

# Wind Ensemble

Mr. Brian Monroe: Director

## Galop from “Genevieve de Brabant”.....**Jacques Offenbach**

Edited by John Bourgeois

Jacques Offenbach, a German born French composer born in Cologne on 20th June 1819. A graduate of the Paris Conservatory, Offenbach gained fame as a composer and cellist whom, with Sullivan, Strauss II and Lehár ranks as one of the four greatest operetta composers in history. His best know for his most often performed works: Ballet Parisien, La Belle Helene, and Orpheus in the Underworld. This “Galop” is a spirited and light-hearted work containing the origins of what we know today as the Marine’s Hymn. This edition was prepared by John Bourgeois, director of the United States President’s Own Marine Band 1979-1996.

## Hanover Festival.....**Philip Sparke**

The Hanover Wind Symphony of New Jersey, was founded in 1984 by its conductor Peter Boor. Boor commissioned the piece Hanover Festival to celebrate the band’s fifteenth birthday. Philip Sparke was born in London in 1951, and studied composition, trumpet and piano at the Royal College of Music.

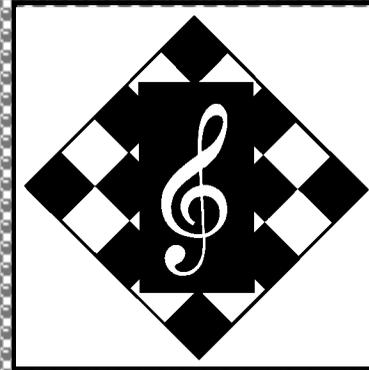
## Do Not Go Gentle into That Good night.....**Elliot Del Borgo**

Born in Port Chester, NY, Elliot Del Borgo holds a B.S. degree from the State University of New York, an Ed.M. degree from Temple University, and an M.M. degree from the Philadelphia Conservatory of Music, where he studied theory and composition with Vincent Perichetti. In 1973, he was granted the doctoral equivalency by the State University of New York. Mr. Del Borgo taught instrumental music in the Philadelphia Public Schools and was Professor of Music at the Crane School of Music, where he held teaching and administrative positions from 1966 to 1995. An award-winning member of the American Society of Conductors, Authors and Publishers (ASCAP), he is a frequent consultant, clinician, lecturer, and adjudicator. He is a widely known conductor of bands and orchestras. In addition to his music for the 1980 Olympics in Lake Placid, he has published over 400 compositions for a variety of media. His music reflects twentieth century musical ideals with an eclectic nature and vigorous harmonic and rhythmic styles.

The Dylan Thomas poem Do Not Go Gentle Into That Good Night served as the motivation for this musical composition. While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound. The opening motive, representative of the life force, permeates much of the work. An “Ivesian” use of Sound layers- in the form of polytonal hymns- calls to mind the struggles and persistence of the human spirit and its refusal to “go gentle into that good night”, and to “rage, rage against the dying of the light!” The piece closes with a strong sense of affirmation and continuance. This work was the result of a commission by the Peninsula High School Band, Gig Harbor, Washington, in memory of high school band students who were killed in an automobile accident.

We would like to thank Mrs. Denna Patterson, SMFHS English Teacher for taking time to teach the poem to us.

“The things I learned from my experience in music in school are discipline, perseverance, dependability, composure, courage and pride in results”  
- Gregory Anrig- President, Educational Testing Service.



# Stow - Munroe Falls High School

Instrumental Music Department

*presents our :*

## End of Winter

## Concert

with the:

**Concert Band, Symphonic  
Band  
& Wind Ensemble**

Tuesday, March 12, 2002  
7:00 P.M.  
Stow-Munroe Falls H.S.

# Symphonic Band Brass Choir

Overture for Brass instruments.....Fred L. Frank

## Concert Band

**Mr. Chad Guess: Director**

Call to Victory.....**Karl L. King**

Edited by James Swearingen

In late 1941, C.L. Barnhouse suggested to Karl King that he compose a book of sixteen marches designed for bands of modest experience and ability. Mr. King had already composed well over 100 marches in his very distinguished career. Many were written for professional ensembles and bands of circuses and colleges. At first Mr. King was reluctant to accept such a large task, but the project took on a certain amount of patriotic momentum with the escalation of America’s involvement in Europe.

