

ANCHOR BAY BAND BOOSTER EXECUTIVE BOARD

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ANCHOR BAY HIGH SCHOOL ADMINISTRATION

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



UPCOMING INSTRUMENTAL MUSIC EVENTS

- 1/11/05 — Band Booster Meeting (7:00PM, ABHS Band Room)
- 1/25/05 — Jazz Ensemble Concert (7:30PM, ABHS)
- 2/17/05 - 2/18/05 — CMU Jazz Festival (Mt. Pleasant, MI)
- 2/22/05 — AB Pre-Festival Concert (TBA, ABHS)
- 3/4/05 or 3/5/05 — MSBOA District 16 Band Festival (TBA)
- 4/13/05 — Band Booster Meeting (7:00PM, ABHS)
- 5/12/05 — Band Booster Meeting (7:00PM, ABHS)
- 5/4/05 — Spring Instrumental Music Concert (7:30PM, ABHS)
- 5/5/05 — Spring Instrumental Music Concert (7:30PM, ABHS)
- 5/18/05 - 5/22/05 — Florida Trip!
- 5/31/05 — Instrumental Music Banquet

The Anchor Bay High School
Instrumental Music Department

proudly presents the

CONCERT BAND

and the

SYMPHONIC BAND

in a

WINTER CONCERT



Wednesday, December 8, 2004

7:30 P.M.

Anchor Bay High School Auditorium

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

PROGRAM

CONCERT BAND

Allied Honor March.....K. King

The Lion of Lucerne.....J. Curnow

Christmas Finale.....P. Jennings

SYMPHONIC BAND

The Gallant Seventh.....J. P. Souse / arr. J. Bourgeois

Legends and Heroes.....P. LaPlante

- I. Patrick on the Railway
- II. Sweet Betsy
- III. Little David, Play On!

Sleep.....E. Whitacre

Celtic Carol.....R. W. Smith

SYMPHONIC BAND

PICCOLO

Jenna Hill

FLUTE

Amanda April
 Nicole Becker
 Jessica Briarton*
 Lindsay Hornbrook
 Jessica Krol
 Elizabeth Litchfield
 Carolyn Murray
 Apryl O'Leary
 Nicole Saghy**
 Amanda Schwager
 Amanda Trembley
 Nicole Vanderhoff
 Stephanie White

CLARINET

Vida Austin
 Shaina Barry
 Emily Bergmann
 Jacqueline Calvin
 Amy Demick
 Krystyna Dzierzanowski
 Michael Johnson II
 Paige Laemmerman
 Catherine Mavis
 Emma Orczykowski
 Sarah Plebanski*
 Aaron Qualls
 Jessica White
 Lauren White*
 Elizabeth Wirick

ALTO CLARINET

Gabrielle Duda
Alaena Parsons

BASS CLARINET

Heather Green*
Lauren Russell
Amanda Shirey
Jennifer Wilssens*

BASSOON

Laura Chirio

ALTO SAXOPHONE

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

TENOR SAXOPHONE

Amanda Borden
Rachel Olivares*
Maxwell Price*

BARITONE SAXOPHONE

Ashana McPherson
Kevin Keck*
Dennis Simpson
Josh Stros*

TRUMPET

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

FRENCH HORN

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

TROMBONE

Paul Barnett
Deanna Hines
Sandra Hromek
Meghan Root**
Jessica Sims
Jarett Smith*
Matt Wagner*

EUPHONIUM

Jonathon Holderbaum*
Jessica Keller
Lisa Roland*
Joey Spezia

TUBA

Jonathan Bryson
Candice Forrest*
Sterling Hamilton
Scott Kociemba*

PERCUSSION

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

* Denotes Section Leader
+ Denotes East Shore Honors Band

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



PROGRAM NOTES

ALLIED HONOR

Karl L. King was a quiet, warm and gracious man....a giant of a man, both physically and spiritually; a truly great man in the evolution of American bands, a human being loved by all who knew him. Karl L. King lived the boyhood dream that most men only experienced as fantasy. He literally did run away to join the circus! There he became a virtuoso baritone player, and had his first compositions published at the age of 17. He went on to become a famous circus bandmaster and, later, conductor for many years of the renowned Fort Dodge, Iowa Municipal Band.

