

Northwestern High School Band

Spring Concert – May 25th, 2021

Directors Mark Yost and Hannah Carlson

Concert Band

Rough Riders
1943

Karl King
(1891-1971)
arr. James Swearingen

As Summer Was Just Beginning
1994

Larry D. Daehn
(b. 1939)

A Percy Grainger Suite
1996

Percy Grainger
(1882-1961)
arr. Frank Erickson

- I. Country Gardens
- III. Molly on the Shore

John Williams in Concert
1990

John Williams
(b. 1932)
arr. Paul Lavender

Symphonic Band

Kirkpatrick Fanfare
1999

Andrew Boysen Jr.
(b. 1968)

Lincolnshire Posy
1937

Percy Grainger
(1882-1961)
ed. Frederick Fennell

- I. Lisbon
- II. Horkstow Grange
- VI. The Lost Lady Found

A Time to Dance
2006

Julie Giroux
(b. 1961)

Carnaval in São Paulo
2003

James Barnes
(b. 1949)

Graduating Senior Tribute, *Old Scottish Melody*

Program Notes

Concert Band

Rough Riders
1943

Karl King
(1891-1971)
arr. James Swearingen

Karl King (21 February 1891 - 31 March 1971) was an American composer, performer, and bandleader who became famous for the circus marches he wrote as he toured the country with Barnum and Bailey and "The Greatest Show on Earth." In his early years King performed with many small circus bands as a cornetist and baritone player, but in 1917 he was promoted to leader of the Barnum and Bailey Circus Band. After a decade of trouping around the country with the circus, King settled in Canton, Ohio where he led several municipal bands and continued to compose. Over the course of his life, he composed at least 291 works for band, and is recognized as a first-rate composer for young bands.

Generally, Karl King did not title his marches, he merely composed the music and sent the final copy to his publisher who would then add a patriotic title before sending the score to press. The title *Rough Riders* was a tribute to President Theodore "Teddy" Roosevelt and the First U.S. Volunteer Cavalry who, under Roosevelt's leadership, became known as his Rough Riders.

As Summer Was Just Beginning
1994

Larry D. Daehn
(b. 1939)

Larry Daehn (b. 10 May 1939) was a band director for 33 years, 27 of them at New Glarus High School in Wisconsin. His prowess as an educator has been widely recognized, and in April of 2021 he was awarded the Edwin Franko Goldman Memorial Citation by the American Bandmasters Association. In addition to teaching, Daehn's compositions for band are regularly performed around the world. His piece *As Summer Was Just Beginning* was written in honor of James Dean.

James Byron Dean (1931-1955) experienced one of the brightest and briefest movie careers ever. In just 16 months he starred in three movies: *East of Eden*, *Rebel Without a Cause*, and *Giant*. Only the first had been released when he was killed in a car accident at age 24. For three years after his death, Warner Brothers received more letters to him than to any living actor. Forty years after his death, James Dean is still a hero to his own generation, and to succeeding generations who keep his legend alive.

A bronze bust of James Dean stands near Griffith Park Observatory in Los Angeles. There is a Greek inscription on the right shoulder which, when translated, reads, "As Summer Was Just Beginning." This sentiment, from a painting by John La Farge, is a Greek epitaph concerning the death of a young person.

The main melody for this piece was loosely based on an old British folksong, “The Winter it is past, and the Summer’s here at last.” James Dean’s Quaker heritage goes back to England, Ireland, and Scotland, and the simple bittersweet song about summer appropriately memorializes his long-lasting impact on American cinema.

A Percy Grainger Suite
1996

Percy Grainger
(1882-1961)
arr. Frank Erickson

Percy Aldridge Grainger, born in Australia in 1882, was a prodigal pianist and is well known for his eccentric settings of folk tunes from Australia and the British Isles. Grainger moved from Australia to the UK and began a promising career as a concert pianist, but instead of devoting his life full time to performing, he became involved in collecting and reworking folk music from in and around the British Isles.

Country Gardens was originally composed in 1908 as a “rough sketch for two whistlers and a few instruments,” but like many of Grainger’s works, the piece was adapted for countless different ensembles. The first published version was for piano, and it brought Grainger great success. However, it was among Grainger’s least favorite compositions. Later in life, despite the steady stream of income from its royalties and the widespread public association of *Country Gardens* as his best-known piece, the work came to haunt Grainger. He once remarked, “The typical English country garden is not often used to grow flowers; it is more likely to be a vegetable plot. So, you can think of turnips as I play it.”

One of Grainger’s unique talents was his ability to combine different folk melodies with his own original material in a manner that was both seamless and seemingly predetermined, and *Molly on the Shore* is one of the finest examples of this technique. “Temple Hill” and “Molly on the Shore,” both Cork reels taken from *The Complete Petrie Collection of Ancient Irish Music*, were combined to create Grainger’s *Molly on the Shore*, which he presented as a birthday gift to his mother in July of 1907. The original published version was for string orchestra, but Grainger also created a 1918 edition for piano and a 1920 edition for band.

