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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

SYMPHONIC BAND WIND ENSEMBLE

and the

JAZZ ENSEMBLE

in a

SPRING CONCERT



Tuesday, May 9, 2006

7:30 P.M.

Anchor Bay High School Auditorium

Molly J. Dee, Instrumental Music Director
P. David Visnaw II, Instrumental Music Director

PROGRAM

5th HOUR SYMPHONIC BAND

Selections from The Phantom of the Opera..Webber/Barker

4th HOUR SYMPHONIC BAND

Young Person's Guide to John Williams.....Williams/Bocook

COMBINED SYMPHONIC BAND

Scenes from "The Louvre"Dello Joio

- I. The Portals
- II. Children's Gallery
- III. The Kings of France
- V. Finale

WIND ENSEMBLE

Star Wars Episode III: Revenge of the Sith.....Williams/Smith

Godzilla Eats Las Vegas.....Whitacre

JAZZ ENSEMBLE

Hunting Wabbits.....Goodwin

The Chicken.....Ellis/Berg

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

SYMPHONIC BAND

FLUTE

Nicole Becker
Jessica Briarton*
Christine Carter
Shannon Eaton
Lindsay Hornbrook
Jessica Krol
Kaitlin LaFeve
Elizabeth Litchfield*
Apyrl O'Leary
Brittany Rutland
Courtney Sykes
Angela Szyza
Amanda Trembley

CLARINET

Emily Bergmann
Krysta Buzynski
Jacqueline Calvin
Amy Demick
Krystyna Dzierzanowski
Lauren Ellis
Vanessa Gibson
Catherine Mavis
Taylor Miller
Chelsey Mittlestat*
Emma Orczykowski
Alaena Parsons
Sarah Plebanski*
Rebecca Schehr
Courtney Smith
Lynae Werner
Elizabeth Wirick

ALTO CLARINET

Gabrielle Duda

BASS CLARINET

Alyssa Gaglio
Lauren Vardon
Rachel Vredevoogd*
Jennifer Wilssens*

OBOE

Lyndsay Donnellon*

BASSOON

Laura Chirio
Lydia Lanni*

ALTO SAXOPHONE

Amy Bowron
Jackie Piper
Lauren Saad
Dennis Simpson
Christen Williams*
Kristen Zelenak**∞

TENOR SAXOPHONE

Sam Fisher*
Ashana Howell-McPherson
Maxwell Price*

BARITONE SAXOPHONE

Brandon Ehrhardt*∞
Jessica Wilson

TRUMPET

Richard Bright
Casey Fraley
Alicia Haydamack
Matthew Johnson
Thaddeus Kulczycki
Lauren Reintjes
Chris Roehr
Anthony Sabella*∞
Tyler Slasinski
Jeff Williams*

FRENCH HORN

Elisabeth Bourlier
Josh Burns**
Rachel Butler
Kari Caretti
Kristina Croes
Elizabeth Fraley*
Natalie Maddock
Tim Steffens

TROMBONE

Darrell Haas*
Sandra Hromek
Glenn Hutcheson
Jennifer Pavlica*
Jessica Sims
Jack Ventimiglia

EUPHONIUM

David Cuff
Jonathon Holderbaum*
Lisa Roland
Joey Spezia
Chris Valliere*

TUBA

Jonathan Bryson*
Kevin Gawronski*
Sterling Hamilton
Randy Schehr

PERCUSSION

Tony Klaus
Michael McMillan*
Matt Monsur
Mark Nagel
Max Nestorowich
Zachary Ogden
Nick Semaan
David Zwolinsky**

* Denotes Section Leader

Denotes Michigan Youth Honors Band

+ Denotes Eastern Michigan University High School Honors Band

* Denotes Michigan State University High School Honors Band

† Denotes Detroit Symphony Civic Orchestra

‡ Denotes District XVI Honors Band

° Denotes MSBOA All-State Jazz Ensemble

∞ Denotes East Shore Honors Band

PROGRAM NOTES

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 Herrmann, 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.

WHAT IS MUSIC?

Music is a **SCIENCE**

It is exact, specific; and it demands exact acoustics. A conductor's full score is a chart, a graph which indicates frequencies, intensities, volume changes, melody, and harmony all at once and with the most exact control of time.

Music is **MATHEMATICAL**

It is rhythmically based on the subdivisions of time into fractions which must be done, not worked out on paper.

Music is a **FOREIGN LANGUAGE**

Most of the terms are in Italian, German, or French; and the notation is certainly not English—but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language.

Music is **HISTORY**

Music usually reflects the environment and times of its creations, often even the country and/or racial feeling.

Music is **PHYSICAL EDUCATION**

It requires fantastic coordination of fingers, hands, arms, lip, cheek, and facial muscles, in addition to extraordinary control of the diaphragmatic, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

Music is all of these things, but most of all...

