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UPCOMING INSTRUMENTAL MUSIC EVENTS

1/7/07 — MGM Casino Fundraiser (adults only)
1/8/07 — Band Booster Meeting (7:00PM, ABHS Band Room)
1/23/07 — Jazz Ensemble Concert (7:30PM, ABHS)
2/14/07 — AB Pre-Festival Concert (TBA, ABHS)
2/15/07 - 2/17/07 — CMU Jazz Festival (Mt. Pleasant, MI)
3/2/07 - 3/3/07 — MSBOA District 16 Band Festival (TBA)
4/4/07 — Band Booster Meeting (7:00PM, ABHS)
5/3/07 — Band Booster Meeting (7:00PM, ABHS)
5/8/07 — Spring Instrumental Music Concert (7:30PM, ABHS)
5/9/07 — Spring Instrumental Music Concert (7:30PM, ABHS)
5/16/07 - 5/20/07 — New York Trip
5/29/07 — Instrumental Music Banquet

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**The Anchor Bay High School
Instrumental Music Department**

proudly presents the

**9th GRADE CADET BAND
9th GRADE SYMPHONIC BAND**

and the

WIND ENSEMBLE

in a

WINTER CONCERT



Thursday, December 7, 2006

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

Barnum and Bailey's Favorite.....K. King/arr. Brubaker

Suite of Colonial Dances.....T. Johnson

- I. Successful Campaign*
- II. Congress Minuet*
- III. Miss Moore's Rant*

African Bell Carol.....arr. R. W. Smith

9th GRADE SYMPHONIC BAND

Lexington March.....K. King/arr. Swearingen

Into the Storm.....Robert W. Smith

Spirits Bright.....J. Cacavas

WIND ENSEMBLE

Entry of the Gladiators, Op. 68.....J. Fucik

William Cable, Guest Conductor

Symphonic Dance, No. 3 - "Fiesta".....C. Williams

A Holiday Rhapsody.....L. MacTaggart

Immediately following tonight's concert, please join us in the cafeteria for an afterglow and performances by various chamber groups.



Anchor Bay Knights of Columbus 5981



Sponsors

MGM CASINO TRIP

Sunday - January 7, 2007

\$30.00 per person

Receive \$30.00 in reward play

LUXURY CHARTER BUS:

Departs from ABHS north parking lot @ 1:00pm

Leaving MGM @ 7:00pm

Returning to ABHS @ 8:00pm

PROCEEDS TO BENEFIT THE

ANCHOR BAY INSTRUMENTAL MUSIC PROGRAM

This fundraiser was made possible by:
AIRPORT BUS & LIMO SERVICE
Roseville, Michigan

Make all checks payable to: **K of C 5981**
Money due by **December 20, 2006**

SPACES ARE LIMITED!!!!

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Mark Desmit @ 586.716.9540

PROGRAM NOTES

Entry of the Gladiators, Op. 68 – “Thunder and Blazes”

The Czechoslovakian composer Julius Arnost Vilem Fucik was born in Prague in 1872 and studied at the Prague Conservatory from 1885 to 1891 (violin with Bennewitz, bassoon with Milde, and composition with Dvorak). He entered the military service in 1891, serving with 49th Austro-Hungarian Regimental band at Krems on the Danube west of Vienna. He left military service in 1895 and returned to Prague as the second Bassoonist with the New Berman Theater Orchestra and later in the symphony orchestra of the National Ethnographic Exhibition and the Czech Wind Trio. During this period, he wrote numerous compositions for two clarinets and a bassoon. In 1895, he joined the orchestra at the National Theatre at Zagreb, and in 1896, he was appointed the conductor of the Prague city orchestra and the Danica choir in the Croatia town of Siask.

Fucik began his career as a military bandmaster in 1897 with the 86th Infantry Regimental Band in Sarajevo, Yugoslavia. During this period, he wrote *Entry of the Gladiator*. In 1900, Fucik was transferred with his band to Budapest, where there were nine regimental bands. The competition for public approval was enormous, as was the challenge to produce new and worthwhile music. Fucik was a master of band arrangements and with his band of fifty musicians he was able to provide symphonic scored which increased the popularity of his band. In 1909, he returned to Czechoslovakia and became director of the 92nd Regiment band at Theresienstadt (now Terezin). He left the army in 1913 after a farewell concert at Teplitz-Schonau, Bohemia. He married Christine Hardge of Graz, Austria, and moved to Berlin, where he founded the Prager Tonkünstler-Orchestra and formed the music publishing firm Temp-Verlag, publishing both band journals and orchestra works. He also published music for small salon groups, which are still in existence today. His success was short lived with the advent of World War I. He became ill with cancer and died at the age of forty-four.

