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UPCOMING INSTRUMENTAL MUSIC EVENTS

5/19/06 - 5/21/06 — Cleveland Trip!
5/25/06 — New Marcher Orientation
5/27/06 — Metro-Michigan Jazz Festival (Pontiac)
5/29/06 — New Baltimore Memorial Day Parade
5/30/06 — Instrumental Music Banquet (Salt River)
6/4/06 — Graduation (McMorran Auditorium, Port Huron)
6/14/06-6/16/06 — Pre-Marching Band Camp ('06 - '07 MB)
6/25/06 — Bay Rama Parade ('06 - '07 MB)
7/31/06-8/5/06 — Marching Band Camp (CMU)

The Anchor Bay High School
Instrumental Music Department

proudly presents the

9th GRADE CADET BAND CONCERT BAND

and the

9th GRADE SYMPHONIC BAND

in a

SPRING CONCERT



**Wednesday, May 10, 2006
7:30 P.M.**

**Anchor Bay High School Auditorium
Molly J. Dee, Instrumental Music Director
P. David Visnaw II, Instrumental Music Director**

PROGRAM

9th GRADE CADET BAND

Triumph of the Vikings.....Larry Clark

The Great Steamboat Race.....Robert W. Smith

CONCERT BAND

1812 Overture.....Tchaikovsky/Williams

Chant Rituals.....Del Borgo

9th GRADE SYMPHONIC BAND

Cajun Folk Songs.....Frank Ticheli
Movement I: "Le Belle et le Capitaine"
Movement II: "Belle"

Jurassic Park.....J. Williams/Bocook

Immediately following tonight's concert, please join us in the cafeteria for an afterglow and a performance by various ABHS Chamber Ensembles.

9th GRADE CADET BAND

FLUTE

Keelie Cottick
Jovanna Distefano
Angel Pham
Patricia Rowley*
Allison Shepperly
Katie Wrobel

Oboe

Anthony Petix

CLARINET

Katie Bartholomew
Alyssa Ranilovich*
Vicki Schwager
Jessica Taylor
Shane Baksh

BASS CLARINET

Julia Kinter

ALTO SAXOPHONE

Nick Gettleson
David Kirtley
Tyler White*

TENOR SAXOPHONE

Jonathan Neskavich
Jennifer Kensicki*

BARITONE SAXOPHONE

Rebecca Logsdon

French Horn

Rachel Kuss*
Courtney Batchelder

EUPHONIUM

Ariel Gostovich

TUBA

Ashley Boyles

TRUMPET

Quvonte Carter
Jennifer Kowalski*
Abraham Lewis
Brittany Martin
Ben Parenteau

TROMBONE

Cory Juresich
Hannah Lethbridge
Michael Sintebin*
Nathan Swisher
Micheal Worton

PERCUSSION

William Andrews
Tyler Good*
Jacob Hannawi
Tyler Slasinski
Lauren White

CONCERT BAND

FLUTE

Marie Buckner
Margaret Gnesda
Elizabeth June
Dayna Keuhn
Blair Lacelle
Stacey Ochtinsky
Katie Rick*
Samantha Schlais
Angela Scott
Amy Shima
Danielle Zimmerman

BASS CLARINET

Lorin Hornbrook
Michaela Kincaid-Sargent

ALTO SAX

Steven Hromek
Ryan Matthews*
Chad Mazei
Jake Morgan
Zach Murray
Ed Pohl

TENOR SAX

Erik Campbell
Sam Gargulinski*

CLARINET

Teresa Abila
Courtney April
Alexis Collica
Ashleigh Dahl*
Nicholas DeJarnette
Sarah DeRita
Jennifer Heide
Michelle Heike
Lindsay Markiewicz
Ashley Martin
Rebecca Saelens
Ashlie Tipton

BARITONE SAX

Joe Behrens
Adam Coppa*

TRUMPET

Greg Cluney*
Ryan Covert
Brittany King
Mike Pagel
Paul White

FRENCH HORN

Jennifer Londo*
Darcy O'Hearn
Lauren White

TROMBONE

Heather Eliaszc*
Maggie Kennedy
Madison McClintock
Brandon O'Bryan
Stephen Wilber

EUPHONIUM

Josh Beck*
Nova Jumer
Jacqueline Calvin

TUBA

Chris Buckner
Kevin Harless
Sam Munro*

PERCUSSION

Leon Calvert
Mike Ingrao*
Evan LaPensee
Justin Martin

PROGRAM NOTES

Triumph of the Vikings

Larry Clark's diverse background includes serving as the Director of Bands at Syracuse University and considerable public school teaching in the state of Florida. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. Larry is in demand as a clinician and guest conductor around the country. He is actively involved in developing educational material for today's students through integrating innovative teaching techniques and technology. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia. He currently lives in New Jersey with his wife and his two sons.

