

**Clearview Regional
High School District**

Presents

**The 49th Annual
Spring Band Concert**

Featuring

**High School Symphonic Band
And
High School Wind Ensemble**

Mr. Paul Tomlin - Conductor
Mr. Gerald DeLoach - Assistant Director

Tuesday, May 18, 2010
7:30PM

Program

Symphonic Band

The Star Spangled Banner.....Key/Kinyon

National Emblem.....E. E. Bagley(1857-1922)

Hambone.....Libby Larsen (b.1950)

Renaissance Festival and Dances.....Bruce Pearson(d.1942)

1. Festival
2. Pavane
3. Courtly Dance

Ballad for Benny.....Philip Sparke (b.1951)

Granada Overture.....Carmine Pastore

Intermission

Program

Wind Ensemble

Variations on a Korean Folk Song.....John Barnes Chance (1932 – 1972)

Shenandoah.....Frank Ticheli (b. 1958)

The Solitary DancerWarren Benson (1924 – 2005)

Culloden.....Julie Giroux (b. 1961)

- I. Heilan Lochs, Bairns & Heather
- II. "I Hae Grat for Tho' I Kend" (I have wept for those I knew)
- III. "We Toomed Our Stoops for the Gaudy Sodgers" (We emptied our glasses for the handsome soldiers)

National Emblem

National Emblem was composed in 1902 and published in 1906. It is a standard of the American march repertoire, appearing in eleven published editions.

Bagley composed the score during a 1902 train tour with his family band. He became frustrated with the ending, and tossed the score into a trash can. Members of the band fortunately retrieved it and secretly rehearsed the composition in the baggage car. Bagley was surprised when the band informed him minutes before the next concert that they would perform it. It became the most famous of all of Bagley's marches. Despite this, the composition did not make Bagley wealthy, for he sold the copyright for \$25.

Bagley incorporates into the march the first twelve notes of *The Star Spangled Banner*, played by the Trombones and Euphoniums, ingeniously disguised in duple rather than triple meter. The rest of the notes are all Bagley's. Unusually, Bagley's march does not incorporate a break strain, or a "stinger" at the end.

John Philip Sousa was once asked to list the three most effective street marches ever written. Not surprisingly, Sousa listed two of his own compositions, but for the third has selected *National Emblem*. National Emblem was the favorite march composition of Frederick Fennell, who made an arrangement of it in 1981, which is the version presented in this concert.

Hambone

Hambone, by Libby Larsen, is a rhythmically driven piece that uses hambone rhythms, early Rock N' Roll patterns and cakewalk melodies as inspiration. The composer drew on three important African-American cultural traditions while composing *Hambone*. The term "hambone" comes from bones that enslaved Africans used to make music when they were denied use of traditional instruments. Later, the term was used to describe the hand clapping game played by African-American children as they clapped, patted thighs and slapped various parts of the body to accompany singing. Another tradition, the cakewalk, refers to an 18th century plantation dance. In a cakewalk, the dancers hold their upper bodies stiff while improvising fancy dance steps with their lower bodies that allowed individual dancers to display their best moves. The dance was performed to syncopated melodies. The third tradition - rock and roll - developed out of Rhythm and Blues. Bo Diddley was an important innovator in the development of this American popular style of music; the syncopated accompaniment used in *Hambone* was one of his trademarks.

Renaissance Festival and Dances

While vocal sacred and secular music of the Renaissance Period (1450 - 1600) reached people of common means in churches in the form of motets, or on the street in the form of madrigals, instrumental music was usually performed for an elite audience. Performances often took place in the homes of the nobility as dance music for balls and social affairs.

Renaissance Festival and Dances is based on the music of German composer and publisher, Tielman Susato (1500? - 1561?) and English instrumental music composer, Anthony Holborne.

Ballad for Benny

On 14 February 2001, my second son, Benjamin, was born. He has turned out to be a sheer delight, and *Ballad for Benny* was written as a birthday present for him.

Granada Overture

Spain is a country like no other. Its scenic beauty, colorful history and bold arts and literature are unique and legendary. In this overture Carmine Pastore portrays this timelessness of the region of Granada.

Variations on a Korean Folk Song

John Barnes Chance was a composer, born in Beaumont, Texas. Chance studied composition with Clifton Williams at the University of Texas, Austin, and is best known for his concert band works, which include *Variations on a Korean Folk Song*, *Incantation and Dance*, and *Blue Lake Overture*.

