

NORTHERN VIRGINIA COMMUNITY COLLEGE'S ALEXANDRIA CAMPUS PRESENTS

SPIRIT ^{of} THE CIVIL WAR



In remembrance of the Civil War
on the occasion of its sesquicentennial.



FRIDAY, NOVEMBER 11, 2011, 7:30 PM

Rachel M. Schlesinger Concert Hall and Arts Center

The Alexandria Band, Mount Vernon Concert Band,
NOVA Community Chorus, and the Arlington Children's Chorus

Guest Soloists: Ms. Christine Hagan, Piano
Dr. Dennis Edelbrock, Civil War Eb Cornet

Multimedia by NOVA Studio

Music At NOVA Alexandria

ALEXANDRIA MUSIC DEPARTMENT

Dr. Wendy Matthews, NOVA-Alexandria Band Director and Assistant Dean, Music

Dr. Jonathan Kolm, NOVA-Alexandria Music Faculty

Dr. Mark Whitmire, NOVA-Alexandria Chorus Director

Mr. Kevin Carr, Artistic Director of Arlington Children's Chorus

Mr. Owen Hammett, Mount Vernon Concert Band Musical Director

Ms. Marcelyn Atwood, Civil War Music Project Manager

Dr. Robert Petrella, Alexandria Band Founding Director

Mr. Brian McCommon, announcer

Ms. Lisa Hill, NOVA-Alexandria, NOVA Studio Director and

Assistant Dean, Communication Design

Ms. Rebekah Hanover Pettit, Civil War Multimedia Project Manager

NOVEMBER 11, 2011

The Blue and the Gray..... Clare Grundman

Multimedia presentation, Rebekah Hanover Pettit

Communication Design's NOVA Studio

General Beauregard's Grand March.....E. Heinemann

Arr. Hochien Shih

Interlude: Variations on Home, Sweet Home Sir Henry R. Bishop

Arr. Marcelyn Atwood

Multimedia presentation, Alfredo Ramirez, Communication Design's NOVA Studio

Civil War Medley..... Arr. Jason Lovelace for divisi Children's Chorus and Concert Band

Pop Goes the Weasel

Drummer Boy of Shiloh

The Old Union Wagon

Grandfather's Clock

Goober Peas

Arlington Children's Chorus

Captain Shepherd's Quickstep..... Claudio S. Grafulla

Arr. Marcelyn Atwood

Ashokan Farewell..... Jay Ungar

Arr. Calvin Custer

Sullivan Ballou letter narrated by Dr. Jim McClellan

Dean of Liberal Arts, Alexandria Campus

The Union, op. 48.....Louis Moreau Gottschalk

Christine Hagan, piano

Civil War ReflectionsJonathan Kolm

We Are Coming Father Abraham

All Quiet Along the Potomac Tonight

Tramp, Tramp, Tramp

a Grand Fantasia for E♭ Cornet..... George F. Root

Arr. Thomas H. Rollinson

Dr. Dennis Edelbrock, E♭ cornet

They Shall Run and Be Free.....Brant Karrick

Multimedia presentation, Laura McClure & Marvin Vargas

Communication Design's NOVA Studio

Interlude: The Vacant Chair..... George F. Root

Arr. Aaron Hettinga

Multimedia presentation, Laura McClure & Marvin Vargas

Communication Design's NOVA Studio

Civil War and Peace Arr. Jonathan Kolm

Say Brothers, Will you meet us?

Battle Hymn of Republic

Dixie

Bonnie Blue Flag

To the Leaven'd Soil they Trod

NOVA Community Chorus

Jonathan Kolm, conducting

Christine Hagan, piano

Hymn to the Fallen.....John Williams

Transcribed for band by Paul Lavender

NOVA Community Chorus

The Alexandria Band

Multimedia presentation, Ainsley Adao & Cassie Stewart

Communication Design's NOVA Studio

Civil War Concert Program Notes

The Civil War played a significant role in shaping American History and our national consciousness and no other American war produced such a great variety of songs or such quantity.¹ During this time, a new music emerged. This new music was based on lively tunes, plantation chants, pioneer songs, and spirituals. It also included music from the minstrel stage mixed with immigrant songs from Europe. The Civil War, with its military and political urgencies, grand mixing of backgrounds and cultures, and need for songs of inspiration, sorrow, and laughter acted as a catalyst in the development of uniquely American music.¹