Music is **ART**

It allows a human being to take all these dry, technical (but difficult) techniques and use them to create emotion. That is one thing science cannot duplicate—humanism, feeling, emotion, call it what you will.

JAZZ ENSEMBLE

SAXOPHONES

Dylan Campbell
Ben Hanson
Darryl Hentrich
Patrick O'Brien
Max Price
Sarah Rudnick

FLUTE

Jacquie Blom



TRUMPETS

Josh Burns
Kelly Grossman
Brian Keck*
Andrew Karasinski
Samantha Strassburg

TROMBONES

Paul Barnett
Jeanine Blom
Dani Kopson
Taylor Stanton
Sarah Zelenak



WIND ENSEMBLE

PICCOLO

Sarah Zelenak*#**

FLUTE

Jacquie Blom**∞
Caroline Haas
Jenna Hill
Antoinette Klempay
Danielle Saberan
Nicole Saghy∞

OBOE

Chelsey Mittlestat

CLARINET

Sheri Hayden
Jessica Irwin
Rachel Marshall*∞
Jason Saghy∞
Meagan Sutkiewicz
Kirsten White
Lauren White
Kim Zelenak

BASS CLARINET

Jordan Rososko
Amanda Ruhlman*

BASSOON

Ben Hanson*#∞
James Rowe*#∞

ALTO SAXOPHONE

Dylan Campbell
Brandon DeCaluwe
Sarah Rudnick**
Jody Shields

TENOR SAXOPHONE

Patrick O'Brien

BARITONE SAXOPHONE

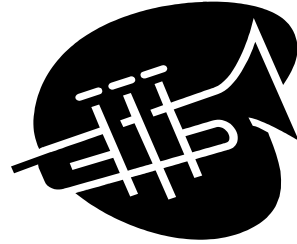
Darryl Hentrich

PERCUSSION

Billy Andrews*
Josh Miller*
Michael McMillan
Christopher Murray
Darcy O'Hearn
William Stanton*
Kevin Vredevoogd*

RHYTHM SECTION

Nicole Saghy, Piano
Sean Demers, Drum Set
Steve Krycia, Guitar
Josh Miller, Drum Set
Jason Saghy, Piano
William Stanton, Bass
Jack Ventimiglia, Guitar
Richard Bright, Bass



TRUMPET

Josh Burns*#
Ken Debus
Kelly Grossman
Brian Keck**#◀
Andrew Miller*∞
Samantha Strassburg

FRENCH HORN

Amanda Davidson*
Allegra Lanni*
Genna Randazzo
Paul Williams

TROMBONE

Paul Barnett
Jeanine Blom
Dani Kopson*
Kim Nickel

EUPHONIUM

Josh Bennett
Jeremy Rhodes*

TUBA

Scott Kociemba
Taylor Stanton**#◀*

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.





PROGRAM NOTES

Scenes from “The Louvre”

The band version of **Scenes from the Louvre** is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the 1964-65 season. The five movements of this suite cover the period of the famous Paris museum’s development during the Renaissance and are based on themes from composers of the period. The movements are titled *The Portals, Children’s Gallery, The Kings of France, The Nativity Paintings and Finale*.

The band work, commissioned by Baldwin-Wallace College for its symphonic band, was premiered in 1966 with the composer conduction. (BMN and John Powell)

Composer, organist pianist, jazz enthusiast, baseball player of professional standards-all these are points of **Norman Dello Joio**. This distinguished American composer is descended from three generations of Italian organists. His father became organist of a church in New York City in the early 1900s after his arrival in this country from Italy. Norman Dello Joio received his earliest music training from his father and soon began studies with his godfather, Pietro Yon, Famed organist at st. Patrick’s Cathedral. Dello Joio studied at the Juilliard School of Music in New York City and then went to the Yale School of Music, where he worked with Paul Hindemith. He states the experience with Hindemith played a major role in the development of his Musical style. After these years of formal study, Dello Joio began his teaching career at Sarah Lawrence College before becoming professor of composition at the Mannes College of Music in 1958. He later became dean of the School for the Arts at Boston University.

Dello Joio is traditional to the extent that his music appeals to a varied and wide public. Along with jazz and dance, another powerful influence in his music is Roman Catholic liturgical chant, a result of hearing his father practice organ accompaniments for the cants used in the church at which he was organist. In his works it is often possible to find a juxtaposition of Gregorian melodies and the rhythms of jazz. His formal structure is always clear; he seems partial to variation technique. Dello Joio is well established as one of our foremost figures in contemporary American Music.

PROGRAM NOTES

Phantom of the Opera

The musical opened at Her Majesty’s Theatre on October 9, 1986 with Michael Crawford and Sarah Brightman in the leading roles. Since then, there have been more than twenty productions worldwide.

