



Sto Munroe Falls High School

Instrumental Music Department

presents our :

Winter Benefit Concert

with the:

**Freshmen Band, Symphonic Band,
Wind Ensemble** & *special guest*

Rebecca Reichert, vocalist.

Thursday, March 9, 2006
7:30 P.M. Stow-Munroe Falls H.S.



FRESHMEN BAND

Mrs. Sandra Sandman & Mr. Brian Monroe: Directors

Tour De Force Concert March.....Robert Jager

American Folk Rhapsody #2.....Clare Grundman

Clare Grundman is one of the most prolific and highly respected composers for band. He is represented in one publishers' catalogue with nearly fifty works for band, in addition to other media. Grundman grew up in Cleveland, Ohio and earned both degrees at Ohio State University. Grundman's activities also include scores and arrangements for radio, television, motion pictures, ballet, and Broadway musicals.

American Folk Rhapsody No. 2 is dedicated to Manley Whitcomb and the Florida State University Band. It was composed in 1959. American folk tunes included are "Billy Boy", "Skip to My Lou," and "Shenandoah." The form generally followed is that of a short introduction, statement of the folk tunes with variations, and a short but stately coda.

Alligator Alley.....Michael Daugherty

Alligator Alley is the nickname for the east-west stretch of Interstate 75 between Naples and Ft. Lauderdale that crosses through the Florida Everglades National Park. It is home of the American alligator "King of the Everglades." Indigenous to the US south- east coastal regions, the American alligator has changed little from its original form some 180 million years ago. Male alligators can grow up to 16 feet in length and female alligators can grow up to 10 feet, and can reach weights of over 800 pounds. Removed from the US Fish and Wildlife list of endangered species in 1987, the American alligator is still on constant watch by the national parks services, as its' habitat is threatened by illegal poachers, industrial contaminants and housing and commercial developments.

Composer Michael Daugherty celebrates Alligator Alley, bringing our attention to this unique animal and the American highway traveled by many observing the alligator in its natural environment. There are two main musical themes in Alligator Alley. The first theme, called the "alligator's theme" is played at the beginning of the composition by the bassoons. In 5/4 time, the "alligator's theme" evokes the four legs and tail of the alligator as it slithers through the Everglades. The second theme is called the "hunter's theme." Performed by the brass, it reminds us of the hunters and poachers who trap and kill the alligator for profit. To evoke the sound of the alligator, Daugherty has included a whip in the percussion section. When the two pieces of wood of the whip are struck together, it is meant to evoke the sound of an alligator snapping its large and very strong jaws.

The Last to Defend.....David Shaffer

They were to be invincible, the ironclad warships of the Civil War. The Confederate ship, the "Virginia" was the first of its kind never before seen in the heat of battle ... taking its toll of victims in the form of helpless wooden ships. The majestic opening theme suggests the ominous movement of the "Virginia" coming ever closer to the Union warships blocking the mouth of the James River. Sailors aboard the Federal vessels look with fear and awe at the sight of the ironclad behemoth steadily approaching.

A percussion break begins the conflict between the "Virginia" and her intended victims. The Virginia's aim is true and two Union warships go to the bottom of the deep. The Confederates leave, but the Union navy knows that the "Virginia" will return to finish her task. However, the Union also has an iron warrior, the "Monitor". She arrives that night and awaits the coming battle of the next day. The crews of the wooden warships and the ironclad "Monitor" spend a pensive night reflected in the flowing middle section hymn tune, "The Water Is Wide". A melancholy trumpet solo beckons the sailors to the morning.

The music returns to the allegro theme just as the "Virginia" returns to the site of battle ... but this time she meets the "Monitor". A new engagement ensues as the musical energy increases. Ironclad against ironclad-, two tyrants of the sea battling for supremacy. At the end, four hours later, the "Virginia" retreats, unable to get past the "Monitor". The Union ship stands as The Last To Defend against a would-be merciless foe. The first modern warships had collided in a battle that ended in a draw ... and naval history was changed forever.

SYMPHONIC BAND

Mrs. Sandra Sandman: Director

Big Cage Galop.....Karl L. King edited by: Brian Monroe

Karl King began his long career in music in Canton, Ohio. By the time he was seventeen, he had his first composition published. At the age of nineteen he began playing in circus bands, including the Robinson, and Barnum and Bailey Bands. After finishing his circus tour, he returned to Canton to start a publishing business and direct the Grand Army Band of Canton, but two years later he moved his business to Fort Dodge, Iowa. There he became director of the municipal band there-conducting it for over fifty years. King had almost 250 published works to his credit, including serenades, overtures, waltzes, and Galops, as well as his famous marches.

The Big Cage Galop: King gave up trooping with circus bands in 1915, but he continued to write marches and Galops for the circus for many years. One interesting example is Atta-Boy March which he published in 1926, then republished in 1961 as Center Ring March. *The Big Cage* was written in 1934 and dedicated to Clyde Beatty who was as famous as a lion trainer at that time as Gunther Williams is now.

