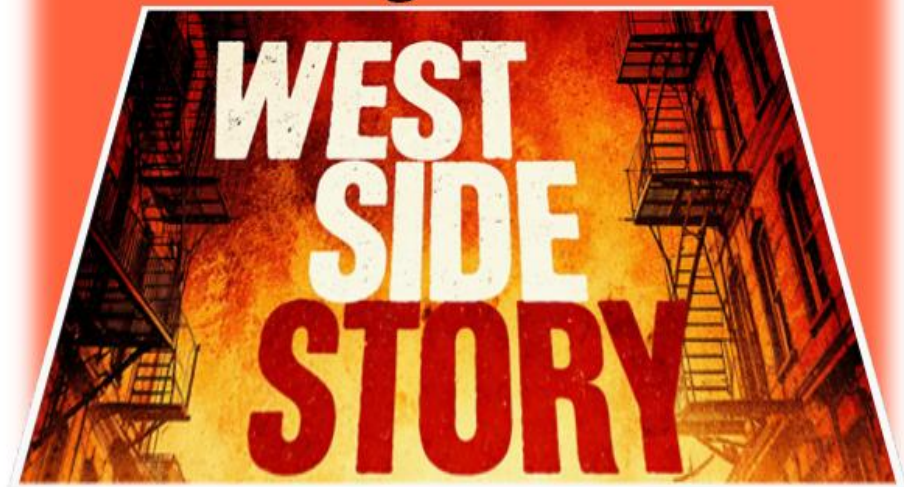


Clark College Concert Band



Spring Concert

**Featuring soloist Fiona Rice
Strauss: Horn Concerto No 1**

Sunday, June 14

3:00pm

Skyview HS, Vancouver

**ASSOCIATED
STUDENTS
ASCC
CLARK COLLEGE**

Free Admission

CLARK COLLEGE

Concert Band

Dr. Doug Harris, director

Second Suite in F for Military Band (1911) Gustav Holst (1874-1934)

1. March
2. Song Without Words 'I'll love my love'
3. Song Of The Blacksmith
4. Fantasia on the 'Dargason'

Horn Concerto No. 1, Mvt 3 'Rondo' (1882) Richard Strauss (1864-1949)
Transcribed by Simon Scheiwiller

Fiona Rice - Horn

Dona Nobis Pacem (1776) Wolfgang Amadeus Mozart (1756-1791)
Arr. by Jeremy Corcoran

Horn Quartet

Tom Gist April Szabo
Holly Swanson Deb Whitcomb

Five Fantasy Pieces, Op. 5 (1895) Samuel Coleridge-Taylor (1875-1912)
Arr. Robert Rainford

1. Prelude
2. Humoresque

Cascade Flute Choir

Alfredo Fernandez Forrest Fisher Sharon Floyd Naliah Hall
Jessica Hird Melanie Kitchens Paul Krouss Mindy Lachner
Bai Pham Lora Robertson Gretchen Scholl
Steve Robertson – Conductor

Piece: Maidens' Three Dances (2011) Hiroki Takahashi (b. 1979)
1. Moderato 2. Andante 3. Allegro

Tuba Quartet

Jake Kettleson - Euphonium Angler Hunt - Euphonium
Jasper Lane - Tuba Laurie Kayler - Tuba

Birds of Paradise (2015) Erik Morales (b. 1966)

Trumpet Ensemble

Alice Stone – C/Piccolo Trumpet Josh Reyes – C Trumpet
Braeden Alexander – Bb Trumpet Lillian Sundwall – Bb Trumpet
Evan Eldridge – Flugelhorn Ian Roadifer – Flugelhorn

Nordic Peace (2008) Tobias Broström (b. 1978)

Percussion Ensemble

Blake Bruning Jacob Scott Tolen Spring Dillon Trussler

-INTERMISSION-

Panama Viejo (1929)

Ricardo Fabrega (1905-1973)
Arr. Victor Berrocal

Symphonic Dances from West Side Story (1967/2008)

Leonard Bernstein (1918-1990)
Transcribed by Paul Lavender

Albanian Dance (2005)

Shelley Hanson (b. 1951)

Program Notes

Second Suite in F for Military Band Movement I: March: Morris Dance, Swansea Town, Claudy Banks. "The "March" of the Second Suite begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune "Glorishears". After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, Swansea Town. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. The third theme, called Claudy Banks, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: Song Without Words, 'I'll Love My Love'. Holst places the fourth folk song, I'll Love My Love, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: Song of the Blacksmith. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song A Blacksmith Courted Me. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it

is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: Fantasia on the Dargason. This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune Dargason, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, Greensleeves, is cleverly woven into the fantasia by the use of hemiolas, with Dargason being in 6/8 and Greensleeves being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

- Program Notes by Imogen Holst

Richard Strauss's *First Horn Concerto, op. 11*, perhaps the most well-known in the horn repertoire, was first penned when the composer was just a teenager. But with a horn virtuoso for a father, the then-young Richard Strauss displays in his concerto a remarkable mastery of the instrument's possibilities, with one foot in classic structure and the other in romantic lyricism. Here the work is arranged for solo horn and wind ensemble.