The purpose of this project was to gain a greater understanding of the human experience of the Civil War through the music, identify significant music of the time which defined the culture, and present a concert in honor of the sesquicentennial of the Civil War. Research for this concert was approached with a quasi-qualitative methodology. A purposeful sample of songs was taken by surveying play lists of re-enactor Civil War regimental bands, brass band music of the Civil War (e.g. Brass Band Journal, Manchester Cornet Books); and piano music from 1870–1900. After creating a database of this music, selections listed in two or more sources were retained. These pieces were then grouped using descriptors such as family life, children's song, a soldiers' experience, rallying songs, campfire songs, songs with the same tunes but different words sung by the North and South, and songs representing major composers of the time (e.g. George Fredrick Root, Henry Clay Work, Daniel Decatur Emmett).

After analyzing the data using axial coding, five themes emerged: Marching and Inspirational Songs, Children's Songs of the Civil War, Songs of Emancipation, Songs Sung by the Soldiers, and Patriotic Songs of the North and the South. The final musical choices for the concert were made based on musical worth, historical significance to Alexandria, Virginia, representation of the themes, and musical suitability for modern instruments.

Several published arrangements for modern band were identified. These selections came from the J. C. Penney Bicentennial Music Project, Boosey and

Hawkes, Daehn Publications, and the Alfred Publishing Company. Other selections for this concert were arranged by students and faculty at Northern Virginia Community College, Alexandria, Virginia. These arrangements are based on Brass Band Music found in the *Library of Congress: Band Music from the Civil War Era* Collection, piano music printed in the 19th Century from the *Library of Congress: Music for the Nation*, and other collections found at Duke University Library and Johns Hopkins University.²

The presentation of the concert is collaboration between the Music, Communications Design, History, and Photography departments at NOVA Alexandria. The Alexandria Campus Band will be joined by members of the Mount Vernon Concert Band, the NOVA Alexandria Community Chorus, the Arlington Children's Choir, and special guest artists Ms. Christine Hagan, Dr. Dennis Edlebrock, and Dr. Jim McClellan.

The Blue and the Gray

Composed by Clare Grundman

Clare Grundman (1913–1996) was one of the 20th century's most prolific and highly respected composers for band. He graduated from Ohio State University and then went on to teach at his alma mater. During World War II he was in the U.S. Coast Guard. During a span of 50 years he wrote more than 100 compositions. The *Blue and the Gray* was written for the centennial observance of the American Civil War. Nearly all of the songs were composed during the war years except for *The Battle Hymn of the Republic*, which was copyrighted in 1857 and was first popular as *Say, Brother, Will You Meet Us?* *Battle Cry of Freedom*, and *Marching through Georgia* were popular in the North, while *Dixie*, *Bonnie Blue Flag* and *The Yellow Rose of Texas* were whistled, played, and sung by the Confederates. *Kingdom Coming*, *Tenting Tonight*, and *Aura Lee* were sung and loved by both sides.³

General Beauregard's Grand March

Composed by E. Heineman

Arranged by Hochien Shih, NOVA Alexandria music major

Pierre Gustave Toutant Beauregard (1818–1893) was the first prominent general of the Confederate States Army during the American Civil War. He successfully attacked Fort Sumter and won the battle of Manassas. He also commanded the defenses of Charleston and Petersburg achieving victory despite being outmanned and outgunned by the Union Army. Gen. Beauregard's grand march by E. Heineman was composed for piano and published by J.C. Schreiner and his son between 1861 and 1865. The piece is in a straightforward three part form and it creates a vivid image of struggle and victory in a time of war.⁴

At the beginning of this arrangement Shih tries to build a feeling of anticipation with winds and percussion. Towards the second part, trumpets and clarinets accompany saxophones and horns to enhance an enthusiastic melody. The third part is the most beautiful and intense part of the piece. With the intention of enriching and maintaining the strong emotions, the melody is broken down into two phrases: one played by the saxophones and the other by the clarinets. Shih ends the piece with all instruments achieving a sense of victory after a tense and difficult battle. Being an international student, Shih was honored to be in charge of arranging this composition. He learned not only this music, but also the history behind the piece.