The march *Entry of the Gladiators*, Op. 68 (*Thunder and Blazes*) was composed between 1897 and 1900 and was arranged by Canadian Louis-Phillipe Laurendeau in 1910; most printed editions ascribe the march to “Fucik-Laurendeau.” Fucik wrote the march in Sarajevo while serving as a military bandmaster. Most of his works remain the sole property of his estate including the world-famous *Florentiner March* and *Children of the Regiment*. *The Entry of Gladiators* had it's original title “*Grande Marche Chromatique*,” but Fucik had become so fascinated by the culture of Roman Gladiators entering an amphitheater from reading Henry Sienkiewicz's book *Quo Vadis? (Whither Goest Thou?)* that he changed the name (*Einzug der Gladiatoren*). Because of its tempo and the ability to create in one's mind a circus atmosphere, it became a theme for the circus and rodeo worldwide. It is an example of what the American circus terms a “screamer” or a “barn burner.” Several arrangements for the march exist by Harold Waters, Mayhew L. Lake, Bill Holcombe, Harold Gore, Eric Osterling, and others.



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.

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

Barnum and Bailey's Favorite

Karl Lawrence King began his long career in music at the age of eleven when he bought a cornet with money earned from selling newspapers. He soon exchanged that instrument for a euphonium, which he began playing in the Canton, Ohio "Marine" Band (made of boys his age), and later in the local Thayer Military Band. His only formal music instruction consisted of four piano lessons and one harmony lesson. Even King's academic education was brief, ending with the eighth grade. Despite his lack of training, his first composition was published when he was seventeen years old. In an interview years later, King said, "Whatever I learned in composition or conducting or anything else, it was mostly by imitation, by experimentation, and by listening to and watching good men. I think that's one of the best ways to get an education." King composed nearly 300 works, including serenades, overtures, rags, intermezzos, waltzes, and gallops, as well as his 188 famous marches.

At the request of its director, King wrote this march for the thirty-two-piece Barnum and Bailey Circus Band in 1913. King was twenty-two at the time and was preparing to join the band as a euphonium player. In a 1980 international music survey, *Barnum and Bailey's Favorite March* ranked fourth in the top 140 marches.

Suite of Colonial Dances

The tunes that are used in this suite are actual tunes that were commonly used in the Colonial ear of the United States. These tunes were collected by George Bush (no relation to the Presidents of that name). He participated in the Revolutionary War and was injured at the Battle of Brandywine Creek. Bush also had a deep love for music. He apparently carried a fiddle with him as he traveled around, and began a collection of tunes written in a notebook. The tunes used in this three movement work are: "Successful Campaign", "Congress Minuet", "Miss Moore's Rant".

Timothy Johnson is the General Manager of Curnow Music Press. He received his B.A. in Music Education from Asbury College in Wilmore, Kentucky in 1979. While a student at Asbury College, he studied composition privately with James Curnow, and a number of his arrangements were performed by the performing ensembles. In 1985, Tim received his M.A. degree from the University of Illinois and has also completed doctoral level classes in composition at the University of Kentucky. In his 17 years of teaching experience in the Jessamine County school system, Tim has taught on the elementary, middle school, high school levels, and for two years on the college level. Additionally, he has been a church music director for 14 years.

African Bell Carol

African Bell Carol is a multicultural setting of the traditional "Ukrainian Bell Carol" for concert band. Featuring the percussion section throughout, the arrangement explores the traditional carol through ethnic tone colors and dynamic contrast. *African Bell Carol* is dedicated to Madison Windham Smith, the arranger's daughter. In her very first "duet" at the piano with her father, she chose the four descending notes A through E. The stylistic variations of the bell carol followed to the delight of both father and daughter!

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print. Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His music has received extensive airplay on major network television. As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. Mr. Smith is currently teaching in the Music Industry program at Troy University in Troy, AL. His teaching responsibilities are focused in music composition, production and publishing.

PROGRAM NOTES

Symphonic Dance No. 3 – "Fiesta"

Born in Traskwood, Arkansas, in 1923, James Clifton Williams had an immense impact on the standard of literature for school, college, and military concert bands. Having pursued piano lessons as a child, he became a horn player in the Little Rock High School Band and Orchestra under the baton of L. Bruce Jones. After high school, he attended Louisiana Tech University for one year before joining the United States Air Force as a bandsman in 1942. He played horn in the Air Force Band, was drum major for the marching band, and began to compose for various Air Force Ensembles.

