

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*

Wednesday, January 4, 2006, 7:30 PM

Wooster High School Performing Arts Center
515 Oldman Road, Wooster

Program

Wooster High School Freshman Band

Pevensey Castle (1993)	Robert Sheldon (b. 1954)
Old Irish Tune (2001)	Larry Daehn (b. 1939)
The Road Unknown (Portrait of a Soldier) (2000)	Richard Meyer

~ Brief Pause ~

Wooster High School Concert Band

Royal Air Force March Past (1921)	Henry Walford Davies & George Dyson (1869-1941 & 1883-1964)
Prelude from Cantata No. 141	Johann Sebastian Bach (1685-1750) <i>arranged by</i> Frank Erickson
Of Pride And Celebration (1987)	James Swearingen (b. 1947)

~ Brief Pause ~

Wooster High School Symphonic Band

Introduction and Allegro (1965) <i>percussion ensemble</i>	Richard Schory
Song of the Sea Maidens (1992)	Andrew Boysen, Jr. (b. 1968)
Flight of the Bumble Bee (1900)	Nicolai Rimsky-Korsakov (1844-1908) <i>arranged by</i> Albert O. Davis <i>Cameron Exner, marimba</i>
Moorside March (1960)	Gustav Holst (1874-1934) <i>arranged by</i> Gordon Jacob

Program Notes

Robert Sheldon has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University where he taught conducting and instrumental music education classes and directed the university bands. As Concert Band Editor for the Alfred Publishing Company, he maintains an active composition and conducting schedule, and regularly accepts commissions for new works. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida.

Pevensey Castle is suggestive of the historical times surrounding the fall of Pevensey Castle in the south of England in the Dark Ages. The piece opens with a slow section featuring a percussion *ostinato* and a haunting theme played by the saxophones and clarinets. The *Allegro* section begins with another repeated percussion figure, followed by the main theme played first by the low brass and low woodwinds. Other instruments join in layers; the first being the trumpets, followed by upper woodwinds and then trombones and horns. The melody from the opening slow section returns and leads into a short *coda*, which is based on the main theme from the *Allegro* section.

* * *

Born and raised in the farmlands of Wisconsin, **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 over 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.

Old Irish Tune is based on "Kitty Tyrrell," an old Irish air of the mid-eighteenth century.

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Richard Meyer received his Bachelor of Arts degree from California State University, Los Angeles and has taught middle school and high school instrumental music for over sixteen years. He currently conducts the Pasadena Youth Symphony Orchestra. Meyer has had many works published for band and orchestra including *Celebration*, which won the National School Orchestra Association composition contest, and *Geometric Dances*, which won the Texas Orchestra Directors composition contest. In 1994 he received the Outstanding Music Educator Award from the Pasadena Area Youth Music Council and this year received the Pasadena Arts Council Gold Crown Award for Performing Arts.

The Road Unknown (Portrait of a Soldier) derives its title from a Civil War poem by Walt Whitman. The work is divided into four sections, beginning with a theme to represent a young man, introduced by a trumpet solo. The first section, *Home*, depicts the peaceful surroundings of a family farm, far from the dangers of war. *Recruitment*, the second section, is reminiscent of a patriotic parade and features the flute section playing *Battle Cry of Freedom* by George Root. The tune is picked up by the brass section and is eventually played by the entire band, with the young man's theme heard in counterpoint. In the third section, *Departure*, the young man has enlisted and is aboard a train leaving for war. Amid the excitement of the moment, thoughts of home overwhelm him. The train disappears, and the sounds of war begin to be heard. *Into Battle*, the final section, has our young man getting closer and closer to the distant fighting. Soon face-to-face with the enemy, the soldiers charge one another, with the young man's theme played by the saxophones and trombones. Two gunshots are heard and the young man falls. As he lay dying, his theme is heard, fragmented this time. His last thoughts are those of home, and the piece ends with his spirit rising over the now still battlefield.

* * *

Sir Henry Walford Davies was born in Oswestry, Shropshire England. Davies was appointed the first organizing director of music for Her Majesties Royal Air Force in 1918 and was Knighted in 1922. He was later appointed master of the King's Music upon the death of Sir Edward Elgar in 1934.

George Dyson was born in Halifax, Yorkshire England. Dyson succeeded Sir Walford Davies as the second organizing leader of music for the Royal Air Force in 1919. Dyson was knighted in 1941.

Royal Air Force March Past was written in tribute to all past and present members of the R.A.F. Davies began composing *Royal Air Force March Past* in 1919. Sir George Dyson, upon succeeding Davies as organizing music director of the Royal Air Force discovered the incomplete march in a piano score form and later finished and arranged it for military band.

