



# Sherwood High School Bands ~ Spring Concert

Wednesday, April 3rd, 2019

## **Bowmen Band**

*Chorale & Fugue in F Major, Johann Sebastian Bach/arr. Larry D. Daehn*  
*Apparitions, Brian Balmages*  
*Lord of the Rings Excerpts, Johan de Meij/arr. Paul Lavender*

## **Concert Band**

*Alpina Fanfare, Franco Cesarini*  
*Heart Songs mvt. II, David Maslanka*  
*Arabian Dances, Brian Balmages*

## **Wind Ensemble**

*La Fiesta Mexicana, H. Owen Reed*  
*-Mvt. II : Mass*  
*-Mvt. III : Carnival*  
*Traveler, David Maslanka*

### **Friendly Concert Reminders:**

Please silence your Cell Phones  
Hold applause until the end of a multi-movement piece  
Wait until between pieces to enter or leave  
Refrain from flash photography

## ***Bowmen Band Members***

### **Flute**

Max Chambers  
Sofia Hernandez  
Bryanna Jernstedt  
Nicole Molzahn  
Hana Nadir  
Megan Riggs  
Eaton Wen

### **Bass Clarinet**

Hannah Finck

### **Clarinet**

Noah Coxe  
Wyatt Hammer  
Sydney Lackey  
Brendan Laus  
Elijah Brown

### **Alto Saxophone**

Nicholas Aggson  
Mason Conan  
Gavin Fleming  
Andrea Garcia-Lopez

### **Tenor Saxophone**

David Hainley  
Jarrett Sutherland

### **Trumpet**

Owen Heard  
Jackson Leroux  
Carson Lindgren  
Jordan Scott

### **French Horn**

Sam Adamson  
Rian Edwards  
Alexandre Lesieutre  
Hayden Price

### **Trombone**

Letitia Adjei  
Andrew Thayer

### **Euphonium**

Tori Gregory  
Elizabeth Price

### **Tuba**

Aiden Patterson  
Olivia Whelchel

### **Percussion**

Andrew Al-Sheikhly  
Nathan Badouli  
Gavin Dotson  
Rachel Farnier  
Aeden McClellan  
Ryen Sternkopf  
Logan Vaughn

## ***Concert Band Members***

### **Flute**

McKinnlee Curtis  
Sage Derting  
Kelsey Hart  
Catherine Nguyen  
Sarah Quesenberry

### **Oboe**

Madison Tackett

### **Clarinet**

Grace Applegate  
Lilly Cordier  
Alaina Flores  
Kara Levy  
Kaitlyn Starling  
Lan Tran  
Kelsey Vincent

### **Alto Saxophone**

Michelle Easton  
Amanda Esser  
Sophie Falls  
Drayke Gunderson

### **Bass Clarinet**

Jackson Longmire

### **Tenor Saxophone**

Vincent La

### **Baritone Saxophone**

Zach Mirek

### **Trumpet**

Liam Hardy  
Jakob Moon  
Kira Smith  
Michael Stephens

### **French Horn**

Cooper Elkins  
Joshua Henninger  
Rachel Quesenberry

### **Trombone**

Jonathan Cuenca  
Jared Loop  
Aidan Mickel  
Luke Soto

### **Euphonium**

Eloise Thoreson

### **String Bass**

Shae Upton

### **Percussion**

Jonathon Ashe  
John Dotson  
Kassie Cordier  
Daniel Ely  
Colin Hough  
DB Lam  
Everyt Schroeder

## ***Wind Ensemble Members***

### **Flute**

Adelynn McCoy  
Camryn Porter  
Anneka Prigodich  
Rianna Upton

### **Bassoon**

Tommy Laido  
David Ma

### **Oboe**

Sam Jewett  
Elyzabeth Biasi

### **Clarinet**

Niall Alboro  
Andrew Bae  
Brooke Guthrie  
David Hilt  
Holly Schroeder  
Sidney Sproul  
Jacob Taylor  
Robert Weener

### **Bass Clarinet**

Cole Emery

### **Alto Saxophone**

Jonathan Laus  
Matthew Hainley

### **Tenor Saxophone**

Zach Szklarz

### **Baritone Saxophone**

Ryan Fillinger-Palotay  
Ashley Ma

### **Trumpet**

Matthew Castronovo  
Brandon Kuske  
Jared Porter  
Nora Robertson  
Robert Schmidt  
Jonathan Wakefield  
Connie Williamson

