

Tara Winds

Dr. Andrea DeRenzis Strauss, Conductor
Michael Kobito & Stan Kramer, Associate Conductors

Carnegie Preview & Scholarship Concert

Lassiter Concert Hall
2601 Shallowford Rd. Marietta, GA 30066
Sunday May 18, 2025
3:00 PM

Program

Just Flyin' (2015) by Julie Giroux (3:40)

Just Flyin' was composed for the Tara Winds, Andrea DeRenzis Strauss, conductor, for the 69th Annual Midwest Clinic in 2015. The piece is a fast and energetic opener, that features the woodwinds with particular focus on the clarinet family. Exciting dynamic contrasts and harmonic conflicts appear throughout the work which ends with frenetic activity over a solid and moving chorale.

Julie Giroux (b. 1961) 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. Julie Giroux is a multi-faceted composer

who is just at home writing for band as she is for film and television. 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. <https://www.juliegiroux.org/>



American Salute (1943/1971) by Morton Gould /trans. by Philip J. Lang (4:20)

In addition to original compositions that utilized popular American styles, Morton Gould (1913-1996) also began creating short fantasies based on well-known American tunes for use on the radio. These works were undoubtedly an extension of his highly regarded skills as an improviser, for they convey a sense of spontaneity that sounds as fresh now as the day they were

conceived. Nowhere is this more evident than in his iconic *American Salute*, based on the tune "When Johnny Comes Marching Home."

Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a "salute to America."



The composer insisted that he had no idea that the work was destined to become a classic: "It was years before I knew it was a

classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things." A million may be an exaggeration, but not by much.

The pace of Gould's schedule in those days is astounding. By his own account he composed and scored *American Salute* in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m.

Although the ink couldn't have been dry, the score and parts were on the stands in time for rehearsal the next morning and ready for broadcast that evening.

https://www.marineband.marines.mil/portals/175/docs/audio/educational_series/morton_gould/morton_gould_booklet_low_res.pdf

Three Dance Episodes from "On the Town" (1945/2016) by L. Bernstein /arr. by P. Lavender

- I. The Great Lover (1:55)
- II. Lonely Town: Pas de Deux (3:10)
- III. Times Square: 1944 (4:50)

Few have contributed more to American music culture than Leonard Bernstein (1918-1990). Equally gifted as a conductor, composer, concert pianist, and teacher, Bernstein excelled at finding a way to connect with many different audiences. In the nearly twenty-five years since his death, both his music and his status as an American icon continue to flourish. As a composer, Bernstein displayed a wide range of talents, writing music not only for the concert stage, but also for film, ballet, opera, and Broadway, with his *West Side Story* becoming one of the most successful shows in history. Although primarily a classical musician, Bernstein had a great fondness and respect for jazz and popular music. In an undergraduate thesis while attending Harvard University in 1939, Bernstein wrote "jazz in the twentieth century has entered the mind and spirit of America; and if an American is a sensitive creator, jazz will have become part of his palette, whether or not he is aware of it."

Whether overt or carefully woven into the texture, jazz styles do indeed permeate much of Bernstein's music, including many pieces written for the concert hall.



Bernstein solidified his place as a dazzling young American conductor in 1943 when shortly after being named assistant of the New York Philharmonic, he conducted a performance of the orchestra with no rehearsal after music director Bruno

Walter became ill. A year later he further established his credentials as a composer with the production of the musical *On the Town*. When Bernstein was studying at the Curtis Institute of Music in Philadelphia, he worked with a cabaret group called *The Revuers*. This group included two entertainers, Betty Comden and Adolph Green, who later wrote the lyrics for the musical and would become Bernstein's lifelong friends and artistic partners.



On the Town is the story of three young sailors on a twenty-four hour shore leave in

New York City. One of the young sailors becomes infatuated with a woman and the three friends split up to find her. *On the Town* is based on *Fancy Free*, a ballet by Bernstein based on the same premise, and made its Broadway debut in New York in 1944. Bernstein created three dance episodes from *On the Town* for orchestra and offered the following about each episode: In the *Dance of the Great Lover*, Gaby, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep in the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet. In the *Pas de Deux*, Gaby watches a scene, both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor. The *Times Square Ballet* is a more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade, and a scene in the Roseland Dance Palace.

<https://www.marineband.marines.mil/portals/175/docs/programs/041714.pdf>

Announcement of Scholarship Recipients

Laura Webb, Scholarship Foundation, Chair

Children's March (1916-18/1995) by Percy A. Grainger / revised by Mark Rogers (7:00)

Children's March was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band's instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds -- especially the low reeds -- during most of its seven-minute duration. From the introduction to the end, the folk-like

melodies make it difficult for the listener to realize that the work was original.





It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano. Like many of Grainger's works, the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the

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

In 1953, 48 years after they first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation. *Children's March* was not his first original work for wind band, for that honor goes to *Lads of Wamphray March*. Nor is it the first published work for wind band for *Irish Tune from County Derry* and *Shepherd's Hey* appeared in 1918.

- Program Note from Program Notes for Band

[https://www.windrep.org/Children%27s March \(rev Rogers\)](https://www.windrep.org/Children%27s March (rev Rogers))

Recognition of Larry Volman, Tara Winds Co-Founder and Chair



In August, 2001, Larry Volman retired after serving as the first Coordinator of the Clayton County Schools Performing Arts Center located in Jonesboro, Georgia. Mr. Volman served as the administrator of this nationally acclaimed facility from its opening in 1990. A native of Memphis, Tennessee, Mr. Volman holds bachelor's and master's degrees from the University of Memphis. Prior to being responsible for opening and subsequently administering

the Performing Arts Center, his tenures included Associate Director of Bands at the University of South Carolina, Band Director at Morrow High School in Morrow, Georgia, and Band Director at Briarcrest and Overton High Schools in Memphis.

