



The Greatest Generation

Wilshire Wind Symphony

July 3, 2019



WILSHIRE
BAPTIST CHURCH

The Greatest Generation
Wednesday, July 3, 2019
6:30 p.m.

Please turn off all cell phones.

Welcome		Mark Wingfield
<i>The Star-Spangled Banner</i>		John Stafford Smith
<i>National Emblem</i>		Edwin Eugene Bagley
<i>The Stars and Stripes Forever</i>		John Philip Sousa
<i>Armed Forces Salute</i>		arr. Bob Lowden
	Jim White, narrator	
<i>If you are a veteran or active duty military, please stand when the song for your branch of service is played.</i>		
<i>Duty, Honor, Country</i>		Harold L. Walters
	Jim White, narrator	
<i>A Tribute to Glenn Miller</i>		arr. Henry Gass
	George Gagliardi, piano	
<i>Elegy for the U.S.S. Arizona</i>		Larry MacTaggart
<i>Boogie Woogie Bugle Boy</i>		arr. Christine Potter
	Flute ensemble George Gagliardi, piano	
<i>The Homefront: Musical Memories from World War II</i>		arr. James Christensen
	George Gagliardi, piano	

Wilshire Baptist Church
4316 Abrams Road | Dallas, Texas 75214
(214) 452-3100 | www.wilshirebc.org
Partnered with the Cooperative Baptist Fellowship

Building a Community of Faith Shaped by the Spirit of Jesus Christ

Suite Francaise

I. Normandie

II. Alsace-Lorraine

III. Provence

Darius Milhaud/arr. John Higgins

Theme from "Schindler's List"

Tanya Benson, flute solo

John Williams/arr. Calvin Custer

The Greatest Generation

Robert W. Smith

Closing Remarks

Mark Wingfield

The Washington Post March

John Philip Sousa

**Everyone is invited to Community Hall for a reception with pie and coffee
immediately after the program tonight.**

Special Thanks

- Humble: Simply Good Pie (9014 Garland Road, <https://humble-pies.com>) for the use of their table.
- Doug Haney, Barbara Clayton and Holly Irvin for their ongoing support of Wilshire Winds.
- Jim White for the gift of narration. Penni Lewis for the use of her father's uniform.
- Ross Grant for music on loan.
- Donna Manning and Daniel McAnallen for talent recruitment.
- Irving Symphonic Band, Frisco Community Band and Wylie Community Band for loaning out their fabulous musicians.

Tonight's drama is written by Jeff Hampton, author and Wilshire Winds member. Material for the correspondence was inspired by letters written by the late Perry Kite, World War II veteran and father of LeAnn Hampton, also a Wilshire Winds member. We thank Ryan Wilson, Mia Wilson and Nancy Poynter, director, for bringing this story to life.

Shana Gaines has served as conductor of Wilshire Wind Symphony since January 2017. Most recently, she has played flute for Irving Symphonic Band and Wylie Community Band, piano for Wylie Community Jazz Combo and is a soprano in the Wilshire Sanctuary Choir. Professionally, she is an elementary music specialist for Richardson ISD, having previously served as music specialist for the Winston School's instrumental, choral and elementary programs. Shana received a master of education in school leadership degree from Lamar University in Beaumont, a master of music in church music degree from Southwestern Baptist Theological Seminary in Fort Worth and a bachelor of music degree from Union University in Jackson, Tenn. She is married to Ron and enjoys road trips, cooking, pets and being a foster mom.

Wilshire Wind Symphony

Wilshire Wind Symphony is an all-volunteer ensemble that rehearses on Monday nights from September through June. Additional players are welcome, and you do not have to be a church member to participate. To learn more, contact Shana Gaines, director, at sgaines@wilshirebc.org.

