

Clearview Regional High School

Instrumental Music Series

Percussion Ensemble



Symphonic Band



Wind Ensemble



58th ANNUAL SPRING BAND CONCERT

Tyler Wiernusz
Conductor

Thomas Maioriello
Director of Percussion

Gerald DeLoach
Assistant Director

May 7th, 2019
Clearview Regional High School

7 o'clock
Toscano Theatre

Wind Ensemble

Piccolo
Emma Sawyer⁸

Flute
Krystal Yearis⁵⁶⁸⁹
Helena Reynolds
Lauren Visalli¹
Hannah Kaestner

Oboe
Melissa Fadini¹⁸
Mackenzie Gehringer¹

E^b Clarinet
Jackie Monzo

B^b Clarinet
Benjamin Taylor²³⁴⁸
Ashley Moran¹
Sarah Carson
Allyson Sooy¹
Melissa Pratt
Sarah Jordan

Bass Clarinet
Kaitlin Schwartz¹

1 – Senior
2 – NJ All-State Symphonic Band
3 – All-South Jersey Orchestra
4 – All-South Jersey Wind Ensemble
5 – All-South Jersey Symphonic Band

Bassoon
Kyle Lin³⁵⁸
Adérónké Adéjare
Jacob Hegge⁷

Saxophone
Larry Diehlman¹⁸
Ellie LoPresti⁸
Jacob Cubbler⁸
Jonathan Teiper⁴⁸

Trumpet
Ryan Wienckoski
Jasmine Dickson⁸
James Snyder
Eric Uhorchuk¹
Allison Capik¹
Trevor Jones⁸

Horn
Dan Paoello⁸
Courtney Wynne
Rebecca Murphy¹
Angelina Woody⁸

6 – All-South Jersey Chamber Ensemble
7 – All-South Jersey Jazz Band
8 – Teen Arts Festival Participant
9 – Olympic Conference Honors Band

Trombone
Marissa Weaver
Mark DeSimone
Colby Johnston

Euphonium
Jordan Beckman⁴⁶
Katie DeSimone¹
Billy Voll

Tuba
Hayden Vogel⁵⁸
Brendan Burke

Percussion
Lorrha Hitchner¹
Valerie Monzo¹
Adam Reim
Amelia Biermann
Sam Wasniewski
Tim Bonaventure⁵
Jonathan Hubbard
Jake Amato⁵
Damian DeStefano¹

Piano
Sam Johnson³⁴⁷

Symphonic Band

Flute
Miranda Gardina
Lena Olafsen
Dana Srsic
Hailey McCafferty
Enes Ozturk
Rachel Pisarcik
Gia Jones

Oboe
Maria Becker
Ashley Miller
Bryce Gawrysiak

B^b Clarinet
Josephine Galante
Gracie Teiper
Gabi Bright
Salima Oumar-Mahamat
Sophie Cannon
Jason Illadis

Bass Clarinet
Luke Keegan

Bassoon
Zachary Weng
Nicholas Hoopes

Double Bass
Madison McCormick

Alto Saxophone
J.T. Giovinco
Ryan Cybulski
Noel Roney
Allison Higgins
Sophie Luckman¹
Joseph Bujnowski¹
Doriana Castelforte
Heike Richardson
Samuel Millard
Tyler Weiss¹

Tenor Saxophone
Tara Dalessio
Josh Cubbler

Baritone Saxophone
Nicholas Lenz

Trumpet
Kirsten Gurlin
Carter Puckett
Shannon Jordan
Noah Terry
Sebastian Lamb
Samantha Niedbalski
Karlie Kraus
Samantha Hoyer-Figueroa
Nicholas Long

Horn
Aaron Reynolds
Sarah Ferguson
Gigi Bright
Johnni Frankowski

Trombone
Dominic Drees
Luke Lessman

Euphonium
Rachel Guzzo

Tuba
Gianluca Licciardelli
Joseph Manieri¹

Percussion
Roman Henry
Nicholas Liloia
Jake Nole
Jack Quinn¹
Carson Reuter
Alexander Rossi
Zachary Wood¹
Stephern Kappre
Justin Puggi
Andrew Cannistraci
Nathanael Craig
John Mustica
David Nisula
Megan Murtaugh
Kendall Lockhart
Fran DiPietro
Tatianna Sweeney¹

