



*Clearview Regional High School*

# *Instrumental Music Series*



## 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 5<sup>th</sup>, 2018*  
*Clearview Regional High School*

*7 o'clock*  
*Toscano Theatre*

## Wind Ensemble

<b>Piccolo</b> Emma Sawyer	<b>Bassoon</b> Kyle Lin* Adérónké Adéjare Jacob Hegge	<b>Trombone</b> Marissa Weaver* Mark DeSimone Colby Johnston
<b>Flute</b> Krystal Yearis* Helena Reynolds Lauren Visalli Hannah Kaestner	<b>Saxophone</b> Larry Diehlman Ellie LoPresti Jacob Cubbler Jonathon Teiper	<b>Euphonium</b> Jordan Beckman Katie DeSimone Billy Voll
<b>Oboe</b> Melissa Fadini* Mackenzie Gehringer	<b>Trumpet</b> Ryan Wienckoski* Jasmine Dickson <sup>3</sup> James Snyder Eric Uhorchuk Allison Capik Trevor Jones	<b>Tuba</b> Hayden Vogel Brendan Burke
<b>E<sup>b</sup> Clarinet</b> Jackie Monzo	<b>Horn</b> Dan Paoello Courtney Wynne Rebecca Murphy Angelina Woody	<b>Percussion</b> Lorrha Hitchner Valerie Monzo Adam Reim Amelia Biermann Sam Wasniewski Tim Bonaventure Jonathan Hubbard Jake Amato Damian DeStefano
<b>B<sup>b</sup> Clarinet</b> Benjamin Taylor* Ashley Moran Sarah Carson Allyson Sooy Melissa Pratt Sarah Jordan		<b>Piano</b> Sam Johnson
<b>Bass Clarinet</b> Kaitlin Schwartz		
<b>Librarian</b> – Adérónké Adéjare		

## Symphonic Band

<b>Flute</b> Miranda Gardina Lena Olafsen Dana Srsic Haley McCafferty Enes Ozturk Rachel Pisarcik Giovanna Jones	<b>Alto Saxophone</b> J.T. Giovinco Ryan Cybulski Noel Rooney Allison Higgins Sophie Luckman Joseph Bujnowski Dorianna Castleforte Heike Richardson Samuel Millard Tyler Weiss	<b>Trombone</b> Dominic Drees Luke Lessman
<b>Oboe</b> Maria Becker Ashley Miller Bryce Gawrysiak	<b>Tenor Saxophone</b> Tara Dalessio Josh Cubbler	<b>Euphonium</b> Rachel Guzzo
<b>Clarinet</b> Josephine Galante Gracie Teiper Gabi Bright Salima Oumar-Mahamat Sophie Cannon Jason Illadis	<b>Baritone Saxophone</b> Nicholas Lenz	<b>Tuba</b> Carl Reynolds Gianluca Liccardelli Joseph Manieri
<b>Bass Clarinet</b> Luke Keegan	<b>Trumpet</b> Kirsten Gurlin Carter Puckett Shannon Jordan Noah Terry Sebastian Lamb Samantha Niedbalski Karlle Kraus Samantha Hoyer-Figeroa Nicholas Long	<b>Percussion</b> Roman Henry Nicholas Liloia Jake Nole Jake Nole Jack Quinn Carson Reuter Alexander Rossi Zachary Wood Stephern Kappre Justin Puggi Andrew Cannistracci Nathanial Craig John Mustica David Nisula Meghan Murtaugh Fran DiPietro
<b>Bassoon</b> Zachary Weng Nicholas Hoopes	<b>Horn</b> Aaron Reynolds Sarah Ferguson Gigi Bright Johnni Frankowski	
<b>Double Bass</b> Madison McCormick		
<b>Librarians</b> Johnni Frankowski , Ashley Miller		

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*PRELUDE*

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Star-Spangled Banner

**Wind Ensemble Trumpet Ensemble**

Ryan Wienckoski, Jasmine Dickson, James Snyder, Eric Uhorchuk, Allie Capik, Trevor Jones

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*Percussion Ensemble*

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Five on Five

Stephen Prismatic

Million Dreams from “The Greatest Showman”

John Debney & Joseph Trapanese  
Arr. Tom Maioriello

Overture to “Marriage of Figaro”

