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UPCOMING INSTRUMENTAL MUSIC EVENTS

- 1/13/04 — Band Booster Meeting (7:00PM, ABHS Band Room)
- 1/22/04 — Jazz Ensemble Concert (7:30PM, ABHS)
- 2/12/04 - 2/14/04 — CMU Jazz Festival (Mt. Pleasant, MI)
- 2/24/04 — AB Pre-Festival Concert (TBA, ABHS)
- 3/5/04 or 3/6/04 — MSBOA District 16 Band Festival (TBA)
- 4/7/04 — Band Booster Meeting (7:00PM, ABHS)
- 5/6/04 — Band Booster Meeting (7:00PM, ABHS)
- 5/12/04 — Spring Instrumental Music Concert (7:30PM, ABHS)
- 5/13/04 — Spring Instrumental Music Concert (7:30PM, ABHS)
- 5/20/04 - 5/23/04 — Chicago Trip!
- 6/1/04 — Instrumental Music Banquet

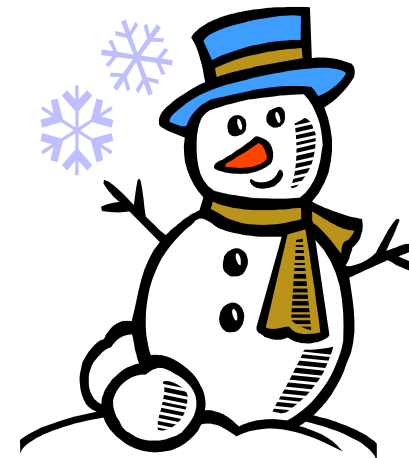
The Anchor Bay High School
Instrumental Music Department

proudly presents the

9th GRADE CADET BAND 9th GRADE SYMPHONIC BAND *and the* WIND ENSEMBLE

in a

WINTER CONCERT



Thursday, December 9, 2004

7:30 P.M.

Anchor Bay High School Auditorium

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

PROGRAM

9th GRADE CADET BAND

Success.....H. Bennett/ arr. L Clark

Heartland Overture.....William Himes

A Sleigh Ride Fantasy.....Timothy Johnson

9th GRADE SYMPHONIC BAND

Turkish March.....L. Beethoven/ arr. J. Curnow

Tribal Quest.....Sean O'Loughlin

Pachelbel's Canon.....J. Pachelbel/ arr. C. Custer

WIND ENSEMBLE

Inglesina.....D. Delle Cese / arr. J. Bourgeois

Patrick Dempsey, Guest Conductor

Tempered Steel.....C. Young

Fantasia for a King.....R. Thurston

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

9th GRADE SYMPHONIC BAND

PICCOLO
Courtney Sykes

FLUTE
Christine Carter
Shannon Eaton
Kaitlin LaFeve
Brittany Rutland
Angela Szypa*

CLARINET
Sarah DeRita
Lauren Ellis
Trisha Figlan
Suzi Golomb
Taylor Miller
Jordan Rososko
Sierra Stacey
Meagan Sutkiewicz
Kirsten White*
Laura Willming
Kimberly Zelenak

BASS CLARINET
Lauren Vardon
Rachel Vredevoogd*

OBOE
Lyndsay Donnellon

BASSOON
Lydia Lanni
James Rowe*

ALTO SAXOPHONE
Michelle Marval
Jackie Piatek
Christen Williams
Kristen Zelenak*

TENOR SAXOPHONE
Jillian Payne

BARITONE SAXOPHONE
Brandon Ehrhardt

PERCUSSION
Tony Klaus
Evan Lapensee
Michael McMillan*
Matt Monsur
Zachary Ogden
Ryan Spagnuolo
David Zwolinski*

TRUMPET
Richard Bright
Alicia Haydamack
Matthew Johnson
Katie Marcola
Andrew Miller*
FRENCH HORN
Elisabeth Bourlier
Rachel Butler
Kari Caretti
Natalie Maddock

