

CLARENCE HIGH SCHOOL

Music Department Presents



FALL BAND CONCERT

NOVEMBER 7, 2024

CHS AUDITORIUM | 7:00 PM

CONCERT ETIQUETTE

**Please follow these guidelines
for appropriate concert behavior:**

1. Arrive on time.

If you are late, please wait until the end of the selection before entering the hall so that latecomers trying to find a seat will not distract the performers and other audience members.

2. Listen quietly while the performance is taking place.

Performers and audience members should never be distracted by unnecessary talking and movement.

3. Applause at the end of a performance.

Applause should be used only at the completion of a piece of music and that is generally indicated when the conductor's arms are dropped to the side.

4. Please do not wave or call out to performers.

Students have worked hard for weeks to prepare for performances. Please do not distract them with improper concert behavior. Applause, as noted above, is the best way to thank the performers.

5. Stay for the entire performance and wait until the end of the selection to leave.

If there is an emergency and you must leave before the final performance, please wait until there is a break in the program.

Please silence your cell phones.



PROGRAM

CONCERT BAND

ANDREA RUNFOLA, CO-CONDUCTOR
LOUIS VITELLO, CO-CONDUCTOR

Bobrowitz	<i>City of Glass and Steel</i>
Elfman arr. Douglas Wagner	<i>Beetlejuice</i>
Huckeby	<i>By the Rivers of Babylon</i>

SYMPHONIC BAND

ANDREA RUNFOLA, CONDUCTOR

Sousa arr. Keith Brion and Loras Schissel	<i>El Capitan</i>
Ericson	<i>Toccata for Band</i>
Melillo	<i>Never Forgotten (Musical Haiku #14)</i>
Reineke	<i>Defying Gravity</i>

WIND ENSEMBLE

LOUIS VITELLO, CONDUCTOR

Rimsky-Korsakov trans. Leidzen	<i>“Procession of the Nobles” from Mlada</i>
Brahms trans. Buehlman	<i>“Blessed Are They” from A German Requiem</i>
Mennin	<i>Canzona</i>
Strauss trans. Reed	<i>Radetzky March, Op. 282</i>

CONCERT BAND

FLUTE

Cooper Berg
Kayla Garrant
Sophia Ham
Abigail Pastuhova

ALTO SAXOPHONE

Anastasiya Andriyets
William Bibler
Silvio Galla
Jack Jefferson

TROMBONE

Ashton Anderson
Faith Reese
Zachary Wick

OBOE

Mia Collins
Ileana Morgado

BARITONE SAXOPHONE

Tatiana Tutko

EUPHONIUM

Jameson Oddy
Peter McCracken

CLARINET

Samantha Engler
Charlotte Gworak
Matthew Howarth
Sarah McCracken
Emma Ryan
Chase Van Allen

TRUMPET

Aiden Beebe
Aiden Donohue
Mario Galla
James Jiang
Kevin Klein
Eli Muller

TUBA

Dylan Eppig
Joshua Farrell
Hayden Hrab

BASS CLARINET

Jackson Korn

PERCUSSION

William Eustice
Jacob Fulcher
Benjamin Hereth
Denver LaGier
Grace MacPeek
Steven Radley
Colin Toole
Nicholas Kramer –
Guest Musician

SYMPHONIC BAND

FLUTE

Adelyn Doktor
Morgan Oddy
Tessa Philbin
Addison Terhaar
Ellen Weiss

PICCOLO

Ellen Weiss

OBOE

Ella Dunleavy
Taylor Yeung

CLARINET

Anna Girard
Leah Herman
Jackson Korn
Emma Ryan

BASS CLARINET

Charles Brancato

BASSOON

Evan Walter

ALTO SAXOPHONE

Jake Galenski
Dylan Wolfley
Caleb Zanghi

TENOR SAXOPHONE

Paul Brancato

BARITONE SAXOPHONE

Chase Van Allen

HORN

Annie Bova
Lucas Loschiavo
Gabriella Mann
Aaron Ostrov

TRUMPET

Tyler Avalos
Demetre Buck
Christopher Cappellucci
Donald Carrato
Trevor Galas
Gabriella Hallam
Allison Mangaser
Michael May

TROMBONE

Andrew Cappellucci
Faith Reese
Jacob Williamson

EUPHONIUM

Stephan Holley
William Morrissey
Jack O' Brien
Shane Stoll

TUBA

Ryan Belz
Allisette Korn
Peter McCracken

PERCUSSION

Dylan Biddle
Joshua Cano
Vivianna Hallam
Ethan Jonas
Ari Kramer
Benjamin Hereth -
Guest Musician

WIND ENSEMBLE

PICCOLO

Isabelle Arent

FLUTE

Isabelle Arent

Julia Gibson

Emma Payne

Verity Szczepanski

OBOE

Olivia Collins

Katie Johnson

Ayden Schmelz

CLARINET

Sofia Banifatemi

Julia Jobes

Evelyn Naab

Emma Ryan

Elaina Stappenbeck

BASS CLARINET

Madeline Ramirez

Sarah Zulick

CONTRABASS CLARINET

Sarah Zulick

BASSOON

Avery Collins

Evelyn Klemenzenz

Austin Vitello

ALTO SAXOPHONE

Cooper Fritz

Chase Van Allen

TENOR SAXOPHONE

Jackson Korn

BARI SAXOPHONE

Philip Russo

HORN

Matthew Ganschow

Alexis Grek

Victoria Ieda

Laura Kreher

Callum Lagowski

TRUMPET

Sebastian Francis

Henry Furminger

Reed GianGrasso

Nathan Grek

Myles Gsell

Erik Michel

Leondina Passucci

TROMBONE

Dominic Annunziato

David Brophy

Noah Garson

Daniel Hibschrweiler

Sidney Jones

Daniel Klemenzenz

EUPHONIUM

Thomas Bittar

Julianna Pawlukovich

Clarke Sauls

TUBA

Noah Furminger

Theodore Kelley

Nathan Kleismit

PERCUSSION

Ava Heiser

Benjamin Hereth

Nicholas Kramer

Simon Morra

Kellen Weiss

Owen Zdrojewski

Ava Heiser

STRING BASS

Lillian Lewinsky



PROGRAM NOTES

City of Glass and Steel

Composed: 2006 by Bobrowitz (b. 1945)

Length: 2 minutes

Previously Performed: Clarence Premiere

David Bobrowitz (b. 21 February 1945, Brooklyn, N.Y.) is an American composer, arranger, conductor and trombonist.

Mr. Bobrowitz received his Bachelor of Science degree from the Mannes College of Music, majoring in Trombone Performance under Simon Karasick. He went on to Teachers College, Columbia University, where he earned a Masters Degree in Music Education. He studied composition independently under the tutelage of Robert Russell Bennett.

Mr. Bobrowitz has been a freelance bass trombonist, pianist, composer, and arranger in the New York area for more than 30 years. After a thirty-year career as a band and orchestra director and music department head, he retired from the Great Neck Public Schools in June 2000, and currently resides in Richmond, Virginia. Mr. Bobrowitz continues to be in demand as a performer, composer, and arranger.