John Williams in Concert
1990

John Williams
(b. 1932)
arr. Paul Lavender

John Williams (b. 8 February 1932) is the most decorated film composer of all time, with 45 Academy Award nominations and 21 Grammy Awards. The son of a jazz drummer, he studied piano and composition at UCLA and The Juilliard School. By his late twenties, Williams was an active jazz and studio pianist in New York City, and at 29 he played piano for the 1961 *West Side Story* film. During this time, he also began composing for television, including the iconic *Gilligan’s Island* theme song. In 1974 he met an ambitious young director named Steven Spielberg, and the two forged a friendship that would prove to be one of the most successful partnerships in the history of filmmaking. One year later the duo teamed up for *Jaws*.

Over the last six decades, Williams has composed many of the most famous film scores in Hollywood history, including *Star Wars*, *Superman*, *Home Alone*, the first three Harry Potter films, *Indiana Jones*, *Schindler's List*, *E.T. the Extra-Terrestrial*, and *Jurassic Park*. Additionally, he has composed theme music for four Olympic Games, the NBC Nightly News theme, and for the inauguration of former President Barack Obama. Williams is the second most nominated person in the history of the Academy Awards, behind only Walt Disney.

The thrilling music of John Williams continues to inspire audiences everywhere. *John Williams in Concert* features a medley of some of his most notable themes.

Symphonic Band

Kirkpatrick Fanfare
1999

Andrew Boysen, Jr.
b. 1968)

Dr. Andrew Boysen, Jr. is currently a professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches composition. In addition to his work at UNH, he maintains an active schedule as a composer, having received commissions from the Herbert Hoover Presidential Library, the Nebraska State Bandmasters Association, and many university and high school concert bands across the country. *Kirkpatrick Fanfare* was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. This fanfare includes a strain of *Danny Boy*, and features driving Irish rhythms and exciting wind features.

Lincolnshire Posy
1937

Percy Grainger
(1882-1961)
ed. Frederick Fennell

Percy Aldridge Grainger strove for recognition as a composer throughout his life. While his prodigious skills as a concert pianist are legendary and provided the most consistent source of respect and revenue for the duration of his career, Grainger had a love/hate relationship with the piano, which he referred to as a "nasty percussion instrument," and struggled with feelings of inadequacy and stage fright up to his last days as a performer. He believed he could make his greatest and most lasting impression as a composer, and he considered his career as a virtuoso as merely the best means to gain the financial independence he needed in order to devote all his time to composition. While he never achieved that goal, he cannily used the concert platform to promote his compositions by reducing his fee if the performing ensemble agreed to program his music. Grainger employed this tactic with increasing frequency throughout his career until near the end when he was performing for little more than expenses. That Grainger ever had to work so hard to get people to play his music may be difficult for today's band musician to imagine. Fifty years after his death it is nearly impossible to find a concert season of any high school, college, or professional band that doesn't contain at least one of his selections.

On one of his most famous compositions, *Lincolnshire Posy*, Grainger said:

“With the exception of military marches, almost all the music we hear played by wind bands was originally composed for other mediums (orchestra, piano, voice, etc.) and afterwards arranged for wind band...Why this cold-shouldering of the wind band by most composers? Is the wind band—with its varied assortments of reeds, its complete saxophone family that is found nowhere else (to my ears the saxophone is the most expressive of all wind instruments—the one closest to the human voice) ...— not the equal of any medium ever conceived? As a vehicle of *deeply emotional expression* it seems to me unrivalled.

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five out of the six movements of which it is made up existed in no other finished form, though most of these movements...were indebted, more or less, to unfinished sketches for a variety of mediums covering many years.

This bunch of “musical wildflowers,” (hence the title *Lincolnshire Posy*), is based on folksongs collected in Lincolnshire, England...and the work is dedicated to the folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody... his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of *legato* and *staccato*, his tendency towards breadth or delicacy of tone.

These musical portraits of my folksingers were tone-painted in a mood of considerable bitterness at memories of the cruel treatment meted out to folksingers as human beings (most of them died in poorhouses or in other down-heartening surroundings), and at the thought of how their high gifts oftenest were allowed to perish unheard, unrecorded, and unhonoured.

The first number in my set, “Lisbon,” was collected under characteristic circumstances. In 1905, when I first met its singer - Mr. Deane, of Hibbaldstowe - he was in the workhouse at Brigg, N.E. Lincolnshire. I started to note down his “Lisbon,” but the workhouse matron asked me to stop, as Mr. Deane’s heart was very weak and the singing of the old song - which he had not sung for forty years - brought back poignant memories to him and made him burst into tears. I reluctantly desisted. But a year or so later, when I had acquired a phonograph, I returned to get Mr. Deane’s tune “alive or dead.” I thought he might as well die singing it as die without singing it.

Mr. George Gouldthorpe, the singer of “Horkstow Grange,” ... contrived to breathe a spirit of almost caressing tenderness into all he sang, said and did - though a hint of the tragic was ever-present also... In recalling Mr. Gouldthorpe I think most of the mild yet lordly grandeur of his nature, and this is what I have tried to mirror in my setting of “Horkstow Grange.”

