

*Upcoming Instrumental Music Events*

- January 10            Wooster High School Music Parents Citrus Sale Begins
- January 23            Wooster City Schools Music Faculty Recital  
*Zion Lutheran Church*
- February 8            OMEA Solo & Ensemble Adjudicated Event  
*Springfield High School*
- February 18           High School/Edgewood Orchestra Concert  
*Wooster High School Performing Arts Center*
- February 20           Wooster High School Concert Band Festival  
*Wooster High School Performing Arts Center*
- February 21 or 22    OMEA State Orchestra Adjudicated Event  
*Lakewood High School*
- March 4                Wooster High School Music Parents Association Meeting  
*Wooster High School B126 & B136*
- March 11                Wooster High School Symphonic Band Concert  
*Wooster High School Performing Arts Center*
- March 14, 15        WHS Hosts OMEA District Band/Chorus Adjudicated Event  
*Wooster High School*



Have you been to the WHS Music Web Site lately? Check it out!



[www.whsmusic.nvi.net](http://www.whsmusic.nvi.net)

THE WOOSTER HIGH SCHOOL  
MUSIC DEPARTMENT



*presents*

*Wooster High School Freshman Band*  
Kelly Wilson, *Director*

*Wooster High School Concert Band*  
Doug Bennett, *Director*

*Wooster High School Symphonic Band*  
Dan Adams, *Director*

Thursday, January 9, 2003, 7:30 PM

Wooster High School Performing Arts Center  
515 Oldman Road, Wooster

*Program*

*Wooster High School Freshman Band*

Spring Island Celebration (2002)	John O'Reilly (b. 1940)
I. Tabby Ruins	
II. Live Oak Forest	
III. Bonny Shore	
Under An Irish Sky (2002)	Larry Neeck
Lincoln Celebration Overture (1998)	David Shaffer (b. 1953)

~ *Brief Pause* ~

*Wooster High School Concert Band*

Flourish for Wind Band (1939)	Ralph Vaughan Williams (1872-1958)
Urban Scenes (1993)	Andrew Boysen, Jr. (b. 1968)
I. Skyline at Sunrise	
II. The Business Day	
III. Church Steeples	
IV. Rush Hour	
V. Skyline at Sunset	
Deep River (Chorale Prelude) (1998)	Spiritual <i>setting by James Swearingen</i> (b.1947)
Brule River Celebration (2001)	Robert Sheldon

~ *Brief Pause* ~

*Wooster High School Symphonic Band*

Flourish for Glorious John (1957)	Ralph Vaughan Williams (1872-1958) <i>arranged by John Boyd</i>
First Suite in E Flat for Military Band (1908)	Gustav Holst (1874-1934)
1. Chaconne	
2. Intermezzo	
3. March	
Three Brothers (1951)	Michael Colgrass (b. 1932)
	<i>Percussion Section</i>
J.F.K.: In Memoriam (1995)	James Curnow (b. 1943)
	Steve Thornton, <i>narrator</i>