Wolfgang Amadeus Mozart  
Arr. Tom Maioriello

Vivaldi’s Winter

Arr. Tom Maioriello

Mr. Thomas Maioriello, director & conductor

**Percussion Ensemble Members – Symphonic Band**

Roman Henry, Nicholas Liloia, Jake Nole, Jack Quinn  
Carson Reuter, Alexander Rossi, Zachary Wood, Stephen Kappre  
Justin Puggi, Andrew Cannistracci, Nathaniel Craig  
John Mustica, David Nisula, Meghan Murtaugh, Fran DiPietro

**Percussion Ensemble Members – Wind Ensemble**

Lorrha Hitchner, Valerie Monzo, Adam Reim, Amelia Biermann  
Sam Wasniewski, Tim Bonaventure, Jonathan Hubbard  
Jake Amato, Damian DeStefano

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## *Symphonic Band*

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Kentucky 1800 (1955)

Clare Grundman (1913-1996)

A Winter's Carol (1996)

Mark Williams (1955-2008)

'Twas the Night Before Christmas (1949)

*Poem By:* Clement C. Moore  
*Band Setting:* Newell H. Long

Joseph Visalli, *narrator*

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## *Wind Ensemble*

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Themes from "Green Bushes" (1995)

Percy Grainger (1882-1961)  
Arr. Larry Daehn

Second Suite in F for Military Band (1911)

Gustav Holst (1874-1934)

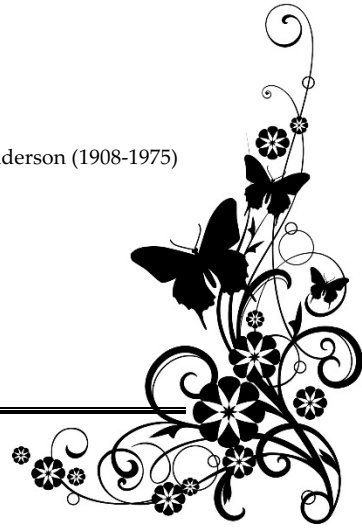
- I. March
- II. Song Without Words
- III. Song of the Blacksmith
- IV. Fantasia on 'Dargason'

A Christmas Festival (1950)

Leroy Anderson (1908-1975)

Sleigh Ride (1948)

Leroy Anderson (1908-1975)



## Kentucky 1800 (1955)

Clare Grundman (1913-1996)

Clare Grundman was a noted American wind band composer born and raised in Cleveland between the First and Second World Wars. Grundman received a degree from the Ohio State University before teaching public school in both Ohio and Kentucky. He returned to Ohio State in 1937 to complete a Master's Degree, during which he taught orchestration, applied woodwind lesson, and various large ensembles. After completing his degree, Grundman moved to New York to study composition with Paul Hindemith before serving in United States Coast Guard during the Second World War. Grundman's works comprise of a diverse musical canon, including scores for film, radio, television, several Broadway productions, and chamber works. However, his most noted contribution is towards the wind band genre, which includes both original compositions and arrangements of well-known tunes that remain in widespread circulation in the modern wind band canon.

*Kentucky 1800* is a shortened tone poem based on three American folk songs: "The Promised Land," "Cindy," and "I'm Sad and I'm Lonely." All three melodies harken to a time in American history during which adventurous pioneers forged westward trails in search of wealth and a new life. The work opens with a glorious full ensemble sound masterfully orchestrated by Grundman, before breaking into the medley of the aforementioned melodies. The work weaves wonderfully through the tunes, before finally arriving back at the "The Promised Land" for the *tutti* (full band) conclusion.

## A Winter's Carol (1996)

Mark Williams (1955-2008)

*A Winter's Carol* is a well-crafted setting of the Christian hymn "Veni, veni, Emmanuel," or translated into English "O come, O come Emmanuel." The hymn is a series of plainchant antiphons used in the *Magnificat* during the lead into Christmas. Although the English translation is by far the most popular translation, other translations are in widespread use around the world. The program note released with the score notes the work is "a beautifully sophisticated setting of the hymn which preserves the understated elegance of the original melody while at the same time embellishing it with rich, tasteful harmonies and effective counterpoint." The opening statement of the melody is heard in the trombone in almost a chant-like form, before being developed through various orchestrations. The work grows to a climax as instruments continue to state the hymn-tune in various forms. The form ends in the same way it began, with a trombone statement of the tune and with woodwind accompaniment.

