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## 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

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The Anchor Bay High School  
Instrumental Music Department

*proudly presents the*

# 9<sup>th</sup> GRADE CADET BAND 9<sup>th</sup> GRADE SYMPHONIC BAND *and the* WIND ENSEMBLE

*in a*

## WINTER CONCERT



Thursday, December 8, 2005  
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

Flying Tigers.....D. Shaffer

December Sky.....E. Morales

Excellentia Overture.....D. Shaffer

### 9th GRADE SYMPHONIC BAND

Coast Guards March.....K. King / arr. J. Swearingen

Appalachian Legacy.....R. Sheldon

The Bells of Christmas.....arr. J. Higgins

### WIND ENSEMBLE

A Festival Prelude.....A. Reed

*Molly J. Dee, Guest Conductor*

English Country Settings.....P. La Plante

*Scott Oranchak, Guest Conductor*

Pas Redoublé.....C. Saint-Saëns

*David P. Kleckner, Guest Conductor*

Fantasia in G.....T. Mahr

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

## 9th GRADE SYMPHONIC BAND

### FLUTE

Breanna Alex  
Erika Emke  
Amanda Gallant  
Tina Gastmeier  
Sierra Kemp  
Emily Schmeisl\*

### CLARINET

Jessica Carter  
Ashley DeCaluwe  
Cassie Hinderliter  
Brittany Jury  
Kyle Ribant\*  
Linda Reed  
Abigail Swaney

### BASS CLARINET

Angelo Gutierrez

### OBOE

Bethany Phillips  
Shannon Rowe\*\*

### BASSOON

Kaitelin Thomas\*

### ALTO SAXOPHONE

Joshua Makar  
Kelsey Parsons  
Philip Olivares\*  
James Tyll

### TENOR SAXOPHONE

Brandon Jewell

### BARITONE SAXOPHONE

Harold Reintjes

### PERCUSSION

Daniel Bowron  
Mary Holderbaum\*  
Evan O'Hearn  
Jacqueline Wirick  
Ashley Zacharski

### TRUMPET

Kyle Croes\*  
Hope Legg  
Eric Root

### FRENCH HORN

Elizabeth Buckner  
Kevin O'Bryan\*  
Nicole Sciortino

### TROMBONE

Cameron O'Brien\*  
Alex Price  
Steven Salmen

### EUPHONIUM

Nick Sabella

### TUBA

Stephany Cardillo  
Steven Ostrander\*

### Double Bass

Brendan Makar

### 9th GRADE CADET BAND

### FLUTE

Keelie Cottick  
Jovanna Distefano  
Angel Pham  
Patricia Rowley\*  
Allison Shepperly  
Katie Wrobel

### Oboe

Anthony Petix

### CLARINET

Katie Bartholomew  
Alyssa Ranilovich\*  
Victoria Schwager  
Jessica Taylor  
Shane Baksh

### BASS CLARINET

Julia Kinter

### ALTO SAXOPHONE

Nick Gettleson  
David Kirtley  
Tyler White\*

### TENOR SAXOPHONE

Jonathan Neskavich  
Jennifer Kensicki\*

### BARITONE SAXOPHONE

Rebecca Logsdon

### French Horn

Rachel Kuss  
Courtney Batchelder

### PERCUSSION

Tylor Good\*  
Jacob Hannawi  
Brett Kingsley

### TRUMPET

Quvonte Carter  
Jennifer Kowalski\*  
Abraham Lewis  
Brittany Martin  
Ben Parenteau

### TROMBONE

Cory Juresich  
Michael Sintebin\*  
Nathan Swisher  
Micheal Worton

### EUPHONIUM

Ariel Gostovich

### TUBA

Ashley Boyles

## PROGRAM NOTES

### Flying Tigers

**David Shaffer** was born in Columbus, Ohio and attended Grove City High School, Grove City, Ohio. He holds a Bachelor Degree from the Ohio State University and a Master of Music Degree from Miami University (Ohio). Mr. Shaffer has taught in the Hamilton, Ohio; Northridge, Ohio; and Wyoming, Ohio schools. Currently, he is on the music department faculty of Miami (Ohio) University and has been the director of the Miami University Marching Band since 1998.

