

## Music at Clark

The **Clark College Concert Band** is one of the oldest instrumental performing groups in the history of Clark College and has a proud heritage of musical excellence throughout Southwest Washington. Band audition and scholarship information please contact Dr. Doug Harris at daharris@clark.edu or 360-992-2188.



The **Jazz Band** is another integral part of our program. We have over forty musicians playing in our two bands. We will host the 62nd Annual Jazz Festival January 29-31, 2026. To kick off the festival, the Clark College Foundation will present **Stefon Harris & Blackout** on Wednesday, January 28 @ 7:30pm. Ticket information is at [clarkcollegefoundation.org/artsclark](http://clarkcollegefoundation.org/artsclark).

There are three choral groups on campus: the **Treble Ensemble** and the **Concert Choir** rehearse during the day while the **Clark College Chorale** meets weekly on Wednesday evenings. If you are interested in auditioning for any choir, please contact Dr. Jacob Funk at [jfunk@clark.edu](mailto:jfunk@clark.edu) or 360-992-2245.

The **Clark College Orchestra** is directed by Dr. Rafael Rodriguez, who joined the Clark faculty this fall. Dr. Rodriguez is the theory and ear training professor for the music program, in addition to directing all the orchestral activities. For audition information contact [rarodriguez@clark.edu](mailto:rarodriguez@clark.edu) or 360-992-2195.

## ***Clark College Concert Band***

# ***Fall Concert***

**Sunday, Dec 7, 2025**

**6:00 pm**

**Skyview HS**

**Free Admission**

THE CLARK COLLEGE  
**Concert Band**  
Dr. Doug Harris, director

*Cenotaph (1992)* Jack Stamp (b. 1954)

*A Symphonic Prelude (1963)* Alfred Reed (1921-2005)

*Three Chorale Preludes (1956)* William P. Latham (1917-2004)

*Stephanie's Joy (2016/2025)* Forrest Fisher (b. 1957)  
*World Premiere*  
Woodwind Ensemble

*Two Bagatelles for Brass and Percussion (1995)*  
Alfred Reed (1921-2005)

*Tentacles (2016)* John Willmarth (b. 1974)  
Percussion Ensemble

*L'Inglesina (1956)* Davide Delle Cese (1856-1938)

*A Mother of a Revolution (2019)* Omar Thomas (b. 1984)

*Songs and Dances (1995/2010)* Eiji Suzuki (b. 1965)

## Concert Band Personnel

### Flute

Bai Pham – piccolo  
\*Rachael Wyman - I  
Erika Battaglia – I  
Naliah Hall - I  
Giselle Phillips - II  
Ellison Wilkins - II  
Kira Spencer - II  
Kayleigh Nash - II  
Corbyn Younts - II

### Oboe

\*Sullivan Taylor

### Bassoon

\*Annette Garner - I  
Cynthia Reyes-Mendoza - II  
Genaro Simon Jr - III

### Clarinet

\*Dylan Canfield - I  
Kara Beam - I  
Forrest Fisher - I  
Marcelo Escamilla-Cruz - II  
Firefly Krawczyk - II  
Hannah Tingley - II  
Trinity Reis - II  
Amber Tripp – III  
Bela Colon - III  
Allyssa Sullivan - III  
Maddie McCarty - III

### Bass Clarinet

\*Thilo Kluth  
Jace Christiansen

### Saxophone

\*Phillip Volkov – Alto I  
Avin Miller – Alto I  
Dylan Chumbley – Alto II  
Brandon Stepper – Alto II  
Abigayle Bel Air - Tenor  
Natalie Beam – Bari  
Parker Elwess - Bari

\*denotes principal

### Trumpet

Braeden Alexander  
Theodore Ernster  
Elijah Gobert  
Martin Plamondon  
Joshua Reyes  
Ian Roadifer  
Steve Robertson  
\*Alice Stone  
Lillian Sundwall

### Horn

\*Fiona Rice- I  
April Szabo - II  
Tom Gist - III  
Deb Whitcomb - III  
Holly Swanson - IV

### Trombone

\*Ben Beam - I  
Jaimon Tanner - I  
Gavin Williamson - II  
Logan Dreger - II  
Ken Biggs - III

### Euphonium

\*Angler Hunt  
Jacob Kettleson  
David Kinch

### Tuba

\*Max Hilton  
Jasper Lane

### String Bass

\*Tyler Kramm  
Destanee Fellows

### Percussion

Zackery Andrews  
\*Blake Bruning  
Nathan Cowan  
Jacob Scott  
Tolen Spring  
Dillon Trussler



## Program Notes cont.

***Songs and Dances*** is a work of three movements. Eiji Suzuki employs several interesting techniques, such as creating echoes within the wind instruments (especially in movement 3) as well as the use of two distinct timpani parts. The first and third movements serve as bookends, utilizing similar melodic and harmonic material, while the second movement has two drastically different styles within, both a lyrical, flowing style and a complex rhythmic style, often mixed meter. The work, and our concert, comes to an exhilarating finale.

-Program Note by Dr. Harris



Eiji Suzuki

## Doug Harris

Director of Bands

Dr. Harris is the Clark College Director of Bands and Department Head, after serving as Assistant Director of Bands at Western Kentucky University, and Director of Bands at Santa Clara University and Southern Utah University. He also enjoyed a long and distinguished career as a high school band director in Florida. Dr. Harris received his Bachelor of Music Education from the University of Florida, his Master of Arts and Doctor of Arts from the University of Northern Colorado. Doug is active clinician and adjudicator in Florida, Georgia, Tennessee, Missouri, Colorado, Utah and California, is a freelance trumpet player and has worked on the brass staff of the Madison Scouts, Sacramento Mandarins, Teal Sound and Suncoast Sound Drum and Bugle Corps. He is active as a composer, arranger and transcriber, and is published in the Grand Mesa Music catalog.