TROMBONE
Darrell Haas
Glenn Hutcheson
Jennifer Pavlica*
Jack Ventimiglia

EUPHONIUM
Josh Beck*
Scott DeForest

TUBA
Randall Schehr

9th GRADE CADET BAND

FLUTE
Elizabeth June*
Kristen Lapore
Stacey Ochtinsky
Samantha Schlais
Angela Scott
Krista Thomas

CLARINET
Ashleigh Ceto
Alexis Collica
Ashleigh Dahl
Jennifer Dawson
Nicholas DeJarnette
Lorin Hornibrook
Michaela Kincaid
Lindsay Markiewicz
Ashley Martin
Rebecca Saelens
Courtney Smith*

BASS CLARINET
Gabrielle Strunk
Ashlie Tipton

ALTO SAXOPHONE
Adam Coppa
Steven Hromek*
Jacob Morgan
Zachary Murray

TENOR SAXOPHONE
Erik Campbell
Sam Gargulinski*

PERCUSSION
Ingrao, Michael*
Martin, Justin
Patrus, Alex
Torina, Trevor

BARITONE SAXOPHONE
Janelle Durbin

TRUMPET
Greg Cluney*
Ryan Covert
Brittany King
Michael Pagel

TROMBONE
Madison McClintock
Brandon O'Bryan*

EUPHONIUM
Ryan Prentiss*
Danielle Zimmerman

TUBA
Chris Buckner

PROGRAM NOTES

SUCCESS

James Henry Fillmore, Jr., was the most flamboyant bandsman of his time, an era that stretched across 50 years. During those years he probably wrote, arranged, and edited more band music than any other composer in history. According to his biographer, Paul Bierley, Fillmore composed over 250 works and arranged over 750 others. To keep his name from flooding the market, he composed under a total of eight names: Harold Bennett for easy pieces; Al Hayes and Will Huff for moderately easy music; and Gus Beans, Ray Hall, Harry Hartley, Henrietta Moore, and his own name for the rest.

Success was part of the original Bennett Band Book published in 1912. The Bennett Band Book has been used to teach the march form to countless musicians throughout the 20th century.

HEARTLAND OVERTURE

William Himes earned his Bachelor and Master of Music degrees from the University of Michigan. For five years he taught instrumental music in the public schools of Flint, Michigan. Since 1977, Mr. Himes has been music director of The Salvation Army's Central Territory, which encompasses the eleven midwestern states. In this capacity he is also conductor of the Chicago Staff Band, an internationally recognized ensemble which he has led on successful tours of New Zealand, Chile, Canada, Jamaica, Mexico, Singapore, the Philippines, Hong Kong, England, and Australia.

While the geography of the United States has frequently inspired musical works (*Appalachian Spring*, *Grand Canyon Suite*, and *West Side Story* to name a few), *Heartland Overture* celebrates the people of the Midwest. Nowhere are the qualities of honesty, pragmatism, hard work, and community spirit more evident than in America's heartland.

A SLEIGHRIDE FANTASY

Timothy Johnson is the Publications Editor for Curnow Music Press. He received his Bachelor's degree in Music Education from Asbury College and his Masters degree from the University of Illinois. In his 17 years of teaching experience in the Jessamine County school system, Tim has taught on the elementary, middle school, high school, and for two years on the college level.

One of the unique activities associated with the holiday season is a sleigh ride. This musical fantasy is an imaginary journey through the countryside over the freshly fallen snow. The pace is brisk as we start out on our journey - notice the sleigh bells ring as they bounce on the horse's back. After travelling a good distance, the horse starts to wear out, so we slow down to a walk to let him rest. As we do, the magnificent beauty of the countryside comes into focus—things that could not be seen when traveling so fast. What a peaceful, relaxing experience! Suddenly, we realize that we are almost home. The horse takes off at a startling pace, heading toward home with the sleigh bells ringing again. All too soon our *Sleigh Ride Fantasy* comes to an end!

