

# Special Thanks

Dr. Scott Kizner                      Superintendent  
 Annamarie Bollino                  Fine Arts Coordinator  
 Gregory Daniel                      Principal  
 Karen Mays                          Fine Arts Supervising Principal  
 Rodney Jones                        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, Deb Hanson, & Marcus Salley  
 Colonial Forge Teachers, Administrative Assistants, & Staff  
 Students on the Stage

## Band Booster Executive Board

PJ Zimmerman	Band Booster President
Aimee Lubinsky	1st Vice President
VACANT	2nd Vice President
Ashley Bennett	Treasurer
VACANT	Treasurer
Deborah Conley	Secretary
VACANT	Colorguard      Kim Kellow & Kea Zimmerman      Concert Attire
Sams Family	Concessions      Jennifer Hough      Hospitality
Jennifer Hough	Game Hosp.      Aimee Lubinsky      Merchandise Sales
Lane Steffenhagen	Pit Boss      Deborah Conley      Publicity
Terri Meckes	Tag Day      Marcia Underbakke      Uniforms
Susan Doepp	Props      Kevin Celata      Spring Trip Planning

## Band Private Lesson Staff

Sydney Kimbrough-Flute	Mike Goldberg-Clarinet	Buddy Deshler - Trumpe
William Gray-Low Brass	Shane Nichols-Percussion	Kevin Taylor - Percussion

Still searching for a Sax teacher and another flute teacher.

## Corporate Thanks

Chic-Fil-A                      Subway                      Shelton Shop Cleaners



# COLONIAL FORGE HIGH SCHOOL BANDS

presents

## *Fall Concert*

*Director of Bands: Robert Gillette*

*Percussion Ensemble Director: Kevin Taylor*

October 16, 2018

7:00

# Program

## Symphonic Band

- Fantasy on an Irish Air David Gorham  
For Concert Band
- Appalachian Folk Song Suite William G. Harbinson
1. Matthy Groves/Soldier Boy for Me
  2. Edward
  3. The Rebel Soldier/The True Lover's Farewell

## Percussion Ensemble

- Afro - Amero Phil Faini  
For 8 Percussionists  
Kevin Taylor - Director

## Wind Ensemble

- Second Suite in F Mvt's I, II, IV Gustav Holst
1. March
  2. Song Without Words "I'll Love My Love"
  4. Fantasia on the 'Dargason'
- Sòlas Ané (Gaelic: Yesterday's Joy) Samuel R. Hazo
- March to the Scaffold (Marche au supplice) Hector Berlioz/Arr Rogers  
Mvt. IV from Symphonie Fantastique, Op. 14
- Of Sailors and Whales Mvt's I, II, IV, V W. Francis McBeth  
(Five Scenes from Melville)
1. Ishmael
  2. Queequeg
  4. Ahab
  5. The White Whale



## Program Notes

### Of Sailors and Whales

### W. Francis McBeth

*Of Sailors and Whales*, Five Scenes from Melville for Symphonic Band is a five-movement work based on five scenes from Herman Melville's *Moby Dick*. It was commissioned by and is dedicated to the California AllState Band Directors Association and was premiered in February 1990 by the California All-State Band conducted by the composer. The work is sub-dedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor.

#### Movement I: ISHMAEL

Call me Ishmael. I go to sea as a simple sailor, right before the mast, plumb down into the forecastle (folk-sul), aloft there to the royal masthead. I am tormented with an everlasting itch for things remote. I love to sail forbidden seas and land on barbarous coasts. For these reasons, the whaling voyage was welcome; the great flood-gates of the wonder-world swung open. There floated in my inmost soul endless processions of the whale, and one grand, hooded phantom-like a snow hill in the sky.

#### Movement II: QUEEQUEG

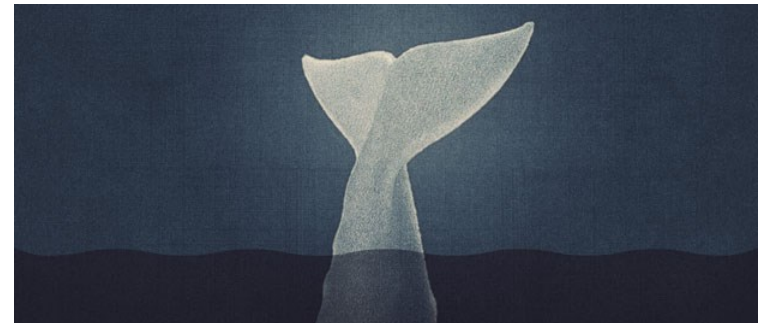
Queequeg's father was a High Chief, a King; his uncle, a High Priest. There was excellent blood in his veins-royal stuff. It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state-neither caterpillar nor butterfly. Savage though he was, and hideously marred about the face, his countenance yet had something in it; through all his unearthly tattooings, and in his large, deep eyes, fiery black and bold, there seemed tokens of a spirit that would dare a thousand devils.

