

CHARLOTTE PRIDE BAND.ORG



Soloist
Dr. Marisa Youngs

SPRING

Fling



Youth Soloist
Alexander Bielicki

"TRIBUTE"

PARK ROAD BAPTIST CHURCH
MAY 13 - 4:00 PM

JOHN STANLEY ROSS, ARTISTIC DIRECTOR
O'SHAE BEST, ASSOCIATE ARTISTIC DIRECTOR

Transcendent Journey (2010)
Concerto for Horn (2007/2017)
Allegro moderato

Rossano Galante* (b. 1967)
Franz Strauss (1822-1905)/Tim Laughlin
*featuring Youth Soloist Competition Winner,
Alexander Bielicki*

Alegre (2002)
Our Cast Aways (2018)
Concerto for Trumpet (1940)

Tania León* (b. 1943)
Julie Giroux* (b. 1961)
Harry James (1916-1983)/Ted Parson
featuring Dr. Marisa Youngs

Intermission

Reception in the Narthex

La Péri Fanfare for Brass Ensemble (2020)
Funeral March (1981/1989)
Children's March (1919/1995)
Adoration (1951/2022)
Chester Overture for Band (1957)

Paul Dukas (1865-1935)/arr. Norman Phillip Hart
Edvard Grieg (1843-1907)/ed. Frederick Fennell
Percy Grainger* (1882-1961)/R. Mark Rogers
Florence Price* (1887-1953)/trans. Cheldon Williams*
William Schuman (1910-1992)

*Diverse Composer

Support CPB



CHARLOTTE PRIDE BAND

FLUTE

Molly Allman
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Marilyn Fullwood
Bethany Hansen
Devon Redmond
James Reynolds*
Kathy Smith
Sean Stanton

OBOE

Kathy Allen
Cody Gourley
Jonathan Price

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Larynn Deluca

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Aaron Conner
Amanda Holloway
Crystal Kaiserling*
Brian Kilpatrick
Andres Orench
April Oster
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Wake Younts

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Pat King

CONTRA-BASS

CLARINET
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ALTO SAXOPHONE

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Jermaine Evans*
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Akhil Potdar

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TRUMPET

Russ Dean
Uriah Futch*+
Lisa Hund
Tyler King#
Hayden McLaurin
Michael McLaurin
Joe Polsgrove
Ken Tealer+
Ron Vereen#+
Courtney Wyatt

HORN

Christopher Belarde#+
Alexander Bielicki+
Roger Dombroske
Jason Maynard#+
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Coty-Ryan Bostian
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Spring Fling, 2023!

TRIBUTE

Charlotte Pride Band

Dr. John Stanley Ross, Artistic Director

Mr. O'Shae Best, Associate Artistic Director

Dr. Marisa Youngs, Adjunct Professor of Trumpet and Music Theory, Wintthrop University

Alexander Bielicki, Horn, Winner of the 2nd annual CPB Youth Soloist Competition

Transcendent Journey (2010)

Rossano Galante (b. 1967)

"With the first sounds of *Transcendent Journey*, I wanted to create a big, powerful, exhilarating chord that would grab the listener right away. The introduction is the beginning of our "journey" and gives a melodic hint, stated by horns, to the heroic main theme. The main theme should evoke not only the heroic quality of the melody, but also its beauty. This was suited perfectly for the trumpets. The listener should feel as though they can accomplish anything, no matter how challenging. I feel this is a melody that transcends all my others. The same theme is then stated in the horns and woodwinds, accompanied with rhythmic hits by the rest of the ensemble creating a stalwart sound. Then a short B section is introduced, performed by piccolo and oboe with delicate accompaniment. Following the B section, the main theme returns and we now move into the slower section of the composition. This warm melody is almost wistful with a sad, yearning quality. It is repeated three times, each getting stronger, emotional and very climactic. The final section is a fast-paced version of the introduction that includes extensive percussion and woodwind ostinati. Exhilaration and achievement is what I am trying to convey here. We finally complete our "journey" with a slower, grand statement of the main theme performed by trumpets and trombones. The piece ends with the tutti ensemble bringing the "transcendent journey" to an end."

