

Alabama A&M University

**College of Education, Humanities & Behavioral Sciences
Department of Visual, Performing & Communication Arts**

The Music Program

Music Ministry Education



In Honor of Women History Month

Presents

Prevailing Winds Flute Choir

Dr. Doris Spooner Hall, Conductor



Thursday Evening, March 29th, 2012
Richard Morrison Building Choir Room, 1st Floor
7:00 p.m.



Dr. Doris Spooner Hall

Adjunct – Part Time Professor of Music/Alabama A&M University

Flutist, Teacher, Educator, Conductor, Flute/Woodwinds Private Lessons



Dr. Doris S. Hall was born in New Orleans, Louisiana. She was raised in Baton Rouge, Louisiana where she attended private and public schools and received her high school advanced diploma from Capitol Senior High School. She was a member of the marching, symphonic/concert, jazz band, and chamber ensemble in the band program.

Dr. Doris S. Hall is an Associate Professor of Flute at Alabama A&M University, and has been recognized throughout the country by a number of diverse organizations and associations. A graduate of Louisiana State University in Baton Rouge, Louisiana where she received the Bachelor of Music Education and Masters of Music Education in Instrumental Music. She received the Education Specialist in Administration and Supervision from Alabama A&M University in Huntsville, Alabama, Doctor of Education in Organizational Leadership from Nova Southeastern University in Fort Lauderdale, Florida. In addition, Dr. Spooner-Hall received her Ph.D in Music Education and D.M.A. from Wiltshire University in London, England. Her major teachers included Everett and Jean Timm at LSU. She has also studied in master-classes and privately with Julius Baker (Juilliard School), Katherine Kemle (LSU), and Carol Wincenc (Juilliard School). She has attended master-classes with Jean-Pierre Rampal, James Pellerite, Shaul Ben Meir, and Harold Jones.

Dr. Doris S. Hall has served in the higher education teaching and learning process with dedication and distinction. She has been a private teacher of students in the elementary, middle, and high school age group. Dr. Hall has been a Director of Summer Youth Programs, the College Board Program for teachers, and a professor at two and four year colleges and universities. She has taught master-classes and performed solo recitals in the Alabama area. For several years she has served as a part-time lecturer and teacher at the University of Alabama in Huntsville, and at Oakwood College. Dr. Hall served as principal flutist for several years in the Huntsville Symphony Orchestra, and played in the Orchestra for a total of eighteen years. In addition, Dr. Hall has served as an adjudicator for flute festivals and band festivals along with other competitive events, such as: solo and ensemble, Huntsville Symphony Youth Concerto Competition, Huntsville Youth Orchestra Solo Competition, and all state/ all city in the Alabama area. She has taught Woodwinds class, music history, music appreciation, flute choir, conducting, and private woodwind instruments. She has professionally conducted woodwind ensembles, and has conducted marching and concert bands. Moreover, she has served as a clinician and consultant for band directors.

Dr. Doris S. Hall has made many presentations in the State of Alabama. She has given over 100 or more presentations and lectures to a variety of organizations along with playing solo compositions on Flute. These organizations include: Alabama Educational Association/National Educational Association, Chamber of Commerce, Elementary, Middle, and High Schools; 2 year colleges, 4 year colleges, and universities; church and other religious organizations; Kiwanis, Rotary, Alpha Kappa Alpha Sorority, Incorporated; NAACP, Economic Development Organization; Political Groups; Greek Organizations; Youth Groups; Parenting Groups; and other community organizations.

Dr. Doris S. Hall has served as an online adjunct faculty in education in higher education. She has done diverse work with many students to provide a comprehensive understanding of the skills, attention to detail, and follow through needed to execute various positions on varied levels. In addition, she brings a global understanding of academic and business related expectations and individual creativity to the table. Having been in educational and business facilities in China (Beijing,

X'ian, Shanghai), Italy (Rome, Florence, Venice), Spain (Madrid, Seville, Granada, Toledo), France (Paris), Greece (Patmos, Rhodes, Padras, Ehphesus, etc.) Czech Republic (Prague), Budapest-Hungary, Helsinki-Finland, 5th Slovenian Flute Festival, Easter Vigil at St. Patrick's Cathedral in New York City, New York (USA), and others. She understands the diverse needs of students and the educational, systemic facets of education/diversity.

Dr. Doris S. Hall has recorded flute and harp solos arranged by Dr. Hall. The recording is "*Flute Duo and Harp*" by Dr. Doris Spooner-Hall and Dr. Sandra Wang-Harris (Harpist and Flutist). The music include: *Medieval to Contemporary*. In addition, Dr. Hall has recorded with the International Flute Orchestra in San Diego, California. The recording is a memorial dedicated to the husband of Nancy Clew (wife, board member of the NFA and Director of the traveling trips for the International Flute Orchestra).

