

DISTRICTS SHOWCASE

*INTERMEDIATE BAND,
ADVANCED BAND
& SOLOS*



THURSDAY, FEBRUARY 29TH

PROGRAM

Activity March.....H. Bennett
Intermediate Band Arr. L. Clark

Chorale and Canon.....A. McGinty
Intermediate Band

Portrait of a Clown.....F. Ticheli
Intermediate Band

Solos:

Bergamask.....P. Koepke
Haithem Afaneh, Flute solo Arr. H. Voxman

Sonatina.....W. T. Walmisley
Daniel Romero, Vibraphone solo Arr. B. Pearson

Piece in G Minor.....G. Pierne
Esteban Evangelista, Clarinet solo

The Hunt.....J. D. Ployhar
Nickolas Echeverri, French Horn solo

St. Anthony Chorale and Rondo.....F. J. Haydn
Alexander Rivera, Alto Saxophone solo

Sakura, Sakura.....Japanese Folk Song
Christopher Gonzalez, Flute solo Arr. H. L. Walters

Big Four March.....Karl L. King
Advanced Band Arr. J. Swearingen

Kentucky 1800.....C. Grundman
Advanced Band

Within the Castle Walls.....Brian Balmages

I. - A Mighty Warrior

II. - Over the Stone

III. - Men of Harlech

IV. - Owain Glyndwr's War Song

Advanced Band

Intermediate Band

FLUTE

*Christopher Gonzalez
(piccolo)

*Victoria Morales

Velasquez

Drae-Michael Ferguson

OBOE

Max Shackleton

CLARINET

Luiz Panimboza

Carolina Arguello

*Jenna Ramkhelawan

Sofia Ortiz

Leonardo Llopart

Vladimir Tsionskiy

*Shiloh Guthrie

ALTO SAXOPHONE

Alexander Rivera

Connor Jessen

Karel Decoteau-Roland

TENOR SAXOPHONE

Andrew Barker

Mekhei Lewis

*Anthony Diaz

Jalil Lowman

BARITONE SAXOPHONE

Josiah Oranday

TRUMPET

Alejandro Garcia-Amado

*Jovanny Trent

Miguel Diaz Paulino

HORN

Julien Gomez

*Avianna Cabrera

EUPHONIUM

Christopher Prat

*Sanaa Hastings

Noah Newbold

TUBA

Alejandro Rojas

Felipe Alvarez-Arenas

PERCUSSION

Paula Prieto

Lucas Piscoya

James Dalrymple

Jeremiah Mohamed

**Tri-M Music Honor Society*

Advanced Band

FLUTE

*Sienna Sachdeva
(piccolo)
*Haithem Afaneh
John Innocent
*Genaro Sepulveda
*Daniela Medina
Aldo Suarez

OBOE

*Imani Bostic
Makiyah Williams

CLARINET

*Emma Rodriguez
*Esteban Evangelista
James Richardson
Lucas Piscoya
Caius Rivera
*Emmanuel George
*Sienna Bear
Camilo Valdes

BASS CLARINET

*Julio Velasquez

ALTO SAXOPHONE

Nathaniel Gonzalez
Mia Conry
Paul Schneider
*Miguel Jaimes
*Milania Cabrera

TENOR SAXOPHONE

*Gabriel Gonzalez
*Jasmine Chen

BARITONE SAXOPHONE

*Seiken Rodriguez

TRUMPET

*Alina Gonzalez
Ethan Casas
Sophie Arguello
*Bryan Fundora
Perla Diaz
Yosdany Lorenzo
*Daniel Romeus
Jade Lozier
Diego Llopart

HORN

*Nickolas Echeverri
*Imari Dumornay
*Makenzy Jordan
*Emmanuel Toussaint

TROMBONE

*Jorge Sosa
Benjamin Castaneda
Jose Paredes
Andre Gonzalez

EUPHONIUM

*D'Johnmar Tavarez

TUBA

*Sterline Dor
Matias Sanchez
*Nicholas Bachmann

PERCUSSION

*Daniel Romero
*Gerardo Lopez
Nicholas Segovia
*Noah Segovia
Devin Ferguson
Kevin Martinez
Jorge Gomez

**Tri-M Music Honor Society*

PROGRAM NOTES

“Activity March” is a delightful and spirited march that captures the essence of movement and energy. As traditional marches go, this one stands out with its snappy rhythms and tuneful phrases. Composer Harold Bennett infuses the piece with a sense of forward momentum, making it an ideal choice for performances that celebrate vitality and enthusiasm. The march follows a classic A-B-A form, with a lively opening section (A) that introduces the main theme. This theme is characterized by its jaunty melodies and rhythmic drive. The contrasting middle section (B) provides a moment of reflection. Here, the mood shifts slightly, allowing for expressive playing and dynamic contrasts. The return to the opening theme (A) brings the march to a spirited conclusion, with the entire ensemble joining forces for a triumphant finale.

