

# Special Thanks

Dr. Thomas Taylor Superintendent  
 Annamarie Bollino Fine Arts Coordinator  
 Gregory Daniel Principal  
 Karen Mays Fine Arts Supervising Principal  
 Stephanie Degory Assistant Principal  
 Rosina Raines Assistant Principal  
 Jeffrey Berry Activities Director/Assistant Principal  
 CFHS Counselors and Administrative Staff  
 CFHS Support Staff  
 CFHS Maintenance and Custodians  
 Fine Arts Staff—Barbara Perry, Debra Tripp, & Lisa Cover-Tucci  
 Colonial Forge Teachers, Administrative Assistants, & Staff  
 Students on the Stage

## Band Booster Executive Board

Denise Goben	Band Booster President
Alyson Meador	1st Vice President
Phillip Stevenson	2nd Vice President
John Simpson	Treasurer
Amy Davis	Treasurer
Caroline Grant	Secretary

## Committee Chairs

<b>NEEDED</b> - Colorguard Parent	<b>NEEDED</b> - Percussion Parent
Christine Hopkins - Uniforms	Amy Davis & Alyson Meador - Concessions
Amy Davis & Alyson Meador - Hospitality	Leigh-Erin Jett - Merchandise Sales
Sign-Up Genius - Phillip Stevenson	Bubba Lewis - Pit Boss
Caroline Grant - Publicity/Webmaster	Christine Hopkins - Concert Attire
Denise Goben - Game-Day Hospitality	Denise Goben - White House Ornaments
Caroline Grant - Tag Day	Julie Drozdowski - County/District Audition Coordinator
Nicole Munday, Denise Goben, & Amy Davis - Gift Wrap	
Amy Davis - Spring Trip Coordinator	

## Band Private Lesson Staff

Dr. Kelly Kazik-Flute	Mike Goldberg-Clarinet	Sean McGinley-Saxophone
Dr. Chuck Bindis-Trumpet	William Gray-Low Brass	Kevin Taylor-Percussion



# COLONIAL FORGE HIGH SCHOOL BANDS

presents

## *Assessment Concert*

*Director of Bands: Robert Gillette*

*Percussion Instructor: Kevin Taylor*

February 22, 2022

7:00

For a color copy of the program, please go to:

<http://www.forgepride.com/2021---2022.html>



# Program

## CONCERT BAND

The Screaming Eagles March      John Edmondson  
Castle, Loch, and Heath      James D. Ployhar

(A Suite of English Folk Songs)

1. The Bonny Lighter-Boy
2. Scarborough Fair
3. High Germany

Schackelford Banks      Jay Bocook  
(Tale of Wild Mustangs)

## SYMPHONIC BAND

Military Escort      Harold Bennett/Arr. James Swearingen  
Crescent Moon Floats in Blue-Pink Sky      Walter Cummings

Prairie Songs      Pierre LaPlante

The Pinery Boy

The Turkey Song

## Wind Ensemble

Amparito Roca      Jaime Texidor/Arr. Aubrey Winter

Second Suite in F      Gustav Holst

1. March      (Morris Dance, Swansea Town, Claudy Banks)
2. Song Without Words "I'll Love My Love"
3. Song of the Blacksmith
4. Fantasia on the 'Dargason'

Italian Rhapsody      Julie Giroux

## Assessment Schedule

Concert Band      Thursday March 3      3:00

Symphonic Band      Friday March 4      1:30

Wind Ensemble      Friday March 4      6:40

All performances take place at Massaponax High School

## UPCOMING MARCHING BAND SUMMER SCHEDULE 2022

**TENTATIVE**

**JULY 2022**

M-F 11-15 CF 9:00 AM – 5:00 PM Percussion Camp

W-TH 13-14 CF 9:00 AM – 5:00 PM Newbies/Staff

F 15 CF 9:00 AM – 5:00 PM Band Camp Starts Everybody!

M-F 18-22 CF 8:00 am – 9:00 pm BAND CAMP 2020

M 25 CF 6:00 pm – 9:00 pm S & G Rehearsals

W 27 CF 6:00 pm – 9:00 pm S & G Rehearsals

TH 28 CF 6:00 pm – 9:00 pm S & G Rehearsals

**AUGUST 2022**

M 01 CF 6:00 pm – 9:00 pm S & G Rehearsals

W 03 CF 6:00 pm – 9:00 pm S & G Rehearsals

TH 04 CF 6:00 pm – 9:00 pm S & G Rehearsals

M 08 CF SCHOOL STARTS!!!

