



The Players

Flute/Piccolo	Joanne Ivinson (and baritone saxophone for Show Band)
Flutes	Pat Gleadle (leader), Megan Bethell, Helen Cole, Alistair Lever, Fiona O'Callaghan, Laura Rose (and alto sax)
Oboe	Nicole Gee (and flute)
Clarinets	Victoria Pyta (leader), Frank Gallacher, Peter Mason, Julie Melbourne, Nic Van Oostveen, Michael Popper, Robert Strainge, David Watson
Bass Clarinet	Belinda Harber
Bassoon	Cathy Latto
Alto Saxophones	Christina Ciriigliaro, Ann Grant
Tenor Saxophones	Grant Beard (leader), Gennady Konakov
Baritone Saxophone	Melinda Mindum
French Horn	Simon Wong
Trumpets	Bryan Barrass (leader), Philip Costigan, Arthur Gough, Bob Moody, Gavan Stray
Trombones	Richard Webb (leader), Graeme Conroy, Fiona Mindum
Bass Trombone	Tony Harling
Euphoniums	Kaye Greaney, Colin Stopp, Ian Young
Tuba	Ian Davidson, John Davis,
Percussion	Anthea Skinner (leader), Richard Annable (percussion, bass), Peter Robb, Geoff Kidd (stage manager, bass)
Vocals	Barry Woodford
Keyboards	Nigel Brand (and percussion), Bob Moody

About Monash Concert Band

The Monash Concert Band is a volunteer band based in the City of Monash. With around 65 brass, woodwind and percussion players, it provides an enjoyable and social environment for maintaining and developing members' musical skills. It performs frequently at community festivals, concerts and ceremonial occasions, playing a wide variety of music. The Band is grateful for the support the City of Monash provides through its Community Arts Grants Scheme.



For information on rehearsal venues and days please email the Secretary at: info@monashconcertband.org.au

Showcase Spectacular 2009

MONASH CONCERT BAND



The Exciting Sounds of The Monash Concert Band and The MCB Show Band

Net proceeds to support community bands who suffered loss in the Black Saturday bushfires



www.monashconcertband.org.au

Director of Music, Monash Concert Band, Mr Michael Thompson



A percussionist, in 1980 Michael joined the RAAF Central Band Melbourne. During his long RAAF career he tutored at the Victorian College of the Arts, Westbourne Grammar School and Mt St Joseph Girls College. After 31 years in military music he retired in 1999.

Michael started his music career in 1968 with the Royal Marines. His first posting was to the Royal Yacht *Britannia*.

Michael was appointed Director of Music at the Monash Concert Band in 2004 and soon began the showcase spectacular and proms concerts which

have become our hallmark.

He has expanded the Band's repertoire, encouraged many new players to join and forged effective links with other bands.

Michael is also the Music Director of the City of Monash Carols by Candlelight. He is in demand as a performer with other bands, plays many instruments and is a prolific arranger.

Cover photos and photo of Michael Thompson this page by Richard Annable

Guest Artist Mr Barry Woodford, Baritone



worked with the Monash Concert Band for several years, including performances at the Monash *Carols by Candlelight*. Barry specialises in songs of the swing era, like those popularised by Frank Sinatra and others.

An experienced actor and director in musical theatre, he has appeared with PLOS Musical Productions Inc on the Mornington Peninsula for more than 20 years.

An accountant by profession, Barry has been singing for more than 35 years.

A popular and well-known baritone, he has

Monash Concert Band

Upcoming Performances Not to be Missed

**The Proms Concert
Robert Blackwood Hall
25 October 2009**

MCB will be joined by the Army Reserves Band

**City of Monash
Carols by Candlelight
Jell's Park
20 December 2009**

Enjoy your favourite carols and a fabulous evening's entertainment

and ended up teaching young American officers gunnery! Later he lived in Venice, surviving on his wife's money but always writing music *and* lyrics, unusually for the time. His output was prodigious and the period until 1937 was marked by a series of brilliant successes, during which he became a celebrity.

In 1937 he was badly injured in a riding accident and became severely depressed. But despite his depression and constant pain, he continued writing both musicals and successful film music until serious ill-health and family loss in the mid 1950s brought about his retirement in 1958.

