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Contributions in support of the LCC Symphonic Band and LCC's Rose Center for the Arts are welcome, and enhance our community's musical life.

To contribute, please contact:

Margit Brumbaugh, Executive Director of the LCC Foundation
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More information about the LCC Symphonic Band and other LCC cultural events is online at lowercolumbia.edu/aande



Lower Columbia College Symphonic Band

Kurt Harbaugh, Director

Presents Its Annual

Young Artist Concert



June 10, 2011

7:30 p.m.

Wollenberg Auditorium

Rose Center for the Arts

With Guest Soloist,

Larson Dick



Performing Arts Reviews
Read Reviews of locally-produced plays and concerts of regularly-performing local groups . . . posted the next day at
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COLUMBIA RIVER
READER

Featured Soloist, Larson Dick

Larson Dick, a senior at Kelso High School, is greatly honored to be singing with the Lower Columbia College Band.

Larson has studied voice with Sue Hinshaw for the past year and a half, in addition to 13 years of piano lessons with Connie Noakes.

Last year, Larson won the regional Solo and Ensemble baritone vocalist competition, placed third in the pianist division and participated in the state-wide competition. This year, at the state competition, Larson took second place as a baritone and third place as a member of a duet.

As a member of both his school's chamber and jazz choirs, he has led several vocal groups to great success at the local and state-wide level. He was a finalist in the Classical Singer Competition, and will compete at the national level later this year in Los Angeles.

Larson would like to thank all his music teachers for imparting their knowledge to him, and his family and friends for their loving support.



Symphonic Band Personnel

Piccolo

Sharon Floyd
Ellen Bercovitz

Flute

Sharon Floyd
Shannon Inman
Ellen Bercovitz
Dedra Frauenfeld

Oboe

Roxanne Knutson
Rebecca Fistolera

English Horn

Lisa Sudar

Bassoon

Sarah Vinatieri-Wilson

Contra Bassoon

Dave Taylor

B-Flat Clarinet

Robert Mayclin
Dick Uthmann
Jessica van Son
John Salisbury
Kim Gantner
Cassie Calabrese
Steven J. Shank
Starla Lopez-Rodrigues

E-Flat Clarinet

Dick Uthmann

B-flat Bass Clarinet

Nicole Holt

E-Flat Alto Saxophone

David Taylor
Justin Garrison

B-Flat Tenor Saxophone

Kyle Parsons*
Matthew Meyers
Tyler Sherwin

E-Flat Baritone Saxophone

Dr. Chris Collins

B-Flat Cornet

Eric Gerdlund
Donnie Dugan
Janet Dugan

B-Flat Trumpet

Brian Smith
Carl Dautenhahn
Dennis Gwin

French Horn

Brian Huffman
Ron Joslin
Ginny Feist
Ron Works
Gary Lambert
Perry Piper
Jim Baker

Trombone

Dr. Gary Nyberg
George Larsen
Wally Knowles
Cecile Calabrese
Connie Ramos
Dr. Marion Clark
Leslie Lytle

Euphonium

Buddy Patten
Bob Pollock

Tuba

Clint Anderson
Perry Calabrese
Justin Salisbury

String Bass

Al Wechsler

Piano

Riki Davis

Timpani

Mark Van Zanten

Percussion

Angie Boyer-Blum
Bill Comin
David Walworth
Ginger Walworth

**LCC Foundation Music Scholarship*

Would you like to join the LCC Symphonic Band or Jazz Band?

Act in an LCC Center Stage drama? Learn to play the guitar or piano?

Check out LCC's Continuing Education classes in the printed schedule,
or online at lowercolumbia.edu/ce

Kurt Harbaugh, Director

Kurt Harbaugh was raised in Kalama, beginning his musical studies at a very early age. He received his Bachelor of Arts in Music from Central Washington University in 1991. Since then he has worked in the music retail business, taught private music lessons and performed professionally throughout the local area.

Harbaugh is currently an adjunct faculty member at Lower Columbia College, teaching Music Fundamentals, Group Piano, Jazz Band, Music Appreciation, American Music (on-line) and Percussion Ensemble. He also teaches K-8 music at Longview-Kelso Adventist School.

He is Principal Percussionist with the Southwest Washington Symphony, Timpanist with the Columbia River Chamber Orchestra, Drummer for the Northwest Jazz Orchestra, and Percussionist for the Northwest Wind Ensemble and LCC Symphonic Band. Harbaugh was the bandleader for Cabaret 2004 and several local bands, appearing on local recordings. He has also been a Co-Conductor for the Southwest Washington Youth Symphony and two Summer Orchestra camps. He has also appeared on several local recordings.

He also enjoys golf, fishing, hunting and spending time with his family.



Tonight's Program

Caccia and Choral by Clifton Williams

Dance of the Comediansby Bedrich Smetana
Arranged by John Gelnesk Mortimer

Danse MacabreBy Camille Saint-Saens
..... Arranged by Lorrain E. Watters and Jerry Gates

Trafficby Ned Rorem

Country Gardens By Percy Grainger

Finale From Symphony No. 5 By Dimitri Shostakovich
..... Arranged by Charles B. Righter

Intermission

Loch NessBy Johan de Meij

American Overture For BandBy Joseph Willcox Jenkins

L' Ultima Canzone.....Music by F. Paolo Tosti
.....Words by Francesco Simmino Arranged by Leonard B. Smith

The Pines Of The Appian Way (From The Pines Of Rome)
.....By Ottorino Respighi..... Arranged by Antonio d' Elia and Erik Leidzen



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LCC has begun including some of these matrix barcodes in its publications. Use your smart phone camera to scan the QR barcode when connected to a wireless network, and you'll go to a web page with more information. This one goes to LCC's Music web page.