“Chorale and Canon” is a delightful composition that seamlessly blends two contrasting musical forms: the chorale and the canon. Composer Anne McGinty masterfully weaves these elements together, creating a piece that is both accessible and engaging. The work begins with a short chorale, reminiscent of hymn-like melodies. The chorale sets a contemplative and introspective mood, inviting listeners to reflect. Following the chorale, the piece transitions into a canon. Initially presented in two parts, the canon gradually expands to three parts. The thematic material of the canon is derived from the chorale, creating a beautiful interplay between voices. Anne McGinty, an accomplished American composer, has contributed significantly to the wind band repertoire. Her works often combine traditional forms with contemporary harmonies, appealing to both performers and audiences. McGinty’s “Chorale and Canon” invites us to explore the interplay between ancient and modern musical techniques. As the chorale’s solemn tones give way to the intricate canonic voices, we embark on a journey of reflection and unity. Whether performed by a school band or a community ensemble, this piece celebrates the timeless beauty of musical conversation.

“Portrait of a Clown” is a musical depiction of a whimsical and enigmatic character—the clown. Composer Frank Ticheli captures the essence of this colorful figure through playful melodies, unexpected harmonies, and contrasting moods. The piece invites listeners to imagine the hidden emotions behind the painted smile, the laughter, and the tears. The work is characterized by its ABA form, with a lively and mischievous opening section (A) followed by a more introspective and melancholic middle section (B). In the opening, the woodwinds and brass engage in a lively dance, evoking the clown’s playful antics. The syncopated rhythms and unexpected twists create a sense of unpredictability.

The middle section features a lyrical and expressive melody, perhaps revealing the clown's inner thoughts and vulnerabilities. The solo lines in the clarinet and other instruments add a touch of intimacy. The return to the opening material (A) brings the piece full circle, ending with a flourish that leaves the audience wondering about the clown's true nature. Frank Ticheli, an American composer and educator, has contributed significantly to the wind band repertoire. His compositions often blend traditional forms with contemporary harmonies, creating accessible yet thought-provoking music. Ticheli's "Portrait of a Clown" invites us into the captivating world of the circus, where laughter and tears intertwine. As the music unfolds, we glimpse the hidden layers of the clown's persona—the joy, the sorrow, and the mystery.

"Bergamask" is a lively and spirited composition that draws inspiration from the traditional Italian dance form known as the "Bergamasca". Composer Paul Koepke infuses this piece with energy, rhythmic drive, and a touch of playfulness. The Bergamasca is a rustic dance originating from the Bergamo region of Italy. It is characterized by its lively triple meter and syncopated rhythms. Koepke's adaptation captures the essence of this dance, combining folk-like melodies with modern harmonies. The piece unfolds in a straightforward A-B-A form, with contrasting sections that showcase the dance's various facets. Paul Koepke, an American composer and arranger, has contributed significantly to the wind band repertoire. His works often celebrate folk traditions and evoke a sense of nostalgia. Koepke's "Bergamask" invites us to join the lively dance of the Italian countryside. As the music swirls and leaps, we can almost envision the villagers celebrating in the town square.

"Sonatina" is a charming and concise work that showcases the expressive capabilities of the player. Originally written for flute or oboe, in G minor, it combines lyrical melodies with playful passages, creating a delightful musical experience. This piece was arranged for the mallets. The opening movement (Allegro) introduces the main theme, characterized by its flowing lines and gentle ornamentation. The soloist and piano engage in a lively dialogue, alternating between melodic statements and supportive accompaniment. The middle movement (Andante) provides a lyrical contrast. Here, the soloist sings a heartfelt melody, accompanied by the piano's delicate harmonies. The expressive phrasing allows the performer to explore the emotional depth of the piece. The final movement (Rondo) returns to a lively tempo. The playful theme reappears, and the soloist dances through virtuosic passages. The piano provides rhythmic drive and colorful harmonies, leading to an exuberant conclusion. Walmisley's "Sonatina" invites listeners into a miniature world of musical expression. Whether performed by an oboist, flutist, or mallets, this delightful work captures the essence of Romantic charm.

“Pièce in G Minor” (Op. 5) is a captivating work for oboe and piano composed by Gabriel Pierné. This piece was arranged for the clarinet. Written in 1883, this piece showcases the expressive capabilities of the soloist while exploring the rich harmonic palette of the Romantic era. The piece is characterized by its lyrical melodies and elegant phrasing. The opening section introduces a graceful theme, which the clarinet presents with warmth and sensitivity. The middle section provides a contrasting mood, perhaps revealing deeper emotions. Here, the clarinet’s lines intertwine with the piano’s harmonies, creating a sense of introspection. The return to the opening material brings the piece to a gentle conclusion, leaving listeners with a sense of nostalgia. Gabriel Pierné, a French composer, conductor, and organist, was associated with the Impressionist movement. His compositions often reflect a blend of Romantic lyricism and innovative harmonies. Pierné’s “Pièce in G Minor” invites us to explore the oboe’s lyrical voice and the piano’s supportive harmonies. As the music unfolds, we glimpse fleeting emotions and timeless melodies.

