
GREEN HILL HIGH SCHOOL

SYMPHONIC BAND

**THURSDAY, MAY 13TH, 2021
6PM - HAWK THEATER**

Program

Sea Songs Ralph Vaughan Williams (1872-1958)

Roma Valerie Coleman (b. 1970)

Daydreams André Jutras (b. 1979)
Featuring Ty Smith, Flugelhorn

Awaken Cait Nishimura (b. 1991)

The Green Hill Bert Appermont (b. 1973)
Featuring Dillon Massey, Euphonium

Of Sailors and Whales Francis McBeth (1933-2012)

Mvt 1 - Ishmael: "I go to sea as a simple sailor"

Mvt 2 - Queequeg - "It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state -- neither caterpillar nor butterfly."

Mvt. 3 - Father Mapple - "This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog -- in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

Mvt. 4 - Ahab - "So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood."

Mvt. 5 - The White Whale - "Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds! - the birds! They mark the spot ... The whale, the whale! Up helm, up helm! Oh, all ye sweet powers of air, now hug me close ... He turns to meet us ... My God, stand by me now!"

Personel

FLUTE

Kaylee Blanton
Alliese Bonner
Trina Clark
Hunter Couch
Lea Elekaili
Ava Foley
Jess Frederick
Haley Hill
Ella Smith
Te Stover

OBOE

Drew Farmer

BASSOON

Austin Wagner

CLARINET

Trevor Clark
Abby Norman
Breana Whitehead

BASS CLARINET

Marcus Beebe

ALTO SAXOPHONE

Cayden Bess
Amylyn Christian
Juletta Klein
Arya Tennyson
Aaron Tribiana
Andee Uy
Aidan Windsor

TENOR SAXOPHONE

Bryce Christenson

BARI SAXOPHONE

Adrian Wilkerson

TRUMPET

Ben Christenson
Gavin Cooper
Hannah Ellis
Andrew Flatt
Greeir Goddard-Hammond
Victoria Larios
Alex Marquez
Ty Smith
Emmanuel Stokes

HORN

Abigail Bonnardel
Grace Bowersock
Savannah Bradley
Nico Espinosa
Jaden Keith

TROMBONE

Jansen Krawczyk
Taylor Merrill
Michael Noel

EUPHONIUM

Zack Donovan
Lauren Knight
Mason Martinez
Dillon Massey
Holden Street

TUBA

David Sean Devereux
Lily Weiss

PERCUSSION

Alexis Brown
Mya Foley
Crispin Garrido
Trenton Grace
Rachel Hampton
Seth Miller
Austin Moore
Ashton Royea
Nickolas Zapton

Program Notes

SEA SONGS

Ralph Vaughan Williams lived from 1872 to 1958. He lived in the United Kingdom. He was an English composer whose work consisted of orchestral compositions (including nine symphonies), religious vocal pieces, secular vocal pieces, chamber music, ballets, and operas. Some other works include, A Sea Symphony, Fantasia on Christmas Carols, On Wenlock Edge, Seventeen Come Sunday, Sancta Civitas, and many more. He was the founder of the nationalist movement in English music. From 1897-1897 he studied under the composer Max Bruch and in 1909 under Maurice Ravel. From 1904-1906 he was the musical editor for The English Hymnal for which he wrote his piece, Sine Nomine. After his service in World War 1 he became the director of composition at the Royal College of Music. His studies of English Folk songs and English music from the tudor period greatly influenced his music.

Sea Songs was written in 1923 as the original second movement for the English Folk Song Suite. It was premiered at Kneller Hall that July then later was premiered as a stand alone piece a year later at the British Empire Expedition in Wembley. It has a typical da capo march form. It consists of three sea shanties including, Princess Royal, Admiral Benbow, and Portsmouth. Williams created an orchestral version in 1942. This version became the theme song of the tv show Billy Hunter and the start-up music for Anglia Television. Princess Royal origination is not 100 percent known but it may have come from a publication by an Irish harpist and composer named Turlough O'Carolan or it originated as an English folk song from before that. By the time of Sea Songs publication it was used as a shanty called The Arethusa. Admiral Benbow tells the story of an actual Admiral John Benbow who was a naval hero in the 1600s. Portsmouth is an instrumental dance tune from at the very least 1701 that is slowed down significantly in Sea Songs.

Sea Songs as a sort of AAB Format with Princess Royal and Admiral Benbow being A and Portsmouth being B. The A sections are repeated numerous times. The B sections are supposed to be flowing like and relaxing in contrast to the fanfare-like style of the beginning. The first section is Princess Royal, the second Admiral Benbow, the Third Portsmouth. The band plays through the Princess Royal and Admiral Benbow section then takes the first ending and repeats the section and then takes the second ending where they reach Portsmouth which they play twice then take a D.C al fine to the beginning and play to the 1st ending of the Admiral Benbow and then repeat Admiral Benbow once more taking the 2nd ending till they reach the Fine and the song is finished.

-Program Notes by Adrian Wilkerson

Program Notes

ROMA

Roma, by Valerie Coleman, was composed in 2009. This astonishing piece is meant to depict the language of the Romani people and give audience members a look into their traditions, language (Roma), legends, and music that stretches all around the globe, From the Middle East, to the Americas. This piece is a tribute to that culture in themes. Just as it was told through the eyes and hearts of Romani women everywhere. It's a fusion of many rhythms, melodies and cultures: Malaguena of Spain, Argentine Tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and Jazz. Valerie Coleman was born on August 29, 1956 in Louisville, Kentucky and died on August 7th, 2020. Valeria Coleman was a Grammy award nominee and the founder of the Grammy award winning wind quintet, Imani Winds. She was actually named the Performance Today's 2020 Classical Woman of the Year. Coleman was also listed in the top 35 of women composers in the Washington Post. Another fun fact about Valerie is that she actually composed a piece titled *Umoja, Anthem for Unity*, which was actually played by the Philadelphia Orchestra. For Valeria, this was an achievement because it was the first time that an African-American woman composer was commissioned by the Philadelphia Orchestra.

