



CHARLOTTE CONCERT BAND

DREW CARTER ~ MUSIC DIRECTOR

~ PRESENTS ~

SONGS FROM THE LAND OF HOPE AND GLORY

A TRIBUTE TO THE GREAT LEGACY OF BRITISH BAND MUSIC

SATURDAY, NOVEMBER 3, 2012, 8PM

DANA AUDITORIUM

 QUEENS UNIVERSITY
OF CHARLOTTE

CHARLOTTE CONCERT BAND

presents

SONGS FROM THE LAND OF HOPE AND GLORY:
A tribute to the great legacy of British Band Music

PROGRAM

Yorkshire Overture (1990).....Philip Sparke

Sea Songs (1920)..... Ralph Vaughan Williams

William Byrd Suite (1924) Gordon Jacob

- I. Earle of Oxford's March
- II. Pavana
- III. Jhon, Come Kisse Me Now
- IV. The Maiden's Song
- V. Wolsey's Wilde
- VI. The Bells

"Air" from Water Music (1717)..... G.F. Handel/arr. James Christensen

Flute Ensemble

Canon (1561) Thomas Tallis/arr. Amy Rice-Young

Flute Ensemble

Moorside March (1927)..... Gustav Holst

Nimrod from Enigma Variations (1899)..... Edward Elgar/arr. Earl Slocum

Coronation March, "Crown Imperial" (1937) William Walton

Program Notes

A Yorkshire Overture by Philip Sparke was commissioned for the North Yorkshire Schools' Concert Bands, who gave its first performance in 1990. Written in A-B-A or "sonata" form, the piece opens with a strong brass fanfare, which gives way to the lively main subject, carried by the woodwinds. Later, the countersubject is played by middle voices before the main theme returns. A development section then presents snippets of the earlier thematic material and leads to a full-scale recapitulation and energetic coda.

Sea Songs is a medley of three chanteys presented in march form by prolific English composer Ralph Vaughan Williams. Written for military band in 1924, it features the tunes *Princess Royal*, *Admiral Benbow*, and *Portsmouth*. The first of these is a light, brisk melody written in the style of the marches from the composer's well-known *Folk Song Suite*. The second tune shifts to minor key, but maintains a lively quality. The final tune is presented in the trio section as a smooth and expressive melody over a staccato "walking" bass line. A repeat of the *Princess Royal* melody brings the piece to a close.

The music of the *William Byrd Suite* first appeared in the 16th Century William Byrd (1542-1623) collection entitled *The Fitzwilliam Virginal Book*. The virginal was a keyboard instrument of the Elizabethan age, a relative of the harpsichord and a precursor to the piano. Byrd, a pupil of Thomas Tallis, was a significant figure in the late Renaissance Period. *The Fitzwilliam Virginal Book* was largely unknown until the turn of the 20th Century, and prominent composer Gordon Jacob used the occasion of the tercentennial of Byrd's death to compose the suite in 1923. Jacob's genius lies in his ability to "re-compose" this 16th Century music, utilizing the coloristic and dynamic capabilities of a modern wind band, yet not obscuring the beauty, clarity, and technical artistry of the original music.

The *Water Music* is a set of orchestral suites by George Frideric Handel that premiered in 1717. The music was first performed for King George I by musicians playing on a barge that was floating on the River Thames, as was the audience. *Air* is one of several very familiar short movements from the Suite in F Major. It has been transcribed and arranged for flute ensemble by James Christensen.

Thomas Tallis' *Canon* is one of nine hymn tunes written in 1561 for Matthew Parker's *The Whole Psalter translated into English Metre*. In the original hymn, the melody began in the tenor, followed by the soprano, and featured repeated phrases. This arrangement for flute ensemble takes advantage of the many flute "voices" to present the canon melody and then add players in the same way that the hymn might have been sung many years ago.

Program Notes

Enigma Variations helped lift composer Edward Elgar out of relative obscurity into musical prominence when the piece was discovered and performed in London in 1899 by Hans Richter, one of the most eminent orchestral conductors of the day. Each variation was written to honor someone who had made an indelible impression on Elgar. In the case of *Nimrod*, the title is a nod to one of his dearest friends, August Jaeger. “Nimrod” is a term associated in English minds with hunting, and Jaeger is similar to “jager,” the German word for hunter. *Nimrod* is often considered to be the most memorable and emotionally-stirring movement of the suite.

Moorside March is the third and final movement from the suite of the same name, written originally for British brass band in 1927 by Gustav Holst. The piece was later scored by Holst’s fellow countryman, Gordon Jacob, for orchestra (1952) and wind band (1960). The vigorous first section of the march is unique in that it utilizes 6-bar phrases, rather than the traditional 8-bar phrases. The piece later moves into a legato section, which contains much of the same character of the marches of Elgar and Walton, but it is replete with flowing contrapuntal lines and interjected fanfare-like figures from the brass. The piece climaxes to a grandiose finale, just before a very quick outro, reminiscent of the conclusion to Holst’s *First Suite in Eb*.

Sir William Walton’s *Crown Imperial March* was composed for orchestra in 1937 and was originally to be premiered at the coronation of King Edward VIII. However, Edward abdicated the throne while Walton was in the process of composing the work, so the piece was first performed instead for the coronation of Edward’s brother, King George VI. A grand ceremonial march, this piece captures the attention of the listener from its outset with driving, accented rhythms. The trio section is a stately march that pays homage to Elgar’s “Land of Hope and Glory,” from *Pomp and Circumstance, No. 1*. In the dramatic conclusion of the work, a Concert C pitch is sustained by the upper woodwinds, while the remaining instruments shift the harmonies in unexpected directions before finally resolving emphatically on the last chord of the piece.

CHARLOTTE CONCERT BAND 2012-2013 SEASON

Welcome to Charlotte Concert Band's 2012-13 season. We very much appreciate your support! Please plan to come to future concerts (listed below) and check out the latest information on our website: **www.CharlotteConcertBand.org**

- ❖ You can support us further by donating funds that will be used to purchase music and cover other operating expenses. Your contribution is tax deductible. Contribute tonight as you leave the concert, or stop by our website, CharlotteConcertBand.org

INTRODUCING THE BAND'S NEW MUSIC DIRECTOR

Tonight we are pleased to introduce our new conductor, Drew Carter, who serves as director of bands at CC Griffin Middle School and Assistant Director of Bands at Central Cabarrus High School. Read more about Drew's background and experience on the CCB website, **CharlotteConcertBand.org**.

UPCOMING CONCERTS

February 16, 2013, 7PM | **Young People's Concert**

April 13, 2013, 8PM | **American Elegies**

DANA AUDITORIUM, QUEENS UNIVERSITY OF CHARLOTTE

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Music Department, Queens University of Charlotte, 1900 Selwyn Avenue, Charlotte, NC 28274

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Giana McGuire
Erin Moon-Kelly
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Perrin Thompson
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Dale Broadbent
Anne Manseau

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Janet Bennett ‡
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Catalina Reyna

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