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## Administration

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Mr. John Horchak III *Superintendent*  
Ms. Diane Cummins *Assistant Superintendent*  
Mrs. Esther Pennell *Business Administrator*  
Mr. Nathan Barnes *Director of Special Services*  
Mr. Keith Brook *High School Principal*  
Mr. Michael Holm *High School Assistant Principal*  
Mrs. Dawn Scalfaro *High School Assistant Principal*  
Mr. Thomas Jones *High School Assistant Principal*  
Mrs. Diane Bernstein *VPA Supervisor*  
Mr. Greg Horton *VPA Supervisor*  
Mrs. Peter DeFeo *Middle School Principal*  
Mr. Mike Vicente *Athletic Director*

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## Special Thanks

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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*

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## Upcoming Band Performances

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February 28<sup>th</sup> – Clearview Jazz Night  
*Multi-Purpose Room, Clearview Regional Middle Sch*  
**\*\*HS & MS Jazz Ensembles\*\***

March 6<sup>th</sup>/7<sup>th</sup> – SJBODA Concert Band Festival  
*Pfleeger Concert Hall, Rowan University*  
**\*\*Symphonic Band & Wind Ensemble\*\***

May 15<sup>th</sup> – Spring Concert Performance  
*Toscano Theatre, Clearview Regional H.S.*  
**\*\*Symphonic Band & Wind Ensemble\*\***

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## Clearview Reg. Board of Educ.

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

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## Upcoming Musical Productions

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There are still opportunities to see the 2017 Fall Musical, "A Christmas Carol." Three productions will take place the weekend of December 9<sup>th</sup>. The Friday production begins at 7pm, with the Saturday matinee productions beginning at 11am and 4pm, with seating still available at all three productions. Please come out and support this production!

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## Check Out Our New Home On The Web!

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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. Check back often for updates about upcoming events, happenings in the ensembles, and guest artists and conductors.

[Viewband.org](http://Viewband.org)

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## Wind Ensemble Selected for NJMEA Conference

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The Clearview Regional High School Wind Ensemble was selected to participate in the bi-annual New Jersey State Music Association (NJMEA) Conference in February of 2018. This prestigious honor is given to approximately a dozen scholastic ensembles (band, choral, and orchestral) through a state-wide application process. In an exciting development, the Clearview Regional High School Vocale Ensemble was selected to perform as well. It is an honor for the district to have a single ensemble, to have multiple is a testament to the wonderful music making in the Clearview Regional School District.

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# Clearview Regional High School Instrumental Music Series

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58<sup>TH</sup> ANNUAL

# WINTER BAND CONCERT

PERCUSSION ENSEMBLE • SYMPHONIC BAND • WIND ENSEMBLE

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Tyler Wiernusz  
*Conductor*

Thomas Maioriello  
*Director of Percussion*

Gerald DeLoach  
*Assistant Director*

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December 6<sup>th</sup>, 2017

Seven o' clock

Toscano Theatre

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Clearview Regional High School

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**Wind Ensemble**


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**Flute**

Krystal Liu\*  
Magdalene Henry  
Cami LaSala  
Lauren Visalli  
Helena Reynolds

**Oboe**

Melissa Fadini\*  
Mackenzie Gehringer

**Clarinet**

Benjamin Taylor\*  
Jackie Monzo  
Allyson Sooy  
Ashley Moran  
Melissa Pratt

**Bass Clarinet**

Lydia Eisenhart\*  
Kaitlin Schwartz

**Bassoon**

Kyle Lin\*  
Aderonke Adejare

**Saxophones**

Jonathan Teiper  
Larry Diehlman  
Johnny Rokicki\*  
Jaden James-Mason

**Trumpet**

Ryan Wienckoski\*  
Jasmine Dickson  
James Snyder  
Eric Uhorchuk  
Allison Capik  
Evan Wax

**Horn**

Claire Eisenhart\*  
Heather Robinson  
Rebecca Murphy  
Dan Paolello

**Trombone**

Marissa Weaver

**Euphonium**

Jordan Beckman  
Katie DeSimone  
Matt Taylor

**Tuba**

Katie Lafferty\*  
Hayden Vogel

**Percussion**

Sean White\*  
Spencer James  
Lorrha Hitchner  
Valerie Monzo  
Jonathan Hubbard  
Patrick Valentine  
Amelia Biermann  
Sam Wasniewski  
Sam Johnson

**Double Bass**

Bianca Law

the German Lutheran Hymnal. The melody was originally titled Werde muntern, mein Gemuthe ("Rouse Thyself, My Soul"). Bach altered Rist's melody by changing the rhythm of the melody, thereby allowing it to coincide with the pre-written accompaniment pattern. The chorale melody is dignified, straightforward and devotional, and Bach's moving triplet pattern accompaniment for the chorale creates a mood of continuity, confidence and strength.

