



Yorktown  
High School  
Bands

# Music *from the* British Isles

## Concert Band

### **The Holly and the Ivy (2008)**

Arr. Jeanne Vultaggio

### **Loch Lomond (2021)**

Arr. JaRod Hall, b. 1991

### **Three Ayres from Gloucester (1969)**

Hugh M. Stuart, 1917 - 2006

I. The Jolly Earl of Cholmondeley

II. Ayre for Eventide

III. The Fiefs of Wembley

### **In the Bleak Midwinter (2018)**

Gustav Holst, 1874-1934

Arr. Julie Giroux, b. 1961

### **Sleigh Ride**

Leroy Anderson, 1908-1975

Arr. Michael Story

## Wind Ensemble

### **Army of the Nile (1941)**

Kenneth J. Alford, 1881-1945

Ed. Frederick Fennell

### **Ye Banks and Braes O'Bonnie Doon (1936)**

Percy Aldridge Grainger, 1882-1961

### **Greensleeves**

Arr. Alfred Reed, 1921-2005

### **English Folk Song Suite (1924)**

Ralph Vaughan Williams, 1872 - 1958

I. March – “Seventeen Come Sunday”

II. Intermezzo – “My Bonny Boy”

III. March – “Folk Songs from Somerset”

**Joseph Witkowski, Conductor**

December 8, 2022 at 7:00pm

Yorktown High School Auditorium

Arlington, Virginia

# Concert Band

## FLUTE

Erin Butler  
Moira Cronen  
Claire Huskey Ü  
Tara Nadiga  
Vivian Peters  
Nina Rist  
Rachael Rojas  
Cara Van Gieson

## OBOE

Natalie Vipond

## BASSOON

Joyce Nabendene  
Olivia Plimpton Ü

## CLARINET, *Bb*

Isla DeGrande  
Elizabeth Hurh  
Connor Mongoven  
Breanna Tatel  
Sofia Voth  
Isabel Warga  
Lucie Zenzie

## CLARINET, *Bass*

John Alemdar  
Jacob Lee

## SAXOPHONE, *Alto*

Silas Frickert  
Gus Hubbard  
Will Kusler  
James Martin  
Brendan Perkins  
Declan Peter  
Mathias Ribera Ale  
Alessandro Vavra

## SAXOPHONE, *Tenor*

Hunter Lee  
Colin Riley  
Carson Wallin Ʀ

## SAXOPHONE, *Bari*

Andrew Levine  
Marisol Lopez Ü

## TRUMPET

David Albarran  
Nathan Bastuscheck  
Nikhil Eastman  
Ben Fillmore Ü  
Jamie Hardie  
Joshua Harris  
Max Hendrey Ü  
Austin Humes  
Liem Nguyen  
Sam Selinger  
Matt Voigt  
Caitlin Wright

Musicians are listed alphabetically to emphasize the importance of each individual's contribution.

Ʀ Tri-M Music Honor Society    Ü United Sound Leadership    Ü United Sound Mentors

## HORN

Onnalyne Chanikornpradit Ü  
Emeline Forman  
Storm Honigstock

## TROMBONE

Kian Hardy  
Carter Knott  
Julia Larmee ƦÜ  
Gary Unruh

## EUPHONIUM

Orion Parsons

## TUBA

Doonan Ella

## PERCUSSION

Jaranin Chanikornpradit Ü  
Sophie Coudert  
Cade Filippone  
Henry Flentje  
Larson Grant Ü  
Alex Jacobs  
Aaron LaPlace  
Aidan Snead  
Lia Sylvester Ü  
Matthew Taylor Ü  
Caitlin Webster Ü

# Wind Ensemble

Musicians are listed alphabetically to emphasize the importance of each individual's contribution.

ƒ Tri-M Music Honor Society    Ü United Sound Leadership    Ü United Sound Mentors

## FLUTE

Michael Discenza  
Cal Feldman  
Sophie Neumann Ü  
Beth Van Gieson ƒÜ

## CLARINET, *E♭*

Dylan Yeo

## CLARINET, *B♭*

Moses Boyd  
Morgan Henshaw ƒ  
Ty Lolak ƒ  
Porter Parish  
Elizabeth Wayman ƒÜ  
Cameron Young

## CLARINET, *Bass*

Connor Rogers ƒÜ

## CLARINET, *Contra*

Ethan Gruntfest

## SAXOPHONE, *Alto*

Charlotte Bowman  
Lucas Bragan ƒÜ  
Ford Buckley  
Morgan Test ƒÜ

## SAXOPHONE, *Tenor*

James Keshap

## SAXOPHONE, *Bari*

Kyan Erdeljac

## TRUMPET

Gasahn Chanikornpradit Ü  
Ethan Edwards  
Adam Kamholz Ü  
Leila Mann ƒÜ  
Jackson McManus Ü  
John Settlemeyer Ü  
Hailey Wells Ü

