

Clearview Regional High School District

Presents

Mid Spring Band Concert

featuring

High School Wind Ensemble

High School Woodwind Quintet

Mr. Gerald DeLoach - Narrator,
Assitant director

Mr. Paul Tomlin, conductor

Wednesday April 27, 2011 8:00PM

Wind Ensemble

Piccolo

Jessica VanNoy 1,3

Flutes

Chelsea Krzaczek 1,2,8
Giavanna Pratta 2
Rachel Galbreath 1
Christina Cotellese

Oboes

Leonard Grasso* 4,5,8,9
Emily Bujnowski

Bassoons

Dan Daly 1,7,8
Betsy Carter 7

Clarinets

Dylan James 2,6,8,9
Helaina Ghanem
Caitlin Jordan - Eb, 1
Mitchell Rudy
Krystyn DiLuigi

Bass Clarinets

Kristen Schilder
Caroline Moore - Contra Bass

Saxophones

Alto - David Kargbo 1
Alto - Amber Howarth 1
Tenor - Josh Klodnicki
Baritone - Mark Catugas

Trumpets

Greg Kuhn 7
Caleb Levine 1
Kevin Silang
Seth Bingham
Alexander Brown

French Horns

Catherine Hudman 1,8
Linda Brostowski
Allison Moore
Kaila Diodati

Trombones

Adam Jasper 1,
E. Gunnar Burgin 3
Austin Hayward
Christian White

Euphoniums

Ian James 1
Haley Specht

Tubas

Kyle Mildren 2
Sean Groch

Bass

Rachel Nessuno 1

Percussion

Victoria Giaquinto 1
Tyler Howie 7
Chris West
Andrew Moran
Sal Dragone
Shane Giumarello

1 - Senior

2 - All South Jersey Wind Ensemble
3 - All South Jersey Symphonic Band
4 - All South Jersey Orchestra
5 - All State Wind Ensemble
6 - All State Symphonic Band
7 - Rowan University Side By Side Honor Band
8 - Clearview HS Woodwind Quintet
9 - All South Jersey Woodwind Quintet
* - English Horn

Program

The Circus Bee.....Henry Fillmore (1881 - 1956)
ed. Robert Foster (b.1966)

Cave.....Russell Peck (1945 - 2009)

Lincoln Portrait.....Aaron Copland (1900 -1990)

Mr. Gerald DeLoach - Narrator

Intermission

Woodwind Quintet

Milonga Sin Palabras.....Astor Piazzolla (1921 - 1992)
arr. William Scribner

Eine Kleine Yiddish Ragmusic.....Adam Gorb (b. 1958)

Strange HumorsJohn Mackey (b.1973)

Dusk (2004).....Steven Bryant (b.1972)

The Wizard of Oz.....Harold Arlen/E. Y. Harburg
arr. James Barnes (b.1949)

Notes on the Program

The Circus Bee

Henry Fillmore had a longtime love affair with the circus. He is one of the few individuals who actually ran away and joined the circus...three different times, and on two continents.

When *The Circus Bee* was published in 1908, it was the most difficult piece Fillmore had written. In the early 20th century the word "Bee" was frequently part of the name of various local newspapers. So, Henry created an imaginary circus news paper and called it *The Circus Bee*. This march became one of his most popular publications.

CAVE (for wind ensemble)

Russell Peck (born Detroit, Michigan) graduated from the University of Michigan, where he also received Master and Doctoral degrees in composition. His teachers have included Clark Eastham, Leslie Bassett, Ross Lee Finney, Gunther Schuller, and George Rochberg.

Information from the composer:

"When I was on the faculty at Northern Illinois University and wrote *Cave* (1975), the head of the Music Department was a believer in Seth, an Egyptian mystic from the age of the pyramids supposedly channeling through a woman in California, who wrote books explaining Seth's knowledge. According to Seth there were special places on Earth that were energy nodes causing powerful things to happen.

"*Cave* is intended as pure music, it doesn't require theatre at all. The design of the piece is the most pure example of my most essential style feature: climactic form. The piece is a 100% pure classic buildup over a drum ostinato, where the winds ride in 4/4 time over a 3/8 (bass drum) beat like a human pulse."

Lincoln Portrait

Some ten days after news of the attack on Pearl Harbor had circulated throughout the country, the conductor André Kostelanetz wrote to Jerome Kern, Virgil Thomson, and Aaron Copland with a commission. He hoped for three works that would have "a correlated idea in that they are to represent a musical portrait gallery of great Americans." Kostelanetz suggested George Washington, Paul Revere, Walt Whitman, Robert Fulton, Henry Ford, and Babe Ruth as suitable subjects to memorialize in music. Thomson chose Fiorello LaGuardia, the mayor of New York City, along with the journalist Dorothy Thompson, his colleague at the *Herald Tribune*. Copland proposed Walt Whitman. But Kern had already selected Mark

Twain, and because Kostelanetz did not want two writers in the group of three portraits, Copland turned to Lincoln.