Librarians

Johnni Frankowski, Ashley Miller

Star-Spangled Banner

Wind Ensemble Saxophone Quartet

Larry Diehlman, Ellie LoPresti, Jacob Cubbler, Jonathon Teiper

Percussion Ensemble

Dance of the Tumblers

Nikolai Rimsky-Korsakov
Arr. James Curnow

Appalachian Morning

Aaron Copland
Arr. Omar Carmentes

Danza Furioso

Jonathan Ovalle

Shallow from *A Star is Born*

Lady Gaga
Arr. Tom Maioriello

Brandenburg No. 2: Allegro Moderato

J.S.Bach
Arr. Brian Slawson

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

Symphonic Band

Hosts of Freedom (1920)

Karl King (1891-1971)

In A Gentle Rain (2000)

Robert W. Smith (b.1958)

Portraits (2000)

Jim Colonna (b.1970)

- I. Fanfare
- II. Song
- III. Burlesque

Ye Banks and Braes, O Bonnie Doon (1932)

Percy Grainger (1882-1961)

Dinosaurs (1986)

Daniel Bukvich (b.1954)

Wind Ensemble

Fairest of the Fair (1908)

John Philip Sousa (1854-1932)

Mannin Veen (1933)

Haydn Wood (1882-1959)

Trauersinfonie (1844/1926)

Richard Wagner (1813-1883)
Arr. Erik Leidzen

Overture to *Pirates of Penzance* (1879/1880)

Arthur Sullivan (1842-1900)
Arr. J.P. Soua, ed. Brion

Blithe Bells (1713/1930)

J.S. Bach (1685-1750)
Arr. Percy Grainger

Comedian's Galop from *The Comedians*, op. 26 (1940)

Dmitri Kabalevsky (1904-1987)
Arr. Erik Ledizen



Hosts of Freedom (1920)

Karl King (1891-1971)

Karl L. King emerged in the early to mid-twentieth century as a rival to the famed American march king, John Philip Sousa. King grew up as a low brass player, starting on trombone before switching to his preferred baritone. After spending his formative years studying composition and theory, King produced his first march at the age of 17. Not long after King joined the Robinson's Famous Circus, a medium that would become an inspiration for the now married King, he was quickly appointed bandmaster. During this time he also worked for the famed Barnum and Bailey's Circus where he wrote some of his most famous works, including *Barnum and Bailey's Favorites*. *Hosts of Freedom* is one of King's more played works, and is played by musical ensembles throughout the world. The work was written near the end of his time in the circus, and reflects both the traditional march style and the flare of a contemporary circus march.

In A Gentle Rain (2000)

Robert W. Smith (b.1958)

Robert W. Smith is a contemporary American band composer and academic currently employed by Warner Brothers and Belwin Publishing. Smith attended Troy State University, earning a Bachelors of Music Education. Following graduation Smith moved to South Florida, finishing a Masters Degree while working on his career in composition. Following his graduation, he was hired as Director of Bands at Troy State University, where he spent four years. In 2001 he departed Troy State for a full-time position with Warner Brothers Publications, where he currently works as a guest clinician and composer touring the world.

In A Gentle Rain is work that features a solo musical line as well as numerous percussion effects. The work opens with a gentle drizzle of rain that slowly builds though a piano accompaniment. The solo part, portrayed today by four students, takes over and leads the ensemble through the flowing composition, all while the rain continues to drizzle in the background.

Portraits (2000)

Jim Colonna (b.1970)

- I. Fanfare**
- II. Song**
- III. Burlesque**

James "Jim" Colonna is the Director of Bands at Messiah College where he teaches graduate instrumental conducting and conducts the wind ensemble. He has previously held positions at the University of Wisconsin-Eau Claire and Utah Valley University. Colonna earned his Doctorate of Musical Arts Degree in Conducting from Michigan State University in 2007 and a Master of Music Degree from the University of North Texas in 2000. Colonna's conducting teachers include Eugene Corporon, Kevin Sedatole, John T Madden, and Jack Stamp.

Portraits is a three-movement work taking the listener through the styles of prominent American composers. The first movement, "Fanfare," is based on the work of symphonic composer Jack Stamp. The movement opens in a fugal-style, with entrances starting in the low brass and moving throughout the ensemble. The movement has multiple hints from the music of Mr. Stamp, including a unique ending build reminiscent of multiple works by the aforementioned composer.

