CLARENCE CENTRAL SCHOOL DISTRICT

MUSIC DEPARTMENT

2024-2025

CONCERT PROGRAM

Why Music?

Music is a Science

It is exact, specific; and, it demands exact acoustics. A conductor's full score is a chart, a graph which indicates frequencies, intensities, volume changes, melody, and harmony all at once and with the most exact control of time.

Music is Mathematical

It is rhythmically based on the subdivisions of time into fractions which must be done instantaneously, not worked out on paper.

Music is a Foreign Language

Most of the terms are in Italian, German, or French; and the notation is certainly not English, but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language.

Music is History

Music usually reflects the environment and times of its creation, often even the country and/or racial feeling.

Music is Physical Education

It requires fantastic coordination of fingers, hands, arms, lip, cheek, and facial muscles, in addition to extraordinary control of the diaphragmatic, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

Music is all these things, but most of all, Music is ART

It allows a human being to take all these dry, technically boring (but difficult) techniques and use them to create emotion. That is one thing science cannot duplicate: humanism, feeling, emotion, call it what you will.

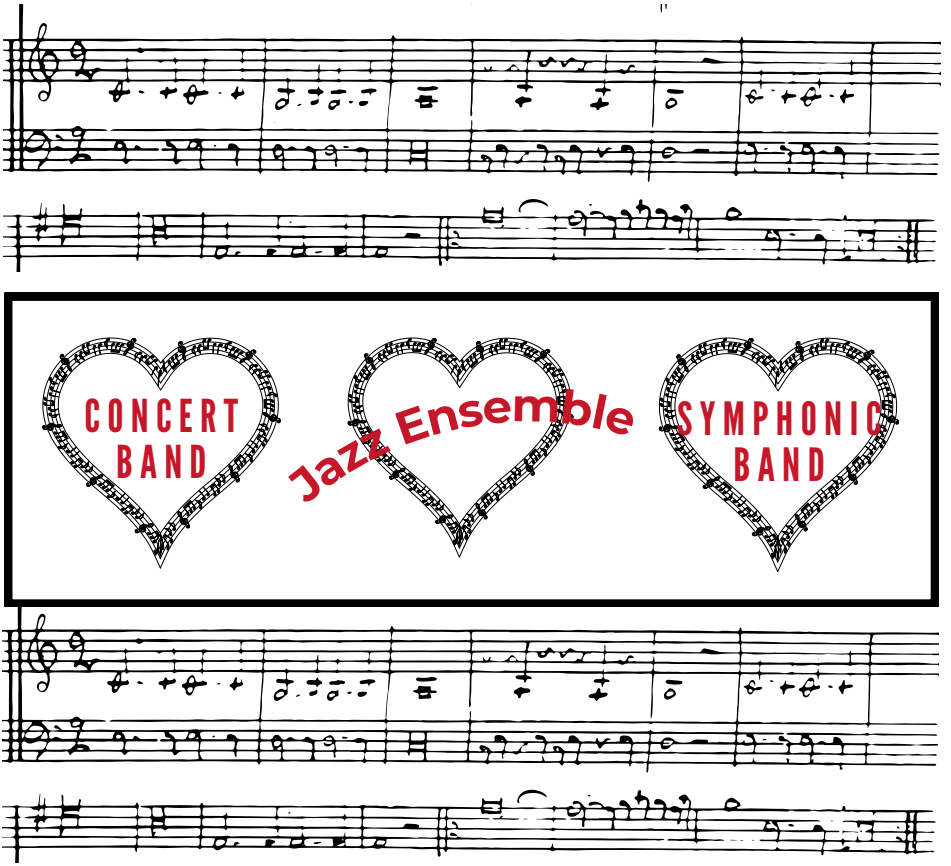
That is why we teach music!

Not because we expect you to major in music;
not because we expect you to play or sing all your life.
But so you will be human,
so you will recognize beauty,
so you will have something to cling to,
so you will have more love, more compassion, more gentleness,
more good – in short, more life.

