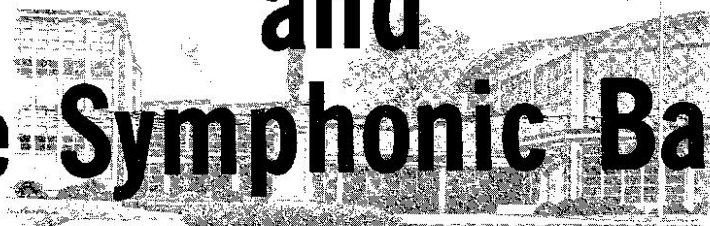


Robert E. Lee High School

Presents

The Concert Band and The Symphonic Band



ROBERT E. LEE AUDITORIUM
FRIDAY NIGHT, FEBRUARY 25, 1972
7:30 P.M.

H. Clinton Carter, Principal
Tom Borden, Director

Personnel The Concert Band

Flutes

Barbara Gantt
Janet Goetz
Pat Mills
Marsha Carter
Margaret Reams
Kathy Scott

Clarinets

Alice Burch
Johnlyn Lowe
Debbie Ragsdale
Douglas Jackson
Lillie Edwards
Stephen Hilton
Valinda Wells

Saxophone

Sandi Anthony
Deborah Ingram
Gwen Broaden
Donna Skinner
Charlotte Routzahn
Judy Balcom

Alto Saxophones

Janice Washington
Baron Brown
Janet Hill
Gary Brown
Jimmy Ward

Tenor Saxophone

Hank Dasinger

Cornets

Cedric Burch
Milton Jackson
Brookè Beazley
Eddie Pouncey
Greg Alison
Don Perdue
Eddie Wilson

Horn

Dave Wingard

Trombones

Richard Gardner
Art Morgan

Jud Welch

Vernon Harden

Baritones

Dolie Felder
Larry Rigsby
George Cumuze

Percussion

Karl Weatherington
Robert McCain
Carey Moseley
Dale Blanks
Rusty Madderra

The Symphonic Band

Flutes

Janet Hannon
Sarah Beth White
Linda Bowles
Suzanne Eifert
Nancy Gay
Deanna Porath
Sylvia McCullough

Piccolo

Marlow Baccus

Oboes

Charlotte Park
Vanessa Bibb

Bassoons

Don Kendrick
Charles Price
David Baranko
Nancy Flaten

Eb Soprano Clarinet

Valinda Lewis

Bb Soprano Clarinets

Alan Rutherford
Roma Eifert
Connie Bryan
David Bone
Ann Holder
Jane Cox

Flutes

Jimmy Adams
Lora Ballard
Debbie Carr
Melinda Perry
Ken Boles
Janice Byrd
Susan French
Carol James
Marzette Harris

Debbie Lange
Columbus Frazier
Kitti Carnathan

Alto Clarinets

Ann Stark
Cathy Ott
Guennettia Scott

Bass Clarinets

Jim Briggs
Donna Gray
David Meany

Alto Saxophones

Rial Gallagher
Cathy Lee
Jimmy Burton
Linda Keaton
Lee Vaughn

Tenor Saxophones

Marcus Burch
Benny Massey

Baritone Saxophones

Alan Hall
Eddie Garvin

Cornets

Gary Taunton
Vicky Lancaster
Howard Baxter
Curtis Wall
Doug Suddath
David Williams

Russ Baldwin
Roger Clay
Ken McLendon
Chuck Lawson
Tommy Ready
Oliver Boone
Stephen Hulgan

Horns

Wendy Durham
Kieth Taunton
Alan Sonastine
Frank Curtis

Trombones

Lee Borden

Donnie Pennington

Kay Lowery
Gerald Williams
Mark Britt
Charles Clifton
Herbert Teel

Baritones

Travis Presley
Mike Eisenzimmer
Don Croy

String Bass

Jud Welch

Tubas

Jay Fischer
Andy Cherry
Tom McLain
Kenny Furlong

Percussion

Andy Bozeman
Chris Davenport
Tony Edwards
Eddie Grier
Larry Williams
Larry Lessinger
Marc Hamman

Band Officers

Andy Bozeman president
Don Kendrick vice-president
Lee Borden drum major
Janet Hannon secretary

Kay Lowery treasurer
Andy Cherry uniform officer
Travis Presley librarian
Alan Rutherford librarian

Program Notes

In the OVERTURE FOR BILLY, Frank Erickson bases the composition on two main themes, a sprightly allegro stated by the solo trumpet at the beginning, and a slower, more legato second theme. In the allegro, he inserts fragments of children's songs, often with a surprising twist harmonically or melodically. All of this gives the piece a child-like (but not childish) air.

Czech composer Vaclav Nelhybel has drawn from the folk music of his homeland for the material used in the SUITE FROM BOHEMIA. The descriptive titles of the movements are probably the only guide the listener needs to enjoy this exciting new composition.

Beethoven wrote the music for the ballet PROMETHEUS in 1801. The overture is very traditional in form, with a slow, dotted rhythm introduction, and a longer allegro in sonatina form. The transcription for band was done by Clifford Barnes.

There are so many original rhythmic ideas in Robert Jager's THIRD SUITE that it is impossible to list them all. A listener who enjoys tapping his foot to lively music will have a field day with this piece! The "March" alternates between 4 beats to the bar and 3 beats, with the trio section in five-four. The "Waltz" alternates 3 and 2 beats to the measure, and contains a marvelous satire of the familiar Strauss waltz in the middle. The "Rondo" is a six-eight march with plenty of surprises. This is one of those pieces you can enjoy again and again, because there's always something new to hear.

INCANTATION AND DANCE by John Barnes Chance opens with the unusual sound of unison flutes in the low register. The chant-like tune that they play becomes the primary theme for the entire piece. The Incantation is interrupted by the percussion section, followed by strident brass figures leading to the Dance.



The Program

The Concert Band

- I. March of the Men of Harlech Paul Whear
- II. Overture for Billy Frank Erickson
- III. Suite from Bohemia Vaclav Nelhybel
 - 1. Procession to the Castle
 - 2. Folk Tale
 - 3. Tournament
 - 4. Round Dance

— 10 Minute Intermission —

The Symphonic Band

- I. The Pathfinder of Panama John Phillip Sousa
 - II. Prometheus Overture L. van Beethoven
 - III. Third Suite Robert Jager
 - 1. March
 - 2. Waltz
 - 3. Rondo
 - IV. The Lab Band
 - 1. Rainy Days and Mondays Mahaffey, Arranger
 - 2. Spooky Mahaffey, Arranger
 - V. Valdres Johannes Hanssen
 - VI. Incantation and Dance John Barnes Chance
 - VII. Promises, Promises Burt Bacharach
- Highlights from the musical

