

Special Thanks

Dr. Thomas Taylor Superintendent
 Dr. 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, & Jeff Clevenger
 Colonial Forge Teachers, Administrative Assistants, & Staff
 Students on the Stage

Band Booster Executive Board

Alyson Meador	Band Booster President
Tad Drozdowski	1st Vice President
Amy Davis	2nd Vice President
Aaron Knepel	Treasurer
John Simpson	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	Leigh-Erin Jett - Merchandise Sales
VACANT - Sign-Up Genius	Bubba Lewis - Pit Boss
Caroline Grant - Publicity/Webmaster	Christine Hopkins - Concert Attire
VACANT - Game-Day Hospitality	VACANT - White House Ornaments
Caroline Grant - Tag Day	Caroline Grant - County/District Audition Coordinator
Nicole Munday - Gift Wrap	Amy Davis - Spring Trip Coordinator

Band Private Lesson Staff

Dr. Kelly Kazik-Flute	William Titus - Oboe/Bassoon	Mike Goldberg-Clarinet
Sean McGinley-Saxophone	Dr. Chuck Bindis-Trumpet	Damien Bollino - French Horn
William Gray-Low Brass	Kevin Taylor-Percussion	



COLONIAL FORGE HIGH SCHOOL BANDS

presents

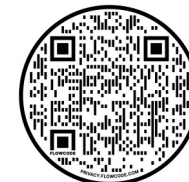
Assessment Concert

Director of Bands: Robert Gillette

Percussion Instructor: Kevin Taylor

March 28, 2023

7:00



Program

CONCERT BAND

Normandy Beach	John Edmondson
County Wildflowers	Larry Daehn
Arabian Dances	Roland Barrett

SYMPHONIC BAND

British Eighth	Zo Elliott Arr. Quincy Hilliard
Chant and Jubilo	W. Francis McBeth
Finale from Symphony No. 1	Vasily Kalinnikov Arr. Glenn Cliffe Bainum

Wind Ensemble

Marches Des Parachutistes Belges (March of the Belgian Paratroopers)	Pierre Leemans Arr. Charles A. Wiley
Symphonic Dance No. 3	Clifton Williams
Finale from Symphony No. 3 in C	Camille Saint-Saens Arr. Earl Slocum

Upcoming Schedule

MARCH 2023

TH	30	Massaponax HS	12:30 - 5:15 pm	Concert Band Assessment
F	31	Massaponax HS	3:00 - 10:00 pm	Symphonic/Wind Ens. Assessment

APRIL 2023

TH	13	CF	7:00 pm	Spring Play - Joseph
F	14	CF	7:00 pm	Spring Play - Joseph
SA	15	CF	1:00/7:00 pm	Spring Play - Joseph
M	17	CF	5:00 pm - 8:00 pm	Percussion Dress Rehearsal
W	19	CF	5:00 pm Call / 7:00 pm Concert	Percussion Spring Concert
T	25	CF	Time TBA	Wind Ensemble/APE Rehearsal
TH-SA	27-27	Richmond Convention Center		All - VA Event

MAY 2023

M	1	CF	Time TBA	Wind Ensemble/APE Rehearsal
T	2	CF	5:30 Call/7:00 pm Concert	Spring Concert (CB/SB/WE/APE)
F	5	CF	6:30 pm	Band Awards
SA	13	CF	8:00 am - 12:00 pm	Reading Day
SA	13	Embry Mills	4:30 Call/6:30 pm Dance	Swing Night
M	15	CF	Graduation Rehearsal	2:30 - 4:30 pm
SA	20	CF	Graduation	EARLY AM



UPCOMING MARCHING BAND SUMMER SCHEDULE 2023

TENTATIVE

MAY 2023

SA	13	CF	8:00 am - 12:00 pm	Reading Day
F	19	CF	\$100 Deposit / Paperwork Due	

JULY 2023

M	10	CF	Guard/Percussion Paperwork Due	
M-F	10-14	CF	9:00 AM – 5:00 PM	Percussion / Guard Camp
F	14	CF	Balance of Registration Fees Due	
W-TH	12-13	CF	9:00 AM – 5:00 PM	Newbies/Staff
F	14	CF	9:00 AM – 5:00 PM	Band Camp Starts Everyone! Final Payment/Winds Paperwork Due
M-F	17-21	CF	8:00 am – 9:00 pm	BAND CAMP 2023
M	24	CF	6:00 pm – 9:00 pm	S & G Rehearsals
W	26	CF	6:00 pm – 9:00 pm	S & G Rehearsals
TH	27	CF	6:00 pm – 9:00 pm	S & G Rehearsals
M	31	CF	6:00 pm – 9:00 pm	S & G Rehearsals

