



Yorktown
High School
Bands

Spring Fever

Joseph Witkowski, Conductor

May 21, 2024 at 7:00pm
Yorktown High School Auditorium
Arlington, Virginia

Concert Band

Café 512 (2010)

Ryan George, b. 1978

Bloom (2004)

Steven Bryant, b. 1972

with United Sound

Music from The Incredibles (2004)

Michael Giacchino, b. 1967

arr. Jay Bocook

Percussion Ensemble

But what about the noise of crumpling paper...(1985)

John Cage, 1912-1992

Wind Ensemble

Febris Ver (Spring Fever) (2012)

Nancy Galbraith, b. 1951

Clarinet Concerto No. 2 (1815)

Bernhard Henrik Crusell, Op. 5, 1775 -1838

arr. Matt Johnson

I. Allegro

Dylan Yeo, clarinet

The Hounds of Spring (1981)

Alfred Reed, 1921-2005

Combined Bands

An American Spectacular (2011)

Traditional

Arr. Chris Sharp

Concert Band

FLUTE	Erin Butler ƒ Ü Gabriella Castelli Elizabeth Pilot Katelyne Sutton Cara Van Gieson ƒ
OBOE	Vivian Peters
BASSOON	Jonas Balinang Joyce Nabendene Ü
Bb CLARINET	Samantha Hoffman Isabel Pereira Sofia Voth Lucie Zenzie
SAXOPHONE	Elijah Fantaye, <i>tenor</i> Silas Frickert, <i>alto</i> John Hubbard, <i>alto</i> Catherine Lawler*, <i>alto</i> Marisol Lopez Ü, <i>bari</i> James Martin, <i>alto</i>
TRUMPET	Nikhil Eastman Andrew Fay Joshua Harris* Austin Humes Joaquim Macedo Freire Austin Neumann Samuel Selinger Samantha White
HORN	Xavier Cutlip-Mason Emeline Forman Henry Sumner
TROMBONE	Rustyn Ackerman George Cocker William Dennis Kian Hardy Faris Kiamie Carter Knott Gareth Unruh
EUPHONIUM	Nathan Bastuscheck ƒ Ü

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

ƒ Tri-M Music Honor Society Ü United Sound Mentors

TUBA	Josephine Brooke Ella Doonan ƒ Ü Owen Peter
PIANO	Pari Blackburn ƒ
PERCUSSION	Emery Ahmed Sarah Brawner Larson Grant Aidan Snead Lia Sylvester Ü Mason Walt

United Sound New Musicians

CLARINET	Jack Hartman
ALTO SAXOPHONE	Shreya Jha
TUBA	Jacob Bowser
MALLET PERCUSSION	Alan Ibrahim Cristian Obando
RHYTHMIC PERCUSSION	Schuyler Hampton Mahelet Gembere

United Sound is a school-based instrumental music club for individuals with intellectual or developmental disabilities and their typical peers. Dedicated to promoting social involvement through shared ensemble performance experience, United Sound joins students with and without disabilities to learn and perform in the band together. At Yorktown, mentors and new musicians meet on a weekly basis to learn foundations of musical performance and to prepare music pieces to perform with the Concert Band during the winter and spring concerts.

Wind Ensemble

FLUTE

Michael Discenza*
Claire Huskey ƒ Ü
Tara Nadiga Ü
Sophie Neumann ƒ Ü
Rachael Rojas ƒ

OBOE

Natalie Vipond

BASSOON

Samuel Beall* ƒ Ü
Olivia Plimpton Ü

Bb CLARINET

Moses Boyd
Isla DeGrande
Jacob Gettinger
Elizabeth Hurh
Connor Mongoven
Dylan Yeo*

BASS CLARINET

Jacob Lee
Connor Rogers* ƒ Ü

SAXOPHONE

Charlotte Bowman, *alto*
Lucas Bragan* ƒ Ü, *alto*
Brendan Perkins, *alto*
Colin Riley, *bari*
Aman Singh, *alto*
Morgan Test ƒ Ü, *alto*
Carson Wallin, *tenor*

TRUMPET

Benjamin Fillmore ƒ Ü
Nyx Hendrey*
Adam Kamholz Ü
Liem Nguyen
John Settlemyer Ü
Nicolas Suarez-Villarroel
Matthew Voigt

HORN

Onnalyn Chanikornpradit Ü
Storm Honigstock

TROMBONE

Aidan Reese ƒ Ü, *bass*
Benjamin Backer*
Julia Larmee ƒ Ü
Nicholas Tarquine

EUPHONIUM

Orion Parsons ƒ Ü
Walker Schmidt* ƒ

TUBA

Andrew Dillon ƒ Ü
Ian Kadera*

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

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

STRING BASS

Lia Sylvester Ü

PIANO

Pari Blackburn ƒ

PERCUSSION

Jaranin Chanikornpradit
Sophie Coudert ƒ Ü
Ellie Grieco Ü
Nathan Kane
Rachel Lincoln ƒ Ü
Matthew Taylor Ü

Program Notes

Café 512

Ryan George currently resides in Austin, Texas where he is active as an arranger and composer. His work, ranging from music for the concert stage to music for marching ensembles is performed regularly throughout North America, Europe, Asia, and Australia. He is a graduate of the University of Kentucky. He is an ASCAP artist, a member of TMEA, and the American Composer's Forum.