The ***City of Glass and Steel*** composition takes form as a stately fanfare. Dotted rhythms, a motive of ascending fifths, and creative harmonies create a powerful musical statement.



PROGRAM NOTES

Beetlejuice

Composed: 1988 by Elfman (b. 1953), arranged by Douglas Wagner

Length: 2 minutes

Previously Performed: Clarence Premiere

Daniel Robert "Danny" Elfman (b. 29 May 1953, Los Angeles, Calif.) is an American composer, singer, songwriter, and record producer.

Elfman spent much of his teenage years in the local movie theatre, adoring the music of such film composers as Bernard Herrmann and Franz Waxman. Stating that he hung out with the "band geeks" in high school, he started a ska band. After dropping out of high school, he followed his brother Richard to France, where he performed with Le Grand Magic Circus, an avant-garde musical theater group. Violin in tow, Elfman next journeyed to Africa where he traveled through Ghana, Mali, and Upper Volta, absorbing new musical styles, including the Ghanaian highlife genre which would eventually influence his own music.

Modern classicist composers, including Béla Bartók, Philip Glass, Lou Harrison, Carl Orff, Harry Partch, Sergei Prokofiev, Maurice Ravel, Erik Satie, Igor Stravinsky, and Pyotr Ilyich Tchaikovsky have influenced the style of Elfman's music. Elfman cited his first time noticing film music being when he heard Bernard Hermann's score to *The Day the Earth Stood Still* as an eleven-year-old and being a fan of film music since then. Other influences based in film music include Erich Wolfgang Korngold, Max Steiner, David Tamkin, and Franz Waxman. Also, Nino Rota served as a significant influence and was the main inspiration for Elfman's score to *Pee-wee's Big Adventure*.

In 1972 Richard Elfman founded the American new wave band/performance art group, originally called The Mystic Knights of the Oingo Boingo. They played several shows throughout the 1970s until Richard Elfman left the band to become a filmmaker. As a send-off to the band's original concept, Richard Elfman created the film *Forbidden Zone* based on their stage performances. Danny Elfman composed his first score for the film. By the time the movie was completed, they had taken the name Oingo Boingo and begun recording and touring as a rock group. From 1976 and on, it was led by Danny Elfman, until 1995 when they suddenly retired.

In 1985, Tim Burton and Paul Reubens invited Elfman to write the score for their first feature film, *Pee-wee's Big Adventure*. Elfman was apprehensive at first because of his lack of formal training, but with orchestration assistance from Oingo Boingo guitarist and arranger Steve Bartek, he achieved his goal of emulating the mood of such composers as Nino Rota and Bernard Herrmann. Elfman immediately developed a rapport with Burton and has gone on to score all but two of Burton's major studio releases.

Elfman has been nominated for four Academy Awards and won a Grammy Award for Best Instrumental Composition Written for a Motion Picture, Television or Other Visual Media for Tim Burton's *Batman* and an Emmy Award for his *Desperate Housewives* theme. Elfman was honored with the Richard Kirk Award at the 2002 BMI Film and TV Awards; the award is given annually to a composer who has made significant contributions to film and television music. He was also inducted as a Disney Legend in 2015.

Tim Burton's second directorial blockbuster, *Beetlejuice*, opened in 1988 to rave reviews and impressive box office success. The movie even led to an animated television series, along with theme park attractions. As in all iconic big-screen productions, music plays a key role. Danny Elfman's imaginative score captures the essence of the script while carrying the adventures of the Maitlands in their new 'life,' dodging the wily ways of the crazed 'bio-exorcist' Beetlejuice, brilliantly played by Michael Keaton. This arrangement highlights themes from the main title of the film, full of all the fun and instrumental color of the original, but written to flatter performances by young players.

PROGRAM NOTES

By the Rivers of Babylon

Composed: 2000 by Huckleby (b. 1948)

Length: 6 minutes, 20 seconds

Previously Performed: 2001, 2008, 2021

Ed Huckleby (b. 1948) is currently a Professor of Music and Associate Vice President for Academic Affairs at Northeastern State University–Broken Arrow where he serves as the chief academic administrator for the campus. Prior to this appointment, he was an arts administrator for Tulsa Ballet Theatre, Inc, directing the general operations of Oklahoma's premier international ballet company. He also holds the title of emeritus professor of music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School.

Prior to his appointment at Northwestern in 1976, Huckleby spent eight years teaching instrumental music in the public schools of Oklahoma where his marching, concert and jazz bands won state and regional acclaim. His success in the public schools led him into the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of over 160 published works for concert and marching band. Ed's ability to write interesting and accessible instrumental music can be attributed to his experience at a variety of musical levels.

Huckleby's performance background and experience is very eclectic, having been a member of a symphony orchestra (horn), a jazz band (trumpet), and a contemporary Christian quintet (bass guitar and vocals), as well as having served regularly as a church organist and pianist. His outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire.

Ed holds a bachelor's degree in music education from East Central University in Ada, Oklahoma, a master's degree in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written music education articles for *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn Society*, and has held memberships in Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of the national board of directors and state chapter president.

Huckleby was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 45 commissioned works and regularly serves as a clinician, adjudicator and conductor for instrumental ensembles around the world.

Strong lyrical writing, combined with exciting rhythms and mixed meters, makes this Huckleby composition an exceptional choice for contest or concert performances. The work contains a number of short solo passages in the woodwinds and strong active percussion parts. *By the Rivers of Babylon* was commissioned for and is dedicated to the 1999 Short Grass High School Honor Band, Elk City, Oklahoma.

PROGRAM NOTES

El Capitan

Composed: 1896 by Sousa (b. 1854–1932), arr. by Keith Brion and Loras Schissel

Length: 2 minutes, 28 seconds

Previously Performed: 1978, 1983, 2001, 2004

John Philip Sousa (6 November 1854, Washington, D.C. – 6 March 1932, Reading, Pennsylvania) was America's best known composer and conductor during his lifetime. Highly regarded for his military band marches, Sousa is often called the "The March King" or "American March King".

Sousa was born the third of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). His father played trombone in the U.S. Marine band, so young John grew up around military band music. Sousa started his music education, playing the violin, as a pupil of John Esputa Jr. and G. F. Benkert for harmony and musical composition at the age of six. He was found to have absolute pitch.

When Sousa reached the age of 13, his father enlisted him as an apprentice of the United States Marine Corps. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin.

Several years later, Sousa left his apprenticeship to join a theatrical (pit) orchestra where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880, and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892–1931, performing 15,623 concerts in America and abroad. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band marched in over its forty years. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was "The Stars and Stripes Forever", his most famous work and the US's national march.

Sousa wrote 136 independent marches, while a host of other marches and dances have been adapted from his stage works. Despite the genre's relatively limited structure, Sousa's marches are highly varied in character. The vast majority are in the quickstep dance style and a third of their titles bear military designations. His earlier marches are best suited for actual marching, while later works are increasingly complex. He also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota.

Extracted from the most successful of Sousa's operettas, the ***El Capitan March*** is one of his most often performed even today. Sousa performed this march with the Sousa Band, augmented to more than 100 men at his own expense, as he led Admiral Dewey's Victory Parade in New York on September 30, 1899.