Home, Sweet Home

Composed by Sir Henry Rowley Bishop

Arranged by Marcelyn Atwood, NOVA Alexandria band member

Weeks after the Battle of Fredericksburg in December 1862, a battle of different type took place in the same area. Regimental bands squared off against each other in the evening and played patriotic songs to drown out the competition on the other side. As Fredericksburg was a particularly bloody battle, neither side was in a genial mood. When the Union band played *Home, Sweet Home* the Confederates immediately joined in. Soldiers stopped everything else and allowed

themselves to be transported to where they all wanted to be. Wild cheering soon filled the air as the song's final notes floated on the breeze. This scene was repeated at other battle sites—Winchester, Stones River, and Spotsylvania. The effect was so powerful that federal officers became concerned that their soldiers would desert en masse. It seemed to have the opposite effect as men fought even harder, maybe so they could return home. The tune was written by Sir Rowley Bishop (1786–1855), who was the most successful composer in England at the time. The lyrics were penned by John Howard Payne (1791–1852), who, despite the fact that he never enjoyed great commercial success, touched the hearts of every soldier.⁵



Civil War Children's Medley

Arranged by Jason Lovelace

Adjunct faculty, NOVA Alexandria

Civil War Medley is a setting of five songs that were popular in 1860s America. The goal of the medley is to portray songs that children might have sung during this pivotal moment in American history. The first song, *Pop Goes the Weasel*, underscores the tendency for human ambition, whether for fame, fortune, or even political power, to be unexpectedly thwarted. The next song in the medley, *The Drummer Boy of Shiloh*, solemnly recalls the tragedy of noble innocence lost in the tumult of war. A lighthearted recollection of riding in *The Old Union Wagon* follows next, before *Grandfather's Clock* offers a gentle meditation on age and the inevitable march of time. The final song in the medley reminds listeners that, despite the turbulence surrounding the War Between the States, Americans on both sides of the Mason-Dixon Line found time, even then, to enjoy life's simple pleasures, perhaps most deliciously among them, eating *Goober Peas*.

Pop Goes the Weasel

— an English language nursery rhyme and singing game. The song seems to have crossed the Atlantic in the 1850s and become a popular children's song.

*This world is but a scene of strife,
the school to learn humbugging
'tis fame or fortune we pursue,
an airy phantom hugging,
but when we've got within our reach
the sketch on Fancy's easel,
just as we call the treasure ours,
Why pop goes the weasel!*

*The politician thinks he's safe,
by siding with a party,
the cause is quite a noble one,
and his support is hearty
he mounts the stump and speechifies
says his opponent see's ill,
but when the ballot box speaks out
Pop goes the weasel!*

*I have no moral to my song
but this I've got to say, sirs,
we've but the beings of an hour
and soon we will pass away, sirs,
like others I must 'gang my gait'
and hope my song don't please ill
there's nothing more for us to say
Pop goes the weasel!*

Little Drummer Boy of Shiloh

— written by Kentuckian Will S. Hays (1837–1907) depicts the most famous fictional drummer boy of the Civil War. This selection conjures up the image of young drummer boys marching bravely into battle, sounding the martial tattoo, defenseless, and ultimately with the pride of a mourning family.¹

*On Shiloh's dark and bloody ground,
The dead and wounded lay;
Among them was a drummer boy,
Who beat the drum that day.*

*A wounded soldier held him up,
His drum was by his side.
He clasp'd his hands, then rais'd his eyes,
And prayed before he died,*

*He clasp'd his hands, then rais'd his eyes,
And prayed before he died.*

Old Union Wagon — written by John Hogarth Lozier (1830–1907) uses the metaphor of “wagon” to refer to the Union army as the triumphant wagon in which Lincoln would ride.

*In Uncle Sam's Dominion, in Eighteen Sixty One
the fight between Secession and Union was begun.
The South declared they'd have the “rights” which Uncle Sam denied
Or in their sheesh Wagon they'd all take a ride!
Hurrah for the wagon, the old Union wagon!
We'll stick to our wagon and all take a ride!
We'll stick to our wagon and all take a ride!*

Grandfather's Clock — taken from a verse written by the Englishman Henry Clay Work (1834–1882) to reference the moment a landmark grandfather's clock stopped ticking after its owner's brother died. It recalls the heart stopping moment when news is received of a family member's death.⁶

*My Grandfather's clock was too tall for the shelf
so it stood many years on the floor
it was taller by half than the old man himself
though it weighed not a penny weight more*

*It was bought on the morn of the day he was born
and always his treasure and pride
but it stopp'd short never to run again when the old man died*

Goober Peas — a folk song popular with Confederate soldiers at the end of the war. The “goober peas” in this song are plain old fashion peanuts. The first editions appeared in 1866, crediting the words, “A. Pindar, Esq.” and the music to “P. Nutt, Esq.” which were quickly recognized as pseudonyms for “goobers.”