*Symphonic Band*

PICCOLO	BASSOON	TROMBONE
Amber Hohider	Ruth Shewmon	Kelly Patton
Jessi Saner	Cyrus O'Brien	Daria Chapman
Darcie Draudt	Lindsey Smith	Eric Heller
	Keeley Buehler	Adam Crabtree
FLUTE	ALTO SAXOPHONE	Andrew Hershberger
Nancy Lu	Abbi Fickes	Nate Musin
Amber Hohider	Tom Helmuth	EUPHONIUM
Jessi Saner	Kendra Plant	Clifford Sanders
Darcie Draudt	Andrew Wolf	Marie Jolliff
Jeannette Carey		Dan Petit
Heather Stadden	TENOR	
Jill Edwards	SAXOPHONE	TUBA
Jessica Zimmerman	Brittany Nau	Carolyn Johns
Megan Dice		Nate Bollinger
Amanda Graf	BARITONE	Andrew Heller
Elyse McDaid	SAXOPHONE	
OBOE	Ashley Young	PERCUSSION*
Tara Findley	TRUMPET	Mark Cebul
Kristina Steiner	Ryan Gallagher	Paul Cebul
CLARINET	Rachel Kincaid	Will Evans
Alison Nitzsche	Lindsay Dexter	Cameron Exner
Chanda Phelan	Matt Maibach	Chip Hothem
Jill Fenton	Andrew FitzGibbon	Katie Miller
Rachael Clason	Megan Hancock	Pete Tooley
Addy Cary	Nate Shewmon	Dan Vura
Cheryl Long	Katie Bailey	
Ryan Malcuit	Joe Boreman	
Allyson Buytendyk	Nicole Nolt	
Julia Finer	FRENCH HORN	SYMPHONIC BAND
Teresa Hershberger	Madeline Harris	OFFICERS
Jamie Amstutz	Holly Rehm	<i>Pres.</i> Ryan Gallagher
	Laine Frantz	<i>V.Pres.</i> Alison Nitzsche
BASS CLARINET	Sarah Kovach	<i>Sec.</i> Chrissy Gasbarre
Chrissy Gasbarre	Rachel Martin	<i>Librarian</i> Tara Findley
Maria Yoder		<i>Manager</i> Nate Bollinger
Caitlyn Williams		

\* *listed alphabetically*

All are invited to a reception in the commons following the performance.  
Refreshments are compliments of Wooster High School Music Parents.

## Concert Band

FLUTE	ALTO SAXOPHONE	TROMBONE
Nikki Lingle	Kyle Gustafson	Emily Seling
Carmen Butdorf	Jared Black	Leanna Packard
Kay Bihn	Steve Klise	Patrick Feringer
Rosanna Yoder	Casey McConnell	Chris Thompson
Jessica Myers	Bill Braucher	Clinton Sanders
Meg Mykrantz	Sarah Cicconetti	Mark Engler
Danielle Lambeth	Andrew Rudawsky	Katy Patterson
Joanna Buckwalter	Bryce Baxstrom	David Waggoner
Andrea Spademan	Clinton Krinke	Kevin McCoy
Amanda Hollinger		Stefen Eriksen
Kendra Strickland	TENOR SAXOPHONE	EUPHONIUM
Priyanka Jagdale	Ryan Bonitz	Dan Mulhall
		Mike Wirth
OBOE	BARITONE	Paul Seling
Ashley Baxstrom	SAXOPHONE	Ed Glick
Kaitlin Milligan	Brennen McConnell	Nicole Reynolds
		David Grenert
BASSOON	TRUMPET	Mike Parker
Katy Senn	Sean Young	Jake Reynolds
	Donny Lees	
CLARINET	Carl Pachmayer	TUBA
Amy Cyrus	Sarah Humbarger	Dan Hildebrandt
Brianne Kirby	Ashley Massoni	Jonathan Spelman
Jessie Rodak	Craig Schrader	Morgan Workman
Melissa Mick	Dan Montelione	Scott Pycraft
Jennifer Parris	Amy Stenglein	Dan Stansloski
Kimberly Strickland	Ashley French	
Mallory Sherwood	Molly Keating	PERCUSSION
Lauren Gilkison	Jordan Spelman	Noah Stadden
Tracy Boorman	Amanda Zimmerman	Dennis Hange
Shannon Knott	Kathryn James	Geoff Kunkler
Laura Jackson	Jen Hoover	Andy Welshhans
Jenny Howell	James Howell	Craig Hothem
	James Oxenrider	Derek Drake
BASS CLARINET	FRENCH HORN	
Aubrey Starr	Zanne Randall	
Tim Nolan	Jay Rocha	
	Kelsey Buehler	
	John Killough	
	Erika Kirkendall	

## Program Notes

**John O'Reilly** is one of the most-performed composers of band music in the world today. A recipient of numerous ASCAP awards, he has studied composition with Robert Washburn, Arthur Frackenpohl, Charles Walton and Donald Hunsberger. O'Reilly graduated from the Crane School of Music, State University of New York at Potsdam. In addition, he is the recipient of a Master of Arts in Composition and Theory degree from Columbia University. His years of teaching experience at elementary through college levels has provided him with insights and sensitivities to the needs of both students and educators. As co-author of *Accent on Achievement*, the *Yamaha Band Student* and *Strictly Strings*, O'Reilly has made a major impact on contemporary instrumental music education.