Triumph of the Vikings was commissioned by the Lowndes Middle School Band in Valdosta, Georgia. It is dedicated to Charles E. Todd and to the memory of Naomi S. Todd. They are the parents of band director Charles E. Todd II. The Lowndes band is also under the direction of my dear friend Howard S. Weinstein. The work was inspired by the mascot of the school, the Viking. The name of the piece was chosen by members of this fine ensemble as the piece was in preparation.

The Great Steamboat Race

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 400 publications receiving a Bachelor of Music Education from Troy State University (AL) and a Master of Music from the University of Miami (FL).

His original works for both the concert band and orchestra have been performed throughout the world. His first two symphonies have captured the imaginations of musicians and audiences throughout North America, Europe, Australia and Asia. As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Australia, Italy, Austria and the United Kingdom. His compositions and arrangements have been used in a variety of situations including major television network broadcasts.

The Great Steamboat Race draws upon the historic event of the race between the Robert E. Lee and Natchez steamboats as its inspiration. From the paddle wheels churning the muddy water to the melodious calliope on the Robert E. Lee, the composition brings the sounds and intensity of the great race to the concert stage. If you listen carefully, you may even be able to hear the great ships throttling down as the fog sets in, only to resume the race in a final push to the finish line. The Robert E. Lee, with its calliope singing, churns ahead of the Natchez in the final moments, leaving the great Mississippi River in peaceful silence.

PROGRAM NOTES

1812 OVERTURE

Peter Illyich Tchaikovsky (Piotr Chi Chikovski) was born in Votkinsk, Russia, in 1840. The son of a mining inspector, Tchaikovsky studied music as a child. At 19 he became a government clerk and at 21 entered the St. Petersburg Conservatory, where he studied composition with Anton Rubinstein. He graduated in 1865 and taught theory and composition at Nicholas Rubinstein's Moscow Conservatory from 1865 to 1878. An annuity from his wealthy patroness, Mme von Meck (whom he never met though he corresponded with her for 14 years and dedicated his Fourth Symphony to her in 1878), made it possible for him to devote himself entirely to composition. Tchaikovsky wrote 11 operas, four concertos, six symphonies, a great number of songs and short piano pieces, three ballets, three string quartets, suites and symphonic poems, and numerous other works

Written in 1880, this overture is intended to be descriptive of the invasion of Russia in 1812, by the French under Napoleon I, and their final defeat. After his victory of Borodino, the army of Napoleon marched into Moscow and took possession of the Kremlin. Thereupon the patriotic Russians set fire to their city, forcing the French to retreat. The theme of the introduction is drawn from a Russian hymn, "God, Preserve Thy People," and this is soon succeeded by the vividly picturesque "battle music." The fight begins, and the French at first have matters all their own way. High above the tumult are heard fragments of the "Marseillaise," but soon a theme of obvious Russian extraction appears a folk song from the government of Novgorod, the two motifs alternating as the fight gives advantage. As time goes on, the Russian theme becomes more predominant, and the "Marseillaise" dies gradually away. Napoleon is beaten, and his army is in retreat. The famous bells of Moscow peal forth gloriously in honor of the Russian victory, and the fine rhythmic melody of the national hymn is heard triumphantly thundered out.

CHANT RITUALS

Elliot Del Borgo was born in Port Chester, New York, on October 27, 1938. He holds a BS degree from the State University of New York, and EdM degree from Temple University in Philadelphia, and an MM degree from the Philadelphia Conservatory, where he studied theory and composition with Vincent Pershichetti and trumpet with Gilbert Johnson. Early in his career, Del Borgo taught instrumental music in the Philadelphia public schools. He retired in 1995 from the Crane School of Music at the State University of New York at Potsdam, where he was an Associate Professor of Music. Del Borgo has written over 450 compositions for various ensembles. Over 300 of these pieces have been written for concert band.

Chant Rituals was written during 1991-92 while the composer was teaching at the State University of New York, Potsdam. It was written on commission for the Grandville, Michigan Band Boosters for the Grandville Junior High School Band. The composer took his inspiration for this piece from his experiences in working with a church choir that performed Gregorian chant and Renaissance morets, as well as from his much earlier composition, *Chant Variants*. The composer states that *Chant Rituals* is very programmatic and that the title comes from his vision of "primitive peoples going through a chant and an elaborate religious ritual." Since initial publication, well over 1,000 copies of this composition have been sold.

