



Clearview Regional High School

Instrumental Music Series

57TH ANNUAL

SPRING BAND CONCERT

PERCUSSION ENSEMBLE • SYMPHONIC BAND • WIND ENSEMBLE

Tyler Wiernusz
Conductor

Thomas Maioriello
Director of Percussion

Gerald Deloach
Assistant Director

May 16th, 2017

Seven o' clock

Toscano Theatre

• Clearview Regional High School

◦ *Wind Ensemble* ◦

Flute

Nina TuCai*³
Isabel Biermann³
Heather Quinn
Magdalene Henry
Lauren Visalli

Oboe

Melissa Fadini*
Mackenzie Gehringer

Clarinet

Benjamin Taylor*¹²
MaKenna McMichael³
Ashley Moran
Allyson Sooy

Bass Clarinet

Kyle Meighan*³
Lydia Eisenhart

Bassoon

Ian Meighan*³
Kyle Lin

Saxophones

Joshua Diaz*³
Dean Powers
Johnny Rokicki
Alaina McIlhenney³

Trumpet

Andrew Whitcomb*³
Amanda Martinez³
Isabel Catugas³
Eric Uhorchuk
Ryan Wiencoski
James Snyder

Horn

Claire Eisenhart*
Rebecca Murphy
Heather Robinson
Erin Casey³

Trombone

Pierce Burgin*³

Euphonium

Ian Gorman*³
Katie Desimone

Tuba

Katie Lafferty*¹
Hayden Vogel

Percussion

Sean White*^{4A}
McKenna Jones*³
Richelle Stiles*³
Spencer James*^A
Lorriha Hitchner*^A
Valerie Monzo*^A
Jonathan Hubbard*^A

Double Bass

Bianca Law

* Indicates principle player

¹ – All South Jersey Participant

² – All South Jersey Clarinet Choir

³ – Class of 2017 (Senior)

◦ *Symphonic Band* ◦

Piccolo

Cami LaSala

Flute

Rachel Albertson³
Emily Duffey
Miranda Gardina
Kaitlyn Insana
Julia McCarthy
Hope Miller
Lena Olafsen
Helena Reynolds
Rachel Roche
Angela Walker³

Oboe

Paige Bathurst
Bryce Gawrysiak
Ashley Miller

Clarinet

Josephine Galante
Sarah McFadden³

Bass Clarinet

Kaitlin Schwartz

Bassoon

Aderonke Adejare

Alto Saxophone

Joe Bujnowski
Jacob Cubbler
Bailey Flack

Soprano Saxophone

Sophie Luckman
Sam Millard
Cameron Mixner³
Heike Richardson
Tyler Weiss
Jacob Wong³

Tenor Saxophone

Larry Diehlman
Jonathan Teiper
Jonathan Phan

Baritone Saxophone

Jaden James-Mason

Trumpet

Allison Capik
Paul DeStefano
Trevor Jones
Shawn McPoyle
Sam Niedbalski

Dan Sullivan

Evan Wax
Mitchell West

Horn

Johnni Frankowski
Aaron Reynolds
Courtney Wynne

Trombone

Dominic Drees
Colby Johnston

Euphonium

Pat Drozd
Zekira Francis
Matt Taylor
Billy Voll

Tuba

Kyle Peterson³
Carl Reynolds
Joseph Manieri

Double Bass

Bianca Law

Percussion

Damian DeStefano*^A
Ben Graham*^A
Roman Henry*^A
Allan Liu*^{3A}
Nicholas Mathis*^A
Nolan Pickett*^A
Jack Quinn*^A
Carson Reuter*^A
Alex Rossi*^A
Logan Spinney*^A
Domenic Urzillo*^A
Patrick Valentine*^A
Zachary Wood*^A

* Indicates Member of the percussion ensemble

³ – Class of 2017 (Senior)