Program Note by Rossano Galante



Rossano Galante, Composer



Concerto for Horn, Op. 8, Mvt I: Allegro Moderato (1865 / 2017)

Franz Strauss (1822-1905)

arr. Tim Laughlin

Franz Strauss's aesthetic views and legendary musical skills (especially his uniquely rich, beautiful tone) immensely influenced his concerto. Unlike his son's concertos, which showcase amazing feats of technique on the instrument, the composition's contribution to the genre challenges the player's sense of musicality, tone, intonation, and melodic phrasing. The first movement opens like a traditional concerto, with the orchestra establishing the key and thematic material for the work. It is a rather stern military march, but in a surprising turn of events, the entrance of the solo horn also brings a lyrical new theme. The thematic material is not shared as much in this concerto as other concerto forms. As a result, the importance of the solo horn is always held primary.

Program Note by Tim Laughlin

	<p>Alexander is a senior at Ardrey Kell High School and has been playing horn for 7 years.</p> <p>He has been accepted into numerous honor bands and honor orchestras, including the NC All State Orchestra this past year.</p> <p>Alexander will attend the College of Charleston, where he will pursue an Astrophysics and Marine Biology double major, while playing music on the side.</p>	
<p>Franz Strauss, Composer</p>		<p>Alexander Bielicki, Horn</p>

Alegre (2002)

Tania León (b. 1943)

Alegre, a Spanish word meaning "joyful; with joy" is a traditional band piece that is meant to be played in a modern Cuban groove style, which is found through the inner pulse, feeling and dynamics of the music. Tania Leon is an active educator and strong advocate for education, she wrote this lively work to celebrate the "spirit of young ears and the youth in our community". Cuban music today is multifaceted as it is a blend of musical elements and cultural traditions from many people that came into contact in that country, including Spanish, African, French Creole, and Chinese. The work is structured using repeated ostinati patterns throughout the orchestration and includes an improvised solo section and a brief contrasting legato section before the percussion section continues the dance-like ostinato patterns through the completion of the work. *Alegre* is her only piece written for Concert Band.

Program Note by Tania León

Tania León is a Cuban-born American composer of both large scale and chamber works. She is also renowned as a conductor, educator, and advisor to arts organizations. She won the 2021 Pulitzer Prize for Music for *Stride* and In 2022, Tania was awarded a Kennedy Center Honor along with George Clooney, Amy Grant, Gladys Knight and the members of U2.



Tania León, Composer

Our Cast Aways (2018)

Julie Giroux (b. 1961)

6.5 million companion animals enter animal shelters every year and 2.4 million of these adoptable animals are put down. These numbers do not include the thousands who suffer in silence. Thanks to thousands of caring people, these numbers are steadily decreasing, but we still have a long way to go. This work is dedicated to all those who work hard in the fight to end puppy mills, to rescue suffering pets and to provide care and medical attention to all those rescued. It is dedicated to those companions who get rescued and for those whose rescue never comes.

We are all shepherds. Every living creature is in our care. Hopefully mankind will someday uphold his responsibility and become caretaker of all living things on earth. Maybe someday all humans will be humane and mankind will be kind.

The pictures of the rescued animals belong to people who are my friends on Facebook. Apparently, I keep great company when it comes to people who rescue and adopt animals who have been cast away. My own rescues are also in the photos. The published score will feature these beautiful rescues in full color.

Program Note by Julie Giroux

Mr. O'Shae D. Best, conductor

Julie Giroux is best known as a composer for modern Wind Ensemble and Symphonic band music. Her television, film & video game credits date back to 1984 and continue to this day. Julie has received many prestigious awards over her career which includes Emmy Awards. She is an accomplished orchestrator, composer, arranger, clinician and guest conductor. Her music has been represented on hundreds of CDs and is played by concert bands the world over. Her Symphonic Band music is published by Musica Propria.



Julie Giroux, Composer

Concerto for Trumpet (1940)

Henry James (1916-1983)

arr. Ted Parsons

Harry James played gigs and dances in Texas and in 1935 joined the orchestra of the Chicago-born drummer and vocalist Ben Pollack (1903-1971). With Pollack he honed his dazzling, aggressive playing and also earned a certain status for composing a handful of bespoke boogie-woogie numbers and "Peckin'", which started a dance craze. Featuring James's trumpet, the Pollack recording of this number caught the attention of Benny Goodman (1909-1986) and, by 1937, Harry had quit Pollack to join the clarinet ace with whose outfit for almost two years he was to enjoy star trumpeter status.

James became a household name in the USA: perhaps not so much as a 'hot' jazzman but — more unequivocally — as a populist showman and darling of mass audiences. Opting for a cool, laid-back trumpet style he augmented his string-section and, alongside the obligatory blues and boogies, featured Viennese waltzes and semi-classical novelties specially adapted to emphasize his verve and technical prowess.

