



# SPRING CONCERT

MAY 5, 2024 - 4:00 P.M. - PHS AUDITORIUM

## " POSTCARDS "

### PELHAM SYMPHONIC BAND

- Raspa (2013).....Victoriano Valencia  
Suite Provencale (1989).....Jan Van der Roost  
    III. Lou Fustie'  
    IV. Lis Escoubo  
Cafe 512 (2011).....Ryan George

*Cameron Duncan, Guest Conductor, Student Intern*

*Nancy Beard, Guest Musician, Piano*

### PELHAM WIND ENSEMBLE

- Urban Light (2021).....James David  
    *Nancy Beard, Guest Musician, Piano*  
Fantasy on a Japanese Folk Song (2014).....Samuel Hazo  
    *Ellen Stanton, Guest Musician, Harp*  
Caribana Afterparty (2022).....Omar Thomas  
    *Cameron Duncan, Guest Conductor, Student Intern*  
Armenian Dances Part I (1974).....Alfred Reed

# SYMPHONIC BAND

## **FLUTE**

Christopher Aguilar  
Keira Ellis  
Krystiana Johnson  
Journey Jolly  
Joana Minoza

## **OBOE**

Madison Smiley

## **CLARINET**

Evelyn Velez  
John Michael Yonosko  
Isabella Square  
Sydney Hill  
Kaitlyn Pintado  
Jessica Hernandez  
Wren Bailey  
Jesus Sosa  
Sarah Thornton  
Maliyah Dixon, *Bass*  
Kevin Brown, *Bass*  
Cason Prosser, *Bass*  
Roque Carmona *Bass*

## **SAXOPHONE**

Diego Ugalde, *Alto*  
Roxie Simmons, *Alto*  
Brenda Garcia, *Alto*  
Brian Smith, *Alto*  
Cooper Mains, *Alto*  
Ryan Hamilton, *Tenor*  
Ian Tidmore, *Tenor*  
Noah Marion, *Tenor*  
Finley Opitz, *Baritone*  
Koleman Simmons, *Baritone*

## **BASSOON**

Paisley Bradley

## **FRENCH HORN**

Wyatt Olis

## **TRUMPET**

Grace Ann Ferguson  
Prince Maye  
Rylan Glasgow  
William Becker  
Esteban Gonzalez  
Alexander Giovannelli  
Audree Mayhew  
Angel Rivera

## **TROMBONE**

Rachel Zhang  
Zoey Harper  
Bryan Garcia

## **EUPHONIUM**

Ben Posey  
Charlie Vann  
Liam Hammel  
Meier Tracy

## **TUBA**

Yahir Castaneda  
Libby Pitsch  
Micah Roberts

## **PERCUSSION**

AJ Gonzalez  
Liam Jameson  
Emery Plunkett  
David Villa  
Connor Walker  
Alex Watkins  
Calynn Watkins  
Keilani Wheeler

# WIND ENSEMBLE

## **FLUTE**

Jessica Joy Ferguson  
Sarah Nicholson  
Oddie Macedo  
Chloe Kwasniewski

## **OBOE**

Daniel Phillips

## **CLARINET**

Maria Levio  
Gloria Phillips  
Justin Jenkins  
Camdyn Martin  
Aidyn Lee  
Avery Riley  
Brooklyn Chun  
Jaiden Henderson  
Aaron Bui  
Jason William, *Bass*

## **SAXOPHONE**

Chase Erwin, *Alto*  
Sydney Brownell, *Alto*  
Erick Franco, *Alto*  
Kayden Waldrop, *Alto*  
Connor Hoard, *Tenor*  
Kolby Casey, *Baritone*

## **FRENCH HORN**

Ethan Holt  
Thomas Freiger  
Eli Calvert  
Tyler Tucker

## **TRUMPET**

Landon Waldrop  
Wesley Vincent  
Andrew Hoekstra  
Sophia Harvey  
Jacob Jones  
Samantha May

## **TROMBONE**

Caleb Prosser  
Christine Collins  
Freeman Sunday-Domingo  
Otis Seals  
Andrew Black

## **EUPHONIUM**

Alex Pettway  
Megan Vincent

## **TUBA**

Mike Green  
Trace Bailey  
April Floyd  
Edwin Hernadez

## **PERCUSSION**

Abbi Alexander  
John Davis  
Elena Feliciano  
Tristen Flanagan  
Brandon Griggs  
Aiden Heape  
Trenden Heard  
Simeon Herrod  
Hannah Mercer

**PELHAM SYMPHONIC BAND**  
**PROGRAM NOTES**

**Ritmos De La Tierra: Raspa (2013) - Victoriano Valencia**

*Ritmos de la Tierra (Rhythms of the Earth)* is a 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. *Raspa* calls to mind a celebration in a Colombian town, where traditional band music is performed and danced at almost every local festivity. The piece recalls different styles of tropical music well-known and much loved by Colombians. The *Raspa* is a modern Mexican couple dance consisting of an alternate shuffling of the feet forward and backward and ending with a polka pivot

**Suite Provencale (1989) - Jan Van der Roost**

This four-movement suite is based on authentic folk tunes from the beautiful southern province in France, the "Provence". The composer used a harmonic language respecting the popular characteristics, but that on the other hand also contains some "spicy" notes. The instrumentation is very colourful, paying a lot of attention to the different timbres of both brass and woodwinds as well as to the percussion section.

