

Special Thanks

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Sean McGinley - Saxophone	Dr. Chuck Bindis - Trumpet	
Damien Bollino - French Horn	William Gray - Low Brass	
Kevin Taylor - Percussion		



COLONIAL FORGE HIGH SCHOOL BANDS

presents

Fall Concert

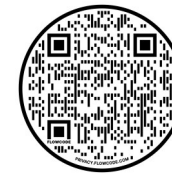
Director of Bands: Robert Gillette

Percussion Instructor: Kevin Taylor

October 4, 2023

7:00

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



TAG DAY!!!



Thank you to all of the students, parent drivers, and organizers for a successful tag day! We collected over \$10,000 that day, great job and THANK YOU!!!

Please go to www.forgepride.com for updates and schedules. You can also sign up for email alerts from the Booster President.

There are also links to the Sign-Up Genius for the upcoming events (Football games, competitions, etc.) under the booster tab. We need your help! Thanks in advance!

Thanks to all of those that have already given so much for us to be successful!

If you haven't had a chance to donate yet, here is a quick and easy link:



Upcoming Schedule

TH	05	CF	5:00 pm – 8:00 pm	S & G Rehearsals
F	06	CF	4:30 – 10:00 pm	Home FB Game (MVHS) *NEWBIE NIGHT*
SA	07	SHS	Afternoon/Evening	Stafford Inv.
(If SAT that day, this is a close comp and it will be after SAT's are done).				
TU	10	CF	5:00 pm – 8:00 pm	S & G Rehearsals
TH	12	CF	5:00 pm – 8:00 pm	S & G Rehearsals
F	13	Riverbend HS	4:30 – 11:00 pm	Away FB Game (RHS)
M	16	CF	5:00 pm – 8:00 pm	S & G Rehearsals
W	18	CF	7:00/5:45 pm Call	Jazz/Percussion Concert
TH	19	CF	5:00 pm – 8:00 pm	S & G Rehearsals
F	20	Brooke Point HS	4:30 – 11:00 pm	Away FB Game (Brooke Pt)
Sa	21	Massaponax HS	All Day	Marching Assessment
TH	26	CF	5:00 pm – 8:00 pm	S & G Rehearsals
<u>NOVEMBER 2023</u>				
TH	02	CF	5:00 pm – 8:00 pm	S & G Rehearsals
F	03	CF	4:30 – 10:00 pm	Home FB Game (North St.) *SENIOR NIGHT*
M	06	MVHS	Evening	Band Together to Fight Hunger
F-SA	10-11	Colgan HS	All Day	Senior Regional Orchestra Event
F-SA	10-11	TBA	Evening	Potential Playoff Game
TH	16	CF	TBA	Wind/APE Rehearsal
F-SA	17-18	TBA	Evening	Potential Playoff Game
F-SA	24-25	TBA	Evening	Potential Playoff Game
M	27	CF	TBA	Wind/APE Rehearsal
TH	30	CF	7:00/5:45 pm Call	Winter Concert All Bands

Program Notes

Sheltering Sky (Continued)

John Mackey

The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies — the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns — the opening chords finally coming to rest.

- Program Note by Jake Wallace

Espana Cani

Pascual Marquina Arr. Robert Longfield

España Cañí (meaning "Gypsy Spain" in Spanish) is a famous instrumental Spanish piece of pasodoble music by Pascual Marquina Narro (1873-1948). The song was written around 1921. It is also known as the *Spanish Gypsy Dance*. The work was composed on a train ride to Madrid, inspired by the rattle of the train. Originally bearing the name of *The Cañí Pattermaker*, it was dedicated to José López de la Osa. The work was premiered in Almansa (where José López lived) at his door, performed by the band Engineers of Madrid.

Its main refrain (eight bars of arpeggiated chords that go from E major to F major (with added 4 instead of 5) to G major and back) is arguably the best known snippet of Spanish music ever, and is popular worldwide. Besides its traditional use as background music in bullfights in Spain and elsewhere, it is sometimes played (refrain only) to arouse local crowds in baseball matches in the United States. The Beatles in their early club days in Liverpool played the song. It is often used by the Hawthorne Caballeros Drum and Bugle Corps, and the Muchachos Drum and Bugle Corps of Manchester, N.H., as a closer.

