

Clearview Regional High School District

Presents

**The 50th Annual
Spring Band Concert**

Featuring

**High School Symphonic Band
And
High School Wind Ensemble**

Mr. Paul Tomlin - Conductor
Mr. Gerald DeLoach - Assistant Director

Tuesday, May 17, 2011
7:30PM

Program

Symphonic Band

Star Spangled Banner.....F.S. Key

Little English Suite.....Clare Grundman (1913 – 1996)

- I. The Leather Bottle
- II. Roving
- III. We Met
- IV. The Vicar of Bray

El Caballero.....Roger Cichy (b.1956)

Country BandstandJames Syler (b. 1961)

- I. March
- II. Chorale
- III. Barn Dance

Danse Bohemien.....Randall Standridge

Intermission

Wind Ensemble

Shepherds Hey.....Percy Grainger (1882 – 1961)

Symphonic Songs.....Robert Russell Bennett (1894 – 1981)

- I. Serenade
- II. Spiritual
- III. Celebration

Give Us This Day.....David Maslanka (b.1943)

- I. Moderately Slow
- II. Very Fast

Symphonic Band

Piccolo

Marina Riley 1

Flute

Gianna Maida 1
Madison LeVine
Taylor Lee
Hannah Christensen
Kristin DeCicco
Christine McCabe
Krista Diodati
Serena Mason
Emily Hasselman
Victoria Chiodo
Holly Tevis
Kara Cartwright
Erin Hitchner
Devyn Bell
Ariana Parylak

Oboe

Julie Winter

Clarinet

Katie McAlister 1
Amanda Mixner
Kristy Fraser-Jones
Jessica Heady
Marissa Phillips

Bass Clarinet

Mikhayla Michigan

Bassoon

Lauren Lezeu

Alto Saxophone

Lauren Krzaczek
Kyle Hultquist 1
Suzanne Marcolongo
Francesca Bowe
Paul Dare
David Diaz
Scott Hardesty
Ryan Helleman
Christina Czajkowski

Tenor Saxophone

Matthew Ledden
Andrew Lyman
Michael Glennan
Justin Hunt

Baritone Saxophone

Vince Salvatore
Patrick Williams
Anthony DeStefano

French Horn

Dana Dudzinski
Samantha Dickson
Erin Brigham

Trumpet

Joseph Shanahan
Cory Dolan
Jim Bell 1
Natalie Phillips
Abigail Stanton
Brendon Wilmer
Cole Ogren
Daniel Bally

Trombone

Adam Jasper 1
Ronnie Sandy
David Snyder
Caitlyn Czajkowski

Euphonium

Ian James 1
Justin Clementi 1
Rachel Kerr 1
Gabiella Mumma

Tuba

Eric Peterson 1
Jason Schmidt
Brian Jackson

1 - Senior

Percussion

Vincent Ciferni 1
Christian Dy
Mike Harp
Joshua Watson
Robert deMers
Kelli Thompson
Hailee Lea
Taylor Donaghy
Nicholas Tosti
Sean Gorman
Kyle Harrison
Joshua Silang

Wind Ensemble

Piccolo

Jessica VanNoy 1,3

Flutes

Chelsea Krzaczek 1,2,8
Giavanna Pratta 3
Rachel Galbreath 1
Christina Cotellese

Oboes

Leonard Grasso 4,5,8,9
Emily Bujnowski - English Horn

Bassoons

Dan Daly 1,7,8
Betsy Carter 7

Clarinets

Dylan James 2,6,8,9
Helaina Ghanem
Caitlin Jordan - Eb, 1
Mitchell Rudy
Krystyn DiLuigi

Bass Clarinets

Kristen Schilder
Caroline Moore - Contra Bass

Saxophones

Alto - David Kargbo 1
Alto - Amber Howarth 1
Tenor - Josh Klodnicki
Baritone - Mark Catugas

Trumpets

Greg Kuhn 7
Caleb Levine 1
Kevin Silang
Seth Bingham
Alexander Brown

French Horns

Catherine Hudman 1,8
Linda Brostowski
Allison Moore
Kaila Diodati

Trombones

Adam Jasper 1,
E. Gunnar Burgin 3
Austin Hayward
Christian White

Euphoniums

Ian James 1
Haley Specht

Tubas

Kyle Milden 2
Sean Groch

Bass

Rachel Nessuno 1

Percussion

Victoria Giaquinto 1
Tyler Howie 7
Chris West
Andrew Moran
Sal Dragone
Shane Giumarello

1 - Senior

2 - All South Jersey Wind Ensemble
3 - All South Jersey Symphonic Band
4 - All South Jersey Orchestra
5 - All State Wind Ensemble
6 - All State Symphonic Band
7 - Rowan University Side By Side Honor Band
8 - Clearview HS Woodwind Quintet
9 - All South Jersey Woodwind Quintet

Notes on the program

Little English Suite

Like many of the works of Percy Grainger, Clare Grundman's *Little English Suite* uses four, tuneful, old English folk songs: *The Leather Bottle*, *Roving*, *We Met*, and *The Vicar of Bray*.

