

THE WOOSTER HIGH SCHOOL
MUSIC DEPARTMENT



presents

Spring Band Concert

featuring

Wooster High School Freshman Band
Dan Adams, *Director*

Wooster High School Concert Band
Doug Bennett, *Director*

Wooster High School Symphonic Band
Dan Adams, *Director*

Wednesday, May 2, 2007, 7:30 PM

Wooster High School Performing Arts Center
515 Oldman Road

Program

Freshman Band

Silver Jubilee Overture (1984)	John Edmondson (b. 1933)
A Song for Friends (1997)	Larry Daehn (b. 1939)
Thingamajig (2004)	William Himes (b. 1949)

Concert Band

Galop To End All Galops (1977)	Warren Barker (1923-2006)
The King Across The Water (1994)	Bruce Fraser (b. 1947)
Voodoo (1984)	Daniel Bukvich (b. 1954)

Symphonic Band

A Copland Tribute (1986)	Aaron Copland (1900-1990) <i>adapted for band by</i> Clare Grundman
Shenandoah (1999)	Traditional <i>arranged by</i> Frank Ticheli (b. 1958)
The Stars and Stripes Forever March (1896)	John Philip Sousa (1854-1932) <i>edited by</i> Keith Brion

Program Notes

John Edmondson is known throughout the world for his more than 700 publications in the field of band and educational music. His contributions to the literature are accessible, enjoyable to perform and exciting to hear. Perhaps most importantly, his music has helped train the young musicians of today.

Edmondson received his Master of Music in composition from the University of Kentucky in 1960, where he studied composition with Kenneth Wright and band scoring with R. Bernard Fitzgerald. He was the first recipient of the graduate degree from the university. He taught public school music for ten years in the Central Kentucky area, where he wrote extensively for his own students. During this same time, he free-lanced as a writer for various university and high school marching bands, including seven years as Staff Arranger for the University of Kentucky Wildcat Marching Band.

Following his teaching career, he was appointed Alfred Reed's successor as Educational Editor with Hansen Publications in Miami Beach, Florida, and remained in that position ten years. He was responsible for hundreds of publications, including works for concert band, marching band, the *Fun-Way Band Method* (co-authored with Paul Yoder), instrumental solo books and other instructional materials. From there he went to Wisconsin as Director of Concert Band Publications for Jenson Publications.

Silver Jubilee Overture was written for the 25th Anniversary of Wingert-Jones Music and is published by the Missouri publishing house.

* * *

Larry Daehn received a Bachelor of Arts in Music Education from the University of Wisconsin at Oshkosh in 1964 and a Masters degree from the University of Wisconsin at Platteville. He has been an instrumental music teacher for approximately thirty years in Wisconsin. A past president of the Wisconsin chapter of Phi Beta Mu, he was honored by that organization as an Outstanding Bandmaster.

A Song For Friends is written with a simple yet beautiful melody and is designed to allow student musicians to focus on melody, accompaniment, musical phrases, slurs, and dynamics. To further meet this end, this evening's performance has been memorized.

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William Himes earned his Bachelor and Master of Music degrees from the University of Michigan. For five years he taught instrumental music in the public schools of Flint, Michigan, where he was also adjunct lecturer in low brass at the University of Michigan-Flint. Mr. Himes continues to be in demand as conductor, composer, lecturer, clinician, and euphonium soloist and has appeared throughout the United States, Australia, New Zealand, Sweden, Denmark, Norway, Jamaica, Argentina, Japan, and the United Kingdom.

Since 1977, Himes has been music director of The Salvation Army's Central Territory, which encompasses the eleven midwestern states. In this capacity he is also conductor of the Chicago Staff Band, an internationally recognized ensemble which he has led on successful tours of New Zealand, Chile, Canada, Jamaica, Mexico, Singapore, the Philippines, Hong Kong, England, South Korea, and Australia.

Himes writes about his composition:

The objective of *Thingamajig* is to create a whimsical contraption of sound in the same spirit as the "inventions" of the late Rube Goldberg which appeared as cartoons in the *New York Evening Mail*. While most machines exist to make difficult tasks simple, Goldberg's inventions made simple tasks amazingly complex. Dozens of arms, wheels, gears, handles, cups, and rods were put in motion by balls, canary cages, pails, boots, bathtubs, paddles, and live animals for simple tasks like squeezing an orange for juice or closing a window.

