



CHARLOTTE PRIDE BAND PRESENTS

LANDSCAPES

SEPTEMBER 24TH AT 4PM | PARK ROAD BAPTIST CHURCH

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PROGRAM

CPB JAZZ BAND

- My Funny Valentine* (1937)..... Words and Music: Lorenz Hart, Richard Rodgers
arr. Roger Pemberton
- Malaguena* (1960)..... Words and Music: Ernesto Lecuona (1896-1963)
arr. Michael Sweeney

CPB CONCERT BAND

- Star Spangled Banner* (1814)..... Music: Francis Scott Key (1779-1843)
Words: John Stafford Smith (1750-1836)
arr. Story (b. 1956)
- Red Rock Mountain* (2016)..... Rossano Galante (b. 1967)
- September* (1978)..... Words and Music: Maurice White, Al McKay, and Allee Willis
arr. Paul Murtha (b. 1960)
- Gently Blows the Summer Wind* (2008)..... Randall D. Standridge (b. 1976)

INTERMISSION

CPB CONCERT BAND

- The Greatest Generation* (2002)..... Julie Giroux (b. 1961)
- The Promise of Living from "The Tenderland"* (1954/2002)..... Aaron Copland (1900-1990)
trans. Kenneth Singleton
- Water Reflections* (2019)..... Yukiko Nishimura (b. 1967)
- Pas Redoublé* (1887/1972)..... Camille Saint Saëns (1835-1921)
trans. Arthur Frackenpohl (1924-2019)

PROGRAM NOTES

STAR SPANGLED BANNER (1814)

MUSIC: FRANCIS SCOTT KEY (1779-1843)

WORDS: JOHN STAFFORD SMITH (1750-1836)

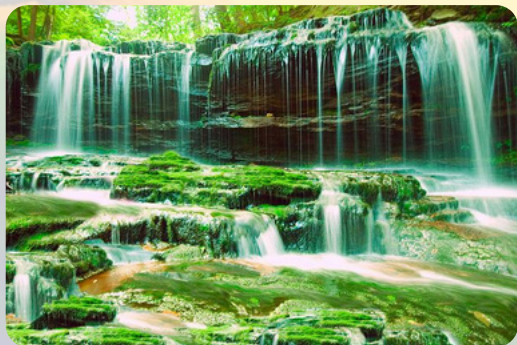
ARR. STORY (B. 1956)

The Star-Spangled Banner is the national anthem of the United States. The lyrics come from "Defence of Fort M'Henry," a poem written in 1814 by the 35-year-old lawyer and amateur poet Francis Scott Key after witnessing the bombardment of Fort McHenry by British ships of the Royal Navy in the Chesapeake Bay during the Battle of Fort McHenry in the War of 1812. The poem was set to the tune of a popular British song written by John Stafford Smith for the Anacreontic Society, a men's social club in London. To Anacreon in Heaven (or the Anacreontic Song), with various lyrics, was already popular in the United States. Set to Key's poem and renamed The Star-Spangled Banner, it would soon become a well-known American patriotic song. With a range of one octave and one fifth (a semitone more than an octave and a half), it is known for being difficult to sing. Although the poem has four stanzas, only the first is commonly sung today.

RED ROCK MOUNTAIN (2016)

ROSSANO GALANTE (B. 1967)

Red Rock Mountain refers to a geologic feature in Ricketts Glen State Park in Luzerne, Pennsylvania. Streams with occasional waterfalls frame the park's trails. A hiker reaching the summit of Red Rock Mountains is rewarded with vistas that include the undulating ridge of the Allegheny Front and Pocono Formation. This composition is an episodic work that paints a musical portrait of a beautiful mountain landscape. Brass fanfares and soaring wind lines begin the piece, transitioning into an emotional section depicting the mountains at dusk. As the sun rises and sheds light on its peaks, the music becomes lyrical and rhythmically incisive, culminating in a heroic brass finale that depicts the full grandeur of the mountains.