## HORN

EllaRose King ƒ  
Ethan Pinella

## TROMBONE

Rustyn Ackerman Ü  
Ben Backer  
Hunter Bingham

## TROMBONE, *Bass*

Aidan Reese Ü

## EUPHONIUM

Walker Schmidt Ü

## TUBA/ EUPHONIUM

Andrew Dillon Ü  
Ian Kadera

## TUBA

Charlotte Scott

## PERCUSSION

Ellie Grieco Ü  
AJ Johnson  
Naan Kane  
Rachel Lincoln Ü  
Justin Shen

## The Holly and the Ivy

### Program Notes

Jeanne Vultaggio studied horn under Eric Ruske as a Music Education and Brass Performance major at Boston University. She went on to earn a Master of Arts from Hofstra University, where she studied Wind Conducting with Dr. Peter Loel Boonshaft. Ms. Vultaggio has been composing as a hobby since childhood, honing her composing and arranging skills with chamber ensembles and a cappella groups during her undergraduate studies. As an educator, she arranged for her own students in an effort to expand on the repertoire available to beginning ensembles. Her experience as a teacher has allowed her to craft selections that meet the particular developmental and artistic needs of the youngest musicians. Currently, Ms. Vultaggio teaches elementary band on Long Island.

The Holly and the Ivy has long been a favorite melody for composers. Holly and ivy are both associated with the Roman Saturnalia, one of the winter solstice festivals. It is unusual for a carol like The Holly and the Ivy to have survived to modernity, especially considering the stern protestant period of the 17th century. Holly and ivy have traditionally been taken indoors during the winter with the symbolic hope that the occupants would survive difficult conditions just like the hardy plants. The colors of the holly and ivy, green and red, are traditionally associated with the Christmas season.

## Loch Lomond

JaRod Hall is a Texas-native educator, performer, and composer. He holds a bachelor's degree in music education from the University of North Texas where he studied conducting with Nicholas Williams and Dennis Fisher. He is currently Director of Bands at Hobby Middle School in San Antonio, Texas. JaRod's bands have received consistent sweepstakes awards at the Texas University Interscholastic League Concert and Sightreading Evaluations, as well as being recognized at the state level.

A passionate performer, JaRod has been a part of many ensembles such as the North Texas Wind Symphony and Symphonic Band, 3 O' Clock Lab Band, Carrollton Wind Symphony, Metropolitan Winds, and during his time in high school the Texas All-State Symphonic Band (2007-09) and Jazz Band (2010). He served as drum major for the 2013 Crossmen Drum and Bugle Corps, and was a member of the 2014 Disneyland All-American College Band. He is currently a freelance tubist and trombonist in the San Antonio area.

The Bonnie Banks o' Loch Lomond, or Loch Lomond for short, is a Scottish song (Roud No. 9598). The song prominently features Loch Lomond, the largest Scottish loch, tucked away between the highlands and lowlands of Scotland. Based on the traditional Scottish melody, this work weaves through the lush imagery of the lake.

## Three Ayres from Gloucester

Hugh M. Stuart Stuart received his music training from Oberlin Conservatory of Music, Columbia Teachers College, Rutgers University, Newark State College, and the University of Michigan. He taught instrumental music in the schools of Maryland and New Jersey for 33 years. During this time he conducted several brass bands and ensembles. He also taught at various clinics and workshops for winds. Stuart wrote more than 100 published compositions, arrangements, method books, band and orchestral collections, solos, and ensembles in the educational field.

This three movement work came to life as a result of Stuart's fascination with an old 10th Century couplet, "There's no one quite so comely, as the Jolly Earl of Cholmondeley." A word from old English, comely means pleasing and wholesome in appearance, or attractive. Comely is a very appropriate adjective for this piece, as it is an attractive work full of catchy melodies and a diversity of emotion.

The first movement, "The Jolly Earl of Cholmondeley" (pronounced Chum-lee) is representative of the nobility that once surrounded Cholmondeley castle. The music begins with a fanfare-esque sound that lends itself to visions of nobility and busy life within a castle's walls.

In contrast to the first movement, "Ayre for Eventide" is a beautiful presentation of smooth and melodic music. While an ayre typically refers to a piece of English instrumental music, Ayres can also be sung. The word Eventide is old English for "evening." Listening to this third movement, one can almost visualize the sun setting on a peaceful evening in the country.