M 08 CF 5:30 pm – 8:30 pm S & G Rehearsals

TH 11 CF 5:30 pm – 8:30 pm S & G Rehearsals

Rehearsal ongoing M & TH 5:30 - 8:30 Full schedule coming soon



## Program Notes

**Italian Rhapsody** - *Italian Rhapsody* is a collection of Italian folk songs and a few operatic excerpts scored with Italian gusto! Solo clarinet opens this work with a certain Mafioso flair developing into a devious rendition of *The Italian Wedding Song #2* (The Wedding Tarantella). *Caderna*, composed by A.D. Arcangelo, is presented in both an Italian street band and contemporary march style. Giacomo Puccini's La Boheme *Quando m'en vo* (Musetta's Waltz) makes an appearance as an accordion player serenading young lovers in the moonlight. The finale features Luigi Denza's *Funiculi! Funicula!*, Giuseppe Verdi's *Il Trovatore* (Act II - Anvil Chorus) and Gioacchino Rossini's *Barber of Seville*. Italian operatic and folk song musical quotes are interlaced throughout the work. See if you can find them all! Scored with an Italian passion for family and feasting, *Italian Rhapsody* is definitely one very spicy meatball! Commissioned by Colonel Arnald D. Gabriel (né Arnaldo Domenico Antonio Gabriele). Dedicated to Ferdinando and Filomena Gabriele, my loving parents.

- *Program Notes* by composer

## Upcoming Schedule

### FEBRUARY 2022

TH 24 CF 6:00-8:00 pm APE/Wind Ens. Rehearsal  
 F/SA 25-26 Virtual 2/25 8:00 am - 2/26 2:00 pm All VA Auditions  
 SA 26 Show Choir Competition Morning - Late Afternoon Jazz Ensemble Only  
 Thomas Dale High School

### MARCH 2022

TU 01 CF 6:30 - 8:00 pm Show Choir Concert JE Only  
 W 02 CF 6:00-8:00 pm APE/Wind Ens. Rehearsal  
 TH 03 Massaponax HS District Band Assessment Concert Band  
 F 04 Massaponax HS District Band Assessment Symphonic Band/Wind Ensemble  
 SA 05 Show Choir Competition Morning - Late Afternoon Jazz Ensemble Only  
 Manchester High School

### APRIL 2022

M 11 CF 6:00 - 8:00 pm APE Rehearsal  
 M 11 North Stafford High School Solo Ensemble  
 TH 14 CF 5:30 Call/7:00 Concert Percussion Concert  
 W 20 CF 6:00-8:00 pm APE/Wind Ens. Rehearsal  
 TH-SA Christopher Newport University ALL-STATE BAND EVENT  
 TH-SA 28-30 CF Spring Musical—SpongeBob SquarePants

### MAY 2022

M 02 CF 6:00-8:00 pm APE/Wind Ens. Rehearsal  
 TU 03 CF Spring Concert 5:30 Call/7:00 Concert CB/SB/WE  
 SA 07 Embry Mill Festival Park Jazz Swing Night 4:30 - 9:00 pm

## PERSONNEL

### Concert Band

#### Piccolo

Shantell McElroy

#### Flute

Heather Lukacs  
 Shantell McElroy  
 Savannah Turner

#### Bassoon

Edward Lambert

#### Clarinet

Rowan Flory  
 Jamiah Hawkins  
 Liam McPherson

#### Alto Sax

Zachary Planten  
 Stephon Tewari

#### Tenor Sax

Bryce Hough

#### Baritone Sax

Nemo Jackson

#### Trumpet

Anna Bielawski  
 Sebastian Borrego  
 Emma Coburn  
 Hector Colon-Santiago  
 John Lukacs  
 Arlie Munday  
 Jaevyen Peterson  
 Amya Prince  
 Rudra Shah

