

## ANCHOR BAY BAND BOOSTER EXECUTIVE BOARD

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## UPCOMING INSTRUMENTAL MUSIC EVENTS

5/18/05 - 5/21/05 — Florida Trip!  
5/26/05 — New Marcher Orientation  
5/30/05 — New Baltimore Memorial Day Parade  
5/31/05 — Instrumental Music Banquet (Salt River)  
6/5/05 — Graduation (McMorran Auditorium, Port Huron)  
6/13/05-6/15/05 — Pre-Marching Band Camp ('05 - '06 MB)  
6/26/05 — Bay Rama Parade ('05 - '06 MB)  
8/1/05-8/6/05 — 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 4, 2005**

**7:30 P.M.**

**Anchor Bay High School Auditorium**  
**Michael R. Sauer, Instrumental Music Director**  
**P. David Visnaw II, Instrumental Music Director**

**PROGRAM**

**9th GRADE CADET BAND**

**Aria.....G. Telemann/Daehn**

**Westward Journey.....M. Golemo**

**CONCERT BAND**

**Old Churches.....M. Colgrass**

**Disney Blockbusters.....arr. Higgins**

**9th GRADE SYMPHONIC BAND**

**Themes From "Green Bushes" .....P. Grainger/Daehn**

**The Lion King.....arr. Higgins**

***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**

Elizabeth June\*  
Kristen Lapore  
Stacey Ochtinsky  
Samantha Schlais  
Angela Scott  
Krista Thomas  
Danielle Zimmerman

**ALTO SAX**

Adam Coppa  
Steven Hromek\*  
Jacob Morgan  
Zachary Murray

**TENOR SAX**

Erik Campbell  
Sam Gargulinski\*

**CLARINET**

Ashleigh Ceto  
Alexis Collica  
Ashleigh Dahl  
Nicholas DeJarnette  
Lindsay Markiewicz  
Ashley Martin  
Rebecca Saelens  
Courtney Smith\*  
Ashlie Tipton

**BASS CLARINET**

Lorin Hornibrook  
Michaela Kincaid

**TUBA**

Chris Buckner

**BARITONE SAX**

Janelle Durbin

**TRUMPET**

Greg Cluney\*  
Ryan Covert  
Brittany King  
Michael Pagel

**TROMBONE**

Madison McClintock  
Brandon O'Bryan\*

**EUPHONIUM**

Ryan Prentiss

**PERCUSSION**

Frazier, Michael  
Ingrao, Michael\*  
Martin, Justin  
Patrus, Alex  
Torina, Trevor

**CONCERT BAND**

**FLUTE**

Gillian Allan  
Crystal Barker\*  
Crystal Belemonti  
Marie Buckner  
Margaret Gnesda  
Dayna Keuhn  
Blair Lacelle  
Katie Rick  
Stefanie Rowley  
Amy Shima

**OBOE**

Liz Wilkins

**BASS CLARINET**

Rebecca Schehr\*  
Marjorie Walt

**CLARINET**

Courtney April  
Krysta Buzynski\*  
Jackie Drugan  
Vanessa Gibson  
Lauren Hawk  
Jennifer Heide  
Michelle Heike  
Gina Mastronardi  
Kristen Puzio  
Jacqui Self

**ALTO SAX**

Gregory Brohl\*  
Ryan Matthews  
Chad Mazei  
Edward Pohl  
Jessica Rustoni

**TENOR SAX**

Jessica Wilson

**BARITONE SAX**

Joseph Behrens

**FRENCH HORN**

Liz Fraley\*  
Melissa Koyl  
Jennifer Londo  
Michelle Worton

**TRUMPET**

Carrienne Curnutt\*  
Dan Clark  
Stephanie Johnston  
Jon Poole  
Lauren Reintjes  
Brandon Schlacht  
Paul White

**TUBA**

Kevin Harless  
Kevin Gawronski\*  
Sam Munro

**TROMBONE**

Heather Elias  
Sam Fisher  
April Mackay\*  
Stephen Wilber

**EUPHONIUM**

David Cuff  
Nova Jumer  
Brandon Kasper  
Chris Valliere\*

**PERCUSSION**

Leon Calvert  
Allie Dettloff  
Justin Gazdick  
Max Nestorowich  
Chris Wagner\*

\* Denotes Section Leader

## PROGRAM NOTES

### ARIA

George Philipp Telemann was a famous German Baroque musician, friend of George Frederick Handel, and godfather of Carl Philipp Emmanuel Bach, son of Johann Sebastian Bach. As a composer, Telemann was prolific, writing an enormous body of work: 1,043 church cantatas, over 600 orchestral suites, 46 settings of the Passion, more than 40 operas, plus many secular cantatas and incidental works. He was very popular during his lifetime, serving many courts and churches. He was also commercially active in publishing much of the music that he wrote. Telemann's style combines the German Protestant Baroque with the lighter Italian and French *style galant*.