Dr. Doris S. Hall has logged several accomplishments via the American Biographical Institute. The honors listed under ABI include the American Medal of Honor, Great Minds of the 21st Century, Universal Award of Accomplishment, Research Board of Advisors, Great Women of the 21st Century; One Thousand Great Americans and The Genius Elite. Through The Cambridge, England based International Biographical Center, Dr. Hall has garnered the following distinctions: International Women of the Year, 2004; Living Legends, 2004; Lifetime Achievement One Hundred; International Order of Merit; The Order of International Fellowship; International Educator of the Year, and the Hall of Fame. The Music Educator is listed in Who's Who in America, Who's Who of American Women, Who's Who in American Education, Who's Who in the World, and Who's Who of Professionals.

Dr. Doris S. Hall is a Yamaha Artist for the Yamaha Corporation of America. She performs with a YFL 881 Flute. She has been an Artist-In-Residency and touring artist with the Alabama State Council on the Arts. She has performed under the batons of Marx Pales in the 1970s and Taavo Virkhaus in the 1980s in Huntsville, Alabama as well as 2000s under Shaul Ben Meir, Alan Leech, and John Bailey of the International Flute Orchestra (American Flute Orchestra). She is presently a member of this Orchestra, and planning to travel this May, 2012 from the USA to Zagreb, Croatia touring the capital city of Ljubljana, playing concerts in Opatija, Zadar, Split, Dubrovnik, and lying between the Alps and Adriatic Sea. Dr. Hall will perform a concert during the flute Convention held in Zagorje.

Dr. Doris S. Hall' philosophy is...She believes that institutions should be committed to providing quality music education and musical performance. She welcomes the challenge of giving and sharing leadership that supports these goals. She further believes that by uniting our energies and supporting our music educational and musical performance systems we will be able to keep our students musically challenged, and our citizens better prepared for life.

Dr. Doris S. Hall is married to Morris D. Hall, a professional educator and administrator for Alabama A&M University. The couple has two children. Amy Evon Hall is a graduate of The Juilliard School performs on Broadway Productions, musical theatre adjunct faculty in higher education in New York City, credits from NBC, ABC, and Movie Cinema. A 2004-2006 Radio City Music Hall Rockette, actress, singer, and dancer. Her son Alex Earnest Hall is a graduate at Alabama A&M University and Majored in Human Development and Family Relations. Alex is presently assisting his mother and establishing the Alex Hall Foundation and Advocacy for children and adults with Autism and Aspergers.

Dr. Doris S. Halls' Motto is ...A Strong Voice for Music Education and Music Performance for Our Children, Parents, School Administrators, Teachers, and Friends"



Rachel Reinhardt is the Chairperson for Prevailing Winds Flute Choir.

Sue Dunlap is the manager who handles all communication and logistics for Prevailing Winds Flute Choir

Program

Prevailing Winds Flute Choir

Malaguena-----Ernesto Lecuona

Ragtime Dance-----Scott Joplin

How Lovely Is Thy Dwelling Place-----Johannes Brahms

Brandenburg Concerto No. 3-----Johann Sebastian Bach

Intermission

In A Persian Market-----Albert Ketelbey

Baby Elephant-----Henry Mancini

Tropical Flute Punch -----Jonathan Cohen

Evertide Rhythm

Flutes for Sail

Washington Post March-----John Phillip Sousa

Program Notes

Prevailing Winds Flute Choir

Malagueña

Malagueña is originally the sixth movement of the *Suite Andaluca* by Ernesto Lecuona, who also provided it with Spanish lyrics. The song *Malagueña* has since become a popular, jazz, marching band, and drum corps standard and has been provided with lyrics in several languages. "*Malagueña*" is one of the most often performed pieces in drum & bugle corps and marching competitions.^[7] One of the most well known performances of this piece in recent years has been as part of the Broadway musical *Blast!*, which is a fusion of Corps style musical arrangements and field (stage) movements with traditional theatrical elements. The best known performance of *Malagueña* is regarded as the Madison Scouts Drum and Bugle Corps show in 1988, many witnesses call it a legendary moment in the Drum Corps activities.