El Caballero

El Caballero translated means "The Horse Rider". The piece is written in three sections, the first having a fast agitated tempo, the second a much slower and more lyrical feel. The final section is written in a rhythmically active but quasi majestic style. The piece concludes with a return to the opening section.

Country Bandstand

Country Bandstand is a three movement piece loosely based on American folk songs that suggest the sounds of the traditional town square with its open-air gazebo bandstand. The first movement is a march based on the Southern folk song *Bachelor's Hall*. The second movement is a slow chorale setting of the folk hymn *Vernon* and the third movement transforms the folk tune *Happy Land* into a rousing barn dance.

Danse Bohemien

From the composer:

"*Danse Bohemien* is inspired by the many great can-cans, gallops, and quick steps that populate the music repertoire.

Among my favorites is *Pas Redouble* by Camille Saint-Saens. There is so much unbridled energy and boisterous fun in that piece that one cannot help but be caught up in the sheer joy the piece communicates. This is the spirit that I sought to capture in *Danse Bohemien*, which is roughly translated as "Gypsy Dance" or "Bohemian Dance".

Shepherds Hey

The tune that is featured in "Shepherd's Hey" is a Morris Dance, a tune that is also featured in his very popular "Country Gardens." The piece is a lighthearted piece with a wonderful ending. Grainger dedicated the work in loving memory of his friend and composer Edvard Grieg.

Shepherds' Hey! for wind orchestra dates from 1918. Cecil Sharp, an authority on British folk songs, gave Grainger the tune. Shepherd's Hey is a so-called Morris Dance. Like the dancers join in and leave the dance group, depending on their condition, various instruments take solo parts in playing the tune. The piano, bells and xylophone parts are worth mentioning, giving the setting a fresh sound. The *Shepherd's Hey!* from the title refers to a certain dance step of the Morris Dance. But, alas, in the foreword Grainger says that "This setting is not suitable to dance Morris Dance to."

In a way this composition shows the influence of Karl Klimesch, according to Grainger his only true and worthwhile composing teacher: "If you have no theme or melody in your head, don't compose at all. If you have a theme or melody, start off with it right away and the moment your melodic inspiration runs out

stop your piece. No prelude, no interlude, no postlude: just the pith of the music all the time."

Symphonic Songs for Band

Robert Russell Bennett (June 15, 1894 – August 18, 1981) was Broadway's pre-eminent arranger and orchestrator for most of his career. His ease with instruments enlivened the scores of George Gershwin, Richard Rodgers, Jerome Kern, Irving Berlin, and many others. He was composer in his own right, having studied with the renowned Parisian teacher Nadia Boulanger. He wrote nearly 200 original pieces for several media, including two dozen works for wind band. The best known of these are his *Suite of Old American Dances* and the *Symphonic Songs for Band*.

Bennett wrote *Symphonic Songs for Band* in 1957 on a commission from the National Intercollegiate Band, which premiered the piece at Salt Lake City's Tabernacle. Subsequent early performances by the Goldman Band and the University of Michigan Symphony Band featured Bennett as guest conductor.

According to George Ferencz, Bennett scholar and editor of the latest full-score edition of the piece, Bennett provided the following note for the piece's performance with the Goldman Band:

"Symphonic Songs are as much as suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The *Serenade* has the feeling of strumming, from which the title

is obtained, otherwise it bears little resemblance to the serenades of Mozart. The *Spiritual* may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The *Celebration* recalls an old-time country fair; with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race."

Give Us This Day

From the composer:

"The words "Give us this day" are of course from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh entitled *For a Future to be Possible*. His premise is that a for the planet is only possible if individuals become deeply mindful of themselves, deeply connected of who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music and working with people to perform music, are two of those points of deep mindfulness.

"Music makes the connection to reality, and by reality I mean a true awake-ness and awareness. *Give Us This Day* gives us this very moment of awake-ness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

“I chose the subtitle ‘Short Symphony for Wind Ensemble’ because the music is not programmatic in nature, that is, it doesn’t try to tell a story. It is a full blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelreich (Our Father in Heaven)*, No. 110 from the 371 four part chorales by Johann Sebastian Bach.”

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his 40-plus works for wind ensemble and band are Symphonies 2, 3, 4, 5, 7, 8, and 9, 12 concertos, a Mass, and many concert pieces. His wind chamber music includes four wind quintets, two saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

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Special thank you to two individuals:

Ms. Tracey Matozzo, Visual and Performing Arts Supervisor, for her tireless efforts and genuine care for our instrumental music program, and the Fine and Performing Arts Department.

Mr. Dodd Terry, Director of Guidance, for seeing to it that all of our band students were able to be properly scheduled into our bands this year.