Prefludes

Shenandoah

Star-Spangled Banner

arr. Igor Stravinsky (1882-1971)
orch. Tyler Wiernusz

Symphonic Band Flute Quintet - Gold

Rachel Albertson, Angela Walker, Helena Reynolds, Rachel Roche, & Julia McCarthy; flutes

Wind Ensemble Brass Choir

Andrew Whitcomb, Amanda Martinez, Isabel Catugas, Eric Uhorcuk, Ryan Wencoski, & James Snyder; trumpets
Claire Eisenhart, Rebecca Murphy, Heather Robinson, & Erin Casey; horns
Pierce Burgin, trombone; Ian Gorman, & Katie Desmone; euphoniums
Katie Lafferty, & Hayden Vogel; tubas

Dona Nobis Pacem

Symphonic Band Flute Quintet - Green

Emily Duffey, Kaitlyn Insana, Hope Miller, Miranda Gardina, Lena Olafsen; flutes

Percussion Ensemble

Moanin'

Site for Solo Drum Set and Percussion Ensemble

David Mancini

PB&J's Jazz Combo - - 2017 Clearview Regional High School Talent Show Participant

Josh Diaz, Johnny Rockkiki, saxophones; Patrick Valentine, piano; Bianca Law, bass; Sean White, drums

Flight of the Bumblebee

Nikolai Rimsky-Korsakov

All prefludes performed in the Toscano Theatre Lobby.

Beethoven's Secrets

Words by Ryan Tedder
Music by Ludwig Van Beethoven & Ryan Tedder

Mr. Thomas Maionello, director & conductor

Interlude

Rondino

Frank Erickson

Symphonic Band Saxophone Quartet - Gold

Jacob Cubbler & Jacob Wong, alto saxophones; Jonathan Teiper, tenor saxophone; Jaden James-Mason, bari saxophone

Divertimento No. 8, K. 213

Andante

Countredance

Wolfgang Amadeus Mozart

Symphonic Band Wind Sextet

Cami LaBala, flute; Sarah McFadden & Josephine Gaillante, clarinet; Kaitlyn Schwartz, bass clarinet; Aderonike Adéjare, bassoon; Johnni Frankowski, horn

Ten Masterworks for Brass Choir

I. Ave Maria

arr. William Pelz

Symphonic Band Brass Quintet

Allison Capik & Evan Wax, trumpets; Courtney Wynne, Horn; Colby Johnston, trombone; Kyle Peterson, tuba

Interlude

Ten Masterworks for Woodwind Choir

I. Minuet

Ludwig van Beethoven

X. Scherzo

Fytor Illyich Tchaikovsky

Wind Ensemble Woodwind Choir

Nina TuCai, Isabel Biermann, Heather Quinn, Magdelene Henry, & Lauren Visalli; flutes
Benjamin Taylor, McKenna McMichael, Ashley Moran, & Allyson Sooy; clarinets
Melissa Tadini & McKenzie Gehring; oboes
Ian Meighan & Kyle Lin; bassoons
Kyle Meighan & Lydia Eisenhart; bass clarinets
Joshua Diaz & Dean Powers; alto saxophones
Johnny Rokicki; tenor saxophone
Alaina McIlhenney; baritone saxophone

Mr. Gerry DeLoach, director & conductor

Symphonic Band

The Thunderer (1890)

John Philip Sousa (1854-1932)
Arr. Andrew Balent

Air for Band (1956)

Frank Erickson (1923-1996)

Three Pieces for American Band, Set No. 2 (1982)

I. Fanfare

II. Pavanne to a Goround

III. Fantasia

Timothy Broege (b. 1947)

Hallelujah (1984/1995)

Leonard Cohen (1934-2016)
ed. Michael Brown

A Galop to End All Galops (1977)

Warren Barker (1923-2006)

Wind Ensemble

Washington Post March (1889)

John Philip Sousa (1854-1932)

Tempered Steel (1997)

Charles Rochester Young (b. 1965)

O Magnum Mysterium (1994/2003)

Morton Lauridsen (b.1943)
arr. H. Robert Reynolds

Pageant (1953)

Vincent Persichetti (1915-1987)

A Gallop to End All Gallops (1977)

Warren Barker

Warren Barker was known as one of the premier American composers of film, radio, and television music during the latter half of the 20th century. His music can be heard in the hit 1960s television show *Beauwitched*, as well as other incidental music for television shows throughout the 60s and 70s. He is also one of the foremost American composers and arrangers of popular music for bands. Many of his arrangements are played by various ensembles, including professional and collegiate ensembles.