“The Hunt” is a lively and spirited piece for French Horn solo. It conjures images of galloping horses and hounds in pursuit. The solo is characterized by its lilting melody and mid-range passages, making it an excellent choice for students to showcase their confidence. While not technically difficult, the piece allows the performer to evoke the excitement and energy of a thrilling hunt. James D. Ployhar was a prolific composer and educator who made significant contributions to music education as a public school teacher for 19 years.

“St. Anthony Chorale and Rondo” is a charming work that combines two contrasting sections. The chorale section features a simple, hymn-like melody. It pays homage to the traditional St. Anthony Chorale, which has been used by various composers throughout history. The St. Anthony Chorale is associated with St. Anthony of Padua, the patron saint of lost things. Fun fact: Legend has it that the chorale was used to retrieve lost manuscripts! The serene and reverent character of the chorale sets the stage for what follows. The lively rondo section contrasts with the chorale. It is characterized by playful themes, rhythmic energy, and virtuosic passages. The soloist takes center stage, showcasing technical prowess and expressive phrasing.

The rondo form (ABACA) ensures that the main theme returns in an exciting and spirited manner. Haydn’s use of the St. Anthony Chorale pays homage to his admiration for the Baroque tradition. The rondo form was popular during the Classical period, allowing composers to showcase their creativity within a structured framework.

“Sakura, Sakura” is a traditional Japanese folk song celebrating the fleeting beauty of cherry blossoms. The arrangement by Harold L. Walters brings this delicate melody to life for flutists. The piece is characterized by its simplicity, grace, and evocative

harmonies. Imagine strolling through a serene cherry blossom garden, petals gently falling—a moment frozen in time. Cherry blossoms (sakura) hold deep cultural significance in Japan. They symbolize transience, renewal, and the beauty of impermanence. Hanami (flower viewing) festivals celebrate the arrival of spring and the blooming of cherry trees. As you listen to this piece, let the music transport you to a tranquil sakura-filled landscape.

“Big Four March” is one of Karl King’s most outstanding marches. It exudes energy, enthusiasm, and a sense of forward momentum. The title pays homage to the Big Four Railroad, a historic railway system that operated in the Midwest United States. The march captures the spirit of locomotives thundering down the tracks, evoking images of trains in motion. Its catchy melodies, rhythmic drive, and bold brass fanfares make it a crowd-pleaser. Karl L. King, known as the “March King”, composed over 200 marches during his prolific career. His music reflects the exuberance of American band culture and the spirit of community celebrations. “Big Four March” was likely inspired by King’s experiences with the railroad and the excitement of travel. As you immerse yourself in this musical journey, imagine the locomotives thundering across the landscape—a fitting tribute to the legacy of Karl L. King!

“Kentucky 1800” is a folk-style tone poem that weaves together three traditional American tunes: “The Promised Land”: A spirited melody that evokes the pioneers’ optimism as they ventured westward. “Cindy”: A tender and nostalgic tune, representing the human connections forged during challenging times. “I’m Seventeen Come Sunday”: A lively dance-like theme, celebrating community gatherings and shared experiences. Grundman treats this melodic material with depth and variety, creating a rich tapestry of sound. The work captures the spirit of early America, when settlers were shaping their destinies against the backdrop of Kentucky’s rolling hills.

The title “Kentucky 1800” places us in a specific time and place: the early 19th century. Imagine settlers carving out a new life, building log cabins, and dancing at barn raisings. The piece pays homage to the resilience and optimism of those who shaped America’s heartland. As the music unfolds, let it transport you to the rolling hills of Kentucky—a land of promise, community, and enduring spirit.

“Within the Castle Walls” is a four-movement suite based on traditional Welsh tunes. Each movement paints a vivid musical picture of historical events and emotions. “A Mighty Warrior”: The first movement boldly introduces us to a hero—a mighty warrior. The music exudes bravery and determination, with a strong Celtic flavor. Imagine the hero’s journey, surrounded by the echoes of battle. “Over the Stone”: The second movement shifts to a more reverent and introspective mood. It reflects the longing of a warrior who returns from battle, perhaps seeking solace. The melody flows gently, like a

stream over ancient stones. “Men of Harlech”:The third movement features a stately and majestic theme. “Men of Harlech” pays tribute to the Welsh defenders of Harlech Castle during the Wars of the Roses. The music resonates with pride and resilience. “Owain Glyndwr’s War Song”: The suite concludes with a Celtic military-style march. Owain Glyndwr, a Welsh rebel leader, inspires this spirited movement. The drums beat, and the warriors march—unyielding and fierce. The suite transports us to Wales, where battles were fought, heroes emerged, and castles stood as symbols of strength. It celebrates the indomitable spirit of the Welsh people throughout history. As you experience this musical journey, envision the castle walls rising before you—a testament to courage, heritage, and the echoes of time.

SPECIAL THANKS

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