As I was beginning to brainstorm ideas for this piece I stumbled across the title of a piece by famed Argentinean composer Astor Piazzolla called "Café 1930". I found the title immediately intriguing and in wanting to write a piece that tipped the hat heavily towards a specific style, the mood and intensity found within tango seemed to be the right fit. The similarities between Piazzolla's work and the one I was looking to write pretty much end at the title. Whereas Piazzolla's work is intimate, slow, and melancholy (as well as being a true tango), I wanted to write something more dance-like and energetic. The piece is built on a motivic phrase based on a 5+1+2 note grouping (512 being the area code for Austin TX) and is structured in A-B-A form.

- Program Note by the composer

Bloom

Steven Bryant is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. He trained for one summer in the mid-1980s as a break-dancer, was the 1987 1/10 scale radio-controlled car racing Arkansas state champion, and has a Bacon Number of 1. He is also Distinguished Visiting Professor of Composition at the University of North Carolina Greensboro for the 2014-2015 academic year. Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

Bloom is a celebration of springtime. The bright, sunny days, with nature in bloom all around give me a powerful sense of well-being, simultaneously tranquil and exuberant. *Bloom* is my attempt to recreate that feeling.

-Program note by the composer

Music from The Incredibles

The Incredibles is a 2004 American computer-animated superhero film, written and directed by Brad Bird, released by Walt Disney Pictures, and was the sixth film produced by Pixar Animation Studios. The story follows a family of superheroes living a quiet suburban life, forced to hide their powers. When father Bob Parr's yearning for his glory days and desire to help people drags him into battle with an evil villain and his killer robot, the entire Parr family is forced into action to save the world.

- Program note by William Johnson for the San Luis Obispo Wind Orchestra

But What About the Noise of Crumpling Paper...

John Milton Cage Jr. was an American composer and music theorist. A pioneer of indeterminacy in music, electroacoustic music, and non-standard use of musical instruments, Cage was one of the leading figures of the post-war avant-garde. Critics have lauded him as one of the most influential composers of the 20th century. He was also instrumental in the development of modern dance, mostly through his association with choreographer Merce Cunningham, who was also Cage's romantic partner for most of their lives.

But What About the Noise of Crumpling Paper Which He Used to Do in Order to Paint the Series of "Papiers Froissés" Or Tearing Up Paper to Make "Papiers Déchirés?" Arp Was Stimulated by Water (Sea, Lake, and Flowing Waters Like Rivers), Forests, sometimes shortened as But What About the Noise ..., is a composition for percussion ensemble by American composer John Cage.

John Cage composed this piece as a way of celebrating the work of Jean Arp on the occasion of the centenary of his birth. Jean Arp, an artist in which John Cage found much inspiration in the period in which the piece was composed, created paintings and collages, circa 1915–1930, including maneuvers of chance, like dropping cutouts of paper or strings and cementing them where they fell. John Cage attempted to recreate the spirit of simultaneity and subtlety of the works by Jean Arp. Its long title comes from one of the letters sent as response to one of John Cage's letters made by Greta Ströh, the director of the Arp Foundation at the time. Even though Cage's inspiration came through the works by Arp, the composition is dedicated to Les Percussions de Strasbourg. This piece features what are often called by John Cage "sounds of nature," which consist of sounds that resemble environments, and use words in his music, therefore blurring the line between music and literature, as he did in *Child of Tree*, *Food* and *Ryoanji*.

Febris Ver

Nancy Galbraith resides in Pittsburgh, Pennsylvania, where she is Chair of Composition at the Carnegie Mellon University School of Music. In a career that spans four decades, her music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. Her works have been directed by some of the world's finest conductors, including Gennady Rozhdestvensky, Mariss Jansons, Keith Lockhart, Donald Runnicles and Robert Page. Her compositions are featured on numerous recordings, including nine anthologies. With major contributions to the repertoires of symphony orchestras, concert choirs, wind ensembles, chamber ensembles, electroacoustic ensembles, and soloists, Galbraith plays a leading role in defining the sound of contemporary classical music.

Febris Ver (spring fever) is a variegated post-minimalist landscape that evokes the sensuous essences of spring. The aromas, colors, flavors, and aural delights of Earth's perennial rebirths are interwoven with chorale-like textures, first introduced by the brass, then playfully tossed about by the rest of the ensemble.

Clarinet Concerto No. 2

The work was composed for the College Band Directors National Association (CBDNA) 2012 Eastern Division Conference at Indiana University of Pennsylvania, where it was premiered by the IUP Wind Symphony led by Jason Worzbyt.

