

Clearview Regional High School District

Presents

The 47th Annual
Spring Band Concert

featuring

High School Symphonic Band

and

High School Wind Ensemble

Mr. Paul Tomlin, conductor

Mr. Gerald DeLoach – Asst. Director

Wednesday April 29, 2008 7:30PM

Symphonic Band

The Star Spangled Banner F. Scott Key

Rhythm Stand Jennifer Higdon (b. 1962)

Portraits Jim Colonna (b. 1970)

I Fanfare
II Song
III Burlesque

Loch Lomond Frank Ticheli (b. 1958)

Rollo Takes a Walk David Maslanka (b.1943)

Prairie Dances David R. Holsinger (b. 1945)

Intermission

Wind Ensemble

Piccolo
Melanie Kakas 1,5

Flutes
Elisa Muzzillo 3,4,5
Erin Kain
Shannon Rodman
Chelsea Krzaczek

Oboe
Kelly Freno 5

E♭ Soprano Clarinet
Susan Joyce

B♭ Clarinets
Kumbrly Wheeler 1,5
Jacklyn Williams
Brittany Biagi
Alyssa Doring
Caitlin Jordan
Gregory Kelly

Bass Clarinet
Andrea Tesauro 1

Bassoon
Daniel Daly 2,5
Christine Maloney 1

Alto Saxophone
Steven Bottoms 1
Amber Howarth

Tenor Saxophone
Peter Siner 5

Baritone Saxophone
Andrew Moore 1

1, Senior
2, All South Jersey Symphonic Band
3, All South Jersey Wind Ensemble

Trumpets
Daniel Camp 1
Alan Davis 1
Brooke Ryder
Alec Carlin
Joseph Traum
Kristen D'Alonzo 1

French Horns
Marcella Prudente 5
Jarrod Noland
John Milehanoski 1
Carolyn Loudermilk

Trombones
Paul Tomlin 5
Anthony D'Urbano
Colin Quaille
Trevor Juhring

Euphoniums
Jacob Andreas
Daniel Davis 1

Tubas
Alex McDowell
Matthew Sweeny 5
Connor McCafferty 5

String Bass
Rachel Nessuno

Percussion
David Tozour 1
Lizz Hudman 1, 5
Richard Stetson 5
Kyle Civalier
Marisa Bush
Patrick West
William Allen

4, All State Symphonic Band
5, Rowan University Side By Side
Honors Band

increases as the Ents begin to move in earnest. This second section is called the "March of the Ents" and features irregular meters. Seemingly, Ents must have more than two legs to be able to march regularly to these very irregular rhythms!

Sleep

Sleep began its life as an a capella choral setting with an original poem by Charles Anthony Silvestri. Whitacre felt that the chorale like nature and warm harmonies called out for the simple and plaintive sounds of winds. The piece was commissioned by the Big East Conference band Directors Association. Whitacre dedicated the piece to his friend and mine, Dr. William Berz.

Divertimento for Winds and Percussion

Roger Cichy was commissioned by the Des Moines Symphony for an orchestral work. The resulting composition, *Divertimento for Strings, Winds and Percussion*, was later renamed and transcribed for wind band by the composer. The piece has received numerous performances from premiere college and professional wind bands in the U.S.

Divertimento was written as a tribute to three American Composers, Aaron Copland, Leonard Bernstein and George Gershwin. Roger Cichy became interested in the writings of Bernstein regarding the influence of African American music, and the effects of jazz on the works of Copland and Gershwin. He has used the notes C (Copeland) B (Bernstein) and G (Gershwin) to form the nucleus of much of the thematic and harmonic material in *Divertimento*.

original compositions for band and arranged another 750.

The Klaxon

Composer Henry Fillmore's career spanned more than 50 years, and he probably wrote and

arranged more band music than anyone in the history of the art. It is estimated that he wrote

history that surrounds this portion of the Texas portrait.