AUGUST 2023

W	02	CF	6:00 pm – 9:00 pm	S & G Rehearsals
TH	03	CF	6:00 pm – 9:00 pm	S & G Rehearsals
M	07	CF	SCHOOL STARTS THIS WEEK!!!	
M	07	CF	5:30 pm - 8:30 pm	S & G Rehearsals
TH	10	CF	5:30 pm - 8:30 pm	S & G Rehearsals

ETC...*

*Rehearsal will normally be on Monday and Thursday from 5:30 - 8:30 pm until mid/late September when it will switch to 5:00 - 8:00 pm. If there are days off/concerts/SRO Auditions/ etc. Rehearsal that week may be a different day. The schedule will be released as soon as all of the dates are set. Typically Marching Band rehearsals will be done at the end of October.

PERSONNEL

Concert Band

Piccolo

Aliza Munday*

Flute

Savannah Fogle
Abigail Herrmann
William Langenes
Aliza Munday *
Kendra Myatt
Mikayla Roy
Janna Shafqat
Tianna Wilkerson

Oboe

Savannah Turner *@

Clarinet

Brandon Cain
Rowan Flory
Teryn Ingram
Natalie Kirmse
Hampton Kwatchey
Ganay McElroy
Xavier Morris
Rydell Wilkins
Rayne Williams

Alto Sax

Isaac Akinbowale
Calvin Detar
Mackenzie Engle
Jackson Goodlett
Hayden Krebs
Jude Myatt

Tenor Sax

Phillip Stevenson
Xavier Jones

Baritone Sax

Kole Austin

Trumpet

Christopher Bylund
Hector Colon-Santiago
Christian Corker
Allie Ernst
Ayden Foster
Rudra Shah

\$ TRI-M Music Honor Society

* All-County Band

@ All-District Band

% All-VA Audition Eligible

French Horn

Maya Martin

Trombone

Nii Otu Ankrah
Malal Balde
Patrick Lydell *@%

Euphonium

Caela Amesquita
Grayson Lowe

Tuba

Bryan Bigger
Lillian Haas

Percussion

Charlie Brickl
Douglas Campbell
Kaleb Carter
Ella Dorrier
Kyle Haga
Keion Jackson
Nicolas Martinez
Philip Ofosuhene

PERSONNEL

Symphonic Band

Flute

Elizabeth Kaag
 Aliza Munday *@
 Mikayla Roy
 Pranav Vedula @
 Nadia Wilt (Piccolo) *@%

Oboe

Anna Scott

Bb Clarinet

Jamiah Hawkins *@
 Kendal Heflin
 Caleigh Jett
 Frederick Johnson \$*@
 Shuermain Lewis *@
 Liam McPherson
 Anabel Nyinaku
 Paxton Phillips
 Nicole Simpson \$*@%

