

VANDEGRIFT HIGH SCHOOL BAND

2025 Pre-UIL Concert



March 31 • 6 PM

Vandegrift High School Auditorium

2025 PRE-UIL CONCERT

Concert Band Two

Jarrett Lipman, Mason Clark, Conductors

Amparito Roca.....Jaume Teixidor
The Legend of Knife River.....Stephen Bulla
Choose Joy!Randall Standridge

Concert Band One

Tristan Murray, Conductor

A Festival Prelude.....Alfred Reed
Sea Songs.....Ralph Vaughan Williams
In the Center Ring.....Robert Sheldon

Symphonic Band

Kyle Norris, Conductor

The Pride of the Wolverines.....John Philip Sousa
Sea Songs.....Thomas Knox
Of Our New Day Begun.....Omar Thomas

Wind Ensemble

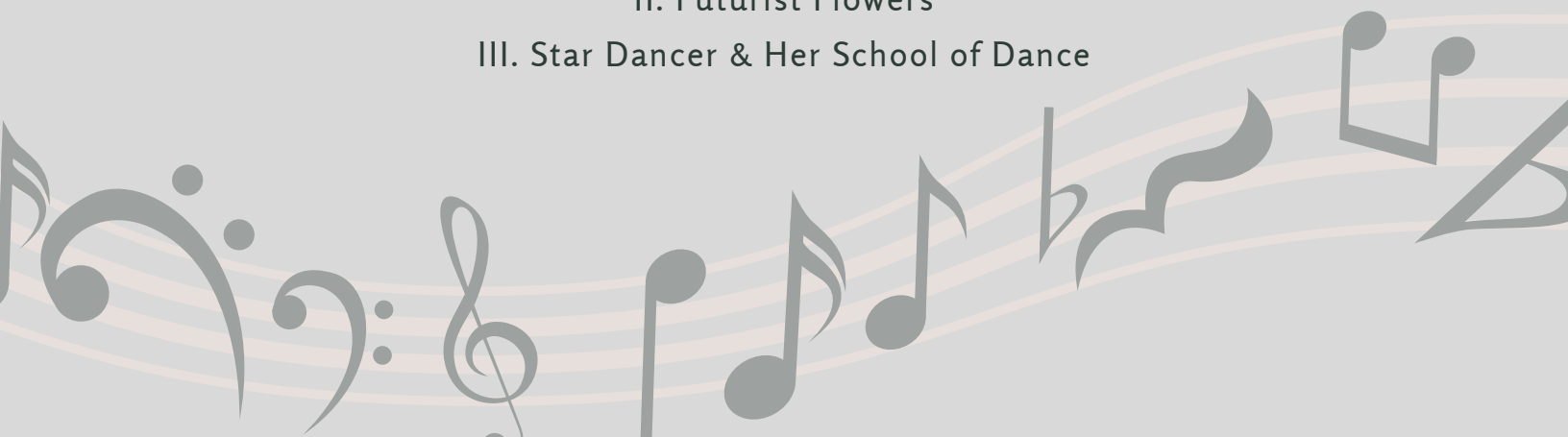
Jarrett Lipman, Conductor

Children's March.....Percy Grainger
Circa 1600.....Donald Grantham
Manifestos.....Paul Dooley

I. Aero-poem

II. Futurist Flowers

III. Star Dancer & Her School of Dance



PROGRAM NOTES

CONCERT BAND TWO

Amparito Roca

Amparito Roca is the name of a piece of music composed in 1925 by Spanish musician and composer Jaume Teixidor (1884–1957) who named it after one of his piano students, then 12-year-old Amparito Roca (1912–1993).

It was first performed in September 1925 in the theater El Siglo in the town of Carlet where the composer lived at the time. It is a pasodoble and one of the better known pieces of Spanish music around the world.

The Legend of Knife River

This powerful, programmatic work evokes the story of the explorers Lewis and Clark and their Native American interpreter and guide Sacajawea.

Choose Joy!