Porter's witty, sophisticated lyrics and his affecting melodies place him high in the ranks of US composers of popular music.

I've Got You Under My Skin was popularised by Frank Sinatra in 1946, although written 10 years earlier. It has been revived many times, notably by Sinatra in 1993 in a collaboration with U2.

The Washington Grays by Claudio S Grafulla (1810–1880)

Written in the year the American Civil War broke out, 2009 marks the 100th anniversary of the first recording of *The Washington Grays*.

The Grays were the 8th Regiment, New York State Militia based at the Kingsbridge Armory in the Bronx. The "grays" in the title refers to the color of the regimental uniforms, which must have been confusing when the rest of the US Army wore blue, and the Confederates, grey!

Grafulla was born in Minorca, Spain and, like millions of Europeans in the 19th Century, migrated to the US in search of fame and fortune. Music was his whole life and he was the Director of a New York based brass band from 1860 until his death.

The Washington Grays is a march masterpiece, a band classic, and the prototype of the concert march. Showing elements of both German and Italian marches (which were admired at the time), the piece has a marvelous balance of technique and melody in a continuous flow of musical ideas. As a march it was revolutionary, because it has no introduction, no break strain, and no stinger.

When You Wish Upon a Star by Leigh Harline (1907–1969) and Ned Washington (1901–1976) arranged by Sammy Nestico

Leigh Harline had worked for Walt Disney for eight years when he wrote *When You Wish Upon a Star* for the animated film *Pinocchio* in 1940. It became Walt Disney's trademark song and was used as the *Disneyland* theme, catapulting Harline and lyricist Ned Washington to fame. Ironically, the following year Harline left Disney and continued writing film music for other studios until the mid 1960s, but *When You Wish Upon a Star* is by far his best known work.

The song has been used by countless singers starting with Cliff Edwards, who was the voice of the original Jiminy Cricket (in *Pinocchio*) and Donald Duck (in *Donald's Dilemma*). The song was cruelly (but wittily) parodied in the sitcom *Family Guy*.

High Society by Porter Steele arranged Fred L Frank

There are at least four pieces of music called *High Society* including the score from the 1956 film of the same name.

This Dixieland march was written in 1901 by Porter Steele, an American composer who was a contemporary of Scott Joplin.

Nigel Brand

-African American cast in 1935—then an artistically daring move. The libretto by DuBose Heyward was based on his book *Porgy* about life in Catfish Row in Charleston, South Carolina. The setting was fictitious but realistic and the opera evoked controversy for its dialects, alleged racism and frank portrayal of social issues.

Porgy and Bess tells the story of Porgy, a physically disabled African-American man and deals with his attempts to rescue Bess from the clutches of Crown, her violent and possessive lover, and Sportin' Life, a drug dealer. The work only slowly became accepted in the opera repertoire, but Gershwin's popular music (including 15 musicals and five films) and relatively small output of classical works, such as *Rhapsody in Blue*, are much-loved.

***Spinning Wheel* by David Clayton-Thomas (1941–) arranged by John Berry**

Contrary to popular opinion, *Spinning Wheel* was originally recorded by the David Clayton-Thomas Combine. Penned by Canadian Clayton-Thomas, the band proved short-lived and within a few months Clayton-Thomas had become the lead singer of *Blood, Sweat and Tears* (BST).

The *Blood, Sweat and Tears* version propelled both the band and Clayton-Thomas to international stardom, including multiple gold singles and Grammys.

Clayton-Thomas moved to New York to join BST and stayed for 30 years, even after he left the band in 1972 for a solo career after differences about its musical direction. Returning in 1974 he continued with the band, pioneering jazz-rock fusion with a constantly changing roster of players until 2004, when he left again and returned to his native Toronto to resume his solo career.

***Moonlight Serenade* by Glenn Miller (1904–1944) and Mitchell Parish (1900–1903) arranged by Mike Carubia**

By the time Glenn Miller finished high school he had decided that he wanted to become a professional musician. Taken by the new “dance band music” which was revolutionising American popular music, he formed his first band while he was still at school.

Despite movie appearances and a continuing stream of work, Miller didn't really make it big until 1938, when he found both a financier and a new rich sound which became his hallmark, with a clarinet substituting for one of this band's saxophones. Played by Willie Schwarz, whose tone was unique, the new sound stormed the popular music world.

