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UPCOMING INSTRUMENTAL MUSIC EVENTS

5/16/07 - 5/20/07 — New York Trip!
5/24/07 — New Marcher Orientation
5/26/07 — Metro-Michigan Jazz Festival (Pontiac)
5/28/07 — New Baltimore Memorial Day Parade
5/29/07 — Instrumental Music Banquet (Salt River)
6/3/07 — Graduation (McMorran Auditorium, Port Huron)
6/14/07-6/18/07 — Pre-Marching Band Camp ('07 - '08 MB)
6/24/07 — Bay Rama Parade ('07 - '08 MB)
7/30/07-8/4/07 — 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 8, 2007

7:30 P.M.

Anchor Bay High School Auditorium

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

PROGRAM

3rd HOUR SYMPHONIC BAND

Loch Lomond.....Ticheli

4th HOUR SYMPHONIC BAND

Beauty and the Beast.....Menken & Ashman, arr. Moss

COMBINED SYMPHONIC BAND

Second Suite in F.....Holst

- I. March
- II. Song Without Words
- IV. Fantasia on the 'Dargason'

WIND ENSEMBLE

A Copland Tribute.....Grundman

Trieste.....Diero, trans. Daehn

JAZZ ENSEMBLE

Count Bubba.....Goodwin

La Fiesta.....Corea, arr. Lopez

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

SYMPHONIC BAND

PICCOLO

Amanda Gallant
Katie Rick

FLUTE

Tina Gastmeier
Margaret Gnesda
Sierra Kemp
Dayna Keuhn
Jessica Krol
Kaitlin LaFeve
Brittany Rutland*
Emily Schmeisl*

CLARINET

Krysta Buzynski
Alexis Collica
Ashleigh Dahl
Amy Demick
Vanessa Gibson*
Jennifer Heide
Cassie Hinderliter
Brittany Jury
Taylor Miller
Emma Orczykowski
Sarah Plebanski*
Linda Reed
Rebecca Saelens
Courtney Smith
Sierra Stacey

ALTO CLARINET

Gabrielle Duda

BASS CLARINET

Alyssa Gaglio
Angelo Gutierrez*
Lauren Vardon
Rachel Vredevoogd*

OBOE

Jessica Bland
Bethany Phillips*
Shannon Rowe

BASSOON

Laura Chirio

ALTO SAXOPHONE

Chad Mazei
Ryan Matthews
Philip Olivares*
Kelsey Parsons
Ed Pohl
Mike Quinn
Dennis Simpson*

TENOR SAXOPHONE

Sam Fisher*
Sam Gargulinski
Jackie Piper*

BARITONE SAXOPHONE

Joe Behrens*
Adam Coppa*
Harold Reintjes

TRUMPET

Greg Cluney
Kyle Croes*[^]
Casey Fraley*
Matthew Johnson
Hope Legg
Lauren Reintjes
Eric Root

FRENCH HORN

Elizabeth Buckner
Kristina Croes*
Elizabeth Fraley
Alicia Haydamack
Natalie Maddock
Kevin O'Bryan*
Nicole Sciortino

TROMBONE

Jonathon Holderbaum
Sandra Hromek*
Glenn Hutcheson
Maggie Kennedy*
Brandon O'Bryan
Alex Price
Steve Salmen
Jessica Sims

EUPHONIUM

David Cuff*
Shannon Eaton
Lisa Roland
Nick Sabella*

TUBA

Stephanie Cardillo
Sam Munro*
Steven Ostrander*
Randy Schehr

PERCUSSION

Daniel Bowron
Mary Holderbaum*
Tony Klaus
Evan LaPensee
Michael McMillan
Evan O'Hearn
Ashley Zacharski*

* Denotes Section Leader

+ Denotes Central Michigan University High School Honors Band

† Denotes Michigan State University High School Honors Band

◀ Denotes Detroit Symphony Civic Ensemble

▪ Denotes District XVI Honors Band

∞ Denotes East Shore Honors Band

^ Oakland Youth Orchestra



PROGRAM NOTES

A COPLAND PORTRAIT

Clare Grundman was one of the 20th century's most prolific and highly respected composers for band. "His lively, inventive compositions combined substance, playability, and audience appeal, and are regarded as standard repertoire in the field." Also valuable are his settings of works by Leonard Bernstein, Aaron Copland, Gustav Holst, and Edward Elgar.

