

Westport Community Band



Summer Concert Series

**Seaside Park
Bridgeport**

**July 6
3:00 p.m.**

**Levitt Pavilion
Westport**

**July 8
7:00 p.m.**

PROGRAM OF MUSIC

(order subject to change)

The Star-Spangled Banner..... John Stafford Smith

Rose, Shamrock, and ThistleJohn Philip Sousa

Come Fly with Me Sammy Cahn & James Van Heusen
Jerry O'Neil, featured vocalist

William Byrd Suite..... Gordon Jacob

Heroes of the Marvel Universe..... arr. Michael Brown

Blue Moon Richard Rodgers
David Gottlieb, featured clarinet

MacArthur Park Jimmy Webb

Overture in B Flat..... Caesar Giovannini, arr. Wayne Robinson

Catch Me If You Can John Williams, arr. Jay Bocook
Jason Polise, featured saxophone

Pineapple Poll..... Arthur Sullivan, arr. Charles Mackerras

San Antonio Dances Frank Ticheli

Let Freedom Ring Ryan Nowlin

Armed Forces on Parade..... Service Medley

America the Beautiful Samuel Augustus Ward, arr. Carmen Dragon

Sleigh Ride Leroy Anderson

BAND ROSTER

Sal LaRusso, Conductor

FLUTE

Melinda Bauers
Alexia Cassimatis
Jody Kesten
Pam McLaughlin
Kathryne Mirto
Maria Motta
Stacey Pacino
Judy Pressler
Jennifer Teichman

OBOE

Carrie Parker

CLARINET

Cheryl Buck
Caroline Carrano
Blair Clauss
Joanne Crawley
Ralph DeVito
Jennifer Famous
Patty Gelineau
David Gottlieb
Brigitte Gouchoe
Jennifer Joyce
Jamie Kaye
Becky Lai
Liz Menten
Jerry O'Neil
Charithma Peiris
Niall Reynolds

BASS CLARINET

Elizabeth Lockhart

BASSOON

David Muller
Wes Ruwisch

ALTO SAXOPHONE

Richard Epstein
John Yoon
Ian Youngs
ASST. CONDUCTOR

TENOR SAXOPHONE

Bob Buckner
Val Ricca

BARITONE SAXOPHONE

Steve Fasoli

TRUMPET

Jessica Browner
Chris Brugo
Peter Coleman
William Elias
Jon Firman
Tom Forma
Mark Goldenberg
Gary Katz
Brian McDonald
Matt Miller
Ken Pond
Corky Stewart
Michael Strange
Tom Zoubek

FRENCH HORN

Bob Brewer
Nanette Jordan
Tom Jordan
Roderike Pohl
Neesha
Ramchandani
Samuel Soto

TROMBONE

Trish Cleary
Treat Dunne
Ken Fitter
Bruce Leavitt
Will Munro
Bob Westervelt

EUPHONIUM

Chris Burnell
Susan Schaefer

TUBA

Marcia Chithelen
Jim Salvatore

PERCUSSION

Emily Broad
Paul Iannone
Rich Salvo

FEATURED SOLOIST

Jason Polise

Jason Polise attended the Eastman School of Music in Rochester, New York earning undergraduate degrees in classical performance and music education and a master's in jazz and contemporary media composition. Soon after moving to Stamford, Jason opened Stamford Recording, where he has since produced and played on hundreds of national and international recordings as a saxophonist, woodwind doubler, and guitarist.

Jason has also composed for and produced/ many recordings for artists in the New York area and abroad. Having an affinity for all styles of music, his credits include many genres of music, including classical, jazz, rock, country, and funk. Jason most recently has been performing with various local jazz and contemporary groups as well as touring acts such as The Temptations, the Four Tops, and "Morning Joe" Scarborough's band through the New England area.

In addition to his performing career, Jason is a passionate educator at Greenwich High School, where he teaches concert bands, jazz ensembles, guitar, and electronic music. He will soon launch a new Modern Band class for students to perform in rock/pop-type bands.



PROGRAM NOTES

THE STAR-SPANGLED BANNER

Composer Jack Stamp wrote of this arrangement: "In 1986, while a graduate student at Michigan State, I did an arrangement of 'The Star-Spangled Banner' for wind ensemble to be performed at the World Association of Symphonic Bands and Ensembles (WASBE) Conference in Boston. In 2001, three days after the brutal attack on the World Trade Center, I dug out the manuscript. George Naff, former marching band director at East Carolina University, said that a national anthem should be a citizen's 'love song to their country.' It is in the spirit that I revised this arrangement as my part to support those brave souls, living and dead, who continue to support freedom."

ROSE, SHAMROCK, AND THISTLE

For his band's tour of the British Isles in 1901, John Philip Sousa collected a group of traditional and popular songs into a "patrol," a musical device that depicts the approach of a body of soldiers — or a band — climaxing as it reaches the listener, and then gradually passing into the distance. The arrangement represents the national symbols for England (rose), Ireland (shamrock), and Scotland (thistle).

COME FLY WITH ME

“Come Fly with Me” isn’t just a breezy invitation to romance — it’s a time capsule from the golden age of air travel. Written for Frank Sinatra as the title track of his 1958 album of the same name, the song captures the optimism and elegance of the Jet Age just as commercial jetliners were revolutionizing how the world moved.