Several arrangements of the tune are often used for the ballroom paso doble dance (to the point that, amongst ballroom dancers, it is known as "the paso doble song" as it is very commonly played in competition due to the need for specific choreography for successful competition paso). It is also a popular chant by supporters of Eskisehirspor (Turkey) and St. Johnstone (Scotland).

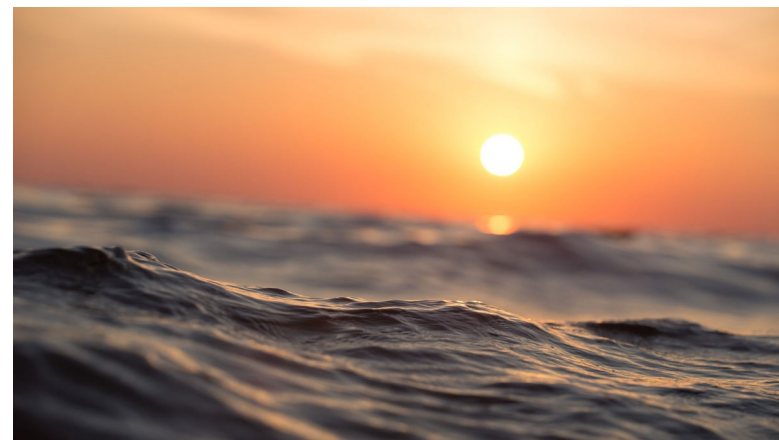
Program

Symphonic Band

Chasing Sunlight	Cait Nishimura
The Parting Glass	Setting by Matt Conaway
As I Walked Through the Meadow	Pierre La Plante
Aisling Gaelach (Irish Fantasy)	William G. Harbinson

Wind Ensemble

Flourish for Wind Band	Ralph Vaughan Williams
Valdres	Johannes Hanssen
English Folk Song Suite	Arr. Loras J. Schissel
	Ralph Vaughan Williams
1. March - Seventeen Come Sunday	
	(Seventeen Come Sunday-Pretty Caroline-Dives and Lazarus)
2. Intermezzo - "My Bonny Boy"	
	(My Bonny Boy-Green Bushes-My Bonny Boy)
3. March—"Folk Songs from Somerset"	
	(Blow Away the Morning Dew-High Germany-The Tree So High-John Barleycorn)
Sheltering Sky	John Mackey
Espana Cani	Pascual Marquina
	Arr. Robert Longfield



PERSONNEL

Symphonic Band

Flute

Pranav Vedula
Tianna Wilkerson
Olivia Williams
Nadia Wilt
Sally Zhu

Oboe

Anna Scott

Bb Clarinet

Alice Bertino
Brandon Cain
Caleigh Jett
Liam McPherson
Paxton Phillips
Tahlia Rao
Rayne Williams

Bass Clarinet

Ivanna De Leon Casas

Alto Sax

Calvin Detar
Landon Donovan
Jackson Goodlett

Tenor Sax

Michael Belfer

Baritone Sax

Nathan Hall

Trumpet

Christopher Bylund
Hector Colon-Santiago
Christian Corker
Allie Ernst
Matthew Le
Breck Luckman
Morgan Revill
James Spears
Alexander Thomas

French Horn

Maya Martin

Trombone

Nicholas Genovese
Jackson Grant

Euphonium

Caela Amesquita

Tuba

Dylan Hollar
Andrew Miller

Percussion

Shadow Dorrier
Ryan Gregory
Rax Jumadio
Riley Lewis
Rugiatu Sheriff



Program Notes

English Folk Song Suite

Ralph Vaughan Williams

The *English Folk Song Suite* was written in 1923 and includes three movements. The first movement is set as an English march, and is made up of three folk songs, *I'm Seventeen Come Sunday*, *Pretty Caroline*, and *Dives and Lazarus*. The first two folk songs deal with similar subject matter of military men falling in love with, and marrying, beautiful women. The styles of the two songs offset each other, the first is bouncy and jovial, the second legato and cantabile. The third folk song included in movement one is *Dives and Lazarus*. Lazarus repeatedly begs Dives, a rich man, for food but is denied. To portray the antagonism of the event, Vaughan Williams has set a firm duple meter melody in the low brass against a rigorous triple meter accompaniment in upper winds.

