer music festivals such as Aspen and Brevard, and performed with the Collegiate and Professional Flute Choirs at NFA. Many of her former students are now successful elementary school music teachers, band directors, private teachers, or successful professionals in other fields such as law and physical therapy.

Dr. Thompson won the 26<sup>th</sup> annual Myrna Brown competition with the Texas Flute Society and was honored to return as a guest artist to their following convention. She is also a prizewinner of many other competitions including the National Flute Association, Pittsburg Flute Club, Claude Monteaux, Frank Bowen, Mid-South Flute Society, and MTNA.

She holds a DMA and a MM in flute performance from the University of Cincinnati's College-Conservatory of Music where she studied with Brad Garner and Randy Bowman. Dr. Thompson also received a Bachelor of Music from Texas Tech University where she studied with Lisa Garner Santa. Prior to joining the TCU faculty Dr. Thompson served as Consortium Instructor of Flute at the University of Evansville and principal flute with the Evansville Philharmonic Orchestra. She has also previously served as principal flute of the Lubbock Symphony and second flute with the Midland Odessa Symphony Orchestra in addition to performing with the Cincinnati and Fort Worth Symphony Orchestras.