



♪92

**MUSIC**
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MUSIC IN OUR SCHOOLS MONTH® 

Concert

Monday, March 11, 2024
Oak Prairie Gymnasium
7:00 pm

Concert Etiquette

Concerts are a very important part of your child's participation in the music program. Because a concert performance can make some people nervous, there are a few things you as an audience can do to make our concerts less stressful and more enjoyable for everyone.

1. Please be seated before the starting time of the concert.
2. If you are bringing small children, please stress the importance of being quiet while the music is being performed.
3. If you must leave for any reason, please do so between musical selections. Please re-enter between selections as well.
4. If you have a small child who will not stop crying or can't sit still, please take him or her out of the performance room quickly and quietly.
5. Please avoid taking flash photos during the performance. The flash can cause a problem with reading the music or following the conductor.
6. Please do not talk during the performance. Others may want to hear the music. It may be their child's "big part".
7. Please do not call out your child's name before, during or after the group's performance.
8. **Please silence all cell phones before the performance begins.**

Let's do what we can to make all concerts a huge success!

Concert Program

Monday, March 11, 2024 - 7pm

7th Grade Concert Band

Liberty March John Edmondson

The Secrets of McDougal's CaveEd Huckleby

On The Grid.....Aaron Perrine

Advanced Choir

Boatmen Stomp.....Michael A. Gray,
arr. Emily Crocker

Shenandoah.....American Folk Song,
arr. Russell Robinson

O Vos Omnes.....Tomas Luis de Victoria,
arr. Russell Robinson

How Can I Keep From Singing?.....Quaker Hymn
arr. Gwyneth Walker



Concert Program (continued)

Honors Choir

Didn't My Lord Deliver Daniel?..African American Spiritual
arr. Greg Gilpin

Where The Light Begins.....Susan LaBarr

Sisi Ni Moja.....Jacob Narverud

8th Grade Concert Band

Downtown Dash Nathan Daughtery

Fragile Randall Standridge

Danzón Victoriano Valencia



Program Notes

Edmondson- *Liberty March*

Liberty March is a traditional American style march, with a first strain, second strain, trio, interlude and repetition of the trio. The tempo and style reflect the spirit suggested by the title.

Huckeby, *The Secrets of McDougal's Cave*

While it is possible that local Native Americans were aware of the cave, the earliest documentation claims that McDowell's Cave was discovered in the winter of 1819-1820 by a local hunter, Jack Simms, when his dog chased an animal into a small hillside opening south of current-day Hannibal. Upon investigation with torches, he and his brothers found that the small opening led to a large underground labyrinth. The cave proved a popular diversion for mid-19th century Hannibal residents, especially children, including a young Sam Clemens. These childhood explorations would later reappear in five of Mark Twain's books, with the name changed to McDougal's Cave.

“The cave was but a labyrinth of crooked aisles that ran into each other and out again and led nowhere. It was said that one might wander days and nights together through its intricate tangle of rifts and chasms and never find the end of the cave.”

—Mark Twain, *The Adventures of Tom Sawyer*

Perrine, *On The Grid*

From the composer: *On the Grid* began when I discovered the Netflix documentary *Formula 1: Drive to Survive*. Prior to watching the series, I had no knowledge of F1 racing. I thought I knew two things: the cars travel at insane speeds and the best driver typically wins. However, that latter is only partially true. In fact, much of the success—or lack thereof—can be attributed to the effort of the entire team. I like that about F1, and the same idea applies to many areas of our lives. As you might have guessed, I was correct about the speed. F1 cars routinely travel over 200 miles per hour, so buckle up, get on the grid, and be ready to go at lights out!

Program Notes cont.

Gray arr. Crocker, *Boatmen Stomp*

*O, the oyster boat, she keeps to shore; The fishin' smack can venture more;
The schooner sails before the wind; the steamboat leaves a wide track opened;
O, the boatmen dance, the boatmen sing, the boatmen up to everything;
and when the boatmen go ashore, they spend their cash and work for more.
O, the boatman is a thrifty man, there's none can do as the boatman can;
I never saw a pretty gal in my life, but that she already was a boatman's wife.
Hi-ho, the boatmen row, floatin' down the river on the Ohio!*

An original work written in 1980 by Michael Gray, *Boatmen Stomp* is a popular choral selection written in the style of a sea chanty. The boisterous song depicts boatmen on the Ohio River.

arr. Robinson, *Shenandoah*

*Oh, Shenandoah, I long to hear you. Away, I'm bound away, 'cross the wide Missouri.
Farewell, goodbye, I shall not grieve you! Away, you rolling river.*

Early versions of *Shenandoah* tell the story of a fur trader who fell in love with the daughter of a Native American chief, named Shenandoah, while traveling along the Missouri River. Shenandoah disapproved of his daughter's marriage to the fur trader, and many adaptations of the song tell of the story of the fur trader's longing for Shenandoah's daughter. The song became widespread as a sailor's song, and has been seen in use in a variety of contexts throughout the 19th, 20th, and 21st centuries.

