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CBW SPRING CONCERT
THURSDAY, MAY 4, 2023
7:00 PM

CB INDOOR PERCUSSION ENSEMBLE
JAZZ ENSEMBLES 1 AND 2
HONORS WIND ENSEMBLE
AND THE COMBINED CONCERT WINDS

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...of a place, of a people.

CB Indoor Percussion Ensemble

ORDER OF THE DRAGON, composed and arranged by Ian Grom and John Mapes

CBW Jazz Ensemble 2

I've Got You Under My Skin, composed by Cole Porter arranged by Myles Collins

La Vie en Rose, composed by Edith Piaf, arranged by Mike Henebry

Kick it to Me, composed by Charbel Rouhana, arranged by Sammy Rae

CBW Jazz Ensemble 1

Bob-Omb Battlefield, composed by Kaji Kondo, arranged by Charlie Rosen

Happy People, composed by Kenny Garrett, arranged by Jim Glaser

Before Tuning, composed by Charbel Rouhana, arranged by Eric Richards

CBW Wind Ensemble

Kinetic Dances, composed and arranged by Randall Standridge

Variations of an African Hymnsong, composed and arranged by Quincy Hilliard

Eleanor Rigby, composed by Lennon/McCartney and arranged by Brandon Horak

- conducted by the arranger-

- *World Premier of Wind Band Orchestration* -

Trail of Tears, composed and arranged by James Barnes

CBW Combined Concert Band

Orion, composed and arranged by Jan Van der Roost

Nathan Hale Trilogy, composed and arranged by James Curnow

I. Intrada

II. Intermezzo

III. The Rangers

Earthdance, composed and arranged by Michael Sweeney

Out of courtesy to our performers and our audience, please refrain from using mobile phones and other electronic devices during the performance.

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Central Bucks Indoor Percussion Ensemble

Stephanie Egitto and John Quinlisk, Head Directors

Battery

Michael Bruzas (cymbals)	Damien Kalinowsky (bass)
Luke Bruzas (cymbals)	Colin Kenna (tenors)
Yana Buelens (bass)	Alyssa Marte (bass)
Sarah Capozzoli (snare)	Andrew Periard (bass)
Ryan D'Angelo (snare)	Alex Ruch (tenors)
Jaiir Edwards (snare)	Drew Sackarowitz (bass)
Ava Granja (cymbals)	
Evan Kalinowsky (cymbals)	

Front Ensemble

Ben Arnstein (aux / glockenspiel)	Max Salguero (synth / FX)
Olivia Giampolo (marimba)	Ewan Swidorski (drum set)
Chiara Hendrawan (aux)	Gabe Toth (aux / synth)
Emily Martinez-Diaz (vibraphone)	Sam Vaynberg (aux / djembe)
Joey Modestine (marimba)	Leighanna Woolard (vibraphone)

Jazz Ensemble 1

Woodwinds

Tavian Parks (alto)
Paige O'Donnell (alto)
Mollie Glemser (tenor)
Brady Svor (tenor)
Jackson Durham (bari)
Luca Frikke-Schmidt (flute)
Maggie Isaac (flute)

Trumpets

Ellie Frisbie
Emma Hayter
Ben Bayless
Tommy Gonsiewski
Max Salguero

Trombones

Leo Bignault
Luke Dudeck
Charlotte Hayter

Rhythm Section

Sean Verhey (piano)
Joey Modestine (vibes)
Brandon Horak (guitar/tenor sax)
Brady Svor (guitar/tenor sax)
Cole Reed (bass)
Lucas Bueno (bass)
Aidan Berick (drums/percussion)
Jack Galardi (drums/percussion)
Lucas Rubeo (drums/percussion)
Alex Ruch (drums/percussion)

Jazz Ensemble 2: Simba's Pride

Mr. Andrew Carson, Director

Woodwinds

Tommy Gonsiewski (alto)
Brandon Horak (alto)
Paige O'Donnell (alto)
Tavian Parks (alto)
Tamir Sklansky (alto)
Riley Smith (alto)
Thomas O'Reilly (tenor)
Jaiden Park (tenor)
Jackson Durham (tenor/bari)
Jeremy Burchett (bari)
Annika Greb (clarinet)
Cassie St. John (clarinet)
Luca Frikke-Schmidt (flute)
Ganesh Palla (flute)

Trumpets

Benjamin Bayless
Ellie Frisbie
Emma Hayter
Max Salguero
Peter Silldorff
Jessie St. John

Trombones

Adhavan Balachandar
Leo Bignault
Haley Chen
Charlotte Hayter
Sanat Nayak
Colin O'Connor

Rhythm Section

Lucas Rubeo (drums)
Alex Ruch (drums)