Mr. Shaffer has over 250 compositions and arrangements published by the C.L. Barnhouse Co. His compositions are performed at clinics and music festivals around the world and have been placed on contest performance lists in the United States, Canada, Europe, Australia and Asia. Mr. Shaffer has been the recipient of the ASCAP Standard Award in Music Composition for 14 consecutive years.

**Flying Tigers** was commissioned by the Loveland Music Boosters, from Loveland, Ohio for the Loveland Hurst Middle School 8th Grade Concert Band under the direction of Bruce C. Maegly. Written in memory of Krista Short, a middle school student at Loveland Hurst Middle School.

### December Sky

**Erik Morales** is well recognized for his compositions and arrangements, which are performed by high schools and colleges throughout the nation. In addition to having numerous published works, he has been commissioned by schools and community bands nationwide. Mr. Morales earned his Bachelor of Music degree in theory and composition from the University of Louisiana at Lafayette. Currently, he composes music and teaches trumpet in the New Orleans area.

"On a crisp, cold night in December, she gazes upward and stands in awe of the heavens. She realizes that the earth is only a tiny part of something much greater."  
This scenario provides the backdrop for **December Sky**, which was inspired by the night sky as viewed by my six-year-old from our home in Louisiana. It begins with the theme in the clarinets. The rest of the ensemble gradually reveals itself as if one discovers a star not previously noticed in the sky. As the music reaches its climax, where we are humbled by the sheer multitude of stars in the sky and realize our place in the universe. The piece ends with twinkling stars portrayed in the flute, oboe, clarinet, and bells.

### Excellentia Overture

The United States Department of Education awarded its 1982-1983 "junior High School award for Excellence in Education" to the Princeton Junior High School, Cincinnati, Ohio. In recognition of this prestigious award, Princeton Junior High School Band Director Joseph Crist commissioned **David Shaffer** to compose **Excellentia Overture** for the school's concert band. Excellentia, Latin for "excellence", is therefore an appropriate word to use in describing the school and the music. *Excellentia Overture* was premiered by the Princeton Junior High School Band on May 22, 1984 at their district band concert.

### 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.



## PROGRAM NOTES

### Coast Guards March

**Karl L. King** (1891-1971) Born in Paintersville, Ohio, King's formal education ended in sixth or eighth grade. But he began composing music about age 13, played with bands in Ohio then toured for several years with circus bands. He returned to Ohio in 1916 and married a clerk and pianist at a music store in Canton. But his plan to settle down was postponed two more years while he toured as leader of the Barnum and Bailey Circus Band with his wife playing air calliope. With the United States involved in World War I, Sousa recommended King for a position as an Army bandmaster. But the war ended before King's reporting date, and he never served. Instead, he started K.L. King Music House in Canton and directed the Grand Army Band there. But seeking more money, he and his wife moved to Fort Dodge, Iowa, to direct the municipal band there. He also moved his publishing company, which became a success. Today, the Karl L. King Bridge spans the Des Moines River, Karl L. King Park graces Fort Dodge and the band he led there is called the Karl L. King Band. King the composer published more than 300 works: gallops, waltzes, overtures, serenades, rags, and 188 marches and screamers

Arranger **James Swearingen** continues to have a major impact on the worldwide band scene. He is currently a Professor of Music Education at Capital University in Columbus, Ohio. In addition to his teaching responsibilities, Jim annually accepts a number of commissions from schools throughout the world. He also continues to serve as a staff member and arranger with the Ohio State University Marching Band. He has currently co-authored a textbook titled, "the Marching Band Program." His busy schedule also includes many guest conducting appearances and music dealer presentations in the United States, Canada, Japan and Europe.

### Appalachian Legacy

**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 for 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 Publisher's Standard Award, and the Phi Beta Mu International Outstanding Bandmaster of the Year Award. **Appalachian Legacy** was commissioned by the Northwest District High School horn Band in Boone, North Carolina in remembrance of North Carolina music teacher Katheryn Siphers. It is based on the hymn tune When I Survey the Wondrous Cross and explores the harmonic and rhythmic potential of the concert band.

