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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*

# SYMPHONIC BAND WIND ENSEMBLE

*and the*

# JAZZ ENSEMBLE

*in a*

# SPRING CONCERT



Thursday, May 5, 2005  
7:30 P.M.

Anchor Bay High School Auditorium

Michael R. Sauer, Instrumental Music Director  
P. David Visnaw II, Instrumental Music Director

## PROGRAM

### 2nd HOUR SYMPHONIC BAND

Shenandoah.....Ticheli

### 3rd HOUR SYMPHONIC BAND

Trail of Tears.....J. Barnes

### COMBINED SYMPHONIC BAND

FIRST Suite in E-Flat.....G. Holst

- I. Chaconne
- III. March

### WIND ENSEMBLE

Cloudburst.....E. Whitacre

Ride.....S. Hazo

### JAZZ ENSEMBLE

La Fiesta.....C. Corea

Blues for Miles.....C. Corea

*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  
Apyl O'Leary  
Jenna Hill

FLUTE  
Amanda April  
Nicole Becker  
Jessica Briarton\*  
Lindsay Hornibrook  
Jessica Krol  
Elizabeth Litchfield  
Carolyn Murray  
Nicole Saghy\*\*  
Amanda Schwager  
Amanda Trembley  
Nicole Vanderhoff  
Stephanie White

OBOE  
Jenna Hill

CLARINET  
Shaina Barry  
Emily Bergmann  
Jacqueline Calvin  
Amy Demick  
Krystyna Dzierzanowski  
Paige Laemmerman  
Catherine Mavis  
Emma Orczykowski  
Sarah Plebanski\*  
Aaron Qualls  
Lauren Russell  
Jessica White  
Lauren White\*  
Elizabeth Wirick  
Nicole Zvara

ALTO CLARINET  
Gabrielle Duda  
Alaena Parsons

BASS CLARINET  
Vida Austin  
Michael Johnson II  
Amanda Shirey  
Jennifer Wilssens\*

BASSOON  
Laura Chirio

ALTO SAXOPHONE  
Amy Bowron  
Erica DeForest\*  
Jackie Heide  
Jackie Piper  
Sarah Rudnick\*  
Lauren Saad

TENOR SAXOPHONE  
Amanda Borden  
Rachel Olivares\*  
Maxwell Price\*

BARITONE SAXOPHONE  
Ashana McPherson  
Kevin Keck\*  
Dennis Simpson  
Josh Stros\*

TRUMPET  
Mike Abele  
Brian Colbert  
Ken Debus\*  
Casey Fraley  
Andrew Karasinski  
Thaddeus Kulczycki  
Chris Roehr  
Anthony Sabella\*  
Tyler Slasinski  
Jeff Williams

FRENCH HORN  
Kristina Croes  
Amanda Davidson+  
Elise Holderbaum  
Jeff Payne\*  
Karen Rosenbusch  
Tim Steffens  
Kristen Vennettilli  
Paul Williams\*

TROMBONE  
Paul Barnett  
Sandra Hromek  
Jeremy Rhodes  
Meghan Root\*  
Jessica Sims  
Jarett Smith\*  
Matt Wagner

EUPHONIUM  
Jonathon Holderbaum\*  
Jessica Keller  
Lisa Roland\*  
Joey Spezia

TUBA  
Jonathan Bryson  
Candice Forrest\*  
Sterling Hamilton  
Scott Kociemba\*

PERCUSSION  
Sean Demers\*  
Brian Duncan  
Scott Larson\*  
Mark Nagel  
Darcy O'Hearn  
Nick Semaan  
Kevin Therrian  
Mariel VanOverbeke

\* Denotes Section Leader

+ Denotes District XVI Honors Band

# Denotes Michigan Youth Band and/or Orchestra

▪ Denotes MSBOA All-State Band

## PROGRAM NOTES

### SHENANDOAH

In his setting of Shenandoah, Frank Ticheli was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. He was less concerned with the sound of a rolling river than with its life-affirming energy – its timelessness alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

The Shenandoah Valley and the Shenandoah River are located in Virginia. There is disagreement among historians concerning the origins of their names. Some claim that the river and valley were named in the 1750's by the Cherokee as a friendly tribute to a visiting Iroquois Chief named Shenandoah. Others suggest that the region was named not by the Cherokee but by the Senedo Indians of the Virginia Valley. In the Senedo Tradition, Shenandoah means "Daughter of the Moon," and bears no relation to the Iroquois Chief Shenandoah.