The second movement, "Song," is an homage to American classical composer Aaron Copland. The movement features a beautifully lyric melody, first introduced in the low brass and woodwinds. The melody builds into a brass chorale which grows into a full ensemble moment. The third movement, titled "Burlesque," is based on the work of Leonard Bernstein. The movement starts with a frenetic push that is a reflection of many of Mr. Bernstein's operatic and orchestral works. The movement then moves into a mixed meter section that is reminiscent of Bernstein's work "Slava," including the enigmatic background figures and odd phrasing structure.

Ye Banks and Braes O' Bonnie Doon (1932)

Percy Grainger (1882-1961)

Percy Aldridge Grainger is an Australian-born composer and pianist known for instrumental settings of British and Australian folk songs. Most of Grainger's early life was spent alongside his mother, who served as a tutor and agent for the young piano virtuoso. Grainger developed his piano and composition skills in the final decade of the twentieth century at the Hoch Conservatory in Frankfurt, Germany. In 1914 Grainger moved to the United States where he would spend the rest of his life. Following his mother's death in 1922, Grainger became increasingly interested in various experimental music-types. However, he continued to perform, conduct, and arrange his classic literature right up until his death.

The original melody for *Ye Banks and Braes O' Bonnie Doon* comes from a traditional Scottish song written by Robert Burns in 1791. Burns version included six verses, although more contemporary settings and translations have reduced that number. The Grainger setting for band is a well-known work that accurately reflects the peculiar arranging style. The simple statement of the melodic voice at the beginning of the work is enhanced in sequential repetitions, building to a climactic finish. Grainger's use of extensive chromatic, non-native, musical lines develops the listener's ear and creates a diverse musical palate as the work evolves to its conclusion.

Dinosaurs (1986)

Daniel Bukvich (b.1954)

Idaho born and raised, Daniel Bukvich currently serves as a music professor at the University of Idaho, a position he has held since 1976. He is in demand as a composer, lecturer, and conductor around the country, frequently making visits to schools and ensembles. Bukvich has long been associated with aleatoric music processes, or processes that put the musical responsibility on the musician rather than the composer. Examples of this include the use of "non-traditional" instruments, unique repeat structures, use of various parts of the instrument rather than the whole, and graphic notation.

According to Bukvich's program note: *Dinosaurs* is a multi-movement work that depicts the various prehistoric animals that roamed the earth. The work was written for the Moscow Junior High Band in Moscow, Idaho. The conductor, Dale Kleinert, requested a piece with rhythmical intensity, using some minimalism, singing, accessory instruments with the same kind of integrity and respect as traditional instruments, and challenging percussion parts. Bukvich went a step further, visiting the school and taking special note of some of the dilapidated percussion instruments. He utilized the unique timbre produced by the school's broken drums and featured it prominently in the piece. While it is not a requirement for ensembles to break their drums in order to perform this work, a similar effect could be generated by purposely distorting the tuning of the heads and loosening tension rods around the drum.

The current performance takes certain liberties with the score, but we hope will be no less entertaining for the audience members.

The Fairest of the Fair (1908)

John Philip Sousa (1854-1932)

John Philip Sousa is widely regarded as one of the preeminent American composers of all-time. He served as conductor/composer for his own band, The John Philip Sousa Band at the turn of the 20th century. His band toured around the country performing 3,500 concerts in 400 different cities in the first seven years of its existence. During this time the ensemble became a staple in the music industry, creating a vast library of musical recordings that brought the music of the Sousa Band to the world.

The Fairest of the Fair is generally regarded as one of Sousa's finest and most melodic marches. The inspiration for the work was taken from Sousa's unrequited love and attraction to a girl for whom he was not acquainted. After noticing this particular woman at previous fairs, Sousa made a note to transfer the image of her likeness to a musical composition. Sousa wrote *Fairest of the Fair* for the 1908 Boston Food Fair and it became an instant musical success. Its hummable melodies and sprightly construction made it a fan favorite for years following its first performance in 1908.

Mannin Veen (1933)

Hayden Wood (1882-1959)

Hayden Wood was a 20th century English composer and prominent violin soloist. His compositional output consists of a variety of different musical selections, including two-hundred individual songs, seven song cycles, and numerous works for large and chamber orchestra. Wood's work *Phantasie Quartet* gained notoriety in the early twentieth century when it received second prize in W.W. Cobbett's chamber music competition in 1905.

