

ANCHOR BAY BAND BOOSTER EXECUTIVE BOARD

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



UPCOMING INSTRUMENTAL MUSIC EVENTS

1/14/08 — Band Booster Meeting (7:00PM, ABHS Band Room)
1/10/08 — Jazz Ensemble "Send-Off" Concert (7:30PM, ABHS)
1/26/08 — JE @ Michigan Music Conference (Grand Rapids, MI)
2/20/08 — AB Pre-Festival Concert (TBA, ABHS)
2/29/08 - 3/1/08 — MSBOA District 16 Band Festival (TBA)
4/9/08 — Band Booster Meeting (7:00PM, ABHS)
5/1/08 — Band Booster Meeting (7:00PM, ABHS)
5/6/08 — Spring Instrumental Music Concert (7:30PM, ABHS)
5/7/08 — Spring Instrumental Music Concert (7:30PM, ABHS)
5/15/08 - 5/17/08 — Chicago Trip
5/26/08 — New Baltimore Memorial Day Parade (10:00AM)
5/27/08 — Instrumental Music Banquet

WWW.ANCHORBAYBANDS.ORG

The Anchor Bay High School
Instrumental Music Department

proudly presents the

CONCERT BAND

and the

SYMPHONIC BAND

in a

WINTER CONCERT



Thursday, December 6, 2007

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

To Those Who Serve.....**J. Bullock**

Renaissance Festival and Dances.....**B. Pearson**

- I. Festival
- II. Pavane
- III. Courtly Dance

Do You Hear What I Hear.....**Regney & Shayne/arr. Nowak**

SYMPHONIC BAND

American's We.....**H. Fillmore**

American River Songs.....**P. LaPlante**

The Nutcracker Suite.....**Tschaikowsky/arr. Johnson**

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

A SPECIAL THANKS TO:

STEPHANIE DOPPKE for her help in providing lights, sound, and video footage for Channel 6.

LINDA PETIX for organizing the afterglows at both Winter Concerts.

EILEEN ZELENAK and the **BAND BOOSTER EXECUTIVE BOARD** for the time they have spent decorating for the Winter Concerts and organizing our ushers and ticket booth crew.



Dear Parents:

Schedules and classes are now in full swing and we are focused on a solid curriculum certain to make a difference in the life of every student in our instrumental music program. We would like to share some ways that you can help support our program.

Encouraging Parent. Competence is the result of dedicated "time on task". Music learning, music performance, and music appreciation are the outcomes of study, practice, and guided listening. With limited rehearsal time, it is imperative that students invest extra time in nurturing their talents and improving their skills. Please encourage a positive practice schedule. Remember that practice time must be framed as a benefit and not a disciplinary penalty.

Loyal, Appreciative Audience. The best audience is always parents. You are faced with a full agenda in your personal and professional life, and you are challenged to adjust your schedule to accommodate every school function. However, your presence at our performances will mean more to your child than words can describe. Music is a family affair. Don't miss this opportunity to celebrate your child's talent.

Booster Member. There are many ways to aid and participate in our parent support organization. Please join with other parents who realize the far-reaching potential of the arts and take advantage of the synergy created by sharing a common educational philosophy. The Anchor Bay Band Booster organization ensures the future of quality music education for your child and their fellow student-musicians.

The music program in the Anchor Bay School District continues to flourish because of a substantive curriculum, a well-informed and supportive administration, and exemplary parental support. You make a difference!

Thank you for attending tonight's performance of these exceptional students. We look forward to visiting with you in the near future.

In the interest of your child,

Molly J. Dee
Instrumental Music Director

P. David Visnaw II
Instrumental Music Director

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.

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.



