



# **Lower Columbia College Symphonic Band**

*Kurt Harbaugh, Director*

*Presents*

# **Somewhere Over the Rainbow**

**June 1, 2012**

*Featuring Harp Soloist  
Madeline Wood*

**7:30 p.m.  
Wollenberg Auditorium  
Rose Center for the Arts**

## ***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.

Kurt has worked in the music retail business, taught private music lessons and performed professionally throughout the local area.

He 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 has 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.



## ***Madeline Wood, Harp Soloist***

Madeline Wood, 15, is a sophomore honor student at Mark Morris High School.

Madeline, who always loved music, began taking piano lessons at the age of 4 1/2 and decided she wanted to learn the harp at age 9.

She has studied under Marion Fause and currently studies under Jenny Lindner of Portland, and has received a superior rating for four years in a row at the National Federation of Music Club's Junior Festivals. She has also played percussion instruments for four years in band at her school. Madeline enjoys learning new instruments, and has recently been experimenting with trumpet, and saxophone.

When she is not studying music, Madeline enjoys her youth group, running, riding her horse, "Sundance," and hanging out with friends.



# **Band Personnel**

## **Piccolo**

Sharon Floyd

## **Flute**

Sharon Floyd  
Rebecca Woeller  
Julia Holmes  
Melanie Kitchens  
Linda Redmond

## **Oboe**

Roxanne Knutson  
Rebecca Fistolera

## **English Horn**

Lisa Sudar

## **Bassoon**

Sarah Vinatieri-Wilson  
Lena Brendel

## **B-Flat Clarinet**

Robert Mayclin  
Dick Uthmann  
Jessica van Son  
John Salisbury  
Kim Gantner  
Harvey Redmond  
Kayla Courser  
Starla Lopez Rodriguez

## **B-flat Bass Clarinet**

Nicole Holt

## **Contra Bass**

Dick Uthmann

## **E-Flat Alto Saxophone**

Dr. Chris Collins  
Traci Wood

## **B-Flat Tenor Saxophone**

Justin Garrison  
Tyler Sherwin

## **E-Flat Baritone Saxophone**

Angie Meyers

## **B-Flat Cornet**

Donnie Dugan  
Lisa Kellihan

## **B-Flat Trumpet**

Naomi Fosket  
Dennis Gwin  
Clay Patrick

## **French Horn**

Ron Works  
Ron Joslin  
Gary Lambert  
Perry Piper

## **Trombone**

John Veltkamp  
George Larsen  
Wally Knowles  
Cecile Calabrese  
Dr. Marion Clark

## **Euphonium**

Buddy Patten  
Bob Pollock

## **Tuba**

Clint Anderson  
Perry Calabrese  
Tyler Harriman

## **String Bass**

Al Wechsler

## **Harp**

Madeline Wood

## **Timpani**

Mark Van Zanten

## **Percussion**

Angie Boyer-Blum  
Michael Czarnecki  
Kevin Kallio  
\*Justin Salisbury

\*LCC Foundation Music Scholarship

## ***Tonight's Program***

1. *Lincolnshire Posey* by Percy Grainger, arranged by Frederick Fennell
  1. *Lisbon* (Sailor's Song)
  2. *Horksow Grange* (The Miser and His Man: A Local Tragedy)
  4. *The Brisk Young Sailor* (Who Returned to Wed His True Love)
  6. *The Lost Lady Found* (Dance Song)
2. *March op. 99* by Sergei Prkofieff, arranged and edited by Paul Yoder
3. *Caucasian Sketches Suite* by M. Ippolitov-Ivanov, Op. 10,  
arranged by V.F. Safranek
  1. *In the Mountains*
  2. *In the Village*
  3. *In the Mosque*
  4. *Procession of the Sardar*
4. *The Sun Will Rise Again* by Philip Sparke
5. *Spring* by Johan de Meij  
Soprano Soloist, Gina Osborn

## ***Intermission***

1. *Aspen Jubilee* by Ron Nelson
2. *Jungle Fantasy* (anonymous), arranged by Naohiro Iwai
3. *Over the Rainbow* by Harold Arlen, arranged by Paul Baker  
Harp Soloist, Madeline Wood
4. *Fantaisie Pour Harpe Sur Un Theme de Haydn*, arranged by Marcel Grandjany  
Harp Soloist, Madeline Wood
5. *Rush* by Samuel R. Hazo
6. *Transit of Venus* by John Philip Sousa, revised by Loras John Schissel

**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 the LCC Foundation office,  
360.442.2130 or [foundation@lowercolumbia.edu](mailto:foundation@lowercolumbia.edu)  
or visit our website, [lowercolumbia.edu/foundation](http://lowercolumbia.edu/foundation)

**More information** about the LCC Symphonic Band and other LCC  
cultural activities is online at [lowercolumbia.edu/aande](http://lowercolumbia.edu/aande)

## ***Lincolnshire Posy (1937)***

**Percy Aldridge Grainger (1882 - 1961)**

**Movements 1, 2, 4, and 6**

So titled because Grainger described the work as a collection of musical wild-flowers, Lincolnshire Posy was inspired by folksongs collected by Grainger and Lucy E. Broadwood in Lincolnshire, England in 1905-06.