- Program Note by composer

Bernhard Crusell was the most significant and best-known Finnish composer and clarinetist before Sibelius. Born in Nystad Finland, the son of a poor bookbinder, he received his earliest musical education from a clarinetist of the Nyland regimental band at age 8. He studied the clarinet in Berlin in 1798 with Franz Tausch and gave concerts there and in Hamburg. In 1803 went to Paris to study composition with Gossec and Berton and the clarinet with Lefevre. He later held posts as music director in the Swedish court chapel and royal regiment. In Sweden he became a distinguished soloist, performing concertos and chamber pieces by Peter Winter, L.A. Lebrun, L.-E. Jadin, Krommer, Beethoven, Mozart and others, as well as his own works. His compositions include three clarinet concertos, an air and variations for clarinet, and a Concertante for clarinet, bassoon and horn; he also wrote chamber music, including three clarinet quartets, an opera, and 12 songs. He was a fluent composer with a fresh vein for melody. He also made Swedish translations of operas by Mozart, Rossini and others.

Clarinet Concerto No. 2, subtitled 'Grand Concerto', was one of the most celebrated. It bears a dedication to Alexander I of Russia, probably in gratitude for favors bestowed during Crusell's visit to St. Petersburg. The layout of the three movements is firmly classical although here and there one notices the influence of Beethoven. This influence is most apparent in the opening ritornello which is concentrated and dramatic and contains a strikingly Beethovenian modulation to D-flat major. However, with the arrival of the clarinet the drama becomes predominantly lyrical, despite wide leaps and virtuoso passage work. The conclusion of the first movement, in the tonic major, is closer to the spirit of Haydn; it certainly dispels any impression of personal-dramatic content.

Dylan Yeo, clarinet soloist, started playing clarinet in 4th grade and has been in the Yorktown Wind Ensemble for 3 years. During his freshman and sophomore years, he played tenor sax in Marching Band while learning percussion. He went on to march bass and snare drum in the Yorktown Marching Band as well as Arlington Indoor Percussion. His musical accomplishments include playing in five All-District bands throughout middle and high school, playing E-flat clarinet in the 2022 Northern Virginia Senior Regional Orchestra, and the 2023 and 2024 All-Virginia Symphonic Bands.

The Hounds of Spring

Alfred Reed was a native New Yorker. In 1953, Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his academic work. During his two years at Baylor, he also became interested in the problems of educational music at all levels, especially in the development of repertoire materials for school bands, orchestras, and choruses. This led to his accepting the post of editor in a major publishing firm in New York.

In 1966 he left this post to join the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop the unique (at the time) Music Industry degree program at that institution, of which he became director. With over 250 published works for Concert Band, Wind Ensemble, Orchestra, Chorus, and various smaller chamber music groups, Dr. Reed was one of the nation's most prolific and frequently performed composers.

*When the hounds of spring are on winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain
And soft as lips that laugh and hide
The laughing leaves of the trees divide,
And screen from seeing and leave in sight
The god pursuing, the maiden hid.*

"When the hounds of spring are on winter's traces," a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean... an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.

The poem, a recreation in modern English of an ancient Greek tragedy, appeared in print in 1865, when the poet was 28 years old. It made Algernon Swinburne an overnight success. The Hounds of Spring was commissioned by, and is dedicated to, the John L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown. The first performance took place in Windsor on May 8th, 1980, under the direction of the composer.

An American Spectacular

Chris Sharp, Ph.D. is a professional composer, arranger and orchestrator currently living in Winter Haven, Florida. Educated at the University of Florida and the University of Miami, he has served the music field in a wide range of capacities. As a trombonist, Dr. Sharp worked as a full-time performing musician and band leader at Walt Disney World for 11 years. In addition, he has served as an arranger/orchestrator for the Disney parks worldwide since 1984, providing music for atmosphere groups, live shows, recording sessions and national television broadcasts. Dr. Sharp is an active music educator, with experience teaching at the middle school, high school and college levels. He is currently serving as Director of Bands at Polk State College in Winter Haven where he also teaches music theory and arranging.

An American Spectacular is a medley of patriotic favorites that takes listeners on a musical journey through American history as told through the heritage of its musical legacy. God Save the Queen is now known to Americans as *My Country 'Tis of Thee*, although the melody was borrowed from the well-known English hymn. It reflects the protection the British Empire provided to our young colonies during the French and Indian War.

The Girl I Left Behind Me and *Chester* commemorate the American Revolution, when brave patriots fought and won their independence from England. *Hail, Columbia* was the United States' first national anthem, and was played for the inauguration of George Washington. America's emergence as a naval power during the War of 1812 is symbolized by the stirring *Columbia, Gem of the Ocean*.

The beautiful *Shenandoah* marks the westward expansion of pioneers during the early 19th century. *When Johnny Comes Marching Home* was the hopeful song of wives and families as the country was torn apart by the devastation of the Civil War. *The Battle Cry of Freedom* was a rallying point for the reunification and reconstruction of post-war America.

Foreign conflicts dominated the first half of the 20th century. A nostalgic rendition of George M. Cohan's *Over There* gives way to *The Caisson Song* of the U.S. Army. Nods to the other armed forces lead into the grand finale, the beloved anthem *America, the Beautiful*.