Choose Joy! Inspired by a high school student who found happy moments even in the face of cancer, this uplifting work from Randall Standridge combines engaging rhythms, energetic melodies, bombastic percussion, and hints of Beethoven's Ode to Joy to create a message of positivity for performers and audiences alike.

CONCERT BAND ONE

A Festival Prelude

This work was composed for the 25th Anniversary of the Tri-State Music Festival, located in Enid, Oklahoma. In the score, Alfred Reed wrote:

The music is built up entirely from one main theme and two fanfare-like figures that occur throughout the score. After an opening flourish developed from the first of these fanfare phrases, the main theme is presented in a sweeping unison by the woodwinds, saxophones, cornets, with brass interjections. This leads to the second of the fanfare figures, which builds up to another statement of the main theme by the full band. After a powerful arrival, the main theme is once again stated, this time by a richly melodic texture of woodwinds, horns, and saxophones in a quiet, legato variation, in contrast to what has gone before. The second fanfare figure resumes, and, after building up to another arrival, the main theme is presented as a processional march, with the first fanfare as a contrapuntal accompaniment. The close is a final statement of the main theme, developed in massive brass chords to a thundering conclusion.

Sea Songs

Sea Songs is an arrangement of three British sea chanteys by the English composer Ralph Vaughan Williams. It is based on the songs "Princess Royal", "Admiral Benbow" and "Portsmouth". The work is a march following a ternary structure, with opening material based on "Princess Royal" and "Admiral Benbow", with "Portsmouth" forming the central section before a return to the opening material featuring the first two songs.

In the Center Ring

"In The Center Ring" was written in the autumn of 2003 for the Upper Antioch Grade School Band from Antioch, Illinois, directed by Earl Bush. The piece is a musical snapshot of a circus performance, from the madcap antics of the jugglers and clowns to the elegance of the high-wire and trapeze performers.

SYMPHONIC BAND

The Pride of the Wolverines

Mayor John W. Smith of Detroit publicly requested this march at a Sousa Band concert in that city in 1925. Sousa responded by composing this, one of his most vigorous marches, and dedicating it to Mayor Smith and the people of Detroit. It was later declared the official march of Detroit at a brief concert in the Detroit council chambers given by the Cass Technical High School Band, directed by former Sousa Band clarinetist Roy Miller.

Sea Songs

Staff arranger for the United States Marine Band, Thomas Knox wrote his work "Sea Songs" for the 350th anniversary of the city of Boston. It was premiered by the United States Marine Band, Col. John Bourgeois, conductor, at the Hatch Memorial Shell in Boston in May, 1980. The piece is based on nautical songs and sea chanties, including the statement of and twelve variations on 'Drunken Sailor'.

Of Our New Day Begun

"Of Our New Day Begun" was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015 while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for "Of Our New Day Begun" are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, "Lift Every Voice and Sing" (known endearingly as the "Negro National Anthem"), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

"Of Our New Day Begun" begins with a unison statement of a melodic cell from "Lift Every Voice...." before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimmers of hope and relief answered by cries of blues-inspired licks. A maddening, ostinato-driven section representing a frustration and weariness that words cannot, grows into a group singing of "Lift Every Voice and Sing," fueled by the stomping and clapping reminiscent of the black church.

In the latter half of the piece the music turns hopeful, settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of "Lift Every Voice...." in 4/4, honoring the powerful display of humanity set forth by the families of the victims. There is a long and emotional decrescendo that lands on a pensive and cathartic gospel-inspired hymnsong. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of black Americans towards equality.

WIND ENSEMBLE

Children's March

Children's March: Over the Hills and Far Away was written by Percy Grainger as his first original work for band. It was originally written between 1916 and 1918 as a piano showpiece for World War I relief efforts. However, after enlisting as a bandsman in the United States Army, he quickly orchestrated it for the 15th Coast Artillery Band stationed at Fort Hamilton. However, Grainger was discharged in January 1919 before he had a chance to play the piece with the band. The premiere of the piece occurred June 6, 1919 at Columbia University with the Goldman Band, featuring Ralph Leopold on the piano and Grainger conducting. The title is a reference to "Over the Hills and Far Away" by Frederick Delius, who was a close friend of Grainger.