Red Rock Mountain, PA



Rossano Galante

PROGRAM NOTES

SEPTEMBER (1978)

WORDS AND MUSIC: MAURICE WHITE, AL MCKAY, AND ALLEE WILLIS

ARR. MURTHA (1960)

The song has a funk groove based on a four-measure pattern that is consistent between verses and choruses, built on a circle of fifths. Using a chord progression written by Earth, Wind & Fire guitarist Al McKay, vocalist Maurice White and songwriter Allee Willis wrote the song over one month. The song was included on the band's first compilation—The Best of Earth, Wind & Fire, Vol. 1—solely to boost sales with original content. Although several theories about the significance of the date have been suggested, the songwriter Maurice White claimed he simply chose the 21st due to how it sounded when sung. His wife, Marilyn White, however, claimed that September 21 was the due date of their son, Kahbran, according to lyricist Allee Willis.



Earth, Wind, and Fire



Paul Murtha

GENTLY BLOWS THE SUMMER WIND (2008)

RANDALL STANDRIDGE (B. 1976)

Gently Blows the Summer Wind was written for the 2007 Salem High School Band and their conductor, Mr. Michael Cole. It was commissioned in remembrance of one of his students, Dennis Smith, who passed away. In writing this piece, the memory of a student I had taught began to intrude. Her name was Jamie Peeler, who also passed away young. I thought of how fleeting life can be, gone quickly as a summer wind. This metaphor serves as the central image of this piece. This music is meant to evoke the way summer winds can come quickly, brightening our lives for a brief moment, before flying away to destinations unknown.



SALEM SCHOOL DISTRICT

Salem High School, Salem Arkansas



Randall Standridge

PROGRAM NOTES

THE GREATEST GENERATION (2002)

JULIE GIROUX (B. 1961)

**This performance is dedicated to Julie Giroux's mother, who passed away this month.*

In December 2000, my father, Gillespie Bolin, passed away suddenly. He was born in 1921 and was part of what is now known as the greatest generation. Following his funeral I traveled to Chicago for the annual Midwest Clinic. There I knew I would find comfort among friends and colleagues. It was also there that I first spoke with Emmy Award-winning composer Julie Giroux about the idea of writing a composition for a band in memory of dad and all of those members of his generation who are responsible for the America we know and love. Dad grew up during the Great Depression and served in the Navy during World War II. While in the Navy he was stationed in New York City where he would entertain our troops on weekends at the Navy Pier. Following the war he returned to Indianapolis where he and my mother, Genell, raised my brother Steve (now a rocket scientist for NASA at the Jet Propulsion Labs in Pasadena, CA) and me (professor of music and former chairman of the music department at Butler University in Indianapolis)... In discussing the composition with Julie, I asked her to write a work that would reflect the time period in which dad lived.

Her work begins with a dramatic fanfare that includes fragments of some melodies relevant to the period. Following the introduction there is a theme that is introduced that ties the work together. We hear a Gershwin-esque rhythm that seems to symbolize the growth of our nation following the depression. The work pays homage to those who did not return from WWII with a slow expressive section, which features the piano (most fitting for dad). It concludes with a vibrant finale that once again features lively jazz rhythms and seems to indicate the work and prosperity that this generation gave to our nation. D.P.B.



Julie Giroux

PROGRAM NOTES

PROMISE OF LIVING FROM “THE TENDERLAND” (1954/ 2002)

AARON COPLAND (1900-1990)

TRANS. KENNETH SINGLETON

Aaron Copland's only full length opera, *The Tender Land* was completed in 1954. Copland conducted the first performance of the suite in April 1959 with the Boston Symphony Orchestra. The final movement of the suite, *The Promise of Living* is based largely on the folk song 'Zion's Walls' and epitomizes Copland at his most lyrical and direct. This present transcription retains the original key and much of his orchestrations and every attempt has been made to preserve the exquisite timbres and balances. This transcription was made in September 1998 at the request of F. Jackson Yonce and the Cheyenne Mountain (Colorado) High School Symphonic Band.