Caccia and Chorale

This work was the last work by J. Clifton Williams. This piece was commissioned by the State University of Wisconsin (Stevens Point) Wind Ensemble, Donald E. Greene, Conductor. Knowing that he had cancer, Williams intended on only writing the *Caccia*. After what seemed to be successful surgery, the *Chorale* was composed. This was a personal prayer of thanksgiving, along with a sincere plea for ethical regeneration by all mankind.

The composer wrote: “While it remains open to question whether music can convey a message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case with *Caccia* and *Chorale*, two title words borrowed from the Italian because of their allegorical significance. The first *Caccia*, means hunt or chase, and is intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism. The *Chorale* is, by contrast, an urgent and insistent plea for greater humanity, a return to religious or ethical concepts...”

Dance of the Comedians

The Bartered Bride a comic opera in three acts, was composed during 1863–66 by the Czech composer Bedrich Smetana. Set in a country village, with recognizable characters from everyday life, it tells the story of true love prevailing. “*March and Dance of the Comedians*” was added later to introduce the strolling players. The rousing *Dance of the Comedians*, performed by a visiting circus troupe in the first scene of Act III, is a skocná, literally a “jumping dance.”

Danse Macabre

The image of Death as a fiddler appears in the works of several composers, but in none is it more effective than in this piece. The orchestra strikes midnight, Death tunes up, then begins his waltz; a second theme on the xylophone evokes the skeletal celebrants, who become more and more energetic until, with the cock’s crow, they disperse and vanish.

Traffic

Traffic is an arrangement of the second movement from Ned Rorem’s *Symphony No. 3*, written in France and New York between July of 1957 and April 1958. Perhaps the best known of Rorem’s numbered symphonies, it was premiered by Leonard Bernstein and the New York Philharmonic at Carnegie Hall, April 1959.

Country Gardens

The names of Percy Grainger and *Country Gardens*, based on the folk song *The Vicar Of Bray*, seem to be inseparable. At the end of a concert in 1918, he played his arrangement of this tune, which had been given to him by Cecil Sharp. The audience was very pleased with it, and Grainger decided to have it published. *Country Gardens* broke all selling records: in the U.S. alone, more than 40,000 copies a year were sold. Until his death in 1961, *Country Gardens* generated a great deal of Grainger’s income. Grainger eventually hated the piece, because he was always associated with it. He would rather have received the same level of enthusiasm for his *Hill Songs*, *Lincolnshire Posy* or *The Warriors*. He came to think of his own brilliant original music as “my wretched tone art.” “The typical English country garden is not often used to grow flowers in; it is more likely to be a vegetable plot.

Symphony No. 5, Finale

Completed in 1937, this symphony is commonly subtitled *A Soviet artist’s reply to just criticism* after Stalin’s denouncement of Shostakovich’s opera *Lady Macbeth of Mtensk* for its degenerate and modernist tendencies. Any kind of adventurous music was banned. Shostakovich became a “marked man” and his Mahleresque *Fourth Symphony* was withdrawn not long after its premiere. *The Fifth Symphony*, which follows the outline of a traditional symphony, providing safe music, was a rousing success. Shostakovich reportedly said that “The idea behind my symphony is the making of a man. I saw him, with all his experience, at the centre of the work, which is lyrical from beginning to end. The Finale brings an optimistic solution to the tragic parts of the first movement.”

In his memoirs, smuggled from Russia after his death, he wrote:

“What exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat. . . It’s as if someone were beating you with a stick and saying ‘Your business is rejoicing, your business is rejoicing,’ and you rise, shaky, and go marching off, muttering, ‘Our business is rejoicing, our business is rejoicing.’ What kind of apotheosis is that? You have to be a complete oaf not to hear that.”

Loch Ness

The Symphonic Poem “Loch Ness” consists of five through-composed impressions of this mysterious Scottish Lake. *The Lake At Dawn*—Calm, static sonorous blocks depict the troubled opaque water surface and the enormous depth of the Lake at daybreak. Slowly, the rising early-morning mist reveals the distant ruins of *Urquhart Castle*, represented by a solemn theme in the trombones which is taken over by the full orchestra, thus evoking the illustrious past of this fortress besieged so many times. *Inverness; Bagpipes and Tourists*—the music takes us to the town of Inverness, where the first tourists mark the slow but steady start of a new season to the sound of a Scottish melody. *Storm*—Suddenly, heavy weather breaks: fierce gusts of wind and heavy showers rapidly passing over offer an eery scene. . . *Conclusion*—Storm and rain gradually decrease. When everything is quiet again we get one last view of the lake in its full glory.

American Overture For Band

This overture was written for the U.S. Army Field Band and is dedicated to its conductor at the time, Chester E. Whiting. The piece is written in a neo-modal style, flavored strongly with both Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form. The musical material borders on the folk tune idiom, although there are no direct quotes from any folk tunes. The work calls for skilled playing by several sections, especially the French horns. Although *American Overture* was Jenkins’ first band piece, it remains his most successful work.

The Pines Of The Appian Way

The Pines of the Appian Way is the fourth movement of *Pines of Rome*, part of a symphonic poem written in 1924 by the Italian composer Ottorino Respighi. It forms one-third of his so-called *Roman Trilogy*, along with *Fontane di Roma* and *Feste Romane*. Each movement depicts the pine trees in different locations in Rome at different times of day.

It was first performed in 1924 under conductor Bernardino Molinari in the Augusteo, Rome.