Bach's English biographer, Christopher Terry, referred to *Jesu, Joy of Man's Desire* as "a highway to heaven", a sentiment certainly echoed by many who know this magnificent chorale by the great master composer, Johann Sebastian Bach.

*-Written by Dr. Raymond Barr*

**Sleigh Ride (1948)****Leroy Anderson**

American composer Leroy Anderson came to fame as one of the primary band composers of the mid-twentieth century. In addition to his fame as a musical composer, Anderson was also a renowned linguist, achieving fluency in over a half-dozen languages. He joined the U.S. Army in 1942, serving as a translator and interpreter based in Iceland. Following World War II, he returned to Washington D.C. to serve as Chief of the Scandinavian Desk of Military Intelligence. Luckily for us, his federal duties did not stop him from composing some of his most famous and iconic works for band, orchestra, and voice.

*Sleigh Ride* was composed during the summer of 1948 (yes, you read that right) while Anderson was completing yard work on his mother-in-law's property in Connecticut. The work was originally written for the Boston Pops Orchestra, for which Leroy Anderson was the principle composer. The work constituted one of the early entries in the catalogue of Leroy Anderson. The work gained additional notoriety after famed lyricist Mitchell Parish gave the song its enigmatic lyrics. Although the song does explicitly mention Christmas, it has become a staple of the holiday canon, alongside the composer's *A Christmas Festival*.)

\* Indicates principle player

march are Bagley's, such as the famous second strain (inspiration for much doggerel verse, such as monkeys wrapping tails around flagpoles) – material he had first used in a sextet for saxophones. Next comes the shortest possible and simplest introduction to a *trio* – four short, effectively repeated A-flat major chords, followed by that greatly sonorous statement in all the low brass that is tantalizingly reminiscent of the *National Anthem*, leading to Bagley's final strain and triumphant conclusion which is so convincing that that it did not demand the traditional *stinger* to let everybody know the march was over, nor did his material need that other cliché of the march, the *break strain*. It is a wonderfully composed, genuinely inspired piece of music."

-Frederick Fennell (1981), *University of Miami*

### Jesu, Joy of Man's Desire (1723/1981)

J.S. Bach  
Arr. Alfred Reed

Johann Sebastian Bach composed the cantata from which *Jesu, Joy of Man's Desire* is taken in Weimar in 1716 for performance on the fourth Sunday of Advent. Following its performance in multiple liturgical ceremonies, he revised it in Leipzig sometime between 1727 and 1731 for performance during the July festival of the Visitation of the Virgin Mary. It is this revised version that has is the famous chorale we perform today. Since Advent, like Lent, was a "closed" season musically, barring most figural music such as cantatas with instrumental accompaniment.

Bach set this chorale with an instrumental accompaniment comprising a C-Trumpet, to enhance the soprano choral melody, first and second violins, violas, and continuo. Alfred Reed, noted band composer and arranger, took Bach's composition and delicately scored it for wind band. The melody Bach used for this chorale was not his own, but rather borrowed from

## Symphonic Band

### Flute

Miranda Gardina  
Hannah Kaestner  
Olivia Leone  
Lena Olafsen  
Emma Sawyer

### Oboe

Paige Bathurst  
Bryce Gawrysiak  
Ashley Miller

### Clarinet

Gabi Bright  
Sophie Cannon  
Jason Cho  
Josephine Galante  
Salima Oumar-Mahamat  
Gracie Teiper

### Bass Clarinet

Luke Keegan  
Aniyah Ward  
Kaitlyn Schwartz

### Bassoon

Zachary Weng

### Double Bass

Madison McCormick

### Alto Saxophones

Aiden Aiello  
Joseph Bujnowski  
Victor Chiang  
Sophia Falciani  
J.T. Giovinco  
George Kniaz  
Jonathan Marcolongo  
Samuel Millard  
Ellie LoPresti  
Sophie Luckman  
Heike Richardson  
Tyler Weiss