David Holsinger writes: Settled in 1876, Wichita Falls, Texas, became a cattle and grain shipping center after the arrival of the railroad in 1882. One can imagine the hustle and bustle of this cowboy town in those railroad days where the "rambunctiousness" of the cowhand came face to face with the businesslike demeanor of the mercantile owners and the frontier gentility of the Ladies Society. For my good friends... I offer this 'celebrative' cowboy dance to commemorate the rip-roaring

Prairie Dances

Finally, "Rollo" is simply a quirky little bit of fun, a bit of a musical cartoon. I hope you enjoy!

David Holsinger writes: "Rollo" is a complicated little idea, and when asked to explain it I am often at a loss. Rollo is a fictional character created by the American composer Charles Ives who lived from 1875 to 1953. Ives used Rollo in his writings about music as the model of an average person with conservative musical tastes. Ives would say "Rollo would really like that tune!" or "Rollo wouldn't like that one at all!" Rollo was Ives' measuring stick for a level of American popular taste. The irony was that Rollo wouldn't have liked most of Ives' own music. So, "Rollo Takes a Walk": he moves about among tunes that he likes, and some stuff that's hard for him.

Rollo Takes A Walk

Finally, "Rollo" is simply a quirky little bit of fun, a bit of a musical cartoon. I hope you enjoy!

Notes on the Program

Rhythm Stand

Rhythm Stand, by Jennifer Higdon, pays tribute to the constant presence of rhythm in our lives, from the pulse of a heart beating to the rhythmic sounds of the world around us, celebrating the "regular order" we all experience.

In the composer's own words: "Since rhythm is everywhere, not just in music (ever listened to the tires of a car running across pavement, or a train on railroad tracks?), I've incorporated sounds that come not from the instruments that you might find in a band, but from 'objects' that sit nearby...music stands and pencils! Music stands are played with pencils, which are both 'objects' at hand. Not only that, but some of the performers in this piece get even more basic...they snap their fingers. Because music can be any kind of sound arranged into an interesting pattern, I decided to add sounds that you wouldn't normally hear coming from band instruments, sounds which are created out of ordinary things that might be sitting nearby. Composing is merely the job of combining interesting sounds into interesting patterns. And interesting patterns create cool rhythms. So...I'm making a STAND FOR RHYTHM!"

Portraits

Jim Colonna has created this three movement work as an homage to three inspirations in his musical life. In "Fanfare" Colonna honors one of his own teachers, Dr. Jack Stamp. As a composer himself, Stamp writes using a great amount of counterpoint and various many percussive effects in the wind instruments thus giving Colonna inspiration for the first movement. In the second movement Aaron Copland is recognized as Colonna take a section of Copland's "Lincoln Portrait" and inverts it to become the primary melodic content of "Song". Points is concluded with an homage to Leonard Bernstein as Colonna sub-titles the movement, "Homage to 'Lenny'". Much of the musical inspiration of "Burlesque" was seemingly derived from the Bernstein's composition "Slava" in honor of Mstislav Rostropovich's first season as music director of the National Symphony Orchestra.

Loch Lomond

At the time in Scottish history when "Loch Lomond" was a new song, the United Kingdom (which united Scotland, England, and Wales) had already been formed. But the Highland Scots wanted a Scottish, not an English King to rule. Led by their Bonnie Prince Charlie (Prince Charles Edward Stuart) they attempted, unsuccessfully, to depose Britain's King George II. An army of 7,000 Highlanders were defeated on April 16, 1746 at the famous Battle of Culloden Moor. It is this same battle that indirectly gives rise to this beautiful song.

After the battle, many Scottish soldiers were imprisoned within England's Carlisle Castle, near the border of Scotland. "Loch Lomond" tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by "the low road" - the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the "high road" over the mountains, to arrive afterwards.

The song is from the point of view of the soldier who will be executed: When he sings, "ye'll tak' the high road and I'll tak' the low road" in effect he is saying that you will return alive, and I will return in spirit. He remembers his happy past, "By yon bonnie banks ... where me and my true love were ever wont to gae [accustomed to go]" and sadly accepts his death "the broken heart it ken nae [knows no] second Spring again."