Aaron Copland



Kenneth Singleton

WATER REFLECTIONS (2019)

YUKIKO NISHIMURA (B. 1967)

Originally written for orchestra, *Nishimura* makes its debut as a stunningly beautiful piece for the more advanced band. In this version, the key has been changed from A major to Bb major for a gentler sound. The melodies are gorgeous, the harmonies are thick and lush, and there is nice interplay between all of the sections of the band. The piece is contrasted by a cheerful, lilting up-tempo section in the middle before returning to the opening material. A peaceful vision of light playing on gently rippling waves. The result is a pleasant and unique musical dialogue of delicate sounds and textures. I like to see images that reflect on the water. In this piece you will find the same situation between the melodies in the different parts.



Yukiko Nishimura

PROGRAM NOTES

PAS REDOUBLÉ (1887/1972)

CAMILLE SAINT SAËNS (1835-1921)

TRANS. ARTHUR FRACKENPOHL (1924-2019)

This quickstep concert march (op. 86) is reminiscent of the gallops by Offenbach and other 19th century composers. Originally written for four-hand piano in 1887 and published in 1890, this transcription was made by Arthur Frackenpohl in 1972 and dedicated to Harry Phillips and the Crane Wind Ensemble at the State University at Potsdam, New York, where Frackenpohl became a member of the music faculty in 1949. The tempo of a pas redoublé varies with the proficiency of the performer(s) as well as the wishes of the composer and the customs of that period. Saint-Saëns defended technical virtuosity, because it was for him, at least partially, a gift. During the mid-19th century military units in some nations were marching to a cadence of about 90 steps per minute for the slow march (pas ordinaire), 120 for the quick march (pas redoublé) and 160 to 180 for the double-quick march pas de charge. Frackenpohl recommends a tempo of 144 for this march.



Camille Saint-Saëns



Arthur Frackenpohl

CPB CONCERT BAND

FLUTE

Cori Bryant
Devon Redmond
Felipe Munoz
James Reynolds*
John Wheeler
Manny Ortiz
Molly Allman
Roselee Harris
Schuyler Connell

OBOE

Cody Gourley
Kathy Allen

CLARINET

Aaron Conner
Amanda Holloway+
April Oster
Crystal Kaiserling*
Lois Oster
River Jinks
Wake Younts

BASS CLARINET

Lester Franzen+

BASSOON

Mary Ellen Brook

ALTO SAXOPHONE

Alafia Patterson
Brian Kilpatrick
Jermaine Evans*
Matty Dane

TENOR SAXOPHONE

Jeffrey Phillips

BARITONE SAXOPHONE

Bradley Schilit

TRUMPET

Ken Tealer
Madelyn Corcoran
Michael McLaurin
Paola Bula Blanco
Roger Dombroske
Russ Dean
Uriah Futch*
Victor Chi
Vivian Nguyen

HORN

Briana Meyer
Christopher Belarde+
Jason Maynard+
Krislynn Stowe
Rowen Lopresti

EUPHONIUM

David Silden
Jennifer Samson
Jo Anne Blackstone*
Kale Barnes

TROMBONE

Alan Tobias
Alden Sparks*
Branden Nicholson
Cara Levine
Clinton White
Dale Allen
Julia Ussery
Preston Wilkes

TUBA

Brad Koone*
Chaz Waldrip+
Diana Kelley

PERCUSSION

Coty-Ryan Bostian
Diane Thornton
John Apple
Jon Ware
Josh Hatchell
Kate Hanley Schofield
Steve Hilton

+Board Member

*Section Liaison

CPB JAZZ BAND

FLUTE

Ayana Burkina

ALTO SAXOPHONE

Alafia Patterson

Brian Kilpatrick

Mattye Dane

TENOR SAXOPHONE

Jeffrey Phillips

BARITONE SAXOPHONE

Larynn DeLuca

TRUMPET

Christopher Belarde*+

Joe Polsgrove

Roger Dombroski

Victor Chi

TROMBONE

Alan Tobias

Alden Sparks

GUITAR

Krislynn Stowe

BASS

Coty-Ryan Bostain

PIANO

John Apple

PERCUSSION

Rochelle Coatney

**Group Liaison*

+Board Member



THE **PLUS** COLLECTIVE

DR. JOHN STANLEY ROSS, ARTISTIC DIRECTOR



Dr. John Stanley Ross is Director of Bands in the Hayes School of Music at Appalachian State University where he serves on the graduate faculty, conducts the Appalachian Wind Ensemble, Chamber Winds and Concert Band, teaches courses in graduate and undergraduate conducting, supervises student teachers, serves as the advisor for Kappa Kappa Psi and the Collegiate National Band Association, and guides all aspects of the Appalachian Bands program. He is also the Artistic Director of the Charlotte Pride Band and serves nationally as a Conn-Selmer