In 1939, Grainger wrote of his love for the saxophone, the soprano in particular. "Its bucolic intensity is a golden gain to the wind band," he said of the highest-pitched member of the sax family. He extolled saxophones as the most expressive of all instruments and closest in tone to the human voice. Grainger's opinion that the saxophone is unrivaled in its ability to convey deeply emotional expression led him to feature the instrument prominently in *Lincolnshire Posy*.

***Lisbon Bay***: Mr. Deane of Hibbaldstowe sang this song for Grainger in a workhouse in 1905. However, the workhouse matron asked Grainger to stop, concerned for Mr. Deane's weak heart. Singing the old song after 40 years had caused Mr. Deane to recall poignant memories and burst into tears. Grainger returned a year later, explaining, "I thought he might as well die singing it as die without singing it." Mr. Deane was in the workhouse hospital ward when he returned, and after listening to the Grainger's phonograph records of other local singers, said "I'll sing for you, yoong mahn." The counter-melody you will hear the horns play is based on the first phrase of "*The Duke of Marlborough*" folksong.

***Horkstow Grange***: Grainger described frail George Gouldthorpe, the singer of "*Horkstow Grange*" as possessing a mild yet lordly nature. Despite his poverty, Gouldthorpe maintained his dignity and remained humbly noble. Grainger attempted to mirror Mr. Gouldthorpe's unpretentious grandeur in his setting of *Horkstow Grange*.

***The Brisk Young Sailor***: A buoyant and airy tune sung by Mrs. Thompson, of Lincolnshire, England.

***Lost Lady Found***: This recognizable melody was originally a village dance song, with the tune carried by voice instead of the wind instrument. Lucy Broadwood collected this tune from an old family nurse who learned the song as a child from an old cook. The cook danced as she sang, and kept time on the kitchen floor with her iron shoes.

## ***Spring (2009)***

**Johan de Meij (b. 1953)**

In yet another example of classical compositions borrowing from folk music, de Meij incorporates two original Swedish folksongs into his own themes in this joyful piece, full of spirit and optimism.

"This overture recounts the magical re-awakening of spring's arrival in Sweden. After a long and dark winter, creatures great and small join Swedes desperately longing for the first rays of warming sunshine. "A melancholic, haunting song is first heard from afar (As I was on my 18th year). Various instruments from

different locations in the concert hall are echoing the solitary female voice. The aching, soulful melody gradually transforms to a polka-like variant that builds to the joyful, optimistic Spring main theme. Creatures venture out from a long hibernation, people emerge from their homes to celebrate, and the main theme converts again into an even more jubilant, fast dance-like scene. At this point, another well-known Swedish folksong appears as a counter melody (Oh Värmeland Thou Art Beautiful) thematically supporting the giddy celebrants. It is first introduced by a brass quartet (two cornets, alto horn, and euphonium) and crescendos into the full, satisfying sounds of complete brass choir." --Johan de Meij, December 2009

## ***Caucasian Sketches Suite No. 1 (1894)***

M. Ippolotov-Ivanov, Op. 10 (19 November 1859 - 28 January 1935)

arranged by V. F. Safranek

arranged for modern bands with new parts by H. R. Kent

1. *In a Mountain Pass*

2. *In a Village*

3. *In a Mosque*

4. *Procession of the Sardar*

Like Grainger, Ippolitov-Ivanov was an avid collector of indigenous folk tunes. During his time as director at the conservatory in Tiflis, capitol of Georgia, he spent time in the Georgian mountains and villages searching out melodies to collect. Ippolitov-Ivanov incorporated ethnic Russian music in his crowning achievement, *Caucasian Sketches*, thus providing a wonderful example of musical nationalism. This piece is his best-known composition.

## ***Transit of Venus (1896)***

John Philip Sousa (1854 - 1932)

Sousa was very interested in the 1882 transit of Venus. In 1882-3 he wrote his "Venus Transit March." He didn't write it specifically to commemorate the transit itself, but rather to honor the great American physicist Prof. Joseph Henry, who had died on May 13, 1878.

The Smithsonian Institution in Washington D.C. asked Sousa to write this march for the planned unveiling of the statue of Henry in front of the Smithsonian Institution in 1883. The music was to be played while dignitaries solemnly walked from the museum to a special receiving stand in front of the Smithsonian. Sousa's *Transit of Venus March* remains a delightful, and rarely-played addition to Sousa's opus of compositions.

