

## ANCHOR BAY BAND BOOSTER EXECUTIVE BOARD

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Ms. Judy Stefanac, Principal  
Mr. Hank Anderson, Assistant Principal  
Mr. Vic Balaj, Assistant Principal  
Mrs. Sherry Kenwood, Assistant Principal



## UPCOMING INSTRUMENTAL MUSIC EVENTS

- 1/10/06 — Band Booster Meeting (7:00PM, ABHS Band Room)
- 1/12/06 — Wind Ensemble MMC Send-Off Concert (7:00PM, ABHS)
- 1/21/06 — Wind Ensemble MMC Performance (9:00AM, Grand Rapids)
- 1/26/06 — Jazz Ensemble Concert (7:30PM, ABHS)
- 2/15/06 — AB Pre-Festival Concert (TBA, ABHS)
- 2/16/06 - 2/18/06 — CMU Jazz Festival (Mt. Pleasant, MI)
- 3/3/06 or 3/4/06 — MSBOA District 16 Band Festival (TBA)
- 4/12/06 — Band Booster Meeting (7:00PM, ABHS)
- 5/4/06 — Band Booster Meeting (7:00PM, ABHS)
- 5/9/06 — Spring Instrumental Music Concert (7:30PM, ABHS)
- 5/10/06 — Spring Instrumental Music Concert (7:30PM, ABHS)
- 5/19/06 - 5/21/06 — Cleveland Trip!
- 5/30/06 — Instrumental Music Banquet

[WWW.ANCHORBAYBANDS.ORG](http://WWW.ANCHORBAYBANDS.ORG)

The Anchor Bay High School  
Instrumental Music Department

*proudly presents the*

# CONCERT BAND

*and the*

# SYMPHONIC BAND

*in a*

# WINTER CONCERT



Wednesday, December 7, 2005  
7:30 P.M.

Anchor Bay High School Auditorium

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

# PROGRAM

## CONCERT BAND

Free World March.....K. King

A Tallis Prelude.....D. Akey

A Yuletide Celebration.....E. Del Borgo

## SYMPHONIC BAND

Florentiner March.....J. Fucik / arr. F. Fennell

A Longford Legend.....R. Sheldon

- I. A Longford Legend
- II. Young Molly Bawn
- III. Killyburn Brae

Sleigh Ride.....L. Anderson

*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 Hornibrook  
 Jessica Krol  
 Kaitlin LaFeve  
 Elizabeth Litchfield\*  
 Apryl O'Leary  
 Brittany Rutland  
 Courtney Sykes  
 Angela Szyba  
 Amanda Trembley

## CLARINET

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

## ALTO CLARINET

Gabrielle Duda

## BASS CLARINET

Alyssa Gaglio  
 Lauren Vardon  
 Rachel Vredevoogd\*  
 Jennifer Wilssens\*

## OBOE

Lyndsay Donnellon\*  
Jenna Hill

## BASSOON

Laura Chirio  
Lydia Lanni\*

## ALTO SAXOPHONE

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

## TENOR SAXOPHONE

Sam Fisher  
 Maxwell Price\*  
 Jillian Payne\*

## BARITONE SAXOPHONE

Brandon Ehrhardt\*  
 Ashana Howell-McPherson  
 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\*  
 Andrew Karasinski  
 Lisa Roland  
 Joey Spezia  
 Chris Valliere\*

## TUBA

Jonathan Bryson\*  
 Kevin Gawronski\*  
 Sterling Hamilton  
 Randy Schehr

## PERCUSSION

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

\* Denotes Section Leader



## PROGRAM NOTES

### A LONGFORD LEGEND

**Robert Sheldon** was born on February 3, 1954. He is well known as a frequently published composer of music for bands and has successfully taught instrumental music in the public schools of Florida and Illinois. He was Assistant Director of Bands and Director of the Marching Band at Florida State University, where he was also actively involved in the music education program. He received his Bachelor of Music Education from the University of Miami in 1975 and his Master of Fine Arts in Conducting from the University of Florida in 1980.

Sheldon has received numerous awards for his compositions, including the Volkwein Award, the American Society of Composers, Authors and Publishers Standard Award, and the Phi Beta Mu International Outstanding Bandmaster of the Year Award. He is one of eleven American composers featured in Volume 1 of *Composers on Composing Music for Band* (GIA Publications, Inc., 2002).

