

**"YOU CAN PRACTICE TO ATTAIN KNOWLEDGE,
BUT YOU CAN'T PRACTICE TO ATTAIN
WISDOM."**

HERBIE HANCOCK



Special Thanks:

**Rich Merlo- CUSD Superintendent
Antonia Stone- CHS Principal
J.J. Albert- Assistant Principal
Robert Lerma- Athletic Director
Kellen Ornellas- ASB Director
Kings County Office of Education
CHS Band Boosters
Kings County Fire Department
Costless Foods
Corcoran Unified Music Faculty**



Every artist ought
to pray that he may
not be 'a success.'

If he's a failure
he stands a good
chance of concentrating
upon the best work
of which he's capable.

- Gustav Holst

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**Corcoran High School
Instrumental Music Department
Presents**

2017 Spring Concert B



Featuring:

CHS Jazz Project and Wind Ensemble

**Director of Instrumental Music
Mr. Chad McCoy**

Wednesday, May 24th 7:00 PM

Gerald Schwenk Auditorium

Jazz Project

"All Along the Watchtower" Bob Dylan

"Light and Dark" Jonathan Gallegos and Jordan Herrera

"Summertime" George Gershwin

"Green Onions" Booker T. and the M/G's

"My Favorite Things" Richard Rodgers and Oscar Hammerstein II

"Song For My Father" Horace Silver

"Moondance" Van Morrison

"Oye Como Va" Tito Puente

"Chameleon" Herbie Hancock

Intermission (15 minutes)

CONCERT ETIQUETTE

A performer's intense concentration can be interrupted by little things that may seem trivial to audience members. The following suggestions will help audience members show respect to the performers on stage as well as other members of the audience. This will help the performers to do their best.

When To Applaud - Performers always appreciate applause, but there are appropriate moments to applaud. In a multi-movement work, applaud after all movements are completed. This allows the continuity of the piece to flow from one movement to the next. "Hooting and hollering" is not appropriate in the concert setting.

Arrival Time - Leave early and allow enough time for parking and traffic. If you do arrive late, wait by the doors until the first piece (not just a movement) is finished, then discreetly take the nearest seat available.

Entering and Exiting the Auditorium - Never enter or exit the auditorium during a performance. If you must enter or exit, please wait until the performance on stage has been completed. The most appropriate times to move about are during audience applause or set changes.

Talking - Talking should not be tolerated. It is not only distracting to the performer, but to every person in the audience. It is just plain rude to talk (even whispering can be heard) during a musical performance. If someone around you is talking, ask them nicely to please stop.

Other Noises - Avoid rustling your program, tapping your foot, bouncing your legs, etc. Pagers and cell phones should be turned off. Watches set to beep on the hour should also be turned off. These high-pitched beeps are distracting to the performers and audience members.

Coughing - It is hard to avoid a spontaneous cough. Be prepared with some type of cough drops or candies. Avoid cellophane wrappers. Many come with a soft wax paper wrapping that will be much less noisy.

Taking Pictures - Refrain from taking any photographs during a performance. The click of a camera and especially the flash are very distracting. Pictures should be taken after the performance.

Children - Children need exposure to good music and live performances. If your young child begins to get restless in the middle of a performance, it may be best that you exit the auditorium until calmer times prevail.

By following basic procedures of respect and consideration, performers and the audience will have a pleasurable and meaningful experience as they perform and attend live concerts. Because they have worked so hard for their performance, the students on stage deserve to be treated with respect.

Program Notes

"Song for My Father" is Horace Silver's (1928- 2014) signature piece. Silver was always a master at balancing and jumping rhythms with complex harmonies for a unique blend of earthiness and sophistication. Part of the reason is the faintly exotic tint that comes from Silver's flowering fascination with rhythms and modes from overseas -- the bossa nova beat for example, or the Eastern-flavored theme of "Calcutta Cutie," or the tropical-sounding rhythms of "Que Pasa?" Subtle touches like these alter Silver's core sound just enough to bring out its hidden class, which is why the piece has become such a favorite source of upscale ambience. "Song for My Father" was actually far less focused in its origins than the typical Silver project; it dates from the period when Silver was disbanding his classic quintet and assembling a new group, and it features performances from both bands. Still, it hangs together remarkably well, and Silver's writing is at its tightest and catchiest. The title cut became Silver's best known composition, partly because it provided the musical basis for jazz-rock group Steely Dan's biggest pop hit "Rikki Don't Lose That Number." Mainstream hard bop rarely comes as good as Song for My Father.