Cajun Folk Songs

Frank Ticheli is an internationally known composer whose awards include the Charles Ives Scholarship, Goddard Lieberon Fellowship, Texas Sesquicentennial Orchestral Composition Competition, and the Ross Lee Finney Award. His wind band works have won both the 1989 Walter Beeler Prize and the Symposium for New music Prize.

Frank Ticheli was born in Monroe, Louisiana. He lived there for a year before he and his family moved to Arkansas where they remained until he reached the age of five. He began his musical studies as a nine-year-old trumpet player in La Place, Louisiana. In 1971 his family moved to Richards, Texas, where, except for a one-year stay in Missouri, he remained for much of his high school and university education. He played in the Berkner High School Band, conducted by Robert Floyd, and later studied composition with Donald Erb and counterpoint and orchestration with Robert X. Rodriguez. Ticheli graduated from Southern Methodist University in 1980, followed by study at the University of Michigan.

Ticheli's teaching career began at Lakeview Centennial High School in Garland, Texas where he led the concert band and taught music theory. He then taught at Trinity University before moving to Pasadena, California as composer-in-residence of the Pacific Symphony Orchestra and associate professor of composition at the University of Southern California. In addition to composing, he frequently guest-conducts throughout the U.S.

Ticheli is a versatile composer, whose major works include seven orchestra scores, 12 band pieces and 14 chamber works. Ticheli's band works include *Blue Shades*, *Cajun Folk Songs*, *Cajun Folk Songs, II*, *Concertino for Trombone*, *Fortress*, *Gaia Visions*, *Music for Winds and Percussion*, *Pacific Fanfare*, *Portrait of a Clown*, *A postcard to Meadville* and *Sun Dance*.

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. *Cajun Folk Songs* is composed as a tribute to the people of the old Cajun Folksong culture with hopes that their contributions will not be forgotten. The work is dedicated to the Murchison Middle School Band, Austin Texas, Cheryl Floyd, Director who commissioned the work and gave its premiere on May 22, 1990.

"Le Belle et le Capitaine" tells a story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters.

"Belle" is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically and an original melody is added for variety.

John Williams

John Williams has been known as an eminent composer, arranger, and pianist for many years. When he was named conductor of the Boston Pops Orchestra in 1980 he became even more familiar to millions of television viewers in the US and abroad. For his film scores he has received 30 Academy Award nominations, 15 Grammys, and five Oscars.

John Tower Williams began learning piano at home at the age of eight—his father was formerly a drummer in the Raymond Scott Quintet. After moving with his family to Los Angeles in 1948, John studied piano and arranging with Bobby Van Eps. Later he served a three-year hitch in the US Air Force, arranging for and conducting bands. In 1954, Williams went back to New York to study piano for a year with Rosina Lhevine at the Juilliard School; he also played in jazz clubs and recording studios. Returning to California, he attended UCLA while studying composition privately with Mario Castelnuovo-Tedesco and Arthur Olaf Andersen. For a time he was a pianist in film studios, with such composers as Bernard Hermann, Alfred Newman, and Franz Waxman. Williams went on to compose for television (including the *Kraft Theatre* series) in the 1960s, winning two Emmy awards for his music. He also conducted, arranged, and played piano with Columbia Records.

In January 1980, Williams succeeded Arthur Fiedler as 19th conductor of the Boston Pops Orchestra (since its founding in 1885). For 15 years he conducted the Pops in concert halls and, as the Pops Esplande, outdoors before audiences that numbered up to 350,000. He toured with the Esplande Orchestra in the US in 1985, 1989, and 1992, and in Japan in 1987. In 1990 and 1993 he toured Japan with the Pops Orchestra. Williams has guest-conducted numerous major orchestras, including those in London, Cleveland, Philadelphia, and Los Angeles (at the Hollywood Bowl). Among numerous honorary degrees is one from the New England Conservatory (Hon DM, 1985).

Williams has used serial and other avant-garde techniques in his compositions, but he is considered a romantic traditionalist at heart. He has composed and conducted the music for more than 75 films, including *Angela's Ashes*, *Born on the Fourth of July*, *The Bridges of Madison County*, *Close Encounters of the Third Kind*, *ET*, *Home Alone 1 and 2*, the *Indiana Jones* trilogy, *Jaws* (Oscar, 1975), *JFK*, *Jurassic Park*, *Schindler's List*, the *Star Wars* music (*Star Wars*, *The Empire Strikes Back*, *Return of the Jedi*, and *Phantom Menace*), and *Superman*. Many have been recorded by the Boston Pops (27 albums by 1993) or by studio orchestras. The *Star Wars* album sold over four million copies—more than any other non-pop album in recording history. Williams' concert pieces include two symphonies, a piece for wind ensemble, concertos for flute, bassoon, and violin, a work for string orchestra, Olympics scores (1984, 1988, 1992, 1996), and a variety of chamber music.