PROGRAM NOTES

Toccata for Band

Composed: 1957 by Erickson (b. 1823-1996)

Length: 5 minutes

Previously Performed: 1972, 1997, 2005, 2019

Frank William Erickson (1 September 1923, Spokane, Washington – 21 October 1996, Oceanside, Calif.) was an American composer, conductor, arranger, educator and author.

Erickson began studying piano at the age of eight, trumpet at ten, and wrote his first band composition when he was in high school. He received his Mus.B. in 1950 and his Mus.M. in 1951, both from the University of Southern California. Before entering college he studied privately with Mario Castelnuovo-Tedesco, and with Halsey Stevens and Clarence Sawhill after enrolling at USC.

He served with the United States Army Air Force from 1942-1946, and wrote arrangements for army bands during that time. After the war ended he worked in Los Angeles as a trumpet player and jazz arranger.

Erickson was a composer, conductor, arranger, and author of books on band method. He also lectured at the University of California at Los Angeles (1958) and was professor of music at San Jose State University. For a number of years he worked for a music publishing company, and later began his own company.

He was a life member of the National Band Association, elected to the Academy of Wind and Percussion Arts in 1986, and a member of ASCAP (American Society of Composers, Authors and Publishers), Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Phi Beta Mu, and the American Bandmasters Association.

Frank Erickson's ***Toccata for Band*** has been extremely popular among high school and college bands ever since it was first published. Essentially two ideas are expressed in the Allegro non troppo and Andante con moto sections. The first, featuring the trumpets and clarinets, is quick and rhythmic; the second, featuring a horn solo, is slow and lyrical.

Never Forgotten (Musical Haiku #14)

Composed: 1985 by Melillo (b. 1957)

Length: 2 minutes, 49 seconds

Previously Performed: 2003, 2008, 2018

Stephen Melillo (b. 1957) is an American composer and educator.

Melillo attended the University of Connecticut at Storrs in 1976, the Manhattan School of Music in New York in 1979, and holds a Bachelor of Music Education degree from the Boston Conservatory of Music in 1980 and a master's in music and conducting from Columbia University in 1982. He studied conducting with Jens Nygaard and Atilio Poto, a student of Arturo Toscanini.

In addition to film work with New York and Los Angeles based studio orchestras, he has conducted more than 112 live concert premieres.

With 17 years in the public schools, more than 30 years as an international guest conductor, and more than 35 years as a practitioner of the Chinese martial art, Melillo's ability to communicate musically comes from an extensive knowledge base. From beginning instrumental students to musicians employed by the Rotterdam and Vienna Philharmonic Orchestras, he has worked with a vast array of multinational students aged 4-87. Such diverse experience includes teaching Braille-reading music students at Perkins School for the Blind in Massachusetts to teaching close-quarter defense techniques to an 11-man detachment of Green Berets stationed in Mansfield, Connecticut during the late 1970s.

Musical Haiku #14 Never Forgotten is (one of) a collection of three short chorales for band. They may be utilized as part of the warm-up or rendered as what I call "musical haikus." They were composed to draw the musician's attention to sonority and warmth, while being short pieces of music. In the past, their purpose was for warming up. However, many conductors enjoy them and find them to be worthy of the Concert Hall.

PROGRAM NOTES

Defying Gravity

Composed: 2004 by Reineke (b. 1970)

Length: 5 minutes, 32 seconds

Previously Performed: 2004

Steven Reineke (b. 14 September 1970, Tipp City, Ohio) is an American composer, arranger and conductor. Reineke was the Music Associate and Principal Arranger/Composer of the Cincinnati Pops Orchestra for 15 years and is one of America's most dynamic emerging talents in the symphonic pops genre. Recognized as the sound of the Cincinnati Pops, Mr. Reineke's 100-plus arrangements for that orchestra have been performed worldwide. In addition to his work for the Cincinnati Pops, Mr. Reineke has written and arranged for pops conductors Doc Severinson, Jack Everly and Michael Krajewski. Mr. Reineke's arrangements can be heard on numerous Cincinnati Pops recordings on the Telarc label and have been broadcast nationally by PBS. A protégé of the legendary pops conductor Erich Kunzel, Steven Reineke's recent guest conducting appearances include the orchestras of Cincinnati, Toronto, Atlanta, Detroit, Indianapolis, Edmonton and Windsor.

In 2007 Mr. Reineke made his conducting debut with the Hollywood Bowl Orchestra with the multi-faceted entertainer Wayne Brady. In addition, Mr. Reineke arranged and orchestrated all of the music for Mr. Brady's new orchestral show to debut in October 2007. In 2006 Mr. Reineke collaborated with rock legend Peter Frampton as conductor, arranger and orchestrator for Mr. Frampton's orchestral show.

Mr. Reineke is also an established symphonic composer. His works Celebration Fanfare, Legend of Sleepy Hollow and Casey at the Bat are performed frequently in the United States and Canada. In 2005 his Festival Te Deum and Swans Island Sojourn were performed by the Cincinnati Symphony and Cincinnati Pops, respectively. The Cincinnati Enquirer had this to say about Festival Te Deum: "Melodious and joyous, it had antiphonal brass in the balconies, organ, full orchestra and wonderful choral passages." He has composed more than 20 works for concert band, including commissions from the Contra Costa (Calif.) Wind Symphony: Symphony No 1, "New Day Rising", in recognition of the centennial of San Francisco's 1906 earthquake, and Mt Diablo: A Symphonic Portrait for the CCWS's 20th anniversary.

Reineke now serves as the music director of the New York Pops at Carnegie Hall, Principal Pops Conductor of the National Symphony Orchestra for the Performing Arts, and Principal Pops Conductor of the Toronto Symphony Orchestra. A native of Ohio, Mr. Reineke is a graduate of Miami University of Ohio, receiving two Bachelor of Music degrees with honors in both trumpet performance and music composition. He resides in New York City.

Defying Gravity is a new programmatic composition that depicts the marvels of modern aviation. The opening represents the take-off and the majesty of the climb into the heavens. But after reaching cruising altitude and soaring peacefully above the clouds, the plane must descend through a strong turbulent storm. All ends well as the pilot regains control of the aircraft and heroically returns the band and your captivated audience safely to the ground. *Defying Gravity* was written for the Sinclair Community College Community Concert Band to commemorate their 25th Anniversary, Kenneth Kohlenberg, conductor.



PROGRAM NOTES

“Procession of the Nobles” from *Mlada*

Composed: 1889 by Nikolai Rimsky-Korsakov (b. 1844–1908)

Length: 4 minutes

Previously Performed: 1974, 1995, 2010

Rimsky-Korsakov's *Mlada*, first produced in 1892, almost defies the effort to describe it. In form it is half-opera and half-ballet, and its libretto is unbelievably complex, even by the standards of opera librettos.

Set a thousand years ago in an imaginary kingdom called Retra on the shores of the Baltic, *Mlada* tries to fuse Wagnerian opera with ancient Russian legend, and the result is an absolutely fantastic story. Princess Mlada, a role that is danced rather than sung, has been murdered by her rival Voyslava, who sets out to secure the love of Yaromir, Mlada's lover. The story involves magic, evil spirits, and trips into the underworld, and at the climax an entire village is submerged by an overflowing lake and Yaromir and Mlada are seen ascending on a rainbow.