THE LION OF LUCERNE

In the 1400's, a group of 250 Swiss soldiers (Swiss Guard or Switzers) was picked to guard the pope. In 1616, another group of Swiss Guards was organized to protect King Louis XIII of France. On August 10, 1792, during the French Revolution, most of the Swiss Guards were killed while defending the royal palace in Paris from attack by an angry mob. The memory of these Swiss Guards was preserved in the famous sculpture "**Lion Of Lucerne**," which was carved in the face of a rock in Lucerne, Switzerland by the Danish sculptor, Bertel Thorvaldsen. It bears the inscription, "to the Fidelity and Courage of the Helvetians."

There are three main themes used throughout: 1) Majesty - The Sculpture (measures 1 to 9, 19, to 25); 2) Spirit of the Swiss Guard (measures 36 to 51); and 3) Unser Leben (Life's Journey) (measures 81-100). Fragments from all themes are used through the piece in modulation, transitions, and development sections. The composer had the opportunity of seeing the sculpture in the summer of 1986. He was so taken with this magnificent sculpture and the story behind its creation.

LEGENDS AND HEROES

Legends and Heroes, by composer **Pierre LaPlante**, is a tone poem in three movements:

Movement I. *Patrick on the Railway*. Then song originated in the 1840s, and it refers to the Irish Immigrants who faced discrimination and could only find menial jobs as common laborers, or work no one else would do. The work was hard; the middle section of the setting is intended to suggest the back-breaking, never ending job of laying the track. The tune is very similar to "When Johnny Comes Marching Home," composed by the famous bandmaster, Patrick Gilmore, twenty years later during the civil war.

Movement II. *Sweet Betsy*. "Sweet Betsy from Pike," is a composed song that appeared in a collection called *Pat's Golden Songster* (1858). It was popular with the "49ers" who had set out for California during the gold rush days. It told of Sweet Betsy and her husband Ike and all their troubles and adventures along the way. The setting is a brief group of variations intended to paint a musical picture of some of these episodes. I recall learning this song in grade school many years ago.

Movement III. *Little David, Play On*. The African American spiritual, "Little David Play on Your Harp," is the basis for the final movement of *Legends and Heroes*. Drums suggest the impending struggle as Little David enters the field of battle-cautious, yet confident. In short order, David ends Goliath's fighting days with a single stone from his trusty sling, and all rejoice and sing.

PROGRAM NOTES

THE GALLANT SEVENTH

John Philip Sousa, "The March King," born in 1854, was well known not only for his great band and his great marches, but also for his great patriotism and loyalty to the United States.

The United States became involved in World War 1, and in 1917 Mr. Sousa was asked to accept a commission as a lieutenant in the navy and to serve as the administrator of the newly formed band battalion at the Great Lakes Naval Training Center to train young bandsmen. At the age of 62, at the peak of his fame and his career, he entered the U.S. Navy, with a salary that he had insisted would be one dollar per month.

Upon leaving the Navy at the end of the war in 1919, he re-established his famous band and again began touring. From this time to the end of his life, he continued to compose marches, among them some of the greatest ever written.

His march, ***The Gallant Seventh***, was composed in 1922. It was written for the band of the Seventh Regiment, 107th Infantry of the New York National Guard, and its conductor, who had previously been a member of the Sousa Band's cornet section. Its first performance was presented by the combined Sousa Band and the Seventh Regiment Band at New York's famous hippodrome. The performance was presented one day before Sousa's 68th birthday. *The Gallant Seventh* continues to be ranked among Sousa's finest marches.

Sousa continued to write marches through the next decade and developed a genuine interest in school bands and in school music, serving as a popular guest conductor or adjudicator throughout America. He wrote *George Washington Bicentennial* in 1930 and *The Northern Pines* in 1931. In 1932, at the age of 78, he was in Reading, Pennsylvania, serving as guest conductor, when he died in a hotel room following a rehearsal which had, appropriately, with the last work ever conducted by his baton, *The Stars and Stripes Forever*.