#### Movement IV: AHAB

As I leveled by glance towards the taffrail, foreboding shivers ran over me; Captain Ahab stood on his quarterdeck. So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood.

#### Movement V: THE WHITE WHALE

Bedraggled with trailing ropes, and harpoons, and lances, Moby Dick seemed possessed by all the angels that fell from heaven. Retribution, swift vengeance, eternal malice were in his whole aspect The birds!, the birds!, they mark the spot. The whale, the whale! Up helm, up helm! Oh, all ye sweet powers of air, he turns to meet us. My God, stand by me now!  
[W.F. McBeth - H. Melville]



# Program Notes

## March to the Scaffold

Hector Berlioz/Arr. Rogers

The period of music commonly known as the “romantic” era produced some of the most beloved music of all time. One of the threads which runs through the romantic era was “program music,” in which a composer sought to write music which tells a story or describes some event. While composers of earlier times had written wonderfully descriptive music (such as Antonio Vivaldi’s cycle of violin concerti known collectively as *The Seasons*), the romantics pushed the limits of program music further than ever before. These composers also had a fascination with death and the supernatural. One of the earliest scores to focus on the supernatural, and one of the most grisly, is Hector Berlioz’ *Symphonie Fantastique*.

Berlioz considered it very important that listeners should understand the program of the cycle of five movements which made up this symphony, so he insisted that audience members be issued a copy of the detailed program he had written for this work. Here is a somewhat shortened version of the program of the complete symphony (along with the complete program for the fourth movement):

A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

Movement one: “Reveries, Passions.” He recalls that soul-sickness ... those groundless joys that he experienced before he first saw his loved one; then the volcanic love, ...his frenzied sufferings, ...rages, ...tenderness, ...religious consolations.

Movement two: “A Ball.” He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

Movement Three: “Scene in the Country.” One summer evening ...he hears two shepherds piping; ...an unaccustomed calm. But she appears again, he feels a tightening of his heart, painful presentiments disturb him ...One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets — distant sound of thunder — loneliness — silence.

Movement four: “March to the Scaffold.” He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

Movement five: “Dream of a Witches’ Sabbath.” He sees himself at the Sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. ...The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque. ...She takes part in the devilish orgy. — Funeral knell, burlesque parody of the *Dies Irae*, *Sabbath round-dance*. The Sabbath round and the *Dies Irae* are combined.

The inspiration that fired Berlioz’ imagination when he was in the process of composing the *Symphonie Fantastique* must have been extraordinary.

While the *idée fixe* is well integrated into movements 1, 2, 3, and 5. It is believed that this movement may have been reworked by Berlioz from some of his previously unused material with the *idée fixe* added onto the end followed by music representing the fall of the guillotine blade, the bounce of the severed head, and the blood-thirsty cheers of the crowd. While “borrowing” such as this works against the modern notions of the integrated work of a genius, this work nonetheless still stands as one of the greatest masterpieces of the Romantic period.

## PERSONNEL

### Symphonic Band

#### Flute

Helen Choi  
McKenna Connelly\*  
Chovwe Onovae  
Annabelle Short  
Alexa Young

#### Bassoon

Nicole Campos  
Emma Glover

#### Clarinet

Jalen Mims  
Keisha Thomas  
Melanie Thomas  
Kimberly Tlapa

#### Bass Clarinet

Catherine Sams

#### Alto Sax

Stephanie Avendano  
Ruby Mendoza  
Randall Quattlebaum  
Luke Richardson  
Felipe Tueros

#### Tenor Sax

Edward Deskins  
Paul Herrera  
Ethan Zimmerman

#### Baritone Sax

Maggie McHaty

#### Trumpet

Josiah Jones  
Rae Mitchell  
Zobair Mohsenyan  
Ben Moyer

Chiamaka Onuorah

Brianna Wahl

#### French Horn

Sydney Celata#  
Alex Hardie  
Kaitlyn Priest  
Patrick Wood

\*Piccolo  
#Senior Reginal Orchestra

#### Trombone

Kacey Chown  
Soniah Daniel  
Ian Doepp  
Kyal Lucero  
Winston Perry

#### Euphonium

Hayley Gregory  
Sierra Lewis  
Boone Orton

#### Tuba

Logan Bennett  
Noah Kirven  
Shabir Mohsenyan

#### String Bass

Elena Craig

#### Percussion

Michael Arner  
Sam Clark  
Jakob Frick  
Kristen Kellow  
Jhavyon Lipscomb  
Josh Rollins  
Kelsey Skees

