



# CLEBURNE HS BAND

## Dick Helmcamp Memorial Concert

Featuring:

CHS Wind Symphony

Candy Bawcombe - Piano

Craig McKennon - Trumpet

James Sims - Trumpet

Jason Jones, Director

Don Smith Performing Arts Center

Saturday, May 18, 2024 | 7:00 pm

# THANK YOU!



For attending this event  
and supporting the music students at  
Cleburne High School.

## ***Special Thanks to our Campus and District Administration and Board of Trustees***

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# AUDIENCE ETIQUETTE

*Spectator expectations for all indoor Performing Arts events in Cleburne ISD venues including the Don Smith Performing Arts Center and cafetoriums across the district.*



Student performers are learning and practicing proper performance and audience etiquette in fulfillment of the TEKS for their Performing Arts courses. Please support our students by learning and modeling the correct audience behaviors. Thank you.



Whistling, yelling, name calls, and raucous behavior are not appropriate. Courteous applause is appropriate and encouraged at the end of a performance piece. If you observe an exceptional performance, a standing ovation is appropriate.



Flash photography is not allowed as it distracts performers. Nearly all of the content/repertoire is Copyright protected and may not be streamed, shared, or reproduced by audience members through audio or video recordings.



There is NO FOOD or DRINK allowed in the Don Smith Performing Arts Center. Food and drink ARE allowed in the cafetoriums at Wheat Middle, Smith Intermediate, and all Elementary Schools.



Enter and exit only between songs or scenes. If possible, wait until the audience is applauding before moving. The exception is if you need to remove a restless or crying child.



Please refrain from talking during performances. Turn off all sound-making devices. Ringtones, vibrations, and illuminated screens are audible and visual distractions to the students and fellow audience members.



# ETIQUETA

## DE LA AUDIENCIA

*Expectativas del público en todos los eventos de Artes Escénicas de Cleburne ISD estos incluyen el escenario de Don Smith Performing Arts Center y cafeterías del distrito.*



Los estudiantes de actuación están aprendiendo y practicando la actuación adecuada y la etiqueta del público para cumplir los TEKS para sus cursos de Artes Escénicas. Apoye a nuestros estudiantes aprendiendo y modelando los comportamientos correctos del público. Gracias.



Silbar, gritar, insultar y comportarse escandalosamente no son apropiados. Un aplauso cortés es apropiado y alentador al final de una pieza escénica. Si observa una actuación excepcional, una ovación de pie es apropiada.



No se permiten fotografías con flash ya que distraen a los artistas. Casi todo el contenido/repertorio está protegido por derechos de autor y los miembros de la audiencia no pueden transmitirlo, compartirlo ni reproducirlo a través de grabaciones de audio o video.



**NO SE PERMITE COMIDA NI BEBIDA** en el Centro de Artes Escénicas Don Smith. Se permiten alimentos y bebidas en las cafeterías de Wheat Middle, Smith Intermediate y todas las escuelas primarias.



Entrar y salir sólo entre canciones o escenas. Si es posible, espere hasta que el público aplauda antes de moverse. Con excepción si necesita sacar a un niño inquieto o que llora.



Por favor absténgase de hablar durante las actuaciones. Apague todos los dispositivos que producen sonido. Tonos de llamada, vibraciones y pantallas iluminadas son distracciones audibles y visuales para los estudiantes y otros miembros de la audiencia.



# Welcome

## Wind Symphony

### **The Klaxon**

*Henry Fillmore/ Robert E. Foster*

### **Carmina Burana**

*Carl Orff*

- 3. Ecce gratum
- 4. Tanz - Uf dem anger
- 9. In taberna quando sumus
- 13. Fortuna Imperatrix Mundi

### **Angels in the Architecture**

*Frank Ticheli*

### **Helmcamp**

*Kerry Nelson Jones*

Concerto for piano, two trumpets, and Concert Band

- I - Processional
- II - Night Song
- III - Celebration

### **Les Misérables**

*arr. Jay Bocook*

# Program Notes

## **The Klaxon**

*Henry Fillmore/ Robert E. Foster*

This well-known march was composed in 1930 by Henry Fillmore (1881- 1956) for the Cincinnati Auto Show and was dedicated “to the producers of the Klaxon Automobile Horns.” Cast in cut-time meter and marked simply “March tempo,” the work begins in E major and modulates to A major at the trio following well-established march tradition. The colorful trio begins with a legato melody featuring the horns, alto saxophones, and tenor saxophones and beautifully demonstrates Fillmore’s gift for creating interesting melodies and counter-melodies.