### Bells of Christmas

**John Higgins** is Managing Producer/Editor for Hal Leonard Corporation, the nation's largest publisher of printed music. He began in the music field as the student arranger for the University of Michigan Band under Dr. William D. Revelli, and gained invaluable experience as a public school music teacher in suburban Chicago. Mr. Higgins served as Illinois president of the American String Teachers Association, and his school concerts featured renowned soloists and conductors such as Skitch Henderson, Charlie Byrd, and Arthur Fiedler of the Boston Pops. John Higgins is best known for his many compositions and arrangements for choirs, bands and orchestras. He has also arranged and produced new versions of *Annie, Guys & Dolls, Fiddler on the Roof, The King and I, and The Music Man*. His two Grammy award-winning projects include arranging on Sandi Patti's *Another Time, Another Place* (Best Pop Gospel Album) and co-producing on Rob McConnell's *Live in Digital* (Best Big Band Jazz Album).

**The Bells of Christmas** is an arrangement of the holiday favorites Jingle Bells, Carol of the Bells and Silver Bells.

## GUEST CONDUCTORS



Congratulations to the Wind Ensemble as they will be performing at the Michigan Music Conference in Grand Rapids on January 21, 2006.

They will be joined by guest conductors, Molly J. Dee, David P. Kleckner and Scott Oranchak.

Ms. Dee is the director of the 9th grade bands and co-director of the Symphonic Band at Anchor Bay High School. She assists with the Anchor Bay Marching Band and also teaches 5th grade band at MacDonald and Maconce Elementaries.

Mr. Kleckner serves as Director of Bands at Anchor Bay Middle School-North, where he works with students in grades sixth thru eighth. Mr. Kleckner is also the director of the Anchor Bay Community Band.

Mr. Oranchak is presently the Director of Band at Anchor Bay Middle School South grades sixth thru eighth and directs the district-wide Middle School Jazz Band.

## WIND ENSEMBLE

### PICCOLO

Sarah Zelenak\*\*+

### FLUTE

Jacquie Blom\*  
Caroline Haas  
Jenna Hill  
Antoinette Klempay  
Danielle Saberan  
Nicole Saghy

### OBOE

Chelsea Mittlestat

### CLARINET

Sheri Hayden  
Jessica Irwin  
Rachel Marshall\*  
Jason Saghy  
Meagan Sutkiewicz  
Kirsten White  
Lauren White  
Kim Zelenak

### BASS CLARINET

Jordan Rososko  
Amanda Ruhlman\*

### BASSOON

Ben Hanson\*\*  
James Rowe◄

### ALTO SAXOPHONE

Dylan Campbell  
Brandon DeCaluwe  
Sarah Rudnick\*\*  
Jody Shields

### TENOR SAXOPHONE

Patrick O'Brien

### BARITONE SAXOPHONE

Darryl Hentrich

### PERCUSSION

Billy Andrews\*  
Josh Miller\*  
Christopher Murray  
Darcy O'Hearn  
William Stanton\*  
Kevin Vredevoogd\*

### TRUMPET

Josh Burns\*  
Ken Debus  
Kelly Grossman  
Brian Keck\*\*◄  
Andrew Miller  
Samantha Strassburg

