



# Stow-Munroe Falls High School

Instrumental Music Department

presents our :

## Winter Benefit Concert

with the:

Freshmen Band, Gold Band & Maroon  
Band & Wind Ensemble

Tuesday, March 8, 2011

7:00 P.M. Stow-Munroe Falls H.S.



# FRESHMEN BAND

Mrs. Sandra Sandman & Mr. Brian Monroe: Directors

**Brighton Beach.....William P. Latham**

Numerous dynamic contracts combined with unique woodwind contribution unite in this sold concert March. William Latham's Brighton Beach concert March serves equally well as an outstanding recessional for graduation ceremonies. Enjoy the royal feel of this concert march.

**Intrusions.....Mike Leckrone**

Michael Leckrone is the Director of the Marching Band and Director of Bands at the University of Wisconsin. Leckrone has composed or arranged music for numerous high school and university bands, and more than 200 of his arrangements and compositions for marching band and concert band have been published. He is also the author of two texts for use by marching band directors, a handbook for band arranging, and a text dealing with popular music in the United States.

**American Salute.....Morton Gould**

arranged by Douglas E. Wagner

During his long life, Gould was celebrated as a composer for Broadway, film, and television, as well as the concert hall. He was commissioned to write for symphony orchestras, ballet troupes, chamber music groups, and the Library of Congress. He received accolades up through his final years, including the Kennedy Center Honors Award in 1994, bestowed by President Bill Clinton, and the Pulitzer Prize in Music the following year, for his thirty-minute work *Stringmusic*. *American Salute*, written during World War II, is a fine example of both Gould's sophisticated writing for the orchestra and his instinct for achieving broad appeal. The piece is based on the song "When Johnny Comes Marching Home," originally written during the Civil War by Patrick Gilmore and subsequently securing a strong position within American popular culture. *American Salute* has become Gould's most popular work; the composer attended a performance of the piece, given by the United States Military Academy Concert Band, on the last evening of his life.

*"The things I learned from my experience in music in school are discipline, perseverance, dependability, composure, courage and pride in results. . . Not a bad preparation for the workforce!"*

*Gregory Anrig - President, Educational Testing Service*

# MAROON SYMPHONIC BAND

Mrs. Sandra Sandman: Director

The American Stride.....H.A. VanderCook  
arranged by Larry Henry

Hale Ascher VanderCook was born in Ann Arbor, Michigan. He taught himself to play the cornet at age 12 and played in several circus bands. At age 20 he moved to Chicago to study with A.F. Weldon, one of the most famous brass instrument teachers in the Mid-west, and conducted the Ames Union Band of Michigan City, Indiana. After Weldon's death in 1909, he purchased the home, school and studios of his former teacher and founded the VanderCook Cornet School, which later became the VanderCook College of Music. VanderCook composed over 70 marches, The American Stride being one of his most famous.

Did you know.....*Music is designated a core academic subject in the 'No Child Left Behind Act and the Ohio Core Curriculum?*

Kinesis.....Michael Sweeney

Drawing its title from the Greek word for motion, Kinesis is a vibrant display of contrasting patterns and pulsations between sections of the ensemble as well as between segments of the composition itself. The piece opens with fanfare-like states in the brass, alternating with woodwind flourishes and punctuation from the percussion. The energetic main theme, performed in "fast motion" is in stark contrast to the subsequent reflective and chorale-like section, seemingly played in "slow motion." The opening fanfare and main themes return in altered forms for the exuberant finale.

The Girl I Left Behind *from the Irish Suite*.....Leroy Anderson

The Irish Suite, by the dean of American light music, Leroy Anderson (1908-1975), is one of the most enduring and endearing works in the repertoire. Drawn from familiar Irish folk tunes, its six movements present a rich musical palette brimming with color and fresh invention.

- |                          |                                |
|--------------------------|--------------------------------|
| I. The Irish Washerwoman | IV. The Wearing of the Green * |
| II. The Minstrel Boy     | V. The Last Rose of Summer *   |
| III. The Rakes of Mallow | VI. The Girl I Left Behind.    |

The original suite, composed in 1947 by the Eire Society of Bost, and by all accounts written in less than two weeks time, was composed of only four movements when Arthur Fielder and the Boston Pops Orchestra premiered it that year. Anderson himself subsequently scored these four movements for concert band. In 1949, two additional movements were added, although were never adapted for concert band (\*).