The origins of the folksong are equally obscure, but all date to the 19<sup>th</sup> century. It has been attributed variously to a coal miner in Pennsylvania, to a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman.

### *SHENANDOAH*

*Oh, Shenandoah, I long to hear you  
Way hey, you rolling river  
Shenandoah, I long to hear you  
Away, we're bound to 'cross the wide  
Missouri.*

*Oh, Shenandoah, I love your daughter  
Way hey, you rolling river  
Oh Shenandoah, I love your daughter  
Away, we're bound away 'cross the wide  
Missouri.*

*Missouri she's a mighty river  
Way hey, you rolling river.  
When she rolls down, he topsails shiver  
Away, we're bound away 'cross the wide  
Missouri.*

*Seven years, I courted sally  
Way hey, you rolling river  
Seven more, I longed to have her  
Away, we're bound away 'cross the wide  
Missouri.*

*Farewell, my dear, I'm bound to leave you  
Way hey, you rolling river  
Oh, Shenandoah, I'll not deceive you  
Away, we're bound away 'cross the wide  
Missouri.*

## 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

Laura Beach  
Brandon DeCaluwe  
Allison Drompp  
Dylan Campbell  
Darryl Hentrich  
Rachel Olivares

### FLUTE

Dorian Michelson



### TRUMPETS

Josh Burns  
Kelly Grossman  
Brian Keck  
Andrew Karasinski  
Christie Piper

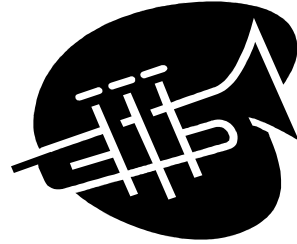
### TROMBONES

Chelsea Hallendy\*  
Meghan Root  
Taylor Stanton  
Sarah Zelenak



### RHYTHM SECTION

Ben Bourlier, Piano  
Sean Demers, Drum Set  
Steve Krycia, Guitar  
Josh Miller, Drum Set  
Jason Saghy, Piano  
William Stanton, Bass  
Josh Stros, Guitar  
Bryn Watnoski, Bass



## WIND ENSEMBLE

### PICCOLO

Chelsea Hallendy\*

### FLUTE

Jacquie Blom  
Caroline Haas\*  
Antoinette Klempay  
Dorian Michelson\*\*  
Danielle Saberan  
Sarah Zelenak

### OBOE

Chelsea Mittlestat

### CLARINET

Allison Drompp  
Sheri Hayden  
Jessica Irwin  
Rachel Marshall\*  
Amanda Ruhlman  
Jason Saghy\*  
Courtney Wynne

### BASS CLARINET

Samantha Messina  
Bryn Watnoski\*

### BASSOON

Ben Hanson\*

### ALTO SAXOPHONE

Laura Beach  
Dylan Campbell\*  
Brandon DeCaluwe\*  
Jody Shields

### TENOR SAXOPHONE

Patrick O'Brien

### BARITONE SAXOPHONE

Darryl Hentrich

### PERCUSSION

Eric Anderson  
Billy Andrews  
Josh Miller  
Chris Murray  
William Stanton  
Kevin Vredevoogd\*

### TRUMPET

Josh Burns\*  
Kelly Grossman  
Brian Keck\*\*  
Christie Piper  
Samantha Strassburg

