

THE WOOSTER HIGH SCHOOL
MUSIC DEPARTMENT



presents

Wooster High School Freshman Band

Kelly Mollnow, Director

Wooster High School Concert Band

Douglas Bennett, Director

Wooster High School Symphonic Band

Daniel Adams, Director

Thursday, January 11, 2001, 7:30 PM

Wooster High School Performing Arts Center
515 Oldman Road, Wooster

Program Notes

The musical career of **William E. Rhoads** encompasses positions such as Director of Bands and Chairman of the Music Department at the University of New Mexico, and Director of Instrumental Music and Bands for the Alamogordo, New Mexico public schools. He has published over one hundred works for band, orchestra, wind ensemble, and study books for the alto and bass clarinet. He has served as an adjudicator, clinician, and conductor throughout the United States and Canada and has been a recipient of many ASCAP awards for composition during the past ten years.

Brazilian Folk Dance Suite consists of folk songs freely adapted for concert band and set in dance forms native to Brazil – the *bossa nova* and the *beguine*.

* * *

Annabel Lee, composed by **Douglas E. Wagner**, was commissioned in 2000 by the Edgar Allan Poe Middle School of Annandale, Virginia in honor of the Poe Symphonic Band. Edgar Allan Poe (1809-1849), America's earliest master of horror in short story and poetry, led a life that paralleled his Gothic themes. Even in his exquisitely beautiful poem, *Annabel Lee*, written during his final year, the subject is believed by most to be his own wife, Virginia Clemm, who succumbed to tuberculosis in 1847.

This work for concert band follows the three broadly based sections of the poem – Life, Death, and Remembrance – with the main thematic material recurring as a sort of dialogue in counterpoint of the two lovers in the first and last sections. With the aid of muffled snare drum, expansive harmonies, and a persistent bass part, the middle section paints the picture of the desolation of a cold, windswept shoreline. Introduced at the beginning by the flute section, the Annabel Theme is stated again, five measures from the end, giving final witness to the bonds of love that even death could not separate.

* * *

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 trumpet solo played by Nicole Nolt. 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.

* * *

Calvin Custer received degrees from Carnegie-Mellon University and Syracuse. In his twenty-four year association with the Syracuse Symphony Orchestra, he performed on French horn, piano, and string bass. He also served as chief arranger, librarian and associate conductor. Custer has been associated with many greats in the jazz world, including Woody Herman, Sarah Vaughn and Ella Fitzgerald. Custer passed away in 1998.

Festival Fanfare was commissioned in 1993 by the Loma Linda Academy Symphonic Band, Philip R. Binkley, Director. The fanfare commences with a principal motive stated in the brass, and is answered by a flourish from the woodwinds. A slower, lyrical theme is introduced by the horns and complemented by the woodwinds and low brass in the middle section of the piece. The energetic fanfare returns for a climactic ending.

* * *

Larry Daehn was born in Rosendale, Wisconsin and grew up in the state's farmlands. He has taught music for thirty-three years, the last twenty-seven of which at the New Glaris (WI) High School. Daehn composed *With Quiet Courage*, in memory of his mother, and *As Summer Was Just Beginning*, previously performed by the WHS Concert Band.

An Irish Farewell was written as a tribute to Raymond A. Buckley for his many years of service to Seaford High School, Seaford, New York. To express the community's love for

Buckley, and because of his well known pride in his Irish heritage, the composition was based on an old Irish tune entitled, *To Rodney We Will Go*, also known as *Moll Roone*. First appearing in print in 1788, Sir Thomas Moore put words to the melody in 1813:

*Farewell! But whenever you welcome the hour
Which awakens the nightsong of mirth in your bow'r,
Then think of a friend that once welcomed it too,
And forgot his own griefs to be happy with you.
His griefs may return, not a hope may remain
Of the few that have brightened his pathway of pain,
But he ne'er will forget the short vision that threw
Its enchantment around him while ling'ring with you!*

*And still on that evening, when pleasure fills up
To the highest top sparkle each heart and each cup,
Where'er my path lies, be it gloomy or bright,
My soul happy friends, shall be with you that night;
Shall join in your revels, your sports and you wiles,
And return to me beaming all o're with your smiles,
Too blest, if it tells me that, mid the gay cheer,
Some kind voice had murmur'd, "I wish you were hear!"*

* * *

Charles Carter has been composing and arranging band music for more than forty-five years. He received a Bachelor degree of Music from The Ohio State University and a Master of Music degree from the Eastman School of Music, where he studied with Bernard Rogers and Wayne Barlow. When he was a senior at Ohio State he wrote his first symphonic band composition, which was performed in concert the next year. After graduating from Eastman, he returned to Columbus, Ohio, and worked for the U.S. government. During this time he wrote dance band arrangements and played in dance bands and show bands. In the fall of 1951 he began arranging for the Ohio State University Marching Band and was part-time instructor of low brass. At that time Manley Whitcomb, the OSU Director of Bands, asked him to write another piece so that he could premiere it during the American Bandmasters Association meeting.