By 1941, his popularity extended by hits like "You Made Me Love You" (US No.5) and with new vocalist Dick Haymes in harness (Sinatra having by this time departed to join Tommy Dorsey), James was an international

celebrity with a film career (with RKO and MGM) ahead of him. The repertoire he had recorded up to and including this time reflected his populist and commercial leanings: a mixture of the light-classical novelties described and several of his own dazzlingly virtuosic creations, many with quirky titles, including *Jesse* (clearly a juxtaposition of James and the notorious bandit), *Flash*, *Concerto For Trumpet*, *Night Special*, *Back Beat Boogie*, *Music Makers* and *Flatbush Flanagan*.

Program Note by Ted Parsons



Harry James
Composer and Trumpeter

Dr. Marisa Youngs is an avid performer, educator, and composer bringing a fresh artistic vision to the world of brass performance. Marisa has performed throughout the United States, Europe, and Australia as a soloist, chamber musician, and conductor, as well as with orchestras, wind bands, and jazz bands. Performing and teaching in a multitude of styles, Marisa's artistic talents have flourished on the concert stage as well as in the classroom.

As a soloist, she was recently featured on Vivaldi's Concerto for Two Trumpets with the Rock Hill Symphony Orchestra and performed Harry James's Concerto for jazz trumpet with the Winthrop University WindSymphony on a recent tour. Marisa is passionate about performing and promoting works by new and underrepresented composers, which she features regularly on solo recitals.



Dr. Marisa Youngs
Winthrop University

~ 15 Minute Intermission ~

***Funeral March for Rikard Nordraak* (1981/1989)**

Edvard Grieg (1843-1907)

ed. Frederick Fennell

Edvard Grieg met Rikard Nordraak, a fellow Norwegian, in 1863. Together they championed nationalism in their musical activities, a cause that had lain dormant in Grieg's thoughts up until this time. Nordraak already had the Norwegian National Anthem to his credit, composed four years earlier when he was seventeen. From the time of their meeting the two young composers worked closely together until Nordraak's health began to fail three years later. In October of 1865, Nordraak suffered a "violent attack of inflammation of the lungs that developed into galloping consumption." Because Grieg was on his way to Rome, Nordraak did not have the solace of his friend's company during the lonely months of his illness. He died on March 26, 1866, in Berlin. Grieg, then in Rome, was unaware of his death. The very day he heard of it, April 6, 1866, he wrote *Funeral March in A Minor for Rikard Nordraak* for piano, as a monument to the memory of his dear friend.

One year later, Grieg arranged the work for military band, transposing it to g minor. He included the piece in a Philharmonic Society concert in Christiania (Oslo) later that year. In 1878, Grieg made yet another version of the work, this time for brass choir. The existence of this third score went unnoticed until Geoffrey Emerson obtained a microfilm of it from Oslo University. This transcription for the contemporary wind ensemble was made, appropriately, by the Norwegian band enthusiast and authority Jan Ericksen and edited by internationally famed band conductor, Frederick Fennell.

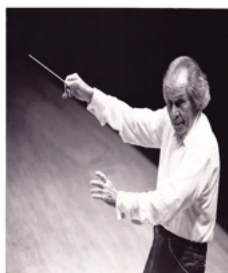
Program Note by Frederick Fennell



Edvard Grieg, Composer



Rikard Nordraak, Composer



Frederick Fennell, Conductor

***Children's March, "Over the Hills and Far Away"* (1919/1995) Percy Aldridge Grainger (1882-1961)
arr. R. Mark Rogers**

Children's March "Over the Hills and Far Away" is one of the earliest works written for piano and wind bands and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November, 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by Grainger with Ralph Leopold playing the piano part. It was subsequently published in an edition which allowed it to be used by the wind section of the symphony orchestra with the piano part being cued into the wind parts. Another innovation in this score calls for certain members of the band to sing or "vocalize" in two passages where they are not employed with their own instruments. Like many of Grainger's works, this work demonstrates both the fierceness and the tenderness of the composer's personality. With the dedication, "for my

playmate beyond the hills," she is believed to be a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy.



Percy Grainger, Composer



Karen Holten, Danish Pianist



R. Mark Rogers, Arranger

Adoration (1951/2022)

Florence Beatrice Price (1887-1953)
trans. Cheldon Williams

Florence Price was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her *Symphony No. 1* in 1933. *Adoration* in its original form is one of Price's compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price's story and the gift of performing her music outside of its intended medium.

