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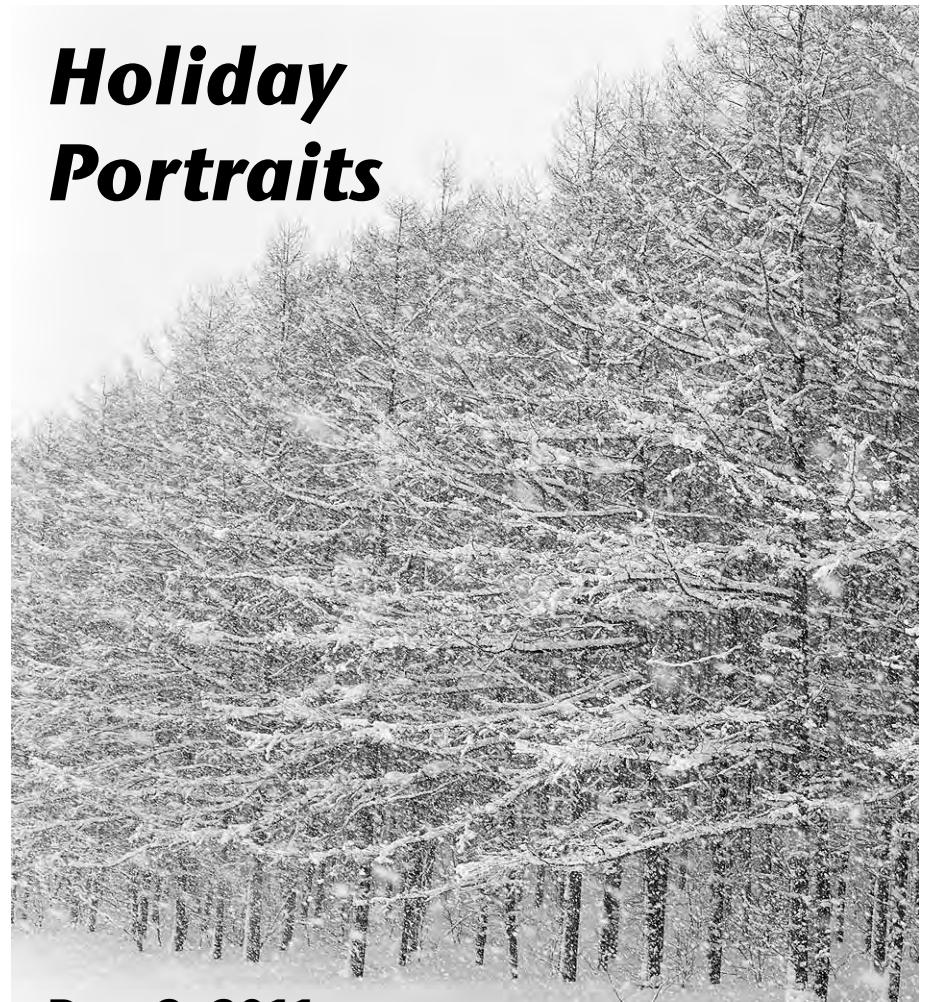
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# Lower Columbia College Symphonic Band

*Kurt Harbaugh, Director*

## Holiday Portraits



**Dec. 2, 2011  
7:30 p.m.  
Wollenberg Auditorium, Rose Center for the Arts**



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COLUMBIA RIVER

## **Kurt Harbaugh, Director**

Kurt Harbaugh, director of the LCC Jazz Ensemble and LCC Symphonic Band, was raised in Kalama, where he began 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.

Kurt is currently a full-time faculty member at Lower Columbia College, teaching Music Fundamentals, Group Piano, Jazz Band, Music Appreciation, American Music (online) and Percussion Ensemble. He also taught K-8 music at Longview-Kelso Adventist School and was a substitute teacher for the Kelso School District.

He has been 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 has been a Co-Conductor for the Southwest Washington Youth Symphony and three Summer Orchestra camps. He plays in several other groups, performing jazz, rock, blues, bluegrass, country and reggae, and has appeared on several local recordings.



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### ***An American Christmas..... Arranged by Robert W. Smith (2003)***

Although Western European Immigrants brought the Christmas tradition to the United States, the American popular culture has had a unique effect on this annual celebration. Equally, American music has been one of the most widely accepted gifts to the modern world.