#### Euphonium

Devon Jones  
 Andrew Joseph \*  
 Richard Kleen  
 Grayson Lowe

#### Tuba

Matthew Brown \*S

#### Percussion

Daniel Bangura  
 D'Juan Byers  
 Jaimen Cooks  
 Ella Dorrier  
 Kyle Haga

#### French Horn

Diego Carvajal  
 Connor Flowers

#### Trombone

Nii Otu Ankrah  
 Aiden Bohannon \*S@  
 Emidio Castro-Valdez  
 Doree Cotton

\* - All-County Band

# - Senior Regional Orchestra

C - All District Concert Band

S - All District Symphonic Band

@ - All VA Audition Eligible

# PERSONNEL

## Symphonic Band

### Piccolo

Shantell McElroy

### Flute

C'ynna Cannon

Elizabeth Kaag

Gemma Lanzillo \*S

Aliza Munday

AJ Sumner

### Bb Clarinet

Caleigh Jett C

Frederick Johnson C

Anabel Nyinaku C

Hope Walther \*C

### Bass Clarinet

Jackson McDonald \*S@

### Alto Sax

Isabella Cervantes

Emma Knepel

Elizabeth Petoskey

### Tenor Sax

Caitlyn Hollendorfer

### Baritone Sax

Nathan Hall

### Trumpet

Jos Cataquet-Blakey

Maggie Manson C

Kylie Ranson

Janai Upton

### French Horn

Ellen Chown

Noah Golla

Logan Kirmse

Lester McCollum

### Trombone

Khyndal Elliott

Trevan Nix

Phillip Pawlica \*C

### Euphonium

Aiden Bohannon \*S@

Andrew Joseph \*

### Tuba

Shjmara Harris

Dylan Hollar \*C

Kyler Richards C

### Percussion

Jamal Cooks

Keion Jackson

Hope Lewis

Christian Mumaw

Rugiatu Sheriff

Nadine Stevenson

Skye Williams

\* - All-County Band

# - Senior Regional Orchestra

C - All District Concert Band

S - All District Symphonic Band

@ - All VA Audition Eligible

## Program Notes

**Second Suite in F** - Holst composed the *Second Suite* in 1911, but he was so preoccupied (and later fatigued) by the details of supervising a performance by Morley College students of Purcell's *Fairy Queen* (the first since the 17th century) that he forgot about the work until asked to compose another suite for military band in 1921. He changed his original tune *Young Reilly* in the opening of the march to the Morris dance *Glorishears* and made some slight changes in the instrumentation to comply with the instrumentation adopted by the Kneller Hall Conference of December 1921. The suite was premiered on June 30, 1922, at Royal Albert Hall, London, by the Military School of Music Band conducted by Lt. Hector E. Adkins. The march movement uses three tunes, set in the pattern A-B-C-A-B. After the opening Morris dance, a broad and lyrical folk song, *Swansea Town*, features the euphonium and is followed by *Claudy Banks*, which has a lilting, swinging feeling derived from its compound duple meter. In describing the entire suite, Richard Franko Goldman comments that "no more delightful contribution has ever been made by a prominent composer to the band repertory."

The Second Suite consists of four movements, all based on specific English folk songs. Movement I: *March: Morris dance, Swansea Town, Claudy Banks*. "The 'March' of the *Second Suite* begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune "Glorishears". After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the "king of marches", would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called *Claudy Banks*, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: *Song Without Words, 'I'll Love My Love'*. Holst places the fourth folk song, *I'll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: *Song of the Blacksmith*. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: *Fantasia on the Dargason*. This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name 'dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish country side. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, 'dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony'. Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School.  
- Program Notes from Program Notes for Band and Imogen Holst



## Program Notes

**Prairie Songs - Prairie Songs** is based on two songs from the Midwest. These songs were sung and known in Wisconsin and, therefore, seem appropriate for a piece celebrating the state's sesquicentennial (1848-1998).

*The Pinery Boy* from the Eau Claire region of Wisconsin, is used in the opening section of **Prairie Songs**. The song tells the story of a young girl who set out in search of her lover, a raftsman working on the river. Her search ends when she learns from the captain that her lover has perished in the river. The young lady returns home and dies of a broken heart. Despite the tragic, and at times, melodramatic nature of the verse, the melody is broad and expansive in scope (an octave plus three notes). The setting of this tune in **Prairie Songs** is intended to convey a feeling of grandeur and beauty of the (land before time).

The second section of the piece quotes "The Turkey Song" which some authorities believe originated in Kentucky and moved west with the settlers. It is found in various collections of children's folksongs, including those of Pete Seeger and Jill Trinka.

Common Melodic patters between the two songs make them sound as though they are related. The two themes are presented concurrently in the *maestoso* section just prior to the coda (*allegro*).

### **The Pinery Boy**

"Oh a raftsman's life is a wearisome one,"

"It causes many fair maids to weep and mourn."