*Spring Island Celebration* is a concert suite depicting three separate locations on Spring Island in Beaufort County, South Carolina. The opening fanfare, with its stark harmonies and powerful brass scoring, portrays the noble and majestic *Tabby Ruins* that were destroyed by fire long ago, but are still beautiful in a timeless manner. The lovely second movement, with its flowing woodwind and horn melodies, represents the serene *Live Oak Forests* that dot the island. The final section depicts *Bonny Shore*, the island's favorite place for "crab boils", cookouts, and spirited gatherings, and features vibrant folk-style tunes with lively percussion to bring this wonderful suite to its rousing conclusion.

\* \* \*

**Larry Neeck** holds degrees from the University of Pittsburgh and the Eastman School of Music. He teaches instrumental music in the Webster Central School District, a suburb of Rochester, New York. Neeck has had over thirty works for concert band and jazz band published and is the recipient of several ASCAP awards.

*Under An Irish Sky* is based upon two contrasting traditional Irish melodies. The first, *Slane*, is slow and hymn-like. The second, *Brian Boru's March*, is a lively folk dance in 6/8 time.

\* \* \*

**David Shaffer** was born in Columbus, Ohio and attended schools in Grove City, Ohio before earning degrees at both The Ohio State University and Miami University (Ohio). He has taught in the school systems of Hamilton, Northridge, and Wyoming in Ohio.

*Lincoln Celebration Overture* was commissioned by the Lincoln Public Schools for the 1998 Middle School All-City Instrumental Music Festival, and is dedicated to the music students of Lincoln, Nebraska. After a brief introduction, this piece features the upper woodwinds on the melody with a rhythmic accompaniment provided by the tambourine and saxophones. The trumpet section continues with the melody first presented by the woodwinds. After a slower, more lyrical section, the opening themes return in the woodwinds and trumpets. The piece closes with an energetic *finale*.

\* \* \*

**Ralph Vaughan Williams** premiered *Flourish for Wind Band* in London on April 1, 1939 as an overture to the pageant "Music and the People". Morale in England was low during the Depression. Edward VIII created a scandal by giving up the throne to marry a twice-divorced American, and his brother, George VI, took over as monarch in 1936. Germany threatened to take over Europe and the British Isles. Unfortunately, much British music written in this period alienated listeners.

A few months before World War II a musical celebration was held to lift the spirits of the English. Although the April 1st date had previously commemorated King Edward's coronation, this celebration was in honor of music and the people and not intended for aristocrats and royalty. *Flourish for Wind Band* premiered at the celebration but was not heard again until the 1970's. Even after its publication, the piece was not mentioned in sources listing the complete works of Vaughan Williams.

Other band works of Vaughan Williams include *English Folk Song Suite*, *Sea Songs*, and *Toccata Marziale*. Each work is considered a classic in the band repertoire, and all are staples of quality band programs.

\* \* \*

**Andrew Boysen, Jr.** is presently an assistant professor in the music department at the University of New Hampshire where he conducts the Wind Symphony and teaches conducting. Previously, Boysen served as an assistant professor and Acting Associate Director of Bands at Indiana State University where he directed the Marching Sycamores, conducted the symphonic band and taught in the music education department. Prior to that appointment, he was the Director of Bands at Cary-Grove (IL) High School and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States and Great Britain.

Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

*Urban Scenes* was commissioned by R.J. Metteer and the Lenox (IA) Junior High School Honor Band and received its premiere in 1993. The work is in five movements, each depicting a contrasting episode of daily life in the city. It is intended to be very programmatic and suggestive of images that might be connected with each of the titles. From the sun rising and setting over the skyline, to car horns and city traffic, the serenity of a church, and the bustle of the business day, *Urban Scenes* takes us through a day in the life of the big city.