When World War II ended, Williams returned to Louisiana State University where he studied composition with Helen Gunderson. His college ensemble conductors were Louis Hasselmann and his former high school director, L. Bruce Jones. Williams completed his Master of Music degree at the Eastman School of music in 1949, where he had the opportunity to study composition with Bernard Rogers. Upon graduation, he accepted a position at the University of Texas at Austin, where he taught horn and composition.

Williams played horn and guest conducted the San Antonio Symphony for twelve seasons, and also played horn in the Austin Symphony Orchestra for five seasons. In 1966, he was appointed chairman of the department of theory and composition at the University of Miami, where he remained until his death from cancer in 1976. Williams was the teacher and mentor of wind band composers such as W. Francis McBeth, Lawrence Weiner, and John Barnes Chance. *Symphonic Dance No. 3* is a single-movement work, approximately six minutes and twenty seconds in length. The form of the work consists of three major thematic areas distributed in the form of Introduction-A-B-C-A-Coda.

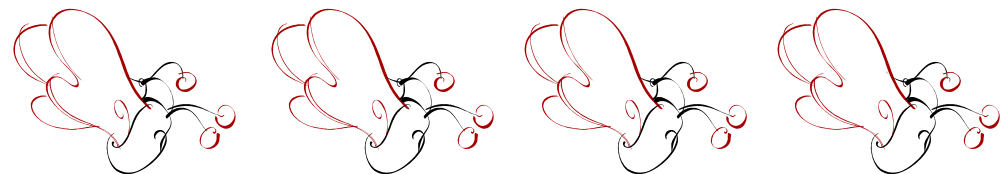
Harmonically, the work incorporates bitonality and chromaticism. Metric modulation is employed throughout the work, and syncopated patterns are essential in both melodic and accompaniment writing. Contrasts in texture and orchestration contribute to the work's originality and effectiveness. John Wojcik provided the following summary: "The modal characteristic, rhythms, and finely woven melodies depict what Williams called the pageantry of Latin American Celebrations—street bands, bullfights, bright costumes, the colorful legacy of proud people."

A Holiday Rhapsody

Larry MacTaggart has created a brilliant setting based on some of the most popular songs of the holiday season. Written originally for the United States Air Force Band in Washington D.C., this work is an exciting showcase for all of the sections of the band.

Among you will recognize are *The 12 Days of Christmas*, *Gloria* (from "Angels We Have Heard On High"), *Deck the Halls*, *Dashing Through the Snow* and *I Heard the Bells on Christmas Day*. Larry MacTaggart is currently a member of the arranging staff of the United States Air Force Band in Washington D.C. He was previously stationed at Offutt Air Force Base, Nebraska, from 1985 to 1997, where he served as a percussionist and arranger for the United States Air Force Heartland of America Band.

Before entering the Air Force, he completed a Bachelor of Music Education degree in 1981 at the University of Arkansas, and a Master of Music degree at the University of Nebraska in 1983. He also held positions as director of bands for the Fairbury, Nebraska public schools, and served as conductor of the Nebraska Wind Symphony.



WIND ENSEMBLE

PICCOLO

Jessica Briarton

FLUTE

Christine Carter
Elizabeth Litchfield
Nicole Saghy*
Courtney Sykes
Angela Szyba

OBOE

Lyndsay Donnellon

CLARINET

Emily Bergmann
Ashley DeCaluwe
Lauren Ellis
Kyle Ribant
Meagan Sutkiewicz
Lynae Werner
Kirsten White
Beth Wirick
Kim Zelenak*

BASS CLARINET

Jordan Rososko*
Rebecca Schehr

BASSOON

Lydia Lanni
James Rowe**^
Katelin Thomas ✓

ALTO SAXOPHONE

Sarah Rudnick
Christen Williams
Kristen Zelenak**+ ◀

TENOR SAXOPHONE

Lauren Saad

BARITONE SAXOPHONE

Brandon Ehrhardt

PERCUSSION

Matt Monsure
Max Nestorowich
Darcy O'Hearn*
Jacquie Wirick
David Zwolinski*

TRUMPET

Richard Bright
Ken Debus
Andrew Miller**+ ◀
Anthony Sabella
Samantha Strassburg
Jeff Williams