Mannin Veen is one of two works that Wood wrote originally for wind band. The work is an elongated tone poem based on four Manx songs from the Isle of Man off the coast of Great Britain. Wood wrote of the work: "This work, based on Manx folksongs, is founded on four of those tunes. The first, "The Good Old Way", is an old and typical air written mostly in the Dorian mode. The second, which introduces the lively section of the work, is a reel – "The Manx Fiddler". The third tune, "Sweet Water in the Common" relates to the practice of summoning a jury to decide questions concerning water rights, boundaries, etc. The fourth and last is a fine old hymn, The "Harvest of the Sea", sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds."

Trauersinfonie (1844/1926)

Richard Wagner (1813-1883)
Arr. Erik Leidzen

"Eighteen years after the death in London of Carl Maria von Weber, a patriotic movement in Germany resulted in the transference of his remains to his native land. In December of that year (1844) an impressive ceremony took place in Dresden, in which Wagner took a leading part. Besides reading the solemn oration, Wagner composed the march for the torchlight procession. This march, scored by Wagner for large wind band, was based on two themes from Weber's opera *Euryanthe*, and thus represented a musical homage to the earlier composer. The score remained unpublished until 1926, and the work remained among the least known of all Wagner's compositions.

The funeral march was performed in a revised “concert” version by the New York Philharmonic Orchestra under Mengelberg in 1927. On that occasion, Herbert Peyser wrote in the New York Evening Telegram: “This extraordinary piece – only 80 bars in length, but so profoundly moving, so filled with spacious and majestic solemnity... invites a prohibitive amount of history. The melodic materials collected by Wagner are only the eerie pianissimo theme from the ‘Euryanthe’ Overture, association with the vision of Emma’s spirit, and the sorrowful cavatina ‘Hier, dict am Quell’, the first closing the composition in the transfigured form it assumes in the last act of the opera.

The effect of this music is magnificent and heart-shaking as it was... must have been overwhelming amid the solemnity of that nocturnal torch-light procession in the Dresden of 1844... For if the themes are Weber’s, the creative imagination embodied in their sequence, their scoring, their exalted lament, is powerfully Wagner’s.”

Richard Franko Goldman

Overture to ‘Pirates of Penzance’ (1879/1880)

Arthur Sullivan (1842-1900)

Arr. John Philip Sousa/Keith Brion

Arthur Sullivan and William Gilbert were one of the most successful musical theatre partnerships of the late 19th century. The pair combined on fourteen comic operas, many of which are still featured in musical theatre and operatic canons. Their works persist on modern stages due to the genius libretti of Gilbert, whose use of language and brilliant story development still enthrall modern audiences, brilliantly emphasized by Arthur Sullivan’s musical compositions.

Editor John Philip Sousa is known to the music world as a master composer of American marches. However, he also had a strong love for musical theatre, especially the works of Gilbert and Sullivan. Before putting together the *Pirates of Penzance* transcription, Sousa took the vocal score to the *HMS Pinafore* and created a longer work for his renowned touring ensemble.

Pirates of Penzance or *The Slave of Duty* is a comic opera in two acts written and premiered in 1879. The opera follows a young apprentice that, upon completion of his twenty first birthday, is release from his duties with a band of “gentle” pirates. The comic hero, Frederic, falls in love with only the second woman he has ever seen. However, before the two can start their new life together, Frederic finds out that his servitude to the pirates may not be done after all. *Pirates of Penzance* opened to excellent reviews around the world, and numerous cultural parodies have been created as a result, including “The Simpsons,” “Family Guy,” “Animaniacs,” “Saturday Night Live”, and, more recently, “Hamilton.”



Blithe Bells (1713/1930)

J.S. Bach (1685-1750)

Arr. Percy Grainger

From renowned scholar Keith Brion:

“During the late 1920s Grainger developed a growing passion for the music of J.S. Bach and earlier composers. He was also a great admirer of Leopold Stowoski, whose arrangements of Bach for the Philadelphia Orchestra were then much in the public favour. In 1930 and 1931, the years of this composition, he had developed a friendship with the musicologist and early music specialist, Gustav Reese. Another friend was composer Henry Cowell, a leading exponent of new music and a close associate and great champion of the music of Charles Ives.

