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Happy Birthday, Dad!

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:

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360.442.2131 or mbrumbaugh@lowercolumbia.edu

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COLUMBIA RIVER
READER

Lower Columbia College Symphonic Band

A Suite Night of Music
March 9, 2012



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 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.



John Swecker, Soloist

John Swecker is in his 34th year of teaching: 27 years at Mark Morris High School and seven in Raymond, WA.

He earned his bachelor's degree in Music Education and Master's in Music at Western Washington University. He is a graduate of Mt Rainier High School and Highline Community College.

At Mark Morris, he teaches Jazz Band, Symphonic Band, Concert Band, Guitar, Piano Lab, Marching Band and Pep Band. He plays in the Bob Nelson Jazz Combo and Northwest Jazz Orchestra.

He has served as an adjudicator in Washington and Oregon, and performed as a guest artist and guest conductor with honor bands and massed bands. He and his wife, Robin, have two grown children, Sophie Hood and Barbara Swecker, and one grandchild, Elijah Hood.



Madurodam was commissioned by the NIB (Dutch Wind Music Institute) with financial support of the Composition Trust "Fonds voor de Scheppende Toonkunst."

Superman

John Williams wrote **Superman** for the same titled movie. These are the "leitmotifs" you will hear tonight.

"**Superman Fanfare**" A short triad-based motif, played just before the "Main Theme," or as a standalone when Superman appears in a quick-cut on-screen. Also restated many times in the "Superman March".

"**Superman March**" or "**Superman Main Theme**." Used over opening and closing credits, it consists of two sections, an "A" theme which is the main part of the melody and a "B" theme which is a bit lighter in mood and which often connects the "March" to the "Fanfare."

"**Can You Read My Mind**" or the soaring "Love Theme". Typically used when Lois and Superman (or sometimes Clark) find themselves alone together. A portion is introduced as an interlude in the midst of the "Superman March."

They Hung Their Harps in the Willows

They Hung Their Harps in the Willows was commissioned by and dedicated to the Plano East Senior High Band of Plano, Texas, Larry Tucker and Robin Owens, conductors. It was premiered on February 16, 1989, at Plano East High School with the composer conducting.

The work was written in memory of Claude T. Smith and the title is taken from Psalm 137. "By the rivers of Babylon, there they sat down and wept. Upon the willows in the midst of it, we hung our harps."

Exultate

Exultate (ex-ull-tah-tay) was commissioned in July of 2001 by Dr. Edward Kocher, Dean of Duquesne University's School of Music in Pittsburgh, Pennsylvania. This piece was to serve as finale of the Presidential Installation Ceremonies for Incoming University President, Dr. Charles Dougherty. The premiere performance was conducted by Dr. Robert Cameron, Director of Bands at Duquesne University.

Exultate was written to be music for a celebration. It introduces nine melodic themes throughout the piece. Eight of those nine recur in either different chordal structures or as part of a layered thematic montage. These themes gain a sense of excitement each time they recur until the halftime section, when the slow and powerful chorale offers a break from the fast pace. Following the chorale's eight measures, the pace and dynamics are taken to a new level, pushing the piece to its climactic ending.

performed works for wind band. In Japan, many of his works are required literature for all bands.

The Hounds of Spring was inspired by the poem *Atlanta in Calydon* by Algernon Charles Swinburne. The poem, with twin themes of tender love and youthful gaiety, appeared in print in 1865, when the poet was 28 years old. It made Algernon Swinburne literally an overnight success. ***The Hounds of Spring*** was commissioned by the John L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown. Reed directed the first performance May 8, 1980.

Midway March

This stirring concert march is from the movie ***Midway***, produced in 1976, which told the story of the famous battle in the Pacific. The use of 12/8 time gives a jaunty lilt to this concert march; throughout the work, there is a subtle hint of the Scottish highlands. It is an energetic work that abounds with syncopation, containing colorful, challenging upper woodwind parts, consistently building intensity.

American Jazz Suite

The American Jazz Suite is a two-movement, blues-influenced symphonic jazz work conceived as a showcase for the trumpet soloist's written melodies and jazz improvisations. The soloist is called upon to play half valves, to bend notes, and to characteristically change timbres-all of which are second nature to jazz artists.

The American Jazz Suite contains jazz-style soli writing for sections within the ensemble as well. The "jazziness" of the performance lies solely in the hands and hearts of the ensemble and soloist, not on the written page. Academic analysis of the piece is unimportant because each interpretation, particularly in the trumpet soloist's case, will be different. Spontaneity and fun are the overriding qualities that transcend the written notes of the music.