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The melody “*Wachet Auf*” (*Sleepers, Awake*) is not the creation of **Johann Sebastian Bach**, but was used by Bach in three of the seven movements of his *Cantata No. 141*. School band arranger, Frank Erickson has transcribed the prelude movement from this particular cantata for performance by the modern concert band. The prelude movement uses the “*Sleepers, Awake*” melody played by the brass and paired with a counter melody played by the woodwinds. It is this counter melody that has become one of Bach’s most recognizable themes.

The musical life of Johann Sebastian Bach was similar to many German composers of his time in Lutheran Germany. Bach served as an organist at Arnstadt and Mulhausen (1703-1708), as court organist in the chapel of the Duke of Weimar (1708-1717), music director for the court of a prince in Cothen (1717-1723), as cantor for the St. Thomas School and as music director in Leipzig (1723-1750). Bach was not a famous composer in his day and might be astonished to learn of his lasting popularity over two hundred years after his death.

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Of Pride And Celebration was commissioned by and also dedicated to the Stoneham High School Concert Band, Stoneham, Massachusetts and the Junior Massachusetts Youth Wind Ensemble, Boston Massachusetts; David Samour, Director.

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 successful career as Director of Instrumental Music in Grove City, Ohio, he accepted a position as Assistant professor of music at Capitol University in Columbus. In addition to his teaching responsibilities, Swearingen annually writes a number of commissioned works for school band. Notably, he has also served as a staff arranger for The Ohio State University Marching Band.

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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, composition and orchestration. He 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, studying with John Paynter.

Song of the Sea Maidens is a programmatic work which tells the story of sailors who, while on a peaceful trading voyage, are caught in a violent storm that sweeps their ship off course. The sailors struggle against the storm, but eventually the waves become too powerful, and the sailors are no longer able to maintain their position. They are pushed toward the cliffs of a remote island but are unable to detect the impending disaster because of the intensity of the storm. Sea maidens, living on the cliffs of the island, see the sailors in troubled water below and begin to sing. The sailors hear the song in the distance, softly at first, but growing louder. As the song surges above the roar of the waves, the sailors realize the danger they are in and quickly direct their ship around the island. The storm soon dissipates, and the sailors are once again left to the tranquility of the sea.

* * *

Nikolai Rimsky-Korsakov wrote his famous *Flight of the Bumble Bee* as an orchestral interlude for his opera *The Tale of Tsar Saltan*, composed in 1899-1900. The piece closes Act III, Tableau 1, right after the magic Swan-Bird gives Prince Gvidon Saltanovich (the Tsar’s son) instructions on how to change into an insect so that he can fly away to visit his father.

Flight of the Bumble Bee is recognizable for its frantic pace when played up to tempo, with nearly uninterrupted runs of conjunct chromatic sixteenth notes. It is not so much the pitch or range of the notes that are played that challenges the musician, but simply the musician’s ability to move to them quickly enough. In the century since its composition the piece has become a standard showcase for solo instrumental virtuosity, whether on the original violin or on practically any other melody instrument — in our case this evening, the marimba.

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English composer, **Gustav Holst** was born in 1874 and died in London in 1934. One of England’s more prominent composers, Holst was also a professional trombonist and teacher of composition and organ. He composed operas, ballets, symphonies, chamber music, and songs. One of his more recognized works is the orchestral suite, *The Planets*. His works for band, including the *First Suite in E Flat*, the *Second Suite in F*, and *Hammersmith*, are considered landmark compositions for wind and percussion.

Moorside March, arranged for concert band by another prominent British composer, Gordon Jacob, is taken from Holst’s *A Moorside Suite*, written in 1928 as a brass band contest piece. A rising four-note theme opens the march. Constructed of perfect fourth intervals, this short motive serves as much of the basic material for the entire piece. After several contrasting sections, a grand pause signals a majestic *coda*.

Freshman Band

FLUTE

Kim Patton
Calla Sneller
Catherine Mitchell
Jen Lehman
Lauren Huettner
Katie Chapin
Stephany Chicaiza
Sara Miller
Skyelar O'Brien
Trinity Funderburk
Jessica Mykrantz

OBOE

Nicolina Nolletti
Lindsey Hartmann

BASSOON

Karianne Sifferlin
Keely Purvis

CLARINET

Sonia Masih
Alex Didato
Briana Hoy-Skubik
Polly Haight
Michale Fairhurst
Sarah Huttie
Julie Olis
Zack Wake
Natalie Griffin
Rachel Tizzano
Claire Bruch
Megan Lemke
Crystal Schmucker
Mia Swartz

ALTO SAXOPHONE

Todd Hershberger
Chris Parker
John Graham
Nathan Hoyle
Greg Jindra
Alex Holmes
Tim Alltop

TENOR

SAXOPHONE

John Scott
Ben Morphew

BARITONE

SAXOPHONE
Aaron Rehm

TRUMPET

Norris Nguyen
William Cary
Andy Young
Alex Hamilton
Brittany Lambeth
Brittany Carpenter
Kira Matthews
Breanne Johnston
Ricky Ball
Derek Conaway