Bands under Mr. Volman's direction received superior ratings at state music festivals for 23 of the 24 years in which he taught. Students in his bands always

excelled individually. Each of the high school band programs he directed led their respective states in the number of students selected for All-State honors. His concert, jazz, and marching bands won many competitive events. While Mr. Volman directed the Morrow High School Band, it was invited for appearances throughout the Southeast, including the University of Southern Mississippi.

Professional honors for Mr. Volman include being named "Outstanding Young Educator of the Year" by the Memphis Jaycees and "Most Outstanding Band Director" in

Tennessee for 1976. He was also honored to serve as President of the Tennessee Music Educators Association. Mr. Volman has served as President of both the Tennessee and Georgia Chapters of Phi Beta Mu Bandmasters Fraternity. On four occasions he received the National Band Association's "Citation of Excellence". Mr. Volman is a co-founder of the internationally acclaimed Tara Winds Community Band.

Upon his retirement as an educator, Salem Baptist Church of McDonough, Georgia called Mr. Volman to serve as Minister of Administration for that congregation.

El Camino Real (1986) by Alfred Reed (10:10)

Alfred Reed (1921-2005) grew up in New York City and was exposed to symphonic and operatic repertoire from an early age. His home was filled with music as his parents made music listening part of their daily lives. Reed began formal music training at age ten as a trumpeter and started playing professionally while still in high school. In 1938, Reed became a staff composer, arranger and assistant conductor for the Radio Workshop, New York while still a teenager. He held that position for over three years until he joined the military during World War II and served as associate conductor of the 529th U.S. Air Force Band and became deeply interested in concert band music.

At war's end, Reed enrolled at the Juilliard School of Music to study composition under Vittorio Giannini. In 1948, he became a staff composer and arranger with NBC, where he wrote and arranged music for radio and television. He followed that position with a similar one at ABC. He became conductor of the Baylor University Symphony Orchestra in 1953, and earned the bachelors of music and masters of music at that institution. He relocated from New York City to Miami, Florida in 1960. From 1966 to 1993 he taught theory, composition, music marketing and music

education at the University of Miami. Reed resided in Miami until his death on September 16, 2005.



Reed published over 250 works during his lifetime, many of which have become standards in the concert band repertoire. ***El Camino Real*** (*The Royal Road* or *The King's Highway*) was composed in 1986 and commissioned by the 581st Air Force Band. This fantasy is based on a series of Spanish folk melodies and underscored by chord progressions often used in flamenco music. The work follows a familiar fast-slow-fast pattern, with a first section based on the triple-metered dance form known as the jota, and a second contrasting section

derived from the fandango. The piece is brought to a rousing conclusion with a recapitulation of the opening jota, characterized by driving percussion and brilliant flourishes in the brass.

<https://www.marineband.marines.mil/Portals/175/Docs/Programs/041424.pdf>



The Star Spangled Banner (1773/1975) attributed to John Smith /arr. by L. Zaninelli (3:00)

The Star-Spangled Banner is the official name of the United States national anthem. Interesting fact about the music is that the melody was *To Anacreon in Heaven*, originally a popular British drinking song, not an American patriotic tune, and was written by John Stafford Smith around 1775. Francis Scott Key, a lawyer, was inspired to write the poem after witnessing the bombardment of Fort McHenry during the War of 1812. The poem was originally titled "The Defense of Fort McHenry" and later renamed "The Star-Spangled Banner". It took over 100 years for the song to become the official national anthem of the United States, which happened on March 3, 1931. The song actually has four verses, but only the first verse is commonly sung. The song was first sung at a sporting event in 1918, though it wasn't yet designated as the national anthem.



An 1814 first edition of "The Star-Spangled Banner" has sold for more than half a million dollars, and it's the only known copy in private hands.

https://www.google.com/search?q=star+spangled+banner&rlz=1C5MACD_enUS1139US1156&oq=star+spangled+banner&gs_lcrp=EgZjaHJvbWUyDAGAEUUYORixAxiABDIGCAEQIxgnMgYIAhAjGCcyEAgDEC4YkQIY1AIYgAQYigUyEAgEEC4YkQIY1AIYgAQYigUyDQgFEAAyKQIYgAQYigUyBwgGEAAyGAgYBwgHEAAyGAgYBwgIEAAyGAgYBwgJEAAYjwLSAQgONDIyajBqOagCCLACAFEF7XFIhUOcJYQ&sourceid=chrome&ie=UTF-8#vhid=ePHWwsIfujfXGM&vssid=1

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Dr. Andrea DeRenzis Strauss, Conductor
Michael Kobito, Associate Conductor

Stern Auditorium Carnegie Hall, New York City

57th Street and Seventh Avenue in Manhattan
881 7th Avee, New York, NY 10019

Sunday May 25, 2025

Manhattan Concert Productions
Debut Series
8:30 PM

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Three Dance Episodes from "On the Town" (1945/2016) by Leonard Bernstein /arr. by Paul Lavender (10:15)

- IV. The Great Lover
- V. Lonely Town: Pas de Deux
- VI. Times Square: 1944

The Star Spangled Banner (1773/1975) attributed to John Stafford Smith /arr. by Luigi Zaninelli (3:00)
Celebrating Memorial Day Weekend in NYC