

**Clearview Regional High School
District**

Presents

The 49th Annual
Spring Band Concert

featuring

High School Symphonic Band

and

High School Wind Ensemble

Mr. Paul Tomlin, conductor

Dr. William Berz, guest conductor

Mr. Gerald DeLoach – Asst. Director

Tuesday May 19, 2009 7:30PM

Program

Symphonic Band

The Star Spangled Banner.....F. Scott Key arr. Kinyon

Three Sketches for Winds.....Clare Grundman (1913 - 1996)

- I. Carousel
- II. Charade
- III. Callithump

Old ChurchesMichael Colgrass (b. 1932)

Folk Song Suite.....Ralph Vaughn Williams (1872 - 1958)

Movement 1 March - "Seventeen come Sunday"

Dr. William Berz
Conductor

Two Sketches.....Joseph Turrin (b. 1947)

- I. Gettysburg Hymn
- II. Marching Song

Pilatus Mountain Of Dragons.....Steven Reineke (b. 1970)

Intermission

Program

Wind Ensemble

Hey!Timothy Mahr (b. 1956)

Bugs.....Roger Cichy (b.1956)

- I. Prelude
- II. Dragonfly
- III. Praying Mantis
- IV. Black Widow Spider
- V. Tiger Swallowtail
- VI. Army Ants

Colonial Song.....Percy Aldridge Grainger (1882 - 1961)

Dr. William Berz
Conductor

Frolicking Winds.....H. Owen Reed (b. 1910)
Arr. William Berz

A Child's Embrace.....Charles Rochester Young (b. 1965)

Commando MarchSamuel Barber (1910 - 1981)

Dragonfly portrays several issues. First, the insect is really considered an aquatic bug spending most of its life under water while emerging only in its adult stage to take to the air. The second issue is reflected in folklore where the dragonfly is responsible for flying around at night and sewing all the mouths of fibbing boys and girls.

Praying Mantis, as its name infers, provides a perfect topic for a slow, religioso movement. The mantis is often pictured resting with its front legs folded as though in meditation or prayer. The rather bizarre mating tendencies of the praying mantis were purposefully left out of this movement.

Black Widow Spider was a movement Cichy could not resist. Set to a cool blues, the opening statement was written with an eight note pattern (eight legs of the spider) which changes several times in order of notes but contains the same pitches. Within a few repetitions of the pattern, five more notes are added to complete a dodecaphonic (twelve-note) scale. In its entirety, the dodecaphonic scale is played from C to C an octave higher working inward to the center pitch (F#) which represents the spider's web. The textures begin changing from cool blues to hot as the black widow spider approaches its prey with its deadly venom.

The suite would be incomplete without the most gorgeous of all insects, the butterfly. Cichy chose *Tiger Swallowtail* for no particular reason other than it is commonly the "flying flower." Set in a lyrical style, this movement tries to musically depict the grace and beauty of such a remarkable insect.

The final movement, *Army Ants*, provides the perfect subject for a march-style piece. Cichy created a dissonant march portraying the ants as savage predators which are constantly on the move.

Colonial Song

The innovative and eccentric Australian-American composer Percy Aldridge Grainger is well known among band musicians. His catalog of band works arguably contributed more to the quality and creativity of band music than that of any other single composer in the first half of the 20th century. An avid collector of folk music, an innovator of irregular rhythm and meter, and an imaginative inventor of musical instruments and experimental musical machines, Grainger truly was a pioneer in classical music equal to the most acclaimed of our most innovative 20th-century musicians.

Grainger wrote, in his customary strapping, blue-eyed English rhetoric, of *Colonial Song*: "...I have wished to express feelings aroused by my thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Colonial Song was intended by the composer to be the first composition in a series of works labeled, "Sentimentals." Since all versions of *Colonial Song* were dedicated to his mother, Grainger might have felt compelled to abandon the collection in reaction to her suicide in 1922. Originally it was written for piano as a gift to his mother Rose in 1911. Clearly *Colonial Song* remained intimately dear; the dedication inscribed on the score in the composer's hand reads, "This military band dish-up as Loving Yule-Gift to Mumsie, Yule, 1918."

Frolicking Winds

Frolicking Winds is an adaptation of *Symphonic Dance*, a work by H. Owen Reed that exists in three different formats. The initial version for orchestra was composed during the summer of 1942 when Reed was studying composition at Tanglewood. This original composition has remained unperformed. In 1954 Reed revised and rescored the work for woodwind quintet and piano. Around this time he also scored a version for two pianos. With only a few exceptions *Frolicking Winds* follows the form of the woodwind quintet and piano version. Dr. Berz, through direct

contact with Dr. Reed, got approval of all of the changes, as well as overall conception of this wind band adaptation.

Dr. Reed now resides in Green Valley, Arizona, with his second wife Mary L. Arwood.

A Child's Embrace

Dr. Young is a graduate of Baylor University and the University of Michigan. He held as his mentors Pulitzer-prize winner Leslie Bassett, Donald Sinta, Keith Hill and Marianne Ploger. Currently, Dr. Young is the Chair of Composition and Music Theory at the University of Wisconsin-Stevens Point.