Malagueña has been performed numerous times by the University of Massachusetts Minuteman Marching Band, and as such, has become one of the songs most identified with the group. The University of Minnesota hockey pep band also plays the song after each home win by their men's hockey team. The Madison Scouts Drum and Bugle Corps won their second DCI World Championship with a program including the work, which was performed by Florida State University's Marching Chiefs. In addition to being played by the Pride of Oklahoma Marching Band, other corps to perform the piece include the Boston Crusaders, the Velvet Knights, The Cadets, the Hawthorne Caballeros and the Hanover (PA) Lancers.

Ragtime Dance

The Ragtime Dance is a piece of ragtime music by Scott Joplin, first published in 1902. Although the piece was performed in Sedalia, Missouri on November 24, 1899, it wasn't published until 1902. John Stillwell Stark had announced the publication of *The Ragtime Dance* in September 1899, but had doubts about the marketability of the piece and delayed publication. When he eventually published it in 1902, at the urging of his daughter, it was a commercial failure. The 1902 arrangement was a short ragtime folk ballet suitable for stage performance, complete with narration and choreography. The narrator recounts a "dark town" ball that took place at 9 p.m. on a Thursday night and included a cakewalk. The choreography is for four couples. Four years later, Stark republished the piece in a piano rag arrangement, stripped of its narration and choreography and substantially shortened. The copyright for this arrangement was registered December 21, 1906. The cover art for the 1906 sheet music featured an African American couple dancing in formal attire: the lady holds a fan, and the gentleman holds a top hat and cane. Marvin Hamlisch incorporated *The Ragtime Dance* into a medley for the soundtrack of the Oscar-winning 1973 film *The Sting*. The song also appeared in the soundtrack of the 1978 film *Pretty Baby* and the 1980 Broadway musical revue *Tintypes*.

How Lovely Is Thy Dwelling Place from the 4th Movement of "The German Requiem" by Johannes Brahms

The "**German Requiem**," so called, is not a requiem in its sentiment, nor in any sense a religious service. The poem is full of consolation for the mourner, of assurances of joy hereafter, of warnings against the pomps and vanities of the world, and closes with the victory of the saints over death and the grave. It might with more propriety be called "a sacred cantata." The work has seven numbers,—two baritone solos and chorus, soprano solo and chorus, and four separate choruses. It was first performed at Bremen on Good Friday, 1868, and in 1873 was first heard in England. It was also given at the Cincinnati festival of 1884, under Mr. Thomas's direction.

The opening chorus *Blessed are they that go mourning* is beautifully written, and is particularly noticeable for the richness of its accompaniment. In the Funeral March, which follows, a very graphic resemblance to the measured tread of the cortège is accomplished by the use of triple time. In this, as well as in numerous other

instances, the composer cuts loose from ordinary methods, and in pure classical form and by the use of legitimate musical processes achieves what others seek to effect by sensuous or purely imitative music. The third number *Lord, make me to know the Measure of my Days on Earth* opens with a baritone solo, followed by two choral fugues, which are solidly constructed, though they are extremely difficult to sing, and call for a chorus of unusual discipline and intelligence. The fourth, for chorus *How lovely is Thy Dwelling-place, O Lord of Hosts*, is in striking contrast with its predecessor, being a slow movement, and very melodious in style. The fifth *Ye now are sorrowful, grieve not*, for soprano solo and chorus, shows the composer's unusual power as a song-writer, as well as his melodious attractiveness when melody answers his purpose. In the next number, set for chorus with baritone solo responses *Here on Earth we have no continuing Place*, we seek now a heavenly one, the character of the music changes again, and the resurrection of the dead is pictured in fugal passages of tremendous power and difficulty. After the storm comes the calm again in the finale *Blessed are the Faithful who in the Lord are Sleeping*, which contains a reminiscence of the opening number, and closes the work in a gentle, but deeply serious strain. It was the "**German Requiem**" which first made Brahms famous: it confirmed all that Schumann had said of him. Its great difficulties require an extraordinary chorus and orchestra; but when these can be had, the power and beauty of the work will always be conceded.

Brandenburg Concerto No. 3

The ***Brandenburg Concerto No. 3*** can be taken to exemplify the emerging sense of what we recognize in retrospect as an orchestral style, stressing the blend of instrumental sections. These are concertos in the sense that the word was employed in the Baroque to mean a "coming together" of instruments. Here the instruments that come together are the strings, distributed in a way that departs markedly from Italianate concerto models. Knowing how fascinated Bach was with numerology, we keep our eyes peeled for reflections of that interest in his scores. Is it merely a coincidence that the Concerto No. 3 should be scored for three violins, three violas, three cellos (adding up to three instrumental sections), atop the inevitable continuo bass? The violinists and violists serve as both *concertino* and *ripieno*; in *tutti* sections the three players of each instrument (their ranks may be increased in orchestral performance) perform in unison, as a section, but in the contrasting episodes they go their separate ways as three soloists.