The third movement has a bit of deception built into its title. The "Fiefs of Wembley" at first glance sounds as though it would refer to the high pitched wooden flute, the fife. (Note the spelling difference) A "fief" is actually another old English term for an estate in land granted by a lord to his vassal on condition of homage and service. When you listen to this movement, the majority of the writing is for the flutes, which is extremely representative of the fife! The movement is designed to capture the mood of the peasants and their life on the fiefs of Wembley castle.

## In the Bleak Midwinter

Julie Giroux has emerged as a composer of numerous significant works for multiple genres, including wind band. Prior to the publication of her first work for winds in 1983, *Mystery on Mena Mountain*, and continuing to present, she has also experienced significant success as a composer for television and film. In 1989 she was nominated for the first of three Emmy awards, and has since won an Emmy award for Outstanding Individual Achievement in Music Direction for the 64th Annual Academy Awards, ABC. Upon receipt of her first Emmy Award she was the first woman and the youngest person ever to win the award in that category.

Christina Rossetti composed a poem “A Christmas Carol” which was published in January of 1872. It has been set to music several times by various composers. This particular arrangement is based on the Gustav Theodore Holst’s hymn setting titled “Cranham,” titled after Cranham, Gloucester, which was composed for the English Hymnal of 1906. Rossetti’s lyrics envision the birth of Jesus in the middle of a cold winter, noting that only his mother worshiped him with a kiss.

Angels and Archangels, May have gathered there, Cherubim and seraphim, Thronged the air; But only His Mother, In her maiden bliss Worshipped the Beloved, With a kiss. This arrangement was inspired by these lyrics, focusing on both the intimacy between a mother and child, and that love, though freely given, has the greatest worth.

## Sleigh Ride

Leroy Anderson, a Massachusetts native, first studied music with his mother who was a church organist. He began music studies on piano at the New England Conservatory at the age of eleven and completed his first composition, a string quartet, at fifteen. He entered Harvard in 1925 where he studied harmony, counterpoint, orchestration, and composition while singing in the glee club, playing trombone in the band and double bass in the orchestra. After completing bachelor’s and master’s degrees, he moved to New York City, served in the National Guard, and became a captain in the U.S. Army Intelligence Corps in Iceland.

After returning to civilian life, Anderson gained experience and esteem when he began creating band arrangements of traditional songs of Harvard and other Ivy League schools. Soon his catchy arrangements were attracting the attention of Boston Pops Orchestra manager George Judd as well as conductor Arthur Fiedler. He became arranger for the Boston Pops in 1935, and 38 of the scores he composed during his tenure were eventually set for wind band. Of those, all but ten were arranged by the composer’s own hand with such care and skill that they sound like band originals. Frederick Fennell recorded all 38 works with both orchestra and band.

Sleigh Ride was not originally written as a Christmas piece but as a work that describes a winter event. Anderson began work on it during a heat wave in August 1946. The Boston Pops recording of Sleigh Ride was the first pure orchestral piece to reach No. 1 on the Billboard Pop Music chart. Mitchell Parish wrote lyrics for this and other Anderson instrumental compositions.

## Army of the Nile

“Kenneth Alford” was a pseudonym of Major Fredrick Joseph Ricketts, who had lost both of his parents by the age of fourteen. Yearning for a career in military music, he lied about his age to join the Royal Irish Regiment in 1895. He remained in the Army until 1927, when he was commissioned into the Royal Marines as a Director of Music. After a total of almost fifty years of service to the Crown, he retired in 1944 in rather poor health and died in the following year. Rickett’s pseudonym was derived from his eldest son, Kenneth; his middle name, Joseph; and his mother’s maiden name, Alford.

## Ye Banks and Braes o' Bonnie Doon

During his long military career, he wrote many marches that remain famous to this day. He is renowned as Britain's "March King" yet unlike John Philip Sousa, who composed at least a hundred and thirty examples, his reputation rests on just eighteen marches. He also wrote a handful of xylophone solos plus a few other non-march pieces and was responsible for many arrangements. Nonetheless he was his own man; no one would mistake one of his marches for one of Sousa.

Kenneth Alford's arresting title, *Army of the Nile*, evokes the past with his customary and telling dedication to a time in history when British soldiers were gathered in this part of Africa. In this musically simple but highly convincing and stylistic essay in march form, Kenneth J. Alford expresses in music what an Army of the Nile must have been like. There are marvelous bass lines, simple scales, flashing attacks and striking contrasts... a piece that is clearly his style of march unlike any other composer.

Percy Aldridge Grainger was an Australian-born composer, arranger, and pianist. During his career, he played a prominent role in the revival of interest in British folk music in the early twentieth century.