Program Note by Cheldon Williams



Florence Beatrice Price, Composer



Dr. Cheldon Williams, West Virginia University

Chester Overture for Band (1778 / 1957)

William Schuman (1910-1992)

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as *Billings' Best* following as it did his first book called *The New England Psalm Singer*, published in 1770. Chester was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution. Schuman originally composed *Chester* as the third movement of his *New England Triptych* for orchestra, where he interpreted William Billings's hymn and marching song of the same name. He later developed and extended the work to become an overture for band; however, the work is often performed as the answer to Schuman's second movement prelude of the *Triptych*, *When Jesus Wept*.

William Billings was the best known American composer and musician of the eighteenth century, sometimes called the father of American choral music. He was born in Boston in 1746, and died there in 1800, aged 53. He wrote more than three hundred compositions, almost all of them settings of sacred texts, and almost all of them in four parts for a cappella singing. He was active as a singing-school master for over thirty years in Boston, and the first American composer to publish a book entirely of his own compositions.

Here is a [link](#) to the original song and text



William Schuman, Composer



William Billings, Composer

Dr. Marisa Youngs - Trumpet Soloist

Dr. Marisa Youngs is an avid performer, educator, and composer bringing a fresh artistic vision to the world of brass performance. Marisa has performed throughout the United States, Europe, and Australia as a soloist, chamber musician, and conductor, as well as with orchestras, wind bands, and jazz bands. Performing and teaching in a multitude of styles, Marisa's artistic talents have flourished on the concert stage as well as in the classroom.

As a trumpet artist, Marisa has performed with a wide variety of ensembles and as a featured soloist with several orchestras and wind bands. She has worked with renowned conductors, including Marin Alsop, Leonard Slatkin, and H. Robert Reynolds, and has appeared in historic venues such as Boston's Symphony Hall, Pittsburgh's Heinz Hall, Tanglewood's Ozawa Hall, The Metropolitan Museum of Art, and St. Patrick's Cathedral in Dublin, Ireland. Marisa's recent performance highlights include performing with opera star Andrea Bocelli and banjo phenom Béla Fleck. As a soloist, she was recently featured on Vivaldi's *Concerto for Two Trumpets* with the Rock Hill Symphony Orchestra and performed Harry James's *Concerto* for jazz trumpet with the Winthrop University Wind Symphony on a recent tour. Marisa is passionate about performing and promoting works by new and underrepresented composers, which she features regularly on solo recitals.

Marisa is currently the Adjunct Professor of Trumpet and Music Theory at Winthrop University in Rock Hill, South Carolina. At Winthrop, she teaches Applied Trumpet and Trumpet Repertory Class, directs the Trumpet Ensemble, and teaches several music theory and aural skills courses. She also teaches graduate research writing in Winthrop's Master of Arts Administration program. In 2021, Marisa received the Adjunct Professor Excellence in Teaching Award from Winthrop's College of Visual and Performing Arts Dean's Council. Graduates of the Winthrop Trumpet Studio have gone on to teach in the public and private schools, pursue advanced degrees in teaching and performance, and lead successful careers throughout the music industry. Her university and high school students have won numerous awards, including concerto competitions, International Trumpet Guild scholarships, National Trumpet Competition Semi-Finals, university scholarships, and Region/All-State chairs. Marisa's newest educational initiative is directing the Carolina Trumpet Choir, a community trumpet ensemble aiming to bring together local professionals, amateurs, and high school trumpet players throughout the Carolinas.

An active orchestral musician and freelancer, Marisa recently won the Third Trumpet position with the Fayetteville Symphony Orchestra (NC). This June, she will travel to San Francisco to perform with the International Pride Orchestra on their inaugural concert, which will raise money for LYRIC, a LGBTQ+ youth foundation. She also performs with various local professional ensembles, including the Charlotte Symphony, Rock Hill Symphony, Aiken Symphony, Opera Carolina, Palmetto Opera, York County Choral Society, and Spartanburg Philharmonic. She is also an

avid chamber musician and performs with the Winthrop University Faculty Brass Quintet, Rock Hill Symphony Brass Quintet, and the South Carolina Brass Band.

In other professional activities, Marisa currently serves as chair of the Conference Artist Committee for the upcoming 2024 International Trumpet Guild (ITG) conference in Anaheim, CA. She also serves as chair of the ITG New Works Committee, judges annual ITG solo competitions, and has had several articles published in the ITG Journal. She is also active in the National Trumpet Competition, where she has been a judge for both the preliminary and live rounds. Earlier this year, Marisa presented a session at the South Carolina Music Educators Association state conference on cultivating chamber music ensembles in high school band programs. She is also on faculty at the University of Kentucky Summer Trumpet Institute each year, and regularly teaches many masterclasses at universities and local high schools.