Circa 1600

From the composer, Donald Grantham:

The year 1600 was an exciting time to be a composer, and much intriguing, imaginative, and innovative music was created immediately before and after that date. My Circa 1600 is based on three chorales written about that time which I find particularly attractive. I became familiar with them in my role as choir director at St. Luke's on the Lake Episcopal Church in Austin, Texas. These tunes appear in the Episcopal hymnal, and on numerous occasions I 'improvised' anthems on them with my choir -- treating them canonically, providing descants and alternate harmonizations, altering the rhythm and meter, and subjecting them to various other procedures (or indignities, depending upon your viewpoint). Some of these techniques are featured in this wind ensemble version.

The three tunes are Es ist das Heil by Hans Leo Hassler, Christ unser Herr zum Jordan kam by Lucas Osiander, and Allein Gott in der Hoh by Hieronymus Praetorius. I use the tunes in three distinct but connected sections and in that order. The first and third tunes are bright, radiant -- even jaunty. The second tune is much darker, more weighty, and rather foreboding. This chorale appears three times in the brass, accompanied by a fierce tarantella-style tune in the woodwinds and insistent drumming in the percussion.

Circa 1600 was commissioned by the Ronald Reagan High School Band, San Antonio, Texas, Dan Morrison, conductor, and Texas A&M University Bands, Timothy Rhea, Director of Bands. The work is dedicated to the memory of Alex Jones, a Reagan High School graduate and former Reagan Band member.

Manifestos

Manifestos (2019) was commissioned by the wind bands of the Big 12 Conference including Texas Christian University and Bobby Francis, Iowa State University and Michael Golemo, University of Texas at Austin and Jerry Junkin, Texas Tech University and Sarah McKoin, Oklahoma State University and Joseph Missal, The University of Kansas and Paul Popiel, University of Oklahoma and Shanti Simon, West Virginia University and Scott Tobias, Kansas State University and Frank Tracz and Baylor University and Eric Wilson.

A three-movement work, Manifestos finds primary inspiration in the early twentieth-century avant-garde movement known as Futurism. According to the composer, "I first encountered the artwork in my doctorate when taking a class called "Music in Modernist Movements" taught by the great Jane Fulcher. Futurism, which started in Italy, is associated with technology, speed and violence."

What made the Futurists (and other avant-gardes) prominent in their time was the proliferation of their manifestos, the widely circulated proclamations to the world on how they sought to completely abandon and obliterate all of Italy's storied artistic past and shape a new world order. The Futurists envisioned a world that celebrated the wonders of dynamism, motion, youth, the vibrancy of the urban city, the industry of factories, and the various technological achievements of modern man, primarily the automobile and the airplane. The movement's founder, Filippo Marinetti, announced the birth of Futurism with a manifesto published on February 20, 1909.

I. Aero-Poem

Dooley's first movement, Aero-Poem, is a musical representation of aeropoesia. Within eighty-eight measures, he vividly captures the repeating sounds of the airplane's piston engine in action, the weightless feeling of both pilot and passenger as they rise upwards from the bonds of earth, and the glorious achievement of the marriage between man and machine in their triumphal defiance of gravity.

II. Futurist Flowers

Giacomo Balla was a painter, sculpture, author, actor, tool maker, clothing and costume designer, furniture creator, musical instrument designer, set designer for Igor Stravinsky, scientist who studied light and the motion of humans, animals and machines, as well as an observer of the photographic innovations of the day. In his writing, Balla expressed his imaginative vision of the artificial Futurist Utopian landscape which, he believed, would eventually supersede the natural. He envisioned a world flourishing with dazzling colors, where new types of abstract plants and animals would be the norm, including a robotic "metallic animal" and "transformable magical flowers" which would go outdoors within a Futurist garden, or indoors as houseplants.

Dooley's second movement, Futurist Flowers, is a sixty-four measure serenata that captures the fanciful imagination of Balla's magical landscape. Uniquely orchestrated with instrumental color combinations, modality and rhythm, the performer and listener alike will find themselves strolling through a reimagined garden of joy.