Flute/Piccolo

Tanya Benson*, Renee Brown, LeAnn Hampton, Penni Lewis**, Kathy O'Connor

*piccolo; **alto flute

Clarinet

Stan Denman, Liz Grant, Meredith Griffith, Price Tinsley

Alto Saxophone

Jaime Campos, Mark McKenzie

Tenor Saxophone

Stan Denman, George Gagliardi

Baritone Saxophone

Jeff Hampton

Trumpet

Ross Grant, Eric Mirochna, Bert Truax

French Horn

Darrell Mundy, Amy Lee

Trombone

Donna Manning, Daniel McAnallen, Randall Owens, Thomas Lee

Euphonium

Daryl Trent

Tuba

Andy Blum, Patrick Rose

Percussion

Jay Majernik, John Parnell, Ella Rose

Piano

George Gagliardi

Program Notes

National Emblem (1902) is probably Edwin Eugene Bagley's most prominent contribution to music. Bagley composed the score during a 1902 train tour with his family band. He became frustrated with the ending and tossed the composition in a bin. Members of the band fortunately retrieved it and secretly rehearsed the score in the baggage car. Bagley was surprised when the band informed him minutes before the next concert that they would perform it. It became the most famous of all Bagley's marches. Despite this, the composition did not make Bagley wealthy, as he sold the copyright for \$25. "March King" John Philip Sousa declared it one of the three finest street marches ever written, after two of his own compositions. As a national treasure, *National Emblem* is preserved in two early recordings made by world-class bands: Arthur Pryor's Band (1908) and The President's Own Marine Band (1914). Both of these recordings may be heard on the Library of Congress' National Jukebox.

The Stars and Stripes Forever. Since its premiere in Philadelphia on May 14, 1897, *The Stars and Stripes Forever* has secured its place as the most popular and widely recognized march of all time. It has captured the spirit of American patriotism perhaps better than any other composition for more than a century. Former Sousa Band members testified that, during the popularity of the Sousa Band, *The Stars and Stripes Forever* was performed on every concert. Audiences expected, and sometimes even demanded, to hear the march and eventually began to stand upon recognizing its opening bars as if it were the national anthem. It didn't succeed in becoming the national anthem but, in 1987, President Ronald Reagan signed an Act of Congress designating *The Stars and Stripes Forever* the national march of the United States.

Armed Forces Salute. Robert Lowden (1920-1999) was a prolific composer and arranger whose music reached far beyond the borders of his native New Jersey. He penned more than 400 advertising jingles in his long career, but orchestras and bands know him for his many arrangements of popular and show tunes. Lowden studied at Temple University to be a music educator. During World War II, he served in the U.S. Army Band. He returned to his birthplace, Camden, N.J., to teach during the 1950s. Lowden wrote for the Somerset label and its feature group, 101 Strings. He served as the lead arranger for the Philadelphia Pops and often took a bow at performances of his works by the Ocean City Pops at the Music Pier. Each of our military services is saluted in this medley. The Army leads off with *The Caisson Song*, followed by *Semper Paratus* (Always Ready), the marching song for the Coast Guard. The honorees of the *The Marines' Hymn* and *The U.S. Air Force* are obvious. Equally recognizable is the Navy's *Anchors Aweigh*. Lowden has skillfully woven patriotic phrases as the transitions between the major melodies. Can you recognize them?

Duty, Honor, Country. The text of this narration was adapted by B.G. Cook from an address by general of the army, Douglas MacArthur, at the U.S. Military Academy on May 12, 1962.

A Tribute to Glenn Miller. Glenn Miller (1904-1944) was a hugely popular big band leader in the Swing era of the 1930s and 1940s. He arranged, composed and played trombone. He was born in Iowa and grew up in Nebraska, Missouri and Colorado. With a constant string of hits, his band appeared in two movies and was featured three times a week on CBS Radio. Miller was the best-

selling recording artist from 1939 to 1943, more popular in his era than the Beatles were in theirs. He enlisted at the peak of his civilian career to help the war effort as a musician. In 1944, he took his 50-piece Army Air Forces Band to England to entertain the troops. Preparing to move the band to France, Miller was lost when his light aircraft disappeared in bad weather over the English Channel. This overture to our World War II tribute includes *Tuxedo Junction*, *Jersey Bounce*, *American Patrol* and *Little Brown Jug*.

Elegy for the U.S.S. Arizona. U.S. Navy Band No. 22 held the unique distinction in that its members were formed together, trained together and transferred together. In May 1941, these Navy musicians were assigned to the USS Arizona at Pearl Harbor, Hawaii. On the morning of December 7, 1941, all 21 members of the USS Arizona Band, ranging in age from 19 to 31, perished in the attack on Pearl Harbor. *Elegy* is a tribute to the lasting legacy of the members of the USS Arizona Band, entombed with 1,100 other sailors in the sunken wreckage of the Arizona. A solemn snare drum begins and ends the piece, and the familiar strains of *Eternal Father*, *Strong to Save* create a moving tribute to all soldiers who have made the ultimate sacrifice for their country. Larry MacTaggart, the composer, is the functional enlisted manager for all Air Force Bands and serves as advisor to the director of Air Force public affairs on manpower, personnel, recruiting, deployment and quality of life issues for all enlisted band members.