## **Carmina Burana**

*Carl Orff*

Carmina Burana is a cantata composed in 1935 and 1936 by Carl Orff, based on 24 poems from the medieval collection *Carmina Burana*. *Its full Latin title is Carmina Burana: Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis* ("Songs of Beuern: Secular songs for singers and choruses to be sung together with instruments and magical images").

It was first performed by the Oper Frankfurt on 8 June 1937. It is part of Trionfi, a musical triptych that also includes Catulli Carmina and Trionfo di Afrodite. The first and last sections of the piece are called "Fortuna Imperatrix Mundi" ("Fortune, Empress of the World") and start with "O Fortuna".

*Carmina Burana* is structured into five major sections, containing 25 movements in total, including one repeated movement (*O Fortuna*) and one purely instrumental one (*Tanz*). Orff indicates attacca markings between all the movements within each scene. Much of the compositional structure is based on the idea of the turning Fortuna Wheel.

# Angels in the Architecture

*Frank Ticheli*

Angels in the Architecture was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008, by a massed band of young musicians from Australia and the United States, conducted by Matthew George. The work unfolds as a dramatic conflict between the two extremes of human existence – one divine, the other evil.

The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a 19th-Shaker song.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light–darkness–light–darkness–light).

Just as Charles Ives did more than century ago, Angels in the Architecture poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears – distantly, ominously.

## **Helmcamp**

*Kerry Nelson Jones*

### *Concerto for piano, two trumpets and Concert Band*

In form, the piece is a bit reminiscent of a “jazz funeral” – the first movement is a processional lament, the second is a meditative “night song,” and the third is an exuberant celebration. There are bits of musical material taken from various pieces that we all associate with Helmcamp – melodic/rhythmic shapes from “March Grandioso” and “Valdres;” textures derived from his love of chorales; timbres derived from his love of the sound of conical-bore brass; an American hymn tune, “Wondrous Love;” various motifs from the Holst “First Suite;” a rhythmic style from his love of Latin concert dances. The listener will probably not notice most of this material, but it provides a unity and consistency to the piece.

In addition, the relationship among the soloists and the band varies in the course of the piece: in the first movement, the soloists mostly interact with the band individually; in the second, they interact with each other as well; in the third, they are a unit, fully integrated with the band. For me, this mirrors the way Helmcamp interacted with his students musically: he pushed us to be better individually, then pushed us to play together in ensembles, then he made us part of the band as a whole.

The trumpet soloists also play flugelhorn and piccolo trumpet during the course of the piece.



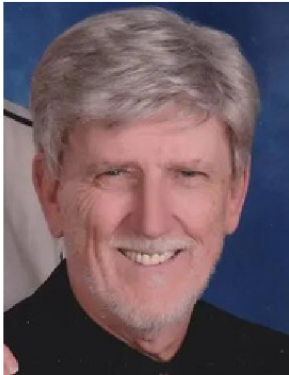
# Les Misérables

*Claude-Michel Schonberg*

*arr. by Jay Bocook*

The musical *Les Misérables* (1980) was based upon a novel by the French poet and novelist Victor Hugo (1802- 1885), with the music composed by Claude-Michel Schonberg.

This arrangement uses six songs from the long-running musical and recent motion picture, including *Look Down*, *At the End of the Day*, *I Dreamed a Dream*, *Master of the House*, *Suddenly*, and *Do You Hear the People Sing*. The varied wind scoring provides solo opportunities for flute, oboe, bassoon, trumpet, horn and trombone.



## Richard D. Helmcamp

Richard “Dick” Helmcamp grew up in Yoakum, Texas and attended Southwest Texas State University in San Marcos, Texas, where he received his bachelor and masters’ degrees in Music Education. He met his future wife, Patsy Ann Albers, at the university and they married in July of 1963 in Alief, Texas.

Dick worked as a teacher and band director in Lockhart, Kountze, Ranger, and ended his career in Cleburne, Texas where he spent the last 25 years directing the Golden Pride of Cleburne

High. He also dedicated his spare time to his love for theater, acting, singing, and directing stage performances and music with Greater Cleburne Carnegie Players.

Upon retirement in 1994, he and Patsy moved to Las Vegas, Nevada. In Vegas he worked as a blackjack dealer at two Circus Circus Casinos, Silver City and Excalibur. Dick and Patsy returned to Cleburne in 1997 opening Helmcamp’s Recyclepedia, a used bookstore. Dick resumed his acting, singing, and directing pursuits with Greater Cleburne Carnegie Players and Plaza Theater of Cleburne.