Both folk songs used in the Intermezzo deal with love betrayed, and Vaughan Williams's keen sense of orchestration is on full display throughout this movement. *My Bonny Boy* begins the movement in a lonely F dorian with sparse accompaniment. The mood shifts slightly to the folk song *Green Bushes* set as a somewhat playful scherzando. The pace of this folk song belies the fact that the tonal center has remained F dorian, and thus never really feels happy or jovial.

The third movement, *Folk Songs From Somerset*, uses four different folk songs dealing loosely with unattainable love. *Blow Away the Morning Dew*, describes a country boy attempting to seduce a girl who quickly outwits him. The second folk song, *High Germany*, is about a young English woman's lover and her three brothers being called off to war in Germany. Thirdly, Vaughan Williams modified a version of "The Trees They Do Grow High" which deals with a young woman who has been wed by her father to a much younger boy. The final folk song is *John Barleycorn* which is an allegory representing the harvesting of barley, and the imbibing of its final form (beer and whisky). accompaniment in upper winds.

Sheltering Sky

John Mackey

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exists a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts — a nostalgic portrait of time suspended. The work itself has a folksong-like quality — intended by the composer — and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folksongs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original — his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream. The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. (continued on next page)

Program Notes

Aising Gaelach

William G. Harbinson

Aisling Gaelach is based on two traditional Irish tunes: *The Merry Priest* and *Mo Ghile Mear*. The first is a traditional barndance in common time that includes a "hornpipe skip" (or triplet figure) throughout. The second is a lyrical ballad in honor of Bonnie Prince Charlie, the descendant of Mary Stewart, Queen of Scots who had ambitions to the throne of Britain. His loyal followers fought for him to take possession of the crown and to put an end to religious persecution in Ireland. The rebellion was put down, hundreds of thousands died in battle, and the prince fled and died in exile.

The composition opens with a fanfare based on the head motive *Mo Ghile Mear*. The ensuing section (Moderato) introduces *The Merry Priest*. The barndance, in ABA form, is presented sometimes in its traditional harmonic and melodic format, and sometimes with chromatic accompaniment figures and melodic interplay between the instruments. A brief transition based on the chromatic accompaniment motive leads to *Mo Ghile Mear* (Maestoso). Also in ABA form, the ballad is scored for brass choir (A), woodwind choir (B), and full ensemble (reap of A). A development section leads to a tutti passage that combines the ballad (augmented statement by the brass and low reeds) and the barndance (woodwind obbligato based on the head motive). A brief code brings the composition to a close.

Flourish for Wind Band

Ralph Vaughan Williams

Ralph Vaughan Williams, a highly respected English composer, wrote some of the earliest works for twentieth-century concert band, with many of his pieces considered pillars of band literature. *Flourish for Wind Band* was written as an overture to the pageant Music and the People performed in the Royal Albert Hall in 1939. The score was then lost, only to reappear in 1971. It was not made available to American bands until it was published in 1972. *Flourish for Wind Band* followed on the heels of Vaughan Williams' great masterworks for band, *English Folk Song Suite* and *Toccata Marziale*, and is significant, in part, because it is a relatively easy work (grade 3), by a composer of high stature and skill.

Valdres

Johannes Hanssen Arr. Loras J. Schissel

Valdres is one of the most famous marches ever composed. The fact that it is evocative and expressive of its land of birth, Norway, is also significant. While march enthusiasts have typically been drawn to the vastly larger and better known repertoires of the United States, Germany, England, and Spain, *Valdres* remains a greatly loved petite Norwegian tone-poem in march time. Its composer, Johann Hanssen, began his career as a tenor-horn player in the Oslo Military Band in 1900. In 1903-1904, he composed *Valdres*.

The opening tune (played in this edition by the clarinet or cornet) is a bugle call from the Valdres Battalion; Valdres is a valley in southern Norway. The second subject is an old tune for hardanger-fiddle; the trio is a pentatonic tune based upon Norwegian folk music.