\* \* \*

The talents of **James Swearingen** as a performer, composer, arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. Following a very successful career as director of instrumental music in the Grove City Schools, Grove City, Ohio, he accepted the position of Assistant Professor of Music Education at Capital University in Columbus. In addition to his teaching responsibilities,

Swearingen annually writes a number of commissioned works for school bands throughout the country. He has also served as a staff arranger for The Ohio State University Marching Band.

His setting of *Deep River*, a traditional southern spiritual, was recently commissioned by the Village Presbyterian Church Wind Ensemble, Prairie Village, Kansas, Pam Smith Kelly director. Kelly is the daughter of the late band composer Claude T. Smith. *Deep River* is set in the style of a chorale with extended and flowing phrases that are highlighted by trumpet and euphonium solos.

\* \* \*

*Brule River Celebration* by Robert Sheldon is dedicated to the memory of Tim Recla, a very popular and talented band director from the upper peninsula of Michigan. Snow mobiling was a favorite activity of Recla, hence Sheldon attempts to recreate a musical snow mobile ride through the Brule River area of the upper peninsula. The playful and energetic opening of the piece evolves into a plaintive theme that provides excellent contrast and expressive opportunities, through solo passages for alto saxophone, piccolo, flute, oboe, trumpet and clarinet. A part for piano adds marvelous color to the work. The piece concludes with a rapid development and restatement of the opening theme.

\* \* \*

Ralph Vaughan Williams was an accomplished English composer, also active at various periods in his career as organist, conductor, lecturer, teacher, editor, and writer. His influence on the development of 20th-century music in Britain was immense. By reaching back into the music of Tudor times and delving into the great treasury of English folk music, he infused his own works with tradition, creating a truly contemporary idiom whose roots were solidly planted in the cultural soil of his country. He was editor of the *English Hymnal*, edited two volumes of welcome odes for the Purcell Society, conducted the London Bach Choir, and, as did his contemporaries Grainger and Holst, collected folk songs on his travels through many parts of England.

In October 1957, the work on Vaughan Williams' nearly completed ninth symphony was interrupted by celebrations for his 85th birthday. The Halle Orchestra, celebrating the beginning of its 100th season, chose to give a program of all Vaughan Williams selections for its opening concert four days after his birthday. As the Halle had given the first performances of many of his works, as well as many other performances conducted by John Barbirolli of others of his works, Vaughan Williams decided they should have another first performance as a present. It was for this present that he wrote the *Flourish for Glorious John*, which opened the concert and the season. At the end of the concert, when he joined the conductor and orchestra on stage, the applause lasted so long that a second performance of the piece was given to bring the concert to a close.

\* \* \*

Gustav Holst was born into a very musical family. As a child he was taught the piano, organ and trombone. He studied at the Royal College of Music where he met his lifelong friend Ralph Vaughan Williams. Stricken with neuritis in his right hand, he was forced to give up the piano, but this did not deter his composing. He was awarded a scholarship to the Royal College of Music and started his composing career, creating little jigs based on other friends' poems. In 1905, he was named director of music at St. Paul's Girls School, and he held this position until his death.

The *First Suite in E Flat for Military Band* was a revolutionary piece in that it was written exclusively for wind band. At that time (1908), concert wind band repertoire consisted of reductions of pieces originally scored for orchestras, essentially program music. Holst wanted to make the concert band a serious concert medium, and this piece is seen as the first step in that direction. He was well suited for this role as concert band composer. He played trombone in the Scottish Orchestra and the Carl Rosa Opera Company, and he was well acquainted with the workings of wind instruments.

The compositional style of Holst differs from other composers who generally wrote for the concert band as they would for an orchestra without strings. The *First Suite* begins with the *Chaconne*, a melody of sixteen notes that starts in the euphonium and tuba makes its way throughout the entire band, and in the middle of the piece, the trombone plays the inversion of this progression. Building ever so slowly, the *finale* of this first movement is marked by a strong *fortissimo* in all instruments and a sustained chord by the upper winds as the lower brass drops out. The remaining two movements are actually based on a segment of this *Chaconne* theme. The *Intermezzo* is marked *vivace*, and through the vibrant tempo we are shown the composer's mastery in writing for woodwind instruments. The piece ends with a *March* in the form ABA, yet what makes the march interesting is the combination of the two melodies in the *finale* with a sophisticated counterpoint.