~ Stephen Melillo

CHS BANDS
MID-WINTER
CONCERT

CLARENCE MUSIC DEPARTMENT



February 6, 2025

CHS Auditorium

COMING SOON

February 6-8, 2025

Clarence Middle School Presents





Band Boosters
Fish Fry Fundraiser
Friday, March 7

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

Spring

CHS Choral & Band Auditions for 2025-2026 Ensembles
March 17-20 and 24-28

District Jazz Festival - Shea's 710 Theatre
Thursday, May 22, 7:00 PM

60th Annual Concert at Kleinhans
Wednesday, June 4

Spectrum Concert with Booster Basket Raffle and 50/50
Tuesday, June 10

CHS Annual Band Banquet
Thursday, June 12

SUMMER

Chamber Music Concert, Clarence Town Park Bandshell
Tuesday, June 17

Summer Band Concert
July 2025

Summer Concessions at Town Park with Clarence Concert Association
July and August 2025

Parking at Labor Day Fair in CC
Labor Day Weekend 2025

PROGRAM



Concert Band

Ms. Andrea Runfola, Conductor

HALL	*Spiritus Invictus*
LAPLANTE	*Prospect (The Southern Harmony Hymn Setting)*
MONTOYA	Garage Band

Symphonic Band

Ms. Andrea Runfola, Conductor

MACKEY	*Undertow*
SHARP	*Lament*
SHELDON	*Oracles of the Sirocco*

Clarence Jazz Band

Ms. Andrea Runfola, Director

HARRIS	*Jump-Start*
PORTER	*Night and Day*

Featuring Angelina Fetterly

DANA	*El Mercader de Groove*

CONCERT BAND

PICCOLO
Cooper Berg

FLUTE
Cooper Berg
Kayla Garrant
Sophia Ham
Jillian Jensen
Abigail Pastuhova

OBOE
Mia Collins
Ileana Morgado

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

BASS CLARINET
Jackson Korn

ALTO SAXOPHONE
Anastasiya Andriyets
William Bibler
Silvio Galla
Jack Jefferson

BARITONE SAXOPHONE
Tatiana Tutko

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

TROMBONE
Ashton Anderson
Faith Reese
Zachary Wick

EUPHONIUM
Jameson Oddy
Peter McCracken

TUBA
Dylan Eppig
Joshua Farrell
Hayden Hrab

PERCUSSION
William Eustice
Jacob Fulcher
Benjamin Hereth
Denver LaGier
Grace MacPeek
Steven Radley
Colin Toole

GUEST PERFORMER
Gabriella Mann, guitar



SYMPHONIC BAND

PICCOLO
Addison Terhaar
Ellen Weiss

FLUTE
Adelyn Doktor
Morgan Oddy
Tessa Philbin
Addison Terhaar
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

GUEST PERFORMER
Nicholas Kramer, percussion

WE MAY ALL PLAY DIFFERENT INSTRUMENTS, BUT

TOGETHER

WE MAKE BEAUTIFUL MUSIC



JAZZ BAND

ALTO SAXOPHONE
Cooper Fritz
Caleb Zanghi
Jake Galenski
Sarah Zulick

TENOR SAXOPHONE
Jackson Korn
Paul Brancato

BARITONE SAXOPHONE
Chase Van Allen

TROMBONE/EUPHONIUM
Daniel Klemenz
Daniel Hibschweiler
Noah Garson
Dominic Annunziato
Faith Reese
Jacob Williamson
Jack O'Brien
Andrew Cappellucci
William Morrissey
Jameson Oddy
Shane Stoll
David Brophy (Bass)

TRUMPET
Nathan Grek
Sebby Francis
Leondina Passucci
Reed GianGrasso
Donald Carrato
Henry Furminger
Allison Mangaser
Chris Cappellucci

GUITAR
Gabriella Mann

PIANO
Simon Morra

BASS
Lillian Lewinski
Owen Olexenko

TUBA
Noah Furminger

PERCUSSION
Benjamin Hereth
Owen Zdrojewski
Nicholas Kramer



PROGRAM NOTES

Spiritus Invictus

JaRod Hall (b. 1991)
Past Performance: Clarence Premiere

About the Composer:
JaRod Hall (b. 1991) is a Texas-native educator, performer, and composer. He holds a bachelor's degree in music education from the University of North Texas, where he studied conducting with Nicholas Williams and Dennis Fisher. JaRod's bands have received consistent sweepstakes awards at the Texas University Interscholastic League Concert and Sight-reading Evaluations and have been recognized at the state level. In 2018 and 2019, JaRod's bands at Griffin Middle School earned the Citation of Excellence award, honoring the top two non-varsity bands in the state of Texas.
A passionate performer, JaRod has been a part of many ensembles, such as the North Texas Wind Symphony, 3 O'Clock Lab Band, Carrollton Wind Symphony, and Metropolitan Winds. He served as drum major for the 2013 Crossmen Drum and Bugle Corps and was a member of the 2014 Disneyland All-American College Band.
As a composer, JaRod's compositions appear on the Texas Prescribed Music List, The J.W. Pepper Editors' Choice list, and the Bandworld Top 100. His piece Through the Storm won the 2021 Barbara Buehlman Prize for Composition, presented by the Midwest Clinic. JaRod is a nationwide marching band and WGI arranger and consultant. He resides in San Antonio, Texas with his wife Rachel.