*Sitting by the roadside on a summer day
chatting with my messmates passing time away
lying in the shadows, underneath the trees
goodness, how delicious, eating goober peas*

*Peas, peas, peas, peas, eating goober peas
goodness, how delicious, eating goober peas*



Captain Shephard's Quickstep

Composed by Claudio S. Grafulla

Arranged by Marcelyn Atwood, NOVA Alexandria band member

Captain Shephard's Quickstep comes from the manuscript band books of the Manchester Cornet Band (founded in 1854), second set, no. 120, in the Walter Dignam Collection at the Manchester Historic Association, Manchester, New Hampshire. The castanet part, not in the Manchester books, appears in the published piano arrangement (Philadelphia: Beck & Lawton, 1850). Drum and piccolo parts, also absent in the Manchester version, have been taken, with minor emendations, from the arrangement in *Squire's Centennial Collection of Band Music, or New Olio No. 3* (Cincinnati: Squire, 1876). Marcelyn Atwood arranged the song's themes to reflect the style of John Phillip Sousa's marches. The arrangement's introduction, influenced by the contemporary musical landscape, was not a part of the original composition.²



Ashokan Farewell

Composed by Jay Unger

Arranged by Calvin Custer

Jay Unger did not have the Civil War in mind when he wrote his hauntingly beautiful melody. He composed *Ashokan Farewell* in 1982 shortly after his Fiddle & Dance Camps had come to an end for the season. Filmmaker Ken Burns heard the recording on the album *Waltz of Wind* in 1984 and was immediately taken by *Ashokan Farewell*. Burns used it in his PBS series *The Civil War*. Unger, along with members of Fiddle Fever and pianist Jacqueline Schwab played much of the 19th century music heard throughout the series' soundtrack. *Ashokan Farewell*, the contemporary tune that was used, was heard under a reading of Sullivan Ballou's letter home to his wife. Sullivan Ballou was killed a week later at the 1st Battle of Bull Run. Tonight's presentation will include a reading of the letter written on July 14th, 1861.⁷



The Union

Composed by Louis Moreau Gottschalk

"Concert at Washington. The President of the United States and his lady are to be there. I have reserved seats for them in the first row. The Secretary of State, Mr. Seward, accompanies them. Mrs. Lincoln has a very ordinary countenance. Lincoln is remarkably ugly, but has an intelligent air, and his eyes have a remarkable expression of goodness and mildness. After an encore I played my fantasia, 'L' Union,' in the midst of great enthusiasm."

— Louis Moreau Gottschalk, March 24th, 1864

Louis Moreau Gottschalk (1829–1869) was the both America's first great virtuoso and the first American composer to write material that remains today in the standard piano repertoire. Despite being born in New Orleans, Gottschalk was a fervent Union man. These are excerpts from Gottschalk's valuable memoir, *Notes of a Pianist*, which tells us a lot about what the life of a traveling musician was like at the time. Gottschalk was also a sharp-eyed reporter, giving us good detail about the things he saw in language that's vivid and immediate.⁸ The Union, was first performed in 1862, contained elements of the yet-undeclared



national anthem, and was dedicated to the head of the Union Forces, *Yankee Doodle*, and *Hail Columbia*. The piece won praise of Republican newspapers as evidence of Gottschalk's pro-reunification stance.⁹