During the war he became very widely known for his records and performances for troops overseas. But just before Christmas 1944, while flying across the English Channel to newly liberated France, his plane vanished in bad weather and has never been found.

Miller was derided even during his lifetime and later for being “too commercial”. Jazz critics have sometimes been harsh: but Miller knew his market, established high musical standards and wrote music which has given pleasure to millions of people for more than 60 years.

***I've Got You Under My Skin* by Cole Porter (1891–1964)**

Cole Porter was one of those people whose life rocketed from highs to lows without much in between. While at Yale University, originally to study law, he wrote more than 300 songs, some of which are still played by Yale bands.

Dejected by rejections he moved to France, joined the French Foreign Legion

Showcase Spectacular 2009

2pm, Sunday 7 June 2009
Alexander Theatre, Monash University

Master of Ceremonies, Peter Northwood (right)
Stage Manager, Geoff Kidd



PROGRAM

<i>Barnum and Bailey's Favorite</i>	Karl L King arr Bainum
<i>A Tribute to Harry James</i>	Sammy Nestico
<i>Over the Rainbow</i> with Ann Grant, Alto Saxophone	Harold Arlen & E Y “Yip” Harburg arr Barker
<i>Danse des Mirlitons</i> and <i>Danse Chinoise</i> from <i>The Nutcracker Suite</i>	Pyotr Tchaikovsky
<i>Beyond the Sea (La Mer)</i> with Barry Woodford	Charles Trenet
<i>Come Fly With Me</i> with Barry Woodford	Jimmy Van Heusen & Sammy Cahn arr Lloyd
<i>Pirates of the Caribbean: The Curse of the Black Pearl</i>	Karl Badelt arr Ricketts
<i>Porgy and Bess Medley</i>	George Gershwin arr Lowden

INTERVAL (20 Minutes)

MCB Show Band

<i>Spinning Wheel</i>	David Clayton-Thomas arr Berry
<i>Moonlight Serenade</i> with Barry Woodford	Glenn Miller & Mitchell Parish arr Carubia
<i>I've Got You Under My Skin</i> with Barry Woodford	Cole Porter

Monash Concert Band

<i>The Washington Grays</i>	Claudio Grafulla
<i>When You Wish Upon a Star</i>	Leigh Harline (music) and Ned Washington (lyrics) arr Nestico
<i>High Society</i>	Porter Steele arr Frank

Barnum and Bailey's Favorite by Karl Lawrence King (1891–1971) arranged by Glenn Cliffe Bainum

King was 18 when he started playing and directing circus bands just before World War 1. Bands he played with included those of Barnum and Bailey and Buffalo Bill's *Wild West Show*.

King was the municipal bandmaster in Fort Dodge, Iowa for more than 50 years, during which time he wrote more than 300 pieces including this circus march, which is his best-known. More than two dozen are still commonly played. He seemed to like composing under pressure and often composed in tight spots (such as by oil lamp in cramped circus tents).

A Tribute to Harry James by Sammy Nestico (1924–)

Harry James (1916–1983) was one of the best known trumpeters of the Swing era, working with acts such as Frank Sinatra (to whom he gave an important early break) and Benny Goodman.

His bravura playing style is instantly recognisable and he was one of the most technically accomplished trumpeters of his time. He led his own band from 1938 for more than 40 years. He dubbed the trumpet for Kirk Douglas in the 1951 movie *Young Man with a Horn* and appeared in many movies. One of his songs featured in the Woody Allen film *Hannah and Her Sisters*. This piece uses four of his most successful tunes.

Sammy Nestico is a prolific arranger and composer, starting his career when just 17.

He arranged music for the Count Basie Orchestra, the US Air Force Band and the US Marine Band. In addition, he played the trombone in the big bands of Tommy Dorsey, Woody Herman, Gene Krupa, and Charlie Barnet.

Nestico has had a long career in the TV and film industry, working with many famous artists and, as an orchestrator, on early 70 TV programs, including *Mission: Impossible*, *Mannix*, *Charlie's Angels*, and *The Mod Squad*.

Nestico is famous for his lush, full arrangements.