About the Piece:
Spiritus Invictus ("invincible spirit" in Latin) is a fanfare or short ceremonial piece of music characterized by bold, triumphant, and often bright, lively musical statements. Predominantly featuring brass instruments and percussion, fanfares are typically intended for special occasions or to announce something significant, such as the arrival of a notable person, the opening of an event, or a celebration. I wrote this particular piece for Stephen Van Hooser and the Smith Middle School band from the Texas metropolitan area surrounding Cypress-Fairbanks ISD. Spiritus Invictus commemorates the grand opening of Sprague MS and their director, and my dear friend, Stetson Begin.
The piece begins with the commanding percussion section, building to announce the arrival of a big, sonorous brass flourish at measure 3. The ensuing phase is marked by the woodwinds delicately weaving a tapestry of buoyant triplet eighth notes. The soundscape then narrows to feature an exquisite melody carried by the depth of the low clarinet, alto saxophone, and horn, beginning with the pickup to measure 15.

About the Piece (continued):
The trumpets soon intertwine with this serene melody, helping the music steadily grow. The crescendo they lead finally bursts into an effervescent middle section, once again featuring mid-voices -- this time strengthened by the tenor brass. The final section converges the two main themes into a single splendid symphonic statement, called a "simultaneous recapitulation." I like to think of this term as two friends telling you their own version of a movie plot, but they're excitedly talking to you at the same time... makes you want to really go see the movie, right? Spiritus Invictus will give you and your audience that exact same feeling.

- Program Note by Composer

Prospect

Pierre LaPlant *(American, 1943-2024)*
Past Performance: Clarence Premiere

About the Composer:
A lifelong Wisconsin resident, Pierre La Plante (1943-2024) grew up in Sturgeon Bay, where he was active in high school band, choir, and musical theatre. He received a Music Clinic tuition scholarship to attend the University of Wisconsin at Madison where he earned the Bachelor of Music with Honors in Music (1967) and Master of Music (1972) degrees.
An accomplished composer and arranger, his catalogue of works has been performed by bands in Australia, Europe, Japan and Saudi Arabia, as well as throughout the United States. He has received numerous commissions, including two for The Association for Music in International Schools (AMIS) which were premiered in Dusseldorf, Germany and Aberdeen, Scotland.
He adjudicated for solo-ensemble contests and played bassoon in regional orchestras, including the Dubuque Symphony and the Beloit-Janesville Symphony.
Pierre La Plante passed away on May 22, 2024.

About the Piece:
Prospect is a setting of the folk song of the same name, also known as The Seaman's Hymn. It is simple, yet expressive; it builds slowly and steadily to a broad quasi-fanfare finish.
The melody comes from The Southern Harmony and Musical Companion, published in 1835. This was one of the more popular "shaped note" tunebooks in 19th century America. Each of the four pitches had its own particular notehead shape, making the music easier to read. The Southern Harmony is also the source of the hymn tunes Amazing Grace and Rock of Ages.

Garage Band

Daniel Montoya (American, b.1978)
Past Performance: Clarence Premiere

About the Composer:
Daniel Montoya Jr. is a native of Austin, a 90's music aficionado (followed closely by the jams of the 80's), and denies his "hipster-ness" whenever possible. He also, occasionally, writes music (since being musically moved by his first viewing of the James Cameron film Titanic and wanting to write the music to the sequel, Titanic 2: Jack of Spades: Jack Dawson's Revenge: This Time It's Personal. His oeuvre spans several genres, including original pieces and arrangements for wind band, percussion ensemble, and the marching arts. His works, which resound with bristling energy and color, have won numerous awards from national organizations. His education includes a master's degree in wind conducting from Texas State University where he studied with Dr. Caroline Beatty, a master's degree in music composition from Central Michigan University where he studied with David R. Gillingham, and a baccalaureate degree in music composition from Texas State University (he fully expects to be called Grand Master Montoya, or "Montstro"). He has also studied and participated in masterclasses with such composers as Kevin Beavers, William Bolcom, Michael Ippolito, Cindy McTee, Kevin Puts, Russell Riepe, and Roberto Sierra.
While not tending to Mount Shoemore, his outlandish and somewhat offensive collection of sneakers, Montoya has been known to make public appearances at performances of his music, which have included concerts at Avery Fisher Hall, the Midwest International Band and Orchestra Clinic, the Percussive Arts Society International Conference, the Texas Music Educators Association Conference, the North American Saxophone Alliance Biennial Conference, and the Texas Bandmasters Association Conference, among others.
Although the closest he's been to being a man in uniform was as a member of "The Pride of the Hill Country" and possibly some ill-advised Halloween costumes, he served as the arranger for the U.S. Army All-American Marching Band in 2012 & 2013. Montoya is the the Program Coordinator & Brass Composer/Arranger for The Guardians Drum & Bugle Corps from Houston, TX and has arranged for The Colts Drum & Bugle Corps from Dubuque, IA and Revolution Drum & Bugle Corps from San Antonio, TX.