Victoria arr. Robinson, *O Vos Omnes*

*O vos ómnes qui transitís per víam, attendite et vidéte: Si est dólór símílis sicut dólór méus.
[Latin]: O, all ye that pass by the way, attend and see: If there be any sorrow like to my sorrow.
Atténdite, univérsi pópuli, et vidéte dolórem méum: Si est dólór símílis sicut dólór méus.
[Latin]: Attend, all ye people, and see my sorrow: If there be any sorrow like to my sorrow.*

Originally sung as part of Roman Catholic liturgies for Holy Week, *O Vos Omnes* is now commonly sung as a motet. The text is adapted from the Latin Vulgate translation of Lamentations 1:12.

arr. Walker, *How Can I Keep From Singing?*

*Tyrants tremble when they hear the bells of freedom ringing.
When friends rejoice both far and near, how can I keep from singing?
In prison cell, in dungeon dark, our thoughts to them are winging.
When friends hold courage in their heart, how can I keep from singing?*

From the composer: A Quaker hymn originating in the 19th century, *How Can I Keep From Singing?* tells the story of Quakers who were imprisoned- first, for refusing to worship the King of England, and after for refusing to bear arms. References to persecution, such as prison cells, dungeon dark, etc. can be heard throughout the piece. Despite persecution and adversity, faith and courage prevail, heard in lyrics culminating in the titular lyric of *How Can I Keep From Singing?*

Program Notes cont.

arr. Gilpin, *Didn't My Lord Deliver Daniel?*

He delivered Daniel from the lion's den, Jonah from the belly of a whale.

And the Hebrew children from the fiery furnace, then why not every man?

Didn't my Lord deliver Daniel, then why not every man?

Originally an African-American Spiritual, *Didn't My Lord Deliver Daniel?* depicts the biblical accounts of God delivering individuals from perilous situations, and emphasizes the power of God to save and protect in any circumstance. Historically, the piece, like many spirituals, played a role in providing hope and strength to those facing adversity, becoming a source of comfort and inspiration.

LaBarr, *Where The Light Begins*

The luminous line of the map in the dark; the vigil flame in the house of the heart;

The love so searing we can't keep from singing; from crying out. Perhaps this day the light begins.

From the composer: This beautiful poem was originally written as a blessing for Christmas by Jan Richardson. Richardson writes, "...may we open ourselves toward that light. May we open our eyes, our hands, our hearts to meet it. May we lean into the light that begins in the deepest dark, bearing itself into this world for us." The choral work was originally commissioned for the Henry Middle School Varsity Treble Choir, with the idea of peace as a central theme.

Narverud, *Sisi Ni Moja*

We are one world, one people, and we all breathe the same. In the darkness of the night and in the glory of the morning, we walk along the path and find our way. Heja heja, sisi ni moja. ([Swahili]: we are one)

An original work by Jacob Narverud, *Sisi Ni Moja* is a call to unity that acknowledges our shared experiences. The lyrics emphasize the commonality of our experiences and emotions, and further seeks to emphasize this commonality by acknowledging diversity within our world. The titular lyric, "sisi ni moja", translates to "we are one", and serves as a powerful rallying cry towards unity, reminding us of our shared humanity.

Program Notes cont.

Daughtery, *Downtown Dash*

Downtown Dash is meant to depict a brisk 5K road race (3.1 miles) through the city streets surrounded by towering skyscrapers. The runners are all assembled behind the starting line, anxiously awaiting the horn to go off. Because there are so many runners, even after the race starts, no one is able to move very quickly until the pack thins out. Each of the 3 miles in the race have their own musical character. During the first mile you are finally able to settle into your own comfortable stride. You start to pick up the pace a bit during mile 2 as the music moves into $\frac{3}{4}$ time. During mile 3, fatigue is starting to set in as you pick up the pace even more, depicted by the low brass taking over and moving the key into D minor. As you reach the last tenth of a mile, the finish line is now in your sights, so you break into an all-out sprint to the finish.

Standridge, *Fragile*

In our media soaked society, it is fashionable to only focus on positive outcomes. People love to hear a story of someone who beats the odds, overcomes the challenges of living with mental health issues, and comes out stronger on the other side. This is a beautiful story, but... it's not everyone's story. The goal of The unBroken Project and its works is to spark conversations and reflections on mental health, as well as tearing down the social taboo of discussing the reality of living with mental health conditions. We need to talk about this. We are GOING to talk about this. And maybe, we can bring some of them back to us, piece by broken piece. - Randall Standridge

Valencia, *Danzón*

From Victoriano Valencia comes a collection titled ***Ritmos de la Tierra*** (Rhythms of the Earth). The collection comprises ten pieces based on Colombian and other Latin American dance patterns. By selecting these musical genres, the composer intends to explore different sections of the band to highlight their particular sonority. **Danzón** was also very popular in the Gulf Coast state of Veracruz, Mexico, because of the strong Cuban influence in the region. Later on, danzón developed in Mexico City, specially in the famous *Salón México*; it has survived as a dance longer there than in Cuba. Danzón also flourished in the city of Oaxaca, and many famous danzones were composed by Oaxacan musicians such as the famous Nereidas and Teléfono de larga distancia, both works of Amador Pérez Dimas, from the town of Zaachila, near Oaxaca city. Today, people still dance danzón in Mexico, particularly in the main plazas of Veracruz, Oaxaca and Mexico City, and in yearly festivals across Mexico.