### Tenor Saxophones

Jacob Cubbler  
Ryan Norris

### Baritone Saxophone

Mason Weiss

### Trumpet

Kirsten Gurlin  
Michael Insana  
Trevor Jones  
Shannon Jordan  
Karlie Kraus  
Shawn McPoyle  
Samantha Niedbalski  
Danny Sullivan

### Horn

Gigi Bright  
Johnni Frankowski  
Aaron Reynolds  
Courtney Wynne

### Trombone

Dominic Drees  
Colby Johnston

### Euphonium

E.J. Drees  
Bianca Law  
Joshua Oladipo  
Billy Voll

### Tuba

Joseph Manieri  
Carl Reynolds  
Evan Taylor

### Percussion

Jake Amato  
Timothy Bonaventure  
Damian DeStefano  
Roman Henry  
Nicholas Liloia  
Nicholas Mathis  
Jake Nole  
Jack Quinn  
Carson Reuter  
Alexander Rossi  
Zachary Wood

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## Percussion Ensemble

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Trepak from "The Nutcracker"

Pytor Ilyich Tchaikovsky (1840-1893)  
Arr. Tom Maioriello

Overture to 'Candide'

Leonard Bernstein (1918-1990)  
Arr. Tom Maioriello

Believe from "Polar Express"

Alan Silvestri (b. 1950)  
Arr. Tom Maioriello

Mr. Thomas Maioriello, director & conductor

### Percussion Ensemble Members – Symphonic Band

Jake Amato, Timothy Bonaventure, Damian DeStefano, Roman Henry  
Nicholas Liloia, Nicholas Mathis, Jake Nole, Jack Quinn, Carson Reuter  
Alexander Rossi, Zachary Wood

### Percussion Ensemble Members – Wind Ensemble

Sean White, Spencer James, Lorrha Hitchner, Valerie Monzo, Jonathan Hubbard,  
Patrick Valentine, Amelia Biermann, Sam Wasniewski, Sam Johnson

## Adagio (1998)

David Holsinger

*Adagio* is a musical term meaning "in slow tempo, especially in direction of flow." Consequently, Holsinger's work searches to build musical engagement through long flowing lines and a metered melodic and harmonic build. The work starts warmly and peacefully with the clarinets and low brass, building through increased orchestration in the ensemble. The work builds to a climactic head with the brilliance of the horns matched in intensity by melodic statements of the trumpets and clarinets. The work finishes in the same melancholy fashion in which it began, leading to an ultimately satisfying harmonic and melodic conclusion.

## National Emblem March (1906)

E.E. Bagley

"*National Emblem* by Edwin Eugene Bagley was published in 1906. This marvelous march never fails to lift my spirit to the loftiest of heights of inner joy, outer physical exhilaration, and ultimate personal fulfillment. On some occasions, I have felt that knowing it, loving it -being able to listen to it any time being played by the band in my head – was the whole reason to be alive. It's just *my* march, and I began to teach it to myself by marching my way to high school while whistling or singing it, totally oblivious to what I am sure were quizzical and suspicious glances from people I encountered *en route!*

It is as perfect as a march can be, causing many the false assumption that it was written by (John Philip) Sousa. It fairly erupts in E-flat as it begins with an introduction that really goes someplace; and when it gets there, *The Star-Spangled Banner* is waiting for its most famous setting: Bagley's use of the first twelve notes of it in duple, rather than triple time. This brilliant idea is given to the baritones and trombones, the instruments Bagley played by New England bands. All of the other notes in this

of the ensemble and treated with various harmonic and melodic transformations. Finally, the ensemble regroups together for a glorious fanfare ending.

Smith's *Symphonic Prelude on 'Adeste Fidelis'* is ripe with "non-traditional" harmonic treatments. This type of harmonic language was common of Smith's later works, and leads to an interesting and often complex listening experience. In the *Symphonic Prelude*, you can hear the melodic statement treated in both consonance and dissonance, and in both a legato chorale-like approach as well as a fanfare statement.

### Overture in B-flat (1966)

Caesar Giovaninni

*From the score:*

"*Overture in B-flat* is a spirited composition, written in a contemporary manner and in one tempo throughout. The opening sounds are those of energetic brass fanfares answered by legato woodwind passages. This is followed by a brief development section ending in transitional material which leads to a first thematic statement. The brass has the melody, with woodwinds providing the rhythmic element. Next, the same melodic lines (slightly altered) appear in the woodwinds, with brass providing the rhythm. It is full ensemble here.

Now the low woodwinds state a thought which, by repetition and addition of other instruments in higher registers, ends by leading to a sonorous theme of noble character. Following this, the brass fanfares and woodwind passages head at the beginning of the overture are restated, this time taking us into the coda. The piece ends brilliantly with full ensemble."