While it is pure (but somewhat informed) speculation to suppose that Grainger had learned of Ives music through Cowell, one cannot escape some similarities between Blithe Bells and the quotational compositions of Ives. However, Grainger’s treatment of Bach’s *Sheep May Safely Graze*, begins in the style of Stokowski’s great transcriptions, brightened with a dash of Grainger’s beloved mallet percussion. Then, rather than simply quoting Bach, as Ives might have done, the music begins to sound as if Grainger has swallowed Bach, digesting him and by some mysterious and rather delicious process, both composers merge and emerge as equals, with a tiny dashes of George Gershwin supplying connective tissue.”

Comedian’s Galop from “The Comedians, op. 26” (1940)

Dmitri Kabalevsky (1904-1987)

Arr. Erik Leidzen

Dmitri Kabalevsky was a Russian composer writing during the Soviet Union era of the mid to late 20th century. Kabalevsky was a prominent Soviet composer in his era, serving a mainstay in the music community around the confederation. Kabalevsky received numerous awards and honors for his works, including setting up the Confederation of Soviet Composers, and making numerous musical connections in the Soviet musical system. It has been argued that arguably his greatest musical gift to the world was his ability to connect to children with his musical compositions. *The Comedians*, the orchestra suite from which this movement is pulled, is a prime example of this trend in Kabalevsky’s music.

The Comedians, Op. 26 is a ten-movement orchestral suite written in the midst of World War II. The work is often paired with other suites of music written in the same style, including Khachaturiann’s *Masquerade Suite*. *Comedian’s Galop* is a short musical selection that features a virtuosic Xylophone part during the exposition (introduction) of the second melodic figure. The work is known for being played at a high rate of speed, with conductors racing to see who can play it the quickest.



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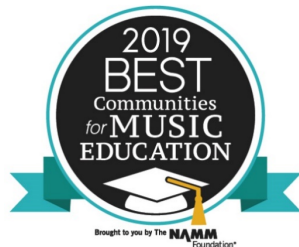
Special Thanks

Clearview Regional High School Custodial Staff
Marching Band Parents Organization
Ms. Debbie Brown <i>Student Activities Office</i>
Mr. Romel McInnis <i>High School Choir Director</i>
Ms. Chelsea Bader <i>Middle School Choir Director</i>
Mrs. Diana Gable <i>High School Music Teacher</i>

2019 – 2020 Band Calendar ***Tentative***

September 21 st , 2019 – Marching Band Competition <i>Clearview Regional High School</i>
December 7 th , 2019 – Craft Show (Hosted by the Marching Band) <i>Clearview Regional Middle School</i>
December 10 th , 2019 – Winter High School Band Concert <i>Tosceno Theatre, Clearview Regional High School</i>
December 19 th , 2019 – District Percussion Concert <i>Multi-Purpose Room, Clearview Regional Middle School</i>
February 26 th , 2020 – Clearview Night of Jazz <i>Multi-Purpose Room, Clearview Regional Middle School</i>
March 3 rd or 4 th 2020 – SJBODA Concert Band Festival <i>Pfleeger Concert Hall, Rowan University (Glassboro, New Jersey)</i>
April 7 th , 2020 – District Percussion Concert <i>Multi-Purpose Room, Clearview Regional Middle School</i>
April 26 th or May 3 rd , 2020 – NJBA State Honors Band Gala <i>**Must qualify**</i> <i>Location To Be Determined</i>
May 12 th , 2020 – Spring High School Band Concert <i>Tosceno Theatre, Clearview Regional H.S.</i>
May 22 nd , 2020 – Day of Remembrance Ceremony <i>Tosceno Theatre, Clearview Regional H.S.</i>
June TBD, 2020 – District Chamber Ensemble Concert <i>Multi-Purpose Room, Clearview Regional Middle School</i>
December 14 th , 2019 – SJBODA Region III Auditions <i>Absegami High School (Galloway Township, New Jersey)</i>
January 3 rd – 5 th , 2020 – Region III Orchestra Festival <i>Pfleeger Concert Hall, Rowan University (Glassboro, New Jersey)</i>
January 10 th – 12 th , 2020 – Region III Band Festival <i>Pfleeger Concert Hall, Rowan University (Glassboro, New Jersey)</i>
January 25 th , 2020 – New Jersey All-State Auditions <i>J.P. Stevens High School (Edison, New Jersey)</i>
February 20 th – 22 nd , 2020 – New Jersey All-State Conference <i>Atlantic City, New Jersey</i>

Clearview Named “Best Community for Music Education”



The Clearview Regional High School District was named to the National Association for Music Merchants (NAMM) **Best Communities for Music Education (BCME)** for 2019. 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.