Dominic Rubeo (guitar)
Lucas Bueno (bass)
Cole Reed (bass)

Jonas Primiano (piano)
Frankie Sikora (piano)
Carl Stoltz (piano)
Joey Modestine (vibes)

Annika Grasso (vocals)

CB West Curricular Band

Piccolo

Paige O'Donnell- W, B

Flute

Grace Boyer- W
Maya Brazell
Maddie Edwards- W
Luca Frikke-Schmidt- W, B
Maggie Isaac- W
Lyndy Lee
Olivia Magalio- W
Alegria Proano- W
Max Salguero- W, B
Helena Thompson Pichardo

Clarinet

Melissa Beadling
Georgia Cutting- W
John MacDonald
Maeve Smith
Cassie St. John- W
Jessie St. John- W
Gillian Svor
Leighanna Woodlard

Bass Clarinet

Mollie Glemser- W

Alto Saxophone

Ella Anderson- W
Jackson Durham- W
Lauren Flynn- W
Tommy Gonsiewski- W
Sharon Keib- W
Matthew McDevitt- W
Dominic Rubeo
Riley Smith- W
Roger Tang- W

Tenor Saxophone

Brandon Horak- W
Evany Rodriguez
Brady Svor- W

Baritone Saxophone

Jeremy Burchett
Connor Mangan- W

French Horn

Heidi Lamb- W
Owen Smith

Trumpet

Ben Bayless- W
Chris Flynn
James Frey
Ellie Frisbie- W, B
Jack Happel
Emma Hayter- W
Rowan Krouse- W
Sydney Phillips
Ernie Sanchez
Peter Silldorff- W

Trombone

Teddy Biedermann- W
Leo Bignault- W
Michael Gerbino
Charlotte Hayter- W, B
Morgan Rotman- W

Euphonium

Luke Dudeck- W
Emily Martinez-Diaz

Tuba

Colin O'Connor
Aden Walters- W

String Bass

Lucas Bueno
Cole Reed

Percussion

Aiden Bercik- W
Brooke Brenner- W
Austin Dominello- W
Morgan Foote- W
Will Galt
Samai Kolandaivelu- W
Alex Krautheim
Ryan Levesque
Anthony Lienti
Alyssa Marte
Harlan Ogden- W
Lucas Rubeo- W
Alex Ruch- W
Gabe Toth- W

Mallet Percussion

Nathaniel Berrios
Thomas Campbell
Madeline Cutting- W
Rolley Giacalone
Joey Modestine- W
Hollis Walton- W

Wind Ensemble- W
BCMEA Honors Band- B

Selected Program Notes

Kinetic Dances is a dance for symphonic band in mixed meter. The rhythmic interchange between 7/8 and 4/4 time is utilized to create a unique rhythmic flow for the work. The challenge, when writing this, was to make the meter feel as natural as possible. The piece is in a slightly modified rondo form, with the main theme alternating with contrasting sections. Careful consideration was made in orchestrating this work to make it achievable by schools with smaller instrumentation, in accordance with the request of the commissioning party. Kinetic Dances was commissioned by Steven H. Moss and the C.H. Yoe High School Band of Cameron, Texas, for performance in the 2014 TMEA conference in San Antonio, Texas. I owe him and his students a huge debt of gratitude for trusting me with this project.

- Randall Standridge, composer

Variations on an African Hymnsong was commissioned by and is dedicated to the Savannah High School of the Performing Arts Wind Ensemble, Michael E. Hutchinson, director and Dr. Marie A. Polite, principal, Savannah, Georgia.

The piece is based on a Nigerian folk song; fragments of the hymn song appear in the beginning and then the hymn song itself is introduced around the middle of the piece by the oboe. The piece also features two polyrhythms in the percussion that are based on authentic African rhythm patterns. The first polyrhythm comes from another African hymn entitled Kyrem. The second is based on the rhythm pattern called "Osebo."

- Program Note from University of Wisconsin

Building on what George Martin accomplished with The Beatles, Fry's version of **Eleanor Rigby** was inspired by the pandemic, amplifying the original to ecstatic heights, driven by the notion of "all the lonely people," and the fear and dread of living in a dying town or not fitting in. "It's almost like a 'Fantasia' version of the song, especially the outro, where the melody is trying to find its place in the chord changes, but never really does," explains Fry. "Things feel a little topsy-turvy, and the tension just keeps ratcheting up. That's such a rich song. There's so much going on in it."

The orchestration you will hear this evening was arranged by **Brandon Horak** (CBW Class of 2024) specifically for the CB West Wind Ensemble. Tonight's performance is the *world premiere* of this arrangement and will be conducted by the composer.