## Symphonic Band

Flourish for Wind Band (1939)

Ralph Vaughan Williams (1872-1958)

Cumberland Cross (1995)

Carl Strommen (b. 1939)

Hymn for Band (1985)

Hugh Stuart (1917-2006)

Symphonic Prelude on 'Adeste Fidelis' (1983)

Claude T. Smith (1932-1987)

## Wind Ensemble

Overture in B-flat (1966)

Caesar Giovannini (1925-2017)

Adagio (1998)

David Holsinger (b 1945)

National Emblem March (1906)

E.E. Bagley (1857-1922)

Jesu, Joy of Man's Desire (1723/1981)

J.S. Bach (1650-1727)  
arr. Alfred Reed

Sleigh Ride (1948)

Leroy Anderson (1908-1975)



**Flourish for Wind Band (1939)****Ralph Vaughan Williams**

Ralph Vaughan Williams is one of the most prolific composers of the twentieth century. His compositional output is extensive and varied, including multiple ballets and operas among the numerous works for orchestra, wind band, and chorus. His musical styling is greatly shaped by his studies with French impressionist Maurice Ravel as well as his service in the armed forces during the First World War.

On the piece, Vaughan Williams wrote: "This short work was scored for military band with numerous clarinets, cornets, saxophones, euphoniums and timpani. Having been written as an overture to a pageant in the Royal Albert Hall, the score was then lost – only to reappear in 1971. Upon its discovery, the work was adapted twice by Roy Douglas – first for brass band, and then for symphony orchestra. The orchestral version is scored for wind instruments, together with double basses, timpani and percussion. This version had its first performance by the Tunbridge Wells Symphony Orchestra in 1974. The original and the adaptations have all been published by Oxford University Press, although no recordings are known."

**Cumberland Cross (1995)****Carl Strommen**

Carl Strommen is a Long Island-based composer with a wide and diverse compositional repertoire. In discussing his compositional style and approach, Strommen said, "as for as the composing part, my models initially were the British wind band writers and "Americana" - Copeland and Ives - just wonderful material - for the player and the listener. For jazz band, the list is endless - Basie, Gil Evans, Thad Jones - and on and on... In all cases, I try to involve the students and director in the process - from inception through the publishing process - it is, after all music "education".

*Cumberland Cross* is an original composition in binary form, with two contrasting sections. The "A" section is a flowing chorale using contrasting choirs of instruments allowing not only dynamic contrast but timbral effect as well. The B section is in direct contrast, a lively melody in a psuedo-bluegrass form, again presented by contrasting choirs of instruments as well as exciting tutti-section supported by strong percussion. A short coda, reprising material from both the A and B sections into a fun ending.

**Hymn for Band (1985)****Hugh Stuart**

Hugh Stuart is Harrisburg, Pennsylvania native and a graduate of the Oberlin Conservatory of Music and Rutgers University – New Brunswick. At Oberlin, Stuart studied Clarinet with famed instructor George Waln. In addition to his graduate degree in music education from Mason Gross at Rutgers, Stuart studied on the graduate level at the New Jersey Teacher's College at Newark and the University of Michigan. He spent time working in public schools in both Maryland and New Jersey, including work in dance, radio, and recording bands.

*Hymn for Band* is a short lyrical composition in two sections, separated by a key-change. The melodic phrase begins with a lush presentation in the middle voices, alto saxophones and horns. The second melody is presented in the upper woodwinds, with a sparse accompaniment of lower woodwinds and brass. A key change and orchestrational adjustment leads into the reprise of the original melody, supplemented by a countermelody in the middle voices leads into a grand finale.

**Symphonic Prelude on 'Adeste Fidelis' (1983)****Claude T. Smith**

"Adeste Fidelis," translated to English as "O Come, All Ye Faithful," is associated to various composers and authors throughout its four-hundred-year history. The oldest manuscript of the work is found at the Stonyhurst College in Lancashire, England. The first version of the hymn had only four verses, which was expanded to eight through its adaption into different denominations.

Claude T. Smith's setting of "Adeste Fidelis" takes the traditional carol melody and puts it through various harmonic, melodic, and orchestral transformations. The opening statement of the melody is heard in a single trumpet voice, which is soon joined by the entire brass choir. A key change signals in the woodwind section, with the brass quiet underneath. A transitional section sees the melody tossed between various sections.