### FRENCH HORN

Amanda Davidson  
Allegra Lanni\*  
Genna Randazzo  
Paul Williams

### TROMBONE

Paul Barnett  
Jeanine Blom  
Dani Kopson\*  
Kim Nickel

### EUPHONIUM

Josh Bennett  
Jeremy Rhodes\*

### TUBA

Scott Kociemba  
Taylor Stanton\*\*◄◄

\* Denotes Section Leader

\*\* Denotes Michigan Youth Honors Band

+ Denotes Eastern Michigan University High School Honors Band

♦ Denotes Michigan State University High School Honors Band

◄ Denotes Detroit Symphony Civic Orchestra

■ Oakland Youth Orchestra

## 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.

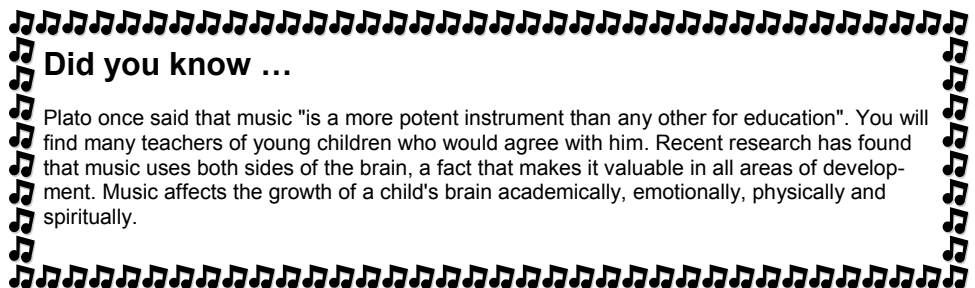
**Other Noises** - Avoid rustling your program, tapping your foot, bouncing your legs, etc. Pagers and cell phones should be turned off. Watches set to beep on the hour should also be turned off. These high-pitched beeps are distracting to the performers and audience members.

**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.*



### Did you know ...

Plato once said that music "is a more potent instrument than any other for education". You will find many teachers of young children who would agree with him. Recent research has found that music uses both sides of the brain, a fact that makes it valuable in all areas of development. Music affects the growth of a child's brain academically, emotionally, physically and spiritually.

## PROGRAM NOTES

### FANTASIA IN G

**Fantasia in G** was composed in 1982 for the St. Olaf College Band and was premiered by that ensemble under the direction of the composer in January of 1983. The piece was inspired by the first line of Friedrich Schiller's poem *Ode to Joy: Freude, Schoner Gotterfunken* (Joy, Bright Spark of Divinity) and the melody from Beethoven's *Ninth Symphony* which provides the basic melodic material for *Fantasia*. The work originated as an organ recessional for his brother's wedding, and Mahr has stated that the work was intended to "get people out of the church."

**Timothy Mahr** is an associate Professor of Music at St. Olaf College in Northfield, Minnesota, where he also conducts the St. Olaf College Band. In addition, he teaches courses in composition, conducting, and music education, and supervises instrumental student teaching. Previous to his appointment in 1994 at St. Olaf, Mahr was Director of Bands at the University of Minnesota, Duluth, for ten years and taught instrumental music at Milaca High School (MN) for three years.

Active as a guest conductor and clinician, Mahr is in demand across the nation and in Norway and Canada as a conductor of all-state bands, intercollegiate bands, and honor band festivals. Dr. Mahr is well known as a composer and has over forty works to his credit, twenty-four of which are compositions for band. He received the 1991 ABA/Ostwald Award for his piece *The Soaring Hawk*. He is a recipient of the National Band Association's "Citation of Excellence" and was elected in 1993 to membership in the American Bandmasters Association. Dr. Mahr graduated with two degrees summa cum laude from St. Olaf College in 1977 and 1978 (B.M. in Theory/Composition and B.A. in Music Education). He received his Master of Arts Degree in Trombone Performance from the University of Iowa, where in 1995 he also earned a Doctor of Musical Arts degree in Instrumental Conducting. Mahr is married to Jill Mahr, musician and educator, and they have two daughters, Jenna and Hannah.

### ENGLISH COUNTRY SETTINGS

**English Country Settings** is based on three traditional songs from the British Isles: "May Day Carol," "O Waly Waly," and "The Ash Grove." The first theme of the serenade is based on "May Day Carol," of which there are many variants. The current version is one found in some older editions of American children's songbooks and recordings (*More Songs To Grow On*, Folkway Records). Both "O Waly Waly" (better known as "The Water is Wide") and the Welsh folksong "The Ash Grove" were made known chiefly by their distribution in numerous vocal and instrumental arrangements. "O Waly Waly" first disguised in f minor (measure 40), later appears in its true key of Bb Major (trombones, measure 76) as accompaniment to the "May Day Carol." The jig is a short set or variations on "The Ash Grove," cast in lively triple meter.

