

LCC Symphonic Band Presents

Bandances

Dance Music from
Around the World

Friday, November 30, 2012
7:30 p.m.



Four Scottish Dances	Malcolm Arnold (1921-2006) arr. John P. Paynter
	i. <i>Pesante</i>
	ii. <i>Vivace</i>
	iii. <i>Allegretto</i>
	iv. <i>Con brio</i>
Romanian Dances	Béla Bartók (1881-1945) arr. Carl Simpson
	i. <i>Jocul cu bâtă</i>
	ii. <i>Brâul</i>
	iii. <i>Pe loc</i>
	iv. <i>Buciumeana</i>
	v. <i>Poarga Românească</i>
	vi. <i>Mărunteł</i>
Gallito Paso Doble	Santiago Lope (1871-1906) arr. Harold L. Walters
Illyrian Dances	Guy Woolfenden (b. 1937)
	i. <i>Rondeau</i>
	ii. <i>Aubade</i>
	iii. <i>Gigue</i>
Night Dances	Bruce Yurko (b. 1951)
The Entertainer	Scott Joplin (1868-1917) arr. Alfred Reed
Folk Dances	Dmitri Shostakovich (1906-1975)

Four Scottish Dances (1957)

Composer Malcolm Arnold was born October 21, 1921 in Northampton, England, and was educated at the Royal College of Music in London. He performed professionally as a trumpet player in the BBC Symphony and the London Philharmonic, but he is best remembered for his compositions, which include symphonies, concertos, chamber music and film scores, notably “The Bridge on the River Kwai.”

Malcolm Arnold said this of his *Four Scottish Dances*:

“These dances... are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns. The first dance is in the style of a slow *strathspey* – a slow Scottish dance in 4/4 meter – with many dotted notes, frequently in the inverted arrangement of the ‘Scotch snap.’ The name was derived from the Strath valley of Spey. The second dance, a lively reel, begins in the key of E-flat and rises a semi-tone [British for *half step*] each time it is played. The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides. The last dance is a lively fling.”

Romanian Dances (1915)

Béla Bartók was one of the most important composers of the 20th century as well as an avid ethnomusicologist. Together with his friend Zoltan Kodály (also an accomplished composer) he tramped about the countryside recording the folk music of the Transylvania region, and used many of these indigenous tunes in his compositions. *Romanian Dances* was originally composed for piano and was dedicated to Professor Ioan Busitia, who was responsible for the necessary preparatory work for Bartók’s field trips.

Romanian Dances has been arranged for many different ensembles, including string orchestra, violin and piano, and, of course, concert band. The six short movements retain the exotic character of the original folk dances, whose modal scales fall well outside the traditional major-minor system of Western classical music. Bartók included the following descriptions of the folk dances in the first edition of the piano score:

1. *Jocul cu bâťă – Dance With Sticks*

A game played with a stick. From Mezoszabad, Maros-Torda district of Transylvania. Merry and energetic with a syncopated melody.

2. Brâul – *Waistband Dance*

The waistband is a cloth belt worn by men or women. From Egres, Torontal district (now in Yugoslavia). Gay and quick in duple measure.

3. Pe Loc – *Stamping Dance*

Meaning “On the spot,” or “in one spot.” A dance in which the participants do not move from a particular location. From Egres. Rather slow with a steady step and a melody notable for its small intervals and bagpipe-like character.

4. Buciumeana – *Hornpipe Dance*

From Butschum, Torda-Aranyos district of Transylvania. Graceful, in triple meter with a haunting melody

5. Poarga Românească – *Romanian Polka*

A Romanian children’s dance, the Poarga is a game favored by children in the countryside. From the Belenyes district of Bihar on the border between Hungary and Transylvania. Quick and lively with a broken-chord melody marked into groups of three, three and two beats.

6. Măruntel – *Quick Dance*

A fast dance using very small steps and movements. From Belenyes.

Does the music sound like these descriptions? What does it suggest about the cultural assumptions surrounding the music of our time and place?

Gallito Paso Doble

Spanish for double-step, the *paso doble* is a traditional dance from Spain and is a familiar sight (and sound) in the bullfighting arena. Lively and march-like, the dance has become a standard installation of competitive ballroom dance. Many *paso doble* compositions are named in honor of famous matadors, as is this one, named after bullfighter Fernando Gomez Ortega, “El Gallito Chico” (the little rooster), born in Seville in the late 1800’s.

Illyrian Dances (1986)

This dance music comes more from a time than a place. Illyria is a fictional land referenced in Shakespeare (*Twelfth Night Act I, Sc. 2*) - an appropriate subject for composer Guy Woolfenden, Head of Music to the Royal Shakespeare Company in Stratford-upon-Avon, England. This music hearkens a renaissance consort ensemble and many of its themes and motives are drawn from Mr. Woolfenden’s music for Royal Shakespeare Company productions.