CONCERT BAND

FLUTE

Courtney Gazdick
Stacey Ochtinsky
Patricia Rowley
Sami Schlais
Angela Scott
Briana Spanke*

CLARINET

Kristi Cueny
Nick DeJarnette
Amy Elya
Ashley Martin
Jessica May*
Sami Osterland
Victoria Schwager
Jessica Taylor
Ashlie Tipton

BASS CLARINET

Lenora Collier
Lorin Hornibrook
Ashley Robinson*

ALTO SAX

Brandon Andonoff
Brittany Burr
Corinne Foote
Gabrielle Glesen
David Kirtley
Mary Saelens*

TENOR SAX

Becca Logsdon*
Jon Miller

BARITONE SAX

Qுவante Carter
Nicholas Watson*

FRENCH HORN

Josh Beck*
Zack Grashik
Stephanie Roach
Jacquie Wirick

TRUMPET

Jacob Dolan*
Brandon Kirtley
Douglas Kuenner
Jake Skopek
William Sullivan
Katie Zalucki

TROMBONE

Kasey Gregoire
Kristopher Semaan
Michael Sintebin
Nathan Swisher
Micheal Worton*

EUPHONIUM

Tony Parker
Carmen Pierce*
Joey Strange

TUBA

Sammie Burnette
Rachelyn Christ
Brandon Hunter*

PERCUSSION

Dan Berkshire
Zach Gross
Jacob Hannawi*
Melinda Hannawi*
Benjamin Mackay
Mike Pakulski
Todd Riebel

PROGRAM NOTES

AMERICANS WE

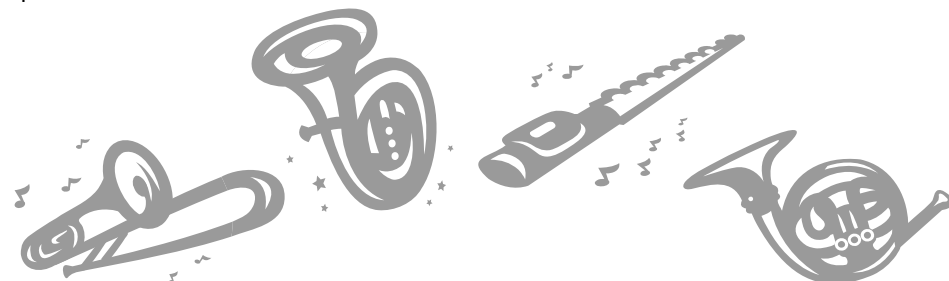
Henry Fillmore is best known as a prolific composer and arranger of music for wind band. Paul Bierley (noted Sousa and Fillmore scholar) documents 256 original compositions in the Fillmore catalog. His free spirit and love of “fun music” is evident across the majority of these works and, accordingly, his best marches are notable for their intense energy, bravado, and technical challenge. His best known works include *Americans We* (1929), *The Circus Bee* (1908), *The Crosley March* (1928), *The Footlifter* (1935), *His Honor* (1934), *The Klaxon* (1930), *Lassus Trombone* (1915), *Military Escort* (1923, under the pseudonym Harold Bennett), *Rolling Thunder* (1916), and *Shoutin’ Liza Trombone* (1920).

Fillmore was born in Cincinnati, Ohio, on December 3, 1881. As a youth, he received early musical training in piano, but was never genuinely motivated to become an accomplished pianist. He demonstrated considerable aptitude as a vocalist, performing frequently at church, and he displayed an early talent for composition, often performing his own original pieces. He learned to play the violin, flute, and guitar, although he was mostly self-taught on these instruments. By the mid-1890s, he began to study the trombone and it became his favorite instrument.

Fillmore composed *Americans We* sometime in the late 1920s. The work was first performed by the Fillmore Band as part of a concert series at the Cincinnati Zoo in 1928. Henry used a variety of titles for the march during these initial performances, but by the time of publication in 1929, he had selected the present title and added the dedication “to all of us.” It is considered one of Fillmore’s best marches.

Americans We follows precisely the standard form of the American march. The four-measure introduction solidly establishes the key of F major with a flourish of solo cornets. The flourish also presents the exhilarating repeating “four eighth note” motif used as the principal melodic element of the first theme. The first theme (mm. 5-21) is stated as a series of call and response episodes contrasting loud and soft material. This theme also uses contrasting motion between the melody (descending) and bass lines (ascending). The second theme (mm. 22-38) continues the loud/soft contrast of the first theme. In typical Fillmore fashion, the third theme (trio; mm. 39-70) is somewhat more chromatic than the first two. The dogfight is reminiscent of the introduction and develops the “four eighth note” motif used in the first theme. This serves as a unifying device that brings cohesion to the entire work.

The 1979 revised edition by Frederick Fennell adds parts for timpani, contrabass clarinet, and string bass. This edition also features quarto-sized parts thus, relieving student musicians from the challenge of reading the traditional march size (5.5 by 7) parts.