# GOLD SYMPHONIC BAND

Mr. Greg Newman: Director

## Moorside March from *A Moorside Suite*.....Gustav Holst

arranged by Jim Curnow

In 1927, Gustav Holst was commissioned to write a competition piece for the BBC and the National Brass Band Festival Committee. The result was *The Moorside Suite*. It is said that Holst was very happy upon hearing the fifteen brass bands play his piece in the competition at the Crystal Palace, London, in 1928. The suite has three movements: *Scherzo*, *Nocturne*, and *March*. Gordon Jacob arranged the suite for orchestra in 1952 and for wind band in 1960. The *March* begins with a rising, four-note motive that leads into a vigorous theme, noteworthy because of its six-bar phrases. A second theme, employing more normal eight-bar phrases, is introduced by the alto saxophone. The trio is reminiscent of the ceremonial marches of Elgar and Walton in its pomp and dignity. After a brief modulatory section based on the opening motive, the first two themes are restated and the march concludes with a *coda* containing material from the trio.

## Chorale and Shaker Dance.....John Zdechlik

This 1971 composition combines a simple chorale theme, introduced by the woodwinds, with variations of the well known Shaker Hymn "Simple Gifts." There is a progression of instrumental timbres and chord textures as the themes alternate and commingle. Brief solos for flute, clarinet, saxophone, and trumpet occur at tempo changes. The brass and woodwinds exchange the themes as time signatures cause an increase in both tempo and intensity. Sustained brass sections play the chorale with woodwinds performing a fiery obligato based on the Shaker hymn as the development peaks. A demanding timpani part punctuates the dramatic ending.

## Sky Dance.....Richard L. Saucedo

*Sky Dance* is a celebration of the beautiful skies that we have the good fortune to look up to on any given day! No matter the weather conditions, there is always a sense of movement and a kind of dance-like playfulness between the clouds and the sun and/or moon.

*"Music gives us a language that cuts across the disciplines, helps us to see connections and brings a more coherent meaning to our world." – Ernest Boyer, President, Carnegie Foundation*

# WIND ENSEMBLE

Mr. Brian Monroe: Director

## Crosley March.....Henry Fillmore

Edited by Robert E. Foster

Henry Fillmore was the most colorful bandsman of his time. That era stretched across 50 vibrant years during which time he probably wrote, arranged, and edited more band music than any other composer/bandmaster in history. A list of Fillmore's music covers 96 double-spaced pages! His background in his family's publishing house in Cincinnati led him down a variety of productive paths as composer, including those of the hymn, popular overture, fox-trot, and waltz. Powell Crosley was the owner of radio station WLW in Cincinnati. In 1928, the Fillmore band was presenting concerts over that station and Mr. Crosley became a personal friend of Bandmaster Fillmore, and it was he for whom this march was written

## Carmina Burana.....Carl Orff

arranged by John Krance

- |                              |  |
|------------------------------|--|
| 1. O Fortuna, Velut Luna     | (O Fortune, Variable as the Moon)          |
| 2. Fortune Plango Vulnera    | (I Lament Fortune's Blows)                 |
| 4. Tanz - Uf dem Anger       | (Dance- On the Lawn)                       |
| 6. Were diu werlt alle mein  | (Were the World All Mine)                  |
| 9. In Taberna Quando Sumus   | (When We Are In the Tavern)                |
| 10. In Trutina               | (I Am Suspended Between Love and Chastity) |
| 13. Fortuna Imperatrix Mundi | (Fortune, Empress of the World)            |

\*\*\*\*\*PLEASE HOLD ALL APPLAUSE UNTIL THE END OF THE SYMPHONY\*\*\*\*\*

Orff was a man of the theatre and the classroom: a born musical communicator and proselytizer. Believing that every child was innately musical, he developed teaching methods and an array of simple instruments that helped children connect music to speech, dance, and folk traditions

Carmina Burana had been drawn from a collection of poems found in a Benedictine monastery in the Bavarian Alps near Munich. They were created by the wandering university students and minor clergy who flourished during the 11th, 12th, and early 13th centuries in France, England, and Germany and were known as the golliards. In a religious era that stressed denial of the flesh in preparation for the world to come, the golliards formed a robust counterculture that uninhibitedly celebrated the earthly pleasures of wine, women, food, and laughter. Hailing from many lands, they sang their poems in the universal language of Latin or occasionally in the vernacular. They traveled from town to town, scandalizing and delighting the common folk with their learned spoofs of church texts, sensuous love poems, and obscene verses that opened the door

to a forbidden world. For men living 800 or more years ago, their orientation seems startlingly contemporary.

