

*Memories*

*& Music*

*of the Stage & Screen*

a Spring Band Concert

Honoring the Class of 2006

*with the:*

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

Wednesday, May 17th, 2006  
7:30 P.M.  
Stow-Munroe Falls H.S. Auditorium

# Freshmen Band

Mrs. Sandra Sandman & Mr. Brian Monroe: Directors

## Ascend.....**Samuel Hazo**

I incorporated the use of parallel major and minor keys, as well as themes in the mixolydian mode, to give this composition its sense of adventure. Combining the triumphant qualities of a major key with the instant drama of a minor key can give a piece intensity through its harmonic contrast. Mixed meters and syncopations give the themes a unique edge, while still keeping them simple enough to the ear to be sung. A brief three part fugue introduced as the "C" section returns in the end woven with a trumpet, sax and horn syncopated ostinato. It was my goal for ASCEND to have many musical teaching opportunities for the classroom, while still providing the audience with enough energy and thematic substance to keep their interest.....Sam Hazo.

## And the Angels Called.....**James Swearingen**

They say that over time all wounds can be healed, but the loss of a child, classmate or student is an extremely painful memory that is not soon, or ever, forgotten. Within a four-week period from December 2003 to January 2004, two Copley High School band students and a recent graduate lost their lives in car accidents. Music is a powerful tool for helping people to deal with their emotions. One can only hope that each and every heartfelt performance of this work will, in some small way, help to preserve the wonderful legacy of these students, and others like them, have left behind.

## J.F.K. in Memoriam.....**James Curnow**

Paying tribute to one of America's great leaders, this dramatic presentation captures the many accomplishments of this heroic patriot. Featuring brilliant fanfare, interwoven with dramatic and intense moments of introspection, J.F.K. in Memoriam molds the actual words and thoughts of the 35th President of the United States into music.

## Pirates of the Caribbean, A Symphonic Suite.....**Klaus Badlet**

Arranged by John Wasson

Sure to be on of the biggest blockbuster movie hits of the summer comes to our auditorium tonight, bringing with it all the swashbuckling excitement of the high seas! Crews of scurvy pirates, cannon blasts and cursed treasure join forces in this medley of themes based on the Walt Disney World's Magic Kingdom attraction of the same name. Selections include:

*The Medallion Calls; The Black Pearl; To The Pirate Caves; One Last Shot; and He's A Pirate.*

# Symphonic Band

Mrs. Sandra Sandman: Director

## Fall River Overture.....Robert Sheldon

Robert Sheldon is one of the most performed composers of wind band music. A recipient of numerous awards from ASBDA, ASCAP, and Phi Beta Mu, Sheldon's compositions embody a level of expression that resonates with ensembles and audiences alike. His music is performed throughout the world and appears on several international concert and contest lists. He regularly accepts commissions for new works, producing numerous publications for concert band each year.

## Glengarry Way.....Carl Strommen

The British/Irish influence clearly runs through the themes and rhythms of "Glengarry Way." The opening lilting 6/8 melodic theme played by solo flute and bassoon will wind its way through the entire piece.

## Jesus Christ Superstar.....Andrew Lloyd Weber arranged by Henry Mancini adapted for band by John Moss

*Jesus Christ Superstar*, a two-act rock opera, gave opera a radical facelift through its use of vibrant rock music for a solemn topic. Andrew Lloyd Webber (music) and Tim Rice (lyrics) created a new kind of Jesus, a prophet / rock star whose appeal stems as much from the crowd's energy as from his own inspirational message. The album of songs, released a year before the first stage production of the play, created a market for the dramatic version, which opened to sold-out audiences who were already familiar with its songs. The play is a baroque fusion of styles, rock rhythm with ballad narrative, dramatic characterization with frolicking choreography, and operatic star performances that together paradoxically succeed in communicating a humble theme of love and acceptance. Sacred themes are fused with ancient political history and modern sensibilities into an entirely new form of theater art. *Jesus Christ Superstar* opened on Broadway in 1971 and ran for 711 performances. Although the show closed in 1973, it has been a favorite on tour for over 30 years.

## END OF THE YEAR COMMITMENTS:

*This is your final exam for the class.*

Symphonic Band: Performs @ Memorial Day Ceremonies: May 29, 9:00am

Freshmen Band: Performs @ Senior Recognition: June 1, 7-9:30 pm.

Wind Ensemble: Performs @ Graduation: June 5, 8:00 pm. EJ Thomas

Marching Band Reading Session: June 9: 9-Noon

# Wind Ensemble

Mr. Brian Monroe: Director

Where Never Lark or Eagle Flew.....James Curnow

“High Flight” .....by John Gillespie Magee, Jr.

Oh, I have slipped the surly bonds of earth,  
And danced the skies on laughter-silvered wings;  
Sunward I've climbed, and joined the tumbling mirth  
Of sun-split clouds...and done a hundred things  
You have not dreamed of...wheeled and soared and swung  
High in the sunlit silence. Hov'ring there,  
I've chased the shouting wind along, and flung  
My eager craft through footless halls of air.  
Up, up, the long, delirious burning blue  
I've topped the windswept heights with easy grace  
Where never lark, nor even eagle flew.  
And while with silent, lifting mind I've trod  
The high untrespassed sanctity of space...  
...put out my hand, and touched the face of God

The Echo Never Fades.....David Gillingham

*dedicated to the memory of George Garrison,  
who would have been a senior this year*

Taking on the task of composing a piece of music in memory of someone who has passed can be a formidable one. When James Kull, conductor of the St. Charles East High School Wind Ensemble in St. Charles, Illinois, called me and asked if I would write a work such as this, I was reluctant. I closed the conversation by saying I would think it over. In the days that followed I began to receive e-mails from students about the loss of their friend, Tyler Caruso. They shared their grief and their fondest memories of a young man who was highly regarded by his peers and by the community. I was truly moved and agreed to write a piece of music which would honor and pay tribute to the memory of such a fine human being. After starting work on the piece last month, I received an e-mail from Tyler's mother, Marilyn Caruso, who attached information on the Tyler Bell Caruso Memorial Scholarship. This gave me the final piece of information that helped me put this work together. And, most recently, the title came as a suggestion from a friend of Tyler's, who found the phrase, "the echo never fades" in a poem written by Tyler. The members of the wind ensemble unanimously agreed that this would be a wonderful and appropriate title for the work.

The melody, sung by the alto saxophone at the beginning of the work, comprises the sole melodic material of the work. This represents "Tyler's theme" and seems to be appropriate as Tyler played the alto saxophone. The melody is filled with warmth, which I hope expresses Tyler Caruso's character. From the onset of the work, one should notice that this is not an elegy for Tyler, but an expression of admiration and celebration of his life. The alto saxophone melody segues into a proud and courageous statement (derived from the theme) played dramatically by the brass with the woodwinds answering with phrases of Tyler's theme. Tyler was a leader in both the school and the community and the music of this section expresses that leadership. Following is a key change and a joyous statement of "Tyler's theme" by the full ensemble, representing the many people whose lives were touched by Tyler - a loving celebration. A piano solo follows with a sentimental rendition of the "Tyler theme", followed by the full ensemble with a sort of closing idea based on the theme. The work closes with the alto saxophone again singing the theme with echoes in the flutes, bells and vibraphone followed by heavenly ascending chords in the piano leading to a final and peaceful ending in C major.

Selections from Wicked.....Steven Schwartz

arranged by: Jay Bocook & Brian Monroe