### **French Horn**

Madison Bishop  
Helen Leon  
Travis Matlock  
William Scypinski

### **Trombone**

Jakob Bergman  
Josh Busby  
Anna Castronovo  
Noah Culbertson  
Ryan Gorski

### **Piano**

Lizzy Cichoski

### **Euphonium**

Regan Palmer  
Sarah Voorhies  
George Westover

### **Tuba**

Carter Hawes  
Cody Layne  
Reilly McClellan

### **Percussion**

Shannon Jackson  
William Jensen  
Ian Kleditz  
Nathan Shipman  
Ethan Spencer

# Program Notes

## **Chorale & Fugue in F Major, Johann Sebastian Bach/arr. Larry D. Daehn**

“This beautiful F Major Chorale is Number 176 of Bach’s 371 *Harmonized Chorales*, Blessed Christ Hath Risen. This wonderful example of Bach’s sacred writing is a splendid cantabile teaching piece, as well as a fine warm-up selection for rehearsals.

“This is Fugue IV of Bach’s *Eight Little Preludes and Fugues*, written during the nine years the composer spent in Weimer (1708-17), where many of his organ compositions were conceived. Historians seems to agree that these pieces were probably written as teaching material, either for Bach’s organ scholars, or for the instruction of his two eldest sons. Bach’s endeavor to write good teaching material was so successful that this collection, especially the fugues, has taken a high place in our musical literature.

“In terms of of excellent counterpoint and forthright musical enjoyment, these compact essays are some of the composer’s finest!”

- Arr. Larry D. Daehn

## **Apparitions, Brian Balmages**

“Contrary to what the title may imply, this is not a novelty work. Rather, it focuses on musicality and lyricism while having a slight contemporary edge. The work paints a picture of lonely apparitions that constantly appear and then fade away. To portray this, the work constantly alternates between consonant and dissonant sections while numerous effect to bind the entire work together. Ultimately, the work comes to a powerful climax before the apparitions begin to fade for the final time and the music ends in a soft state of unrest.

“As previously stated, there is a comfortable amount of dissonance used throughout the piece. Directors should use this as an opportunity to let students embrace the unique sounds. They should approach the intervals with confidence so the chords don’t sound ‘wrong’ or lacking. As they begin to understand their relationship to the rest of the work, I am confident they will appreciate their role and approach it with more interest, dedication and intensity.”

- Brian Balmages

## **The Lord of the Rings, Excerpts From Symphony No. 1, Johan de Meij/arr. Paul Lavender**

Johan de Meij’s first symphony *The Lord of the Rings* is based on the trilogy of that name by J.R.R Tolkien. This book has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book.

The Symphony *Lord of the Rings* was awarded a first place prize in the Sudler International Wind Band Composition Competition in Chicago, and a year later, the Symphony was awarded by the Dutch Composers Fund.

## **Alpina Fanfare, Franco Cesarini**

The Swiss composer Franco Cesarini is a very versatile composer. He not only writes for concert band and wind ensemble, but also for solo instrument, piano, strings and symphony orchestra. He composed “Alpina Fanfare” for Kurt Brogli and the Swiss-Loss-Band. Just as the title suggests, the work includes fanfare-like elements, at the beginning and again at the end. A solemn middle bridge completes the composition.

## **Heart Songs, David Maslanka**

These 4 variations capture the wide variety of emotions from the picture that Maslanka is trying to create based off “ of watering the tree of life with the blood of a heart.” Maslanka’s style is composed of a variation of heart- felt lyricism and rhythmic drive creating a gorgeous feeling of love and compassion. This piece makes the heart swell and then melt with its rapidly changing variations and melodies that harmonize between the entirety of the band.

## **Arabian Dances, Brian Balmages**

It is common for Arabian songs to out harmony, instead evolving into a mixture of traditional and contemporary sounds that coexist and form a single dancing piece. There are three themes that are used in this work; the first being a love ballad that was evolved into a melody reflecting on the loss homeland and a new desire for freedom. The second theme is simply used as a unifying device for the work which helps the piece to meld into the third theme, a bridge between traditional and contemporary sounds, using western percussion instruments while still developing with new harmonies.

## **La Fiesta Mexicana, H. Owen Reed**

“The Mexican, as a result of his religious heritage, feels an inner desire to express love and honor for his Virgin. The Mexican fiesta, which is an integral part of this social structure, is a study in contrasts: It is both serious and comical, festive and solemn, devout and pagan, boisterous and tender.”