A Gallop to End All Gallops is a quick moving band piece that follows the traditional march format. The opening unison line is followed by a melodic and counter-melodic statement. The "Trio" falls is placed into the subdominant key signature, a common shift in the march style. A reprise of the opening material precedes a flamboyant ending.

Air for Band (1956)

Frank Erickson

Air for Band was written in 1956, early in Erickson's career, and was revised in 1966. Erickson was concerned with creating a piece that had both educational value and an achievable level of technique. This pedagogical desire, one in which composers create pieces that were melodically interesting and educational in nature, was indicative of several composers of this era. Erickson wanted to help young musicians grow through their formative years in band. Consequently, he favored simple and harmonically uncomplicated ideas that were playable and interesting, while simultaneously developing musically worthwhile ideas.

The term "Air" was adapted from the Italian term "Aria," a noted vocal form used by opera composers. It is used to describe a tuneful melody in a vocal or instrumental line. Traditionally such a vocal line would be strophic, syllabic, and homo-phonic. The French also had a more serious version of this term known as *air de cour*, or "court air." *Air de cours* contained a poem-like melody developed through extensive phrasing. Erickson stayed true to the *air de cor* history in his *Air for Band*. The melodic content, presented initially in the clarinets, is woven throughout the fabric of the piece.

Three Pieces for American Band, Set No. 2 (1982)

Timothy Broege

- I. Fanfare
- II. Pavan to a Ground
- III. Fantasia

Three Pieces for American Band, Set No. 2 was commissioned and premiered in 1978 by the Gilbert S. Lance Junior High School Band of Kenosha, Wisconsin. The outer movements were conceived as a prelude and postlude to the central movement. The movements' themes are inter-related: the final movement utilizes themes from the previous two movements to culminate the work. Broege utilizes short themes and transitions, and moves quickly between melodic concepts.

The first movement, Fanfare, has two themes and is structured as an A-B-A'-Coda form. The second movement, Pavan to a Ground, combines a ground (otherwise known as a chaconne: a set of variations on a harmonic progression) and a pavan (a Renaissance court dance). The form is A-B-C. The third movement, Fantasia, begins with a complex chord in the full ensemble based on polytonal perfect fifths, a minor seventh, and a major ninth, creating a distinct intonation challenge.

The three movements were originally entitled "The Jewel in the Grass," "The Queen in the Lake," and "The Door in the Tree, taken from Edwin Mullhouse: *The Life and Death of an American Writer*, by Steven Millhauser.

Hallelujah (1984/1995)

Leonard Cohen

Hallelujah was written by Canadian singer Leonard Cohen, originally released on his album *Various Positions* (1984). Cohen wrote approximately 80 draft verses for *Hallelujah* before settling on the final setting. During one frustrating session at the Royalton Hotel in New York, he was reduced to sitting on the floor in his underwear while banging his head on the floor. However, after its release *Hallelujah* reached the number 1 position on multiple international top billboard hits, including numerous weeks on the American Top 100. Since its release, the song has been covered in various genres by numerous artists, and played a feature role in the hit movie "Shrek." Leonard Cohen passed away in November of 2016 at the age of 82.