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The preceding was adapted from Dick’s obituary, published when he passed away in early 2022. To his students, though, this seems a rather faint sketch of his impact on our lives. When he arrived in Cleburne in 1970, there was very little in the way of a band program that provided opportunities for and incentives toward excellence. Though his hiring in Cleburne was under very inauspicious conditions (murder and prison were involved in creating the vacancy that he filled), he was determined to bring excellence to the students under his charge. Within 5 years, the band was consistently a sweepstakes band, and within 10 years was consistently competitive at the state level.

He did this nearly entirely by the force of his personal leadership – he had the ability to effectively encourage students, to effectively express profound disappointment with students, and the uncanny skill to know which students needed which of those modes of communication at which time. His students often report that they all thought they were “his favorite.” His imprint on the band program in Cleburne is still felt today – all subsequent band directors to date have been either assistants or students of Helmcamp. His students – musicians, welders, physicians, plumbers and bankers – were greatly impacted by his pushing them into cooperative excellence.



## **Kerry Nelson Jones (CHS '77)**

began his composition career as a student at CHS where Richard Helmcamp was instrumental in featuring his arrangements and original compositions both on the football field and the concert stage.

Jones' early interests were in music and mathematics – at Rice he earned degrees in both. Musically, he

studied composition with George Burt, Paul Cooper, Arthur Gottschalk, Arne Mellnäs, Ellsworth Milburn, and Robert X. Rodriguez, as well as tuba performance with Warren Deck. His early works won several state and national awards, including a 1986 ASCAP Foundation Young Composer grant for his second string quartet, *Episodes III*; he continued to be active as an amateur performer, conductor, composer and music minister throughout the next several decades.

His full-time work, though, was mostly mathematical - Jones retired in 2009 as Professor Emeritus of Mathematics at Ball State University in Muncie, Indiana. Since then, he and his wife, Charlotte, have moved back to Texas where he is able to devote a bit more time to composition.



## **Candy Bawcombe (CHS '74)**

has performed as a soloist, recitalist, chamber, and orchestral musician in the DFW area since her return to Texas in 1991. The New York Times has hailed her as "...deeply talented; a beautiful pianist." She has enjoyed collaborations with many artists including violinists Pinchas Zukerman, Erick Friedman, Peter Winograd, Eugene Drucker, and concertmasters of many orchestras. Metropolitan Opera star Renée Fleming and

Ms. Bawcombe performed the world premiere of *Three Persian Songs* by Bezhad Ranjbaran in Alice Tully Hall. She has performed and taught in festivals in the United States, Southeast Asia, and the United Kingdom. Ms. Bawcombe was an integral part of Dallas Chamber Music Society for 10 years beginning as the first executive director and later as artistic director. She hosted "Spotlight on Chamber Music" on WRR Classical 101.1FM for several years.

Ms. Bawcombe holds a master's degree in music from The Juilliard School, where she studied with Abbey Simon and Herbert Stessin. She was 11 years old when she was accepted into the piano studio of concert pianist Lili Kraus. Ms. Kraus, who studied with Béla Bartók, Zoltán Kodály, and Artur Schnabel, mentored her for 14 years. Ms. Bawcombe teaches piano at Prime Music Institute, Plano, serves as Music Director and Organist at an Anglican Cathedral in Dallas and is the new Executive Director of the Mimir Chamber Music Festival in Fort Worth, TX. Ms. Bawcombe is married to Dallas Symphony Orchestra violinist Andrew Schast.



## **James Sims (CHS '75)**

earned his Doctor of Musical Arts in Trumpet Performance from The University of Texas at Austin where he studied with Ray Crisara. His Bachelor's degree is from Baylor University. He is currently Principal Trumpet of the East Texas Symphony and the Wichita Falls Symphony and has played with numerous other orchestras. He is also Assistant Principal Trumpet of the Dallas Winds. Dr. Sims performs regularly with Casa Mañana Musicals and has performed with the Dallas Summer Musicals. Dr. Sims has taught at all levels including positions at Texas A&M University-Commerce, Southwestern Baptist Theological Seminary, Tarleton State University, and the University of Texas at Tyler. As a soloist, he has appeared with the East Texas Symphony, the Wichita Falls Symphony, and the Dallas Winds (formerly the Dallas Wind Symphony). He was soloist for the world premier performance of Kenji Bunch's *Double Talk: A Concerto for Marimba and Trumpet and Orchestra*.