About the Composer (continued):
When not submerged in his mild-mannered Clark-Kent-esque composition day job, Montoya enjoys engaging in the indigenous Austinite culture and trying to slowly conquer the universe of social media. His sidekicks on this mission are his better half, known to the Twittersphere simply as "The Girl," their daughter, known to the world as "The Heir," and a slightly overweight puggle named Mahler who runs the household and sleeps in the big bed. He has coined the term "portmonto" as a portmanteau of his name with the word "portmanteau" to refer to his love of making up senselessly long words (partially inspired by his love of mash-ups) and he was a fan of using hashtags on Facebook way before it was cool. Montoya is an Artist/Educator for Innovative Percussion, Inc. and is a member of ASCAP and Phi Mu Alpha Sinfonia.

About the Piece:
"I was never in a rock and/or roll band. When I tell non-musicians that play(ed) percussion, their mind instantly turns to drumset. And to be honest, I was never that good at playing the skins. In fact, the only times I have ever played drumset in a live musical setting was in high school marching band, playing tejano music for my mother's office party, & for my upper-level competency jury in college. But my limitations as a drumset player don't keep me from enjoying a good rock and pop song! I am heavily influenced by "popular" music and one can find its DNA flowing through all my compositions as well as my marching band arrangements. The use of power chords, backbeat, & groove are a staple of my music and I'd be foolish to not acknowledge the influence pop music provides. After some thought, I figured I would just write a rock song for band. I am utilizing rock band instruments, so why not just call it what it is? And because the app I was using was called *Garage Band*, and some of us have been in rock bands and/or dream of being a rock star, why not just call it *Garage Band*?
I couldn't write a piece about rock and pop without directly referencing some of my favorite songs. The songs directly referenced in *Garage Band* include: *Live & Let Die* - Paul McCartney, *Kashmir & When the Levee Breaks* - Led Zeppelin, *No Leaf Clover* - Metallica, *In the Air Tonight* - Phil Collins, *Bang, Bang - Jessie J*, Arianna Grande, & Nicki Minaj, *Bullet the Blue Sky* - U2, *Glory & Gore* - Lorde, and *Jack & Diane* - John Cougar Mellencamp. This is not to say that there aren't more songs that indirectly influenced the piece. I've loved pop music since the early 80's and this piece is bound to have some Bon Jovi, Aerosmith, Journey, AC/DC, Michael Jackson, Guns N' Roses, and others flowing through the piece. So take out your lighters, leather pants, & black eyeliner. For those ready to rock, we salute you!"

Undertow

John Mackey (American, b.1973)
Past Performances: 2013, 2019

About the composer:
John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic), Christopher Martin (principal trumpet, New York Philharmonic), and Julian Bliss (international clarinet soloist). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, A. E. Jaques, a philosopher who works on the ethics of artificial intelligence for MIT, and also titles all of his pieces; and their cats, Noodle and Bloop.

About the piece:
Though many of his pieces are extremely virtuosic, *Undertow* is the first of Mackey's works written specifically for intermediate band. It was commissioned by the Hill Country Middle School Band and premiered by that ensemble with its conductor, Cheryl Floyd, in May 2008. The work is significantly different than much of Mackey's output in terms of technical difficulty, but many characteristic elements of his writing are nonetheless present, including biting semitone dissonance within a tonal context, frequent use of mixed meter, heavy percussion effects and, perhaps most importantly to this work, a pervasive ostinato. The metric pattern for the piece is an alternation of 7/8 and 4/4 time, which provides an agitated "out-of-step" pulsation throughout. The energetic opening melody cycles through several repetitions before washing away into a gentle stream of percussive eighth notes. From here, a countermelody emerges that slowly ratchets the energy back up to its original level, where the initial melody returns to round out the explosive conclusion.

Lament

Chris Sharp (American, b.1973)
Past Performance: Clarence Premiere

About the Composer:
Chris Sharp is a professional musician, composer/arranger and educator. With advanced degrees from both the University of Florida and the University of Miami, he holds a Ph.D. in Composition with a concentration in conducting and wind band literature. He is a member of the National Association for Music Education, the College Band Directors' National Association, the Florida Bandmasters' Association, the Florida Music Educators' Association, the Jazz Educators' Network, Phi Mu Alpha Sinfonia, and Kappa Kappa Psi.

