

Special Thanks

Dr. Stanley B. Jones 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, & Marcus Salley
 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

VACANT - Colorguard Parent	VACANT - Percussion Parent
Christine Hopkins - Uniforms	Amy Davis & Alyson Meador - Concessions
Amy Davis & Alyson Meador - Hospitality	VACANT - 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	VACANT - County/District Audition Coordinator
VACANT - 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

Fall Concert

Director of Bands: Robert Gillette

Percussion Instructor: Kevin Taylor

September 28, 2021

7:00

For a color copy of the program, please go to:
<http://www.forgepride.com/2021---2022.html>

CONCERT COVID RULES



Please make sure that you sit in family pods in the auditorium.

Please make sure your mask is worn properly the entire time you are in the building.



Thank you to all of the students, parent drivers, and organizers for a successful tag day! We collected over \$12,000 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!

Upcoming Schedule

SEPTEMBER 2021

TH 30	CF	4:00 pm	Choir Rehearsal JE/WE
TH 30	CF	5:30 – 8:30 pm	S & G Rehearsal

OCTOBER 2021

SA 02	CF Spotsy HS	Afternoon – Evening	Spotsy Invitational
M 04	CF	4:00 pm	Choir Rehearsal JE/WE
M 04	CF	5:30 – 8:30 pm	S & G Rehearsals
T 05	CF	6:30 pm	Choir Concert JE/WE
TH 7	CF	2:30 – 4:30 pm	S & G Rehearsals
F 8	CF	4:30 – 10:30 pm	Home Football Game

NEWBIE NIGHT

SA 09	Stafford HS	All Day	Stafford Invitational
T 12	CF	5:30 – 8:30 pm	S & G Rehearsal
TH 14	CF	2:30 – 4:30 pm	S & G Rehearsal
F 15	Mountain View HS	4:30 Call	Away Game – MVHS
SA 16	Chatham Manor	10:00 am	Performance - JE
SA 16	Freedom HS (South Riding, VA)	Afternoon	Freedom Showcase Inv.
M 18	CF	5:30 – 8:30 pm	S & G Rehearsals
T 19	CF	7:00 pm	Jazz/Percussion Concert
TH 21	CF	5:30 – 8:30 pm	S & G Rehearsals
F 22	CF	4:30 pm	Call FB home – Riverbend

SENIOR NIGHT

S 23	Massaponax HS	All Day	VBODA Marching Assessment
M 25	CF	5:30 – 8:30 pm	S & G Rehearsal
TH 28	CF	5:30 – 8:30 pm	S & G Rehearsals
F 29	Brook Point HS	4:30 - 10:30 pm	Away Game - BPHS
S 30	Tallwood HS	All Day	Tallwood Inv.

NOVEMBER 2021

M 01	Mountain View HS	Evening	Band Together to Fight Hunger
F 05	Massaponax HS	4:30 – 11:30	Away Football—MHS

M 08 Mountain View HS RAINDATE for BTTFH

DECMEBER 2021

TH 02	CF	7:00 pm	Winter Concert
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Program Notes

Folk Songs from the Southern Appalachians (cont.)

It is with great reverence to the folk-song tradition and heritage that composer Robert W. Smith presents *Folk Songs from the Southern Appalachians*, a collection of selected mountain songs for band. Beginning with a haunting saxophone solo using “The Dear Companion” (collected in Carmen, North Carolina), the brass ensemble follows with “Pretty Saro” (collected in Allanstand, North Carolina). “Lisbon” (Nash, Virginia) features a light and playful bassoon/bass clarinet in the style of Benjamin Britten’s piano setting of the song. The subsequent sound of the mountain jug band influenced the setting of “Green Bushes” (Buena Vista, Virginia). The spoons play a prominent role in this celebration of musical heritage. Mr. Smith pays homage to Percy Grainger’s creative orchestrations in “Lord Randall” (Buena Vista, Virginia). The mountain dance is celebrated with “Lord Thomas and Fair Ellinor” (Nellysford, Virginia), leading to the reprise of “Pretty Saro”.

Folk Songs from the Southern Appalachians was a creative endeavor inspired by the composer’s residence in the Shenandoah Valley of Virginia. It was in Harrisonburg, Virginia (near Buena Vista, as visited by Sharp and Karpeles) where Mr. Smith was first introduced to these treasures of American folk life. This publication for concert band was commissioned by and is dedicated to the North Carolina South Central District honors Band and the talented teachers/conductors of that district. *Folk Songs from the Southern Appalachians* was premiered January 31, 2004 in Mooresville, North Carolina, under the baton of the composer.