## 'Twas the Night Before Christmas (1949)

Poem: Clement Moore  
Band Arrangement: Newell H. Long

"A Visit from St. Nicholas", more commonly known as *'Twas the Night Before Christmas*, is a poem first in 1823 from an anonymous author, and later attributed to Clement Clarke Moore in 1837. The poem has been called "arguably the best-known verses ever written by an American," and is largely responsible for some of the conceptions of Santa Claus from the mid-nineteenth century we know today.

According to lore, *'Twas the Night Before Christmas* was written during a snowy winter day during a shopping trip by the author. Moore is said to have included many popular conceptions of Saint Nicholas at the time, such as the use of reindeer. Moore would later credit his friend Washington Irving as an inspiration, although debate persists as to true authorship and inspiration.

The plot of the poem centers around a father awoken on Christmas Eve night to a foreign noise outside his house. As he peers out the window to investigate the noise he sees Saint Nicholas (Santa Clause) pulled by eight reindeer flying by his house before landing on their roof and entering the house through the chimney. The father watches as Saint Nicholas begins to fill the children's stockings hanging by the fire, acknowledges him as he flies back up the chimney again. Saint Nicholas wishes everyone a "Happy Christmas to all, and to all a good night."

## 'Twas the Night Before Christmas – Newell Long

*'Twas the night before Christmas, when all through the house  
Not a creature was stirring, not even a mouse;  
The stockings were hung by the chimney with care,  
In hopes that St. Nicholas soon would be there;  
The children were nestled all snug in their beds,  
While visions of sugar-plums danced in their heads;  
And mamma in her 'kerchief, and I in my cap,  
Had just settled down for a long winter's nap,  
When out on the lawn there arose such a clatter,  
I sprang from the bed to see what was the matter.*

*Away to the window I flew like a flash,  
Tore open the shutters and threw up the sash.  
The moon on the breast of the new-fallen snow  
Gave the lustre of mid-day to objects below,  
When, what to my wondering eyes should appear,  
But a miniature sleigh, and eight tiny reindeer,  
With a little old driver, so lively and quick,  
I knew in a moment it must be St. Nick.  
More rapid than eagles his coursers they came,*

*And he whistled, and shouted, and called them by name;  
"Now, DASHER! now, DANCER! now, PRANCER and VIXEN!  
On, COMET! on CUPID! on, DONNER and BLITZEN!  
To the top of the porch! to the top of the wall!  
Now dash away! dash away! dash away all!"*

*As dry leaves that before the wild hurricane fly,  
When they meet with an obstacle, mount to the sky,  
So up to the house-top the coursers they flew,  
With the sleigh full of toys, and St. Nicholas too.*

*And then, in a twinkling, I heard on the roof  
The prancing and pawing of each little hoof.  
As I drew in my hand, and was turning around,  
Down the chimney St. Nicholas came with a bound.  
He was dressed all in fur, from his head to his foot,  
And his clothes were all tarnished with ashes and soot;  
A bundle of toys he had flung on his back,  
And he looked like a peddler just opening his pack.*

*His eyes -- how they twinkled! his dimples how merry!  
His cheeks were like roses, his nose like a cherry!  
His droll little mouth was drawn up like a bow,  
And the beard of his chin was as white as the snow;  
The stump of a pipe he held tight in his teeth,  
And the smoke it encircled his head like a wreath;  
He had a broad face and a little round belly,  
That shook, when he laughed like a bowlful of jelly.*

*He was chubby and plump, a right jolly old elf,  
And I laughed when I saw him, in spite of myself;  
A wink of his eye and a twist of his head,  
Soon gave me to know I had nothing to dread;  
He spoke not a word, but went straight to his work,  
And filled all the stockings; then turned with a jerk,  
And laying his finger aside of his nose,  
And giving a nod, up the chimney he rose;  
He sprang to his sleigh, to his team gave a whistle,  
And away they all flew like the down of a thistle.  
But I heard him exclaim, ere he drove out of sight,*

HAPPY CHRISTMAS TO ALL, AND TO ALL A GOOD-NIGHT!

