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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

9th GRADE CADET BAND CONCERT BAND

and the

9th GRADE SYMPHONIC BAND

in a

SPRING CONCERT



**Wednesday, May 9, 2007
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

Two Celtic Folksongs.....arr. P. Lavender

Highlights from the Wizard of OZ.....Arlen/arr. M. Story

CONCERT BAND

When Summer Takes Flight.....R.W. Smith

Music from a Darkened Theater.....Elfman/arr. M. Brown

9th GRADE SYMPHONIC BAND

Amazing Grace.....F. Ticheli

The Symphonic Beatles.....Lennon & McCartney/arr. Cacavas

Special Thanks to STEPHANIE DOPPKE for help in providing lights, sound, and video footage for Channel 6.

Immediately following tonight's concert, please join us in the cafeteria for an afterglow and a performance by the 9th Grade Symphonic Band Percussion Ensemble and other chamber ensembles.

9th GRADE SYMPHONIC BAND

FLUTE
Erin Healy
Jessica Meyers
Molly Monte
Laura Pokorski
Shelby Reed*
Lauren Schmidt
Rebecca Strobel

OBOE
Alexa Bidigare
Kayleigh Butler

CLARINET
Kari Harvey
Sarah Hensley
Megan Hill
Krystal Hoxey
Joseph Iafate
Samantha Parisi
Shadley Philipp*

BASS CLARINET
Cassy Bridges
Brittany Smith

BASSOON
Chandler Foote
Adam Ribant

ALTO SAXOPHONE
Ken Beierlein*
Bryan Piepenbrok

TENOR SAXOPHONE
Zachary Chuckran
Troy Foster*

BARITONE SAXOPHONE
Dayna Diebold*
Nick Watson

PERCUSSION

James Barber
Jacob Beach
Michael D'Angelo
Derek Dunsmore
Duane Gaedcke*
Joshua Marquette
Justin Smith

TRUMPET
Garrett Bock
Melissa Esser
Zachary Grashik
Shawn Moore
Susan Rudnick^*

FRENCH HORN
Jamie Bartkowicz
Theresa Bellak*
Jennifer Donnellon

TROMBONE
Marci Bratkowski
Jenna McQuiston*
Matthew Robinet
Eli Schwarz

EUPHONIUM
Sarah Bradley-Kosanke
Holly Miller

TUBA
Keiffer Heino
Derrick Sebree

* Denotes Section Leader

^ Denotes Oakland Youth Orchestra

9th GRADE CADET BAND

FLUTE
Courtney Gazdick
Emily Kinter*
Briana Spanke

CLARINET
Mariah Cordova
Kristi Cueny
Amy Elya
Jessica May
Sami Osterland
Rebecca Piotruchowski*

BASS CLARINET
Ashley Robinson

French Horn
Tabitha Couto
Katie DeWolf*
Stephine Roach

ALTO SAXOPHONE
Brandon Andonoff
Gabrielle Glesen
Mary Saelens*

TENOR SAXOPHONE
Jon Miller

BARITONE SAXOPHONE
Brittany Burr

TRUMPET
Jake Dolan
Brandon Kirtley*
Doug Kuenner
Jake Skopek
William Sullivan
Katie Zalucki

TROMBONE
Kasey Gregoire
Kris Semaan
Jessica Zientak*

EUPHONIUM
Carmen Pierce*
Joey Strange

TUBA
Sammie Burnette
Rachelyn Christ
Brandon Hunter

PERCUSSION
Daniel Berkshire
Scott Demers*
Melinda Hannawi
Ben Mackay
Mike Pakulski
Todd Riebell

PROGRAM NOTES

Two Celtic Folksongs

Two Celtic Folksongs is an arrangement by Paul Lavender. As Vice President of Instrumental Publications for Hal Leonard Corporation, Paul Lavender directs the product development and marketing of Hal Leonard's extensive catalog of performance publications for orchestra, concert band, marching band, and jazz ensemble, as well as instrument books, collections, and methods. Every year, he is responsible for the production of 600 new publications. Paul Lavender has contributed more than 1000 arrangements and compositions to the educational and concert repertoire. He continues to be one of the most widely played writers today.

The two folksongs noted in this arrangement are the traditional Irish songs *The Maids of Mourne Shore* and *The Star of the Country Down*. The melody of *The Maids of Mourne Shore* has been put with many Irish poems. When sung with William Butler Yeats's words this traditional Irish tune is the well known song *Down By The Sally Garden*, a well-known song which was published by Yeats in 1889. **The oldest copy of *The Star of the Country Down* was actually the Scottish song *Gilderoy* appearing in *Musick for Allan Ramsay's Collection of Scots Songs* by Alexander Stuart (c 1726).** The very popular Irish tune has been used for numerous songs that include *Divers and Lazarus*, *The Murder of Maria Martin*, and *Claudy Banks*. In addition, the tune is used for several English and American Hymns and Carols.