Mlada has not held the stage, and the only familiar music from it is the Procession of the Nobles, the orchestral introduction to Act II, which begins with a festival of tradespeople. The music bursts to life with a rousing brass flourish, soon followed by the processional music, a noble tune for strings in E-flat major. This is music of color and energy, and in the opera it is punctuated by shouts from the crowd at the festival. A central section just as vigorous as the opening leads to a return of the march tune and a rousing close.

–Program Note by Eric Bromberger

“Blessed Are They” from *A German Requiem*

Composed: 1868 by Johannes Brahms (b. 1833–1897)

Length: 6 minutes

Previously Performed: 2012, 2017

A German Requiem is considered Brahms' greatest vocal work. It was premiered on Good Friday, April 10, 1868, at the Cathedral Church in Bremen, Germany. Brahms had to receive special permission to perform the piece because it “contained no explicit reference to Christ and scrupulously avoided an exposition of doctrinal theology.” Regardless, the public immediately accepted the piece and its performance became an annual event at the cathedral. Critics claimed it uplifted them “both spiritually and aesthetically.” Brahms' *German Requiem* differs from the standard Roman Catholic requiem mass by offering a message of “assurance and hope to the living.”

A characteristic of Brahms was his laboring over a score even after it has been finished. In fact, Part V of the Requiem was not even included in the original score but later added. The Requiem “evolved through nearly a decade of painstaking composition and revision.” The opening of the Requiem is an affirmation, as opposed to the typical requiem opening with a plea. The Roman Catholic requiem mass opened by bringing our attention in honoring the dead, but Brahms opens his work by seeking to comfort the living and to offer solace and hope to those who have lost loved ones. The text was selected from Luther's translation of the Bible and Part I reads as follows:

Blessed are they that mourn, for they shall be comforted. – Matthew 5:4 They that sow in tears shall reap in joy. They who go forth and weep, and bear precious seed, shall come again with rejoicing and bring their sheaves with them. – Psalm 126:5–6

Part I, the prelude of Brahms' Requiem, was used by Barbara Buehlman for **Blessed Are They**. This transcription for band was published in 1970.

– Program Note by Anthony Johnny

PROGRAM NOTES

Canzona

Composed: 1951 by Peter Mennin (b. 1923–1983)

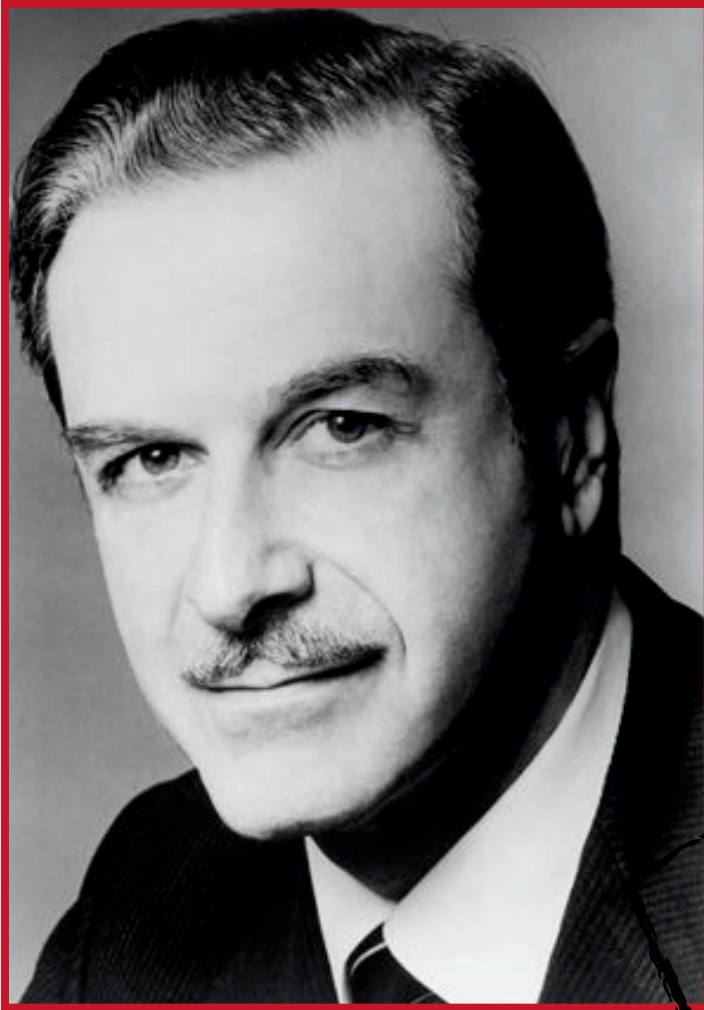
Length: 5 minutes

Previously Performed: 2014

Canzona was commissioned in 1950 by prestigious band director Edwin Franko Goldman, and was given its premier performance by the Eastman Wind Ensemble, Frederick Fennell conducting, in New York on June 15, 1951. Goldman believed that the future of the concert band required the development of a significant repertoire from contemporary composers. At the time the work was commissioned, many composers felt that they could not advance their careers by writing for concert band. It is not clear if this was a sentiment shared by Peter Mennin, as *Canzona* is the only work that he composed for concert band.

Mennin chose the title in homage to the late Renaissance instrumental forms of that name. Canzoni were particularly popular with Giovanni Gabrieli, who used the acoustics of the Cathedral of St. Mark in Venice to provide contrasting, antiphonal statements from opposing brass voices. Mennin has introduced that same polyphony into his composition and combined it with modern harmony and structure. Woodwinds and brass alternately reinforce and complement each other. Even during the solo passages, the tempo marking of *Allegro Deciso* underscores the powerful rhythms and themes.

– Program Note from Kennesaw State University
Concert Band concert program, 19 April 2016



PETER MENNIN



PROGRAM NOTES

Radetzky March, Op. 282

Composed: 1848 by Johann Strauss I (b. 1804–1849)

Length: 3 minutes

Previously Performed: 2017

It is ironic that the first Waltz King should be best remembered for a march -- and that the music is better known than the man for whom it was named (**Johann Joseph Count Radetzky de Radetz**, born in southern Bohemia in 1766 and died at the age of 92). Although the title page of the first edition bore the inscriptions, "In honor of the great Field Marshal" and "Dedicated to the Imperial Royal Army," Strauss actually had not the slightest interest in Radetzky's political or military faction. Historians have mistakenly believed for decades that the dedication signaled a split between Johann Strauss and his son, who was openly against the established order. The march was commissioned by Field Marshal Lt. Peter Zanini, military adviser to the court, who was directing a "victory festival" to celebrate the exploits of the Austrian Army in Italy commanded by Field Marshal Radetzky and to raise funds for wounded soldiers.