Having grown up in the rural southern portion of the United States, Mr. Smith feels strongly that heritage and traditions, a nation’s cultural fabric, are best preserved through the arts. It is through the teaching and performance of our musical treasures that we continue to pass on those thoughts, feelings, and experiences that are a part of our history and the universal human condition.



Program

Symphonic Band

March of the Irish Guard	Traditional
	Arr. James D. Ployhar
Appalachian Folk Song Suite	William G. Harbinson
I - Matthy Groves/Soldier Boy for Me	
II - Edward	
III. The Rebel Soldier/The True Lover’s Farewell	

Wind Ensemble

Amparito Roca	Jaime Texidor
	Arr. Aubrey Winter
Lagan Love - An Ancient Ulster Air	Traditional
	Luigi Zaninelli
Folk Songs from the Southern Appalachians	
	Traditional/Based on the 1916-1918 Song Collections of Cecil Sharp and Maud Karpeles
	Arr. Robert W. Smith
I. The Dear Companion (Carmen, NC)	
II. Pretty Saro (Allanstand, NC)	
III. Lisbon (Nash, VA)	
IV. Green Bushes (Buena Vista, VA)	
V. Lord Randall (Buena Vista, VA)	
VI. Lord Thomas and Fair Ellinor (Nellysford, VA)	
VII. Nottamun Town (Knott County, KY)	
VII. Pretty Saro (Reprise)	



PERSONNEL

Symphonic Band

Piccolo

Shantell McElroy

Flute

C'ynna Cannon

Elizabeth Kaag

Gemma Lanzillo

Aliza Munday

AJ Sumner

Bb Clarinet

Caleigh Jett

Frederick Johnson

Anabel Nyinaku

Jay'lenia Thomas

Hope Walther

Alto Sax

Isabella Cervantes

Emma Knepel

Elizabeth Petoskey

Tenor Sax

Caitlyn Hollendorfer

Baritone Sax

Nathan Hall

Trumpet

Jos Cataquet-Blakey

Maggie Manson

Kylie Ranson

Janai Upton

French Horn

Ellen Chown

Noah Golla

Logan Kirmse

Lester McCollum

Trombone

Khyndal Elliott

Treva Nix

Phillip Pawlica

Euphonium

Aiden Bohannon

Andrew Joseph

Tuba

Shjmara Harris

Dylan Hollar

Kyler Richards

Percussion

Jamal Cooks

Keion Jackson

Hope Lewis

Christian Mumaw

Rugiatu Sheriff

Nadine Stevenson

Skye Williams

Program Notes

Folk Songs from the Southern Appalachians

The Appalachian Mountain Range runs inland from the Eastern Seaboard of the United States. Cecil Sharp and Maud Karpeles collected more than 500 songs and 1,600 variations from the states of North Carolina, Virginia, Tennessee, and Kentucky. They explored the ranges of the Great Smoky Mountains, Black Mountains, Blue Ridge Mountains, and Cumberland Mountains. At that time, the steep slopes of these ranges were covered with virgin forests, making travel extremely difficult. As a result, the mountains acted as a barrier between communities and the outside world.

In the words of Maud Karpeles: "The people lived in primitive log cabins along the banks of the rivers, or creeks, as they were called. They were very nearly self-supporting, building their own log cabins, spinning and weaving the wool for their clothes, and growing their own food. Their living was not luxurious, but they had leisure and that they prized more than material comfort and possessions."

Sharp and Karpeles spent 46 weeks in the mountains and, by their account, "never heard a bad tune except for the occasional hymn that had strayed from one of the missionary settlements." They discovered a truly musical environment where singing was a part of everyday life. The mountain people sang not only for their own enjoyment but also for their close circle of friends and relatives.

Sharp and Karpeles were first introduced to the songs of the Southern Appalachians by Mrs. John C. Campbell, who had traveled the ranges and collected between 70 and 80 songs in previous years. Following her suggestion, Sharp and Karpeles traveled through the mountains, generally on foot, staying in the homes of locals or in missionary settlements. Their collecting was done in the days before portable recording devices. Sharp took down the songs in musical notation while Karpeles scribed the text.

The songs were sung without instrumental accompaniment with but one exception. The more current practice of singing folk songs with guitar or banjo accompaniment was an outgrowth of the radio broadcasts of folk, country, and bluegrass music throughout the United States. As a result, the songs were originally conceived as melodic entities and were not dependent upon harmonic support. This presented quite a challenge to composers such as Benjamin Britten and Percy Grainger, who drew upon the work of Sharp and Karpeles in various creative endeavors.