The last number of my set, “The Lost Lady Found,” is a real dance-song - come down to us from the days when voices, rather than instruments, held village dancers together. Mrs. Hill...learned her delightful song when a child, from an old cook who danced as she sang it, beating time on the stone kitchen floor with her iron pattens.”

-Percy Aldridge Grainger, August 1939

A Time to Dance
2006

Julie Giroux
(b. 1961)

Julie Ann Giroux was born in 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from LSU and Boston University, and studied composition with John Williams, Bill Conti, and Jerry Goldsmith. Giroux is an accomplished performer on piano and horn, but her first love is composition. In 1985, she began composing, orchestrating, and conducting music for television and film. She composed for the Emmy Award winning mini-series *North and South*, as well as *Dynasty*, *Karate Kid II*, and the Academy Awards broadcast presentation. She won her first Emmy for her work on the Academy Awards and was the first woman and youngest person ever to win the award in that category. Julie has arranged for Celine Dion, Liza Minnelli, Madonna, Reba McEntire, Billy Crystal, Michael Jackson, and many others.

Though she rose to fame in Hollywood, Julie has composed for symphony orchestra, chamber ensembles, wind ensembles, brass and woodwind quintets, and many other ensembles, both commercial and formal. She began to write for concert band in 1983 and has since published over one hundred works in this medium.

A Time to Dance was commissioned by the Space Center Intermediate School Band in Houston, Texas, and was inspired by Ecclesiastes III:

“For everything there is a season, and a time for every purpose under heaven; a time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted; a time to kill, and a time to heal; a time to break down, and a time to build up; a time to weep, and a time to laugh; a time to mourn, and a time to dance...”

Carnaval in São Paulo
2003

James Barnes
(b. 1949)

James Barnes (b. 1949) is an American conductor, composer, and educator. He studied composition and music theory at the University of Kansas, where he earned both his bachelor's and his master's degrees. He is currently a member of the music faculty at Kansas, where he teaches orchestration and composition, and serves as the associate director of bands. Barnes has published over one hundred original compositions, and his music is regularly performed at Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall, and the Kennedy Center. He has twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music and continues to receive commissions for new works.

Carnaval in São Paulo was originally composed in part of a series of light encores that Barnes wrote to use on tour in Japan, where the bands always play two to three encores to conclude their concert. This piece features a clever tune, solid scoring, interesting modulations, and Latin percussion. *Carnaval in São Paulo* is dedicated to all the students in the Senzoku Gakuen Symphonic Wind Orchestra.

Concert Band

Flute

Olivia Dannelly
Maggie Ross
Yexali Pina-Rodriquez

Oboe

Croft Norton

Clarinet

Chris Hermann
Kaylee Newell
Julia Lampley
Kaelin King[^]

Alto Saxophone

Lyric Williams
Robert Edwards
Asher Carroll
Dawson Tucker
Trinity Daniels

Tenor Saxophone

James Logan Tinker

Bassoon

Stephen Hodges

[^]Region Band

^{*}All-State Band

Trumpet

Jordan Johnson
Cohen Dickson
Jonathan Hill
Cooper Brooks

Horn

Aidan Armstrong
Zander Gholson
Luna Martinez

Trombone

Kara Bates
Trinity Moore
Jonathon Parker
Kendric Harris
Joshua Reese

Euphonium

Tyler McRae
Donovan Hurst

Tuba

Jackson Shaw^{*}

Percussion

Gracie Grant
Tovian Holmes
Nathan Robinson
Noah Schneider
Donyell Williams
Skylen Wilson
Tyler Windon

Symphonic Band

Flute

Trinity Meyer#
Gabrielle Harvey^

Oboe

Alexa Valite#
Meleah Hoff^

Clarinet

Katie Pickel^#
Hayleigh McMahan^

Bass Clarinet

Amariana Gaston^#
Milan Lewis-Harris^

Alto Saxophone

Andrew Demchak#

Tenor Saxophone

Croft Cubbedge

Bassoon

Carlyle McDowell*#

^Region Band

*All-State Band

#Senior

Trumpet

Jaden Brown*#
Kalieb Brown#
Brock Dickson^#
Anderson Lampley^
Kyndell Maree#
Crystal Nodes#

Horn

Michael Echegaray
Carson Smith
Derek Thompson*

Trombone

Matthew Clark#
Kyle Springs-McCottry#
Dajon Williams#

Euphonium

Anjolie Geisel
Hannah Bilton#
Jack Burbank
Jane Gynn#
Aidan Nagy

Tuba

Ryan Martin#
Norris Williams

Percussion

Cam Adams^
Dakota Granados#
Adrienne Sands
Daniel Schlauch
Jaidan Stansell

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Sullivan Middle School	Dr. Juan Roldan, <i>Principal</i>	Paul Guzewicz, <i>Director of Bands</i>

NHS Band Boosters

Todd Tucker, *President*

And a special thanks to the secretarial staff and classroom teachers at Northwestern High School for their untiring efforts and cooperation.

Thank you for attending tonight's concert and for your support of music education at Northwestern High School and Rock Hill School District III.