The first performance was conducted by the composer at Vienna's Cafe-Pavilion on August 31, 1848. Although the band version of ***Radetzky March*** is available in various keys, musicians are often surprised that the trio modulates up an interval of a fifth instead of the usual fourth. In the March 1981 *Band International*, Johann Strauss scholar Philip Povey explains the discrepancy from information found in the diary of Philipp Fahrbach, Sr., a composer-friend of Strauss (and conductor of the Beuthmeister Kalpelle from 1841 to 1846). On the afternoon preceding the expected evening premiere of the commissioned march, the work had not been written, and at Fahrbach's urging -- and assistance -- Strauss finally began. Two popular melodies ("Mein Kind, mein Kind, ich bin dir gut" and an anonymous waltz melody) were borrowed, a full score was hastily written, the parts were copied, and the first performance of the march followed Beethoven's *Leonore Overture*. ***Radetzky March*** was given only two encores -- not many by the composer's standards -- and was judged a moderate success. In a post-concert discussion with Fahrbach, Strauss proposed that the tempo be slowed a bit, and that the first melody be lowered from E to D major -- the trio was apparently to remain in A major. Less than a month after its first performance the march was published (with the suggested key changes) by Carl Haslinger of Vienna. The first edition, as opus 228, was published for piano as was customary, in two-hand and four-hand versions. The first military band edition appeared 12 months later.

In April 1978, the original full score of ***Radetzky March*** was found among some waste paper at a former printing works in Vienna. On Easter Sunday, a year later, Julius Rudel conducted members of the Vienna Symphony Orchestra in a performance of the march as it was originally scored. Some researchers now realize that the famous march has been overscored and "overplayed" by huge orchestras and massed bands. The German military music expert, Joachim Toeche-Mittler, writes that it is "nothing like a Prussian march. Radetzky is light and charming, a true child of Vienna -- a typical Johann Strauss."

– Program Note from Program Notes for Band



JOHANN STRAUSS I
IN 1835



JOSEPH RADETZKY VON
RADETZ
PORTRAIT BY GEORG DECKER

CONDUCTOR BIO



Louis Vitello is presently in his twenty-ninth year of teaching at Clarence High School where he serves as the conductor of the Wind Ensemble, co-conductor of the Concert Band, and Chairman of the Clarence Central School District Music Department. His responsibilities also include teaching lessons and AP Music Theory, advising the Drama Club, and directing and/or producing the fall play and high school musical.

Mr. Vitello received his bachelor's degree in Music Education and his master's degree in Instrumental Conducting from the University at Buffalo. While pursuing his master's degree, he was a teaching assistant to the Director of Bands, which included serving as the Associate Conductor of the UB Wind Ensemble, University Symphonic Band, and co-director of the UB Pep Band. In addition, he was a staff assistant conductor for the former Greater Buffalo Opera Company, was co-founder and director of the Western New York Youth Wind Ensemble, and has guest conducted all-county honor bands in the Western New York area and across New York State. His conducting teachers have included Sarah McKoin, Charles Peltz, Gary Burgess, Harold Farberman (Conductor's Institute), and William Silvester.

Clarence Ensembles under Mr. Vitello's direction have performed at the Erie County Music Educators Association Conference (2024), New York State School Music Association Conference (2022), American Concert Band Association Annual Conference (2018), the New York State Band Director's Association Annual Symposium (2014 & 2010), presented clinics at the New York State School Music Association Conference (2000) & the New York State Band Director's Association Regional Workshop (2012); and have commissioned and/or premiered new works for wind band. These pieces include Persis Parshall Vehar's Pan American Overture (2001), Stephen Melillo's 21: Won Way (2011), Michael Vertoske's Madrid (2011), David Maslanka's Hymn for World Peace (2015), Stephen Mellilo's Ark of the Covenant and In the Darkest Darkness (2018).

In 2019, Mr. Vitello was selected as the BPO/ECMEA Outstanding Music Educator, and most recently, was appointed to the position of Music Director for the Greater Buffalo Youth Orchestra.

Mr. Vitello is a member of the National Association for Music Education, New York State School Music Association, Erie County Music Educators Association, Conductor's Guild, Who's Who Among American Teachers, New York State Band Directors Association, Pi Kappa Lambda National Music Honor Society, Phi Beta Mu International Bandmasters Association, and is an honorary member of the Kappa Kappa Psi National Band Fraternity.

CONDUCTOR BIO



Andrea (Flagler) Runfola is a 1990 Newfane High School Graduate and received Bachelor's Degrees in both clarinet performance and music education with an additional major on the oboe and bassoon from the State University College at Fredonia 1994. In 1999, Ms. Runfola received a Master's degree in Music Education from the Eastman School of Music.

Ms. Runfola is active as an educator and performer. She has been a teacher in the Clarence School District for thirty years. Eight of those years were spent teaching elementary instrumental music and band and 16 years were spent teaching 6th, 7th and 8th grade woodwinds and band. Currently, she teaches woodwind lessons at the high school and Ledgeview Elementary School, the High School Symphonic Band, and Co-directs the High School Concert Band.

Ms. Runfola's bands have consistently received Gold and Gold with Distinction ratings at NYSSMA Major's Festivals. She is involved with the Erie County Music Educators Association as a concert coordinator, All-State judge, All-State selection committee, clinician, chairman, mentor, guest conductor and served on the ECMEA Board of Directors for 8 years. In 2017, she was awarded the BPO/ECMEA Excellence in Music Education Award. In addition, she is a member of several music organizations including NYSSMA, NYSBDA, Phi Beta Mu, the Buffalo Musicians Union, and Sigma Alpha Iota.

In March 2013, Ms. Runfola led the pit orchestra for Clarence High School's production of "Chicago". In April 2013, "Chicago" won the Kenny Award for "Best Musical" and Ms. Runfola's pit orchestra won for "Best Orchestra".

Ms. Runfola has performed with the Buffalo Philharmonic, at Artpark, Shea's Performing Arts Center, for Opera Sacra, Buffalo Opera Unlimited, "Bach and Beyond" under the direction of Grant Cooper, the Clarence Summer Orchestra as principal clarinetist and soloist, and several community ensembles. She has been a guest soloist with the Buffalo Philharmonic twice, the Clarence Summer Orchestra where she is currently principal clarinet, and the Cheektowaga Symphony Orchestra. She has performed with Peter Cetera; former frontman in the group Chicago, the Three Irish Tenors, Lou Gramm of Foreigner, and Mickey Thomas of Jefferson Starship and "The Who". She performed on alto saxophone and clarinet for "Guys and Dolls" and "The Music Man" at Fredonia College, and performed in the orchestra pit at Artpark for "Cinderella", "The Sound of Music" (and at Shea's) "Peter Pan" and "Mary Poppins". Other performances include "Madame Butterfly", "The Magic Flute", "Sweeney Todd", and played clarinet and bass clarinet for Shea's Touring production of "The Phantom of the Opera" in 2018, and "My Fair Lady" in 2022.

