

Have you ever stopped to consider the influence music has on the entire educational program? Here are some examples:

Science: Music is a specialized science which deals with the qualities of sound, acoustics, and timbre. Extensive training is given to the aural discrimination between like pitches and those that are different.

Mathematics: Although it is a simplified form of arithmetic, counting in groups of two, three, four and higher are used consistently in all music repertoire. When teaching the values of rhythmic notation, we develop and reinforce the concepts for addition, subtraction, multiplication, and division.

Geography: Music is common, but unique to every culture on Earth. Each music selection that our students present utilizes rhythmic patterns and a specified tonality. Both have their origins from other regions and countries on the globe. When performing these, we raise the awareness of the world around us.

History: Through an appreciation of music, students study the great composers of the past. When musicians understand the intentions of the composer's masterpiece, they gain insight to all historical eras. Music acts as a blueprint, testimonial, and archive to the people and the events of the Antiquity, Middle Ages, Renaissance, Baroque, Classical, Romantic, and Contemporary Eras. As musicians, we are able to experience a piece of history through performance of a musical selection.

Language Arts: When analyzing a music composition, the performer will note the relationship of the concerto / symphonic form with that of the basic essay format emphasized in writing class. Although a simple framework, the standard exposition-developmental-recapitulation construction of music has a direct correlation with the author's thesis statement-development-conclusion. The phrasing of the musical line in a performance has a direct relationship with the vocal inflections emphasizing portions of the basic sentence.

Foreign Language: The music which our ensembles perform has its inception from western European civilization. With an awareness of the terminology printed throughout the sheet music, performers gain significant knowledge in the Italian language. Depending on the selection's difficulty and composer, German, French, and Spanish terms may be introduced. As a result of the terminology, musicians understand the similarities between English and the Romantic / Germanic languages. The root words, prefixes, and suffixes located in the foreign language find their way directly into the English derivative. This goes a long way in building a strong vocabulary base, and will inevitably improve the students' all important standardized test scores.

Physical Education: When starting an developing the wind and vocal musician, a significant amount of time is spent on developing proper breath support and appropriate respiratory habits. Rehearsals, if properly orchestrated, are as intensive and exhaustive as jogging and swimming laps. In addition, motor skills are advanced substantially when playing percussion, woodwind, brass and string instruments. As with all sports organizations, the concepts of teamwork and cooperation are exploited in the band, orchestra, and chorus setting.

Robbinsville School District Choral Music Department

Presents

Let Music Live

May 1, 2016
3:00pm

Robbinsville Performing Arts Center

The Program

Robbinsville High School Concert Choir

Mr. Brian Williams, Director

Famine Song.....VIDA
Anna Given, Tori Skopowski, Bryan McClary; Soloists Arr. M. Culloton

The Quest Unending.....J. M. Martin
Michael Gaspari '18, Accompanist

Hold Me, Rock Me.....B. Tate

Robbinsville High School Chamber Choir

Mr. Brian Williams, Director

Earth Song.....F. Ticheli

Jing-ga-lye-ya.....B. Sled

There Will Be Rest.....F. Ticheli

Never Gonna Walk this Journey Alone.....G. Gilpin

TRI M Induction Ceremony

Robbinsville High School Concert Choir

Mr. Brian Williams, Director

Mr. Michael Gaspari '18, Accompanist

The Awakening.....J. M. Martin



Please refrain from any video and / or audio recording. As per United States Copyright law any recording of a performance is strictly prohibited.

Robbinsville School District

*This concert is in memory of and dedicated to
Dr. Steven Mayer*

Assistant Superintendent

Dr. Kathie Foster

Robbinsville Township Board of Education

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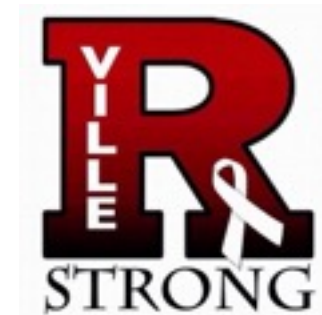
Robbinsville High School

Ms. Molly C. Avery, Principal

Ms. Nicole Rossi, Assistant Principal

Mr. Curtis Wyers, Athletic Director

Mr. Brian Williams, Choral Director



Concert Etiquette for Audience Members

You Are Part of the Concert

The audience members, as well as the musicians, are participants in every concert. When you participate in listening to the music, you will be taking an important part by sharing this experience with others in the audience and with the musicians on stage. Formal concerts are much different from rock concerts or sporting events, and require you to know some specific concert manners. In order to make a concert enjoyable for everyone, here are some tips to remember.

- Enter the auditorium quietly. Once you have been seated, be alert to activity on the stage as the musicians take their place for the concert. The audience should be quiet while the band tunes.
- When the conductor enters, it is customary to applaud politely. Whistling, yelling or screaming is not appropriate at any time before, during, or after a concert.
- Never stand or move around while music is being performed. It distracts listeners around you, as well as the performers. If you must leave for any reason, wait until a piece is finished, and the audience is applauding. Also, return to your seat only between numbers. If you are carrying a screaming child, PLEASE leave quickly!
- It is impolite to talk, or ever whisper, while the music is being performed. Listeners and performers are also distracted by sounds from programs, candy wrappers, jewelry and other objects. Remain still, and be respectful by talking or making sounds only between numbers.
- It is impolite to send/receive text messages, play electronic games, or read from a tablet during the performance. The light from electronic devices disturbs your fellow audience members and makes you seem disinterested in the performance.
- It is impolite to allow small children to wander throughout the auditorium, or to discipline small children during the performance.
- It is impolite to eat or drink refreshments during a concert.
- Always say "excuse me," if you must pass in front of someone while going to or away from your seat.
- If you must cough or sneeze while the music is being performed, always try to muffle the sound with a tissue or handkerchief. Wait until the piece is finished if possible.
- Watch the conductor when the music stops to decide whether or not to applaud. Some musical works have several parts or movements and the audience is expected to applaud only after all movements have been performed. Other times, the conductors want a bit of silence before the applause begins. Wait until the conductor's arms are fully dropped to his sides before applauding.