Music does not have to be complex or fast to be communicative; in fact sometimes the most simple things in life are best. *A Child's Embrace* was written on 2000 for the birth of the composer's daughter, Katherine Anne Young.

Commando March

Samuel Barber was born in West Chester, Pennsylvania. At a very early age, Barber became profoundly interested in music, and it was apparent that he had great musical talent and ability. When he was 14, he entered the Curtis Institute, where he studied piano, composition, and voice. As a composer of orchestral, opera, choral, and piano music, his *Adagio for Strings* is among his most popular compositions, and widely considered a masterpiece of modern classical music.

Barber was inducted into the U.S. Army in 1942. Due to his poor eyesight he was assigned primarily to office duties. Occasionally he was commissioned to compose "war music", *Commando March* was written in the spring of 1943. It was played frequently during World War II, and was described by one critic as "an old fashioned quick-step sporting a crew cut." The work was premiered with Barber conducting the Army Air Force Technical Training Command Band at one of their Sunday afternoon concerts in Atlantic City New Jersey. Soon after its premier, an orchestral version was commissioned and it was performed on October 29 1943 by the Boston Symphony Orchestra.

Symphonic Band

Piccolo

Marina Riley

Flute

Lara Kuhn 1

Samantha Gabel 1

Bethany Conaway 1

Samantha Stetser 1

Lauren West

Aaron Hulbert

Rachel Galbreath

Jessica VanNoy

Gianna Maida

Eleni Brecht

Christina Cotellese

Krista Diodati

Adriana Gambino

Taylor Lee

Madison LeVine

Anastacia Michigan

Oboe

Emily Bujnowski

Clarinet

Rebecca Basile 1

Whitney Rausenberger 1

Katherine McAlister

Amanda Mixner

Lauren Rothstein

Mitchell Rudy

Elizabeth Blake

Bass Clarinet

Kristin Mourning

Bassoon

Catherine Oates-Robinson 1

Elizabeth Carter

Alto Saxophone

Nicholas Layman

Mark Catugas

Joshua Klodnicki

Kevin Atkins 1

Kyle Hultquist

Matthew Brostowski 1

Paul Dare

Tenor Saxophone

Shannon Seonia

Melissa White

Jacqueline Stauffer

Baritone Saxophone

Scott Milden

Patrick Williams

French Horn

Michelle Neeld 1

Dana Dudzinski

Demetrios Rocco

Allison Moore

Kaila Diodati

Samantha Dickson

Nicole Pacera

Jonna Beer

Trumpet

Raechel Wynne 1

William Miller

Douglas Malloy 1

Christian Congdon

Andre Parylak

Daniel Bestafka

Cory Gaglianese

Brendon Clark

Alexander Brown

Natalie Phillips

Jim Bell

Symphonic Band

Trumpet (cont.)

Ashley Hecht

Cole Ogren

Trombone

Adam Jasper

E. Gunnar Burgin 3

Eric Eachus

Austin Hayward

Ronnie Sandy

Euphonium

Zachary Ridgway 1

Rachel Kerr

Ian Brown

Justin Clementi

Tuba

Scott Faust 1

Matthew Mertz 1

Jason Schmidt

Eric Peterson

1 = Senior

3 = All South Jersey Band

Percussion

Eric Walker 1

Christian Dy

Andrew Moran

Brian Padgett

Mike Harp

Chris West

Ty Howie

Karl Gabrielsen

Joshua Watson

Wind Ensemble

Piccolo

Erin Kain 1

Flutes

Elisa Muzzillo 2,6
Shannon Rodman
Chelsea Krzaczek 3
Candace Human 1

Oboe

Kelly Freno 1

Eb Soprano Clarinet

Alyssa Doring

Bb Clarinets

Susan Joyce 1
Jaclyn Williams
Brittany Biagi
Caitlin Jordan
Gregory Kelly

Bass Clarinet

Jamie Tritschler 1

Bassoon

Daniel Daly 4,5
Leonard Grasso**, 3

Alto Saxophone

David Kargbo
Amber Howarth

Tenor Saxophone

Peter Siner 1

Baritone Saxophone

Joshua Brunermer

1 = Senior

2 = All Eastern Band

3 = All South Jersey Band

4 = All South Jersey Orchestra

Trumpets

Joseph Traum 1
Brooke Ryder 1
Alec Carlin 1
Gregory Kuhn 5
Kevin Silang
Caleb Levine

French Horns

Marcella Prudente 1,5
Jarrod Noland
Catherine Hudman 5
Linda Brostowski

Trombones

Paul R. Tomlin 1,3,5
Anthony D'Urbano
Colin Quaile 1
Trevor Juhring

Euphoniums

Jacob Andreas 3
Ian James

Tubas

Connor McCafferty
Kyle Milden

String Bass

Rachel Nessuno

Percussion

Richard Stetson 1,5
Kyle Civalier
Patrick West 1,5
William Allen 5
Victoria Giaquinto
Anthony Gambino
Patrick Golden*

*Piano on *Colonial Song* and *Bugs*

** Piano on *Frolicking Winds*

5 = Side By Side with Rowan University

6 = All State Orchestra

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