Marisa received her Doctor of Musical Arts degree in trumpet performance from the University of Kentucky (UK), where she was a teaching assistant for both the trumpet studio and the music theory department. In addition, she was the first student to complete UK's Graduate Certificate in Baroque Trumpet Performance. She was awarded two competitive academic fellowships from the UK Graduate School and partnered with the UK Linguistics Department to conduct interdepartmental dissertation research on the effects of linguistics in trumpet performance. Before attending UK, Marisa earned a master's degree in trumpet performance from Boston University and a bachelor's degree in music education from Indiana University of Pennsylvania. Her primary teachers include Jason Dovel, Terry Everson, Thomas Siders, Kevin Eisensmith, and Robert Dolwick.

Marisa currently lives in Rock Hill, SC with her partner Courtney and their furry family: Lenny, Tonks, Rylee, and Nova.



Alexander Bielicki - Horn Soloist

Alexander Bielicki is CPB's 2023 2nd Annual Youth Soloist Competition winner!

Alexander is a senior at Ardrey Kell High School and has been playing horn for 7 years. He has been accepted into numerous honor bands and orchestras, including the NC All State Orchestra this past year. Alexander will attend the College of Charleston, working on an Astrophysics and Marine Biology double major, and playing music on the side.



**Charlotte Pride Band is excited to announce the
3rd Annual Youth Soloist Competition for 2024!!!**

**The 1st Place Winner will perform with the Charlotte Pride Band
on the spring concert and will receive a cash prize of \$1000!**

The 2nd Place Winner will receive a cash prize of \$250!

**Open to any woodwind, brass, or percussion players
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Dr. John Stanley Ross - Artistic Director



CHARLOTTE PRIDE BAND ARTISTIC DIRECTOR

Dr. John Stanley Ross is Director of Bands in the Hayes School of Music at Appalachian State University where he serves on the graduate faculty, conducts the Appalachian Wind Ensemble, Chamber Winds and Concert Band, teaches courses in graduate and undergraduate conducting, supervises student teachers, serves as the advisor for Kappa Kappa Psi and the Collegiate National Band Association, and guides all aspects of the Appalachian Bands program. He is also the Artistic Director of the Charlotte Pride Band and serves nationally as a Conn-Selmer Educational Clinician. Dr. Ross is a frequent guest conductor, adjudicator and clinician throughout the United States and abroad and has also conducted in England, China, Romania, and South Korea. Future and recent past guest conducting engagements include the Dixon Municipal Band, the 2022 Texas 5A Region High School Honor Band, the 2019 North Carolina 11-12 All-State Band, the Southern Methodist University Wind Ensemble, the Royal Hawaiian Band, the Minnesota 9-10 All-State Band, the Kauai Community College Wind Symphony, the Medalist Concert Band, the Sterling Municipal Band, the Banatul Philharmonic Orchestra and Chorus in Romania and numerous regional and district honor bands throughout the United States and abroad. Ensembles under his direction have performed at state and national conferences in Illinois, Michigan, Minnesota, and North Carolina including the American School Band Directors Association National Convention and the Midwest International Band and Orchestra Clinic. Awards received include the 2008-2009 Honors Edition of Who's Who Among Executives and Professionals, Phi Beta Mu International School Bandmaster Fraternity, Who's Who Among America's Teachers, Who's Who In America, Who's Who for Professionals, the Minnesota Band Directors Association Award, National Foundation for Advancement in the Arts, and the Citation of Excellence from the National Band Association. He has commissioned and arranged several works for winds and has conducted over thirty world premieres.



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O'Shae Best - Associate Artistic Director



CHARLOTTE PRIDE BAND ASSOCIATE ARTISTIC DIRECTOR

O'Shae D. Best is currently the Director of Bands at Crestdale Middle School in Matthews, NC. Along with being in various leadership positions within his school and the Charlotte Mecklenburg School district, O'Shae serves as the 9/10 Honor Band Audition Chair for the North Carolina Band Association. O'Shae received his BM in Music Education from East Carolina University and his MM in Wind Conducting from the University

of Wisconsin - Madison, where he studied under Scott Teeple, with studies completed with Mark Hetzler (trombone), Tom Curry (tuba/euphonium), and Chad Hutchinson (orchestral conducting). O'Shae is a member of Phi Mu Alpha Sinfonia, National Association for Music Education, and the National Band Association.



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