If you always remember these simple rules, and use your own good manners, you can feel confident attending a concert anywhere.

-National Association for Music Education (NAfME)

Upcoming Performances

RHS Band Concert	May 12 7:00pm
Tri M Java Jam Coffee, Dessert, and Music	May 13 7:00pm
PRMS 5th and 6th Grade Choir Concert	May 24 7:00pm
PRMS 7th and 8th Grade Choir Concert	May 25 7:00pm
4th Annual Robbinsville Choral Festival RHS Chorus, 7th & 8th Grade Choirs	May 26 Performance @ 7:00pm
Senior Showcase	June 7 7:00pm

Mark your calendars now and plan to attend!



**Looking to stay up to date on performances?
Tired of being tweeted about call times?
Follow the RHS Music Department on Twitter...
The only tweets you'll get are about performances!**

 **@RvilleMusic**

Robbinsville High School Concert Choir

Alto

Carly Anderson
Eva Baer
Jennifer Beaulieu
Sophie Billings
Allison Brower
Gillian Carr
Daria Dittman
Tanis Dorwart
Kim Evans
Sydney Flyge
Erin Godfrey
Grace Goodwin
Jackie Harris
Becca Horowitz
Catherine Hutchinson
Allison Korff
Rachel Leonard
Isabella Lopez
Elizabeth Margeotes
Maryn Matisa
Caroline Maurer
Molly McKeown

Victoria Nardo

Victoria Porchetta
Alexa Sautter
Victoria Skopowski
Jess Smith
Abigail Valerio
Amanda Weigand

Baritone

Marc Caiola
Sean Carr
Michael Gomez
Bryan McClary
Erik Olsson
John Pakenham
Alex Reitter

Tenor

Etai Clyde
Jacob Katz
Andrew Malabunga
Sean McCunney
Mark Troy

Soprano

Jarelle Boac
Kennedy Bruker
Samantha Cicala
Lily Coggins
Anna Given
Amanda Godfrey
Megan Haegley
Katie Henderson
Amanda Hutchins
Abigail Kenna
Daniela Porchetta
Nicole Radosti
Lauren Rejent
Harschel Reyes
Leah Salinas
Manaswi Sawkar
Vanessa Siracusa
Kaeleigh Sturgeon
Mrinali Taskar
Carolina Vieira
Katharine Walls
Sarah Williams



Chamber Choir

Etai Clyde
Erin Godfrey
Michael Gomez
Rachel Leonard

Andrew Malabunga
Caroline Maurer
Bryan McClary
Alex Reitter
Vanessa Siracusa

Kaeleigh Sturgeon
Mark Troy
Abigail Valerio
Sarah Williams

Program Notes

For the spring semester, I decided to spend significant time looking at a specific composer for each ensemble. After a lot of deliberation Joseph Martin was chosen for concert choir and Frank Ticheli for the chamber choir. Both write in a grand sense and create a larger musical idea rather than a "sound byte" song we are so used to hearing in today's musical soundscape. Because of the truly epic nature of these pieces, please make sure that the piece is completely over before clapping. A great way to judge this is to watch for the conductor's hands to completely drop. Thank you!

Inspired by stories of Sudanese basket weavers, **Famine Song** expresses the pain and hope experienced by those in the famine of the 1980s. In the midst of hardship, a wonderful new sense of creativity emerged when women began weaving baskets as a means of survival. Central to the song is a section of improvisation over shifting chords, where two soloists intentionally create dissonance with close moving notes.

The Quest Unending details the desperation of the Greek soldiers looking at their long quest home after sacking the city of Troy. Facing massive losses, the soldiers come to terms with their own mortality and regroup their nerves.

Hold Me, Rock Me, based around a simple ostinato repeating the song's name, is constructed around comforting someone going through a difficult patch in life. The choir crescendos and layers as the piece goes on reassuring the audience that there will be a "home on the other side."

Earth Song features open fifths to create a solemn dissonance while commenting on the adverse affect humans have had to the planet we live on. Ticheli frames the piece in four simplistic but meaningful words: Sing, Be, Live, See...

Jing-ga-lye-ya is a mash up of non-sense words surrounding two melodic ideas. These motives are passed between voices and developed throughout this piece while exploring the different combinations of layering and changes in meter. The amount of focus required to perform this song is immense, as parts are zipping around and taunting each other.

There Will Be Rest is Ticheli's setting of Sara Teasdale's poem of the same name. The piece encapsulates Teasdale's lifelong fascination with stars and their seemingly ancient promise of peace.

Never Gonna Walk this Journey Alone is an energetic "ear worm" that creates tension with a repetitive aggressive harmonic pattern being overlaid by a beautiful flowing reinstatement of the melody. The piece, as the title may ensue, reminds the listener that though the trials and tribulations of life may be great, you will never have to face them alone.

Joseph Martin's **The Awakening** was originally commissioned by the Texas Choral Directors Association, but after it's premier it has been a staple in high school repertoire around the country. Creating a miniature musical universe in the style of Mahler, Martin entices the listener to imagine a world without music. Driving home the power of music and our reliance on this fragile art form, the choir ends with a triumphant "Let Music Live."

*"Through darkness and pain and strife,
I'll Sing, I'll Be, I'll Live, See...
Peace"
~Frank Ticheli*