Grainger left Australia at the age of thirteen to attend the Hoch Conservatory in Frankfurt, Germany. Between 1901 and 1914 he was based in London, England, where he established himself as a society pianist. He eventually became known as a concert performer, composer, and collector of original folk melodies.

In 1914 Grainger moved to the United States, where he lived for the rest of his life, though he traveled widely in Europe and Australia. Grainger learned how to play the wind band instruments through his experience in the bands of the armed forces. Grainger gave his last concert in 1960, less than a year before his death.

Grainger considered the folk singers the "kings and queens of song ... lords in their own domain—at once performers and creators." He once described concert singers as slaves to tyrannical composers. It was for the wind band, "a vehicle of deeply emotional expression," that Grainger made some of his most memorable folk song settings, several of which are now cornerstones of the wind band repertoire. *Ye Banks and Braes o' Bonnie Doon* is a slow, sustained Scottish folk tune. Grainger's original setting of this was done in 1901 for "men's chorus and whistlers," and the present version for band was published in 1901.

## Greensleeves

Alfred Reed was born in New York City. Acquainted with symphonic and operatic repertoire from an early age, he played trumpet professionally in the Catskills while still in high school. During World War II he was a member of the 529th Army Air Corps Band where he produced over 100 compositions and arrangements. He studied at Juilliard and became a staff composer and arranger with NBC, then ABC. He later conducted the Baylor Symphony Orchestra, worked as a music editor, and taught at the University of

## English Folk Song Suite

Miami for 27 years. He composed over 500 works for band, wind ensemble, orchestra, chorus, and various chamber ensembles.

It is generally agreed that the melody known as Greensleeves is probably the second oldest piece of secular music in our Western culture, its origins having been traced back to about 1360. While it is not certain that this was the original title, it is known that in the late fourteenth century, English ladies wore gowns with great billowing sleeves, and the lyrics that have come down to us speak of a lover's lament over his lady's cruel treatment by a lady clad in a dress with green sleeves. By the time of William Shakespeare, this song had already become a classic and he made use of it in two of his plays, most notably in *The Merry Wives of Windsor*. Over 300 years later, the English composer Ralph Vaughan Williams used this melody as an intermezzo between two acts of his opera *Sir John in Love*, which was based on the same play. Since then the tune has been adapted as the basis for the Christmas carol *What Child is This?* This arrangement is a symphonic development of the 600 year-old classic melody adapted for the full resources of the modern wind orchestra or concert band.

Ralph (pronounced Rafe) Vaughan Williams led a brilliant creative life as a composer that spanned nearly six decades, during which time he wrote approximately 250 works including symphonies, chamber music, opera, choral music, and film scores. Although justifiably credited for his role in the 20th century revival of English music, his compositions have a personal message for people in every country. His music is neither conservative or radical; it overlaps both time and category. Listeners are rarely concerned about analyzing the music his music; they listen and are moved.

Vaughan Williams began collecting folk songs in 1903—the same year Bartok and Kodaly began similar research in Hungary. This activity both influenced his editorial approach to the *English Hymnal*, in which he included many folk song arrangements set as hymn tunes.

*English Folk Song Suite* is evidence of the inspiration the composer found in the study of English folk music and in the work of early English masters such as Purcell. Vaughan Williams made his own the modal harmonies and striking rhythms found in the traditional folk songs of Somerset and Norfolk, but formed an entirely individual style of these elements. His interest in the wind band has nowhere found more satisfactory expression than in this suite. The score is remarkable for its originality and masterful instrumentation. This suite, originally written for wind band, has also been transcribed for orchestra.

The work was commissioned by the band of the Royal Military School of Music and premiered on July 4, 1923, H.E. Adkins conducting. In three movements, the Suite contains many different folk songs including *Seventeen Come Sunday*, *Pretty Caroline*, *Dives and Lazarus*, *My Bonny Boy*, *Green Bushes*, *Blow Away the Morning Dew*, *High Germany*, and *The Tree So High*.



# Music *from the* British Isles



## Special Thanks

### **Yorktown High School Administration & Custodial Team**

Kevin Clark, Principal  
Ebenezer Oware, Building Supervisor

### **Arlington Public Schools Fine Arts Team**

Pam Farrell, Supervisor

### **Yorktown Band Boosters**

Lisa Backer & Daniel Test, Co-Presidents  
Libby Settlemyer, program designer

### **Clinicians and Section Coaches**

Tim Robblee, Shenandoah University  
Shaun Evans, Shenandoah University  
Chelsea Anderson, flute  
Max Wharton, bassoon  
Chuck West, clarinet  
Woody English, trumpet  
Brett Dodson, trumpet  
Bill Holmes, trombone  
Irving Ray, euphonium  
Ben St. Pierre, low brass