Clare Ewing Grundman's schooling included Shaw High School in East Cleveland and Ohio State University. From 1937 to 1941 he taught arranging, woodwinds, and band at Ohio State; during World War II he was in the U.S. Coast Guard. He died of cancer in 1996.

Grundman's *A Copland Portrait*, a collage of passages from works of Aaron Copland, was created in 1985 to honor the eminent Brooklyn-born composer's 85th birthday. This adaptation will enable concert band performers and their audiences to enjoy a varied sampling from the most popular music of one of America's most esteemed composers.

A Copland Portrait begins with a statement of *Fanfare for the Common Man*, a work for brass and percussion composed in 1942 to honor the role of the common man during World War II. Copland later used an altered version of this music as the introduction to the finale of his Third Symphony. Elements of both versions are found in the Grundman setting.

A passage from "Saturday Night Waltz" from the ballet *Rodeo* follows. Originally titled "The Courting at Burnt Ranch," *Rodeo* was created in collaboration with choreographer Agnes De Mille, commissioned by the Ballet Russe de Monte Carlo for its 1942-43 season.

El Salon Mexico, subtitled "Popular Type Dance Hall in Mexico City," is represented by two passages. Based on Mexican folk tunes, this work was written after Copland's first visit to Mexico in 1932.

Next come several passages from one of Copland's most celebrated works, *Appalachian Spring*, a ballet composed for Martha Graham and commissioned by the Elizabeth Sprague Coolidge Foundation. *Appalachian Spring* was premiered by Miss Graham in 1944 and received the 1945 Pulitzer Prize for music, as well as the Music Critics Circle Award for the 1944-45 season.

Grundman's *A Copland Portrait* concludes with music from two additional dance episodes from *Rodeo*: "Buckaroo Holiday" and "Hoe-Down."

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

Brandon Ehrhardt
Sam Gargulinski
Sarah Rudnick
Lauren Saad
Christen Williams
Kristen Zelenak

FLUTE

Courtney Sykes



TRUMPETS

Ken Debus
Andrew Miller
Anthony Sabella
Samantha Strassburg
Jeff Williams

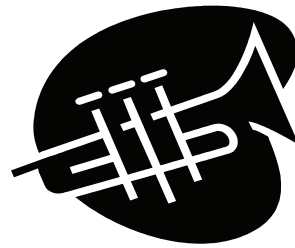
TROMBONES

Paul Barnett
Darrell Haas
Maggie Kennedy
Jennifer Pavlica



RHYTHM SECTION

Richard Bright, Bass
Katie Butler, Piano
Chad Coleman, Guitar
Alex Lee, Guitar
Brendan Makar, Bass
Michael McMillan, Drums
Nicole Saghy, Piano
Jack Ventimiglia, Guitar
David Zwolinski, Drums



WIND ENSEMBLE

PICCOLO

Jessica Briarton

FLUTE

Christine Carter
Elizabeth Litchfield
Nicole Saghy*
Courtney Sykes
Angela Szypa

OBOE

Lyndsay Donnellon

CLARINET

Emily Bergmann
Ashley DeCaluwe
Lauren Ellis
Kyle Ribant*
Meagan Sutkiewicz
Lynae Werner
Kirsten White
Beth Wirick
Kim Zelenak*