**A Longford Legend** was Sheldon's first publication with Alfred Music Company, where he currently serves as Concert Band Editor while maintaining an active schedule composing and guest conducting.

*A Longford Legend* was written for the Normal Community West High School Band in Normal, Illinois. The work was premiered in 1996 by this ensemble, with the composer conducting. Three contrasting movements provide a delightful six-minute suite that is suitable for concert and festival performance.

Sheldon heard *A Longford Legend*, the poem that inspired the first movement of the suite, on "A Writer's Almanac" broadcast on National Public Radio, read by Garrison Keillor. Taken with the humor and potential for musical inspiration in the poem, he sought to find the author with the intent of writing a suite based on a variety of poems from the same venue. Through his research, he found that *A Longford Legend* was written by an anonymous author. He later found a collection of eighteenth century Irish street ballades by anonymous authors, and selected an additional two works, *Young Molly Brown* and *Killyburn Brae*, from this collection to complete the instrumental suite

### SLEIGH RIDE

**Leroy Anderson** was a magna cum laude music graduate from Harvard University, a scholar with fluency in nine languages, and a musician whose talent and discipline assured success in his chosen profession. He chose to compose, arrange, and conduct "music for the people." In 1996 the new Harvard Band quarters was named the Anderson Band Center in his honor.

Leroy Anderson believed that musical ideas came to his mind because he was constantly on the alert for them. *Fiddle Faddle*, for example, was composed after hearing Paganini's *Perpetual Motion*. Memories of sleigh-ride sounds from his New England boyhood suggested the musical themes in this work. As in *Typewriter* and *Sandpaper Ballet*, sounds from the "real world" are used in **Sleigh Ride**. As important as the nostalgic bell sounds, however, are Anderson's excellent melodies and scoring.

## PROGRAM NOTES

### A TALLIS PRELUDE

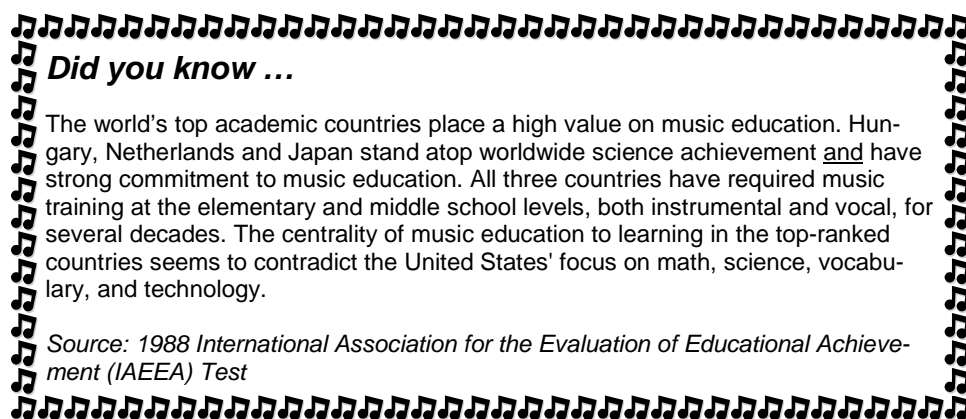
**A Tallis Prelude** is based on a melody written by Thomas Tallis, a sixteenth century English composer. This melody, written in the Phrygian mode, has a powerful yet haunting quality about it. A Tallis Prelude preserves the use of the Phrygian mode whenever Tallis' theme is present, using the relative major key for most of the original and derived themes.

The opening should be played in a sustained, chorale-like style. The percussion strokes in measure 12 and 14 should be very powerful, with the brass section swelling up over the woodwinds in measure 6. The articulations in measures 26, 27, and 28 should be very strong, imitating the bell tone effect of the mallet instruments.

Cleanly and sharply articulate all unmarked eighth notes beginning at measure 32. Use of the specified mallets in the percussion will compliment the articulation in the winds. The tenuto line on some accompanying eighth notes (e.g., measure 34) is used to avoid the sound of being "chopped short," however, there should still be a sense of space or lift at the eighth rests. The style in measures 56-71 is much more lyrical. From measure 100 to the end it is especially important to follow the dynamic markings closely, as they are often not the same for all instruments and are designed to expose certain musical lines.