Variations on a Korean Folk Song is a major piece written for band in 1965. As the title implies, the piece consists of a set of five variations on the Korean folk song *Arirang*, which the composer heard while in Korea with the U. S. Army in the late 1950s. In 1966 the piece was awarded the American Band Masters Association Ostwald Award.

Shenandoah

As with most folk music, the origins of *Shenandoah* is unclear, but most evidence points to its beginnings from the 19th century. It has been variously attributed to a coal miner in Pennsylvania; to a young protégée of Stephen Foster; and to a housewife in Lexington Kentucky. Many variants on the melody and text have been handed down through the years, the most popular of which is telling the story of an early settler's love for a Native American woman. Frank Ticheli's setting of this popular folk tune ranges from quiet reflection, through growing optimism, to profound exaltation.

The Solitary Dancer

As composer, conductor and performer Warren Benson (1924-2005) was perhaps best known for his music for wind ensemble and percussion, and for his song cycles. Benson wrote over 150 works. His music has been played and recorded worldwide by the Kronos Quartet, New York Choral Society, International Horn Society and United States Marine Band. Benson's teaching career spanned over 50 years and culminated with honors including the Kilbourn Professorship for Distinguished Teaching, and appointment as University Mentor and Professor Emeritus at the Eastman School of Music.

Commissioned in 1966 *The Solitary Dancer* came with a one sentence program note from the composer "The Solitary Dancer deals with quiet, poised energy that one may observe in a dancer in repose, alone, with her inner music."

The work is a masterpiece for band dealing with quiet intensity representing stored energy, imagined dance moves, and a dancer's emotional, thoughtful interaction with her inner music.

Culloden

Julie Ann Giroux was born 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category.

From the composer:

Culloden (pronounced kuh-LAH-d'n) is an attempt to present the folk & Gaelic "commoners" music from the 1745-6 period of Scotland in my own way, without losing its original charm and flavor. To be exact, the goal was to compose one large, flowing, multi-movement work, a symphony for band, using as many as I could of those 8 and 16 bar tunes/songs. The melodies were originally for bagpipe, fiddle or voice, and had either no accompaniment or only a drone. The hundreds of hours of research alone would have prompted me to compile them into a work of some kind, but after immersing myself in the history, the music and overall "flavor" of the period, I became extremely fond of these tunes and my desire to see them breathe the air of the 21st century became overwhelming.

The Battle of Culloden, commonly referred to as "Bloody Culloden," April 16, 1746, is a subject of musical importance as well as historical. The battle itself lasted less than thirty minutes, ending the attempt of "The Bonnie Prince Charlie's" gaining of the throne, leaving 1,500 Scots/sympathizers dead on the field compared to the minimal English loss of 300. Following the battle, the English continued to hunt down and murder wounded and stable alike, (over 1,000 on the immediately succeeding days) and any possible threats for years afterwards. This period of years is referred to as "The Clearances." Torture, death, imprisonment, relocation and the shipping of prisoners as indentured slaves to foreign countries continued. This scattered not only the people, but their music as well to the four corners of the earth. The burning of all the Jacobite music directly following Culloden is also noteworthy.

My objective was to locate and present the popular Scottish/Highland/Gaelic music leading up to this battle and the music that came about because of it - virtually, the "Top-40" of 1745-6 Scotland. I was simply amazed at the quantity and quality of music researched and documented from the period. Not only did I find a vast number of wonderful airs, strathspeys, reels, jigs, laments and many others, in Gaelic and English, but I also had never heard most of them before.

I was able to locate music written by actual survivors of Culloden (some composed in prison) and obtained several works belonging to Niel Gow, who won the National Fiddling Competitions in Scotland in 1745, The Simon Frazer Collection, and several other worthy publications from that time period. Being folk music, it was traditionally passed on by ear with words changing to fit the occasion. Hundreds, probably thousands of scant melodies were little more than 8 to 16

bars in length, some with many variations boasting separate titles, with many having been "ancient sets." Only a handful bore a composer's name (those being from the period directly after the "45 Rising"). I found their music and lyrics riveting, bawdy and comical, yet wondrous in simplicity.

Culloden is an attempt to present these works in my own way without losing their original charm and flavor. For the men, women and children whose lives were forever changed by the uprising of "Bonnie Prince Charlie" and for their beautifully passionate and glorious music, which has certainly changed my own, I pay this tribute.