Thingamajig uses melodic and rhythmic patterns – with the aid of conventional and "organic" percussion as well as verbal effects — to convey a unique and, at times, uncertain attempt at inventiveness.

Warren Barker was born in Oakland, California. He attended the University of California at Los Angeles and later studied composition with Mario Castelnuovo-Tedesco. At age 24 he was appointed chief arranger for "The Railroad Hour," the prime musical program of the National Broadcasting Company. Barker has also been associated with the 20th Century Fox, Columbia, and Metro-Goldwyn-Mayer studios as composer/conductor for motion pictures and television. Barker was also on the arranging staff for the Oscar-winning movie "Hello Dolly."

Galop to End All Galops is a light-hearted piece with a lively tempo written in the style of an old traditional circus march.

* * *

Bruce Fraser has established a reputation as a composer with a wide range of titles for young brass and wind bands. Much of his music is available through G&M Brand and Studio Music Publishing. He has composed many commissions for a variety of groups, the latest being a 20 minute *Concerto for Trumpet and Orchestra* for John Wallace, the principal trumpet of the Philharmonia Orchestra of London. Currently he conducts the City of Discovery Brass Band and is Head of Music at Buckhaven High School in Fife, Scotland.

The King Across The Water is based on an event in the life of the Scot, Bonnie Prince Charlie. The story goes that the prince had gathered an army in Scotland and was headed for England to do battle with forces led by Sir John Cope. Fraser uses the traditional folk song, "Johnnie Cope" as the basis for all of the themes in this piece. Charlie attacked the English at Prestopans outside Edinburgh. This event is represented within the music by the movement "Battle." The English were massacred, and a period of mourning followed. Comprised of fragments of the "Johnnie Cope" melody that have been elongated into sustained phrases, the "Lament" characterizes the tragedy and sorrow of the massacred English. The final movement is a reel entitled "Dancing," which captures the joy of the victorious Scottish Army.

* * *

Daniel Bukvich began composing at an early age, while still in high school. He is currently a member of the faculty of the Lionel Hampton School of Music at the University of Idaho. Bukvich also holds a Master of Music Degree from that institution. He teaches percussion, freshman music theory and ear training, jazz chorus, and composition. His music is performed world-wide by symphonic bands, wind ensembles, orchestral winds, choirs, jazz bands, symphony orchestras, and marching bands. Bukvich was born in Butte, Montana and currently resides in Moscow, Idaho.

Voodoo is a programmatic piece that attempts to conjure dark and sinister images in a jungle inhabited by pagan natives. Bukvich creates many extraordinary sound effects which are derived from within the instrumentation of the traditional concert band. *Voodoo* is performed in complete darkness, utilizing flashlights and other visual and lighting effects to create the mood of a Voodoo ritual and incantation. Other band works by Bukvich include *Dinosaurs*, *Dream Of Abraham*, *Fanfare In Song Form*, and *Symphony No. 1 In Memoriam Dresden-1945*.

* * *

The music of **Aaron Copland** is so distinctive in its character, style, tonality and American flavor that it is no wonder that he is considered one of America's finest and highly regarded composers. With such orchestral works as *Music for the Theatre*, *El Salón Mexico*, and *Lincoln Portrait*; and *An Outdoor Overture*, *Fanfare for the Common Man*, *Inaugural Fanfare*, and *Emblems*, all original works for winds, his music has come to embody the American spirit.

A Copland Tribute, a collage of passages from works of the late Brooklyn-born composer, was created by Clare Grundman in honor of Copland's 85th birthday. The piece begins with a statement of *Fanfare for the Common Man*, a work for brass and percussion composed in 1942 to honor the role of the common man during World War II. Copland later used an altered version of this music as the introduction and motivic material to the *finale* of his *Third Symphony*. Elements of both versions are found in this setting by Grundman.

Next come several passages from one of the most celebrated works by Aaron Copland, *Appalachian Spring*, a ballet composed for Martha Graham and commissioned by the Elizabeth Sprague Coolidge Foundation. Included is the familiar *Variations on a Shaker Melody* ("Tis the Gift To Be Simple"). *Appalachian Spring* was premiered by Graham

in 1944 and received the 1945 Pulitzer Prize for music, as well as the Music Critics Circle Award for the 1944-45 season.