Madurodam

Madurodam is a small scale miniature town at Scheveningen (near The Hague) and is since many years one of the most important tourist attractions of the conurbation of Western Holland (called "Randstad"). On a scale 1:25 a charming picture of The Netherlands is given in bird's eye view: several important buildings, churches and townscapes are reconstructed up to the smallest details. There is also a fine transport system: a network of railroads, harbours and motorways covers the park and Madurodam Airport enables air traffic with all continents.

The miniature suite ***Madurodam*** consists of eight short parts presenting a musical impression of the smallest town in The Netherlands.

Symphonic Band Personnel

Piccolo

Sharon Floyd

Flute

Sharon Floyd
Shannon Inman
Rebecca Woeller
Julia Holmes
Melanie Kitchens
Lisa Lampl

Oboe

Roxanne Knutson
Rebecca Fistolera

English Horn

Lisa Sudar

Bassoon

Dave Taylor
Sarah Vinatieri-Wilson

B-Flat Clarinet

Robert Mayclin
Dick Uthmann
Jessica van Son
John Salisbury
Kim Gantner
Cassie Calabrese

B-flat Bass Clarinet

Nicole Holt

E-Flat Alto Saxophone

Dr. Chris Collins
Tracy Wood

B-Flat Tenor Saxophone

Justin Garrison

E-Flat Baritone Saxophone

Jackie Doyle

B-Flat Cornet

Donnie Dugan
Bruce Kirkpatrick
Cary Calabrese

B-Flat Trumpet

Brian Smith
Carl Dautenhahn
Dennis Gwin
Clay Patrick

French Horn

Ron Joslin
Ginny Feist
Lexie Feist
Ron Works
Gary Lambert
Perry Piper

Trombone

John Veltkamp
George Larsen
Wally Knowles
Cecile Calabrese
Connie Ramos
Dr. Marion Clark
Stuart Pollock

Euphonium

Buddy Patten
Bob Pollock

Tuba

Clint Anderson
Perry Calabrese
Tyler Harriman

String Bass

Al Wechsler

Harp

Collette Jones

Piano

Collette Jones

Timpani

Mark Van Zanten

Percussion

Angie Boyer-Blum
Bill Comin
Michael Czarnecki
Angie Meyers
*Justin Salisbury

*LCC Foundation Music Scholarship

Tonight's Program

1. *Madurodam* by Johan de Meij
2. *Sunrise At Angel's Gate* by Phillip Sparke
3. *Trittico* by Vaclav Nelhybel
4. *They Hung Their Harps in the Willows* by W. Francis McBeth
5. *The Hounds of Spring* by Alfred Reed

Intermission

6. *Superman* by John Williams, arranged by Scott Richards
7. *American Jazz Suite* by Allen Vizzutti
8. *Exultate* by Samuel R. Hazo
9. *Midway March* by John Williams, arranged by John Moss

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Program Notes

Sunrise At Angel's Gate

Composer Phillip Sparke's visit to the Grand Canyon In October 1999 inspired this work.

He wrote: "It's really not possible to describe this amazing natural phenomenon. It's just too big. You can't even photograph it effectively but it undoubtedly leaves a lasting impression on anyone who visits it.

"Sunrise and sunset are the best times to view the Canyon, as a sun low in the sky casts shadows that give depth and form to the vast panorama. Angel's Gate is one of the many named rock formations on the northern side of the canyon, and in this piece I have tried to depict the sights and sounds of dawn there, birdsong in the early morning sky and the gradual revelation of the Canyon itself as sunlight reaches into its rocky depths.

"The faster central section depicts the arrival of the tourist buses, which run back and forth along the Southern Rim, and towards the end of the piece, to the sound of a tolling bell, we are reminded of the dangers that the beauty of the Grand Canyon so cleverly hides."

Trittico

Trittico was composed in 1963 for Dr. William D. Revelli, who gave the first performance of the work in the Spring of 1964, in Ann Arbor, with the Symphonic Band of the University of Michigan.

The first and third movements are, in several ways, related to one another: their character is brilliantly forward-moving and energetic; the main theme of the first movement reappears in the culmination point of the third movement; and the instrumentation of the movements is identical (standard), with the individual instruments themselves being used quite similarly.

The second movement is a strongly contrasting dramatic scene with turbulent recitatives and expressive woodwind solos, punctuated by low brass and percussion. The emphasis is on the woodwinds and the low brass; cornets and trumpets enter only at the very end with an extremely intense phrase to conclude the movement. The dramatic character is underlined by the strong use of percussion which is extended by a second timpani player, piano and celesta.

The Hounds of Spring

Alfred Reed (1921-2005) was a professor of music at Miami University from 1966 to 1993. Remembered today as a distinguished educator, conductor, and composer, he left behind more than 100 frequently