In 1952 he wrote his first two compositions designed for the educational market. The titles were *Metropolis* and *Overture In Classical Style*, both eventually published by Bourne Music, Inc. *Overture in Classical Style* opens with a slow dramatic section in F minor. The low winds present a dramatic *motif* in this introductory section that will be heard throughout the overture. An abrupt *accelerando* propels the piece into a lively *allegro* section featuring the woodwinds. The mood of the piece relaxes as a second theme is introduced in the clarinets and euphonium. A recapitulation and development of the opening theme concludes this vivacious and stirring overture.

* * *

Percy Aldridge Grainger was born in Melbourne, Australia, studied in Germany with Busoni, and went to London where he was chosen by Grieg to play his piano concerto in 1907. In 1914 Grainger settled in America. His compositions, whether for piano, chorus, orchestra or band, reflect his vitality and whimsy.

Grainger considered the folksingers the “kings and queens of song... lords in their own domain – at once performers and creators.” He once described concert singers as slaves to tyrannical composers. It was for the wind band, a “vehicle of deeply emotional expression,” that Grainger made some of his most memorable folk song settings. *Ye Banks and Braes O’ Bonnie Doon* is a slow, sustained Scottish folk tune. Grainger’s original setting was scored for “men’s chorus and whistlers.”

* * *

Ralph Vaughan Williams (1872-1958) 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.

With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent, these two Englishmen decided to seek them at home in England's own past.

Vaughan Williams is most noted for his compositions for orchestra, theater, and chamber groups, but his works for band, like the *English Folk Song Suite* and *Toccata Marziale* (1924), demonstrate his unrivaled skill at scoring for this medium. Together with the two Holst suites for band, this music forms a set which has become a traditional cornerstone of the concert band literature. The *English Folk Song Suite* was originally written for band but was later scored for orchestra by the composer.

* * *

Them Basses March is by far the best-known march by Kentucky-born composer **Getty H. Huffine**. Other marches, also with interesting bass parts, include his *Basses On The Rampage*, *Triple Cities*, and *The Bearcat*. Subtitled, "A March in which the basses have the melody throughout," it is a test of scale aptitude by all the members of the band. The quick circus tempo of the march challenges players with major and chromatic scales throughout the piece. The march itself is an answer to the age-old student musician question, "Why do I have to learn scales?"

Freshman Band

FLUTE

Jill Edwards
Hannah Zurko
Meg Mykrantz
Andrea Spademan
Loretta Gillund
Amanda Huxley
Jessica Myers
Priyaka Jagdale
Angela Frantz

ALTO SAXOPHONE

David Palmer
Steve Klise
Ashley Young
Jared Black
Sarah Cicconetti
Kori Barnes
Jeff Snyder
Laurie Reynolds
Noah Klenovich

TROMBONE

Nate Musin
Emily Seling
Patrick Ferringer
Brad Chisnell
Ben Barker
Stefan Eriksen
Nick Leppla
Alec Oswald

OBOE

Sam Newman
Misha Brigham

TENOR

SAXOPHONE
Ryan Bonitz

EUPHONIUM

Ryan Shingleton
Mike Parker
Keionna Hardin
Mike Wirth

BASSOON

Lindsey Smith
Keeley Buehler

BARITONE

SAXOPHONE
Brennen McConnell

TUBA

Ben Allen
Jonathan Spelman
Jeff Rutherford
Ben Doohan

CLARINET

Addy Cary
Caitlyn Williams
Rachael Clason
Amy Cyrus
Brianna Kirby
Jenny Howell
Martha Brenneman
Laura Jackson

TRUMPET

Nicole Nolt
Amy Stenglein
Mike Miller
Branon Whitmore
Matt Roberts
James Oxenrider

PERCUSSION

Mark Cebul
Derek Drake
Dennis Hange
Devin Kornhaus
Geoff Kunkler
Katie Miller
Robbie Peeples
Andy Welshhans

FRENCH HORN

Holly Rehmn
Britta Yarnell
Laine Frantz
Joel Stansloski

Concert Band

FLUTE

Jenny Kirkham
Jessica Zimmerman
Stacy Bowman
Jen Sellers
Megan Ulbright
Amanda Weirick
Nikki Lingle
Tasha Gill
Emily Gralinski
Deanna Strauss
Melissa Mills
Alicia Pyle
Candacie Schrader
Desiree Weber
Sara Anderson
Kendra Strickland
Louise Chell