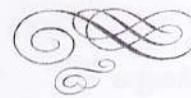


Civil War Reflections

We Are Coming Father Abra'am & All Quiet Along the Potomac Tonight

Arranged by Dr. Jonathan Kolm
NOVA Alexandria, music faculty

Civil War Reflections is a work for concert band in five major sections. The opening section begins with a clarinet solo that states a three note ascending motive. The music is melancholy, the calm before the storm. The second section is an arrangement of the song *We Are Coming Father Abra'am*. On July 1, 1862, Abraham Lincoln put out a call for 300,000 more volunteers, and soon after the Quaker abolitionist James Sloan Gibbons wrote the words to a poem by that title and it was set by many composers after it was published in the New York Evening Post on July 16, including Stephen Foster. This arrangement is based on the setting by L. O. Emerson. The third section is the battle scene, the opening motive is stated in the trumpets and the music builds to a climax as the tempo accelerates and the two sides engage in a violent clash. The fourth section is an arrangement of the song *All Quiet on the Potomac Tonight*. The words were written by a Northern women, Ethel Lynn Beers, and first published in Harper's Magazine in 1861 under the title "The Picket Guard." It became known quickly instead by the title of the first line of the poem, and it was set to music by the southern songwriter John Hill Hewitt in 1863 and was sung on both sides. The final section takes the opening motive and after a climatic stating of the motive, the music fades off into the distance.



Tramp, Tramp, Tramp (or the Prisoner's Hope)

Grand Fantasia for E♭ Cornet

Composed by George Frederick Root
Arranged by Thomas Robinson

Tramp! Tramp! Tramp! (The Prisoner's Hope) was one of the most popular songs of the American Civil War. George F. Root (1820–1895) wrote both the lyrics and music and published it in 1864. The song was meant to give hope to Union prisoners of war. The song is written from a prisoner's point of view. The voice of the chorus tells fellow prisoners that hope is coming and offers captives an optimistic view of the country's conditions. More particularly the tune was meant to console the boys who had been captured by the enemy and placed in prison pens. This grand fantasia published in 1888, was arranged by Thomas Rollinson (1844–1928).¹ Rollinson was born in Ware, Massachusetts and organized and lead the Willimantic Brass Band—named for the town of Willimantic, Massachusetts—beginning in 1872. He also served as an organist in several church-based groups and taught music throughout the state of Massachusetts. He performed and conducted several other bands throughout his career, most notably the Waltham Watch Company Band. In 1887, he was employed by the Oliver Ditson Company as an arranger for the department of publications. It is estimated that during his 40 years there he composed 400 original works and made arrangements of approximately 1,500 others. He also used the pseudonym "Rolin Thomson."¹⁰ This fantasia will be performed on an E♭ cornet valve bugle, unsigned and made entirely of nickel silver, with three side action American string activated rotary valves, ca 1855–1870.



They Shall Run and Be Free

Composed by Brant Karrick

Towards the final decades of American slavery, an organized system to assist runaway slaves was created and in 1831 was dubbed, "The Underground Railroad." The escape system adopted railroad terminology; the homes where fugitives could rest and eat were called "stations" and "depots," and



Northern Virginia Community College



the individuals maintaining these rest stops were called “stationmasters.” Those who contributed money or goods were “stockholders,” and the “conductor” was the guide responsible for moving fugitives from one station to the next.

This dramatic tone poem for concert band was written by Brant Karrick (b. 1960) during the summer of 2007 after a moving visit to the National Underground Railroad Freedom Center in Cincinnati, Ohio. *They Shall Run and Be Free*, commissioned by the Ohio Music Educators Association District XI Honors Band from Sidney, Ohio, portrays a daring and perilous slave escape. The opening main theme works its way through changing meters and dissonances and reflects running for one’s life while being chased and never knowing what to expect. The slow, middle section includes portions of the beautiful spiritual *Oh Freedom*. The spiritual’s simple yet poignant lyrics undoubtedly reflect the attitude and desperation of many enslaved African Americans. While many fugitive slaves were caught or killed during their flight for freedom, tens of thousands were successful. For that reason the piece concludes with a glorious final statement of the spiritual “Oh Freedom” and celebrates what must be held truly priceless to all people—FREEDOM!

*Oh freedom
Oh freedom over me!
And before I'd be a slave
I'd be buried in my grave
And go home to my Lord and be free.¹¹*



The Vacant Chair

Composed by George Frederick Root
Arranged by Aaron Hettinga

This song, which first appeared in the Worcester, Massachusetts *Spy* around Thanksgiving 1861, was written to commemorate the death of Lt. John William Grout of the 15th Massachusetts Infantry. The lyrics written by Henry J. Washburn (1813–1903) had been set by other composers, but did not become



Spirit of the Civil War Concert



popular until George Frederick Root (1820–1895) composed the accompanying melody in 1862. While the song served to celebrate the sacrifices of Union Soldiers, it became popular in the Confederacy as well.¹