A Copland Tribute concludes with music from two dance episodes from the ballet *Rodeo*: “*Buckaroo Holiday*” and “*Hoe-Down*”. Originally titled “*The Courting at Burnt Ranch*”, *Rodeo* was created in collaboration with choreographer Agnes De Mille, and was commissioned by the Ballet Russe de Monte Carlo for its 1942-43 season.

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Frank Ticheli currently lives in Los Angeles where he is an Associate Professor of Composition at the University of Southern California. From 1991 to 1998 he was Composer in Residence of the Pacific Symphony Orchestra in Orange County, California. His works for orchestra, concert band, solo voice, and chamber ensembles have been performed throughout North America, Europe, Asia, South America, and Australia. His orchestral works have been performed by the Philadelphia Orchestra, and the Atlanta Symphony as well as many other orchestras around the country and abroad. He received his Doctoral and Masters degrees in composition from The University of Michigan.

His eleven compositions for wind ensemble and concert band have been performed widely throughout the world, and have been awarded several prizes including the 1989 Walter Beeler Prize, and First Prize in the eleventh annual “Symposium for New Music” held in Virginia.

About his setting of *Shenandoah*, Ticheli writes, “I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy — its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes along side it. The work’s mood ranges from quiet reflection, through growing optimism, to profound exaltation.”

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The initial reception of *The Stars and Stripes Forever* was only slightly above average for a new **John Philip Sousa** march. It grew gradually in public acceptance, and with the advent of the Spanish-American War the nation suddenly needed such patriotic music. Capitalizing on this situation, Sousa used it with maximum effect to climax his moving pageant, *The Trooping of the Colors*.

The Stars and Stripes Forever had found its place in history. There was a vigorous response wherever it was performed, and audiences began to rise as though it were the national anthem. This became traditional at Sousa Band concerts. It was his practice to have the cornets, trumpets, trombones, and piccolos line up at the front of the stage for the final trio, and this added to the excitement. Many bands still perform the piece this way.

With passing years the march has endeared itself to the American people. The sight of Sousa conducting his own great band in this his most glorious composition always triggered an emotional response. The piece was expected — and sometimes openly demanded — at every concert of the Sousa Band. Usually it was played unannounced as an encore. Many former Sousa Band members have stated that they could not recall a concert in which it was not played, and that they too were inspired by looking into the misty eyes of those in the audience. That the players never tired of it is surely a measure of its greatness.

Sousa explained to the press that the three themes of the final trio were meant to typify the three sections of the United States. The broad melody, or main theme, represents the North. The South is represented by the famous piccolo obbligato, and the West by the bold countermelody of the trombones.

Sousa was very emotional in speaking of his own patriotism. When asked why he composed this march, he would insist that its strains were divinely inspired. In a Sousa Band program at Willow Grove we find this account:

Someone asked, “Who influenced you to compose *Stars and Stripes Forever*?” and before the question was hardly asked, Sousa replied, “God — and I say this in all reverence! I was in Europe and I got a cablegram that my manager was dead. I was in Italy, and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing Stars and Stripes Forever. Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas Day, 1896.”

Freshman Band

FLUTE

Sarah Lemin
Taylor Goodrich
Sara Green
Phoebe Long
Amanda Miller
Sara French
Bailey Miller
Ashley Barrett

CLARINET

Catrina Dunlap
Rachel Favalon
Maryjo Berry
Alisha Ziegler
Jessica Horner

BASS

CLARINET

Deanna Blizzard

ALTO

SAXOPHONE
Kellen Reusser
Kojo Quaye
Kelsey Williams
Chloe Long
Stephen Crum
Kara Baker
Keri Johnson

TENOR

SAXOPHONE
David Tennant

BARITONE

SAXOPHONE
Zach Neptune

TRUMPET

Ben Adams
Andy Bartelheim
Peter DiFilippo
Marissa McDaid

TROMBONE
Ashley Buehler
Ryan Huttinger
Sean Hackett

TUBA

Clay Matthew
Michael Scholze

PERCUSSION

Laurel Thompson
Ted Guttman
Lucas Collins
Jon Farren
Andrew Woodward
Sara Green

Upcoming Events

May 2 *Wooster High School Bands Spring Concert*
May 3 *Edgewood Middle School Band Concert*
May 5 *Big Band Dance ~ Moondance*
May 7 *Flag Corps & Majorette Tryouts*
May 8 *Music Parents Scholarship Auditions*
May 14 *Marching Percussion Tryouts*
May 15 *Spring Sing*
May 17 *Music Awards*
May 28 *Memorial Day Parade and Services*
June 3 *Commencement ~ Symphonic Band performs*