Well I heard there was a secret chord
That David played and it pleased the Lord
But you don't really care for music, do you?
Well it goes like this: the fourth, the fifth
The minor fall and the major lift
The baffled king composing Hallelujah
Hallelujah [x4]
Your faith was strong but you needed proof
You saw her bathing on the roof
Her beauty and the moonlight overthrew you
She tied you to her kitchen chair
She broke your throne and she cut your hair
And from your lips she drew the Hallelujah
Hallelujah [x4]...
Baby I've been here before
I've seen this room and I've walked this floor
I used to live alone before I knew you
And I've seen your flag on the marble arch
And love is not a victory march
It's a cold and it's a broken Hallelujah
Hallelujah [x4]...

The Thunderer (1890)

John Philip Sousa
Arr. Andrew Balent

The *Thunderer* march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D.C. It was composed on the occasion of the Twenty-fourth Triennial Conclave of the Grand Encampment held in October 1889. Sousa was "knighted" in the aforementioned organization three years earlier.

Sousa's daughter, Helen, made it known that *The Thunderer* was her mother's favorite march. She also indicated that she believed that the "thunderer" might have been her father's salute to The London Times, often known as "the thunderer," although later research determined no association between Sousa and the newspaper during that time. It was also thought that the "thunderer" might have been one of the Masons in charge of making arrangements for the 1889 conclave, possibly Myron M. Parker, who worked tirelessly to make the event a huge success, but no one is certain.

The Thunderer is a fine example of the height of musical invention during the time of Sousa's composition. While fairly typical of Sousa's march writing, it does include a notable "quote" of sorts. In the second section of the march, Sousa included an adaptation of an earlier piece called *Here's Your Health, Sir!* which he had written for The Trumpet and Drum in 1886.

Charles Rochester Young

Tempered Steel (1997)

From the score:

"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 part of us all.

As the title implies, the metallic sonorities of the wind band are continually explored and *Tempered Steel* for Symphonic Wind Band (1997) enveloped 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."

O Magnum Mysterium (1994/2003)

Morton Lauridsen
Arr. H. Robert Reynolds

O Magnum Mysterium ('O Great Mystery') has become one of the world's most performed and recorded compositions since its premiere in 1994. The current transcription seeks to adapt the beauty of the vocal arrangement into the world of wind ensemble. Dr. H. Robert Reynolds brings the orchestration to life through various choirs of instruments and thoughtful solo work in the clarinet, trumpet, horn, and euphonium. The arrangement for symphonic winds by H. Robert Reynolds has the approval and appreciation of the composer, Morton Lauridsen.

From the Composer:

"For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Latin Text

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum
jacentem in praesepeio.

O beata Virgo, cujus viscera meruerunt
portare Dominum Jesum Christum.

Ave Maria, gratia plena: Dominus tecum.
O beata Virgo, cujus viscera meruerunt
portare Dominum Jesum Christum.

Alleluia!

English Translation

O great mystery
and wonderful sacrament,
that animals should see the new-born Lord
lying in a manger!

O blessed is the Virgin, whose womb
was worthy to bear Christ the Lord.

Hail Mary, full of grace: the Lord is with you.
Blessed is the Virgin whose womb
was worthy to bear Christ the Lord.

Alleluia!

Pageant (1953)

Vincent Persichetti

Vincent Persichetti was a Philadelphia native renowned for his work in the band genre during the middle of the twentieth century. After studying with world-renowned composers Fritz Reiner and Olga Samaroff at the Curtis Institute and the Philadelphia Conservatory, Persichetti went on to teach composition at both the Philadelphia Conservatory, where he served as director of the composition department from 1941 to 1945, as well as the Juilliard School of Music in New York City.

From the score:

"*Pageant*, commissioned by the American Bandmasters' Association, was completed in January, 1953, and was Persichetti's third band work. It opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively "parade" section introduced by the snare drum. In the final portion of the work the principal subjects are developed simultaneously to a lively climax.

The first performance of this work took place on March 7th, 1953, at the American Bandmasters' Association Convention in Miami, Florida. It was performed by the University of Miami Band, with the composer conducting. The New York premiere took place on June 19, 1953, with the Goldman Band playing and the composer conducting."