Did you know ...

Whether it is chorus, band, or just violin lessons, music impacts Americans' lives. While singing in a chorus or playing an instrument is fun, it can also provide important skills like creative problem solving that can help lead to higher education and incomes as well as personal fulfillment.

In a November of 2007 poll, researchers from *Harris Interactive* concluded that...

One thing is clear, music education is an important part of people's lives and it definitely has an impact on their later lives. It also prepares people differently as we see that those who had more music education are more likely to be better educated and also have higher household incomes. It is also not just music education in general, specific types of music seem to almost “wire” people to think slightly differently about their music experiences overall, as well as what they can get out of music education.

Vocal lessons and garage bands are the two categories which drive people to think more strongly about what music education provides. The time spent in music is also important. While all people who had music education may think about it in a certain way, those who participated for more than five years are more likely to say how influential it was to their current level of personal fulfillment. These people are also more likely to be better educated and have higher household incomes as well. The bottom line of this is that those who have music education and who spend more time with whatever type of music they participate in, even a garage band, are more likely to have more education and to have higher incomes - definitely, two very good reasons to instill music in children's lives.

PROGRAM NOTES

TO THOSE WHO SERVE

Jack Bullock has had a varied and illustrious career in music as a performer, composer, arranger and educator. He holds undergraduate, graduate and doctoral degrees in the field of Music Education. As a performer, he studied trumpet with Harry Glantz, James Ode and Craig McHenry, and performed with the Miami Philharmonic Orchestra and the Miami Opera Company. He also performed statewide with New York show and territory bands, and nationally with traveling dance bands.

As a prolific composer and arranger, Dr. Bullock has written more than 600 publications for a diverse group of ensembles, including concert band, orchestra, jazz ensemble and marching band. He is the co-author of the *Belwin 21st Century Band Method*, and was a contributing arranger for the recordings of *Music Expressions*, the innovative school music curriculum published by Alfred.

Dr. Bullock taught instrumental music in the classroom for 20 years. For seven of those years, he taught at the School of Music at Ithaca College (NY) as an assistant band director. He was also the chair of the Music Education Department for four years. Additionally, he has given clinics and workshops in England, Canada and most of the 50 United States.

To Those Who Serve is in the style of a concert march, but has a different "road map." Instead of the marches common to the "Sousa" era (introduction, first strain, second strain, trio, "dogfight" and return to the trio), this composition is in a more contemporary format. The main theme is introduced by horns and alto saxophones and proceeds with varied instrumental colors, through the related minor key and then back to the original theme with a flourish at the finish. It has rhythmical and melodic impact. This composition is written for The Villages Concert Band in Lady Lake, Florida and dedicated to the memory of James O. Pierce, the founder of the band.

DO YOU HEAR WHAT I HEAR

"Do You Hear What I Hear?" is a Christmas song, with words and music written by Noel Regney and Gloria Shayne in 1962. It was originally recorded by the Harry Simeone Chorale in 1962. However, Bing Crosby made a hit recording of the carol on Capitol Records on November 22, 1963 and released a week and a half later on a then-new Christmas album. Over the years, the song has been widely played on the radio. The original version has been available on numerous compilation Christmas albums and compact discs put out by Capitol Records.

With over 900 published compositions and arrangements to his credit, Jerry Nowak taught at the college level for 37 years and has gained an international reputation for his innovations in the techniques of expressive playing. He has appeared as a guest conductor, adjudicator and lecturer throughout North America and Australia.

Mr. Nowak's teachers include Lucien Cailliet, composition and orchestration, Charles Russo, clarinet, and Herbert Pate and Dr. Finley Williamson, voice and choral conducting. Jerry brings to music education the expertise of an accomplished musician as well as a composer and conductor. He is a founding member of both the Philadelphia and New Jersey Saxophone Quartets and has conducted professional recording sessions in New York, Philadelphia, Washington, D.C. and London, England.