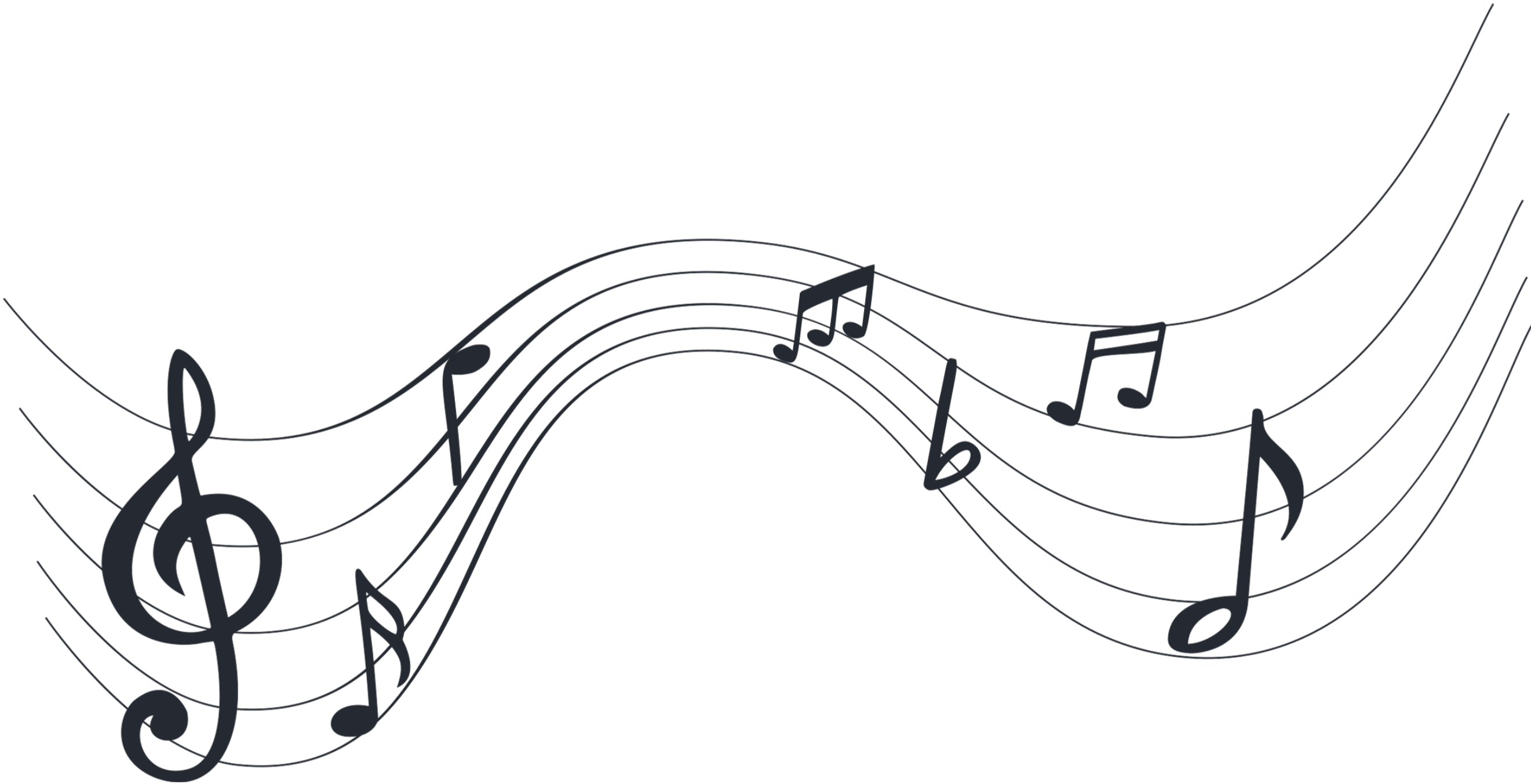
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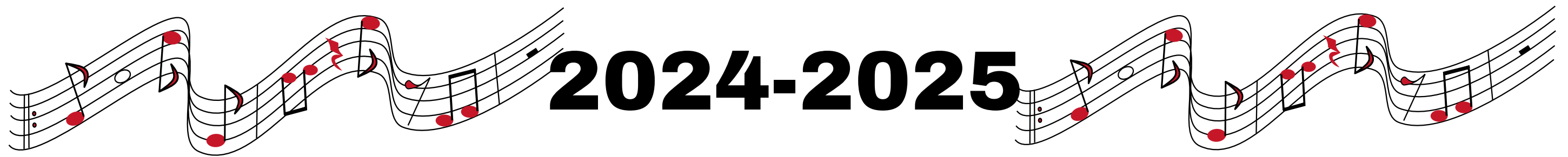
Board of Education

- Dr. Matthew Frahm** Superintendent of Schools
- Mr. Kenneth Smith** High School Principal
- Mrs. Julie Mampe** High School Assistant Principal
- Mr. Robert Coniglio** High School Interim Assistant Principal
- Mr. Louis Vitello** Music Department Chairman
- Mrs. Cassandra Fish** Program Design
- Mrs. Alicia Braaten** Program Copies
- Mr. Joe Moronski** High School Evening Custodian

Thank You

Thank you all for sharing our music with us this evening.
We gratefully thank those members of the faculty, staff, and administration who have contributed to the success of this performance. We also extend our warmest thanks to the students for their dedication, as well as parents & guardians for their continued encouragement, interest, and support.





Upcoming Districtwide Band Concerts & Events

1-15	NOV 2024	CHS Boosters Wreath & Poinsettia Fundraiser	All Ensembles
21	NOV 2024, THU	CMS Fall Band Concert	CMS AUD
21-23	NOV 2024	CHS Fall Play - Amadeus	CHS AUD
5-7	DEC 2024	NYSSMA All-State Conference	Rochester
9	JAN 2025, THU	Ledgeview Winter Concert w/ Choruses & LV-HH Band	CHS AUD
11	JAN 2025, SAT	All-County Elem, and Jazz Junior & Senior High Instrumental Auditions	Depew Middle
16	JAN 2025, THU	Clarence Center Winter Concert w/ Choruses & CC-SH 5th Grade Band	CHS AUD
18	JAN 2025, SAT	All County Junior High North Instrumental Auditions	ORCHARD PARK HS
6	FEB 2025, THU	CHS Bands Midwinter Concert (dress reh. 2/5)	CHS AUD
13-15	MAR 2025	CHS Musical - The Hunchback of Notre Dame (dress reh. 3/11)	CHS AUD
17-20	MAR 2025	CHS Choral & Band Auditions for 2025-2026 Ensembles	SEE TEACHER
21-22	MAR 2025	ECMEA Sr. High All-County Festival (no school 3/21)	UB SLEE HALL
24-28	MAR 2025	CHS Choral & Band Auditions for 2025-2026 Ensembles	SEE TEACHER
1	APR 2025, TUE	CMS Spring Band Concert	CMS AUD
		Registration Opens for Summer Instrument & Voice Lessons	
28	APR 2025, MON	See the Clarence Music Website for the instructions and online form to complete. Once payment has been received, your chosen teacher will contact you to schedule the lessons in July, with make-up lessons the first week of August. Contact the teacher with any questions.	ONLINE REGISTRATION
8	MAY 2025, THU	Harris Hill Spring Concert w/ Choruses & LV-HH Band	CMS AUD
19	MAY 2025, MON	Sheridan Hill Spring Concert w/ Choruses & CC-SH 5th Grade Band	CMS AUD
22	MAY 2025, THU	Jazz Festival at 710 Main	SHEA’S 710 THEATRE
4	JUN 2025, WED	CHS 60th Annual Kleinhans Concert (dress reh. 6/3)	KLEINHANS
9	JUN 2025, MON	Lead the Way CC & SH 4th Grade Band	CC ELEM GYM
10	JUN 2025, TUE	District Band Spectrum Concert	CHS GYM
12	JUN 2025, THU	CHS Band Banquet	TBD
17	JUN 2025, TUE	Chamber Music Concert	TOWN PARK
7	JUL 2025, MON	Summer Instrument & Voice Lessons Begin	PER INSTRUCTOR