“‘La Fiesta Mexicana,’ which attempts to portray musically one of these fiestas, is divided into three movements. These movements, plus possible choreographic notes, are described below.

### **I. Prelude and Aztec Dance.**

“The tolling of the church bells and the bold noise of fireworks at midnight officially announce the opening of the fiesta. Groups of Mexicans from near and far slowly descend upon the huge court surrounding the old cathedral---some on foot, some by burro, and still others on bleeding knees, suffering out of homage to a past miracle.

After a brave effort at gaiety, the celebrators settle down on their serapes to a restless night until the church bells and fireworks again intrude upon the early quiet of the Mexican morn.

At midday a parade is announced by the blatant blare of trumpets. A band is heard in the distance. The attention is focused on the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.”

### **II. Mass.**

“The toiling of the bells is now a reminder that a fiesta is, after all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship.”

### **III. Carnival.**

“Mexico is at its best on the days of the fiesta, a day on which passion governs the love, hate, and joy of the Mestizo and the Indio. There is entertainment for both young and old--the itinerant circus (first part of the movement), the market, the bull fight, the town band, and always the cantinas with their band of mariachis---on the day of days: fiesta.”

- H. Owen Reed

## **Traveler, David Maslanka**

“Traveler was commissioned in 2003 by the University of Texas at Arlington Band □ Alumni Association, the Delta sigma chapter of Kappa Kappa Psi and the Gamma Nu Chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter, retiring Director of bands at UT Arlington. Ray has been a close friend and it was a great pleasure for me to write this piece for his final concert.

“The idea for Traveler came from the feeling of a big life movement as I contemplated my friend’s retirement. Traveler begins with an assertive statement of the chorale melody ‘Not so sad, not so much.’ The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of a life need not be sad. It is the accumulation of all that has gone before, and a powerful projection into the future- the tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life’s battles are largely done; the soul is preparing for its next big step.”

“ In our hearts, our minds, our souls

We travel from life to life to life

In time and eternity.”

- David Maslanka

## Upcoming Events

<u>Event</u>	<u>Date</u>	<u>Band</u>
Western Oregon Festival	April 5 <sup>th</sup>	Wind Ensemble
NWAPA Perc./Winds Championships	April 6 <sup>th</sup>	Winter Percussion & Winds
PAC League Band Festival	April 11 <sup>th</sup>	Wind Ensemble
MFA Festival	April 13 <sup>th</sup>	Wind Ensemble
Winter Encore Performance	April 16 <sup>th</sup>	Winter Percussion, Winterguard, Winds
West Linn Band Festival	April 18 <sup>th</sup>	Bowmen & Concert Bands
OSAA Small Ensemble Contest	April 26 <sup>th</sup>	Ensembles Who Qualified
OSAA Solo Contest	April 27 <sup>th</sup>	Soloists Who Qualified
Mt Hood Jazz Festival	May 4 <sup>th</sup>	Jazz I & Jazz II
State Contest Preview Concert	May 9 <sup>th</sup>	Wind Ensemble
OSAA State Band Contest	May 11 <sup>th</sup>	Wind Ensemble
Finale Band Concert	May 20 <sup>th</sup>	Wind Ensemble, Concert Band, Bowmen Band
Stella by Starlight	May 28 <sup>th</sup>	Jazz I & Jazz II
Graduation	June 7 <sup>th</sup>	All Band Members (Freshmen, Sophomore, Jrs)

More calendar dates can be found at [www.sherwoodbands.org](http://www.sherwoodbands.org)

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## Thank you

Thank you to the Sherwood School District, SHS Staff, Parents, SHS Band Boosters and all others who play an important role in our students' musical success. These students are wonderful and I am grateful to have the opportunity to work with them and create music every day. Our students have shined at concerts, festivals, basketball games, solo & ensemble, and winter percussion, guard, and wind performances. Our jazz band and combo has been out in our community performing locally as well which has been a real treat. This takes a lot of practice, rehearsal, and administrative support. Our Band Boosters do a ton behind the scenes to make Sherwood one of the best programs in Oregon and the Northwest, and we have a lot of open positions and opportunities for volunteer hours. Please consider getting involved with our boosters throughout the entire school year. Please continue your support to keep music an important part of a well-rounded education!