"España Cañí" (literally, "Gypsy Spain") is a well-known Paso Doble by Pascual Marquina Narro (1873–1948). The Paso Doble (meaning "double step") is a type of Spanish march that is performed at bullfights, usually when the participants enter the bull ring.

"A Game of Chance"(Darryl Johnson II 1984-) features several darkened variations on the 12-bar blues progression. The swing-feel and minor key setting of the 12-bar blues contrasts traditional orchestration and dynamic sensibilities engendering a shadowy, dramatic tension borne of both worlds. The title references specific segments within the work that call for improvisation, leaving the result to chance.

"First Suite in Eb" (Gustav Holst 1874-1934): There are three movements. We are playing only the first movement. Movement 1 ("Chaconne") begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant Eb Major chord that concludes the movement.

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Mr. Chad McCoy was born in Bellflower, California and graduated from Arizona State University, where he holds a Bachelor of Arts Degree in Music Education with emphasis in Trombone Performance (2000). Currently a member of the Tulare-Kings Music Educators Association (TKMEA) and the Music Educators National Conference (MENC). He adjudicates for the California All-State Honor Band whenever possible. He is finishing his tenth year as Director of Bands at Corcoran High where his bands have won numerous awards under his tutelage. In addition to his teaching duties, he is an active bass trombonist having performed with John LaBarbara's Big Band, Delfeayo Marsalis, Raven Chacon and has played with the New Mexico, Santa Fe and Tulare County Symphony Orchestras. He is currently a member of the Tule British Brass Band (based in Tulare) where performs and guest conducts. He lives in Hanford with his wife Kathryn, daughter Laura and "Batman" the corgi.

Wind Ensemble

"Espana Cani" Pascual Marquina

"First Suite in Eb" (Chaconne) Gustav Holst

"Game of Chance" Darryl Johnson II

"Suspended Animation" Patrick J. Burns

CHS Jazz Project Performers

Alto Sax: Cesar Angulo, Gilbert Martinez,
Maria Perez and Ashley Salas

Tenor Sax: Fernando Loaiza and Alexis Garcia

Baritone Sax: Fernando Gonzalez

Trumpet: Jacob Luna, Eulyses Lopez,
Everardo Ramirez, Sarah Sifuentes,
Noemi Meza Villafan

Trombone: Mauro Herrera, Kevin Alvarez,
Jovany Enamorado, Brian Martinez

Rhythm Section:

Piano: Aaron Perez, Laura Torres

Vibraphone: Jonathan Rodriguez

Marimba: Aaron Perez ("Song For My Father")

Congas: Artie Garcia ("Oye Como Va")

Timbales: Geovanny Zepeda ("Oye Como Va")

Percussion: Alfredo Gutierrez, John Luna, Elijah Munoz,
Nicolas Padron, Kenny Valdez, Eyan Van Zant,
Rogelio Zepeda

Guitar: Jonathan Gallegos, Jordan Herrera ("Oye Como Va")

Bass Guitar: Jordan Herrera, Jovany Enamorado ("Oye Como Va")

Drumset: Geovanny Zepeda, Vycctoria Rodriguez ("Oye Como Va")

Wind Ensemble Performers

Flute: *Genshel Naguiat, Nathaly Saldana
Alice Meik

Clarinet: * Deborah Martinez, Eivar Davila

Alto Sax: *Cesar Angulo, Gilbert Martinez
Ashley Salas, Maria Perez

Tenor Sax: *Fernando Loaiza, Alexis Garcia

Baritone Sax: *Fernando Gonzales

Trumpet: *Jacob Luna, Eulyses Lopez,
Sarah Sifuentes, Noemi Meza Villafan
Everardo Ramirez

Euphonium: *Kevin Alvarez

Tuba: *Jovany Enamorado, Brian Martinez

Mallets: *Jonathan Rodriguez

Percussion: *Vycctoria Rodriguez, Artie Garcia
Mya Morris, Isaac Butler
Xochitl Corona, Geovanny Zepeda