In this spirit, Mr. Smith merges the holiday musical tradition with truly American styles through *An American Christmas*. Mr. Smith has woven three traditional holiday melodies with unique American musical styles. Beginning with quotes using John Philip Sousa's immortal march style, the piece transitions into a melody by Tchaikovsky that is an annual tradition throughout the United States. However, following a brief melodic statement in a traditional setting, the familiar melody is transformed into American jazz. The American style of rock follows with a traditional holiday melody that Mr. Smith calls *Rock Ye Merry Gentlemen*. Finally, the sounds of John Philip Sousa return with a careful pairing of *Stars and Stripes Forever* and *Jingle Bells* which Mr. Smith has titled *Jingle Bells Forever*.

### ***Ding Dong! Merrily On High..... 2003***

Holiday sounds ring out with this unique setting! Originally arranged for choral groups, this is an outstanding adaptation for concert band. The percussion section is used to great effect, and the intertwining of individual parts is really quite refreshing.

### ***On This Day ..... 2010***

Based on the tune Personent Hodie (On This Day Earth Shall Ring), this treatment of the carol mixes medieval and contemporary styles. Alternating between dark, mysterious, and festive moods, this winter holiday spectacular features an ever-changing kaleidoscope of fascinating instrumental colors.

### ***Holiday Portraits ..... 2010***

Holiday Portraits is a contemporary arrangement of classic Christmas carols that weave in and out of one another to create a fantasy of sounds and melodies. Throughout this journey, you will hear tributes to Tchaikovsky, Stravinsky, Gershwin, Bartok and Bernstein.

The bright and flashy opening is a collection of phrases from *O Christmas Tree* and *O Come All Ye Faithful*. Splashes of woodwind and brass colors build up to a treatment of *Angels We Have Heard On High* in 7/8 time. A jovial setting of *Deck the Halls* follows with a featured duet of piccolo and tuba. After some whirlish woodwinds, the music moves towards a rhythmic setting of *Good King Wenceslas*. A small close of *Joy To The World* transitions the piece into a heroic setting of *O Come All Ye Faithful* to bring the piece full circle. The joyous opening material returns to end the fantastic holiday journey.

"There is, however, one drawback: the wind....When a blast of frigid air blows in from Lake Michigan, it is not fun for a European used to balmier breezes. In a very personal way I understand the aptness of the city's nickname. The title came easy. The result is a short and energetic work, incorporating the spirit and the power of a city that never ceases to fascinate me."

#### ***March Slav ..... P.I. Tchaikovsky (1840-1893)***

When the Russo-Turkish war broke out in 1876, this piece caught the mood of the times with the Slavonic march based on Serbian tunes mixed with the Russian national anthem. Made up of Russian and Serbian folksongs, this piece glorifies war and military life. It was commissioned for a benefit to care for Serbian soldiers who were wounded fighting the Turks. The Russians supported Serbia, hoping to win back land in the Crimean War. The Serbs did not cooperate with the Russians, who had to declare war again on Turkey.

#### ***Night on Bald Mountain ..... Modest Mussorgsky (1839-1881)***

*Night on Bald Mountain* is a composition by Modest Mussorgsky that exists in multiple versions: a seldom-performed 1867 version and the very popular 1886 "fantasy for orchestra" arranged by Nikolai Rimsky-Korsakov. *A Night on the Bare Mountain* is based on the vocal score of the "Dream Vision of the Peasant Lad" (1880). Another version orchestrated by 20th Century conductor Leopold Stokowski is used in Walt Disney's animated classic, *Fantasia*. Inspired by Russian literary works and legend, Mussorgsky made a witches' sabbath the theme of the original tone poem, completed on 23 June 1867 (St. John's Eve). *St. John's Night on the Bare Mountain* and Rimsky-Korsakov's "musical picture" *Sadko* (also composed in 1867) are the first tone poems by Russian composers.

As with much of Mussorgsky's music, the work had a tortuous compositional history. Never performed in any form during Mussorgsky's lifetime, it was arranged after his death in 1881 by his friend and fellow member of The Mighty Handful, Rimsky-Korsakov, premiering in 1886. It became a concert favorite.

#### ***Dynamic Overture ..... Franco Cesarini (1994)***

This piece is written in the form of an overture (A-B-A). The beginning features a prominent, dynamic theme, which determines the character of the whole piece. This theme is repeated throughout the composition. So, in the slow middle movement, the main theme appears in lyrical phrases and supported by broad harmonies, featured in an unexpected manner. Many different time signatures, such as 4/4, 3/4, 3/8, 7/8, 6/8, 8/8, 9/8, 2/4, 5/8 and 5/4 are used to make this overture feel unsettled yet organized. The composition ends with an adapted repeat of the first movement, finishing in a flashing coda.