This new edition collates the various versions that Johannes Hanssen created throughout his many years as conductor and composer. In his later years, he adapted the opening tune for clarinet solo, as it also appears in his adaptation for full symphony orchestra. Conductors will also note that I have brought the orchestration "indoors" from the parade ground and the street. These changes reflect both Hanssen's various other versions for concert band and for orchestra.

PERSONNEL

Wind Ensemble

Piccolo

Gemma Lanzillo

Nadia Wilt

Flute

Alina Jiang

Elizabeth Kaag

Gemma Lanzillo

Mikayla Roy

Aliza Munday

Azula Veray

Nadia Wilt

Oboe

Kate Young

Bb Clarinet

Alice Bertino

Claire Doty

Jamiah Hawkins

Kendal Heflin

Frederick Johnson

Natalie Kirmse

Tahlia Rao

Bass Clarinet

Charles McDaniel

Alto Sax

Michael Belfer

Isabella Cervantes

Hannah Cook

Ivanna De Leon Casas

Tenor Sax

Addison Drozdowski

Caitlyn Hollendorfer

Baritone Sax

Eric Williamson

Trumpet

Jos Cataquet-Blakey

Aidan Kleen

Breck Luckman

Maggie Manson

James Spears

Judah Wingard

French Horn

Noah Golla

Trombone

Jackson Grant

Charles Lim-Williams

Phillip Pawlica

Euphonium

Caela Amesquita

Hannah Jones

Tuba

Matthew Brown

Dylan Hollar

Kyler Richards

Percussion

Ryan Gregory

Martin Hood

Hannah Jenkins

Rax Jumadiao

Hope Lewis

Rugiatu Sheriff

Addy Turner

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; perchance thou possesseth a rumbling obbligato when thou sleepest 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

Chasing Sunlight

Cait Nishimura

Chasing Sunlight is inspired by the experience of driving west into the setting sun, as if trying to keep up with the earth's rotation to catch the last few rays of light before dusk. The steady eighth note motif throughout the piece represents this sense of urgency, while the soaring, lyrical themes depict the warmth and radiance of the sun low in the sky. *Chasing Sunlight* was the winner of the 2017 Canadian Band Association Composition Competition, which supports the creation of new works for concert band by emerging Canadian composers.

The Parting Glass

Setting by Matt Conaway

The Parting Glass is one of the most beautiful and haunting of all Scottish and Irish traditional folk songs and has been recorded and adapted by composers and songwriters for several hundred years. The words of the song vary through the generations, but all portray the idea of a farewell at the end of a gathering of friends.

Of all the money that e'er I had

I spent it in good company

And all the harm I've ever done

Alas it was to non but me

And all I've done for want of wit

To mem'ry now I can't recall

So fill to me the parting glass

Goodnight and joy be to you all

Of all the comrades that e'er I had

They're sorry for my going away

And all the sweethearts that e'er I had

They'd wish me one more day to stay

But since it fell unto my lot

That I should rise and you should not

I gently rise and softly call

Good night and joy be to you all

This particular setting takes into account a parting that goes beyond the end of a typical night among friends; it recalls the post-Famine emigration of many rural Irish to find a new life in the United States. In some communities, family and friends held a wake for those leaving Ireland (called an "American wake" or "live wake"), for it was understood that they would likely never return. The second half of this setting includes some reel-like countermelodies that ultimately give way to a mournful final melodic statement that retreats to silence, as a ship slowly sailing out of sight into the western sky.

As I walked Through the Meadow Arr. Pierre La Plante

In his collection of *100 English Folksongs*, (1918), Cecil Sharp notes the existence of various versions of the song *As I Walked Through the Meadow*. This band arrangement is based on one of two settings found in this collection.

Briefly summarized, a young man is walking through a meadow when he meets a young lass picking flowers and is of course immediately smitten. After at first refusing his advances, she is won over and becomes his bride the very next day.

The music itself conjures up the images of walking through a meadow on a beautiful spring day, with the sun shining, the flowers blooming, a gentle breeze blowing, and allows time for some peace and quiet, reflect, and, at least for a while, forget the cares of the day.