Concert Band

FLUTE

♪ Maggyle Fowler
♪ Kayla Yorko
Calla Sneller
Katie Chapin
♪ Lisa Morphew
Jen Lehman
Sara Miller
Lauren Huettner
Trinity Funderburk
Skye O'Brien

OBOE

♪ Caitlin Petit
Nicolina Nolletti

CLARINET

Gabrielle Morris
Melissa King-Smith
Alex Didato
♪ Kristy Farren
Carrie Messinger
Zach Huttinger
Natalie Griffin
Claire Bruch
Mia Swartz
Katie Kirkpatrick

BASS CLARINET

♪ Lisa Philippon
Crystal Schmucker

ALTO SAXOPHONE

Chris Parker
John Graham
TJ Ullery
Nathan Hoyle
Greg Jindra
Ben Morphew
♪ Logan Willis
Tim Alltop
Alex Holmes
Krys Arteaga

TENOR SAXOPHONE

Nic Starr

BARITONE SAXOPHONE

Aaron Rehm
♪ Andy Senn

BASSOON

Keely Purvis

TRUMPET

Alex Hamilton
Murphy Sheppard
Joe O'Brien
Brittany Carpenter
Sam Schleppi
Breanne Johnston
♪ Dan Ott
Derek Conaway
Quara Gant

FRENCH HORN

Tara Hamilton
♪ Gregory Spademan
Mike Ferguson
Jake Pope

TROMBONE

David Kreuzman
James Williams
Richard Myers
Thomas Doohan
Whitney Vura
Tommy Jankowski
Raven Schaffter

EUPHONIUM

Warren Gaston
Darren Johnson

TUBA

Meshach Keen
Caitlin Martin
Emmy Johnson
Zack Wake
Justin Besancon

PERCUSSION

♪ Sean Pattison
Katie Reynolds
Jared Baisden
Jeff Belcik
Josh Sun
Zack Finkbiner
Rachel Frantz
♪ Philip Lockett

♪ *Seniors*



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www.whsmusic.nvi.net

Symphonic Band

PICCOLO

♪ Katie Poultney

FLUTE

Emily Bartelheim

Claire Hall

♪ Megan Boreman

Lucy Edwards

Katie Poultney

Kim Patton

♪ Elizabeth Welshhans

Catherine Mitchell

OBOE

♪ Katie Helmuth

Rachel Pittard

BASSOON

♪ Patrick Souza

Sarah Pinkham

CLARINET

Katelyn Ferringer

Catherine Shaw

♪ Eric Browning

Kaitlynn Wilson

Tim Wolf

Sonia Masih

Heidi Klise

Polly Haight

Kristen Crum

BASS CLARINET

Sarah Huttie

Julie Olis

ALTO SAXOPHONE

Jeff West

Todd Hershberger

Paul Huettner

♪ Courtney Lambeth

John Scott

Ian Sharp

TENOR

SAXOPHONE

♪ Dusty Davis

BARITONE

SAXOPHONE

♪ Justin Baisden

Tim Nolan

TRUMPET

♪ Grant Austin

Andrew Hessler

♪ Andrea Blaine

Norris Nguyen

Andy Young

Matt Varga

♪ Adam Shaw

William Cary

Brittany Lambeth

FRENCH HORN

Jeff Amstutz

♪ Megan Russell

♪ Lucas Beeman

Forrest Tierney

TROMBONE

♪ Aimee Thompson

♪ Justin Playl

Sharry Grewal

Nick Massaro

BASS TROMBONE

♪ Preston Phelan

EUPHONIUM

♪ Josh Rocha

♪ Ted Zech

TUBA

Terry Long

♪ Andy Mick

Andrew Bogner

Graham Wengerd

PERCUSSION

Colton Hile

♪ Samantha Weaver

Cathy Cebul

Kelli Schaffter

Matt Cebul

♪ Michael Patton

Danya Morris

♪ Kevin Rodda

♪ Abby Armbruster

♪ *Seniors*