## **Symphonic Band Personnel**

<b><i>Piccolo</i></b>	<b><i>B-Flat Tenor Saxophone</i></b>	<b><i>Euphonium</i></b>
Sharon Floyd	David Taylor	Buddy Patten Bob Pollock
<b><i>Flute</i></b>	<b><i>E-Flat Baritone Saxophone</i></b>	<b><i>Tuba</i></b>
Sharon Floyd	Angie Meyers	Clint Anderson Perry Calabrese Taylor Harriman Lance Little
Shannon Inman		
Rebecca Woeller		
<b><i>Oboe</i></b>	<b><i>B-Flat Cornet</i></b>	<b><i>String Bass</i></b>
Roxanne Knutson	Donnie Dugan	Al Wechsler
Rebecca Fistolera		
<b><i>Bassoon</i></b>	<b><i>B-Flat Trumpet</i></b>	<b><i>Piano</i></b>
David Taylor	Brian Smith	Collette Jones
Sarah Vinatieri-Wilson	Carl Dautenhahn Dennis Gwin Joe Boertmann	
<b><i>B-Flat Clarinet</i></b>	<b><i>French Horn</i></b>	<b><i>Harp</i></b>
Robert Mayclin	Ron Works	Collette Jones
Dick Uthmann	Gary Lambert	
Jessica van Son	Perry Piper	
John Salisbury	Lexie Feist	
Kim Gantner		
Kris McElroy-Weber		
	<b><i>Trombone</i></b>	<b><i>Timpani</i></b>
	John Veltkamp	Mark VanZanten
	Wally Knowles	
	George Larsen	
	Cecile Calabrese	
	Connie Ramos	
	Dr. Marion Clark	
	Leslie Lytle	
	Stuart Pollock	
	Anna-Maria Lunday	
		<b><i>Percussion</i></b>
	Angie Boyer-Blum	
	Bill Comin	
	*Justin Salisbury	
	Ethan Winters	
	*Jackson Gillihan	
		<b><i>*LCC Foundation Music Scholarship</i></b>

## Tonight's Program

1. *Esprit De Corps* ..... By Robert Jager
2. *October* ..... By Eric Whitacre
3. *Windy City Overture* ..... By Johan de Meij
4. *March Slav* ..... By Peter I. Tchaikovsky  
..... Arranged by Fred M. Hubbell
5. *Night on Bald Mountain*..... By Modest Moussorgsky  
..... Arranged by William A. Schaefer

## Intermission

6. *Dynamic Overture* ..... By Franco Cesarini
7. *An American Christmas* ..... Arranged by Robert W. Smith
8. *Ding Dong! Merrily On High*..... Arranged by Leif Strand and Olov Helge  
..... Adapted by Jay Dawson
9. *On This Day*..... Based on "Personent Hodie" from Piae Cantiones(1582)  
..... Arranged by Tom Wallace
10. *Holiday Portraits* ..... Arranged by Sean O' Loughlin

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## Program Notes

### *Esprit De Corps* ..... 1985

*Esprit De Corps* is the second Robert Jager work commissioned by the United States Marine Band (the first being *Tableau*).

Based on "*The Marines' Hymn*," *Esprit de Corps* is a kind of fantasy-march, as well as a tribute to the United States Marine Band. It is the composer's salute to the Marine Corps in general. Full of energy and drama, the composition has both solemn and lighter moments, such as the quasi-waltz in the middle of the piece. While *Esprit de Corps* is a tribute to the Marine Band; it is also a display piece for any fine group of band musicians.

Jager wrote that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of their conductor, Colonel John R. Bourgeois. Hence the initial tempo marking: "Tempo di Bourgeois." He adds, "Colonel Bourgeois is a dramatic, spirited conductor, and when a tempo is supposed to be 'bright,' he makes sure it is exactly that." Therefore, the tempo of *Esprit de Corps* is to be very bright.

### *October* ..... 2000

*October* was commissioned by the Nebraska Wind Consortium.

Composer Eric Whitacre wrote, "October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds." *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson.

### *Windy City Overture* ..... 2006

The Northshore Concert Band from Illinois asked Johan de Meij to write a short opening piece for their gala 50th Anniversary concert in June 2006. He commented, "Going back nearly two decades, each December I spend a couple of days in Chicago to attend the famed Midwest Band & Orchestra Clinic. Besides all the hustle and bustle of that great event, there is always some spare time to go into town.

"Each year, my fascination for America's third largest city grows. I enjoy the skyline with its dazzling architecture, riding The Loop (Chicago's idiosyncratic subway), shopping on The Magnificent Mile, The Arts Institute, fabulous restaurants, a swinging night in a jazz club; I can't get enough.