It is important that all players, especially the percussionists, pay close attention to the accents throughout the Allegro ritmico section. It would be appropriate for the conductor, after the students are comfortable playing the notes and rhythms, to conduct measures such as 40 and 42 in two beats per measure—as though they were noted in 6/8 time.

**Douglas Akey** taught elementary and junior high band in Tempe, Arizona for eight years and is presently Music Department Chairman at Hendrix Junior High School in Chandler, Arizona. He was the 1985 recipient of the American School Band Directors Association's Stanbury Award the outstanding young elementary/junior high school band director in the United States. In addition to his teaching, he also maintains an active career as a performer and is currently principal horn in the Tempe Symphony Orchestra. His fresh compositional style for band reflects his broad musical background. And Queenwood Publications is proud to present this bright new talent.



**Did you know ...**

The world's top academic countries place a high value on music education. Hungary, Netherlands and Japan stand atop worldwide science achievement and have strong commitment to music education. All three countries have required music training at the elementary and middle school levels, both instrumental and vocal, for several decades. The centrality of music education to learning in the top-ranked countries seems to contradict the United States' focus on math, science, vocabulary, and technology.

Source: 1988 International Association for the Evaluation of Educational Achievement (IAEEA) Test

## PROGRAM NOTES

### YULETIDE CELEBRATION

Born in Port Chester, New York, Elliot Del Borgo holds a B.S. Degree from the State University of New York, an Ed.M. degree from the Temple University, and an M.M. degree from the Philadelphia Conservatory of music, where he studied theory and composition with Vincent Persichetti and trumpet with Gilbert Johnson. In 1973, he was granted membership in the American Bandmasters Association in 1993.

Mr. Del Borgo taught instrumental music in the Philadelphia public schools and was Professor of Music at the Crane School of music, where he held teaching and administrative positions from 1966 to 1995. An award-winning member of ASCAP, he is a frequent consultant clinician, lecturer, and adjudicator in the United States abroad. Mr. Del Borgo is an internationally-known conductor of bands and orchestras.

In addition to his music for the 1980 Olympics in Lake Placid, he has published nearly 500 compositions for a variety of media. His music reflects the aesthetics of twentieth-century musical ideals through its eclectic nature and vigorous harmonies and rhythmic styles.

## CONCERT BAND

### FLUTE

Marie Buckner  
Margaret Gnesda  
Elizabeth June  
Dayna Keuhn  
Blair Lacelle  
Stacey Ochtinsky  
Katie Rick\*  
Samantha Schlais  
Angela Scott  
Amy Shima  
Danielle Zimmerman

### BASS CLARINET

Lorin Hornibrook  
Michaela Kincaid-Sargent

### ALTO SAX

Steven Hromek  
Ryan Matthews\*  
Chad Mazei  
Jake Morgan  
Zach Murray  
Ed Pohl

### TENOR SAX

Erik Campbell\*  
Sam Gargulinski

### CLARINET

Teresa Abila  
Courtney April  
Alexis Collica  
Ashleigh Dahl\*  
Nicholas DeJarnette  
Sarah DeRita  
Jennifer Heide  
Michelle Heike  
Lindsay Markiewicz  
Ashley Martin  
Rebecca Saelens  
Ashlie Tipton

### BARITONE SAX

Joe Behrens  
Adam Coppa\*

### TRUMPET

Greg Cluney\*  
Ryan Covert  
Brittany King  
Mike Pagel  
Paul White

### TUBA

Chris Buckner  
Kevin Harless  
Sam Munro\*

### FRENCH HORN

Melissa Koyl  
Jennifer Londo\*  
Darcy O'Hearn  
Lauren White  
Michelle Worton

### TROMBONE

Heather Elias\*  
Maggie Kennedy  
Madison McClintock  
Brandon O'Bryan  
Stephen Wilber

### EUPHONIUM

Josh Beck\*  
Nova Jumer  
Jacqueline Calvin

### PERCUSSION

Leon Calvert  
Mike Ingrao\*  
Evan LaPensee  
Justin Martin  
Ryan Spagnuolo

## 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

### FLORENTINER MARCH

Among the brightest jewels in the composer's crown must be the instant recognition of his music as *his* — that, in spite of similar pieces, there is none like *his* — that nobody will again assemble those particular notes and their spacings exactly as *he* has; his creation, especially if it is among the very best of its kind, remains unique and extraordinary. If, in addition to these, the music fulfills a timeless function and has a survival factor that is seemingly indestructible, the composer's music has entered a charmed and exclusive circle.