- Program Note from publisher

Dona Nobis Pacem translated from Latin means 'grant us peace.' The text is a short prayer for peace from the *Agnus Dei* of the Latin Mass. It has traditionally been attributed to Mozart, but the melody has been passed orally. English-language hymnals usually mark it "Traditional." Additionally, Mozart wrote original *Dona Nobis Pacem* closing sections for several of his masses. This simple, lovely piece was chosen by the horn quartet as a reminder that even in chaotic times, peace can be found through music.

-Program notes by Holly Swanson

Five Fantasy Pieces, Op. 5 comes from early in Samuel Coleridge-Taylor's life but already show his gift for attractive melodies and inventive harmonic twists. The Prelude contrasts syncopated triplets with more standard rhythms to create both tensions and excitement. There are moments reminiscent of the folk inspired pieces of Brahms and Dvorak, most notable the Humoresque and the Dance. All sections are quite melodic and particularly the alto and bass parts are fully involved in the music. Here, we present the 1st and 3rd movements.

-Program notes by Forrest Fisher

"I entitled this work *Maidens' Three Dances* because it was commissioned by a group of women. It consists of three parts; sacred dance, prayer dance, and

celebration (after the ceremony) dance. It is appropriate for both concert and contest." -Hiroki Takahashi

Birds of Paradise was composed in 2015 by Erik Morales. Inspired by the birds of Australia, Indonesia, and Papua New Guinea, it was conceived by Morales as a "triple duet" of two C trumpets, two B-flat trumpets, and two flugelhorns. Each duet is introduced separately at the beginning of the piece. The bulk of the piece then focuses on the interplay of the three duets, mimicking the interplay of birds.

-Program notes by Lillian Sundwall

Nordic Peace sets up a delightful contradiction. The title sounds serene, even pastoral. The music is anything but.

Swedish composer Tobias Broström, himself a former percussionist, takes one of the most basic building blocks of drumming, the drum set fill, and turns it inside out across four players. The piece begins with all four percussionists performing their own fills simultaneously, but the layering is not random. A 3 over 4 polyrhythm drives the opening, felt and emphasized by the bass drum. Despite the fractured entries, the ensemble moves through unison phrasing with drastic dynamic changes, creating a sense of controlled chaos.

A transition follows in which a percussion melody is shared note by note, each musician playing on a metal instrument or the metal rim of a drum. That phrase then shifts to wood, then to a blend of metal and wood, the timbre changing with each passed note. From there, the music leans into a battle feel, as if warriors are sparring with one another. Solos move from player to player, each one communicating or making a move. The ensemble punctuates with unison accents, then blends into light, atmospheric motion. Broström introduces extended techniques as well, including pressure on drum heads with the stick to bend pitch and color.

The piece gradually dies down to a minimal pianissimo roll. Then the rebuilding begins in a remarkable way. All four players start together at the same tempo. One musician begins speeding up gradually and independently, pulling away from the ensemble. When they reach a new tempo, the other three lock in with them. Then a different player does the same — accelerating alone until reaching another new tempo, with the rest of the ensemble following. This passes from player to player, each one taking a turn as the temporary leader, until finally they arrive back at the original driving groove. That launches a recapitulation of the opening material, building through a driving crescendo to the final conclusion.

-Program notes by Tyler Briceno

Panamá Viejo (English: "Old Panama"), also known as **Panamá la Vieja**, is the remaining part of the original Panama City, the former capital of Panama,

which was destroyed in 1671 by the Welsh privateer Henry Morgan. It is located in the suburbs of the current capital. Together with the historical district of Panamá, it has been a World Heritage Site since 1997. In 1929, Ricardo Fabrega wrote the song, *Panama Viejo*, about the city following the destruction. One stanza reads:

Old Panama, a city destroyed
by cruel pirates
who once dreamed of your treasures,
your calm sea, mirror-like
reflects your beautiful sky
that I so adore.