Educational Clinician. Dr. Ross is a frequent guest conductor, adjudicator and clinician throughout the United States and abroad and has also conducted in England, China, Romania, and South Korea. Future and recent past guest conducting engagements include the Dixon Municipal Band, the 2022 Texas 5A Region High School Honor Band, the 2019 North Carolina 11-12 All-State Band, the Southern Methodist University Wind Ensemble, the Royal Hawaiian Band, the Minnesota 9-10 All-State Band, the Kauai Community College Wind Symphony, the Medalist Concert Band, the Sterling Municipal Band, the Banatul Philharmonic Orchestra and Chorus in Romania and numerous regional and district honor bands throughout the United States and abroad. Ensembles under his direction have performed at state and national conferences in Illinois, Michigan, Minnesota, and North Carolina including the American School Band Directors Association National Convention and the Midwest International Band and Orchestra Clinic. Awards received include the 2008-2009 Honors Edition of Who's Who Among Executives and Professionals, Phi Beta Mu International School Bandmaster Fraternity, Who's Who Among America's Teachers, Who's Who In America, Who's Who for Professionals, the Minnesota Band Directors Association Award, National Foundation for Advancement in the Arts, and the Citation of Excellence from the National Band Association. He has commissioned and arranged several works for winds and has conducted over thirty world premieres.

O'SHAE BEST, ASSOCIATE ARTISTIC DIRECTOR



O'Shae D. Best is currently the Director of Bands at Crestdale Middle School in Matthews, NC. Mr. Best serves as a clinical educator, teacher leader within Crestdale Middle and Charlotte Mecklenburg Schools, and as the Band Section Delegate for the North Carolina Music Educator Association. Prior to returning to the classroom, Best served as a Graduate Teaching Assistant at the Mead Witter School of Music, located at the University of Wisconsin, Madison, where he led non-major University Band, guest conducted the UW Wind Ensemble and Concert Band, and assisted with the UW Marching Band. O'Shae received his BM in Music Education from East Carolina University and his MM in Wind Conducting from the University of Wisconsin - Madison, where he studied under Scott Teeple, with additional studies completed with Mark Hetzler (trombone), Tom Curry (tuba/euphonium), and Chad Hutchinson (orchestral conducting). O'Shae is a member of Phi Mu Alpha Sinfonia, National Association for Music Education, North Carolina Music Educator Association, and the National Band Association.



Culture For All.

JERRY LOWE, JAZZ BAND DIRECTOR



Jerry Lowe is enjoying retirement after 43 years in Music Education- BME 1978- Univ. of Cincinnati C.C.M; MM Instrumental Conducting 2011- Winthrop University. After 15 years teaching in the Washington D.C. area, he relocated his family to Charlotte in 1993, accepting the band director position at the newly opened Northwest School of the Arts Middle School. He taught there from 1993-2004 and 2016-2021, as well as North Lincoln Middle School between those time periods. Jerry has taught students from grades 4 – 12 in the subjects of concert band, jazz band, marching band, orchestra,

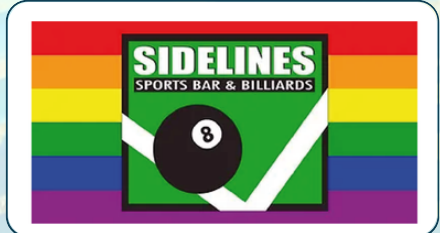
chorus, music theory and percussion ensemble. Along with directing the Charlotte Pride Jazz Band, he is still actively involved with concert band, jazz band and marching band adjudication and clinics, as well as summer camps in North Carolina.



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