



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 DiPaola
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 th of July Parade Practice	9:00-11AM
July 1	Final 4 th of July Parade Practice	9:00-11AM
July 4	4 th 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*