Washington Post March (1889)

John Philip Sousa

John Philip Sousa, known as the "march king," remains one of the most popular band composers in American History. Sousa was the conductor and musical director for the American army bands of the later 19th century, and is often credited as being a seminal force behind the popularity of the band in American society. Sousa has numerous work still in the canon of American band literature, including *Stars and Stripes Forever*, *The Thunderer*, *King Cotton*, and *Washington Post March*.

Second in popularity only to the *Stars and Stripes Forever*, *Washington Post* was written at the request of the newspaper of the same name during the time in which Sousa was conducting the Marine Band. Though he called it a march, it was exceptionally well suited for a popular dance of the day called a two-step. In fact, this march was connected to the two-step from its premiere in 1889 until the rise in popularity of the foxtrot and one-step just before the start of World War I.

In his autobiography, Sousa wrote "*The Washington Post* was probably the most popular piece of music in the world at that time. It had re-popularized the two step in America". It was so popular in Europe that two-step dances were frequently referred to as simply "Washington Posts."

Administration

Mr. John Horchak III, Superintendent
Mrs. Diane Cummins, Assistant Superintendent
Mr. Keith Brooks, High School Principal
Mrs. Diane Bernstein, VPA Supervisor
Mrs. Robin Bazzel, Middle School Principal
Mr. Michael Holm, High School Assistant Principal
Mrs. Dawn Scalfaro, High School Assistant Principal
Mr. Thomas Jones, High School Assistant Principal
Mr. Mike Vincente, Athletic Director

Clearview Reg. Board of Educ.

Mrs. Michelle Giacinto, President
Mr. Ron Moore, Vice President
Mr. David Burgin
Mr. Jeff Chierici
Mrs. Sherry Dvorak
Mr. Gregory Fuller
Mrs. Debbie Lundberg
Mrs. Karen Vick
Mr. Paul Ware

Special Thanks

Clearview Regional High School Custodial Staff
Ms. Debbie Brown, Athletic Director's Office
Mr. Romel McInnis, High School Choir Director
Mr. Steve McMahon, Middle School Choir Director
Mrs. Diana Gable, High School Music Teacher

Upcoming Band Performances

May 23rd - Mantua's Big Night Out
J. Mason Tomlin Elementary School
***Select Ensemble**
May 26th - Day of Remembrance Concert
Multi-Purpose Room, Clearview Regional Middle Sch
Wind Ensemble & Guest Soloists
May 29th - Mullica Hill Memorial Day Parade
Marching Band & Colorguard

2017/18 Performance Calendar

Dec 6th - Winter Concert Performance
Toscana Theatre, Clearview Reg. High School
Dec 12th - Middle School Band Concert
Toscana Theatre, Clearview Reg. High School
Feb 27th - Mid-Winter Music Showcase
Toscana Theatre, Clearview Reg. High School
Feb 28th - Jazz Night Concert
(w/ Special Guests: Haverford High School)
Clearview Regional Middle School Multi-Purpose
Spring TBD - SJBODA Concert Band Festival
Rowan University, Pfeiffer Concert Hall
May 14th - Middle School Band Concert
Toscana Theatre, Clearview Reg. High School
May 15th - Spring Concert Performance
Toscana Theatre, Clearview Reg. High School
Other performances TBD based on availability.

Wind Ensemble Earns Top Honors

The Clearview Regional High School Wind Ensemble was named a New Jersey State Honors Band for the 2017 school year. The ensemble finished with a gold rating at the Region III festival on March 7th at Rowan University, scoring the second highest rating for all of the bands at the festival.

As a result of this honor, the Wind Ensemble participated in the New Jersey State Gala on April 30th at the College of New Jersey. This prestigious event brought together twelve of the finest wind ensembles in the state to perform in exhibition performance. This year marks the first time in five years the wind ensemble was named to the state gala and the twelfth time overall since 2003.

Check Out Our New Home On The Web!

Clearview Regional High School has a new home on the internet! The website contains information about all the performing ensembles, including tonight's ensembles, as well as the marching band and jazz band.