FRENCH HORN

Mike Ferguson
Tara Hamilton
Jake Pope

TROMBONE

David Kreuzman
Thomas Doohan
Whitney Vura
Tommy Jankowski

EUPHONIUM

Warren Gaston

TUBA

Graham Wengerd
Caitlin Martin
Justin Besancon
Meshach Keen

PERCUSSION

Kelli Schaffter
Danya Morris
Matt Cebul
Katie Reynolds
Jeff Belcik
Jared Baisden
Andrew Voltz

Concert Band

FLUTE

Kayla Yorko
Maggie Fowler
Lisa Morpew
Jennifer Mills
Nicole Moore
Cassandra Cairnie
Jennifer Ratliff

ALTO SAXOPHONE

Betsy Johnson
T.J. Ullery
Ian Sharp
Krys Arteaga
Logan Willis
James Gray
Steph Brodie

TROMBONE

Nick Massaro
James Williams
Chris Rothmund
Deven McMorrow
Gordon Giffin
Alex Smith Byrne
Richard Myers

OBOE

Caitlin Petit
Melissa Glick

TENOR

SAXOPHONE
Nic Starr

EUPHONIUM

Josh Rocha
Darren Johnson
Ian Starr

CLARINET

Danielle Johnston
Kristy Farren
Carrie Messenger
Melissa King-Smith
Lisa Philippon
Katie Chandler
Zach Huttinger
Katie Kirkpatrick
Gabrielle Morris
Amberly Buchholz

BARITONE

SAXOPHONE
Andy Senn

TUBA

Andrew Bogner
Emmy Johnson
Andy Mick

BASS CLARINET

Randee Jankowski
Julianne Amstutz

TRUMPET

Matt Varga
B. J. Ott
Joe O'Brien
Bryan Marty
Murphy Sheppard
Sam Schleappi
Dan Ott
Matthias Sartor
Quara Gant

PERCUSSION

Daniel Myers
Sean Pattison
Brian Belcik
Rachel Frantz
Josh Sun
Zack Finkbiner
Philip Lockett
Gabe Nagel
Corey McConnell

FRENCH HORN

Gregory Spademan

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

Symphonic Band

PICCOLO

Katie Poultney

FLUTE

Jeannette Carey

Megan Wilhelm

Megan Ferringer

Claire Hall

Emily Bartelheim

Jennifer Snure

Megan Boreman

Katie Poultney

Lucy Edwards

Elizabeth Welshhans

OBOE

Katie Helmuth

Rachel Pittard

BASSOON

Skye Gillispie

Sarah Pinkham

CLARINET

Cheryl Long

Katelyn Ferringer

Eric Browning

Catherine Shaw

Kaitlyn Wilson

Heidi Klise

Kristen Crum

Tim Wolf

Ashley Gallagher

Emily Totten

BASS CLARINET

Chelsea Nicholls

Andreea Leabu

ALTO SAXOPHONE

Andrew Wolf

Jeff West

Courtney Lambeth

Mike Pope

Paul Huettner

TENOR

SAXOPHONE

Dusty Davis

BARITONE

SAXOPHONE

Justin Baisden

TRUMPET

Grant Austin

Nate Shewmon

Parry Grewal

Andrew Hessler

Andrea Blaine

Adam Shaw

Tony Ruscitti

FRENCH HORN

Jeff Amstutz

Lucas Beeman

Megan Russell

Forrest Tierney

TROMBONE

Jack Hall

Aimee Thompson

Preston Phelan

Sharry Grewal

Justin Playl

Tim Wilhelm

EUPHONIUM

Ted Zech

TUBA

Andrew Heller

Terry Long

Micah Harvey

PERCUSSION

Cameron Exner

Ted Wilson

Samantha Weaver

Colton Hile

Sean Curry

Cathy Cebul

Abby Armbruster

Michael Patton

Kevin Rodda

Katie Mykrantz

Upcoming Music Events

- January 5 Wooster High School Music Parents Citrus Sale Begins
- January 19 Wooster City Schools Music Faculty Recital
Zion Lutheran Church
- February 11 OMEA Solo & Ensemble Adjudicated Event
Springfield High School
- February 15 High School/Edgewood Orchestra Concert
Wooster High School Commons
- February 16 Wooster High School Concert Band Festival
Wooster High School Performing Arts Center
- February 21 Wooster High School Music Parents Association Meeting
Wooster High School B126 & B136
- February 28 Wooster High School Choir Concert
Wooster High School Performing Arts Center
- March 7 Wooster High School Symphonic Band Concert
Wooster High School Performing Arts Center
- March 9 Edgewood Middle School Band Concert
Wooster High School Performing Arts Center
- March 10, 11 WHS Hosts OMEA District Band/Chorus Adjudicated Event
Wooster High School



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www.whsmusic.nvi.net