WILLIAM BYRD SUITE

William Byrd (1542-1623) was the leading English composer of his generation, one of the great masters of the late Renaissance. His works were preserved in the *Fitzwilliam Virginal Book*, which is a significant reference work on Elizabethan keyboard music. To celebrate the 300th anniversary of Byrd’s death in 1923, Gordon Jacob selected six of Byrd’s pieces for inclusion in his commemorative Suite.

HEROES OF THE MARVEL UNIVERSE

Some of the most impressive movie themes in recent years have come from the blockbuster Marvel superhero films. This dynamic and well-paced medley features memorable hero themes including *Captain America*, *Ant-Man*, *Thor*, *Iron Man*, *Black Panther*, and *The Avengers*.

BLUE MOON

One of the jewels in the crown of Richard Rodgers and Lorenz Hart’s illustrious songwriting catalogue, “Blue Moon” wasn’t initially intended for the classic version we know today. The song began as “Prayer,” written for Jean Harlow in the 1934 film *Hollywood Party*, but was rejected. After several more lyrical iterations, it was finally commercially published, making it the only Rodgers and Hart song that didn’t debut in a stage or film musical. It has since been covered by everyone from Mel Tormé to Ella Fitzgerald to Elvis Presley to Bob Dylan.

MACARTHUR PARK

“MacArthur Park” was written and composed by Jimmy Webb in the summer and fall of 1967. His inspiration was a break-up with his girlfriend; MacArthur Park, in Los Angeles, was where the couple would occasionally meet for lunch and spent their most enjoyable times together. The song was first recorded by Irish actor and singer Richard Harris.

OVERTURE IN B FLAT

Caesar Giovannini (1925–2017) was a prolific American composer, pianist, and arranger whose music bridged classical, popular, and commercial styles. With a career that included work in radio, television, and film, Giovannini brought a distinctive flair and accessibility to all his compositions, especially those for concert band. “Overture in B Flat” is one of his most frequently performed works and a favorite among community bands.

CATCH ME IF YOU CAN

Steven Spielberg’s 2002 film *Catch Me If You Can* was set in the 1960s, and John Williams created a marvelous film score evoking the style of the progressive jazz movement popular during that time. Soloists on alto saxophone, vibraphone and string bass are featured in this suite of three contrasting movements.

PINEAPPLE POLL

The idea of transforming “the eminently danceable tunes” of the Gilbert and Sullivan comic operas into a ballet score occurred to Charles Mackerras while he was playing in the orchestra for a Gilbert and Sullivan season in Australia – though he had to wait a decade until the copyright on Sullivan’s music expired at the end of 1950. *Pineapple Poll* was first performed at Sadler’s Wells Theatre as part of the Festival of Britain in March 1951.

SAN ANTONIO DANCES

Frank Ticheli writes: “‘San Antonio Dances’ was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched my life during my three years as a young music professor at Trinity University. It has been 20 years since I lived in San Antonio, but the city still tugs at my heartstrings and lives in this music. The first movement depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself. The second movement’s lighthearted and joyous music celebrates San Antonio’s famous Riverwalk – a 2½-mile stretch of stunningly landscaped waterfront lined with hotels, restaurants, night clubs and shops. Picture a group of friends seated at an outdoor patio of one of the Riverwalk’s many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever. *Viva San Antonio!*”

LET FREEDOM RING

Before “The Star-Spangled Banner” officially became the national anthem in 1931, there were many popular hymns that served as *de facto* anthems for the United States, including “My Country ’Tis of Thee.” The lyrics of this patriotic American song were written by Samuel F. Smith and set to the melody of “God Save the Queen,” the anthem of the United Kingdom. In this arrangement, great emphasis is placed on the lyrics, “land where my fathers died” – a strong reminder that America would not be what it is were it not for the sacrifices of those who have gone before us. “Let Freedom Ring” was performed by the Marine Band at the second inaugural of President Barack Obama.

ARMED FORCES ON PARADE

This medley, prepared by the Navy Band, includes the service songs of the U.S. Armed Forces: Coast Guard, Space Force, Air Force, Navy, Marine Corps, and Army.

AMERICA THE BEAUTIFUL

This patriotic song began life as a poem by Katherine Lee Bates, written in 1893 after a trip to Pike’s Peak. Composer and organist Samuel Augustus Ward had initially composed the song’s melody in 1882 for the old hymn “O Mother Dear, Jerusalem.” Ward’s music combined with Bates’s poem were first published together in 1910 and titled “America the Beautiful.” While Bates was initially surprised by the poem’s success, she later reflected that its enduring “hold as it has upon our people, is clearly due to the fact that Americans are at heart idealists, with a fundamental faith in human brotherhood.”

SLEIGH RIDE

Yes, we know it’s not Christmas, but “Sleigh Ride” isn’t really a holiday song! There’s no reference to Santa, gifts, or mistletoe – just a cheerful trot through snowy scenery, complete with whip cracks and horse whinnies. Think of it as musical air conditioning: a cool, breezy encore to leave you smiling, no scarf or mittens required.