### OLD CHURCHES

Born in Chicago in 1932, Michael Colgrass grew up in Brookfield, Illinois. He was first drawn to music when he saw drummer Ray Bauduc in a movie playing Big Noise from Winnetka with the Bob Crosby band. Colgrass knew that he wanted to be a drummer, just like Bauduc. As a percussion student at the University of Illinois one of his professors asked him what he thought of a concert they had just attended. Michael Colgrass boldly told his teacher that he liked the playing but that the music was "terrible!" His teacher challenged him to write something better. The idea of composing struck Colgrass like a thunderbolt.

Today, Colgrass lives with his wife in Toronto and works as a composer, writer, and lecturer. He is a Tanglewood scholar, twice Guggenheim Fellow, and winner of the Pulitzer Prize for Music. He won an Emmy for the PBS documentary "Soundings: The Music of Michael Colgrass," which features his unique teaching methods.

*Old Churches* uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music and that has been in existence for over 1500 years. The chant unfolds through call response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another.

According to Colgrass, *Old Churches* is one of the most challenging pieces he can remember writing. His goal was to create music that was interesting, expressive and challenging, yet playable by students in the early stages of performing on their instruments and who are also unfamiliar with modern music techniques. Colgrass employs some easy graphic notation and chance techniques, such as pitches played without rhythm, and a murmuring effect that simulated the idea of voices echoing in monastic churches. He hopes that *Old Churches* is a piece that conveys emotion at the same time it makes young bands sound good.

## PROGRAM NOTES

### WESTWARD JOURNEY

Michael Golemo is Director of Bands at Iowa State University in Ames, Iowa. He received his Bachelor of Music Education and Master of Music degrees from Northwestern University and his Doctorate of Musical Arts in Conducting from Michigan State University. A conductor, saxophonist, and prolific composer/arranger, his music is published by Daehn Publications, Santa Barbara Music Publishers, Dorn Publications, Great Works Publishing, and Ludwig Music Publishers.

*Westward Journey* attempts to portray the lives of the pioneers who sought to find a better way of life for their families and those who would follow them. It is dedicated to Jim Reynolds, who served as a band director in Clear Lake, Iowa, for 25 years. This composition was commissioned by the Clear Lake Middle School and received its first performance on May 1, 2002, by the Clear Lake Middle School Band and their director, Tammy Aberson.

### THEMES FROM "GREEN BUSHES"

*Green Bushes (Passacaglia on an English Folksong)* was written by Percy Aldridge Grainger in London and Denmark between November 16, 1905, and September 19, 1906. Sources for the composition were: 1) a folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset and 2) the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. *Green Bushes (or Lost Lady Found or The Three Gipsies)* was apparently a widely known melody; Grainger accumulated ten different variations of it during his folksong collecting career, and used one of them as the final movements of his *Lincolnshire Posy* in 1937. Though the song is of English origin, it has also been found in Ireland and America. Ralph Vaughan Williams used it in the Intermezzo of his *Folk Song Suite*, as did George Butterworth in *The Banks of Green Willow*.

*Green Bushes* was first performed at the Philharmonic Concert at the Kurhaus an der Comphausbadstrasse, Aachen, Germany on May 10, 1912, with Grainger conducting. In his program notes, Grainger wrote:

"Among country-side folksongs in England, *Green Bushes* was one of the best known folksongs—and well it deserved to be, with its raciness, its fresh grace, its manly clear-cut lines... *Green Bushes* strikes me as being a typical dance-folksong—a type of song come down to us from the time when sung melodies, rather than instrumental music, held country-side dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the middle ages—seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing."

# 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**

### **PICCOLO**

Courtney Sykes

### **FLUTE**

Christine Carter  
Shannon Eaton  
Kaitlin LaFeve  
Brittany Rutland  
Angela Szypa\*

### **CLARINET**

Sarah DeRita  
Lauren Ellis  
Trisha Figlan  
Suzi Golomb  
Taylor Miller  
Jordan Rososko  
Sierra Stacey  
Meagan Sutkiewicz  
Kirsten White\*  
Laura Willming  
Kimberly Zelenak

### **BASS CLARINET**

Alyssa Gaglio  
Lauren Vardon  
Rachel Vredevoogd\*

### **OBOE**

Lyndsay Donnellon

### **BASSOON**

Lydia Lanni  
James Rowe\*

### **ALTO SAXOPHONE**

Michelle Marval  
Jackie Piatek  
Christen Williams  
Kristen Zelenak\*

### **TENOR SAXOPHONE**

Jillian Payne

### **BARITONE SAXOPHONE**

Brandon Ehrhardt

### **PERCUSSION**

Tony Klaus  
Evan LaPensee  
Michael McMillan\*  
Matt Monsur  
Zachary Ogden  
Ryan Spagnuolo  
David Zwolinski\*

### **TRUMPET**

Richard Bright  
Alicia Haydamack  
Matthew Johnson  
Katie Marcola  
Andrew Miller\*

### **FRENCH HORN**

Elisabeth Bourlier  
Rachel Butler  
Kari Caretti  
Natalie Maddock

### **TROMBONE**

Darrell Haas  
Glenn Hutcheson  
Jennifer Pavlica\*  
Jack Ventimiglia

### **EUPHONIUM**

Josh Beck\*  
Scott DeForest

### **TUBA**

Randall Schehr

## **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.*