Civil War and Peace

Arranged for Piano and Chorus by Dr. Jonathan Kolm
NOVA Alexandria music faculty

Civil War and Peace is a work for chorus in three movements. The first movement is a setting of a Methodist spiritual sung at gatherings of slaves in the south in the first part of the 19th century known as *Say Brothers, Will You Meet Us?* The music, often attributed to William Steffe and Thomas Brigham, arose out of an oral and folk music tradition and precise authorship is difficult to pinpoint.¹² The song became quite popular in the late 1850s, and was given many different lyrics, including *John Brown's Body* in 1861 and then at the end of the same year, *Battle Hymn of the Republic* by Julia Ward Howe after she witnessed the Union army march in front of Lincoln.¹³ The second movement takes two well known southern songs, *Dixie* and *Bonnie Blue Flag* and divides the chorus in a southern half and a northern half. Both of these popular songs had many different sets of lyrics on both sides, and this setting takes the most well known southern and northern versions of each, and the movement concludes with both sides singing at the same time their respective versions of the chorus of the *Bonnie Blue Flag*.¹⁴ The third movement is a setting of Walt Whitman's poem “To the heaven'd soil they trod,” written at the end of the war. Whitman served as a nurse during the Civil War, was a strong abolitionist and admirer of Lincoln.¹⁵ The text speaks of beautiful vistas in the south and north that are now returned to peace, though they are forever changed.

*“Oh Brothers will you meet us?”
Say brothers will you meet us on Canaan's happy shore,
Say brothers will you meet us on Canaan's happy shore,
When the day of Judgement comes?*

*Glory, glory hallelujah,
Glory, glory hallelujah,
Glory, glory hallelujah,
When the day of Judgement comes?*

Battle Hymn of the Republic

*Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword;
His truth is marching on.*

*Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on.*

Dixie

South:

*I wish I was in the land of cotton,
Old times they are not forgotten,
Look away! Look away! Look away! Dixie Land.
In Dixie Land where I was born
Early on one frosty mornin,
Look away! Look away! Look away! Dixie Land.*

North:

*Let all good Union men about,
Come Join us in a glorious rout,
Hurrah, hurrah, hurrah, hurrah!
For Union and our country dear,
We'll raise aloft a hearty cheer,
Hurrah, hurrah, hurrah, hurrah!*

Bonnie Blue Flag

South:

*We are a band of brothers and native to the soil
Fighting for our Liberty, with treasure, blood and toil
And when our rights were threatened, the cry rose near and far
Hurrah for the Bonnie Blue Flag that bears a single star!
Hurrah! Hurrah!
For Southern rights, hurrah
Hurrah for the Bonnie Blue Flag that bears a single star.*

North:

*We are a band of Patriots who each leave home and friend,
Our noble Constitution and our Banner to defend,
Our Capitol was threatened, and the cry rose near and far,
To protect our Country's glorious Flag that glitters with many a star.
Hurrah, Hurrah, for freemen's rights Hurrah
Hurrah for Glorious Old Flag,
glittering with many a star.*

Combined North and South section

*Then here's to our Confederacy,
Strong are we and brave;
Like patriots of old we'll fight
Our heritage to save.
We're in the right, and must prevail, the stars and strips must fly.
Out Spangled Banner dazzle bright, with stars just thirty-four.*



Hymn to the Fallen

Composed by John Williams

Arranged by Paul Lavendar

American composer and conductor John William's (b. 1932) piece is a fitting way to conclude our concert in honor of the sesquicentennial of the Civil War. Originally written for the closing credits of the film, *Saving Private Ryan*, it has now become a tribute to fallen soldiers of all wars. Williams' score includes this simple hymn, using chorus as an instrument of the orchestra, adding a special reverence and poignancy to the simple melody. On this Veterans Day, November 11, 2011, we would like to honor the veterans with us tonight.

New York Light Guards Quickstep

Composed by Francis H. Brown

Arranged by Roger Smith

Francis H. Brown (1818–1891) composed *New York Light Guards Quickstep* in 1839. The New York Light Guard unit was organized in 1826 as the "Tompkin's Blues," named after their commander Colonel Daniel D. Tompkins. The lack of domestic and foreign threats in the mid-nineteenth century made militia service seem unnecessary, but there were a few elite organizations that prided themselves on their dedication to military service. In 1847 the state of New York reorganized independent militias into a new regimental system. The New York Light Guard became the right flank company of the 12th Regiment. Often referred to the "Old Guard," it was one of the most celebrated military organizations of New York City.¹⁶

Research Team: Marcelyn Atwood, Adrienne Cannon, Michelle Coon, Erick Chiang, Nick Gaffney, Christine Hagan, Owen Hammett, Marcus L. Neiman, Jason Lovelace, Jonathan Kolm, Wendy Matthews, Mark McEwen, Jimmy McClellan, Kathy Shenkle, Hochein Shih, Laura McClure.