VIEW ALL Clark College FALL Programs



## Program Notes



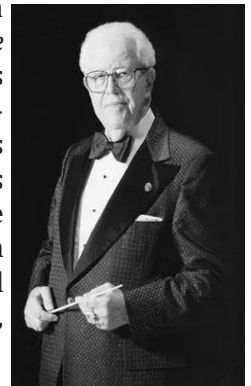
Jack Stamp

A cenotaph is a "statue or monument to a person not buried there." The Lincoln Memorial and Washington Monuments are familiar examples of cenotaphs. This fanfare connotes a breathtaking structure such as one of these cenotaphs. After the explosive percussion introduction, the work begins with a five-part fugue. An accelerando leads to a layering of ostinatos including a 7/8 hemiola in the woodwinds. The fugue subject returns in augmentation and is harmonized in a chorale style. Alfred Reed's ***Cenotaph*** was commissioned by Mitchell Fennell and the California State University at Fullerton Bands for the 1992 Southern California All-State Band.

- Program Note by composer

***A Symphonic Prelude***, by Alfred Reed, is based on an Appalachian folk melody *Black Is The Color of My True Love's Hair*, thought to be originally of Scottish origin, as its lyrics refer to the River Clyde in Scotland. The earliest known recording of the American version of this tune was made by John Jacob Niles in 1941 and has been adapted and reinterpreted numerous times since in various musical styles, but mostly in the American Folk idiom. Composed in 1963, this work was dedicated to the Hartford City (Ind.) High School Symphonic Band, directed by William G. Fread and John R. Brane.

-Program Note from the Wind Repertory Project



Alfred Reed

William Latham's ***Three Chorale Preludes***, although written in the early 18th-century style and based on familiar chorale melodies, are not arrangements of any existing chorale preludes. They are original compositions for band. They are based on:

1. *Ermunter Dich, Mein Schwacher Geist* (Break Forth, O Beauteous Heavenly Light). The text is from a Christmas hymn by Johann Rist. The tune is by Johann Schop. It was first published in Rist's *Himmlische Lieder*, 1641. The tune has been used by many composers, including J.S. Bach in his *Christmas Oratorio*.

2. *Herzlich Tut Mich Verlangen* (My Heart Is Filled with Longing). Several texts have been set to this tune. It is best known as the "Passion Chorale,"

## Program Notes cont.

or "O Sacred Head Now Wounded." The melody was originally that of a love song, *Mein G'mut ist mir Verwirret*, by Hans Leo Hassler. As such, it appeared in his collection of secular songs called *Lustgarten Neuer Deutscher Gesang* in 1601. Bach used the tune five times in the *St. Matthew Passion*, in different harmonic settings. There have been many polyphonic settings by various composers, including Johannes Brahms.



William Latham

3. *Nun Danket Alle Gott* (Now Thank We all God). The text is by Martin Rinckart; the tune was probably written by [Johann Cruger](#). It first appeared in Cruger's *Praxis Pietatis Melica*, 1647. Bach used the chorale in his "Cantata for Reformation Sunday." - *Program Note from score*

**"Stephanie's Joy"** is an original composition by Forrest Fisher for Woodwind Choir including the saxophone section. It is dedicated to his oldest daughter as the opening melody was created and sung to her as a newborn. Musically, the beginning is based on cluster harmony and includes improvisation for all the performers. The ending reflects his daughter's many, many activities as college professor, Nurse Practitioner, mom of 2 and symphony musician. This is the world premiere of the work. When living in the Pacific Northwest, Forrest taught at Lake Oswego High School and has written for and performed with many ensembles including the Lincoln Pops Big Band, Cascades Flute Choir, the Newberg Community Band as Assistant Director with Dick Elliot and also led the Yakima Big Band for several years.

Alfred Reed composed ***Two Bagatelles*** brilliant work in two contrasting sections to be performed without pause. The first section entitled "Cantando" is a flowing, lyrical theme that winds its way throughout the ensemble with a full rich sonority. The "Scherzando" is a bold and exciting movement guaranteed to bring your performance to a dramatic conclusion. This version of ***Two Bagatelles for Concert Band*** is dedicated to the Murray State Wind Ensemble and its conductor, Dennis L. Johnson with warm affection. - *Program Note from publisher*

***Tentacles***, written by John Willmarth, prepares one to be drawn into the abyss through a dynamic multi-percussion piece. Written for 6-10 performers, the piece is themed around musical and physical coordination as each performer is working both melody and rhythm through keyboard percussion instruments and non-tuned percussion. This balance embodies



John Willmarth

the dual nature of its subject: it flows with an eerie liquid yet graceful quality before lashing out with powerful, crashing rhythmic force. Willmarth incorporates the entire palette of the percussion family to create a soundscape that is both mysterious and visceral, perfectly capturing the "flowing, yet powerful" essence of the oceans' most fascinating appendages. - *Program note by Tyler Briceno*

Best known for his marches, Davide Dele Cese was an Italian band leader, composer and teacher who enjoyed a long and rich musical career. His march, ***Inglesina***, is one of his most popular marches and is an international favorite. This accomplished edition by the former director of the United States Marine Band is based on the original 1871 Italian edition and brings new excitement and freshness to this European classic.

- *Program Note from publisher*



Davide Delle Cese



Omar Thomas

***A Mother of a Revolution*** is a celebration of the bravery of trans women, and in particular Marsha "Pay It No Mind" Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 -- one of the pivotal events of the LGBTQ liberation movement of the 20th century -- which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world, is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving and, frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space. This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 40th anniversary of the Stonewall uprising. - *Program Note by composer*