The opening Allegro offers a magnificent example of what might be called "musical choreography," in which the musical material is tossed from one instrumental group to another. In performance, the listener inevitably becomes a rapt viewer as well, watching the themes pass from violins to violas to cellos like a sonic volleyball. (In 1729 Bach added oboes and horns to this movement while recasting it as the opening Sinfonia of his Cantata No. 174, *Ich liebe den Höchsten*.) The closing movement, also an Allegro, is a high-spirited fugue that seems to ask the players to push the tempo to the limit, but here the writing is considerably less intricate than that found in the first movement. The two Allegros are connected by a musical mystery: a sequence of merely two chords forming an imperfect (or "Phrygian") cadence. There is little agreement among musicians and musicologists about whether the chords should be played verbatim or whether they should be understood to close a movement inserted at the player's discretion. In many performances today the harpsichordist interpolates a movement here—either an existing movement by Bach from a solo-harpsichord piece or an improvisation of his or her own—with the orchestra joining in to intone the final two chords before everyone leaps into the finale. Sometimes the concertmaster joins the harpsichordist at this spot for a movement from a Bach violin sonata. Still, it is odd that Bach should have placed a fermata over the second of the chords rather than the first, but so he did in his manuscript. This remains a puzzle without a certain solution.

In A Persian Market

In A Persian Market is one of those idealized miniature tone poems. It was written in 1920 and has been played by many orchestras and arranged for many different ensembles. The music speaks through the ears of an English musician known for his works that were written in an intentionally popular style. Authentic Persian (modern day Iran) music it is not, but it has a certain period charm to it. The composer Albert Ketelby (1875-1959) wrote many popular songs and instrumental numbers, some of them miniature tone poems. He specialized in musical representations of differing cultures, highly idealized representations as they fell well within the realm of western music harmony and forms. Ketelby could crank out a pretty good tune and he was an imaginative orchestrator, no doubt aided by the tremendous working knowledge he had through his talent for being able to play all the instruments of the orchestra.

The Baby Elephant Walk

"**Baby Elephant Walk**" is a piece of music written in 1961 by composer Henry Mancini, for the 1962 release of the movie *Hatari!* The composer combines brass instruments (including repeated blasts from the tuba) and woodwind elements to convey the sense of a toddler that is large and plodding, but nonetheless filled with the exuberance of youth. The catchy, jazzy simplicity of the tune has made it one of Mancini's most popular works, prompting its appearance on nearly twenty later compilation and best of/greatest hits albums.

The Tropical Punch

"**Tropical Flute Punch**" opens with a "Calypso in Beach Major" a happy dance with sand between the toes. Then the sun sets with "Eventide Rhythms," a calm and beautiful interlude expressing the overlapping sounds of water, insects, birds, and man as they reinforce and counterpoint each other. Syncopated revelry returns to the party with the final movement "Flutes for Sail."

Washington Post March

The *Washington Post March* is a march composed by John Philip Sousa in 1889. Since then, it has remained as one of his most popular marches throughout the United States and many countries abroad. In 1889 owners of *The Washington Post* newspaper requested that John Philip Sousa, the leader of the United States Marine Corps Band, compose a march for the newspaper's essay contest awards ceremony. Sousa obliged; "The Washington Post March" was introduced at the ceremony on June 15, 1889, and it became quite popular.^[1] It led to a British journalist dubbing Sousa "The March King." Sousa is honored in *The Washington Post* building for his contribution to the newspaper and his country.

The composition is now in the public domain in the US, as its copyright has expired. The first strain of the march (above) is famous and familiar to many. The march is played in a stately march tempo (110-120 beats/m; rarely over). March enthusiasts have argued that the trio sections are mellow and moving phrases are amongst Sousa's most musical. Six sudden eighth notes move the melody along, and its unusually calm break-strain is a simple adaptation of the trio melody. It then moves on to the first trio repeat, where the low brass begins an even more mellow countermelody.



Prevailing Winds Flute Choir

Prevailing Winds Flute Choir is a fun community music group that enjoys rehearsing, performing and being with each other! Our goal is to offer an enjoyable and supportive (not competitive) atmosphere which encourages growth as musicians, and allows us to share with the community our love of music and the flute. The ensemble is made up of flute players of all ages ranging from students to adult amateurs and professionals. We've performed all over the TN Valley for private parties, weddings/funerals, benefit concerts, community/civic events, and volunteer performances at assisted living homes. Our music includes classical, jazz, popular favorites, wedding music, sacred music, and Christmas music.

