Spring Concert

Riverview High School

James Taverna – Director

**Toccata…….…..(*in the style of Girolamo Frescobaldi*) Gaspar Cassado/ arr. by Earl Slocum**

Girolamo Frescobaldi was a prolific keyboard composer in the late renaissance/early baroque period. His compositions went on to inspire composers like J.S. Bach and Henry Purcell. Earl Slocum had arranged what he believed to be a toccata of Girolamo Frescobaldi’s composition: however, the Library of Congress Music Division had noticed some discrepancies regarding the authorship of several pieces. In the mid 1990’s, it was determined that Gaspar Cassado had credited his composition to Frescobaldi.

**A Gaelic Ballad……………….......…………..……………………….…………Frank Erickson**

Frank Erickson captures the rich tradition of Irish folk music in this ballad adaptation of a traditional Gaelic song. Beginning with a delicate flute solo that is passed to the brass section while the upper woodwinds indulge in a countermelody.

**Mars: the Bringer of War………………......……………Gustav Holst/ arr. by Charles Sayre**

Gustav Holst, an English composer best known for his orchestral work *The Planets,* a seven movement work from which this arrangement is derived. Composed in 1914 but not premiered in its entirety until the final week of World War 1, *Mars: the Bringer of War* is representative of the God of war, Mars. This is reflected in a driving 5/4 rhythm that is best described as brutish.

* Intermission -

**Sabre Dance…………….……...….…...…………..Aram Khachaturian/ arr. by Jack Bullock**

Soviet composer Aram Khachaturian composed his folk ballet *Gayne* (Happiness) in 1942, the larger work from which this arrangement is taken. Based on a Kurdish folk dance, this piece features many chromatic melodies and a driving pulse with displaced accents.

**Variations on a Korean Folk Song…………..………………………..…..John Barnes Chance**

Based on the Korean folk song *Arirang*, John Barnes Chance composed this piece in 1965 for concert band. The theme is based on a pentatonic scale with the melody in the clarinets. The piece goes through five variations of the original theme.

**The White Rose March…….…………...………...…..John Phillip Sousa/ arr. by Keith Brion**

*The White Rose* is an unusual composition from John Phillip Sousa due to the main theme being written by another composer. Sousa artfully arranges these melodies and adds his own introduction and “battle scene.” This march blossoms with life and is one of “the March King’s” jolliest compositions.

Band Members

Flute/piccolo

* Jane Doe+-
* Mary Example-
* Ian Anderson-
* Rhonda Larson
* Rob Korb-
* Viviana Guzman
* Robert Dick-

Clarinet

* Anton Stadler+-
* Sharon Kam
* Heinrich Baermann\*-
* Carl Baermann-
* Jack Brymer\*
* Karl Leister

Bass Clarinet

* Michael Lowenstern+-
* John Doe

Oboe

* John Bisbee+-
* Lindsay Cooper
* Nancy Rumbel-

Bassoon

* Karen Borca+-
* Bill Douglas-

Alto Saxophone

* Brenden Jacobson+-
* Chris Biscoe

Tenor Saxophone

* Eric Alexander\*-
* Ahmad Alaadeen-

Baritone Saxophone

* Alan Barnes\*-
* Gilad Atzmon

Trumpet

* John Hagstrom+-
* Wynton Marsalis
* Paul Beniston\*-
* Anne McAneney
* Alison Balsom\*-
* Philip Smith-

Horn

* Douglas Hill+-
* Bernard Scully-
* David Sorenson\*-
* Philip Farkas

Trombone

* Tom Mortenson+-
* Joseph Alessi-
* Frank Rosolino\*
* Arthur Pryor-

Bass Trombone

* Don Lusher-
* Nick Hudson

Euphonium

* Simone Mantia+
* Arthur Lehman

Tuba

* Janessa Storlie+
* James Akins-
* Kenneth Amis-

Percussion

* Charlie Adams+-
* Sami Breiland-
* Marty Hurley
* Everett Firth\*

**Lesson breakdown for Mars**

**Standard:** Instrumental Performance 12.2.1: Perform with expression and technical accuracy

12.2.2: Perform in an ensemble

**Objective**: Students will perform measures 66-118 of “Mars: the Bringer of War” by Gustav Holst with technical accuracy and expression

**Learning Activity:**

1. Mm 110-118
	1. Work main rhythmic idea
		1. Triplet and duplet transitions
		2. Attention to tempo
	2. Melody
		1. Pitch accuracy
		2. Rhythmic accuracy
		3. Maintaining tempo
2. Mm 95-110
	1. Review previous material
	2. Work melodic material
		1. Rhythmic accuracy
		2. Pitch accuracy
	3. Finesse on percussion accompaniment
3. Mm 84-95
	1. Review previous material
	2. Work accompaniment for euphonium solo
		1. Balance of ensemble vs. soloist
		2. Intonation
		3. Rhythmic accuracy
	3. Work solo with accompaniment
		1. Intonation
		2. Projection over ensemble
4. Mm 75-84
	1. Review previous material
	2. Work melody in flutes, oboe, and clarinets
		1. Interplay with trumpets
		2. Harmonic support with bassoon, bass, timpani, horns, Saxes.
	3. Work sixteenth note runs with woodwinds
		1. Pitch accuracy
		2. Work slow and build tempo to concert tempo
5. Mm 66-75
	1. Review previous materials
	2. Work style and articulation
		1. Separation for performance area
		2. Rhythmic accuracy
		3. Intonation
		4. Balance of ensemble vs. soloist
	3. Work melody
		1. Euphonium solo
		2. Projection over ensemble
		3. Interplay between euphonium and trumpets/trombone

**Assessment:** individual sections will be assessed informally throughout the rehearsal process.

Individual students will be assessed through recording excerpts and submitting files electronically (via email or flash drive/CD). These excerpts will be graded based on criteria from a rubric.

**Reflection:** This was a lesson plan developed in our university classroom, this reflection would be completed after the lesson was completed.

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| **RubiStar** |    | Rubric Made Using:**RubiStar ( http://rubistar.4teachers.org )** |

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| **Instrumental Music Performance - Individual : Wind Ensemble Excerpts**Teacher Name: **Mr. Taverna** Student Name:     \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |

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| CATEGORY | **4 - Advanced** | **3 - Proficient** | **2 - Partially Proficient** | **1 - Beginner/Novice** |
| **Tone Quality** | Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality. | Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance. | Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance. | The tone is often not focused, clear or centered regardless of the range being played, significanltly detracting from the overall performance. |
| **Pitch/note accuracy** | Virtually no errors. Pitch is very accurate. | An occasional isolated error, but most of the time pitch is accurate and secure. | Some accurate pitches, but there are frequent and/or repeated errors. | Very few accurate or secure pitches. |
| **Rhythm** | The beat is secure and the rhythms are accurate for the style of music being played. | The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance. | The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance. | The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance. |
| **Note Accuracy** | Notes are consistently accurate. | An occasional inaccurate note is played, but does not detract from overall performance. | A few inaccurate notes are played, detracting somewhat from the overall performance. | Wrong notes consistently detract from the performance. |
| **Style Markings** | All style marking were played well and accurately. Made music more than notes and rhythm. | Most style markings were played well and accurately. May have missed one or two, but did not distract from overall style. | Failed to play several style markings accurately. Style of piece was barely recognizable. | Little or no attention was given to style markings. Style of piece was not recognizable. |
| **Articulation** | Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score or by instruction from the teacher. | Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score or by instruction from the teacher. | Attacks are rarely secure, but markings are often executed accurately as directed by the score or by instruction from the teacher. | Few secure attacks. Markings are typically not executed accurately. |
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