Bass Clarinet

Bradley Gramlich \$@

Alto Sax

Isabella Cervantes
 Hannah Cook
 Nehemiah Jackson
 Zachary Planten

Tenor Sax

Bryce Hough
 Charles McDaniel

Baritone Sax

Nathan Hall
 Eric Williamson

Trumpet

Anna Bielawski
 Emma Coburn
 Aiden Kleen
 Matthew Le

French Horn

Noah Golla
 Logan Kirmse
 Sofia Meador #*@%&

Trombone

Jackson Grant
 Chad Harmon
 Charles Lim-Williams @

Euphonium

Nyzariah Allen-Hinton
 Patrick Lydell *@%

Tuba

Andrew Miller
 Kyler Richards *@

Percussion

Keion Jackson
 Rax Jumadio *@
 Aaron Lowe
 Addy Turner

\$ Tri-M Music Honor Society

Senior Regional Orchestra

* All-County Band

@ All-District Band

% All-VA Audition Eligible

& All-VA Band

PROGRAM NOTES

Finale Symphony No. 3 in C - Camille Saint-Saens *Symphony No. 3 in C Major*, generally referred to as the "Organ Symphony," was his last major effort in the symphonic form. The work, bearing a dedication to [Franz Liszt](#), was composed for the London Philharmonic Orchestra, and had its initial performance in the British capital under the direction of Saint-Saens on May 19, 1886. The symphony was indeed modern for its day and was orchestrated with the sure hand of an expert. The organ, which gives the symphony its name, is frequently and effectively employed. This transcription of the finale for concert band by Earl Slocum also makes use of the organ. However, the work can be effectively performed without it by making use of cued notes for other instruments.

The Finale (*Maestoso*) begins with a sustained C major chord followed by contrapuntal treatment of material vaguely reminiscent of the principal theme of the first movement. Then the initial theme, wholly transformed, is presented by the woodwinds and repeated by the organ with the full strength of the band. There follows a development (*Allegro*) built on a rhythm of three measures. An episode of a tranquil and pastoral character is twice repeated. A brilliant coda follows, in which the initial theme by a last transformation ends the work; the rhythm of three measures becomes naturally and logically a huge measure of three beats; each beat is represented by a whole note, and 12 quarters form the complete measure. After a fanfare by the trumpets and a solo passage for timpani, the movement finishes, as it began, with a chord in C major for organ and band.

PROGRAM NOTES

Finale from Symphony No. 1 - *Symphony No. 1* was written in 1894 and 1895. Upon completing it, Kalinnikov sent the score to Semyon Kruglikov, his former harmony teacher and an influential music critic. Deeply impressed, Kruglikov arranged for the work's performance at a concert in Kiev, where it enjoyed a tremendous success. Before long it was heard in Moscow, Vienna, Berlin, and elsewhere. After a period of popularity the symphony drifted to the margins of the standard orchestral repertory, except in Russia, where it has never lost favor. The *Finale* provides a summation of the full symphony and is intensely national in character. Starting with a broad, sonorous melody, it offers contrasts in texture and color. Plaintive and dance-like motives evolve into a spirited and triumphant ending.

Marches des Parachutistes Belges (*March of the Belgian Paratroopers*) - While he was serving his year of military duty at the end of World War I, Leemans's regimental commander asked him to compose a march; it was begun but never finished. Near the end of World War II he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander, Maj. Timmerman, drove him home that night, the march theme came to mind, and he wrote out all of the parts after reaching home.

The trio of the march originated from a march written for an N.I.R. radio contest. After only winning the consolation prize, the march was abandoned and is known with the competition designation V. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a "patrol"; the music marches on from the distance, plays, and passes.

Friends told him later that they had heard the march at a circus in France, a wedding in India, and a military music pageant in the United States. The arrangement most often heard in the United States was made by Charles Wiley at the request of his Lamar University (Texas) Band students. - *Program Note from Program Notes for Band*

Symphonic Dance No. 3 "Fiesta" - *Symphonic Dance #3 "Fiesta"* is one of five symphonic dances commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. Each of the five dances represents the spirit of a different time and place in the history of San Antonio. This dance reflects the excitement and color of the city's many Mexican celebrations, which Williams called "the pageantry of Latin American celebration -- street bands, bull fights, bright costumes, the colorful legacy of a proud people."

The introductory brass fanfare creates an atmosphere of tense anticipation, while the bells, solo trumpet, and woodwinds herald the arrival of an approaching festival. The brass announce the matador's arrival to the bullring, and the finale evokes a joyous climax to the festivities.

Williams rescored this work for band, and it was first performed in 1967 by the University of Miami Band, where he was chairman of theory and composition.