Prevailing Winds Flute Choir started as a group of flutes from the Madison Community Band that decided to feature a flute choir for a Christmas performance in Fayetteville, TN. We loved the experience so much, we just kept going, invited as many flute friends as possible, and have been together since the fall of 2005. We're based in the Huntsville/Madison, AL, area and rehearse at Grace United Methodist Church on Thursday nights at 7 pm. For interest in joining us or booking us at your event, contact Sue Dunlap at 256-837-2672. For more information please go to www.prevailingwindsflutes.org



Members of the Organizations

Prevailing Winds Flute Choir

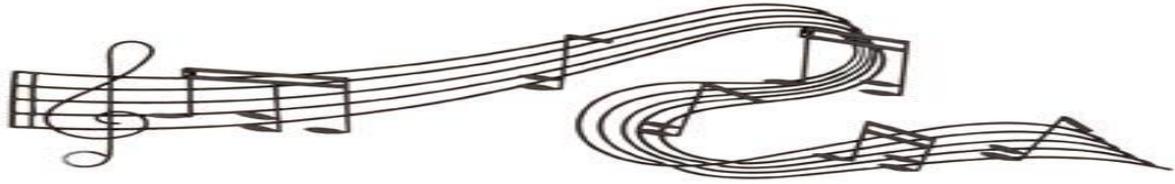
Beverly Troup-Huntsville, Alabama (C Flute, Alto Flute, Piccolo)
Doris Hall-Huntsville, Alabama (C Flute, Alto Flute, Bass Flute, Piccolo)
Bryce Duncan - Atlanta, Georgia (AAMU Student) (C Flute)
Karen Young- Huntsville, Alabama (C Flute)

Amy Kroegar-Madison, Alabama (C Flute)
Cheri Cox- Madison, Alabama (C Flute)
Lindsey Thomas, Madison, Alabama (C Flute)
Rachel Reinhardt, Madison, Alabama (C Flute)
Ramona Banks- Madison, Alabama (C Flute)
Stacey Mixon- Madison, Alabama (C Flute)
Sue Dunlap- Madison, Alabama (C Flute)

Jana Clark - Owens Crossroads (C Flute, Alto Flute, Bass Flute)
Janet Cashion - Owens Crossroads (C Flute, Alto Flute, Bass Flute, Piccolo)
Nancy Schroeder- Owens Crossroads (C Flute, Bass Flute)

Pianist - Kevin Eberhart (Alabama A&M University)
Percussionist-Shaun Turman (Alabama A&M University)
String Bass - Justin Richardson (Alabama A&M University)

Notes



Upcoming Events

MUSIC EDUCATION MINISTRY

LECTURE RECITAL

AFRICAN AMERICAN COMPOSERS MUSIC FOR FLUTE

FEBRUARY 29, 2012

12:00 P.M.

ALABAMA A&M UNIVERSITY/ RICHARD MORRISON BUILDING

CHOIR ROOM/ 1ST FLOOR

FLUTE & CLARINET DUO (*CLASSICAL & BAROQUE COMPOSERS*)----- TUESDAY, MARCH 6, 2012

DR. DORIS S. HALL (PROFESSOR) & MR. BRYCE DUNCAN (STUDENT PERFORMANCE MAJOR)
(FULFILLING REQUIREMENTS FOR MUSIC 128 WOODWIND ENSEMBLE AS PERFORMANCE MAJOR)

12:00 NOON

ALABAMA A&M UNIVERSITY/ RICHARD MORRISON BUILDING

CHOIR ROOM/ 1ST FLOOR

PREVAILING WINDS CONCERT (FLUTE CHOIR)----- THURSDAY, MARCH 29, 2012

LEADERS OF THE FLUTE ORGANIZATION: RACHEL REINHARDT/SUE DUNLAP
(HUNTSVILLE ALABAMA FLUTES & ALABAMA A&M UNIVERSITY FLUTE STUDENTS)
CONDUCTOR AT ALABAMA A&M UNIVERSITY – DR. DORIS S. HALL

7:00 P.M.

ALABAMA A&M UNIVERSITY/ RICHARD MORRISON BUILDING

CHOIR ROOM/ 1ST FLOOR

HBCU –BAND DIRECTOR’S CONSORTIUM----- FRIDAY, MARCH 30-31, 2012

FLUTE CLINICIAN PRESENTATION – YAMAHA CORPORATION OF AMERICA/AAMU
DR. DORIS S. HALL – PRESENTER

CROWN PLAZA HOTEL/ ATLANTA, GEORGIA