BASS CLARINET

Jordan Rososko*
Rebecca Schehr

BASSOON

Lydia Lanni
James Rowe*
Katelin Thomas^

ALTO SAXOPHONE

Christen Williams
Kristen Zelenak**+

TENOR SAXOPHONE

Lauren Saad

BARITONE SAXOPHONE

Brandon Ehrhardt

PERCUSSION

Matt Monsur
Max Nestorowich
Darcy O'Hearn*
Jacquie Wirick
David Zwolinski*

TRUMPET

Richard Bright
Ken Debus
Andrew Miller**+
Anthony Sabella
Samantha Strassburg
Jeff Williams

FRENCH HORN

Elisabeth Bourlier
Kari Caretti*
Amanda Davidson
Paul Williams*

TROMBONE

Paul Barnett
Darrell Haas
Cameron O'Brien*
Jennifer Pavlica

EUPHONIUM

Jon Holderbaum
Christopher Valliere*

TUBA

Kevin Gawronski
Scott Kociemba*

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

BEAUTY AND THE BEAST

Beauty and the Beast is a traditional French fairy tale, and the story was first published in 1740. The best-known written version was published in 1756 by Jeanne-Marie Leprince de Beaumont, and an English translation appeared in 1757. The story involves Belle (a girl who is dissatisfied with life in a small, provincial French town, constantly trying to fend off the misplaced "affections" of conceited Gaston), and the Beast (a prince who was placed under a spell because he could not love).

Prince Adam was cursed to a beast form by an Enchantress who saw no love in his arrogant heart for others. The one way he could break the spell was to learn to love another and earn her love in return before the last petal from his enchanted rose fell, which would bloom until his twenty-first birthday. But who could ever learn to love a beast? Ten years later, Maurice, an inventor from a nearby village, becomes lost in the woods and seeks shelter in the Beast's castle; the Beast imprisons him for trespassing. His daughter, Belle, a bookworm who dreams of life outside her provincial village, finds him trapped in the castle and offers her place in his stead. The Beast accepts with the promise she'll remain in the castle forever. In the beginning Belle views him as nothing more than a monster, he views her as difficult and stubborn. But the two soon taste the bitter-sweetness of finding you can change and learning you were wrong

In the 1930s and again in the 1950s, Walt Disney attempted to adapt "Beauty and the Beast" into a feature but could not come up with a suitable treatment, so the project was shelved. It wasn't until *The Little Mermaid* (1989) became hugely successful that they decided to try it a third time. In 1991 Disney produced an animated film of *Beauty and the Beast* with screenplay by Linda Woolverton, music by Alan Menken, and lyrics by Howard Ashman. It won Academy Awards for Best Song and Best Original Score and is the only animated feature to be nominated for a Best Picture Oscar. Much of the story has been changed from the original fairy tale as the perfect Belle loves the Beast enough to see past his outer ugliness. *Beauty and the Beast* is now considered one of the Walt Disney Company's classic animated films. Songs take up twenty-five minutes of the eight-nine minute film and only five minutes were without any musical score at all.

Highlights from *Beauty and the Beast*, arranged by John Moss, features songs from the 1991 Disney animated film including *Prologue*, *Belle*, *Gaston*, *Be Our Guest*, *Beauty and the Beast* and the *Transformation*.

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.

A SPECIAL THANKS TO:

STEPHANIE DOPPKE for her help in providing lights, sound, and video footage for Channel 6.

DAVE KNOX of **BANDDIRECTOR.COM** for sponsoring the Webcasting of tonight's concert.

PROGRAM NOTES

TRIESTE

Pietro Deiro was an Italian-American composer-performer who was one of the greatest and most influential accordionists of the first half of the twentieth century. Deiro was famous for his performing, recording, teaching, composing, arranging, and publishing.

Deiro's two hundred compositions include classical works (overtures, preludes, concertos, concert etudes, rhapsodies, fantasias, and scherzos), and liter pieces (marches waltzes, polkas, fox-trots, mazurkas, paso dobles, novelties, tangos, rags, and boleros). Of all his compositions, *Pietro's Return* and *Trieste Overture* are the most famous.