So it is for at least on of the 240 compositions by **Julius Fucik** (1872-1917), whose incomparable up-tempo march *Thunder & Blazes (Entry of the Gladiators)* has meant "instant circus" for the past 75 years. But Fucik had at least two other strong contenders for that inner circle, a march officially adopted by the German Army entitled *Children of the Regiment*, and *Florentiner* this *Grande marcia Italiana*.

In a short, brilliant career during which he served as bandmaster to the 86th Hungarian Infantry Regiment at Budapest, he developed his own wide-ranging style of writing marches, a popular dual profession among bandmasters amidst the on-going nationalism then flourishing in Europe. Thus it is not surprising to find a Hungarian writing an Italian grand march and out-doing many Italians in the process! Marches of every dimension and purpose were *the* popular music of his day. And when it came to dimension, **Florentiner** reached for the ultimate. In America we might call it a concert march, or a symphonic march—even an operatic march, and all of these might apply according to one's taste.

The extended profile offered in this new quarto-size edition is particularly appropriate for *Florentiner*; its breadth of material, the process of development, and the demand for varied nuances were difficult to project with clarity in the former march-size edition. Inasmuch as it was not meant for regimental review of street parade, it demands interpretation—a stylistic approach based on elements clearly present in Fucik's music which I have not altered in any way. It has been my simple purpose to clarify or amplify where appropriate and to add parts for those instruments that are now an accepted part of the concert band.

A great and continuing tradition in American band performance lives on in this really wonderful music.

Fredrick Fennel/Miami 1980

## PROGRAM NOTES

### FREE WORLD MARCH

**Karl Lawrence King** was born February 21, 1891 in Paintersville, Ohio. His family moved to Xenia a short time later, and around the turn of the century, the King family moved to Canton, where young Karl would begin to develop and interest in bands and music. After receiving some instruction on the cornet, King switched to baritone. His first band experience was with the Thayer Military Band of Canton, while in his teens. In 1909 King spent some time as a member of bands in Columbus and also Danville, Illinois. While a member of these bands, King began to compose marches and other works. Beginning in 1910, King began a decade-long career as a circus musician, spending one season each as a baritone player in the bands of Robinson's Famous Circus, Yankee Robinson Circus, sells Floto Circus, and the Barnum and Bailey "Greatest Show on Earth." He continued to write music while a member of these bands, and in 1913 wrote what would become his masterpiece, "Barnum and Bailey's Favorite".

In 1914, King accepted the position as bandleader on the Sells Floto/Buffalo Bill Combined Shows, a position he would hold for three seasons. In 1917 and 1918 he returned to the Barnum and Bailey Circus band, this time as its leader and conductor. Recently married and intent upon settling down, King ended his circus "trouping days" and returned to Canton in 1919, where he led the Grand Army Band. In 1920 King relocated to Fort Dodge, Iowa, where he assumed leadership of the municipal band and operated his own publishing company, the K.L. King Music House. During his tenure the Fort Dodge band gained national recognition, and King became a beloved member of the community as well as a band musician of national and international repute. Among many honors bestowed upon King was membership in the prestigious American Bandmasters Association. He served as ASA President in 1938 and was later named an Honorary Life President. He lived in Fort Dodge for the remainder of his life, passing away on March 31, 1971. His Fort Dodge band was subsequently renamed the "Karl L. King Municipal Band" in his honor.

As a composer, King was one of the most prolific and popular in the history of band music. He composed at least 291 works, including 185 marches, 22 overtures, 12 gallops, 29 waltzes, and works in many other styles. Not only did he compose some of the most brilliant and famous marches for experienced bands at the professional and university levels; he also displayed a remarkable ability to compose first-rate music for younger, less experienced musicians and bands. His music continues to be performed worldwide by bands of all experience levels.

**Did you know ...**

In a 1999 Columbia University study, students in the arts are found to be more cooperative with teachers and peers, more self-confident, and better able to express their ideas. These benefits exist across socioeconomic levels

Source: *The Arts Education Partnership*, 1999.