- *Program note by California State University, Fresno, Symphonic Band concert program, 5 May 2013*

PERSONNEL

Wind Ensemble

Piccolo

Gemma Lanzillo

Flute

Nathanial Ahwee-Marrah

Joy Donald \$@

Adaevia Jones \$*@

Gemma Lanzillo *@

Savannah Turner *@

Azula Veray

Nadia Wilt *@%

Oboe

Kate Young \$*@

Bb Clarinet

Shuermain Lewis *@

Nicole Simpson \$*@%

Hope Walther \$*@

Bass Clarinet

Jackson McDonald *

Alto Sax

Michael Belfer \$*@%

Ivanna De Leon Casas*

Tenor Sax

Addison Drozdowski \$

Baritone Sax

Eric Williamson

Trumpet

Jos Cataquet-Blakey

Brooke Drozdowski \$*@

Maggie Manson \$*@

Louis Marangoni \$*@

Arlie Munday *@

French Horn

Sofia Meador \$#*@%&

Trombone

Nathan Jones \$*@%&

Phillip Pawlica *@%

Avery Poston

Euphonium

Hannah Jones *@

Patrick Lydell *@%

Tuba

Matthew Brown *@

Dylan Hollar *@

Percussion

Anna Davis \$*@%

Martin Hood *@

Hannah Jenkins \$

Rax Jumadio *@

Hope Lewis \$ *

Nicolas Martinez

Rugiatu Sheriff

Nadine Stevenson

\$ TRI-M Music Honor Society

Senior Regional Orchestra

* All-County Band

@ All-District Band

% All-VA Audition Eligible

& All-VA Band

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

Normandy Beach - Concert March - This appealing and stately British style march has been a staple in the repertoire for young bands since it was first published in 1982. Written using a tempo which is slower than typical American marches, it opens with a feature for percussion and flutes. Gradually other sections join the mix until reaching the magnificent strains for full band. From there, the instrumentation thins out, leading to a reprise of the flute and percussion statement.

Country Wildflowers - This setting for concert band is loosely based on an old Scottish folk song, *In April, When Primroses Paint the Sweet Prairie*, also known as *The Yellow-Hair'd Laddie*. This song first appeared in *Mrs. Crockett's Manuscript Music Book* in 1709, and later in *The Tea-Table Miscellany* in 1725.

With deepest affection, admiration and appreciation, *Country Wildflowers* is dedicated to my dear friend, Sally and Harvey Ott. Like spring and summer wildflowers, they make the world beautiful. - Larry Daehn

Arabian Dances - After a long day's journey, the nomads set up camp for the evening. As the sun casts its final searing rays on the desert landscape, a campfire roars to life and the celebration begins. As the sky darkens, the festivities grow wilder and wilder until eventually three groups of revelers take turns dancing at the edge of the fire, each trying to outdo the other. Finally, the entire tribe joins, dancing wildly for hours until the campfire dims and morning grows near. - *Program Notes by Roland Barrett*

British Eighth (March) - The *British Eighth March* was copyrighted in manuscript in 1943 and published in 1944. It was dedicated to Gen. Bernard Montgomery and the Eighth Army after a triumphant sweep across North Africa in 1942. Following the defeat of Rommel's forces at El Alamein, Montgomery was promoted to field marshal, and he soon became the idol of the British public. In 1944 he commanded all Allied ground forces during the invasion of France, and in 1951 he became deputy commander of the Atlantic Pact nations. Since the war, Zo Elliott's impressive march has retained its popularity on both sides of the Atlantic. In a 1980 random survey of 69 members of the Texas Bandmasters Association, for example, *British Eighth March* was ranked third in a list of nearly 80 favorites. - *Program Note from "Program Notes for Band"*

Chant and Jubilo - *Chant and Jubilo* was commissioned by Jerry Loveall for the Four States Bandmasters Convention in Texarkana, Texas, and was first performed by the Four States Bandmasters Band in January of 1962 with the composer conducting. It is a work in two connected contrasting movements. The melodic material in the *Chant* is derived from a ninth century Greek hymn of rogation. It is a modal movement reminiscent of the early church organum and should be done in a very sensitive manner, with the *Jubilo* contrasting with its explosive lower brass and percussion. The composer also used this source material in his *Hymn for Band*, a junior high piece written two years earlier.

- *Program Note by W. Francis McBeth, with added notes by Jesse Leyva from Teaching Music through Performance in Band, Vol. 1, 2nd ed., 2010*