Night Dances (1994)

Reminiscent of Stravinsky's *Rite of Spring* for its exploration of a dance which is neither celebratory nor beautiful, this work is by turns evocative and ferocious. *Night Dances* was commissioned and dedicated to Mr. Albert Muccilli and the Dover Middle School Concert Band, yet is sophisticated enough to prove challenging even for a very advanced ensemble. Composer Bruce Yurko is a music educator, conductor and horn player, and the recipient of the National Band Association's *Citation of Excellence Award*.

The Entertainer (1902)

Scott Joplin was able to use his musical gifts to rise above the poverty of his early surroundings, and was remarkably successful for an African-American in his day (late 1800's and early 1900's). Dubbed "The King of Ragtime" and awarded a posthumous Pulitzer Prize for his contributions to American music, Joplin's life and career were tragically short. In addition to his 44 ragtime piano compositions (made famous again with the release of the film *The Sting* in 1973), Joplin also wrote a ragtime ballet and two ragtime operas.

Ragtime music is essentially an evolution of the concert march. It's "rag" designation stems from the syncopations which made it sound rhythmically ragged to contemporary ears. These syncopated rhythms now seem tame in comparison to ragtime's musical successor, Jazz. The Entertainer is subtitled "A Ragtime Two-Step," a reminder that in its bar-room beginnings, it too was dance music.

Folk Dances

As a composer in the Soviet Union before WWII, Shostakovich spent his career walking a fine line: His individual artistic expression was tempered by increasing socialist control of the arts. At turns praised and denounced by Stalin and other communist leaders, Shostakovich seemed always to be hovering on the brink of personal political disaster but was able to write astonishingly successful and often light-hearted music in spite of such hardships. Perhaps he did so merely to stay alive, for after one particularly crushing denunciation Shostakovich was said to have awaited arrest each night near the elevator in his building, "so that at least his family wouldn't be disturbed." Fortunately the police never came, and Shostakovich was able to continue composing.

Folk Dances is a collection of spirited, traditional Russian dance music where each individual tune is woven into the piece's larger fabric rather than separated into distinct movements.

- R.D.

Band Personnel

Piccolo

Sharon Floyd

Flute

Linda Redmond
Melanie Kitchens
Sharon Floyd

Oboe

Roxanne Knutson
Rebecca Fistolera

Bassoon

David Taylor

Clarinet

Robert Mayclin
Kim Gantner
Dick Uthmann
John Salisbury
Erin Skeie*
Jamie Skeie
Terri Skeie
Jessica van Son

Bass Clarinet

Nicole Holt

Alto Saxophone

Chris Collins
Justin Garrison

Tenor Saxophone

Jake McClain
Harvey Redmond

Baritone

Saxophone

Angie Meyers

Trumpet

Rick Kemp
Michael Paul
Naomi Fosket
Joe Boertman
Devin Hughes*
Timber Gann*
Dennis Gwin
Clay Patrick
Al Deichsel

Horn

Ron Works
Ron Joslin
Martin Krusniak
Gary Lambert

Trombone

John Veltkamp
Cecile Calabrese
Breana Higgins
Connie Ramos
Brandon Huffman*

Euphonium

Rod Lloyd
Buddy Patten
Bob Pollock

Tuba

Perry Calabrese

String Bass

Al Wechsler

Harp

Madeline Wood

Timpani

Mark Van Zanten

Percussion

David Walworth
Ginger Walworth
Bill Comin
Angie Boyer-Blum

* LCC Foundation Music Scholarship



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Dr. Robert W. Davis

Rob Davis is the Instrumental Music Instructor and Director of Bands at Lower Columbia College. Before coming to LCC, Rob graduated *magna cum laude* with Bachelor and Master degrees in music from Brigham Young University, and went on to teach horn and music theory at BYU. He subsequently earned a Doctor of Musical Arts degree from the University of Southern California under Hollywood's leading studio horn player, James Thatcher.

While at USC, Rob was honored to receive the *Pi Kappa Lambda* National Music Honor Society's *Outstanding Musical and Academic Achievement Award*.

A prize-winner in five national solo and chamber music competitions, Rob has performed with the Utah Symphony, the Utah Chamber Orchestra, the Orchestra at Temple Square, and numerous theatrical orchestras. He has also played on over 100 recording studio projects for films, television programs, advertisements, and video games.

Rob has performed in concert with a diverse array of musicians, including Frederica von Stade, The King's Singers, Peter Cetera, Debbie Reynolds, Lone Star, Lucy Lawless, and Jason Castro from *American Idol*. Performance tours have taken Rob to Italy, Germany, Slovenia, Greece, England, Scotland, Wales, as well as numerous cities in the US.

As a conductor, Rob has led bands, choirs, and orchestras of all sizes and levels. He studied conducting with Larry Livingston and Sharon Lavery at USC, and served as assistant conductor of the Downey Symphony in Los Angeles.

An outdoor enthusiast and long-time admirer of the beautiful Pacific Northwest, Rob is thrilled to live in Washington with his wife, a professional violinist, and daughter.



JAZZ NIGHT

Tuesday, December 4
7:30 p.m.

*Classic tunes
from jazz greats
like Benny Goodman,
Harry James and
Chick Corea*



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