The Phantom of the Opera is the jewel in the crown of the Really Useful Group’s copyrights. In London, there has never been a seat unsold, and the musical has achieved in excess of 99% of potential capacity wherever it has been presented. It is estimated that over 52 million people have seen the show and the box office gross world-wide stands at over one-billion dollars. Awards include the Laurence Olivier and Evening Standard Award for Best Musical and seven Tony Awards.

Aside from the West End London production, The Phantom of the Opera is currently playing in New York, Shanghai, and Budapest, as well as a touring production in the USA . A movie version of The Phantom of the Opera was released at the end of 2004.

Andrew Lloyd Webber is the composer of *Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ Superstar, By Jeeves, Evita, Variations* and *Tell Me On A Sunday* later combined as *Song & Dance, Cats, Starlight Express, The Phantom of the Opera, Aspects of Love, Sunset Boulevard, Whistle Down the Wind, The Beautiful Game* and *The Woman in White*. He composed the film scores of *Gumshoe* and *The Odessa File*, and a setting of the Latin Requiem Mass Requiem for which he won a Grammy for Best Contemporary Composition.

Mr. Webber’s awards include seven Tonys, three Grammys, six Oliviers, a Golden Globe, an Oscar, an International Emmy, the Praemium Imperiale and the Richard Rodgers award for Excellence in Musical Theatre. *The Beautiful Game*, which used the sectarian war in Northern Ireland as a metaphor of the tragedy of religious conflict worldwide, was his first to receive the London Critic’s Circle Award.

Did you know ...

High school music students score higher on SATs in both verbal and math than their peers. In 2001, SAT takers with coursework/ experience in music performance scored 57 points higher on the verbal portion of the test and 41 points higher on the math portion than students with no coursework/experience in the arts.

Source: Profile of SAT and Achievement Test Takers, The College Board, compiled by Music Educators National Conference, 2001.

GODZILLA EATS LAS VEGAS!

ADVANCE COPY SCRIPT

* * * *PART ONE* * * *

FADE UP

It is a Bright and Sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly hear:

CUT TO DESERT

A lone shakuhachi flute ushers the arrival of something really VERY bad.

CUT BACK TO BAND

A relaxed rumba, showgirls blissfully jiggle.

CUT TO MILITARY COMMAND CENTER (stock footage)

Morse code signals the confirmation of approaching doom.

CUT BACK TO BAND

The players finish off their third set and head for the bar; outside we hear:

SLOW ZOOM

Oh no, oh no, oh no, it's:

CLOSE UP

Godzilla! Glorious Godzilla!

VARIOUS QUICK CUTS (stock footage)

Godzilla destroys cars, screaming tourists, etc.

CUT BACK TO BAND

The band, quasi Greek Chorus, calls for Godzilla Mambo.

GODZILLA FULL FRAME

Godzilla mambos, casually crushing hysterical Vegans without missing a step.

EXTREME CLOSE UP

A tiny terrier barking bravely, then:

CUT BACK TO GODZILLA

Demolishing everything in his path... not even the doggie escapes!

WIDE PAN

As Godzilla heads down the strip, searching relentlessly for:

CLOSE UP (stock footage)

Frank Sinatra (Stomped!)

CLOSE UP (stock footage)

Wayne Newton (Stamped!)

CLOSE UP (stock footage)

Leberace (Stepped upon!)

VARIOUS CUTS

The Village Gods destroyed, Godzilla continues his carnage until The City of Sin is leveled!

* * * *PART TWO* * * *

FADE UP

A fearless army of Elvises (Elvi) appear in the distance, formation marching through the littered streets.

VARIOUS CLOSE UPS

The Elvi attack, using bombers, missiles, etc.

EXTREME CLOSE UP

One wicked laugh from Godzilla and the Elvi scatter like mice!

QUICK CUT (stock footage)

The Sphinx sits outside The Luxor, looking seductive in a Mae West sort of way.

CLOSE UP

Godzilla takes one look and his eyes pop out of his head.

QUICK CUTS

The Sphinx (Sphinxtruss?) seduces the Reptile, who instantly falls in love and begins to:

WIDE SHOT

Tango with her.

SPLIT SCREEN

As they dance, the Elvi slowly regroup and head for the:

QUICK CUT (stock footage)

Pirate ships at Treasure Island.

ACTION SEQUENCE (MONTAGE)

The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.

QUICK CLOSE UPS

The cannonballs find their mark, and Godzilla:

WIDE SHOT

Falls to the ground, annihilated. The Elvi are triumphant!

CROSSFADE

The lounge is open again, and the city of Los Vegas toasts the victory. The scene climaxes with:

VARIOUS CUTS (stock footage)

People happy, tearful, etc. Stock footage, stock music

SLOW FADE OUT AND FADE UP

A dark, ominous, and VERY familiar sound...

SLOW ZOOM

Godzilla lives! Godzilla lives! Complete terror (possible sequel)

WIDE SHOT

The show is over. The End

FADE TO BLACK