Intrusions.....Michael Leckrone

Michael Leckrone is the Director of Bands at the University of Wisconsin. Mr. Leckrone has composed or arranged music for numerous high school and university bands, and over 200 of his arrangements and compositions for marching band and concert band have been published. He is also the author of two texts for use by marching band directors, a handbook for band arranging and a text dealing with popular music in the United States. Mr. Leckrone is now in his 37th year as director of the Wisconsin Band.

Exaltation.....James Swearingen

This piece represents the composer's first attempt at writing for the school concert band. Written in 1977, and published the following year by C.L. Barnhouse Co., it is respectfully dedicated to Louis E. Marini, Associate Professor-Emeritus at Bowling Green State University, Bowling Green, Ohio. In talking about his former mentor, James Swearingen stated; "He was an outstanding teacher and a friend to all his students. Even today, his teachings continue to serve as a source of inspiration."

Ghost Fleet.....Robert Sheldon

Ghost Fleet, Op. 71, was written in 1999 for the District VIII Honor Band of the Virginia Band & Orchestra Directors Association. The "Ghost Fleet" is a nickname for the James River Reserve Fleet, a group of several dozen decommissioned warships anchored in the James River. The music represents the "spirits" of these ships as the ghostly fleet breaks free, returning to the high seas and former days of glory.

Celebrate Music in our School's Month!

"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.

***Congratulations to Amanda Hight, David Haluga & Jenny Kremyar
National Merit Finalists.***

Within.....Rebecca Reichert

Rebecca Reichert, vocal soloist

WIND ENSEMBLE

Mr. Brian Monroe: Director

Gavorkna Fanfare.....**Jack Stamp**

Jack Stamp is Conductor of University Bands at Indiana University of Pennsylvania. He holds degrees from Indiana University of Pennsylvania, East Carolina University, and Michigan State University. Stamp has studied with several notable composition teachers, including Robert Washburn and Fisher Tull. Composed for Eugene Corporon and the Cincinnati College-Conservatory of Music Wind Symphony, *Gavorkna Fanfare* was written with the idea of exploiting the full wind band rather than the traditional brass and percussion. Yet, after an opening pyramid that leads to a minor third cluster by the entire band, the brass section makes a bold rhythmic statement that is to become the primary motive in the short piece. This passage requires the performers to employ a technique known as “*double-tonguing*” during which the tip *and* the *back* of the tongue are used to produce an extremely rapid articulation. The piece ends as it began, with an aggressive fury, however it reaches its climax with a glorious major chord.

The Bandwagon.....**Philip Sparke**

Band director and radio presenter Yutaka Nishida hails from Tokyo and has been a friend of the the composer as well as conducting bands and teaching, he also presents a weekly two-hour band music program focusing on both brass and concert bands, on the Japanese national radio station, Digital Radio Musicbird.

Symphonic Dance #3 “Fiesta”.....**J. Clifton Williams**

Fiesta was originally one of Clifton Williams' five *Symphonic Dances*, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called “the pageantry of Latin-American celebration - street bands, bull fights, bright costumes, the colorful legacy of a proud people.” The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

Yosemite Autumn.....**Mark Camphouse**

I put forth considerable effort in trying to separate my seemingly nonstop professional activities from increasingly all- too-infrequent family activities. The first ten days of a two week family vacation in 2003, to the Northern California region was shaping up just that way: San Francisco was fascinating and entertaining, Big Sur was spectacular, and the Wine Country, Redwood and Lassen National Parks, and Lake Tahoe were all truly magnificent! Everything was going as planned. Musical projects and work-related responsibilities were some 2,700 miles back east. I was on vacation, enjoying “quality time” with my family in the truly gorgeous and exciting Northern California region for the very first time.

Then we reached Yosemite.....

How could any human not be profoundly moved by such stunning beauty? How could any American not take immense pride in our nation being so richly blessed with such an abundance of natural beauty? But, at the same time, we Americans share a genuine concern over the dangers of shortsighted and ill-advised environmental policies of the government as well as private sector greed with related encroachment and pollution issues.

And finally, how could any composer not be inspired and hopelessly tempted to “get the creative juices flowing” in trying to capture the rich history and majestic landscape that is Yosemite? The remaining portion of this family vacation was doomed. I was there physically with my family - hiking, horseback riding, and doing the things tourists do. But the creative part of me was definitely somewhere else - absorbed in thinking about ways I might try to go about capturing musically the awe-inspiring sights and sounds of Yosemite: Glacier Point, Half Dome, El Capitan, and Yosemite Falls, to name just a few. The great American naturalist, conservationist, and writer John Muir certainly said it best: “No temple made with hands can compare with Yosemite. Every rock in its walls seems to glow with life.”