## **Craig McKennon (CHS '75)**

I grew up about 30 miles north of Dallas on a farm outside of Lewisville, TX. I started taking trumpet lessons when I was 11. My first teachers were Bruce Chidester, Mack Guderian, and Merlin Jenkins. I joined the Fort Worth Youth Orchestra in 1973 and toured with them one summer across Europe which was a real eye opener for me. I went to college at the University of Texas at Austin where I got my BBA in Finance in 1979 and was a member of the Longhorn Band, which was a real thrill marching in front of 100,000 screaming fans! In 1994 I joined the Salt Lake Symphony and have been a member ever since!

# Wind Symphony

## **Flute**

Nayeli Arias  
Rose Hernandez  
Kassandra Martinez  
Ava Schulte

## **Bassoon**

George Alazar

## **Clarinet**

Melody Hawpe  
Brenna Hollingsworth  
Caitlyn Ishmail  
Kelsey Meland  
Jacob Rodriguez  
Emmanuel Salgado  
Nathan Williams

## **Bass Clarinet**

Alyssa Enoch  
Julius Guzman

## **Alto Sax**

Cason Arnold  
Leighton Terry  
Logan Thorne

## **Tenor Sax**

Haidyn Witt

## **Bari Sax**

Noah Taylor

## **Trumpet**

Grace Ayers  
Corbin Franklin  
Jay Jones  
Jana Patty  
Landon Robertson  
Brookelyn Wylie

## **Horn**

Sophie Auvenshine  
Lily Fojtasek  
Malina Salas

## **Trombone**

Alex Amyett  
Jack Horton  
Andre Jean-Julian  
Jacob Mahaffey  
Xavier Rodriguez

## **Bass Trombone**

Caden Cash

## **Euphonium**

Sean Browder

## **Tuba**

Preston Barfield  
Zachary McCoy  
Logan Turner

## **Percussion**

Matthew Griffin  
Logan Metts  
Zoe Meland  
Viviana Ramirez  
Nathan Rodriguez  
Abigail Steele  
Carter Tennison  
Chase Watson  
Janna West

## **Vocalist**

Janna West

# Helmcamp Memorial Scholarship Fund

Following the passing of Richard Helmcamp in 2022, many of his former students had the desire to do something appropriate to honor his legacy. One way in which this was done was through a Scholarship Fund in his memory for senior members of the Golden Pride of Cleburne High. Initiated by Justin Hewlett and Steve Kleiber, a committee was formed that raised \$85,000 in the first year. This concert, including the new piece premiered here tonight, is principally to raise additional donations for this fund.

The committee (Candy Bawcombe, Paige Harris, Monty and Janet Helmcamp, Justin Hewlett, Kerry Jones, Steve Kleiber and Amber Witte) . awarded the first two scholarships (\$2,500 each) in the spring of 2023, and three more have been awarded this spring.

The goal is to raise \$150,000 in the fund so that scholarships may be awarded purely from the interest on the principal. Please consider a tax-deductible donation to the fund in honor of Richard Helmcamp and his legacy of musical excellence that lives on in Cleburne. Scan the code below to donate securely through the Cleburne Education Foundation.



## Thanks

The scholarship committee wishes to thank Susan Haschke McCormack (Southwest Airlines) and Tom Burkett (Songbird Live) for their help in underwriting expenses of this concert to keep it free of charge.

# GOLDEN PRIDE

## 23-24 ACCOMPLISHMENTS

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**USBands Marching Contest Saginaw - Finalist**

**USBands Marching Contest Dallas - Finalist**

**UIL Region 30 Marching Contest - Straight Division 1s**

**UIL Area F Marching Contest - Finalist**

**2 All Region Jazz Members**

**15 All Region Band Members**

**4 Area Qualifiers**

**1 All State Band Member**

**25 Solos advanced to State Contest**

**55 Ensemble Members advanced to State Contest**

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### ***CISD Band Staff***

Jason Jones, CISD Director of Bands

Brock Feller, CHS Assistant Band Director

Matt Bibb, CISD Percussion Director

Elaine Johnson, WMS Band Director

Anthony Vasquez, WMS Assistant Band Director

Jaqueline Lum, WMS Assistant Band Director

Tracy Cupp, SIS Band Director

Brittany Laird, SIS Assistant Band Director

Junior Marquez, Color Guard Director

Layne Martin, Assistant Color Guard Director

Kristal Young, Student Teacher Tarleton State University

### **GP Band App**



### **Booster App**





**THANK YOU**  
**for attending today's event!**

To learn more about our programs, view calendars, purchase tickets, read about our teachers and more, visit:

**[www.c-isd.com/departments/fine-arts](http://www.c-isd.com/departments/fine-arts)**

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