Over the Rainbow by Harold Arlen (1905–1986) and E Y “Yip” Harburg (1896–1981) arranged by Warren Barker

Judy Garland was just 16 when she sang *Over the Rainbow* for the musical fantasy *The Wizard of Oz*, which became one of the most watched films in history. Written by Harold Arlen to lyrics by “Yip” Harburg, *Over the Rainbow* has endured to become one of the most popular songs in history, winning for them an Academy Award for Best Music, Original Song.

When he teamed with Harburg to compose the songs for *The Wizard of Oz*, Arlen was a well-known New York based musician and composer who wrote shows for the Cotton Club, a popular Harlem night club, as well as for Broadway musicals and Hollywood films.

Arlen's compositions have always been popular with jazz musicians because they incorporate a blues feeling into the idiom of the American popular song.

Danse des Mirlitons and Danse Chinoise from *The Nutcracker Suite* by Pyotr Ilyich Tchaikovsky (1840–1893)

Tchaikovsky's reputation as one of the great Romantic composers was already well established when he wrote *The Nutcracker*, one of three ballets. Completed in the year before his death, these two dances are from the second Act, where dancers entertain the two main characters.

A controversial figure, in his life

Tchaikovsky traveled widely in the West and became a sought-after conductor. He adopted Western musical elements at a time of Russian musical nationalism, but survived and prospered as Russia modernised from the 1880s. Despite artistic and commercial success, his private life was unconventional and he endured depression and tragedy.

The breadth and depth of Tchaikovsky's music, which ranges from chamber music to operas and symphonies, is remarkable. His wonderful melodies and skilful orchestration have continued to delight audiences.

Beyond the Sea (La Mer) by Charles Trenet (1913–2001)

Trenet was an eccentric French singer and songwriter, most famous for his recordings from the late 1930s until the mid-1950s, though his career continued to the 1990s.

In an era when it was exceptional for a singer to write his or her own material, Trenet wrote prolifically and declined to record any but his own songs. Unlike some of his contemporaries and despite his homosexuality Trenet stayed in France during the German occupation and moved to the US only after the war, where he became a close friend of Charlie Chaplin.

La Mer was reputedly written on a train with Albert Lasry in only 20 minutes and Trenet recorded it in 1946. The English words written by Jack Lawrence were different (with Trenet's blessing). The song didn't become well-known outside France until Bobby Darin recorded it in 1960 although both Django Reinhardt and Benny Goodman had recorded it earlier. It has been used in films such as Bertolucci's 2003 film *The Dreamers*, and in the opening credits of the 2007 film, *The Diving Bell and the Butterfly*.

Come Fly With Me by Jimmy Van Heusen (1913–2001) & Sammy Cahn (1913–1993) arranged by Graham Lloyd

Come Fly with Me was written for Frank Sinatra in 1957 by Van Heusen, with lyrics by Cahn. The composer had a passion for flying and moonlighted part-time as a test pilot during World War II. He was also a good friend of Harold Arlen's younger brother, Jimmy. With the elder Arlen's help, he became a popular and prolific songwriter in New York in the 1930s and 1940s, writing 60 songs in 1940 alone, eventually penning more than 800. Of these, at least 50 are still heard. Van Heusen and Cahn also wrote *Love and Marriage* and several other hit songs.

In recent years Michael Buble reprised *Come Fly With Me*, thus introducing it to a new generation.

Pirates of the Caribbean: The Curse of the Black Pearl by Klaus Badelt (1968–) arranged by Ted Ricketts

A Disney theme park ride was the inspiration for the 2003 movie *Pirates of the Caribbean*, which successfully re-launched the pirate movie genre and became one of the highest grossing films of all time. Badelt's rollicking music was an instant hit.

Badelt was born in Germany and became in the 1990s a prolific film score composer. He has frequently collaborated with Hans Zimmer, working on the music to Russell Crowe's *Gladiator*, Tom Cruise's *Mission Impossible 2* as well as *The Pledge*, *Hannibal* and *Pearl Harbour*.

Porgy and Bess Medley by George Gershwin (1898–1937) arranged by Bob Lowden

Written two years before his death, George Gershwin regarded *Porgy and Bess* as his finest work. Calling it “an American folk opera”, it debuted in New York with an all