FRENCH HORN

Elisabeth Bourlier
Kari Caretti^
Amanda Davidson
Paul Williams*

TROMBONE

Paul Barnett
Darrell Haas
Cameron O'Brien*
Jennifer Pavlica

EUPHONIUM

Jon Holderbaum
Christopher Valliere*

TUBA

Kevin Gawronski
Scott Kociemba*

9th GRADE SYMPHONIC BAND

FLUTE

Erin Healy
Jessica Meyers
Molly Monte
Laura Pokorski
Shelby Reed*
Lauren Schmidt
Rebecca Strobel

OBOE

Alexa Bidigare

CLARINET

Kari Harvey
Sarah Hensley
Megan Hill
Krystal Hoxey
Joseph Iafrate
Samantha Parisi
Shadley Philipp*

BASS CLARINET

Cassy Bridges
Holly Miller*

BASSOON

Chandler Foote

ALTO SAXOPHONE

Ken Beierlein*
Kayleigh Butler
Bryan Piepenbrok

TENOR SAXOPHONE

Zachary Chuckran
Troy Foster*

BARITONE SAXOPHONE

Dayna Diebold*
Nick Watson

PERCUSSION

James Barber
Jacob Beach
Michael D'Angelo
Derek Dunsmore
Duane Gaedcke*
Joshua Marquette
Adam Ribant
Justin Smith

TRUMPET

Garrett Bock
Jake Dolan
Zachary Grashik
Shawn Moore
Susan Rudnick**^

FRENCH HORN

Jamie Bartkovicz
Theresa Bellak*
Jennifer Donnellon
Kellie Moore

TROMBONE

Marci Bratkowski
Jenna McQuiston*
Matthew Robinet
Eli Schwarz

EUPHONIUM

Sarah Bradley-Kosanke
Brittany Smith

TUBA

Keiffer Heino
Derrick Sebree

* Denotes Section Leader

^ Denotes Oakland Youth Orchestra

* Denotes Section Leader

◀ Denotes Michigan State University High School Honors Band

+Denotes Central Michigan University High School Honors Band

^Denotes Detroit Symphony Civic Orchestra

✓ Oakland Youth Orchestra



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.

9th GRADE CADET BAND

FLUTE

Sammy Burnette
Katie DeWolf
Courtney Gazdick
Emily Kinter*
Briana Spanke

CLARINET

Mariah Cordova
Kristi Cueny
Amy Elya
Jessica May
Sami Osterland
Rebecca Piotruchowski*

BASS CLARINET

Ashley Robinson

FRENCH HORN

Tabitha Couto
Steph Roach

ALTO SAXOPHONE

Brandon Andonoff
Gabrielle Glesen
Mary Saelens*

TENOR SAXOPHONE

Jon Miller

BARITONE SAXOPHONE

Brittany Burr

TRUMPET

Melissa Esser*
Brandon Kirtley
Doug Kuenner
Jake Skopek
William Sullivan
Katie Zalucki

TROMBONE

Kasey Gregoire
Kris Semaan
Jessica Zientak*

EUPHONIUM

Carmen Pierce*
Joey Strange

TUBA

Rachelyn Christ
Brandon Hunter

PERCUSSION

Daniel Berkshire
Scott Demers*
Melinda Hannawi
Ben Mackay
Mike Pakulski
Todd Riebell
Troy Thomas

GUEST CONDUCTOR

WILLIAM CABLE



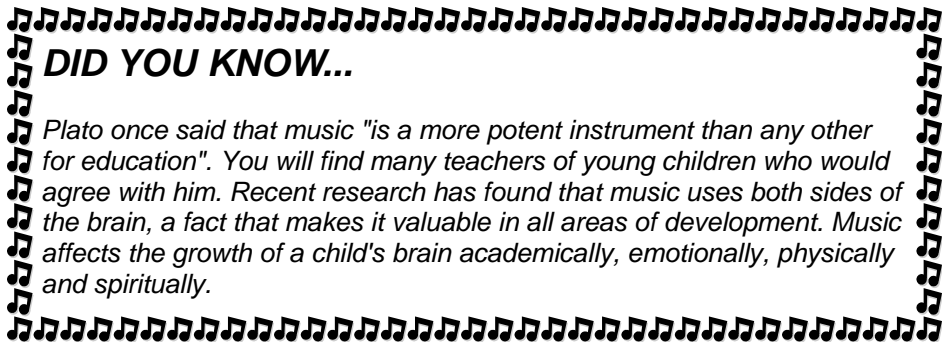
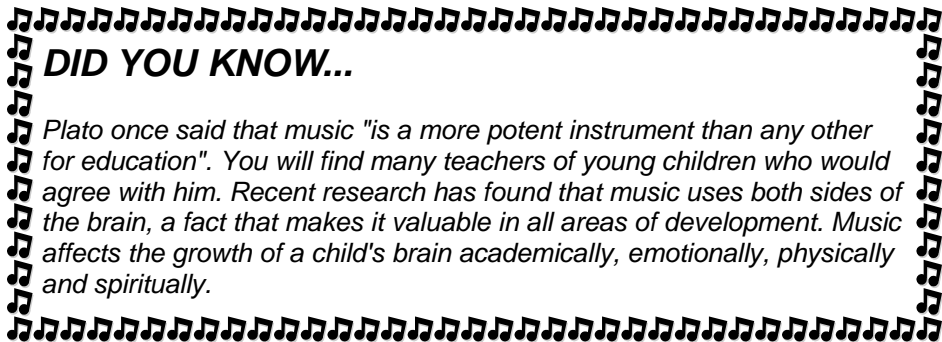
For over 30 years, Bill Cable has taught instrumental music students at all levels of the Utica Community Schools – elementary, junior high, and high school. During that time, he inspired ensembles to earn over 50 First Division Ratings at MSBOA Festivals.