On June 5, 2012, you will see the planet Venus as it moves across the face of the early morning sun. This astronomical oddity has played a very important role over the last few centuries in giving scientists a way to understand the size of the solar system.

<http://sunearthday.nasa.gov/2012/transit/sousa.php>

## ***Jungle Fantasy***

*Anonymous*

*Arranged by Naohiro Iwai (b. 1923)*

*Published 1995*

Animal sounds, solo flute, flamboyant brass, growling trumpets, and an exciting solo section for the percussion combine to create a piece that's as much fun for the performers as it is for the audience. Jungle Fantasy arranger Naohiro Iwai entered the jazz field after graduating from Tokyo Ongaku School's Instrumental Department. He has arranged over 5,000 songs in classical and popular styles.

## ***Rush***

**Samuel R. Hazo (b. 1966)**

Rush was commissioned for the 60th anniversary of Wenger Corporation, a supplier of music performance facility products. Interestingly, Hazo used percussive patterns from the machinery at the Wenger plant as a foundation for the piece, and then added upbeat and celebratory themes.

Hazo has been a music teacher at every grade level from kindergarten through college. The Teachers' Excellence Foundation has twice named Hazo as a "Teacher of Distinction." His compositions have been performed and recorded worldwide.

## ***The Sun Will Rise Again (2011)***

**Philip Sparke (b. 1951)**

Sparke used this beautiful piece to honor and raise money for the people of Japan after the devastating earthquake and tsunami on March 11, 2011. Originally entitled Cantilena, the piece was commissioned by the Grenland International Brass Festival of Norway and written for brass band. After the destruction in Japan, Sparke arranged the piece for band and then renamed it in honor of his friends in the Land of the Rising Sun.

## ***March — Opus 99***

**Sergei Prokofiev**

Unlike his other band marches, Prokofiev wrote this one for concert presentation. This concert march was written in 1943, when he was a dominant force in Soviet music, having rehabilitated himself from being branded "an enemy of the people" as a result of Stalin's characterization of Prokofiev's music as being "degenerate."

Opening with a strong allegro pulse that carries the composition, the main theme is introduced by the solo trumpet. Woodwind runs add to the excitement, before a mellow French horn and euphonium phrase is introduced. The clarinets and brass reenter and their themes intertwine to the rousing finale.

## **Aspen Jubilee (1988)**

### **Ron Nelson (b. 1929)**

A native of Joliet, Illinois, Ron Nelson was born December 14, 1929. He received his bachelor of music degree in 1952, master's degree in 1953, and doctor of musical arts degree in 1957, all from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his 1993 retirement.

## **Over the Rainbow (1938)**

**Lyrics by E. Y. Harburg**

**Music by Harold Arlen**

**Arranged by Paul Baker**

Written for the movie The Wizard of Oz and originally sung by Judy Garland, *Over the Rainbow* is ranked number one in the list of "Songs of the Century" compiled by the Recording Industry Association of America and the National Endowment for the Arts.

Executives nearly cut it from the movie, feeling that it slowed the film's momentum, but thankfully it retained its spot as the first piece sung in the famous film.

## **Acknowledgements**

Dr. Chris Collins--sectionals and seating

Associated Students of Lower Columbia College

Jackson Gillihan, Music Librarian

Robert Cochran, Technical Director

JoAnne Booth, Poster, Programs, Advertising

LCC Office of Instruction

Melissa Mullins, House Manager

Diane Bartlett, Rose Center for the Arts Facility Manager

Perry Calabrese and Stage Crafts, Recording Engineers

LCC College Relations and Marketing

The Daily News

The Clatskanie Chief

The Wahkiakum County Eagle

The Columbia River Reader

The Stanley B. & June L. Rose Music Scholarship Endowment

Kenneth and Patricia Hanson Music Department Endowment

## ***Coming Events in the Wollenberg Auditorium***

***Jazz Night***, June 5 at 7:30 p.m. — with special guests,  
the Kelso High School Jazz Band

***Choir Concert***, June 8 at 7:30 p.m. — “*That’s Entertainment*”  
a musical revue featuring many favorite showtunes,  
and debut performance of LCC’s new Show Choir

***Student concert***, June 5 at noon, free LCC student recital



***LCC’s Summer Musical***,  
August 22-25 at 7:30 p.m.,  
and August 26 at 2 p.m.:  
“*A Funny Thing Happened  
on the Way to the Forum*”

## ***In The Center Stage Theatre***

“*Other People’s Money*” by Jerry Sterner, continues June 2.  
7:30 p.m. curtain

## ***In The Art Gallery***

***Student Art Exhibit***, concludes this evening

***Columbia Artists Association***, June 14–27

***Divergent Art II***, July 24–August 22