OBOE

Ashley Baxtrom

BASSOON

Melissa Wahl

CLARINET

Amber Fisher
Regan Radzinski
Ryan Malcuit
Amy Chisnell
Laura Miller
Kim Strickland
Chris Doohan
Jamie Heupal
Cheryl Plant

BASS CLARINET

Susan Mills

ALTO SAXOPHONE

Jen Hider
Abby Stansloski
Dan Hufford
Jeannie Harsh
Kyle Gustafson
Michael O'Planick
Phil Gray
Di'Json Evans
Cammeron Hammond
Kevin Nash

TENOR

SAXOPHONE
Denice Hall

BARITONE

SAXOPHONE
Kevin Hancock

TRUMPET

Jack Kirkham
Megan Hammond
Kirk Oswald
Brad Derflinger
Carl Pachmeyer
Sean Young
Audrey Workman
Molly Keating
Ryan Turpin
Jeff Apple
Brian Ferguson
Mark Ahrens
David Evans
Craig Schrader
Mindy Via
Erica Calame
Mark Hannah
Tim Nolan

FRENCH HORN

Zanne Randall
Jace Williard
Madeline Harris
Liz Britton
John Killough
Nickie Stroud

TROMBONE

Kevin Deily
Kate Kovach
Molly Hawke
Anne Matacale
Cheryl Miller
Jacqlyn Witmer
Jeff Shamp
Chris Thompson
Mason Shamp
Kevin McCoy
Lee Croft
David Hinderhan

EUPHONIUM

Nicole Reynolds
Clifford Sanders
Ed Glick
Megan Taylor

TUBA

Joe Wirth
Nate Bollinger
Scott Pycraft
Dan Stansloski

PERCUSSION

Nick Randall
Nakul Jeirath
Chip Hothem
Will Evans
Dan Vura
Gabe Pyers
Noah Stadden
David Muskopf

Symphonic Band

PICCOLO

Katie Schwinn

FLUTE

Nancy Heavilin

Kristi Patton

Katie Schwinn

Allie Sherwood

Nancy Lu

Jessi Saner

Darcie Draudt

Amber Hohider

Elyse McDaid

Heather Stadden

OBOE

Tara Findley

Jason Field

CLARINET

Cullen Schmid

Alison Nitzsche

Tabitha Zimmerman

Suzi Ohlsen

Jessie Rodak

Jamie Amstutz

Parag Jagdale

BASS CLARINET

Alex Sewell

Chrissy Gasbarre

BASSOON

Melissa Boreman

Kim Campbell

Ruth Shewmon

ALTO SAXOPHONE

Bryan Rodda

Jennifer Stenglein

Abbi Fickes

Krystal Bullard

TENOR

SAXOPHONE

Brittany Nau

BARITONE

SAXOPHONE

Josh Rodak

TRUMPET

Stephanie Griffin

Ryan Gallagher

Megan Dixon

Christy Jones

Lindsay Dexter

Rachel Kincaid

Mike Broda

Matt Maibach

Kendra Oyer

Mark Yoders

Chris Adams

Megan Hancock

FRENCH HORN

Casey Roberts

Stephanie Grenert

Elaine Tooley

Liz Florkowski

TROMBONE

Bethany Packard

Daria Chapman

Kelly Patton

Pat Finn

Katelyn Haugh

Adam Crabtree

Eric Heller

EUPHONIUM

Dan Shaffer

TUBA

Keeley Emerson

Brian Hoffman

Matt Ellcessor

Jane Leisure

Amy Wilson

PERCUSSION

Tom Rutledge

Nick Zurko

Brandon Holman

Meredith Thompson

Mandy Maxhimer

Chris Curry

SYMPHONIC BAND

OFFICERS

President Brian Hoffman

V-Pres. Cullen Schmid

Secretary Keeley Emerson

Librarian Kristi Patton

Manager Pat Finn

Upcoming Instrumental Music Events

- January 12 Wooster High School Music Parents Citrus Sale Begins
- January 25 Wooster City Schools Music Faculty Recital
Zion Lutheran Church
- February 17 OMEA Solo & Ensemble Adjudicated Event
Cloverleaf High School
- February 20 High School/Edgewood Orchestra Concert
Wooster High School Performing Arts Center
- February 22 Wooster High School Concert Band Festival
Wooster High School Performing Arts Center
- February 23 or 24 OMEA State Orchestra Adjudicated Event
Toledo Whitmer High School
- March 6 Wooster High School Music Parents Association Meeting
Wooster High School Large Group Instruction Room
- March 13 Wooster High School Symphonic Band Concert
Wooster High School Performing Arts Center
- March 16, 17 WHS Hosts OMEA District Band/Chorus Adjudicated Event
Wooster High School



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