## Themes from 'Green Bushes' (1995)

Percy Grainger (1882-1961)

Arr. Larry Daehn

*Themes from "Green Bushes" (Passacaglia on an English Folksong) was written by Percy Aldridge Grainger in London and Denmark between 1905 and 1906. The sources for the material included folksongs collected by Cecil Sharp, the songs of English singer Joseph Leaning, collected by Grainger himself, and the widely popular Green Bushes (or Lost Lady Found as it is also known). The latter melody was also used in the sixth movement of Grainger's Lincolnshire Posy, a staple in the wind band repertoire. Ralph Vaughan Williams and Geroge Butterworth, two British composers of the era, have set the melody for various orchestrations. Of the Green Bushes melody, Grainger wrote:*

*"Among country-side folksongs in England, Green Bushes was one of the best known of folksongs – and well it deserved to be, with its raciness, its fresh grace, its mainly clear-cut lines . . . Green Bushes strikes me as being a typical dance-folksong—a type of song come done to us from the time when sung melodies, rather than instrumental music, held country-side dancers together. It seems to breathe that lovely passion for the folk dance that swept like a fire over Europe in the middle ages – seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing."*

The wind band version, set by American Larry Daehn, is dedicated to the memory of Grainger. The work is an ecstatic dance felt in one throughout the work. Flowing melodies come and go throughout the part, with Grainger's colorful harmonies and countermelodic material shining through the *bel canto* melody.



## **Second Suite in F for Military Band (1911)**

**Gustav Holst (1874-1934)**

- I. March
- II. Song Without Words
- III. Song of the Blacksmith
- IV. Fantasia on 'Dargason'

Gustav Holst is regarded as one of the finest English composers of wind band and orchestral music. Gustav comes from a lineage of musicians in the Holst family. He pursued studies in composition at the Royal College of Music under the tutelage of Charles Villiers Stanford. He continued his professional musical career as both a composer and a trombone player, with the latter being used to support the former. His music is comprised of all genres, most notably his large orchestral works, such as *The Planets*, and his band works, such as *Hammersmith*, and two suites for military band.

Gustav Holst's *Second Suite for Military Band in F* is the latter of two suites written for the modern military band. The *Second Suite* is based on seven folk melodies from the English empire, a staple of Holst's band and orchestral music. The first movement is based on three folk songs, "Glorishears," "Swansea Town," and "Claudy Banks" woven into a traditional British march form. The second movement is based on the folk song "I'll Love My Love," and opens with a solo voice with simple Dorian accompaniment. The solo is repeated starting with a solo Trumpet before being flushed out with additional voices and a more complex arpeggiated accompaniment.

The third movement, based on "A Blacksmith Courted Me," is more upbeat and pointillistic than its contemporaries. The melody is first depicted in the middle woodwinds as well as the horns, with echoes of anvils being struck conjuring images of a forge in full use. The movement continues to build with increasingly complex motivic material, before drawing to its glorious finish. The final segment expertly weaves two folk melodies, "Dargason" and the more popular tune "Greensleeves," into a single movement. Musicologists have postulated that 'Dargason' may have come from an Irish legend about a large bear that tormented the Irish countryside, although the exact origin may be lost to history. The fourth movement was rescored and rewritten after the fact as a movement for string orchestra, part of his "St. Paul Suite," which was written for students at St. Paul's Girls' School.

## **A Christmas Festival (1950)**

### **Sleigh Ride (1948)**

**Leroy Anderson (1908-1975)**

American composer Leroy Anderson came to fame primarily as a popular band composer of the mid-twentieth century. In addition to his fame for composition, 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 the Second World War, 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.

*A Christmas Festival* is a delightful medley of tunes masterfully woven together into a single piece of music. The work was completed in spring 1950, with the first performance being given by the Boston Pops on June 12<sup>th</sup>, 1950. The piece includes nine famous Christmas Carols, which Anderson labeled "the most popular and best known."

*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. Although the song does explicitly mention Christmas, it has become a staple of the holiday canon, alongside the composer's *A Christmas Festival*.