The final statement combines the Scottish tune with the well-known Irish folksong, "Danny Boy."

When his band played at the Cincinnati Auto show in 1930, Filmore seized the opportunity to introduce a new march. Not content to simply play a march named for an automobile horn, they could not pass up the chance to feature the "horn" section of the band, in the march he entitled *The Klaxon*.

Song Of Lir

Song of Lir is intended to suggest an Irish lament of caoine, and much of the thematic material is derived from a 17th century harping tune called *Captain O'Kane*.

Lir himself was a king in the Western part of Ireland at the time of the Celts. He had four beautiful children, a daughter and three sons. When their mother died, he married again, but his new wife was evil and jealous, and cursed the children of Lir, changing them into swans. They lived for 900 years beside their lake. At the sound of the bell, the curse was lifted and they were restored to human form, but were now ancient, frail people. A monk baptised them, whereupon they were able to die in peace.

Song of Lir is not programmatic except that the sound of the bell, struck four times, is heard near the end of the work

The piece was commissioned by well known wind band conductor, Timothy Reynish and his wife, in memory of their son William.

The Awakening Of The Ents

This composition was inspired by the Tolkien legend, *The Lord of the Rings*. It was commissioned by conductor, Peter Loel Boonshaft for his Connecticut Valley Youth Symphony.

The work begins in a very slow tempo that is in a minimalist style. In this thinly scored section, the inactive, tree-like Ents of the Tolkien story begin to stir. As the Ents begin to awaken, short motives and melodies begin to emerge and build. Midway through the work, the tempo suddenly

Symphonic Band

Piccolo

~~Valerie Jasper~~
Marina Riley

Flute

Lara Kuhn
Candace Human
Samantha Gabel
Lauren West
Bethany Conaway
Samantha Stetser
Aaron Hulbert
Rachel Galbreath
Kelly Byrne
Jessica VanNoy
Casey Allen
Melissa Becker
Gianna Miada
Valerie Jasper

Oboe

Andrea Tesauro 1.2

Clarinet

Jamie Tritschler
Rebecca Basile
Whitney Rausenberger
Elizabeth Blake
Katherine McAlister
Christina Giordano

Bass Clarinet

Danielle Danley

Bassoon

Catherine Oates-Robinson

Alto Sax

Kelly Froeder 1
Kevin Atkins
Nick Layman
David Kargbo
Kyle Hultquist
Mathew Brostowski
Cara Riccioli

Tenor Sax

Shannon Seonia
Joshua Brunermer
Melissa White

Baritone Sax

Brian Mourning
Scott Milden

Trumpet

William Miller
Raechel Wynne
Douglas Malloy
Caleb Levine
Andre Parylak
Zachary Pennell
Ashley Hecht
James Bell

French Horn

Michelle Neeld
Catherine Hudman
Demetrios Rocco
Jonna Beer

Trombone

Abbey Winter
Adam Jasper
Eric Eachus
Henry Bonney

Baritone

Zachary Ridgway
Chris Brown 1
Ian James
Rachel Kerr
Justin Clementi
Ian Brown

Tuba

Scott Faust
Matthew Mertz
Eric Peterson

Percussion

Vincent Blake
Jacob Cheeseman
Vincent Ciferni
Anthony Gambino
Victoria Giaquinto
Patrick Golden
Brian Hoagland
Brian Padgett
Rebecca Price
Eric Walker

1, Senior

2, All South Jersey
Symphonic Band

Wind Ensemble

The Klaxon March

Henry Filmore (1881-1956)

The Awakening of The Ents

H. Owen Reed (b. 1910)

Song of Lir

Fergal Carroll (b. 1969)

Sleep

Eric Whitacre (b. 1970)

Divertimento for Winds and Percussion

Roger Cichy (b. 1956)

I Exaltation

II Follies

III Remembrance

IV Salutation

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