The Highlights from "The Wizard of Oz"

The film is based on L. Frank Baum's 1900 children's novel *The Wonderful Wizard of Oz*, in which a resourceful girl from United States is snatched up by a Kansas tornado and deposited in a fantastic land of good and wicked witches, a talking scarecrow, a cowardly lion, a tin man, and more. When the movie premiered in 1939 it won an Academy Award for Best Song (Over the Rainbow) and Best Original Score which went to, not the songwriters, but Herbert Stothart, who composed the background score. This arrangement by Michael Story includes "Ding-Dong the Witch is Dead," "If I Only had a Brain," "We're off to see the Wizard," and "Over the Rainbow."

When Summer Takes Flight (*Upon Crystal Waves*)

When Summer Takes Flight (Upon Crystal Waves) was inspired by the convergence of two unrelated events. The first was a commission inquiry by Ms. DeeDee Philips, director of the Morehead City Middle School Band in Morehead City, North Carolina. The second was the composer's move to the lovely seaside community of Navarre, Florida, and the Gulf Islands National Seashore.

Morehead City is part of the region known as the Crystal Coast. North Carolina's Crystal Coast is perhaps best known for its pristine beaches, which are in the southern region of North Carolina's Outer Banks. With hundreds of miles of sub-tropical oceanfront, visitors to the area experience a wide range of natural beauty. From the unspoiled deserted beaches of Cape Lookout National Seashore to the bustling vacation meccas, the Crystal Coast is truly one of America's most beautiful seashores. True to its maritime history, Morehead City is home to several marine-research facilities. One of North Carolina's deep water ports, it also serves as the port of the Second Division of the U.S. Marine Corps at Camp Lejeune.

PROGRAM NOTES

Amazing Grace (cont.)

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.

The Symphonic Beatles

The Beatles were an English rock band from Liverpool, England whose members were John Lennon, Paul McCartney, George Harrison, and Ringo Starr. They produced some of the most commercially successful and critically acclaimed music in the sixties. In the United Kingdom, The Beatles released more than 40 different singles, album, and EP's that reached number one. They broke out in America in February of 1964 with their appearance on *The Ed Sullivan Show*. After their long tenure as one of England's top rock bands, John Lennon announced his departure to the rest of the group on September 20, 1969. The Beatles were separated forever and all released at least one solo album.

The Symphonic Beatles includes the hits: A Hard Day's Night (1964), Yesterday (1966), I Want to Hold Your Hand (1963), Michelle (1965) and Hey Jude (1970) arranged by John Cacavas.

John Cacavas began his musical career when, as a 13-year-old, he formed his own band in Aberdeen, South Dakota. He went on to study music and composition at Northwestern University in Evanston, Illinois. Upon graduation he entered the Armed Forces and became an arranger with the prestigious United States Army Band in Washington, D. C. It was there that he began writing arrangements and compositions for the nation's major music publishers. In 1970, he and his family moved to London, where he became established as a film composer. Three years later, he relocated his family to Beverly Hills, where he became a full-time composer for feature films and television, including scoring for *Kojak* and *Hawaii Five-O* and writing for countless others. Aside from films, Cacavas has been active as a guest conductor. In addition, his works have been performed by many major orchestras, including the Philadelphia Orchestra, Boston Pops, and the San Francisco Symphony. In recognition of his musical expertise, he has been invited to guest lecture and conduct seminars around the country.

PROGRAM NOTES

When Summer Takes Flight (cont.)

With the composer's love of the water, *When Summer Takes Flight (Upon Crystal Waves)* captures the still beauty of the gentle waters building to the excitement and exuberance of literally flying across the waves. Commissioned by and dedicated to the Morehead City Middle School Band of Morehead City, North Carolina, the piece was composed in commemoration of their performance at the 2001 North Carolina Music Educators Association Conference.

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 600 publications in print. Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His music has received extensive airplay on major network television. As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. Mr. Smith is currently teaching in the Music Industry program at Troy University in Troy, AL. His teaching responsibilities are focused in music composition, production and publishing.