The Modernization of the Appalachian Mountain ranges has brought great change to the lives of the mountain people. They now enjoy many material advantages that were not available at the time these songs were collected. In addition, the songs are no longer able to survive by the oral transmission from generation to generation. This priceless treasure trove of English-speaking musical heritage must now be passed on through various forms of media.

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Program Notes

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.

Lagan Love, An Ancient Ulster Air

Lagan Love, An Ancient Ulster Air is based on a traditional Irish folk air, *The Belfast Maid*, first notated and "collected" by Herbert Hughes in 1903 in Donegal, a county in the north of Ireland. The English lyrics have been credited to Joseph Campbell, an Irish poet, and lyricist who wrote under the Gaelic form of his name, Seosamh Mac Cathmhaoil.

The "Lagan" referred to in the lyrics likely pertains to the River Lagan, which runs through Belfast, though some argue that the name refers to an area of good farming land between Donegal and Derry, known in Irish as *An Lagán*. It may also refer to a stream that empties into Lough Swilly in County Donegal, not far from where Herbert Hughes collected the song. The ballad air has been cataloged by the Roud Folk Song Index, a database of around 250,000 references to nearly 25,000 songs collected from oral tradition in the English language from all over the world.



PERSONNEL

Wind Ensemble

Piccolo

Mckenna Connelly

Flute

Nathanial Ahwee-Marrah

McKenna Connelly

Joy Donald

Adaevia Jones

Gemma Lanzillo

Pablo Veray

Oboe

Kate Young

Eb Clarinet

Nicole Simpson

Bb Clarinet

Jacob Jenkins

Shuermain Lewis

Nicole Simpson

Kameron Stoakley

Emily Terlizzi

Keisha Thomas

Hope Walther

Bass Clarinet

Jackson McDonald

Alto Sax

Michael Belfer

Ivanna De Leon Casas

Addison Drozdowski

Emma Knepel

Tenor Sax

Fiona Brennan

William Thomas

Baritone Sax

Kimberly Tlapa

Trumpet

Brooke Drozdowski

Louis Marangoni

Chiamaka Onuorah

Maggie Manson

French Horn

Andrew Goben

Sofia Meador

Kait Priest

Trombone

Nathan Jones

Phillip Pawlica

Avery Poston

Euphonium

Aiden Bohannon

Hannah Jones

Patrick Lydell

Tuba

Matthew Brown

Shjmara Harris

Ashton Waterson

Percussion

Anna Davis

Kaedyn Gabriel

Martin Hood

Hannah Jenkins

Hope Lewis

Skye 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; 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

March of the Irish Guard

This melody was originally entitled *The Boys of Wexford* though it is based on the British song *Sumer is icumen* in (1240). It refers to the defenders of the city and county of Wexford on Ireland's southeast coast. Oliver Cromwell inflicted heavy destruction and loss of life on the city in the mid-seventeenth century. In 1798, Wexford became the headquarters of the Irish rebellion. Echoes of the past are still heard today.

Appalachian Folk Song Suite

The *Appalachian Folk Song Suite* was commissioned by the Rockingham County Band Directors Association of Rockingham County, North Carolina, for the 2000 Honors Band.

The Composition is based on tunes from the Southern Appalachian Mountains, songs that have been handed down by word of mouth through many generations. In form and style, the work pays homage to the wind band suites of Gustav Holst and Ralph Vaughan Williams.

Two tunes, *Matthy Groves* and *Soldier Boy for Me*, appear in the first movement. *Matthy Groves* is a ballad of infidelity and murder. The unfaithful Lady Banner and her lover, Matthy Groves, are slain by the jealous husband, Lord Banner. *Soldier Boy for Me* is a whimsical ballad that describes the virtues of a soldier as compared to other men (blacksmith, doctor, farmer). The first tune is presented by the piccolo and then in canonic imitation between the brass and woodwinds. The second tune, in Dorian, is presented by the horns followed by the full ensemble in the major mode. The first tune returns, once again in canonic imitation, to bring the movement to a close.

The second movement is based on a folk tune titled *Edward*. This tragic ballad recounts a conversation between a mother and her son. In the course of the conversation, the mother discovers a horrible truth: her son has committed murder and must flee, never to return. The theme first appears as a saxophone solo. The darker textures of the low brass and low reeds suggest the tragic nature of the ballad.

The final folk tunes, *The Rebel Soldier* and *The True Lover's Farewell*, provide the thematic material for the third movement. The *Rebel Soldier* is a mournful ballad of a homesick Civil War Soldier. A lover says a final farewell and pledges faithfulness in *The True Lover's Farewell*. The first tune is presented in march fashion by the brass with a successive woodwind variation. A legato statement of *The True Lover's Farewell* leads to a simultaneous presentation of the themes in the culminating passage of the work.