III. Star Dancer + Her School of Dance

Within Dooley's Star Dancer + Her School of Dance, the longest of the three movements with one hundred sixty-one measures, the composer paints a musical picture of a disciplined, ever-moving ballerina sur les pointes, occasionally framed with a descending repose or Pas de deux that, in turn, extends an invitation to other sections to join along. The movement eventually increases in speed and technical furor as the Corps de ballet of instruments begin to compete for prominence, pirouetting into a finale that becomes a Tour de force of Bacchanalian proportion!



UIL PERFORMANCE TIMES

Concert Band Two

Tuesday, April 8, 2025 (Cedar Park High School)

Concert - 9:50 am

Sight Reading - 10:15 am

Concert Band One

Tuesday, April 8, 2025 (Cedar Park High School)

Concert - 2:05 pm

Sight Reading - 2:35 pm

Wind Ensemble

Tuesday, April 8, 2025 (Cedar Park High School)

Concert - 5:10 pm

Sight Reading - 5:55 pm

Symphonic Band

Wednesday, April 9, 2025 (Cedar Park High School)

Concert - 1:30 pm

Sight Reading - 2:35 pm



MULCH VOLUNTEERS NEEDED!

WE NEED YOUR HELP ... FOR THE MULCH SHOW! We hope that everyone is getting excited about the VHS Mulch Delivery that will take place next week. Below are all the roles we are MISSING AND NEED HELP - Please sign up as soon as possible, or we risk delivery continuing from Saturday into Sunday.

[Mulch Volunteer Information & Sign-up Links](#)

Roles we need	FRI 4/11	SAT 4/12
Box Truck Driver		1
Box Truck Navigator		2
Box Truck Helper	13	14
Push Truck Driver	3	6
Operations Helper		5
Mulch Vehicles (CRMS)		20+
Mulch Vehicles (VHS)		30+

ACKNOWLEDGEMENTS

Special thanks go to Dr. Bruce Gearing for his unparalleled leadership. He supports a culture in Leander Independent School District that places a strong emphasis on the Fine Arts. This culture has elevated the Leander ISD Fine Arts program to one of the most distinguished in the nation.

Our thanks go to Charlie Little, Delis Golden, Becky Azard Jackson, Collin Fletcher, Jeremy Fry, Parrish McEwan, and Amanda Toon. Their understanding of the importance of music education and their continued support has contributed to the success of the music programs at Vandegrift. We are truly fortunate to have such a supportive administration.

The music being presented on the stage this evening would not be possible without the amazing talents of our middle school faculty. Please join me in thanking Amy Allison, Steven Myers, Tristan Rivera, Jessica Gonzales, Cori Swan and Adrian Teti. The care and devotion exhibited toward their students is admirable and should be emulated by all teachers.

Our gratitude goes to Mike Howard for his guidance and mentoring of all the band directors across the district. His focus on continuous improvement and development of young teachers has ensured continued excellence in our band programs for years to come.

Our appreciation also goes to Linda James and Faith Wager for their continued support of our programs. They are vital to the success of our programs. The students and directors thank you for your unending dedication.

We would like to express our thanks to the Vandegrift High School Band Booster Executive Board. Their unending service, leadership and guidance is greatly appreciated and vital to the success of our program. We are extremely grateful for their help and devotion.

Finally, the students and directors from the Vandegrift Band thank the parents and families of all the students in the band. Parental support is, and always will be a key to the success of these young students in all that they do. We thank you for your help in getting students to rehearsals, sectionals, and band functions. Continue to support your children in their work at school, sports activities, music and everything they do. Parents will always be an important influence on their child's life.

2024-2025 SPONSORS

We sincerely thank you for your generous donations and continued support of the VHS Band and Vision Dance Company.

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H-E-B

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Thank you to our anonymous supporters for their generous donations and continued support.

Volunteers

We also want to say a special thank you to all the parent volunteers who give their time to make this program a success.

We appreciate you so much!