Two days after the US entered the Second World War in December 1941, Mr. King sent off to his publishers the first ten marches for the book “Marching to Victory.” The marches were written in traditional form and style, but at a difficulty level which would make them accessible to school bands. Mr. King did not supply titles for the marches; rather he made suggestions based on brief descriptions of the marches. By December 31, Mr. King had composed four more marches. That day, he wrote “As to the next two, I don’t know where the ideas are coming from, I intend to stay home New Year’s Eve.....so perhaps I can think of something.” Indeed, he did think of something! On January 8, 1942, he mailed another march and wrote, “Am sending one more today. You wanted a “Semper Fidelis” type.....this one has a drum and bugle strain.....Am quite sure you will like it.” By January 19, the final march had been composed, and the task of selecting titles began.

The titles were developed by C.L. Barnhouse, Jr. and his assistant Art Taylor. They endeavored to select titles that not only reflected the style of each march, but that also carried a patriotic and military significance. The original title for this march was “Bugles Parade,” but Barnhouse admitted to Mr. King that “I’m not so keen about it. Suggestions would be particularly welcome.” In response, King confessed, “The bugle tune has me stumped. The title you have is as good as any I can think of right now. You might call it “Bugle Boy” or Trumpet Triumphs.” By February 8, the titles had been finalized- and this march became known as “Call to Victory”

Heatherwood Portrait.....**James Barnes**

James Charles Barnes was born on September 9, 1949, in Hobart, OK. Since 1977, he has been Professor of Theory and Composition and Assistant Conductor of Bands at University of Kansas. His compositions have received many awards, include the Ostwald award for outstanding band composition.

Songs of Heritage.....**J. Clifton Williams**

J. Clifton Williams (1923-1976) was born in Traskwood, Arkansas and began playing French horn in grade school. An accomplished performer, Williams won a scholarship to the Eastman school of music. After finishing college he taught at several universities before being appointed professor of Theory and Composition at the University of Miami. Williams was successful in his career as a teacher, instructing two of our finest composers: W. Francis McBeth and James Barnes Chance. He was also an accomplished composer. Songs of Heritage was begun shortly before his death in 1976. It was left unfinished. A few years later, two of his closest friends, composers Harold Walters and Francis McBeth, finished the work and published this, his final composition.

# Symphonic Band

**Mr. Greg Newman: Director**

Minerva.....**Jan Van Der Roost**

Minerva was commission by the German “Musikverein Braunschauen” for the 75th anniversary of the wind orchestra. The composition, first performed in 1999, is not a street march, but a concert march. the use and variation of different rhythmic patters give the first part of this march a distinctly dynamic character. Two main themes are presented in several instrumental combinations. The theme of the trio, on the other hand, is characterized by a broad melodic approach using large intervals.

Emperata Overture.....**Claude T. Smith**

Claude T. Smith (1932 - 1987) was born in Monroe City, Missouri. He started his musical career playing trumpet in the fifth grade. He attended Central Methodist College until he was drafted into the Army during the Korean Conflict. Unable to find a position with the service bands as a trumpeter, he auditioned on the French Horn and won a position with the 371st Army Band. Upon discharge Smith attended college and finished his undergraduate studies at the University of Kansas in Lawrence. He taught instrumental music in Nebraska and Missouri junior and senior high schools, later teaching composition and conducting the orchestra at Southwest Missouri State University. In 1978, Smith gave up teaching to serve as a full-time composer and consultant for the Wingert-Jones Music Company and the Jenson Publishing Company. During his career, he composed over 120 works for band, chorus, orchestra, and small ensembles. Active as a clinician and guest conductor, he received numerous awards and honors, including election to the presidency of the Missouri Music Educators Association. His composition Flight was adopted as the “Official March” of the National Air and Space Museum in Washington D.C. Emperata, written in 1964 was one of his first compositions and set the style for many of his later works.

A Simple Celebration.....**Robert Sheldon**

## Symphonic Band Woodwind Choir

Divertimento.....Haydn/Thorton

### Celebrate Music in our School’s Month!

“In Every successful business.....there is one budget line that never gets cut. It’s called ‘Product Development’- and it’s the key to any company’s future growth. Music education is critical to the product development of this nation’s most important resource: our children.

- John Sykers- President VH1

“On the 1999 SAT, music students continued to outperform their non-arts peers, scoring 61 points higher on the verbal portion and 42 points higher on the math portion of the exam.”

-Demorest & Morrison, “Does Music Make You Smarter?” Music Educators Journal, Sept. 2000.