From the very first bars of Orff's *Carmina Burana* we feel as though we are entering a completely different world. It is as though this music strikes a chord in us that we long ago suppressed: with magical power, these extraordinary sounds seem to be speaking to us on the most basic level, as the elemental force of the thunderous opening chords force us to lend an ear. The implacably pounding rhythm will not leave us alone, but hammers away with primal force. Harmonies of primitive directness bypass our intellect and reason and find their way straight to our heart. And the mythic appeals of the opening chorus take hold of us at once, tempting us to add our voices to a hymn that seems to well up from another, prehistoric age: "O Fortuna", the goddess of fortune both good and ill. A whole new world opens up as we listen to the *Carmina Burana* and before our eyes we see figures in brightly colored costumes assembling at dawn on a mountain summit for a curious Mass. Blasphemous, swaggering drunkards engage in their favorite pursuits, raucously high-spirited and maudlin by turn; and lovers, flirts and lechers vent their feelings on their fellow humans, each in his or her own way. We laugh and suffer with them, sharing their feelings of lust and tenderness, cursing and celebrating with them as the music runs its inevitable course

Here is a world of elemental feelings, a world of tender desires and outbursts of passion, a world of love, longing and suffering. The first part is headed "In Spring" and "In the Meadow", the second "In the Tavern" and the third "The Court of Love". These three sections are framed by the "Fortuna" chorus. The melodies have a succinctness and memorability that recall authentic folk traditions. The rhythms are so lively and enthralling that they affect us on an almost physical level. And the harmonic language is consciously "primitive". Although Orff uses little more than the sort of orchestration normally associated with the Classical and Romantic repertory, he manages to coax from it sounds that might have been heard at the dawn of history and that cast their immediate spell on the listener.

**Mount Everest.....Rossano Galante**

Born in Buffalo, New York, Mr. Galante received his Bachelor of Arts Degree in trumpet performance from SUNY at Buffalo in 1992. That same year he was one of nineteen people across the country to be accepted to the University of Southern California's Film Scoring Program. He studied with the late Jerry Goldsmith, who won an Academy Award for "THE OMEN." In 1999 he moved to California to pursue a career in film composition and orchestration. Since then he has worked with A-list composers such as Marco Beltrami (Oscar nominated for "3:10 to Yuma"), Marcus Trumpp (*The Breed*), Chris Lennertz (*Alvin and the Chipmunks*), James Dooley (*The Little Mermaid: Ariel's Beginning*), Steve Jablonsky (*D-War*), Wolfram de Marco (*Loft*) and many others.

Comprised of robust brass melodies, sweeping woodwind lines, and rhythmic ostinati, this composition captures the epic grandeur and beauty of Everest, the highest mountain on earth.

# FRESHMEN BAND

## FLUTE

Sami Pribula  
Sierra Clark  
Kristen Koyle  
Brianna Miragliotta  
Sarah Wills  
Rachel Murrey  
Amanda Wisniewski  
Jennifer Gless  
Kara Burton  
Angel Gulyas

## OBOE

Elizabeth Garner  
Natalie Crow

## BASSOON

Emerson Cloud  
Gretchen Woodling  
Mike Urban  
Marcus Thompson

## CLARINET

Isabel Jones  
Emma Stout  
Marissa Valente  
Palak Patadia  
Leslie Ditrick  
Sara Schmidt  
Chelsea Owen  
Ashley Staats  
Cierra Peery  
Allison Staats

## BASS CLARINET

Maggie Marten  
Steven Sharp

## ALTO SAX

Julie Nolte  
Maddie Dyer  
Maria Confer  
Jessica Hejduk  
Samantha Kirgesner  
Allen Freitas

## TENOR SAX

Victoria Lero  
Madison Baer

## BARITONE SAX

Caleb Studt

## TRUMPET

Scott Kevern  
Alison Caldwell  
Zach Fretag  
Matt Landis  
Alex Herring  
Mark Berger

## FRENCH HORNS

Matt Stunec  
Ryan Kevern

## TROMBONES

Collin Oborn  
Peter Rebuck  
Ryan Cook  
Caleb Klug  
Daniel Perry  
Austin Tracy

## EUPHONIUM

Emily Betts  
Charlie MacKay  
Ed Allshouse

## TUBA

Nathan Moore  
Mitchell Felan

## PERCUSSION

Mike Petrecca  
Halle Miller  
Steven Gates  
Jake Butcher  
Mike Hamilton  
Cody Vantrease  
David Fair  
Joel Confer  
Andy McMaster  
Sara Stefanik