### FRENCH HORN

Derek Jones  
Allegra Lanni\*\*  
April MacKay  
Genna Randazzo

### TROMBONE

Jeanine Blom\*  
Sarah Janulis  
Dani Kopson

### EUPHONIUM

Josh Bennett  
Jeremy Rhodes\*\*

### TUBA

Taylor Stanton\*\*  
Matt Wagner

## 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

### TRAIL OF TEARS

Composed in the summer of 1989, TRAIL OF TEARS, is a tone poem for wind band that describes the 150<sup>th</sup> anniversary of one of the most cruel, unjust and embarrassing official actions in the history of the United States Government. In 1839-39, Federal troops rounded up many members of the “Five Civilized Indian Tribes” who were living in the Southeastern U.S.: the Cherokees, Choctaws, Creeks, Chickasaws and the Seminoles. Despite a landmark decision rendered by the legendary Supreme Court Justice John Marshall stating that the members of these tribes could not be moved off their sovereign lands because of a prior treaty granting them this territory, troops were ordered to move all of these Native Americans by forced march in the dead of winter over 1500 arduous miles to what was then known as “Indian territory”, now the eastern portion of the state of Oklahoma.

On this tragic journey more than 4,000 Native American perished from starvation, exhaustion and exposure to the elements. It is an event that will be forever ingrained in the memory of our Native American; a tragic sequence of events inflamed by political pressure the greed of white settlers for more land, an irrational fear of Indians, And downright racial bigotry.

The music with solo flute, intended to recall the bucolic non-aggressive nature of these “Five civilized Tribes”, who simply wished to be left alone and allowed to live in peace on their ancestral hunting grounds. The faster section portrays the strife between the Indians and the encroaching settler and builds to the ultimate tragic battle scenes of 1838, when the U.S. Army used Calvary to defeat the Indians. The dramatic last scene depicts the agony of his march itself and includes the recitation of a mournful poem in the Cherokee language by members of the ensemble.

The work concludes with a final statement of triumph for these Native Americans, who survived the *Trail of Tears* and have managed to live and prosper in spite of all the odds, and who today stand with pride and great honor as an important and integral part of our nation and its severely flawed history in the area of Native American affairs.

I wrote this piece because I believe it is imperative that we remain constantly aware that we are just as capable as any other nation of committing crimes against people who are weaker or different from us, regardless of our form of government and no matter what high aspirations we might espouse every year on the Fourth of July. One needs only to recall the internment in concentration camps of the all Japanese-Americans on the west coast and Hawaii during those first dark months of World War II to realize that events such as the *Trail of Tears* are still within the realm of possibility in the “Land of the Free and the Home of the Brave.” We must continue to acknowledge these highly distasteful episodes on our history on order to insure that drastic over-reactions such as these do not recur in the future of our nation.

## PROGRAM NOTES

### FIRST SUITE IN E-FLAT

Gustav Holst, along with Ralph Vaughan Williams, served as the models of British composition in the first half of the twentieth century. Holst used the traditions of Elizabethan folk music, infused with early 20<sup>th</sup>-century compositional techniques. To form a new British style based on melody. Characteristically, his compositions are guided by melody, prominent at all levels of hearing. The companion work to the *Suite in E-flat is the Second Suite in F*, composed two years later.

The *First Suite* was composed in 1909, and for the most part the only known wind bands of the era were either Military, like the Guard Republicaine of Paris, or touring bands such as Sousa’s or Gilmore’s. Holst would have been familiar with the military bands, and his original instrumentation (including bass saxophone, cornets, trumpets, and flugel horns) indicates the brass-heavy writing typical of military bands. The suite uses traditional forms in all three movements, but the first movement is mislabeled as a chaconne; it is really a passacaglia in form. It is usually considered a medium-difficulty work, primarily due to length, the stamina required for the brasses, and the woodwind and cornet solos.

Since *Suite in E-Flat* was composed in 1909, it is generally considered to be the first significant composition approximating what is today’s standard band instrumentation it utilizes classical forms with an occasional modern variation – for example, the use of simultaneous recapitulation in the last movement. The trend of writing for wind bands during the early years of this century favored imitating the military literature and major genre, the march, and that is used here as the concluding movement. What sets this work apart, however, is its treatment of the band as potential soloists. Many instruments have solos, and there is frequent use of small groups of instruments being treated as chamber ensembles. There is a strong parallel in Vaughan Williams’ Folk Song Suite, written fourteen years later (and probably the only parallel in these early years of modern band composition).