A Rationale for Music Education

MUSIC IS...a potential in every individual that, like all potential, should be developed to its fullest.

MUSIC PROVIDES...an outlet for creativity, self-expression, and individual uniqueness. It enables us to express our noblest thoughts and feelings.

MUSIC TEACHES...students about unique aspects of their relationships with other human beings and with the world around them, in their own and other cultures.

MUSIC IS...one of the most important manifestations of our cultural heritage. Children need to know about Beethoven, Louis Armstrong, and the Beatles as well as about Newton and Einstein.

MUSIC OPENS...avenues of success for students who may have problems in other areas of the curriculum and opens approaches to learning that can be applied in other contexts.

MUSIC EXALTS...the human spirit.

MUSIC IS...worth knowing.

9th GRADE SYMPHONIC BAND

FLUTE

Breanna Alex
Erika Emke
Amanda Gallant
Tina Gastmeier
Sierra Kemp
Emily Schmeisl*

CLARINET

Jessica Carter
Ashley DeCaluwe
Cassie Hinderliter
Brittany Jury
Kyle Ribant*▲
Linda Reed
Abigail Swaney

BASS CLARINET

Angelo Gutierrez

BASSOON

Katelin Thomas*

OBOE

Bethany Phillips
Shannon Rowe*▷

ALTO SAXOPHONE

Joshua Makar
Philip Olivares*
James Tyll

TENOR SAXOPHONE

Kelsey Parsons

BARITONE SAXOPHONE

Harold Reintjes

PERCUSSION

Daniel Bowron
Mary Holderbaum*
Evan O'Hearn
Jacqueline Wirick
Ashley Zacharski

TRUMPET

Kyle Croes*
Hope Legg
Eric Root

FRENCH HORN

Elizabeth Buckner
Kevin O'Bryan*
Nicole Sciortino

TROMBONE

Cameron O'Brien*#
Alex Price
Steven Salmen

EUPHONIUM

Nick Sabella

TUBA

Stephany Cardillo
Steven Ostrander*

Double Bass

Brendan Makar

* Denotes Section Leader

■ Denotes Oakland Youth Orchestra

Denotes MSBOA District XVI Honors Band

▲ Denotes Eastshore Honors Band

▷ Detroit Symphony Orchestra Symphonia

CONCERT ETIQUETTE

A performer's intense concentration can be interrupted by little things that may seem trivial to audience members. The following suggestions will help audience members show respect to the performers on stage as well as other members of the audience. This will help the performers to do their best.

When To Applaud - Performers always appreciate applause, but there are appropriate moments to applaud. In a multi-movement work, applaud after all movements are completed. This allows the continuity of the piece to flow from one movement to the next. "Hooting and hollering" is not appropriate in the concert setting.

Arrival Time - Leave early and allow enough time for parking and traffic. If you do arrive late, wait by the doors until the first piece (not just a movement) is finished, then discreetly take the nearest seat available.

Entering and Exiting the Auditorium - Never enter or exit the auditorium during a performance. If you must enter or exit, please wait until the performance on stage has been completed. The most appropriate times to move about are during audience applause or set changes.

Talking - Talking should not be tolerated. It is not only distracting to the performer, but to every person in the audience. It is just plain rude to talk (even whispering can be heard) during a musical performance. If someone around you is talking, ask them nicely to please stop.

Other Noises - Avoid rustling your program, tapping your foot, bouncing your legs, etc. Pagers and cell phones should be turned off. Watches set to beep on the hour should also be turned off. These high-pitched beeps are distracting to the performers and audience members.

Coughing - It is hard to avoid a spontaneous cough. Be prepared with some type of cough drops or candies. Avoid cellophane wrappers. Many come with a soft wax-paper wrapping that will be much less noisy.

Taking Pictures - Refrain from taking any photographs during a performance. The click of a camera and especially the flash are very distracting. Pictures should be taken after the performance.

Children - Children need exposure to good music and live performances. If your young child begins to get restless in the middle of a performance, it may be best that you exit the auditorium until calmer times prevail.

By following basic edicts of respect and consideration, performers and the audience will have a more pleasurable and meaningful experience as they perform and attend live concerts. Because they have worked so hard for their performance, the students on stage deserve to be treated with respect.