This setting, by Victor Berrocal, is a lovely bolero-like rendition of this beautiful song,

-Program notes by Doug Harris

Symphonic Dances from "West Side Story" was first performed by the New York Philharmonic on an all-Bernstein concert in 1961, four years after the opening of *West Side Story* on Broadway. The songs of the musical had immediately become popular standards, while at the same time the dance music had been sophisticated enough to find its way into the concert hall, similar to music of a ballet. Most composers for Broadway were songwriters who did not write their own dance music, but Bernstein, a fully trained composer who had already written two formal ballets, crafted these remarkable dances himself. The suite encompasses *Mambo*, a competitive dance between the gangs; *Cha-Cha*, when Tony and Maria see one another for the first time; and the *Finale*, love music and a procession that recalls the ever-popular aria *Somewhere*, but now with a more tragic sentiment.

- Program Notes by California Polytechnic State University, San Luis Obispo, Wind Ensemble concert program, 28 February 2015

Albanian Dance draws inspiration from Eastern Europe, which has had a long tradition of brass bands, some of which include clarinets and, since the twentieth century, saxophones. Although the instruments now commonly used by concert bands look and sound somewhat different than some of the instruments used by Eastern European bands, this setting of the popular Albanian tune *Shota* seeks to re-create the festive mood of a raucous village dance, where just such a folk band would have provided the music. Present throughout the piece is the rhythmic pattern of long-long-short, which is a very common folk dance rhythm in many cultures.

This piece is based on part of the finale of the accordion concerto *AccorDances*, which was written for accordion virtuosos Mark Stillman. The present version was commissioned by Jane Church and the East

Lansing High School Concert Band, and was premiered in November, 2003 with the composer conducting.

- *Program Note from the score*

CONCERT BAND

Flute

Naliah Hall – piccolo

*Rachael Wyman – I

Bai Pham – I

Ellison Wilkins – II

Kira Spencer – II

Corbyn Younts – II

Samantha Arola – II

Oboe

*Sullivan Taylor – I

Bassoon

*Genaro Simon, Jr – I

Cynthia Reyes – II

Clarinet

*Marcelo Escamilla-Cruz – I

Dylan Canfield - I

Trinity Reis – II

Firefly Krawczyk – II

Forrest Fisher – III

Hannah Tingley – III

Nicole Vara – III

Olly McCarty – III

Bass Clarinet

*Thilo Kluth

Jace Christiansen

Allyssa Sullivan

Saxophone

*Phillip Volkov – Alto I

Avin Miller – Alto I

Dylan Chumbley – Alto II

Brandon Stepper – Alto II

Abigayle Belair – Tenor

Natalie Beam – Bari

Parker Elwess – Bari

Trumpet (alpha)

Braeden Alexander

Evan Eldridge

Elijah Gobert

Martin Plamondon IV

Joshua Reyes

Ian Roadifer

Steve Robertson

*Alice Stone

Katrina Sullivan

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

Logan Dreger – I

Gavin Williamson – II

Jonathan Poisson – II

Isaac Hossom – II

Ken Biggs – III

Anastasia Ryder – III

Euphonium

*Angler Hunt

Jake Kettleison

Adrian Melchor

David Kinch

Tuba

*Jasper Lane

Laurie Kayler

CONT. on next page

String Bass

*Tyler Kramm
Destanee Fellows
Lela Pierce

Piano

Thilo Kluth

Harp

Stephanie Matthew

Percussion (alpha)

Gideon Beam
*Blake Bruning
Parks Chennault
Jacob Scott
Tolen Spring
Dillon Trussler

*Section leader

Music @ Clark

The **Clark College Concert Band** is one of the oldest instrumental performing groups in the history of Clark College. The Jazz Bands will host the 63rd Annual Jazz Festival Jan 28-30, 2027. For audition and scholarship information please contact Dr. Doug Harris daharris@clark.edu or 360-992-2188. Dr. Harris is the Director of Bands and the Music Department Head. He served 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.

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. For audition information contact Dr. Jacob Funk at jfunk@clark.edu or 360-992-2245.

The **Clark College Orchestra** meets weekly on Tuesday evenings and is open to students, faculty, staff, and community musicians. For more information contact sjwilliams@clark.edu or 360-992-2662.

We graciously acknowledge the ASCC Student Fee Funds and support from the following Instrumental Foundation Scholarships including: Blair, Darby & Smith, Farrell Family Fund, Field, Fulwiler, Richard Inouye Jazz Artist, Leonard, Edda McCordic Talent, and the Don & Julie Meuler Instrumental Jazz & Vocal Awards.

Thank you for your generous cash and online donations that help keep our program growing and flourishing.

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