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**Did you know ...**

Music majors are the most likely group of college grads to be admitted to medical school. Physician and biologist Lewis Thomas studied the undergraduate majors of medical school applicants. He found that 66% of music majors who applied to medical school were admitted, the highest percentage of any group. For comparison, (44%) of biochemistry majors were admitted. Also, a study of 7,500 university students revealed that music majors scored the highest reading scores among all majors including English, biology, chemistry and math.

Sources: “*The Comparative Academic Abilities of Students in Education and in Other Areas of a Multi-focus University*,” Peter H. Wood, ERIC Document No. ED327480.  
“*The Case for Music in the Schools*,” Phi Delta Kappan, February, 1994

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## PROGRAM NOTES

### CLOUDBURST

**Cloudburst** was my second classical work, originally written for chorus in the fall of 1991; it was inspired by an astonishing thunderstorm I witnessed earlier that Spring while on tour in Northern California.

In the fall of 2001 the Indiana All-State commissioned me to write an original work for their top festival band, and I convinced them to let me adapt *Cloudburst* for symphonic winds. The way this new orchestration has transformed the piece is simply amazing to me: I distinctly remember being at the first rehearsal and just being completely speechless. Where the choral version is intimate and delicate, the version for winds is strong and assured, and to my ears it sounds like it's suddenly in Technicolor...on a 50 foot screen.

**Cloudburst** was premiered on March 16th, 2002, at the Indiana All-State Festival, with yours truly at the helm of the magnificent band. It is lovingly dedicated to my dear friend and mentor, Dr. Jocelyn Kaye Jensen.

- Eric Whitacre

An accomplished composer, conductor and clinician, Eric Whitacre is one of the bright stars in contemporary concert music. Regularly commissioned and published, Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, the American Composers Forum, and this spring was honored with his first Grammy nomination.

Born in 1970, Whitacre has already achieved substantial critical and popular acclaim. *Godzilla Eats Las Vegas*, a wild theatrical piece for wind symphony, has taken the classical world by storm and was most recently performed by the United States Marine Band (the president's own) on the steps of the Capitol. *Ghost Train*, his first instrumental work written at the age of 23, is a genuine phenomenon; it has received thousands of performances in over 50 countries and has been featured on over 20 different recordings. Eric resides in Los Angeles where he works as a full time composer, and he is frequently invited to be a guest conductor by bands and choruses throughout the world. Eric received his M.M. in composition from the Juilliard School of Music, where he studied composition with John Corigliano.



## PROGRAM NOTES

### RIDE

**Ride** was written as a gesture of appreciation for all of the kind things Jack Stamp has done for me; ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. During the years 2001 & 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously experienced. The common thread in all of these things was Jack Stamp. I began to receive calls from all over the country, inquiring about my music, and when I traced back the steps of how someone so far away could know of my (then) unpublished works, all paths led to either reading sessions Jack had conducted, or recommendations he made to band directors about new pieces for wind band. The noblest thing about him was that he never let me reciprocate in any way, not even allowing me to buy him dessert after a concert. All he would ever say is, "just keep sending us music," which I could only take as a privilege it was, well as an opportunity to give something back that was truly unique.

In April of 2002, Jack had invited me to take part in a composer's forum that had organized for his students at Indiana University of Pennsylvania. I was to present along side Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko and Aldo Forte. This forum was affectionately referred to in my house as "four famous guys and you." It was such a creatively charged event, that everyone who took part was still talking about it months after it happened. Following the first day of the forum, Jack invited all of the talking composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house (a/k/a Gavorkna House) from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. **Ride** was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were as equal in their inspiration as the beautiful Indiana, Pa countryside blurring past my car window.

- Samuel R. Hazo

Mr. Hazo has served as a music teacher at every educational grade level, kindergarten through college, including tenure as a high school and university band director. He received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo serves as a clinician and is currently on the music faculty in the Upper St. Clair School District. His original compositions are published by Boosey & Hawkes (New York/London), FJH Music and Wingert-Jones Publications. He resides in Pittsburgh, Pennsylvania with his wife and two children.