# MAROON SYMPHONIC BAND

## FLUTE

Taylor Deininger  
Liz Stebel  
Jessie Bose  
Amanda Cook  
Alexis Costill  
Claudia Tommasi  
Anne Marie Gallagher  
Theresa Howieson  
Katherine Memmen  
Kaitlin Lagodich

## OBOE

Brittani Hylton

## BASSOON

Baylee Walters

## CLARINET

Alex Auxter  
Sarah Brown  
Erica Quay  
Zoe Fenshaw  
Madi Reiheld  
Carly Albanese  
Gina Durkos  
Cassie Mackaman

## BASS CLARINET

Alyson Schrengauer

## ALTO SAX

Varun Narayan  
Galen Marchetti  
Jeremy Holm  
Matt Berger  
Christian Hedrick  
Robbie DiPaola

## TENOR SAX

Jacob Earle  
Shelby Denton

## BARITONE SAX

Stephenie Little  
Adriana Alvarez

## TRUMPET

Hilary Feskanin  
Sara Fildes  
Abbey Laber  
Justin McCaffrey  
Jessie Lee  
Marshall Kirkendall  
Jocelyn Butler  
Katie Kohl  
Matthias Breon  
Travis Reynolds  
Kayla Day  
Alex Toth

## FRENCH HORNS

Christine Halasz  
Sarah Vasquez

## TROMBONES

Caitlyn Malorni  
Daniel Devos  
Willy Donahue  
Kapri Watson

## EUPHONIUM

Alex Orvosh  
Whitney Brewer  
Patrick Lackey

## TUBA

Shawn O'Malley  
Andy Walls  
John Douds

## PERCUSSION

Shannon Hoffman  
Brittany Grove  
Spencer Daddario  
Brian DiPaolo  
Aidan Teagle  
Brandy Grove  
Mark Styles  
Doug Herbert

# GOLD SYMPHONIC BAND

## FLUTE

Sam Gibson  
Theresa Liebhart  
Kari Kaib  
Emily Klingler  
Kelly Swensen  
Emily Christman  
Amanda Incorvati  
Mandy Molinaro  
Haley Clarke  
Tia Santee

## OBOE

Becky Douds

## BASSOON

Connor Dunn

## CLARINET

Jarett Kamm  
Lauren Shermer  
Kayla Elbon  
Hannah Domonkas  
Alicia Sloan  
McKenna Earley  
Jamie Cunningham  
Brandon Bury

## BASS CLARINET

Destiny Nowicki  
Max Krusinski

## ALTO SAX

Olivia Rizzo  
Carmen Ramos  
Matt Walker  
Conrad Usner  
Joe Wisniewski

## TENOR SAX

Stephanie Brown  
Xavier Denton

## BARITONE SAX

Ben Nassau

## TRUMPET

Mark Landis  
Colin Anderson  
Will Crane  
Ilyanna Keller  
Shannon Perko  
Faris Ahmed  
Joe Phillips  
Cameron Baker  
Liz Nowicki  
Emily Rusnak  
Melissa Bright  
Christopher Eberhardt

## FRENCH HORNS

Amber Ripley-Fife  
Alex Styles

## TROMBONES

Chris Burton  
Michael Scheatzle  
Creighton Cloud

## EUPHONIUM

Victoria Pace  
Laura Kruger  
Asheigh Somerfelt  
Nicole Blanco

## TUBA

Colin Montgomery  
Ryan Evans  
Chris Wright

## PERCUSSION

Greg Dyer  
Ryan Esterle  
Parker Gabriel  
Haley Mowls  
Jack Butcher  
Haley Hopkins  
Matthew Toro  
Ben Vales

## PIANO

Maria Confer

# WIND ENSEMBLE

## FLUTE

Cassidy Pittman  
Sarah Falbo  
Laura Urban  
Suzanna Moyer  
Sarah Powell  
Jenny Giang  
Jasmine Hinton  
Kelly Thompson

## OBOE

Abby Klug  
Kirstin Holm

## BASSOON

Zach Elmore

## CLARINET

Carly Stunec  
Caitlin Bockbrader  
Rachel Parker  
Matt Barnett  
Andie Hauck  
Kayla Thomas

## BASS CLARINET

Kevin Prinic  
Jen Marten

## CONTRA BASS CL.

Nate Elmore

## ALTO SAX

Ryan Gopp  
Ashley Martinez  
Brandon Cook  
Amanda Gopp

## TENOR SAX

Jacob Marzec  
Jason Wolf

## BARITONE SAX

Nick Jira

## TRUMPET

Caleb Morgan  
Mark Kelley  
Ryan Briggs  
Kayla Andersen  
Kristen Cannon  
Tamara McClure  
Elise Wehry  
Katie Betts