\* \* \*

Michael Colgrass had his first musical experiences as a jazz drummer in the Chicago area. In 1954 he graduated from the University of Illinois in music performance and composition, studying percussion with Paul Price and composition with Eugene Weigel, Darius Milhaud (Aspen) and Lukas Foss (Tanglewood). He free-lanced as a percussionist while in New York City with such diverse groups as the New York Philharmonic, Dizzy Gillespie, the original *West Side Story* orchestra on Broadway, the Columbia Recording Orchestra's *Stravinsky Conducts Stravinsky* series, and numerous ballet, opera and jazz ensembles. His compositions have been commissioned and performed by The New York Philharmonic, The Boston Symphony, The Minnesota Orchestra, The Detroit Symphony, The Toronto Symphony, the National Arts Centre Orchestra, Canadian Broadcasting Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm Foundation and Ford Foundation, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists.

Colgrass won the 1978 Pulitzer Prize for Music for *Deja vu*, commissioned and premiered by the New York Philharmonic, and an Emmy Award in 1982 from the National Academy of Television Arts and Sciences for the Public Broadcasting System documentary called *Soundings: The Music of Michael Colgrass*. Other prizes include two Guggenheim Fellowships, a Rockefeller Grant, A Fromm Award and Ford Foundation award, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for New Chamber Music.

James Curnow was born in Port Huron, Michigan. He lives in Nicholasville, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc. of Lexington, Kentucky. He also serves as composer-in-residence on the faculty of Asbury College in Wilmore, Kentucky, and as editor of all music publications for The Salvation Army in Atlanta, Georgia.

Curnow received his formal training at Wayne State University in Detroit, Michigan and at Michigan State University where he was a euphonium student of Leonard Falcone and a conducting student of Harry Begian. He studied composition and arranging with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer.

He has taught instrumental music in the public schools and at the college and university level. Curnow is a member of several professional organizations, including the American Bandmasters Association, College Band Directors National Association, World Association of Symphonic Bands and Wind Ensembles and the American Society of Composers, Authors and Publishers. He received the National Band Association's Citation of Excellence.

As a conductor, composer and clinician, Curnow has traveled throughout the United States, Canada, Australia, Japan and Europe where his music has received wide acclaim. He has won several international awards for band compositions, including the prestigious Ostwald Award for band composition - an award he has received twice.

Curnow has been commissioned to write over two hundred works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over four hundred. His most recent commissions include the Tokyo Symphony Orchestra, the U.S. Army Band, the Atlanta Committee for the Olympic Games, 1996 and the Kentucky Music Teachers Association/National Music Teachers Association in 1997.

## Freshman Band

FLUTE	TENOR	TROMBONE
Megan Wilhelm	SAXOPHONE	Jack Hall
Megan Ferringer	Bill Barrington	Sean Luke
Jennifer Snure		Chris Rothemund
Amanda Ratliff	BARITONE	Josh Corpman
Cassie Cairnie	SAXOPHONE	Gordy Giffin
Nicole Moore	Adric Keegan	Nathan Chiccola
BASSOON	TRUMPET	EUPHONIUM
Peter Gustafson	Parry Grewal	Dylan Gillund
Skye Gillispie	Andrew Lanham	Trevor Buehler
	Alex Hauenstein	Ian Starr
CLARINET	BJ Ott	
Christy Zink	Joe Vura	TUBA
Andreea Leabu	Amanda Fry	Micah Harvey
Danielle Johnston	Adam McClintock	
Julianne Amstutz	Matthias Sartor	PERCUSSION
Shelly Buchholz		Sean Curry
		Dan Myers
ALTO SAXOPHONE	FRENCH HORN	Katie Mykrantz
Alex Klein	Jaclyn Miller	Adrian Eriksen
Sean Dawes	Rachel Waggoner	Eric Brenner
Steph Brodie		Bill Skelly
Chelsea Nicholls		Kevin Haught
Michael Pope		Jarad Roberts
Betsy Johnson		Ted Wilson
James Gray		