The Blue and Gray

Projection created by
Rebekah Hanover Pettit

The Civil War affected millions of lives, yet 150 years later we only associate a handful of names with its battles. The movements within this overture are the songs of the forgotten soldiers. They were not famous generals, but their contributions were no less important. Within the accompanying images of military divisions and groups that may still be identifiable are portraits of some of the unknown, along with their stories, letters, and other descriptions of their experiences, longing, and hopes.

Variations on Home, Sweet Home

Projection created by
Alfredo Ramirez

In remembering the Civil War, we tend to focus on what occurred on the battlefield. We often forget about the lives of those on the home front, especially the children. The children of the Civil War used their toys, books, music, and imaginations in an attempt to escape from the horrors around them. Unfortunately, not all were able to escape; many children were forced onto the battlefield at an early age. This presentation honors the Civil War's most innocent of all.

They Shall Run and Be Free: Underground Railroad

Projection created by
Laura McClure & Marvin Vargas

During the 1800's, a series of routes leading from the South to the freedom of the North were known collectively as the Underground Railroad. The images included in this presentation use the tempo of the music to reflect the tragedy and chaos as well as the hope of that period.

They begin with a rapid series of captured Africans being shipped to America to become slaves. They go on to portray plantation life, the pursuit of freedom, and the consequences of being caught, and they conclude with post-war portraits of freed people and those who heroically helped in the journeys out of slavery.

The Vacant Chair

Projection created by
Laura McClure & Marvin Vargas

Some six hundred thousand lives were lost during the Civil War, from both the Union and Confederate sides. As devastating as the loss of a loved one can be, not knowing if someone is alive, injured or dead can make the impact all the greater. *The Vacant Chair* began as a song about one soldier who did not return home from war; it evolved into a melancholic reminder of each man who did not return. The families left behind may gather, but there will always be a vacant chair.

Hymn to the Fallen

Projection created by
Ainsley Adao & Cassie Stewart

The somber tone of the *Hymn to the Fallen* is what inspired the arrangement of this selection of images. We see soldiers in tender moments with their loved ones before going to war, as fighters on battlefields, and as memories in the form of a portrait held in a grieving child's hands. We also see more modern images, which show that the soldiers of the Civil War were no different from those of today. The juxtaposition of images, from then to now, reminds us that their history is our history.

Spirit of the Civil War

Titles created by
Patricia Castelain

Northern Virginia Community College

Alexandria Band

Dr. Wendy Matthews
Director
Laura Koss
Assistant
Conductor
Taylor Stewardson
Student Conductor

Flute

Barbara Al-Turki
 Trish Knockenbauer
 Alison Lattu
 Tina Masciangioli
 Gerri Maskelony
 Jan McEwen
 Julia Rauen
 Pam Sweeney
 Paula Underwood

Oboe

Kailynn Coleman

Clarinets

Andrew Beatty
 Judy Bendig
 Adrienne Cannon
 Laurie Gethin
 Hillary Janiec
 Laura Jensen
 Karen Koner
 Alice Malone
 Bob Petrella
 Kaitlyn Roof
 Caryl Salters
 Sue Shapiro
 Deb Schoenberger
 Sheryl Stankowski

Bass Clarinet

Bill Cleveland
 Tom Roberts

Bassoon

Rachel Collins

Alto Sax

Sharon Jones
 Michael Mobbs

Tenor Sax

Rachel Colby
 Ryan Copley
 Alex Shieh
 Attila Sztanko

Bari Sax

Jairo Chavez

Horn

Pam Adams
 Marcy Atwood
 Brenda Crist
 Margaret Forman
 Laura Koss
 Jeff Swearingen
 Harris Wood

Trumpet

Erick Chiang
 Michael Creadon
 Ron Downer
 Sam Gousen
 Alexander Ivanis
 Allison Lewan
 Chris Little
 Kevin Lynch
 Karen Sellars
 Kataran Taylor
 Bill Wooten