BAND BOOSTERS

IMPORTANT DATES:

FEBRUARY 1, 2025 - MEAT RAFFLE - 6:00 - 10:00 PM

1 St. Mary's Hill Lancaster, NY 14086

February 6, 2025 - CONCERT - 7:00 PM

CHS Mid-Winter Concert with Concert, Symphonic and Jazz Band - CHS Aud

March 1, 2025 - CONCERT - SATURDAY

Wind Ensemble Side by Side concert with Fredonia Wind Ensemble
King Concert Hall, Fredonia, NY

March 7, 2025 - FUNDRAISER - Pick Up between 3:30-6:30 PM

Fish Fry Fundraiser: Pre-Order at <https://clarencbandboosters.org/>

May 22, 2025 - JAZZ FESTIVAL - 7:00 PM

District Jazz Festival at Shea's 710 Theatre

June 4, 2025 - CONCERT - 7:00 PM

60th Annual Kleinhans Concert at Kleinhans Music Hall

June 10, 2025 - CONCERT / BASKET RAFFLE - 7:00 PM

Spectrum Concert with Booster Basket Raffle - CHS Gym

June 12, 2025 - BANQUET - 6:30 PM

End of Year Band Banquet - location TBD

June 18, 2025 - CONCERT - 7:00 PM

Chamber Music Concert at Clarence Town Park

July TBD, 2025 - CONCERT

Summer Alumni/HS Band Concert at Clarence Town Park Bandshell

July and August 2025 - CONCESSIONS

Concessions for Summer Concerts in the Park: Sundays, as scheduled by the
Clarence Concert Association

August 4, 2025 - VOLUNTEERING

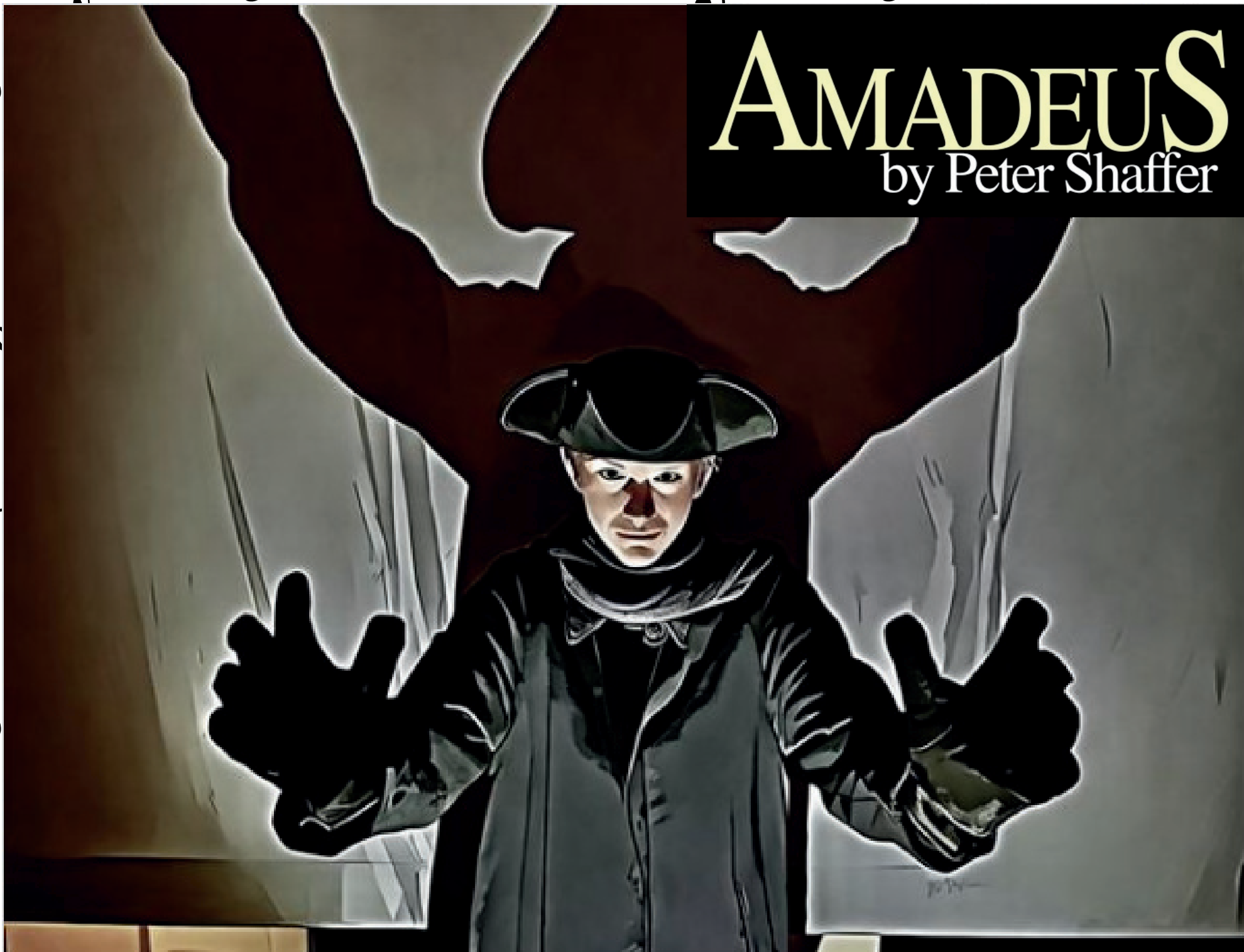
Taste of Clarence - car parking

BOOKMARK this link for the Clarence Band Boosters Weekly Update:

https://docs.google.com/presentation/d/1jsOfOS3FFwvXiOfjKd4yRArmwqgPf8ss2-Cu_aEYHS4/edit?usp=sharing

November 21-23, 2024

CHS Drama Club Presents

A poster for the play "Amadeus" by Peter Shaffer. It features a man in a 18th-century style coat and hat with his arms outstretched. The title "AMADEUS" is in large yellow letters, with "by Peter Shaffer" below it. The entire poster is framed by a decorative border of musical notes and a treble clef.

CHS Fall Play: Amadeus

"Amadeus" is a play by Peter Shaffer that delves into the lives of two renowned composers: Wolfgang Amadeus Mozart and his contemporary, Antonio...

