



MINNEAPOLIS  
**SOUTH HIGH**  
**COMMUNITY BAND**  
& JAZZ BAND

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**EST. 2004 • CELEBRATING 20 YEARS!**

**SPRING CONCERT**  
**TUESDAY MAY 6**  
**7 PM • SOUTH HIGH SCHOOL AUDITORIUM**

**FREE ADMISSION**

Donations Accepted  
Supporting the  
South High Foundation  
South High Music



🖱️ [SouthHighCommunityBand.org](https://SouthHighCommunityBand.org)  
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## ABOUT THE SOUTH HIGH COMMUNITY BAND

The Minneapolis South High Community Concert Band and South High Community Jazz Band are made up of South High alumni, parents, current students, friends, and neighbors.

The South High Community Concert Band meets on Tuesday nights during the school year, from 6:30 to 8:00 p.m., in the South High Band Room. The South High Community Jazz Band rehearses immediately afterward, from 8:00 to 9:00 p.m. Both groups welcome players of all skill levels and from all walks of life. Our band co-presidents are Kevin Bruns and Amy Lawler. Our conductor is Elizabeth Winslow, the Director of School Partnerships at MacPhail Center for Music.

We are part of the non-profit South High Foundation and welcome your donations to aid in our operations and support of the South High School music program. We have a donation box up on the stage or can also accept donations via Paypal @SHCommunityBand.

### Follow us on social media!



YouTube: @MplsSHCB

Facebook: SouthHighCommunityBand

Website: southhighcommunityband.org

## JAZZ BAND

**Fowl Play.....Kris Berg**  
**Bye, Bye Blackbird.....Mort Dixon, Ray Henderson, arr. Dave Mills**  
**(It's Just) Talk.....Pat Methany, arr. Bob Curnow**  
**Mueva Los Huesos (Shake Your Bones).....Gordon Goodwin**

# CONCERT BAND

## **Hounds of Spring.....Alfred Reed (1981)**

According to Alfred Reed, *When the hounds of spring are in winter's traces, a magical picture of young love in springtime*, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean... an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.

## **Two Meditations of Nature.....Will Marion Cook, arr. C. L. Thomas (2024)**

For the year 2023-24, we have focused on the music of Will Marion Cook (1869-1944), a historically important, though often overlooked and marginalized composer who grew up in Washington DC area. Cook graduated from Oberlin College, where he started at the age of 14 studying violin. Following graduation, Cook moved abroad to study in Berlin at the Hochschule für Musik. Upon returning to the U.S., Cook then studied with Antonin Dvorak and later with John White at the National Conservatory for Music. Maryland-native C. L. Thomas is an emerging composer, educator, and conductor. Heavily inspired by personal experiences, his music brings life to memories and emotion to his audience through sound.

*-Program note from Black Composer Revival Consortium*

## **Roma.....Valerie Colman (2011)**

A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly call, the Romani. Their traditions, their language (Roma), legends, and music stretch all over the globe. from the Middle East, the Mediterranean region, and the Iberian peninsula, across the ocean to the Americas. Roma is a tribute to that culture, in five descriptive themes, as told through the eyes and hearts of Romani women everywhere: Romani Women, Mystic, Youth, Trickster, and History. The melodies and rhythms are a fusion of styles and cultures: malagueña of Spain, Argentine tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and jazz.

## **Marche des Parachutistes Belges.....Pieter Leemans, arr. Charles A. Wiley**

While he was serving his year of military duty at the end of World War I, Leemans's regimental commander asked him to compose a march; it was begun but never finished. Near the end of World War II he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander, Maj. Timmerman, drove him home that night, the march theme came to mind, and he wrote out all of the parts after reaching home. The trio of the march originated from a march written for an N.I.R. radio contest. After only winning the consolation prize, the march was abandoned and is known with the competition designation V. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a "patrol"; the music marches on from the distance, plays, and passes. Friends told him later that they had heard the march at a circus in France, a wedding in India, and a military music pageant in the United States. The arrangement most often heard in the United States was made by Charles Wiley at the request of his Lamar University (Texas) Band students.

## **Chorale and Shaker Dance.....John Zdechlik (1972)**

Chorale and Shaker Dance was commissioned by the Bloomington (Minn.) Jefferson High School Band. However, the community-based Medalist Concert Band, also of Bloomington, premiered the work in March 1972 at the Music Educators National Convention, with the composer conducting. The work combines an original chorale tune and the traditional Shaker song The Gift to Be Simple. Zdechlik transforms, varies, and juxtaposes both themes throughout the entire composition, incorporating intricate counterpoint and jazz-influenced syncopated rhythms. The Shaker melody does not appear in its entirety until near the end of the piece, when the trumpet section plays the tune over a flurry of activity in the upper woodwinds and a sonorous low-brass accompaniment. A short allegro section follows, and the work draws to a close with several dissonant whole notes that resolve into a brilliant D major chord.

*- Program Note by Travis J. Cross for the UCLA Symphonic Band concert program, 10 March 2015*