CELTIC CAROL

"**Celtic Carol**" is a setting of the traditional melody known during the holiday season as "What Child Is This?" Featuring the percussion section throughout, this particular setting draws the listener into a traditional Irish celebration. The Celebration Begins with a mysterious solo statement based on the first line on the carol and ends with a very exciting conclusion.

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 500 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications. As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. In addition, he has been awarded numerous commissions from professional and school ensembles throughout the United States, Canada, Europe and Korea. He is currently working on the upcoming release of "Symphony #2 (The Odyssey): The Symphonic Music of Robert W. Smith Volume 3", the third in a series of compact disc recordings of his best-known works for concert band. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes Band Expressions, an innovative new approach to teaching music through the band.

PROGRAM NOTES

SLEEP

Sleep began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silverstri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and I thought it might make a gorgeous addition to the wind symphony repertoire. *Sleep* can be performed as a work for band, or band and mixed chorus.

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

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

CONCERT BAND

FLUTE

Gillian Allan
Crystal Barker*
Crystal Belemonti
Marie Buckner
Margaret Gnesda
Jennifer Hoover
Dayna Keuhn
Blair Lacelle
Katherine Rick
Stefanie Rowley
Amy Shima

BASS CLARINET

Rebecca Schehr*
Marjorie Walt

OBOE

Liz Wilkins

CLARINET

Courtney April
Krysta Buzynski*
Jackie Drugan
Vanessa Gibson
Lauren Hawk
Jennifer Heide
Michelle Heike
Gina Mastronardi
Kristen Puzio
Jacqui Self

ALTO SAX

Gregory Brohl*
Ryan Matthews
Chad Mazei
Edward Pohl
Jessica Rustoni

TENOR SAX

Jessica Wilson

BARITONE SAX

Joseph Behrens

FRENCH HORN

Elizabeth Fraley*
Melissa Koyl
Jennifer Londo
Michelle Worton

TRUMPET

Carrienne Curnutt*
Dan Clark
Stephanie Johnston
Jon Poole
Lauren Reintjes
Brandon Schlacht
Paul White

TROMBONE

Heather Eliasz
Sam Fisher
April Mackay*
Stephen Wilber

EUPHONIUM

David Cuff
Nova Jumer
Brandon Kasper
Chris Valliere*

TUBA

Kevin Harless
Kevin Gawronski*
Sam Munro
Katie Snyder

PERCUSSION

Leon Calvert
Allie Dettloff
Justin Gazdick
Max Nestorowich
Chris Wagner*

CONCERT ETIQUETTE

A performer's intense concentration can be interrupted by little things that may seem trivial to audience members. The following suggestions will help audience members show respect to the performers on stage as well as other members of the audience. This will help the performers to do their best.

When To Applaud - Performers always appreciate applause, but there are appropriate moments to applaud. In a multi-movement work, applaud after all movements are completed. This allows the continuity of the piece to flow from one movement to the next. "Hooting and hollering" is not appropriate in the concert setting.

Arrival Time - Leave early and allow enough time for parking and traffic. If you do arrive late, wait by the doors until the first piece (not just a movement) is finished, then discreetly take the nearest seat available.

Entering and Exiting the Auditorium - Never enter or exit the auditorium during a performance. If you must enter or exit, please wait until the performance on stage has been completed. The most appropriate times to move about are during audience applause or set changes.

Talking - Talking should not be tolerated. It is not only distracting to the performer, but to every person in the audience. It is just plain rude to talk (even whispering can be heard) during a musical performance. If someone around you is talking, ask them nicely to please stop.

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

Coughing - It is hard to avoid a spontaneous cough. Be prepared with some type of cough drops or candies. Avoid cellophane wrappers. Many come with a soft wax-paper wrapping that will be much less noisy.

Taking Pictures - Refrain from taking any photographs during a performance. The click of a camera and especially the flash are very distracting. Pictures should be taken after the performance.

Children - Children need exposure to good music and live performances. If your young child begins to get restless in the middle of a performance, it may be best that you exit the auditorium until calmer times prevail.

By following basic edicts of respect and consideration, performers and the audience will have a more pleasurable and meaningful experience as they perform and attend live concerts. Because they have worked so hard for their performance, the students on stage deserve to be treated with respect.