"For the loss of a true love that can never return."

### **The Turkey Song**

"As I came over yonder's hill"

"I spied a mighty turkey."

"He flapped his wings, and he spread his tail"

"and his feet looked awful dirty."

- Program Notes taken from the Score

**Amparito Roca** - Although the original score of this pasodoble was reportedly written (possibly under a different title) by the British bandmaster Reginald Ridewood (1907-1942), Jaime Texidor undoubtedly copyrighted the work and arranged for its publication by Editorial Musica Moderna in Madrid and, in 1935, by Boosey & Hawkes in London. In April 1936, an ad by Boosey & Hawkes in *The Musical Progress and Mail* included the title **Amparito Roca** followed by a translation, "The Sheltered Cliff." The present conductor of the Baracaldo Municipal Band, Juan Esteve Galán, has stated, however, that Texidor dedicated the pasodoble to a girl named Amparito (diminutive of Amparo) Roca, and that she still lives in that area. Regardless of its origin, researchers agree that *Amparito Roca* is still one of the band world's most popular pasodobles.

- Program Notes by Program Notes for Band

## The Colonial Forge Bands Website

[www.forgepride.com](http://www.forgepride.com)



## PERSONNEL

### Wind Ensemble

#### Piccolo

Mckenna Connelly \*S@

#### Flute

Nathanial Ahwee-Marrah

McKenna Connelly \*S@

Joy Donald C

Adaevia Jones C

Gemma Lanzillo \*S

Shantell McElroy

Pablo Veray

Savannah Turner

#### Oboe

Kate Young C

#### Eb Clarinet

Nicole Simpson \*S@

#### Bb Clarinet

Jacob Jenkins \*S

Shuermain Lewis \*S@

Nicole Simpson \*S@

Kameron Stoakley

Emily Terlizzi \*S@

Keisha Thomas \*C

Hope Walther \*C

#### Bass Clarinet

Jackson McDonald \*S@

#### Alto Sax

Michael Belfer \*

Ivanna De Leon Casas S

Addison Drozdowski

Emma Knepel

#### Tenor Sax

Fiona Brennan

William Thomas

#### Baritone Sax

Kimberly Tlapa

#### Trumpet

Jos Cataquet-Blakey

Brooke Drozdowski \*C

Louis Marangoni \*S@

Chiamaka Onuorah C

Maggie Manson C

#### String Bass

Michael Dean \*#S@

#### French Horn

Andrew Goben C

Sofia Meador \*S@

Kait Priest \*C

#### Trombone

Nathan Jones \*#S@

Phillip Pawlica \*C

Avery Poston

#### Euphonium

Aiden Bohannon \*S@

Hannah Jones \*S

Patrick Lydell \*S

#### Tuba

Matthew Brown \*S

Shjmara Harris

Ashton Waterson \*C

#### Percussion

Anna Davis \*S@

Kaelyn Gabriel

Martin Hood \*C

Keion Jackson

Hannah Jenkins \*

Hope Lewis

Nadine Stevenson

Skype Williams

# Ten Commandments for Concert-goers

I

Thou shalt hearken unto the music with all thy heart, with all thy soul, and all thy mind, to aid thee in thine endeavor. Study thou thy programme notes and thereby be sore fully prepared to garner the blessings of the inspired melodies which are about to be sounded.

II

Thou shalt not arrive late, for the stir of thy coming disturbeth those who did come in due season; neither shalt thou rush forth as a great wind at intermission time or before the end of the programme; nor shalt thou trample to thy left nor thy right the ushers or the doormen or the multitudes that are about thee.

III

Thou shalt keep in check thy coughings and thy sneezings for they are an abomination, and they shall bring forth evil execrations upon thee and upon thy household, even unto the third and fourth generations.

IV

Thou shalt not rustle thy programme, for the noise thereof is not as the murmur of the leaves of the forest but brash and raucous and soothest not.

V

Thou shalt not yahoo unto thy relatives, nor unto thy friends, nor unto any member of thy club or of thy household, nor unto any of thy neighbours.

VI

Thou shalt not whisper, for thy mouthings, howsoever hushed they may be, bring discord to the ear of those who sit about thee.

VII

Thou shalt not chew with great show of sound or motion. Remember that thou art not as the kine of the meadow who do chew the cud in the pastoral serenity which is vouchsafed them.