Composed in the summer of 1989, **Trail of Tears** is a tone poem for wind band that describes the 150th anniversary of one of the most cruel, unjust and embarrassing official actions in the history of the United States government. In 1838-39, federal troops rounded up many members of the "Five Civilized Indian Tribes" who were living in the Southeastern U.S.: the Cherokees, Choctaws, Creeks, Chickasaws and the Seminoles. Despite a landmark decision rendered by the legendary Supreme Court Justice John Marshall stating that the members of these tribes could not be moved off their sovereign lands because of a prior treaty granting them this territory, troops were ordered to move all of these Native Americans by forced march in the dead of winter over 1500 arduous miles to what was then known as "Indian Territory", now the eastern portion of the state of Oklahoma.

On this tragic journey more than 4,000 Native Americans perished from starvation, exhaustion and exposure to the elements. It is an event that will be forever ingrained in the memory of our Native Americans; a tragic sequence of events inflamed by political pressure, the greed of white settlers for more land, and irrational fear of Indians, and downright racial bigotry.

The music opens with solo flute, intended to recall the bucolic non-aggressive nature of these "Five Civilized Tribes", who simply wished to be let alone and allowed to live in peace on their ancestral hunting grounds. The faster section portrays the strife between the Indians and the encroaching settlers, and builds to the ultimate tragic battle scene of 1838, when the U.S. Army used the cavalry to defeat the Indians. The dramatic last scene depicts the agony of the march itself and includes the recitation of a mournful poem in the Cherokee language by members of the ensemble:

Dedeeshkawnk juniyohoosa, (Let us mourn those who have died)

Dedeeshkawnk ahyoheest, (Let us mourn those who are dying)

Dedeeshkawnk daynahnohtee. (Let us mourn those who must endure)

The work concludes with a final statement of triumph for these Native Americans who survived the Trail of Tears and have managed to live and prosper in spite of all odds, and who today stand with pride and great honor as an important and integral part of our nation and its severely flawed history in the area of Native American affairs.

I wrote this piece because I believe it is imperative that we remain constantly aware that we are just as capable as any other nation of committing crimes against people who are weaker or different from us, regardless of our form of government and no matter what aspirations we might espouse every year on the Fourth of July. One needs only to recall the internment in concentration camps of all Japanese-Americans on the West Coast and Hawaii during those first dark months of World War II to realize that events such as the Trail of Tears are still within the realm of possibility in this "Land of the Free and the Home of the Brave". We must continue to acknowledge these highly distasteful episodes in our history in order to insure that drastic over-reactions such as these do not recur in the future of our nation.

- James Barnes, composer

There are all sorts of marches: fast and slow, solemn and energetic, military and civil, procession and funeral. **Orion** is a so-called 'slow march'. However, the moderate tempo does not make a passive or heavy impression. On the contrary, this march contains natural optimism and spontaneity. The persistent 'pulse' gives this majestic march a noble character.

- Program note from the publisher

The **Nathan Hale Trilogy** is a work inspired by the legendary American patriot and hero of the Revolutionary War.

The composition was written to commemorate an important martyr and soldier of the American Revolution and one of America's best remembers heroes. Nathan Hale is recognized as a warrior, a military leader and a patriot. Born in Coventry, Conn., in 1755, he received his formal education at Yale University where he studied to become a teacher. As war broke out in the American colonies, Hale joined a Connecticut regiment and fought in the Siege of Boston. He volunteered to cross the British lines to gather intelligence. He was discovered, captured by the British and hanged for espionage.

The triptych represents three important places or events in Nathan Hale's life. The first movement, *Intrada*, depicts the occasion of his lieutenant's commission by the Connecticut assembly in July 1775 and his service as a member of the America militia (later known as the continental Army) in the eleven-month Siege of Boston from April 1775 to March 1776.

The second movement, *Intermezzo*, represents *Halesite*, the monument marking the place of his capture and death at the Huntington Harbor on Long Island, N.Y. It was on this site that Hale delivered the speech that concluded with the words that have inspired Americans for generations, "I only regret I have but one life to lose for my country."

The third movement, *The Rangers*, is in reference to the small fighting group of which Hale was a member. This group of soldier was particularly respected for its skill and leadership in dangerous missions.

- Program Note from Elva Kaye Lance, GIA Music

In celebration of mankind's connection to our planet, **Earthdance** is an extraordinary work for band uses an intriguing array of composition devices and captivating melodies. Listeners are immersed in a simulated rainstorm, the sounds of world drumming, overlapping tone clusters and textures, and finally a dance of jubilation as the piece comes to a satisfying and rewarding finish.