As you begin to listen to *Roma*, you hear flutes and small chimes of a bell in the background. It's a slow and flowing melody. This piece also showcases an alto saxophone solo in the next portion of the piece. During this solo, it features a very jazzy/arabian feel in the way it's played. After the solo is played, the percussion section begins to play arabian types of rhythms. Clarinets then begin to come in. After this, you can begin to feel liveliness in the piece, much different than the beginning. This starts revealing the different themes that are meant to shine in this piece. Suspense starts rising in the piece as it gets louder and then it decrescendos into a short pause. There are also many features of piccolo during this section of the piece. The piece starts to sound like a scene from a 90's cartoon show with bleeps of sound coming from each section. After this section it goes into silence for a few seconds. The song slows down again, more peaceful, like a lullaby from the euphoniums. Next, it features a trumpet solo. During this section, it slowly brings in different sections, creating a slow but strong build in the piece. After this, the piece begins to quicken once again giving a lively and edged tone to the piece. Nearing the end of the piece, it's very vibrant and full of energy. Finally, the piece closes with scales of sound into silence.

Program Notes by Lea Elekaili

Program Notes

DAYDREAMS

Daydreams by Canadian composer André Jutras is a lyrical, jazz influenced ballad. Composed in 1998, Daydreams gives the listeners a compelling musical experience while featuring a flugelhorn soloist.

Program Notes by Dillon Massey

AWAKEN

Cait Nishimura is a 29 year old Canadian composer and music educator. She grew up in the nature of Canada, specifically Aurora, Ontario and Kinmount, Ontario, which ended up inspiring her music. She later moved to Toronto to pursue her education and has stayed there to this day. Her song Awaken came after a near 5-year hiatus she took from making music where she felt her own moment of “awakening”. On her website (caitnishimura.com), she describes Awaken’s feel as being “the feeling of waking up to a sunny morning, the warmth pouring in the windows, and the feeling of being open to whatever happens in the day.” She also describes the inspiration of the song as being “the literal experience of waking up to a new day,” and “the reveal of a new sense of self.”

Program Notes by Andrew Flatt

THE GREEN HILL

The piece “The Green Hill - Celtic Fantasy” by Bert Appermont is a colorful, exciting euphonium concerto* inspired by celtic-style music. Divided into distinct sections, “The Green Hill” showcases the many sides of the beautiful (though sometimes overlooked) euphonium. This piece creates a fantasy world full of dynamic and melodic contrast. The featured soloist plays varying melodies throughout the piece, several of which contain extended lyrical runs. Sharing a name with this high school, “The Green Hill” is sure to appease the ear of those listening.

"When people come together and make music, something happens. I don't know what it is, but I am grateful to be a part of it. I hope my music can speak to your heart and bring you moments of connection and joy." - Bert Appermont

*concerto: a musical composition for a solo instrument or instruments accompanied by an orchestra/band

Program Notes by Dillon Massey

Program Notes

OF SAILORS AND WHALES

“Of Sailors and Whales” is a five movement piece based on five characters from Herman Melville’s *Moby Dick*. It was composed by W. Francis Mcbeth and was published in 1990. The piece was commissioned by and is dedicated to the California Band Directors Association, Inc. The work is also sub-dedicated to Robert Lanon White, Commander USN (Ret.).

The composer also provided narration to be read before each movement:

Mvt. 1 - Ishmael

“Call me Ishmael. I go to sea as a simple sailor, right before the mast, plumb down into the forecabin, aloft there to the royal masthead. I am tormented with an everlasting itch for things remote. I love to sail forbidden seas and land of barbarous coasts.

For these reasons, the whaling voyage was welcome; the great floodgates of the wonder-world swung open. There floated in my inmost soul endless processions of the whale, and one grand, hooded phantom- like a snow hill in the sky.

Mvt. 2 - Queequeg

Queequeg’s father was a High Chief, a King; his uncle, a High Priest. There was excellent blood in his veins- royal stuff. It was quite plain that he must be some abominable savage, but Queequeg was a creature in the territory state- neither caterpillar nor butterfly.

Savage though he was, and hideously marred about the face, his countenance yet had something in it; through all his unearthly tattooings, and in his large, deep eyes, fiery black and bold, there seemed tokens of a spirit that would dare a thousand devils.

Mvt. 3 - Father Mapple

There was a low rumbling of heavy sea-boots among the benches, and all was quiet again, and every eye was on the preacher.

Father Mapple rose, and in prolonged solemn tones, like the continued tolling of a bell in a ship that is foundering at sea in a fog- in such tones he commenced reading the following hymn.

Mvt. 4 - Ahab

As I leveled by glance toward the taffrail, foreboding shivers ran over me; Captain Ahab stood on his quarterdeck.

So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric leg upon which he partly stood.

Mvt. 5 - The White Whale

Bedraggled with trailing ropes, and harpoons, and lances, Moby Dick seemed possessed by all the angels that fell from heaven. Retribution, swift vengeance, eternal malice were in his whole aspect. The birds!, the birds!, they mark the spot.

The whale, the whale! Up helm, up helm! Oh, all ye sweet powers if aur, he turns to meet us. My God, stand by me now!

Program Notes by Ava Foley



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