SYMPHONIC BAND

FLUTE

Keelie Cottick
Erin Healy
Elizabeth June
Sierra Kemp
Kaitlin LaFeve
Molly Monte*
Laura Pokorski
Shelby Reed*
Lauren Schmidt

CLARINET

Katie Bartholomew
Alexis Collica
Ashleigh Dahl
Sarah DeRita
Kari Harvey*
Sarah Hensley
Cassie Hinderliter
Krystal Hoxey
Brittany Jury*
Julia Kinter
Taylor Miller
Samantha Parisi
Rebecca Piotruchowski
Alyssa Ranilovich
Rebecca Saelens
Courtneay Smith
Sierra Stacy
Rachel Vredevoogd

BASS CLARINET

Cassy Bridges*
Alyssa Gaglio
Angelo Gutierrez
Brittany Smith*
Lauren Vardon

OBOE

Alexa Bidigare*
Anthony Petix

BASSOON

Chandler Foote*
Courtney Sykes

ALTO SAXOPHONE

Ken Beierlein*
Kayleigh Butler
Joshua Makar
Zachary Murray
Kelsey Parsons*
Bryan Piepenbrok
Michael Quinn
Tyler White
Brandon Jewell

TENOR SAXOPHONE

Zach Chuckran
Troy Foster*
Steven Hromek
Jennifer Kensicki*

BARITONE SAXOPHONE

Adam Coppa*
Dayna Diebold*
Harold Reintjes

TRUMPET

Jacob Beach
Kari Caretti
Greg Cluney*
Melissa Esser
Zachary Grashik
Megan Hill
Jennifer Kowalski
Brittany Martin
Shawn Moore*
Ben Parenteau
Eric Root

FRENCH HORN

Jamie Bartkowicz
Courtney Batchelder
Elizabeth Buckner*
Katie DeWolf
Jennifer Donnellon*
Rachel Kuss
Andrew Miller
Rebecca Strobel

TROMBONE

Marci Bratkowski
Lauren Ellis
Cory Juresich
Madison McClintock
Jenna McQuiston*
Brandon O'Bryan*
Alex Price
Steven Salmen

EUPHONIUM

Josh Beck
Sarah Bradley-Kosanke*
Ariel Gostovich
Holly Miller*

TUBA

Chris Buckner
Keiffer Heino
James Rowe*
Randy Schehr

PERCUSSION

James Barber*
Daniel Bowron
Scott Demers
Derek Dunsmore
Duane Gaedcke
Michael Ingrao
Evan LaPensee*
Justin Martin
Evan O'Hearn
Josh Ross
Justin Smith*

* Denotes Section Leader

Making  Makes You
Music Smarter

PROGRAM NOTES

RENNASSANCE FESTIVAL AND DANCES

Born in 1942, Bruce Pearson's career has included over three decades of classroom teaching. He is best known for writing the *Standard of Excellence* and *Best in Class* band methods. In addition to writing, Pearson has served as a guest conductor and clinician throughout Asia, Europe, and North America, including all fifty states. Other activities include guest lectures at over seventy-five colleges and universities, and keynote addresses for state and national music educators conferences.

The Renaissance period (1450- 1600) marked the emergence of new ideas and discoveries in art, science, and philosophy. The period was influenced by humanism, emphasis on the individual. In this conducive environment, creative artist flourished. Some of the greatest visual artist of all time, including Boticelli, Leonardo da Vinci, Michelangelo, and Titan, created their masterpieces during the Renaissance.

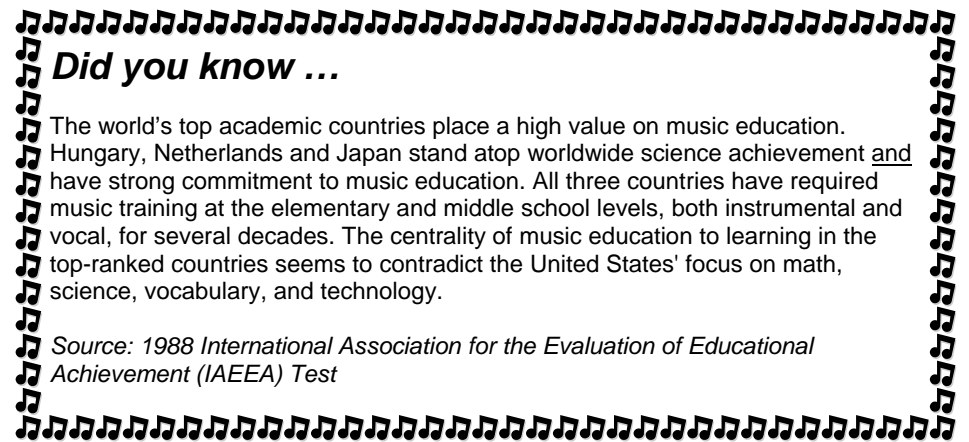
While vocal sacred and secular music of the Renaissance reached people of common means in churches in the form of motets, or on the street in the form of expressive madrigals, instrumental music was usually preformed for an elite audience. Performances often took place in the homes of the nobility as dance music for balls and social affairs.

