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To view the official web page of the
La Quinta High School Instrumental Music Department,
visit: www.lqaztecmusic.com

A very special thank you to all those friends, parents, and staff members
who have helped make this performance possible.

La Quinta High School Performing Arts Department

Proudly Presents

Orchestra Fall Concert



La Quinta High School
Cafeteria
10372 McFadden Ave.
Westminster, CA 92683

Tuesday
October 23, 2018
7:00 PM

**La Quinta High School
2018 Fall Orchestra Concert**

Conducted by Mr. Richie Sebastian

STRING ORCHESTRA (3rd period)

- The Tell-Tale Heart.....Michael Story
- Cruella de Vil.....Mel Leven arr. Lloyd Conley
- Haunted Places.....Brendan McBrien
- Zombie Tango.....James Meredith

ADVANCED ORCHESTRA (0 period)

- Themes from The Rite of Spring...Igor Stravinsky arr. Bob Lipton
- The Labyrinth and the Mad King.....Zach Wallmark
- Halloween Spooktacular...Modest Mussorgsky, Charles Gounod, Paul Dukas, and Camille Saint-Saens arr. Bob Phillips
(A Night on Bald Mountain - Funeral March of the Marionettes - The Sorcerer's Apprentice - Danse Macabre)
- Legend of Sleepy Hollow.....Richard Meyer



Upcoming Performing Arts Department Events:

Thursday, October 25th - Drama Department Haunted Maze- 6-8pm

Friday, October 26th - Drama Department Haunted Maze - 3-5pm

Wednesday, November 14th - GGUSD Showcase of Bands -
Bolsa Grande HS Stadium - 6pm

Friday, December 7th - Orchestra and Choir Holiday Concert -
Don Wash Auditorium - 7pm

STRING ORCHESTRA

1st VIOLIN

- Kirsten Ngo*
- Ashley Nguyen*
- Gavin Nguyen
- Fiona Nguyen
- Vi Nguyen
- Sherilyn Pham
- Nina Sisombath*
- Andre Tran

2nd VIOLIN

- Nicholas Hoang
- Kayla Nguyen
- Alejandro Quero Perez
- Maxi Salcedo Duarte
- Diane Tran
- Peter Tran

PIANO

- Caren Yassa

VIOLA

- Jane Le
- Brian Mai
- Thai Tran

CELLO

- Ethan Nguyen

BASS

- Hanh Huynh*
- Leyna Nguyen



ADVANCED ORCHESTRA

1st VIOLIN

- Connie Tran##*
- Vivian Nguyen
- Trina Dang
- Dominic Le
- Andrew Le

2nd VIOLIN

- Elizabeth Thuy#
- Jessica Gomez
- Nguyen (Robin) Dang
- Valerie Trinh
- Emilio Rios
- Jenny Lam
- Nina Sisombath
- Esther Huynh

VIOLA

- Kayla Schweitzer#
- Crystal Hoang
- Diane Nguyen*
- Kristine Nguyen

CELLO

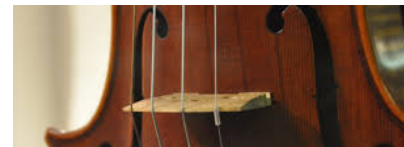
- Lily Le#
- Dorothy Nguyen*
- Cecile Nguyen
- John Cao
- Karen Nguyen

PIANO

- Ashley Dao*

BASS

- Kathlyn Nguyen#
- Britney Tran*
- Iris Martinez
- April Quach



* denotes an officer
denotes section leader

Program Notes

Legend of Sleepy Hollow - Richard Meyer

Legend of Sleepy Hollow is a tone poem based on Washington Irving's famous short story. In the first part of the piece, the three main characters are introduced, each represented by a different theme.

The Apparition of the Headless Horesman (m. 7) is a favorite legend shared amongst the town folk of Sleepy Hollow, many of whom claim to have seen him riding his horse "in the gloom of night, as if on wings of the wind." The second half of this theme incorporates the "Dies irae" ("Day of Wrath") from the Requiem Mass.

Ichabod Crane is the local Schoolmaster. His theme (m. 37) is loosely based on the German student song "Gandeamus igitur," used by Brahms in his "Academic Festival Overture." Since Ichabod is also the church choir director, phrases from the psalm tune "Old 100th" ("Doxology") are used in this section.

Katrina Van Tassel is the daughter of an affluent Dutch farmer. Her theme (m. 56) is playful and flirtatious. She is describe by Irving as "a little of a coquette, with a provokingly short petticoat that displayed the prettiest foot and ankle in the country round." Ichabod soon takes an interest in Katrina. Their themes are intertwined (m. 72) and followed by a love theme that is derived from their initial Apparition theme.

The real action in the story begins at a dance at the mansion of Katrina's father (m. 90). Ichabod and Katrina's themes are presented in 3/4 time (mm. 110 and 118), and then heard simultaneously as the couple dances together (m. 127). The men folk then gather to share colorful stories of ghosts and goblins (m. 147).

After the dance, Ichabod is rejected by Katrina, and begins to slowly ride his horse homeward (m. 167). With ghost stories filling his head, he soon becomes frightened, and nervously begins whistling the psalm tune (m. 173). Suddenly, out of the night, the ominous silhouette of the Apparition appears (m. 180), carrying his head on the pommel of his saddle. Horror-struck, Ichabod takes off on his horse, and the chase begins (m. 186) - "Away, then, they dashed through thick and thin; stones flying and sparks flashing at every bound."

The Headless Horseman closes in and hurls his head at Ichabod (m. 234), knocking him off his horse, into the dust (m. 236). The Apparition rides off and disappears into the night. Ichabod is never again seen in Sleepy Hollow, but the voice of his ghost is often heard "chanting a melancholy psalm tune among the tranquil solitudes of Sleepy Hollow." A final quote from the Apparition theme ends the piece.