## PERSONNEL

### Advanced Percussion Ensemble

Director: Kevin Taylor

Connor Anderson	Tyson James
Alex Bertrand	Jacob Lewis
Neffisah Doodoo	Kyle Smith
Maggie Hatton	Phillip Todd#

# Senior Regional Orchestra

### Cheesecake - Cookie Dough Fundraiser

ALL ORDER FORMS AND PAYMENTS ARE DUE BY OCTOBER 29!

ITEMS WILL BE DELIVERED TO CFHS ON NOVEMBER 19!

Order forms are available in the band room.

If you have signed an Individual Fundraising Account Form (also available in the band room) you are eligible to earn \$3 per item sold to your account which can help pay for the Spring Trip, Concert Attire, Marching Shoes, Guard Fees, and Band Dues.

Please sell to family, friends, neighbors, and co-workers!

### Gift Wrapping

This is another great fundraiser that is another way to earn \$\$\$ for you IFA!

(Amount will be determined once total revenue known. Last year students earned \$23 per 4 hour shift.)

#### Dates:

October 25 2:30 Training for students

October 25 7:00 Training for parents

October 29 4:30 Make-up Training date for both parents and students

Green Forms will go home with students once they complete training.

Green Forms are due no later than November 7.

Wrapping begins November 23 and ends December 24.

All must pass training in order to wrap!

## Program Notes

### Second Suite in F

Gustav Holst

Like the *First Suite* of 1909, the *Second Suite* for military band had to wait more than ten years before it entered the repertoire. Composed in 1911, it did not receive a public performance until June 30, 1922, when the band of the Royal Military School of Music, Kneller Hall, played it at the Royal Albert Hall, London. The programme note for that performance stated that the Suite had been 'put aside and forgotten' after 1911. Yet the manuscript (now in the British Library, London) shows signs of considerable haste, and a great deal of revision, and Imogen Holst believed that the work was originally written for a specific occasion (possibly the 1911 'Festival of Empire' held at the Crystal Palace), even if it was not performed at that time.

Unlike its predecessor, the *Second Suite* is based on material from folk songs and morris dances. The scoring is more economical than in the *First Suite*, but in contrast to that work, Holst did not allow for any *ad lib* instruments. Consequently the smallest band which can play the work as originally written would have to consist of 23 players plus percussion (as opposed to 19 for the *First Suite*).

The march movement uses three tunes. After the opening Morris Dance, a broad and lyrical folk song, "Swansea Town", features the Euphonium and is followed by "Claudy Banks", which had a lilting, swinging feeling derived from its compound duple meter.

The second movement is a slow, tendersetting of an English love song, "I'll Love My Love." It is a sad tune, heard first in the clarinet, with words which tell of two lovers separated by their parents, and of the deep love they will always have for each other.

"The Dargason" is an English country dance and folk song dating at least from the 16th century. Its peculiar property is that it does not really have an end but keeps repeating endlessly, almost like a circle. After "The Dargason" is played seven times, an while it continues to be played, Holst combines it with a well-known tune, "Greensleeves," a love song which later acquired different words and became a Christmas Carol. With a complex combination of 6/8 and 4/5 meters. "The Dargason" alone "windfs down" to the final chord of the suite.

### Solas Ane

Samuel R. Hazo

With a unique blend of flowing lines and lush textures coupled with dynamic Celtic drumming, this musical creation is a very stylized and effective setting for wind band. Interspersed are quiet moments with soloistic woodwind lines that contrast nicely with the emotional full-band passages.

## Program Notes

### Fantasy on an Irish Air

David Gorham

This beautiful setting of the lovely Irish folksong *Be Thou My Vision* truly enhances the natural appeal of the touching melody. After opening with a lyric presentation of the hymn, the pace then quickens as a series of creative variations follow, rhythmic and pulsating, before the melody is restated by full ensemble for a rich and sonorous close to this fabulous setting.

### Appalachian Folk Song Suite

William G. Harbinson

This 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 plays 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 second movement is based on the 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.

Two 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*.