VIII

Thou shalt not direct thy index finger at persons of public note and say unto thy neighbour, "Yonder goeth so and so," but reflect that some day thou shalt perchance be a celebrity, and thou shalt be in great discomfort when thou art pointed at and thou shalt not be pleased one jot or tittle thereby.

IX

Thou shalt not slumber, for in thy stupor thou hast ears and heareth not; peradventure thou possesseth a rumbling obbligato when thou sleepeth and, verily, the rabble may be aroused thereby to do thee grievous harm.

X

Thou shalt not become a self-ordained music critic and with booming voice comment garrulously about the players or the playing; neither shalt thou hum, or tap thy foot; for thou hast come as a listener and a lover of music, not as a critic nor as a performer, and remember that none among the multitudes has paid to hear thy hummings or thy tappings or to listen unto thine opinions.

## Program Notes

**The Screaming Eagles** - THE SCREAMING EAGLES Concert March is dedicated to the 101st Airborne Division (nicknamed "The Screaming Eagles"), which was formed during World War II. They landed at Normandy, fought in Holland, Belgium (The Battle of the Bulge at Bastogne), and closed out the war by taking over Hitler's Bavarian hideaway. Reactivated for the Korean War, the 101st Airborne was assigned to Fort Jackson, South Carolina, as a basic training unit in infantry. The composer spent his first eight weeks in the U.S. Army in "Charley" Company of the 1st Battalion of the 501st Regiment, one of the three original parachute regiments. The training was memorable, and fortunately he was not required to parachute out of an airplane.

- *Program Notes* taken from the score

**Castle, Loch, and Heath (A Suite of English Folk Songs)** - This suite is based on three traditional songs of the English peasantry: The Bonny Lighter-Boy, Scarborough Fair and High Germany. This arrangement presents these historic modal melodies in an attractive contemporary setting.

- *Program Notes* taken from the score

**Schackelford Banks** - "Wild Horses of Schackelford Banks" - Wild horses have been found on the barrier islands of Georgia, the Carolinas, and Virginia since the early explorers first visited the continent. Some of the horses swam to shore as a result of shipwrecks. Others perhaps got free from, or were abandoned by early settlers moving inland.

These hardy souls have withstood storm and tempest, and in a few cases they have survived the incursion of modern man.

In 1998, the horses on Schackelford Banks, an uninhabited island in the outer banks of North Carolina, were going to be moved elsewhere. However, many people gathered up enough support for the horses to stay and be protected. These Mustangs proudly remain and flourish to this day. (Program Notes from the Score).

- *Program Notes* taken from the Score

**Military Escort** - The introduction of *Military Escort* (called "the best easy march ever composed") came from a march by Will Nicholson of Vallonia, Indiana. Fillmore bought the work for \$35, revised the melody and harmony, added an additional 96 bars of his own material, and copyrighted the march in 1923 for both band and orchestra, using his Harold Bennett pseudonym.

Designed for beginning groups, Fillmore was amazed when the manuscript was read by his Shrine Band, and the members proclaimed it one of his very best marches. The composer apparently did not realize that the open-tone cornet fanfares and low brass melodies, as well as the repetitive "shave-and-a-haircut" rhythms, had been familiar to instrumentalists for centuries. Using these basic patterns, Fillmore produced an uncomplicated masterpiece which rises and falls in the band popularity polls but never disappears. According to Paul Bierley, *Military Escort* even outsold *The Stars and Stripes Forever* march for a period of about four years. A few years later, Sousa told Fillmore, "I wish that march had my name on it!"

- *Program Notes* by Program Notes for Band

**Crescent Moon Floats in Blue-Pink Sky** - **Crescent Moon Floats in a Blue-Pink Sky** is a musical portrayal of an Idaho sunset the composer experienced in the Fall of 2001. Traveling homeward after the Montana Music Educators meeting in Bozeman where the weather had been gloomy for several days, Cummings watched the clouds part over the distant mountains to reveal a technicolor sunset. Rays streaking across the horizon and a thin crescent moon made this truly a stunning moment worthy of commemoration in music. This particular sunset remained a memory until the composer was contacted by Rich Mueller, chairman of the St. Vrain Valley (Colorado) Honor Band, to commission a grade 3+ work for their annual clinic in 2002. **Crescent Moon Floats in Blue-Pink Sky** soon came to musical life, and its premier was conducted by Dr. Stephen Moore, director of bands at Colorado State University.

- *Program Notes* taken from the score