- Program Note from publisher

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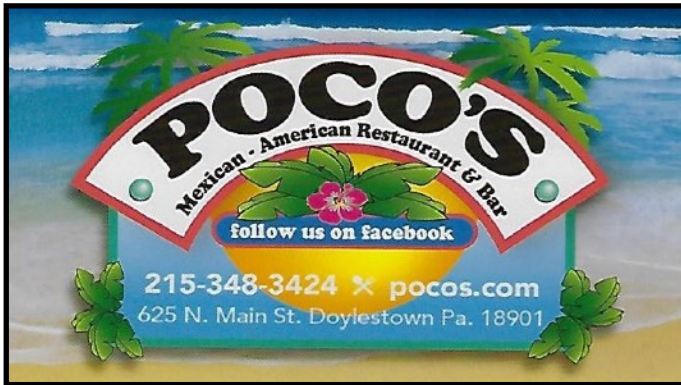


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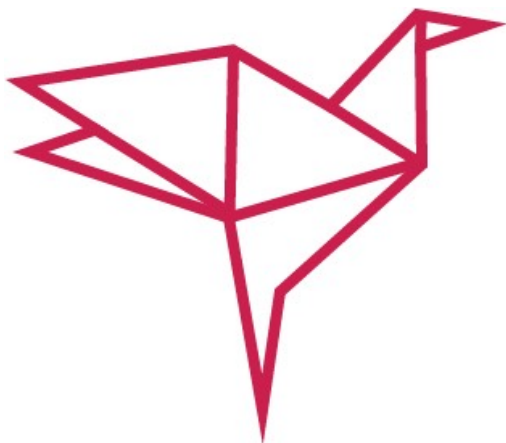
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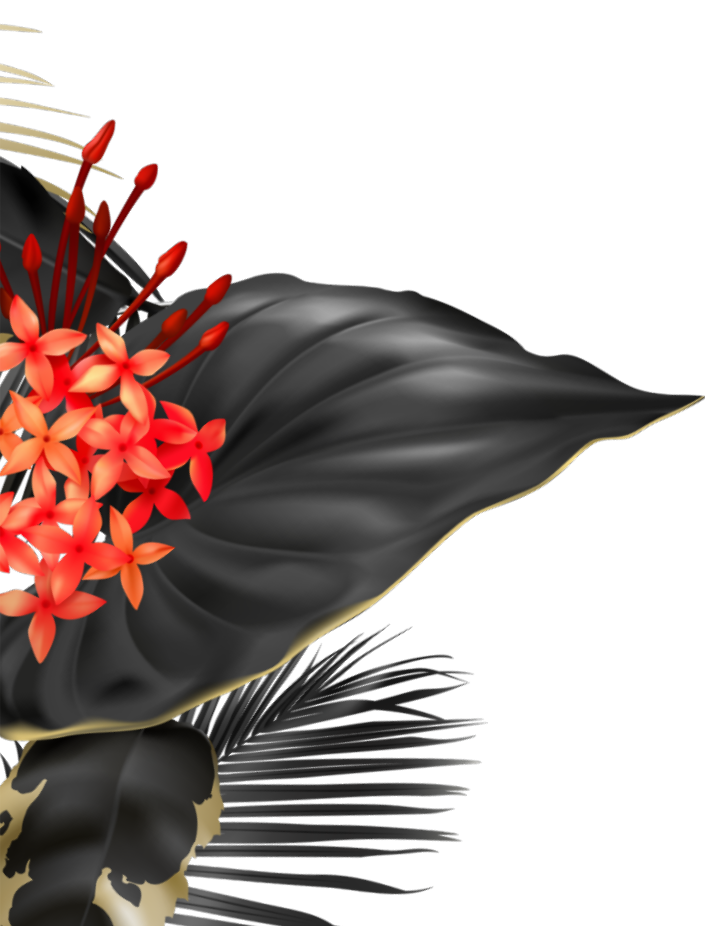
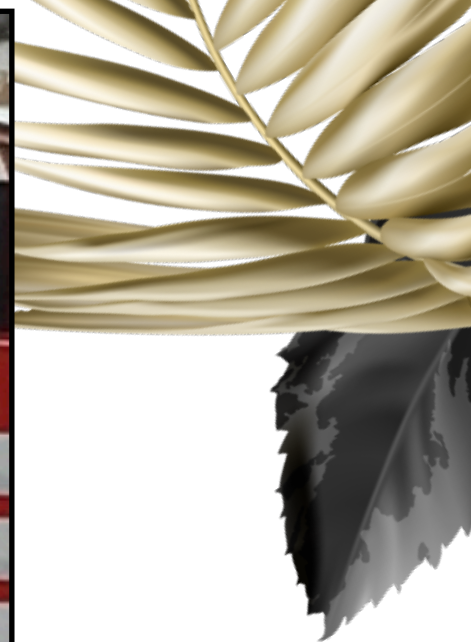
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