Every movement has its own character: *Un Ange a fa la crido* (An angel brought the creed / credo) is like a bourrée; *Adam e sa Coumpagnou* (Adam and his companion) is an old love song, *Lou Fustié* (the carpenter) a fast dance; and finally *Lis Escoubo* (a whistle tune / popular ballad) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand, is clearly represented during the first presentations of the one and only theme.

**Cafe 512 (2011) - Ryan George**

*From composer Ryan George:*

As I was beginning to brainstorm ideas for this piece, I stumbled across the title of a piece by famed Argentinean composer Astor Piazzolla called *Café 1930*. I found the title immediately intriguing, and in wanting to write a piece that tipped the hat heavily towards a specific style, the mood and intensity found within tango seemed to be the right fit. The similarities between Piazzolla's work and the one I was looking to write pretty much end at the title. Whereas Piazzolla's work is intimate, slow, and melancholy (as well as being a true tango), I wanted to write something more dance-like and energetic. The piece is built on a motivic phrase based on a 5+1+2 note grouping (512 being the area code for Austin TX) and is structured in A-B-A form.

**PELHAM WIND ENSEMBLE**  
**PROGRAM NOTES**

**Urban Light (2021) - James David**

*Urban Light* (2021) is a brilliant display of colors, forward momentum, and intertwining rhythmic layers that is inspired by the iconic Los Angeles landmark of the same name. Created by conceptual art pioneer Chris Burden in 2008, the original work is an assemblage of historic streetlamps that were transplanted from various cities in California and also Portland, Oregon. The tight spacing and repetitive forms interact with the famously dynamic LA sunlight transitioning to the exciting nighttime glow of the city. Primary melodic and rhythmic motives are derived from Morse code for the word "California," creating an asymmetrical and syncopated groove that continuously builds in energy. Parallel "barre" chords reveal a classic rock/metal influence that reaches its zenith with a heavy percussion backbeat. Polyrhythmic layers and prismatic colors move over, around, and under each other, leading towards a hopefully thrilling and intense finale. This work was commissioned by the National Band Association for its 60th anniversary and is dedicated to my wife who introduced me to the West Coast's beauty and spirit.



**PELHAM WIND ENSEMBLE**  
**PROGRAM NOTES**

**Fantasy on a Japanese Folk Song (2014) - Samuel Hazo**

*Fantasy on a Japanese Folk Song* tells the story of a Japanese girl who is given a music box by her mother and father when she is just a child. This music box played the Japanese doyo (child's song) "Sunayama." As a young girl, this music box always provided a sense of comfort and solace during her trying times. When she becomes an adult, she falls in love with an American and faces the choice of staying in her Japanese village, or marrying and going back to America with him. She is so much in love with him, that she chooses to leave. However, she later realizes the need to feel close to her culture, and part of her always wonders if there was a life for her in her native Japan. As time goes by, this sense of conflict, which was more easily suppressed in the beginning, surfaces with more intensity, proving that only in a woman's heart can there exist an inner-love and an inner-war simultaneously. Balancing her love for her husband with her love for the culture she left behind gives way to painful episodes. During these moments, her only method of coping with her circumstance is to lock herself away, open the music box given to her as a child, and at the sound of the very first note, to cry.

**Caribana Afterparty (2022) - Omar Thomas**

*From composer Omar Thomas:*

A further exploration and study of the dance styles at heart of my larger work *Caribana*, *Caribana Afterparty* (the second "a" in the word *Caribana* is bright, as in the words "ant" and "after") brings soca and calypso music within reach of younger musicians, as well as musicians just beginning their exploration of Caribbean dance music. *Caribana* is the former name of the largest Caribbean carnival celebration outside of the Caribbean itself, which takes place in Toronto, Ontario, Canada. Titling this piece an "afterparty" gave me space to incorporate themes from the original work while developing new and different grooves from the region, reimagining them in a more accessible context.

The main melodic material of *Caribana Afterparty* is taken directly from its older sibling *Caribana*, and is presented in this work, in part, as a lush opening statement, before quickly giving way to the full theme over an easy calypso groove. As the piece progresses, we are carried from the easier, more calming stylings of calypso music to the more jumping rhythms of soca music. Complete with a "riddim section" breakdown section that calls for all winds to use either their body or their music stands to add to the celebratory groove, this work promises to be a blast to listen to and play, while providing pedagogical richness and stylistic diversity to your program.

# PELHAM WIND ENSEMBLE

## PROGRAM NOTES

### **Armenian Dances Part I (1974) - Alfred Reed**

*Armenian Dances Part I* is a work for concert band or wind ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music. The composition is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern, integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral, approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work if this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. Hopefully, this new instrumental setting will prove to be at least a small step in this direction.

Part I of the *Armenian Dances* is built upon five Armenian folk songs which were first notated, purified, researched and later arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance in the score, they are : *Tzirani Tzar (The Apricot Tree)*; *Gakavi Yerk (Partridge's Song)*; *Hoy, Nazan Eem (Hoy, My Nazan)*; *Alagyaz and Gna, Gna (Go, Go)*.

- *The Apricot Tree* consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song.
- *The Partridge's Song* is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge.
- *Hoy, Nazan Eem* was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune.
- *Alagyaz* (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment, and also in a choral arrangement. It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself.
- *Go, Go* is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, *The Jug*. Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style.