## FRENCH HORNS

Brett Bejcek  
Ryan Green  
Michael Walsh  
Evan Groom

## TROMBONES

Zach Halasz  
Brian Thiese  
Randy Hoover

## BASS TROMBONE

Michael Welden

## EUPHONIUM

Bryan Detweiler  
Kevin Smearsoll  
Eric Davis

## TUBA

\* Justin Pitts  
\* Vince Petrecca  
Michael Pribula

## PERCUSSION

Neil Lantry  
Jeff Swensen  
Ryan Hamilton  
Josh Sandman  
Andy Kremyar  
Kelli Mehlberg  
Mason Gabriel  
Caleb Kirkwood  
Matt Roseman

## PIANO

Josh Sandman

\* denotes co-principle players



# SOLO & ENSEMBLE RESULTS

February 5, 2011: Crestwood HS

## Superior Ratings

Ryan Cook	Caleb Klug	Elizabeth Garner	Zach Halasz
Caleb Studt	Victoria Lero	Halle Miller	Vince Petrecca
Caitlin Bockbrader	Neil Lantry (3 solos)	Caroline Stuneck	Mike Petrecca
Shawn O'Malley	Matt Roseman	Michael Pribula	Brian Thiese
Kirsten Holm	Shannon Hoffman	Ryan Gopp	Collin Oborn
Joshua Sandman	Samantha Pribula	Matthew Stuneck	Sarah Powell
Emerson Cloud	Ashley Martinez	Brandon Cook	Amanda Gopp

Freshman Brass Quintet  
Wind Ensemble Trumpet Trio  
Miragliotta Flute Trio  
Freshman Percussion Ensemble  
Stow UberKlaretten  
Wind Ensemble Brass Quintet  
Maroon Flute Quartet  
Wind Ensemble Percussion Ensemble

Bassoon Trio  
Freshman Trombone Trio  
Stow Flute Choir  
Maroon Clarinet Trio  
Freshman Trumpet Trio  
Wind Ensemble Sax Quartet  
Gopp Saxophone Quartet  
Wind Ensemble Percussion Trio

## Excellent Ratings

Rachel Murrey	Michael Walsh	Caleb Studt	Julie Nolte
Andy Walls	Maria Confer	Matt Barnett	

Freshman Sax Quartet  
Wind Ensemble Clarinet Quartet  
Stow Saxophone Quartet  
Rizzo Saxophone Trio

Freshman Mallet Ensemble  
Freshman Clarinet Quartet  
Freshman Woodwind Trio

*Students with coursework/experience in music performance scored 52 points higher on the verbal portion of the SAT and 36 points higher on the math portion than students with no coursework or experience in the arts. The College Board, 1998.*



MENC: The National Association for Music Education

# UPCOMING EVENTS

March 12	Stow Band Boosters Reverse Raffle	6:00 PM..
March 17	Spring Jazz Concert @ Kimpton	7:00 PM.
March 31	Deadline for Tag Day Excuses	Noon
April 4	Freshman (class of 2015) Band Orientation	7:00PM
	Band Parents Meeting	7:30 PM
April 30	Tag Day	9:30-Noon
	American Celebration Concert	7:00 PM.
May 2	Band Parents Meeting	7:30 PM
May 4	Band Banquet: Kent VFW Hall	6:00 - 11:00PM
May 17	Spring Band Concert	7:00 PM
May 24	Senior Recognition: Freshmen Band	6:30-10:00 PM
May 26	Commencement: Wind Ensemble & Others	8:00 PM.
May 30	Memorial Day: Gold & Maroon Bands	9:30 AM
June 2	Marching Band Reading Session	2:30 - 5:30 PM.
June 6	Band Parents Meeting	7:30 PM
June 20-July 1	Kimpton and Lakeview Summer Bands	
June 22	4 <sup>th</sup> of July Parade Practice	9:00-11AM
July 1	Final 4 <sup>th</sup> of July Parade Practice	9:00-11AM
July 4	4 <sup>th</sup> of July Parade	9:00AM to Noon
August 1-5	PreCamp Week	6:00-9:00PM
August 7-12	Band Camp *	
March 15-21, 2012	SMFHS Florida Trip *	

*\*has not been approved as of this time.*

ALWAYS CHECK THE STOW BAND WEBPAGE FOR UP TO DATE INFO

<http://stowband.org>

We need your input on the trip. Please fill-out our questionnaire on the Band Web Page  
Bulletin Board