Trombone

Michelle Coon
 Evan Dorren
 Owen Hammett
 Jonell Freese
 R. Ann Kier
 Brian McCommon
 Steve Noneman
 Greg Rock

Euphoniums

Michael Brooke
 Stephanie Castro
 Dean Kauffman
 Glenn Fatzinger

Tuba

Taylor Stewardson
 Guillaume Eek
 Bill Kosanovich
 Sidney O. Wade

Percussion

Matt Brooks
 Sam Corolla
 Elaine Halchin
 Casey Jones
 Tim Nuhfer

The Arlington Children's Chorus

Kevin Carr
Director

Colin Cech
 Rowan Cech
 Rachel Coltharp
 Annlouise Conrad
 Adrianna DeLorenzo
 Patrick Greenwalt
 Gretchen James
 Kevin Juneau
 Sam Kaputa
 Shelby Kernodle
 Erin Kimminau
 Anna Moniz
 Sara Elizabeth Moniz
 Violetta Nikitina
 Maura O'Reilly
 Victoria Peace
 Will Phelps
 Sarah Phippen
 Elisa Prian
 Kati Ramirez

Raquel Rives
 Lillie Scheer
 Katie Smith
 Laura Sullivan
 Natalie Turkevich

NOVA Community Chorus

Dr. Mark Whitmire
Director

Soprano 1

Therese Antonio
 Lika Bozhich
 Magali Crutzen
 Caiti Demulder
 Cindy Gossman
 Lene Jensen
 Terri LaGoe
 Michelle McHugh
 Phyllis McKenzie
 Judith Robb
 Yilen Rodriguez
 Jane Simpson
 Mary Yee

Soprano 2

Karen Besser
 Cathy Brown
 Ginger Caress
 Lisa Clark
 Samone Coats
 Pat Connors
 Mary-Jo Cooney
 Hiroko Furuie
 Felicia Gonzales
 Shellie Grant
 Margaret Harrison
 Cuilu Liu
 Barbara Lowrey
 Marty Maher
 Carolyn Miller
 Mary Lee Russell
 Althea Schottman
 Jennifer West
 Nancy Ruth Wood

Alto 1

Erika Anderson
 Terry Arnold
 Halina Banas-Jones
 Arlene Brigida
 Ellie Briscoe
 Elizabeth Bull
 Kate Cantrell
 Ella Curry
 Martha Evans
 Pat Flagg
 Holly Hambley
 Lumariel Johnson
 Lilia Kamoun
 Deborah Peetz
 Carol Pelenberg
 Vicki Ratcliffe
 Maria Rinaldi
 Jane Roningen
 Dottie Salvatierra
 Desta Shaw
 Cammie Wires
 Cynthia Young

Alto 2

Bette Cohen
 Martha Halperin
 Izola Hawkins
 Ruth Herndon
 Amy Hirschauer
 Joyce Lombardi
 Marion Mangus
 Tyra Newman
 Barbara Percival
 Annette Reilly
 Baiba Seefer
 Carol Uri
 Barbara Wade
 Grace White

Tenor 1

Jon DeHart
 Tom Donlan
 Stephon Graves
 Estee Herndon
 Alex Pino
 Bill Reilly
 Francisco Robles
 Bob Trexler
 Sandro Trigo

Tenor 2

Bobby Barnes
 John Connors
 Bernard Douglas
 Ray Gavert
 Larry Goldschmidt
 David Knepper
 Bill Meyer
 Jerry Moore
 Juan Navia
 Steven Polendey
 Fred Schottman
 Alex Thomas
 Peter Vitaliano

Baritone

Gigssa Bekele
 John Clark
 Bernie Cohen
 Walter Gans
 Lock Handley
 Brandon Homayouni
 Richard Kennedy
 Ray Lombardi
 Paul Anh Luong
 Matthew Relton
 Steven Rich
 Jim Stewart
 Emerson Vasquez
 Lee Voegler
 Fred Wulff

Bass

Bill Brown
 Alan Bunner
 Ed Caress
 Larry Carnahan
 Bob Clark
 Connor Folz
 Bill Gallagher
 Al Gilman
 Nick King
 Alan Krause
 Will Russell

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The Eb Cornet for tonight's performance is from the Mark Elrod & Judith Foulke Collection of American Musical Instruments.