Renaissance Festivals & Dances is a suite of dances based on the music of German composer and publisher, Tielman Susato (1500?-1561?), and English instrumental music composer, Antony Holborne (?-1602?). The first movement, "Festival," and the last movement, "Courtly Dance," are rather brisk dances. The second movement, "Pavane," is a slow processional type of dance.

AMERICAN RIVERSONGS

Pierre La Plante, of French-Canadian descent, was born in Milwaukee in 1934 and grew up in Sturgeon Bay, Wisconsin. He received his bachelor's and master's degrees from the University of Wisconsin at Madison. He has taught at the elementary, secondary, and college levels, which includes classroom, vocal, and instrumental instruction. He currently teaches in the Pecatonica Area School District in Wisconsin, and he is a member of the Wisconsin Music Educator's Conference and the Wisconsin Youth Band Directors Association. Among his compositions are works for band, orchestra, choir, solo literature, and chamber music. La Plante has been a bassoonist with the Dubuque Symphony, the Madison Theatre Guild Orchestra, and the Unitarian Society Orchestra. He currently performs with the Beloit-Janesville Symphony.

American Riversongs is a setting of folk songs reminiscent of a developing American nation when waterways were central to commerce and expansion of cities. The piece is in ternary form, beginning with a bright, spirited version of "Down the River." The middle section is a lyrical, andante setting of "Shenandoah." The tempo brightens as section three juxtaposes "The Glendy Burk" against a theme based on a Creole bamboula tune. A syncopated ragtime rhythm draws the piece to a fiery conclusion. *American Riversongs* was commissioned by and dedicated to the 1988-89 Oberlin High School Band in Oberlin, Ohio.



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

THE NUTCRACKER SUITE (Selections from)

Peter IlyichTchaikovsky was born in Votkinsk, Russia in the western Ural area of the country. He studied law in Saint Petersburg and took music classes at the Saint Petersburg Conservatory. There his teachers included Russian composer and pianist Anton Rubinstein, from whom Tchaikovsky subsequently took advanced instruction in orchestration. In 1866 composer-pianist Nicholas Rubinstein, Anton's brother, obtained for Tchaikovsky the post of teacher of harmony at the Moscow Conservatory. There the young composer met dramatist Aleksandr Nikolayevich Ostrovsky, who wrote the libretto for Tchaikovsky's first opera, *The Voevoda* (1868). From this period also date Tchaikovsky's operas *Undine* (1869) and *The Oprichnik* (1872); the Piano Concerto no. 1 in B-flat Minor (1875); the symphonies no. 1 (called "Winter Daydreams,"1868), no. 2 (1873; subsequently revised and titled "Little Russian"), and no. 3 (1875); and the overture *Romeo and Juliet* (1869; revised in 1870 and 1880). The B-flat piano concerto was dedicated originally to Nicholas Rubinstein, who pronounced it unplayable.

Deeply injured, Tchaikovsky made extensive alterations in the work and reinscribed it to German pianist Hans Guido von Bülow, who rewarded the courtesy by performing the concerto on the occasion of his first concert tour of the United States (1875-1876). Rubinstein later acknowledged the merit of the revised composition and made it a part of his own repertoire. Well known for its dramatic first movement and skillful use of folklike melodies, it subsequently became one of the most frequently played of all piano concertos.

The dainty and bewitching Nutcracker Suite was written for the Russian Imperial Opera, and first performed in 1892. It is based on the Hoffman fairy tale of the little girl, who, having indulged herself with Christmas goodies, dreams on Christmas night that she again sees the tree lighted in all its splendor, while all the toys and dolls are in revelry, led by "Nutcracker, the Prince of Fairyland." The ballet met with such success that Tchaikovsky decided to use the most popular numbers and arrange a suite.