Throughout the 1980's the Stevenson High School Bands gained national recognition under Bill Cable's direction as they performed for Jesse Jackson, Geraldine Ferraro, Vice President George Bush, and President Ronald Regan. January 20, 1989 was a particularly proud day for the Utica Community Schools as the Stevenson High School Marching Band served as Michigan's only representative in the Bicentennial Inaugural Parade for President

George Bush. The Anchor Bay Community can also take pride, as Mr. Visnaw and his wife, were both members of those fine bands.

Concerned about the future of Music Education in the schools, Bill became involved with Oakland University in 1992 as an adjunct lecturer in Music Education. During these past years Bill has assisted in the preparation of future music instructors by teaching a variety of methods and instrument technique courses. He has participated as a clinician at the Mid-western Conference on School Vocal and Instrumental Music, and also been a guest lecturer at Michigan State University. With the State Music Education Committee, he helped formulate the criteria for "Basic and Quality Secondary School Music Programs."

Bill has served District 16 of the MSBOA as Corresponding Secretary, Treasurer, and 4th Vice President of Marching Activities. He has also served on the State Executive Board as Vice President for Jazz Activities. In 1997, Bill was selected District 16 "Teacher of the Year for Band".


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

Lexington March

Karl L. King (1891-1971) Born in Paintersville, Ohio, King 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. He and his wife later 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.

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.

Into the Storm

Into the Storm, by Robert W. Smith, was inspired by the "Storm of the Century", the great blizzard of 1993. This composer spent most of his life in the southern United States, far away from the vicious winter storms of the northeastern part of the country. Spending four days completely sown-bound prompted many hours of watching and listening to the spectacle of nature outside the comfort of a warm house and a roaring fire. The work opens a calm scene but with the initial shaking of a snow globe, the winter storm is unleashed. Every storm has an "eye" which is a period of intense calm and beauty and this is portrayed in the middle section with the brass and woodwind choirs. The fury of the storm returns building to the storm's finish, ending as abruptly as it began.

Spirits Bright

John Cacavas began his musical career when, as a 13-year-old, he formed his own band in Aberdeen, South Dakota. He went on to study music and composition at Northwestern University in Evanston, Illinois. Upon graduation he entered the Armed Forces and became an arranger with the prestigious United States Army Band in Washington, D. C. It was there that he began writing arrangements and compositions for the nation's major music publishers. In 1970, he and his family moved to London, where he became established as a film composer. Three years later, he relocated his family to Beverly Hills, where he became a full-time composer for feature films and television, including scoring for Kojak and Hawaii Five-O and writing for countless others. Aside from films, Cacavas has been active as a guest conductor. In addition, his works have been performed by many major orchestras, including the Philadelphia Orchestra, Boston Pops, and the San Francisco Symphony. In recognition of his musical expertise, he has been invited to guest lecture and conduct seminars around the country.

Traditional Christmas music goes back hundreds of years and is enjoyed throughout the world. For this setting, Spirits Bright, two popular secular pieces were selected, Jingle Bells and Up on the Housetop. For the religious carols, O Come All Ye Faithful and Hark! The Herald Angels Sing were the songs of choice. There are also snippets of Joy to the World and Deck the Halls. Hopefully, this arrangement will bring joy to the musicians and holiday concert-goers alike.