Boogie Woogie Bugle Boy. Originally performed by the Andrews Sisters, this arrangement by Christine Potter includes parts for piccolo, three C flutes, alto flute and bass flute. In the absence of a bass flute, George Gagliardi improvises with his piano stylings in this jazzy arrangement.

The Homefront: Musical Memories from World War II. This medley of popular songs from the World War II era includes *It's Been a Long, Long Time*; *Thanks for the Memories*; *Bell Bottom Trousers*; *(There'll Be Bluebirds Over)* *The White Cliffs of Dover*; *I'll Be Seeing You*; *Don't Sit Under the Apple Tree (with Anyone Else But Me)*; and *Praise the Lord and Pass the Ammunition!*

Suite Francaise. Darius Milhaud states: "For a long time I have had the idea of writing a composition fit for high school purposes, and this was the result. In the bands, orchestras and choirs of American high schools, colleges and universities where the youth of the nation can be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer. The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace). I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than 70 years have brought war, destruction, cruelty, torture and murder three times to the peaceful and democratic people of France."

Normandie. Milhaud uses two lively Norman folk songs: *Germain*, about a warrior coming home as seen through the eyes of a young woman; and *The French Shepherdess and the King of England*, about a comic meeting between the two title characters. Milhaud added some original material to help him depict the region where so many American servicemen landed in France during World War II.

Alsace-Lorraine. Here, Milhaud takes a dark turn, with material suggesting distant artillery fire around a solemn funeral procession, fitting for a region that borders Germany and was taken over during the war.

Provence. Reflecting on his home region, Milhaud utilizes a rondo with a fast, scatterbrained main theme, alternating with a fife-and-drum segment typical of the French provinces' countryside and a slower, slightly more romantic subject — both of these interludes derived from the principal melody.

Theme from Schindler's List. *Schindler's List* is Steven Spielberg's 1993 black-and-white film based on the true story of Oskar Schindler, a Nazi Czech businessman who used Jewish labor to start a factory in occupied Poland. As World War II progressed and the fate of the Jews became apparent, Schindler's motivations switched from profit to human sympathy. Assisted by his accountant, Itzhak Stern, Schindler devised a plan to employ concentration camp workers in his Czech factory, saving 1,100 Jews from death in the gas chambers of Auschwitz. The theme from the movie is performed by the solo flute, accompanied by the ensemble. The melody evokes the emotions of grief and despair but finds sufficient hope to fulfill the desire for survival. The Academy of Motion Picture Arts and Sciences awarded John Williams an Oscar for the best original score for the music he composed for the film.

The Greatest Generation. Written for the 75th Anniversary of the attack on Pearl Harbor and the gathering of heroes from around the world, this stirring composition pays tribute to America's "Greatest Generation." The piece was premiered on Dec. 6, 2016, at the Pearl Harbor Survivors' Gala in Honolulu. The piece was performed again on the morning of Dec 7, 2016, at Pearl Harbor as part of a ceremony at the USS Missouri overlooking the USS Arizona Memorial. These first performances were narrated by World War II and Normandy veteran Col. Arnold D. Gabriel, director emeritus of the United States Air Force Band. Composer Robert W. Smith's stirring tribute to those who changed our world in World War II also pays tribute to all who have served in our armed forces. Join us as we thank those who served above self and insured liberty for Americans past, present and future.

The Washington Post March. Second in popularity only to *The Stars and Stripes Forever*, *The Washington Post March* was written at the request of the newspaper of the same name during the time in which Sousa was conducting the Marine Band. Although he called it a march, it was exceptionally well-suited for a popular dance of the day called a two-step. In fact, this march was connected to the two-step from its premier in 1889 until the rise in popularity of the foxtrot and one-step just before the start of World War I. In his autobiography, Sousa wrote "*The Washington Post* was probably the most popular piece of music in the world at that time. It had re-popularized the two-step in America". It was so popular in Europe that two-step dances were frequently referred to as simply "Washington Posts."

Black | White | Brown | Male | Female | Young | Old
Married | Single | Divorced | Remarried | Gay | Straight
Families | Individuals | Skeptics | Learners | Artists

We're Christians first and everything else second

Wealthy | Poor | Getting by | Tall | Small | Middle-aged
Independents | Republicans | Democrats | Lakewood
Lake Highlands | East Dallas | M Streets | All Over

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Keep up with all the Wilshire news at wilshirebc.org or by using our Wilshire app or via social media. Worship is live streamed every Sunday at 11:00.