Copland decided to include spoken words because, as he put it, "no composer could possibly hope to match in purely musical terms the stature of so eminent a figure." He prepared text, drawing from Lincoln's speeches and letters, and undertook to provide, as Copland said, "a simple but impressive frame about the words Lincoln himself--in my opinion among the best this nation has ever heard to express patriotism and humanity." He also provided "narrative passages, simple enough to mirror the dignity of Lincoln's words," by way of introducing those words and connecting excerpts from different speeches or documents.

Once the United States had entered the war, Lincoln became a touchstone of authority for the administration as it worked to clarify the aims of the war effort, justify the mobilization, prepare the public for a protracted struggle, and console a nation in mourning. After the bombing of Pearl Harbor in December 1941, the Office of War Information produced posters with a quote from Lincoln's Gettysburg Address intended to motivate Americans to war as much as to commemorate the dead: "...we here highly resolved that these dead shall not have died in vain."

Conductor, Kostelanetz remarked: "by the time Copland finished it in April (1942), the tide was starting to turn in the Pacific... Americans were breathing a bit easier." Just before the premiere on May 14 of that year, the United States scored a victory in the Battle of the Coral Sea, and *Lincoln Portrait* was met with loud applause. "Lincoln's warnings fell on victory-deadened ears," according to the conductor.

But the fortunes of war were to turn again. When Kostelanetz led another performance on July 15, it was clear to all Americans that the war would be long, hard, and costly. The narrator was Carl Sandburg; the First Lady and members of the Roosevelt administration were in attendance. Kostelanetz noted that "it had sunk in that in Europe, we were in a war that saw no end. Hitler stood astride a continent and was reaching over Africa, perhaps the world... America was grimly determined—but the road ahead was bloody and dark."

"Even as I raised my baton," he remembered, "President Roosevelt was in conferences with Admiral King and General Marshall to chart our course." On this occasion, Copland's music and Lincoln's words "sounded with a terrible new clarity," the conductor remarked. At the end of the performance there was silence.

Walter Beeler created this band transcription from Copland's original orchestral score in 1951 with the permission of Aaron Copland.

Milonga Sin Palabras

Milonga can refer to an Argentine, Uruguayan, and Southern Brazilian form of

music, so the title translates *Milonga without words*. Although this piece is not a tango, it is typical of Piazzolla's emotional and pensive style.

Astor Piazzolla was born in Mar del Plata, Argentina in 1921, he was educated in New York until he was 15. At the age of 10, he began to play the bandoneon after his father, nostalgic for his homeland, spotted one in a New York pawn shop. He returned to Argentina in 1937, where the strictly traditional tango still reigned, and played in night clubs with a series of groups including the orchestra of Anibal Troilo, then considered the top bandoneon player and bandleader in Buenos Aires. The pianist Arthur Rubinstein—then living in Buenos Aires—advised him to study with the Argentine composer Alberto Ginastera.

After a long illness, Piazzolla died in 1992 at the age of 71.

Eine Kleine Yiddish Ragmusik

Adam Gorb was born in Cardiff Wales, and started composing at the age of ten. His first work broadcast on national radio was written when he was fifteen. He studied at Cambridge University (1977-1980) and the Royal Academy of Music (1991-1993) where he graduated with the highest honors including the Principal's Prize.

Gorb is also not afraid to draw on the vivid musical heritage of his Jewish roots, sometimes directly, often in a more subsumed or radically creative way. The crucial and consistent feature of Gorb's work though, is that it communicates strongly without patronising players or audiences. *Eine Kleine Yiddish Ragmusik*, is a fun and light hearted piece, which synthesizes the style of Scott Joplin's ragtime, and Jewish folk song.

Strange Humors

Another of Mackey's works that he has transcribed for wind ensemble. The first version of *Strange Humors* was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures -- the modal melodies and syncopated rhythms of Middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of West African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society. The piece opens with a sultry English Horn solo, a line laced with Phrygian influence

representing the "typical" melodies of the most northeastern parts of the African continent -- most notably Egypt, but also parts of the Arabian peninsula. John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand and the United States.

Dusk (2004)

From the composer:

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

Steven Bryant, born in 1972, Little Rock, Arkansas, is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for other media. Steven's music has been performed by numerous ensembles across North America, Europe, and East Asia.

The Wizard of Oz

James Barnes created a wonderful setting of some of the most popular music from one of the most popular movie musicals in the world today.

After the introduction the munchkins yell and cheer and this medley begins its journey through Oz with, "We're off to see the Wizard" followed by "Ding Dong the Witch is Dead". Immediately there is a change of pace with, "If I Only Had a Brain", followed by "The Merry Old Land of Oz". The piece concludes with none other than the ever popular "Over the Rainbow", first made popular by Dorothy herself -- Judy Garland.