7th & 8th Grade Advanced Choir

Jonas Barder
Elliott Barkauskas
Megan Block
Leilany Casillas
Willow Chamberlain
Emily Cimino
Sophia Dalot
Gabriel Dick
Megan Dillon
Chloe Dubiel
Bella Flint

Katie Gayhart
Natalia Gewont
Sarah Goodrich
Bri Grover
Brayden Klacko
Rowan Klaus
Kendall Lardi
Ainsley Lencioni
Ethan Ludwig
Abby Miller
Zairene Navarra

Alyssa Nolan
Alexia Ortega
Alex Pietrowski
Kalaya Rice
Lucian Sammons
Andrew Selle
Abigail Szarzynski
Dane Thurnall
Makayla Tobin
Bella Wynsma

Honors Choir

Aidyn Aguayo
Jonas Barder
Elliott Barkauskas
Lilly Barrett
Layla Brandt
Willow Chamberlain
Emily Cimino
Annie Corrigan
Gabriel Dick

Megan Dillon
Lina Fiordiroso
Jen Fugate
Connor Gagnon
Bri Grover
Robby Hauck
Rowan Klaus
Ainsley Lencioni
Karli Manley

Faith Miller
Alyssa Nolan
Gracie Onate
Leah Poole
Kalaya Rice
Lucian Sammons
Emma Schlottman
Andrew Selle
Mia Wegworth

7th Grade Concert Band

Flute

Megan Block
Makayla Jenicek
Morgain Lewis
Hailey Purcell
Juliana Thorgren

Alto Saxophone

Tyler Radecki
Vincent Meyer

Tenor Saxophone

Teddy Budz *

Trombone

Declan McDonald
Parker Rudnik
Arianna Tazelaar

Baritone

Justin Ortiz

Oboe

Hailey Purcell

Trumpet

Milena Cudzich
Ryan Dopke
Jaden Heinzl
Jasper Jezierski

Tuba

Alex Boreman

Clarinet

Emma Bauer
Sadie Eissing
Scarlett Ford
Emma Lasko

Percussion

Willow Chamberlain
Zairene Navarra
Madison Reuter

Bass Clarinet

Abby Small

Contra-Alto Clarinet

Kamil Mikulec

* Denotes ILMEA

Honors Band Participant

8th Grade Concert Band

Flute

Amilia Boreman
Sophia Castaneda
Zaira Flores
Dina Hioureas
Brooke Isaacson
Sydney Shinkus

Oboe

Oscar Saucedo

Clarinet

Danielius Kemeris
Alice Keslin
Mantas Lekavicius
Marco Superczynski

Alto Saxophone

Gianluca Lamorte

Tenor Saxophone

Abby Tabor

Trumpet

Andrew Fiacchino
Dominick Miller
Bella Rodriguez

Trombone

Addie Kist
Will VanHenkelum

Baritone

Henry Dusterhoft
Summer Fiel

Tuba

Max Carroll
Andrew Krumdick
Drew Marta

Percussion

Max Boscaccy
Addison Merrill
Bella Savarino
Andrew Selle

Acknowledgements

For the continued support and dedication to excellence given to the band program, we acknowledge:

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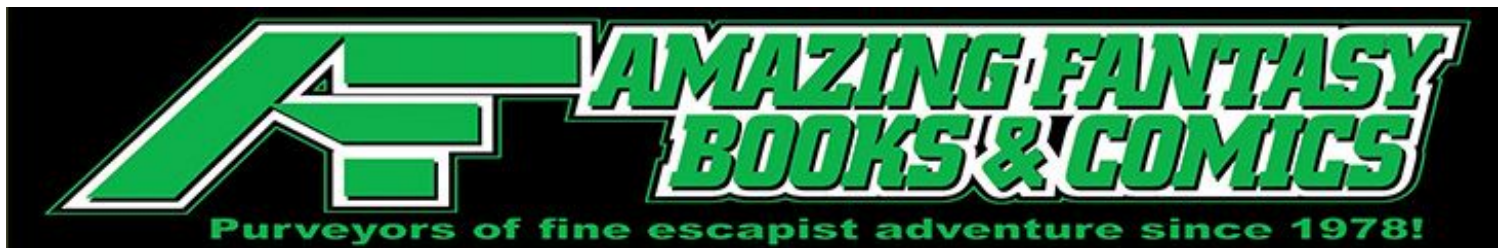
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DID YOU KNOW?



Students in high-quality school music programs score higher on standardized tests compared to students in schools with deficient music education programs, regardless of the socioeconomic level of the school or school district.

(Johnson & Memmott)



It's notable that both teachers (89 percent) and parents (82 percent) rate music education highly as a source for greater student creativity, a 21st century skill that's highly likely to help young people stand out in an increasing competitive global economy.

(NAMM Foundation)



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