Music from a Darkened Theater

Daniel Robert Elfman, according to legend, was born in Amarillo, Texas. However, it is more likely he was born in the Los Angeles, California area. He spent his youth in the flickering light of a movie theater, where his affinity for film music was born. His musical idols of the time - all film composers: Bernard Herrmann, Franz Waxman, Dimitri Tiomkin, Max Steiner. Despite a career that started with a rock band, Elfman would eventually move into scoring films, where he would not only showcase a talent that paid homage to the film score masters, but to the 1930s bouncing jazz sounds of artists like Cab Calloway and classical composers like Prokofiev and Stravinsky.

His personal tastes for the off-kilter and the bizarre made him a popular choice for the darker edges of cinema, but that reputation as a "dark" composer seemed unearned judging by his credits. His first studio film score was for Tim Burton's Pee-Wee's Big Adventure, where Elfman scored the comic exploits of Pee-Wee with a Nino Rota-like carnival score.

Did you know ...

"The nation's top business executives agree that arts education programs can help repair weaknesses in American education and better prepare workers for the 21st century."

Source: "The Changing Workplace is Changing Our View of Education." Business Week, October 1996.

The part of the brain responsible for planning, foresight, and coordination is substantially larger for instrumental musicians than for the general public.

Source: "Music On the Mind," *Newsweek*, July 24, 2000.

PROGRAM NOTES

Music from a Darkened Theater (cont.)

Comedy assignments followed -- Back To School, Summer School both of which benefited from Elfman's orchestral scores. His efforts at this point belied his lack of formal musical training. In fact, Elfman had not studied composition, orchestration, counterpoint or conducting, instead picking up these skills through trial and error, and by simply composing. His Oingo Boingo bandmate Steve Bartek was along for the ride, acting as Elfman's orchestrating, making sure that Danny got from the orchestra what he wanted.

Despite his outsider status in a part of the film industry dominated by traditions, Danny continued to set film music trends. His breezy rock n' roll style score for *Midnight Run* (1988) inspired a never-ending wave of imitators, but it wasn't until 1989 when Elfman really turned heads with his towering masterwork for Tim Burton's *Batman*. It was this score that turned the tide for Elfman, catapulting him into A-list assignments that were often tuned into his sensibilities. It also allowed the composer to work with directors he admired or was interested in. In the early '90s, he collaborated with Clive Barker (*Nightbreed*, 1990), and Sam Raimi (*Darkman*, 1990). His success with *Batman* made him a natural choice to score Warren Beatty's *Dick Tracy* (1990). It was at this point that Elfman had earned his reputation as the darker film composer alternative. Richard Donner's *Scrooged* (1988), Burton's *Beetlejuice* (1988) and Edward Scissorhands (1990), all helped solidify the typical Elfman "sound" - an often melancholy mix of gentle choirs and idiosyncratic orchestral writing.

Amazing Grace

The spiritual, "Amazing Grace," was written by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, "Amazing Grace" has since grown to become one of the most beloved of all American spirituals. *Amazing Grace* was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994 by the Michigan State University Wind Symphony, John Whitwell conductor.

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.

Did you know ...

College admissions officers continue to cite participation in music as an important factor in making admissions decisions. They claim that music participation demonstrates time management, creativity, expression, and open-mindedness.

Source: Carl Hartman, "Arts May Improve Students' Grades," *The Associated Press*, October, 1999.

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.

CONCERT BAND

PICCOLO

Keellie Cottick

FLUTE

Jovanna Distefano
Elizabeth June*
Stacey Ochtinsky
Patricia Rowley
Sami Schlais
Angela Scott
Katie Wrobel

OBOE

Anthony Petix

CLARINET

Shane Baksh
Katie Bartholomew
Nicholas DeJarnette
Sarah DeRita*
Ashley Martin
Alyssa Ranilovich
Vicki Schwager
Jessica Taylor
Ashlie Tipton

BASS CLARINET

Lenora Collier
Michaela Kincaid-Sargent
Julia Kinter*

ALTO SAX

Nick Gettleson
David Kirtley
Johua Makar
Zack Murray
Tyler White*

TENOR SAX

Steven Hromek
Jennifer Kensicki*

BARITONE SAX

Becki Logsdon*
Kristina Croes

TRUMPET

Jennifer Kowalski
Abraham Lewis
Brittany Martin*
Ben Parenteau
Paul White

FRENCH HORN

Teresa Abila
Courtney Batchelder
Rachel Kuss
Darcy O'Hearn*

TROMBONE

Cory Juresich
Madison McClintock*
Michael Sintebin
Nathan Swisher
Micheal Worton

EUPHONIUM

Josh Beck*
Ariel Gostovich

TUBA

Chris Buckner*
Rebecca Schehr

PERCUSSION

Tylor Good*
Jacob Hannawi
Mike Ingrao
Justin Martin

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.