TURKISH MARCH

Ludwig van Beethoven had to face the problems of a dysfunctional family, an inadequate academic (and social) education, mediocre music instruction, a volcanic temperament, a lack of business ability, and deafness. Nevertheless, he contributed to society what is often called the mightiest body of music ever created by one composer. Historians now credit Beethoven for changing the status of musicians from servant to artist. His works produced a relatively good income, but he still had financial problems—his lack of consideration for others often caused him to be evicted from his room. An uncompromising individual, he believed that he should be accepted for his genius in spite of his irritating personality and general lack of consideration for others. Despite the personal setbacks, Beethoven's works became models for generations of composers, particularly in the symphonic and string quartet media. He is still the most widely performed serious composer—none of his major work have disappeared from the repertoire.

Jannissary music or Turkish music is the music of the elite corps of soldiers known as Janissaries that formed the personal guard of the Turkish sultans from the 14th century until 1826, or music of similar character performed on similar instruments. The typical Turkish ensemble included fifes, shawms, triangles, cymbals, kettledrums (Timpani), Turkish crescent, and bass drums. This music was widely imitated in Europe beginning in the early 18th century. Many well-known composers used this type of music to describe specific effects in their own music, including Mozart, Haydn, and Beethoven. Ludwig van Beethoven composed his *Turkish March* in the style of Janissary music, as a movement of a larger work entitled *The Ruins of Athens*.

PROGRAM NOTES

TRIBAL QUEST

Sean O'Loughlin's music has been performed by the Boston Pops Orchestra, the Hollywood Bowl Orchestra, Oregon Symphony, and the Boston Brass. His musical style reflects his great love for the tradition of accessible American composition pioneers by Leonard Bernstein, Aaron Copland, Samuel Barber, and others.

Tribal Quest is a dramatic work for concert band in the spirit of some of Sean O'Loughlin's favorite film scores. The music is dark and aggressive, yet lush and compassionate at the same time. Rhythmic variety and intensity plays a major role throughout the work.

INGLESINA

Davide Delle Cese wrote this march in 1897 while he was bandmaster at Bitonto, a town near the Adriatic seaport city of Bari. This area, a port of embarkation during the crusades and a long-time center for exchanges between East and West has been visited by tourists from many countries, including England. Whether Delle Cese had a certain "Inglesina" in mind while composing this march is not known. Considering the appreciative attention which mature young ladies traditionally receive from young Italian men, the subject in this title was probably not too little, nor too young.

Inglesina, by Davide Delle Cese, has been a popular concert march for decades. In a ten-year international march survey of more than 1,000 voters, ending in 1986, the march was rated tenth in the top 112 favorites. Unfortunately, very little information about the composer was found by musicologists during most of the 20th century.

TEMPERED STEEL

Charles Rochester Young (born 1965) is a graduate of the University of Michigan, where he studied composition with William Albright, Marianne Ploeger and Pulitzer Prize winner Leslie Basset. He was a teaching assistant for the saxophone virtuoso Donald Sinta, and directed both the University of Michigan Jazz Ensemble and Digital Music Ensemble. Previously, he was Instructor of Music Theory and Composition at the Interlochen Center for the Arts, Director of Jazz Studies and Saxophone at the Central Connecticut State University and Region 8 Director of the North American Saxophone Alliance.

Currently, Dr. Young is the Chair of Composition and Music Theory at the University of Wisconsin-Stevens Point. He has won consistent praise from students and colleagues alike for his effective teaching using innovative technologies. He was recently named a Wisconsin Teaching Fellow and has served in advisory capacities for numerous music software companies. As we grow stronger and more resilient through hardship, we become "tempered." *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is parrot of us all.

As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the "tempest" is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes. *Tempered Steel* was "forged" in 1997 as the first work to be commissioned by the Big 12 Band Directors Association.

FANTASIA FOR A KING

Robert Thurston has been a staff arranger-composer for the United States Air Force Band in Washington, D.C. since 1994. He earned Bachelor's and Masters degrees in Music Education at Florida State University, where he studied arranging and composition with Charles Carter. He taught instrumental music for five years at the high school, middle school and elementary levels.

Fantasia for a King was written as an exercise in the "theme and variations" form. It uses a familiar Christmas melody, "Good King Wenceslas", as the foundation for a series of brief musical adventures.