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## Clearview Reg. Board of Education

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Mrs. Michelle Giaquinto, *President*  
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Mr. David Burgin  
Mr. Jeff Chierici  
Mrs. Sherry Dvorak  
Mr. Gregory Fuller  
Mrs. Debbie Lundberg  
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Mr. Paul Ware

Mantua Twp.  
Harrison Twp.  
Mantua Twp.  
Mantua Twp.  
Harrison Twp.  
Harrison Twp.  
Mantua Twp.  
Mantua Twp.  
Harrison Twp.

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## Administration

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Mr. John Horchak III *Superintendent*  
Mrs. Sherry McAteer *Director of Curriculum and Instruction*  
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*  
Ms. Kate Bourquin *VPA Supervisor*  
Mr. Peter DeFeo *Middle School Principal*  
Mrs. Kate Borquin *Middle School Assistant Principal*  
Mr. Mike Vicente *Athletic Director*

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## Special Thanks

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Clearview Regional High School Custodial Staff  
Marching Band Parents Organization  
Ms. Debbie Brown *Athletic Director's Office*  
Mr. Romel McInnis *High School Choir Director*  
Ms. Chelsea Bader *Middle School Choir Director*  
Mrs. Diana Gable *High School Music Teacher*

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## 2018 – 2019 Band Calendar

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October 5<sup>th</sup>, 2018 – Marching Band Competition  
*Clearview Regional High School*

December 1<sup>st</sup>, 2018 – Craft Show (Hosted by the Marching Band)  
*Clearview Regional Middle School*

December 5<sup>th</sup>, 2018 – Winter High School Band Concert  
*Toscano Theatre, Clearview Regional High School*

February 27<sup>th</sup>, 2019 – Clearview Night of Jazz  
*Multi-Purpose Room, Clearview Regional Middle School*

March 5<sup>th</sup> or 6<sup>th</sup> 2019 – SJBODA Concert Band Festival **\*\*Wind Ensemble Only\*\***  
*Pfleger Concert Hall, Rowan University (Glassboro, New Jersey)*

March 8<sup>th</sup>, 2019 – Sinfonia Concert Band Festival **\*\*Symphonic Band Only\*\***  
*Amy E. Dupont Music Building, University of Delaware (Newark, Delaware)*

May 5<sup>th</sup>, 2019 – NJBA State Honors Band Gala **\*\*Band Must Qualify\*\***  
*Bridgewater-Raritan High School (Bridgewater, New Jersey)*

May 7<sup>th</sup>, 2019 – Spring High School Band Concert  
*Toscano Theatre, Clearview Regional H.S.*

May 24<sup>th</sup>, 2019 – Day of Remembrance Ceremony **\*\*Wind Ensemble Only\*\***  
*Toscano Theatre, Clearview Regional H.S.*

June 3<sup>rd</sup>, 2019 – District Chamber Ensemble Concert  
*Multi-Purpose Room, Clearview Regional Middle School*

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December 8<sup>th</sup>, 2018 – SJBODA Region III Auditions  
*Absegami High School*

January 19<sup>th</sup>, 2019 – New Jersey All-State Auditions  
*J.P. Stevens High School (Edison, New Jersey)*

April 19<sup>th</sup>, 2019 – Gloucester & Salem County Teen Arts Festival  
*Appel Farms Arts & Music Center*

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## Clearview Named "Best Community for Music Education"

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The Clearview Regional High School District was named to the National Association for Music Merchants (NAMM) **Best Communities for Music Education (BCME)** for 2018. According to NAMM, Best Community for Music Education "designations are given to districts and schools that demonstrate an exceptionally high commitment and consistent access to music education." The Best Communities for Music Education list encompasses approximately five-hundred school districts from around the country, including only thirty from state of New Jersey. Clearview's inclusion on the BCME list represents acknowledgement as one top 4% of school districts for music education in the country.



School districts went through a vetting process organized by NAMM and led by experts in the music education field. The application looked at the curricular offerings in the district, recent student and ensemble honors, numbers of students engaged in school music classes across all grade levels, extracurricular musical offerings, teacher qualifications, community engagement, district and administrative support, as well as other music events and opportunities open to students and teachers in the district. The Clearview Regional School District scored highly in all categories based on a strong traditional of excellence in both curricular and extracurricular ensembles, opportunities for all students to be involved in both middle school and high school elective music classes, and strong support from the community as well as school and district administrations.