Trieste, like all of Deiro's overtures, is in the style of Rossini's operatic overtures. A forceful, dramatic opening is followed by a warm *bel canto* melody. Then it bounds into a series of *opera buffa* melodies, with dazzling *bravura* parts for everyone, even a rousing *bassa profundo* for the bottom of the band. A brand-new festive melody, a breathtaking coda, and a dramatic *maestoso* restatement of the opening theme bring this happy escapade to a jubilant finale.

PROGRAM NOTES

LOCH LOMOND

At the time in Scottish history when “Lock Lomond” was a new song, the United Kingdom (which united Scotland, England, and Wales) has already been formed. But the Highland Scots wanted a Scottish King, not an English King, to rule. Led by their Bonnie Prince Charlie (Prince Charles Edward Stuart) they attempted unsuccessfully to depose Britain’s King George II. An army of 7,000 Highlanders were defeated on April 16, 1746 at the famous *Battle of Culloden Moor*.

It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England’s Carlisle Castle, near the border of Scotland. “Loch Lomond” tells the story of two Scottish soldiers who were imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by “the low road”---- the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the “high road” over the mountains, to arrive afterwards.

The song is from the point of view of the soldier who will be executed: when he sings, “ye’ll tak’ the high road and I’ll tak’ the low road” in effect he is saying that you will return alive, and I will return a spirit. He remembers his happy past, “By yon bonnie banks... where me and my true love were ever wont to gae [accustomed to go]” and sadly accepts his death “the broken heart it ken nae [knows no] second Spring again.”

The original folksong uses a six note scale; the seventh scale degree is absent from the melody. The lyric intertwined the sadness of the soldier’s plight with images of Lock Lomond’s stunning natural beauty.

In Ticheli’s setting, he writes:

I tried to preserve the folksong’s simple charm, while also suggesting a sense of hope, and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong, “Danny Boy.” It was by happy accident that I discovered how well these two beloved songs share each others company, and I hope their intermingling suggests a spirit of human harmony.

Lock Lomond was commissioned by Nigel Durno, for the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, with funds provided by the Scottish Arts Council. The premiere performance was given on June 18, 2002 by the Stewarton Academy Senior Wind Ensemble at Royal Concert Hall in Glasgow, Scotland.

PROGRAM NOTES

SECOND SUITE IN F

In a preface to the late Imogen Holst’s biography of her father, Ralph Vaughan Williams refers to Gustav Holst as “a great composer, a great teacher, and a great friend.” He describes his music as “uncompromisingly direct... (it) reaches into the unknown but never loses touch with humanity.” Most band conductors and researchers consider his works for military (wind) band as the cornerstone of 20th-century concert band literature.

The **Second Suite**, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The suite has four movements, each with its own distinctive character. The opening march movement uses three tunes, set in the pattern A-B-C-A-B. Tune A is a lively morris dance, a type of dance that was very popular in the Renaissance, and was commonly danced in England as part of the May games. There were two groups of six male dancers each, plus several solo dancers, often including a boy with a hobbyhorse. In Holst’s setting, the tune’s opening five-note motive is heard twice as an introduction, and then the tune itself begins. Tune B, a folk song called “Swansea Town,” is broad and lyrical, played first by the baritone. This statement is followed by the entire band playing the tune in block harmonies—a typically English sound. The third tune, “Claudy Banks,” is distinctly different from the other two, having a lilting, swinging feeling derived from its compound duple meter.

The second movement is a slow, tender setting of an English love song, “I’ll Love My Love.” It is a sad tune, heard first in the oboe, with words which tell of two lovers separated by their parents, and of the deep love they will always have for each other.

Movement four, “The Dargason,” is an English country dance and folk song dating at least from the 16th century. Its peculiar property is that it does not really have an end but keeps repeating endlessly, almost like a circle. After “The Dargason” is played seven times, and while it continues to be played, Holst combines it with a well-known tune, “Greensleeves,” a love song which later acquired different words and became a Christmas Carol. With a complex combination of triple and duple meters, “the Dargason” alone “winds down” to the final chord of the suite.