### Afro - Amero

Phil Faini

Phil Faini has been involved with the study and performance of African music for many years. On several occasions he has published percussion ensemble works that are based on African themes and rhythms. The Music is based on a West African chant with two types of traditional rhythms. One is from religious and ceremonial dances and the other is from the Highlife or pop tradition of West Africa. Faini adapts these themes to western percussion instruments such as tom toms, marimbas, bass drum and timpani. The work begins over a mysterious pedal tone with a light statement of the rhythmic motive followed by a full tutti restatement. This sets up the first statement of the choral-like chant performed on Marimbas. As the piece evolves, a groove develops that features all the Players in a short solo. The chant is transformed over the rhythm and as the Highlife section begins it takes on a Latin-American character. AfroAmero concludes with a full-blown syncopated unison passage. This selection is one of Faini's strongest original compositions based on African themes. The individual parts are relatively easy, but together they create music that is lively and captivating. There are spots that are predictable, but this is characteristic of the style. - Mark Ford

## PERSONNEL

### Wind Ensemble

#### Flute

Meaghan Brennan  
Angelina Cruz  
Teah Snively  
Jaelei Spears

#### Oboe

Caroline Pearson

#### Bassoon

Lucas Aberg

#### Clarinet

Maddy Brahler  
Gina Chan  
Allie Jeffries  
Jenyana Martinez  
Anna Meckes  
Telia Roper  
Jaden Sheek  
Phoebe Somohano  
Emily Terlizzi

#### Alto Clarinet

Alexis Flick

\*Piccolo

# Senior Regional Orchestra

#### Bass Clarinet

Jalen Mims  
Amrutha Obbineni

#### Alto Sax

Colton Conley

Dominic Jackson

Cole Ramos

Joey Wooten

#### Tenor Sax

Noah Mitchell

Catherine Sams

#### Baritone Sax

Katie Frankel

#### Trumpet

Chris Lubinski

Megan Moore

Daniel Ramirez

Nathen Realmuto

Chloe Somohano

Emily Steffenhagen

#### String Bass

Elena Craig

#### French Horn

Sydney Celata#

Kiarra Clark

Autumn Edson#

Arianna McDonald

#### Trombone

Logan Hough

Jake Israel

Luke Martinez

#### Euphonium

Ian Doepp

Morgan Petoskey

Adam Pratte

#### Tuba

Remi Roberts

Linda Titus

#### Percussion

Connor Anderson

Alex Bertrand

Neffisah Doodoo

Maggie Hatton

Tyson James

Jacob Lewis

Kyle Smith

Phillip Todd#

## Upcoming Schedule

October 18	S & G Rehearsal	CFHS	2:30 pm – 4:30 pm
October 18	Choir Concert – Wind Ens/Jazz Blue	CFHS	7:00 pm
October 20	JMU Parade of Champions	JMU	All Day
October 22, 25	S & G Rehearsals	CFHS	5:30 pm – 8:30 pm
October 26	Home Football Game – Mtn. View	CFHS	5:30 Call
*Homecoming & Senior Night			
October 29	S & G Rehearsal	CFHS	5:30 pm – 8:30 pm
November 1	S & G Rehearsal	CFHS	5:30 pm – 8:30 pm
November 2	Away Football Game	North Stafford	5:30 Call
November 3	Marching Band Assessment – Liberty HS Bealeton, VA		All Day
November 5	Band Together to Fight Hunger	Mountain View	Evening
November 9-10	Possible Playoff Game	TBD	TBD
November 9-10	Regional Orchestra Event	Spotsy HS	All Day
November 16-17	Possible Playoff Game	TBD	TBD
November 19	Fall Jazz/Percussion Concert	CFHS	7:00/6:00 Call
November 23-24	Possible Playoff Game	TBD	TBD
Nov 30/Dec 1	Possible Playoff Game	TBD	TBD
December 1	All County Band-Fred Parade	Fredericksburg	Afternoon
December 3	All County Auditions	CFHS	After School – 9:00pm
December 8	All District Auditions	CFHS	All Day
December 11	Wind Ensemble Perc. Rehearsal	CFHS	2:30-4:30 pm
December 12	Wind Ensemble Perc. Rehearsal	CFHS	2:30-4:30 pm
December 13	Holiday Concert	CFHS	6:00 Call/7:00 Concert pm
December 15	All County Band-Stafford Christmas Parade	Stafford/Embry Mills?	Afternoon
December 18	Choir Concert Jazz Blue	CFHS	7:00 pm



## 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; peradventure thou possesseth a rumbling obligato when thou sleepeth 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.