Program Notes

The Tell-Tale Heart - Michael Story

The Tell-Tale Heart, the classic short story written by Edgar Allan Poe in 1843, tells the tale of an unnamed narrator who is haunted by an old man who lives with hi. Specifically, he is deeply troubled by the old man's vulture-like pale blue eye. Deciding to take the man's life, the narrator enters the bedroom, and after hearing the man's terror-filled beating hearts, kills him and buries the body under the floobords.



After a short while, the narrator hears a knock at the door - it's the police, who were investigating the loud shriek made by the man before he died. After setting the officers' minds at ease, he once again started hearing the beating heart of the old man, quiet at first, but building gradually until he could no longer stand it. "Villains!" he shrieked, "dissemble no more! I admit the deed! - Tear up the planks! - Here, here! - It is the beating of his hideous heart!"

Haunted Places - Brendan McBrien

The memories of a childhood well-spent are a priceless thing; climbing tress, riding bikes, digging holes deep enough to hide in, and exploring haunted places. I grew up in the Santa Clara Valley south of San Francisco, a place once surrounded by agriculture. When I was a young boy, many of the local apricot, plum, and cherry farmers sold their orchards to semiconductor companies and became instant millionaires. Their old vacant homes, surrounded by hundreds of dying trees, became the fuel for our over-active imaginations. We never doubted the "stories" we heard, and the fact that there was always some grisly circumstance connected to each place never made us suspicious that the older boys might be just trying to scare us. I guess we liked the feeling, the chill that ran down our spines when we looked through the dirty, sometimes broken windows into these old homes, and recalled "that thing" that supposedly happened there. At night our eyes could fool us, and we were sure that in the dim light we saw something move at the top of the stairs! We ran so hard we thought our hearts would leap through our chests! Those were riche and precious memories. *Haunted Places* attempts to capture the over-active imagination of my youth, the "stretched truths" of rumor, and the fact that, though we were at times skeptical of Saint Nick, we were quite sure ghosts were real!



Program Notes

Zombie Tango - James Meredith

In their earthly lives, Gustavo and Alma were Argentine National Tango Champions many times. When their earthly lives were over they found that they missed the thrill of competition. So finding a way back into the present world, they show up once again at the tango championships to the horror of the fans. And in frustration that their bodies no longer move with agility.



The main theme is based on the Dies Irae (from the Mass for the Dead) which is hidden inside the tango beat. It is soon accompanied by thematic hints from Mahler's first symphony. Peppered throughout are dissonances and sound effects describing the anguish and frustration of Gustavo and Alma as their bodies fall apart while dancing.

Themes from The Rite of Spring - Igor Stravinsky arr. Bob Lipton



When "The Rite of Spring" was first performed in Paris in 1913, it created shock waves not only in the theater where it was performed, but throughout the world of music. It is one of the most revolutionary and significant pieces of music of the 20th Century. This arrangement stays as close to Stravinsky's vision as possible while allowing the opportunity for students to perform a piece which sounds just as fresh today as it did almost a century ago.

The Labyrinth and the Mad King - Zach Wallmark

The Labyrinth and the Mad King was inspired by the wildly imaginative short stories of Argentine writer Jorge Luis Borges (1899-1986).

Throughout his long lifetime, Borges was continually drawn to the idea of the labyrinth, a timeless symbol of creative vitality and mystery. In his work, it often represents the limits of the human imagination, where freedom mingles with dread. It's this endlessly ambiguous spirit of the labyrinth, at once liberating and obscure, that I hope to convey in this place.



The Labyrinth and the Mad King - Zach Wallmark (cont.)

The composition begins with a lyrical, yearning passage that should carry with it a slight hint of foreboding. In measure 9, the mood shifts entirely as *pizzicato* basses, cellos, and violas step into the texture one instrument at a time to make their contribution to the steady eighth note flow. This figure should be played precisely and mechanically: the steady rhythmic pulse is imperative, so be sure that students stay alert to their crips entrances and exits. At m. 16, the violin melody enters, soaring over the robotic framework of the "mechanical motif." The character of the piece shifts once again in m. 67 with a driving, trance-like rhythmical pulse. Keep the tempo up and the momentum thrusting forward through this section. The basses play a prominent role here, with a double-stop melody that might require some extra attention at first. The unrelenting rhythmic drive in this section should evoke a sense of claustrophobia; however, in m. 93, the sonic space opens up into an oceanic wash of sound. Shortly after this moment of arrival and epiphany, however, all of the energy gradually unwinds - in terms of tempo, dynamics, and range, this section should sound like the group is running out of steam. After a reprise of the opening material, we're back once again to the sly yet exacting "mechanical motif." Make sure students play with the sharpest bow possible to keep these steady eighth notes dry and *staccato*. In contrast to the earlier slow-down, m. 122 to the end should gradually accelerate; by m. 142, the orchestra should be playing as quickly as it can. A slight frantic quality is fine, but don't push the temp to the point where the group sounds out of control. In the last two measures, carefully coordinate the careening unison figure across the ensemble - the piece should end with an exclamation point.

Halloween Spooktacular - Modest Mussorgsky, Charles Gounod, Paul Dukas, and Camille Saint-Saens arr. Bob Phillips

Four famous and spooky classical themes in one spine-shivering medley! Provide your advanced strings with a challenge and the chance to play well-loved sections of Mussorgsky's *A Night on Bald Mountain*, Gounod's *Funeral March of the Marionettes*, Dukas' *The Sorcerer's Apprentice* and Saint-Saens' *Danse Macabre*.