[V vancoevents.com](http://vancoevents.com) / Nov 21

Ticketing information

Scan the QR code below to order tickets starting
October 14, 2024

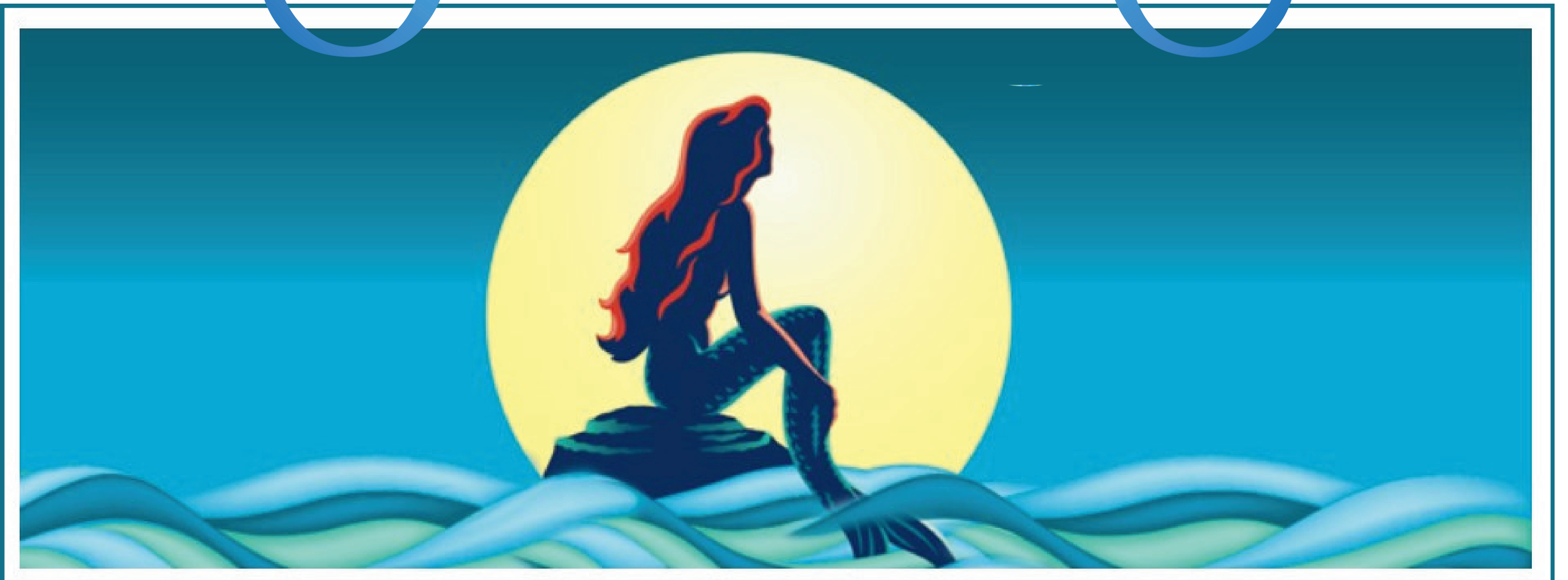


www.vancoevents.com/us/CRNN

February 6-8, 2025

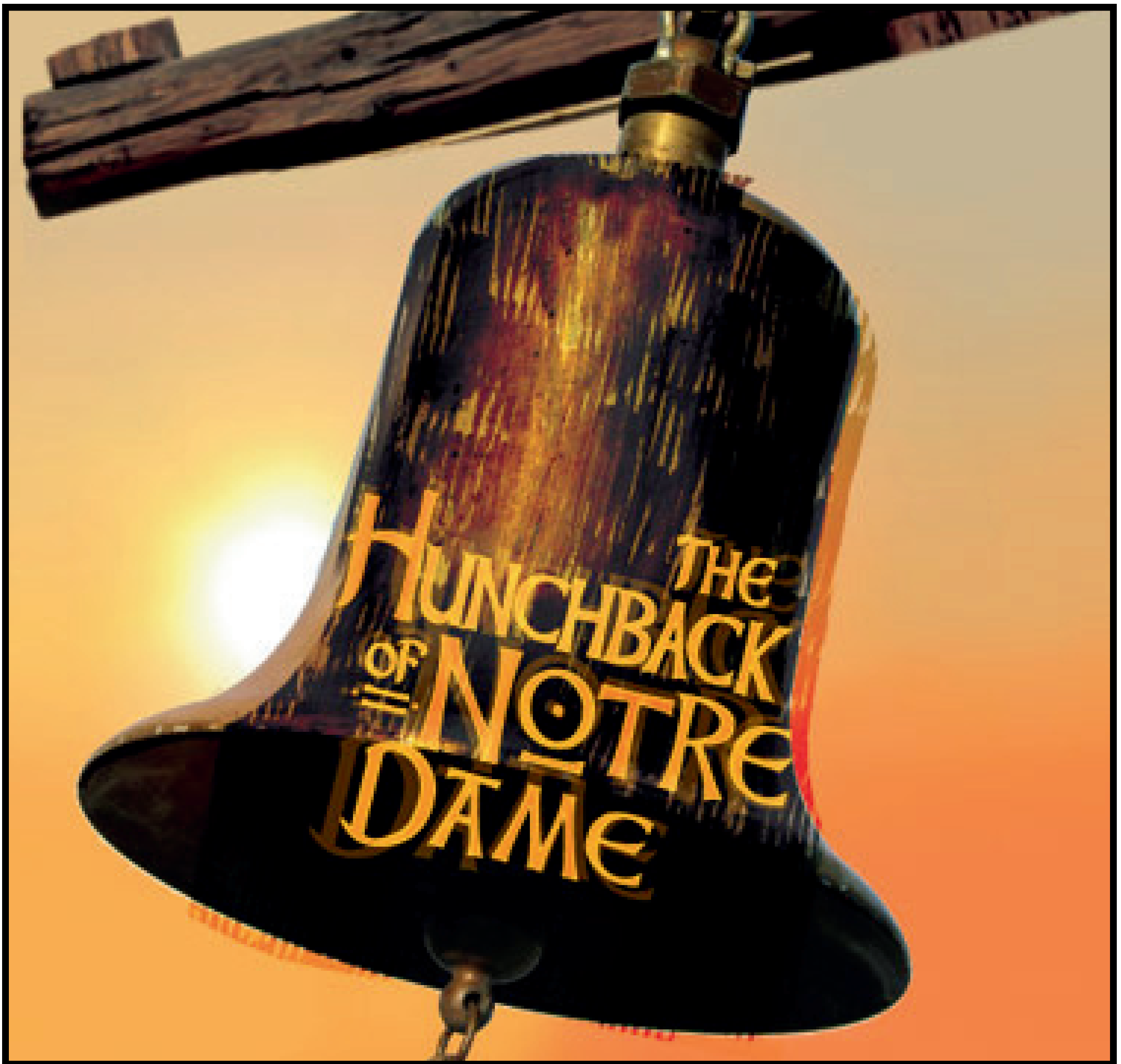
Clarence Middle School
Presents

-the-
LITTLE
Mermaid



March 13-15, 2025

CHS Drama Club
Presents



Ticketing information

will be available on the Music News page 2-weeks prior:

<https://www.clarenceschools.org/music/music-news>

**Calling all musicians /
artistic types!**

**Would you like
to design this year's
Kleinhan's program cover?**

**Send your submission(s) to
Mr. Vitello and cc: Mrs. Fish
and you could be the winner!**