**Pierre LaPlante**, of French-Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. He attended the University of Wisconsin Madison, where he earned his bachelors and masters degrees in music. His many years teaching at the elementary, high school, and college levels, include classroom, instrumental, and vocal music instruction. Mr. LaPlante, a bassoonist, performs with the Beloit-Janesville Symphony Orchestra. Compositions include works for band, orchestra, and chorus, solo literature, and chamber music. His works spear frequently on state contest lists. Mr. Laplante teaches in the Pecatonica School District of Wisconsin. He is a member of the MENC, Wisconsin Music Educators Conference, and the Wisconsin Youth Band Directors Association. Pierre, his wife Laurie, and their daughters, Amy and Elizabeth, live in Blanchardville,

### Did you know ...

Music is for life. Most people can't play soccer, or football at 70 or 80 years of age but they can sing. And they can play piano or some other instrument. Music is a gift you can give your child that will last their entire lives.

## PROGRAM NOTES

### A FESTIVAL PRELUDE

**A Festival Prelude** was written in commemoration of the twenty-fifth anniversary of the Tri-State Music Festival, held annually in Enid, Oklahoma. It was given its first performance on that occasion by the Phillips University Concert Band, to whom it is dedicated, with the composer conducting. While still in manuscript, it was widely performed throughout the country, and has come to be regarded as one of this composer's most brilliant and powerful works for the modern concert band.

The music is built up entirely from one main theme and two fanfare-like figures that occur throughout the score. After an opening flourish developed from the first of these fanfare phrases, the main theme is presented in a sweeping unison by the Woodwinds, Saxophones and Cornets, with Brass interjections. This leads to the second of the fanfare figures, which builds up to another statement of the main theme by the full band. After a powerful climax, the main theme is once again stated, this time by a richly melodic texture of Woodwinds, Horns and Saxophones in a quiet, legato variation, in contrast to what has gone before. The second fanfare figure resumes, and, after building up to another climax, the main theme is presented as a processional march, with the first fanfare as a contrapuntal accompaniment. The close is a final statement of the main theme, developed in massive Brass chords to a thundering conclusion.

**Alfred Reed** was born on Manhattan Island in New York City on January 25, 1921. His formal music training began at the age of 10, when he studied the trumpet. As a teenager, he played with small hotel combos in the Catskill Mountains. His interests shifted from performing to arranging and composition. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band.

After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned the Bachelor of Music degree (1955), receiving his Master of Music degree a year later. His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become a professor of music at the University of Miami, where he served until his retirement in 1993. Up until his recent death this past September, Alfred Reed continued to compose and had made numerous appearances as guest conductor in many nations, most notably in Japan.

### PAS REDOUBLÉ

**Pas Redoublé** is a quickstep concert march reminiscent of the gallops by Offenbach and other 19<sup>th</sup> century composers. Originally written for four-hand piano in 1887 and published in 1890, this transcription was made by Arthur Frackenpohl in 1972 and dedicated to Harry Phillips and the Crane Wind Ensemble at the State University in Potsdam, New York, where Frackenpohl became a member of the music faculty in 1949. During the mid-19<sup>th</sup> century military units in some nations were marching to a cadence of about 90 steps per minute for the slow march (*pas ordinaire*), 120 for the quick march (*pas redouble*) and 160-180 for the double quick march (*pas de charge*). Frackenpohl recommends a tempo of 144 for this march.

**Charles-Camille Saint-Saëns**, born in Paris in 1835, was one of history's most gifted musicians. Showing Mozartian precocity as both a pianist and composer; his dazzling gifts early won him the admiration of Gounod, Rossini, Berlioz and especially Liszt, who hailed him as the world's greatest organist. He pursued a range of other activities, organizing concerts of Liszt's symphonic poems (then a novelty), reviving interest in older music (notably of Bach, Handel and Rameau), writing on musical, scientific and historical topics, travelling often and widely (in Europe, North Africa and South America) and composing prolifically; on behalf of new French music he co-founded the Société Nationale de Musique (1871).