Dr. Sharp began his career as a full-time musician, bandleader and music arranger/orchestrator for the Walt Disney World Company. While at Disney, Dr. Sharp led and performed in atmosphere entertainment groups and also worked in show development and administration. He has written over 400 musical arrangements for Walt Disney Creative Services for groups ranging from small combos to full symphony orchestras. He has written for countless recording sessions producing music for convention shows, character shows, parade tracks, target-market concerts, fireworks shows and national television broadcasts. His music is heard in the Disney parks worldwide.

As a commercial arranger/orchestrator, Dr. Sharp has also written for several other high-profile clients including SeaWorld, Universal Studios, the Boston Pops, the Ringling Bros. and Barnum & Bailey Circus, the Atlantis Paradise Island Resort, Symphony Pops Music, Inc., the Dallas Brass and several service bands including the famed USAF Airmen of Note.

For the past several years Dr. Sharp has worked as a music educator. He has taught music at every level of education from 4th grade up through college level. He has served as Director of Bands at several colleges and is in high demand as a guest conductor, clinician and adjudicator. Currently, he is serving as Assistant Professor of Music at the University of Lynchburg in Virginia. He has judged for numerous organizations including the Florida Bandmasters' Assn., Heritage Music Festivals, the Great Southern Music Festival, the All-American Music Festival, ISSMA, MusicFest Orlando, Music In the Parks, Bands of America and Drum Corps International.

About the Composer (continued):
Since 2002, Dr. Sharp has been writing concert band, jazz band, marching band, string orchestra and chamber music for the scholastic market. He currently has over 200 published works available through The FJH Music Company, Inc, Alfred Publications, Jalen/Matrix Publishing and several others. He has over 100 pieces listed in the catalog of J.W. Pepper, the world's largest distributor of printed music. His music has been widely performed, including annual appearances at the prestigious Midwest Clinic in Chicago every year since 2002.

About the Piece:
Originally composed to honor those lost in the 9/11 attacks on New York, Washington and Pennsylvania, this concert band piece, poignant in tone, begins with groups of woodwinds and then brass. The second section is also dark, but the combination with movement in the percussion section is very effective. The climactic moment is a full band setting of the hymn tune A Mighty Fortress before a haunting ending.

Oracles of the Sirocco

Robert Sheldon (American, b.1954)
Past Performance: 2021

About the Composer:
Robert Sheldon (b. Feb 3, 1954) has taught instrumental music in the Florida and Illinois public schools and has served on the faculty at Florida State University where he taught instrumental music education classes, conducting, and directed the university bands. Following seventeen years as Director of Concert Band Publications for Alfred Music, he now maintains an active composition and conducting schedule, regularly accepting commissions for new works. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida. In 2020, VanderCook College of Music presented him with an honorary Doctorate in Music Education.
An internationally recognized clinician, his music is performed around the world and frequently appears on many international concert and contest lists. Sheldon has conducted Regional and All-State Honor Bands throughout the United States and abroad. He often appears as a Music Education clinician and has presented sessions and seminars at numerous colleges and universities as well as state Music Education Association conferences.

About the Composer (continued):
He has served as a conductor and clinician in all fifty states and the District of Columbia in the United States, as well as Japan, Canada, Italy, Taiwan, Germany, Australia and China, and has conducted performances of his works in New York's Carnegie Hall, Chicago's Orchestra Hall, Boston's Symphony Hall, Taipei's National Concert Hall, Matsumoto's Seiji Ozawa Performing Arts Center, Hamamatsu's ACT City Concert Hall, the Sydney Opera House and the Kennedy Center for the Performing Arts in Washington D.C. His teaching career included 28 years in the public schools as well as at the University of Florida, Florida State University, Illinois Central College and Bradley University. He also held positions as conductor of the Alachua County Youth Orchestra in Gainesville, Florida and the Prairie Wind Ensemble in East Peoria, Illinois. He maintains membership in several organizations that promote music and music education, and is lead author for SOUND INNOVATIONS FOR BAND, serving as co-author for MEASURES OF SUCCESS, SOUND INNOVATIONS FOR STRINGS, SOUND SIGHT-READING FOR BAND and MUSIC FUNDATIONS.
His compositions embody a level of expression that resonates with ensembles and audiences alike, and he produces numerous publications for concert band each year. The American School Band Directors Association has honored him with the Volkwein Award for composition and the Stanbury Award for teaching, the International Assembly of Phi Beta Mu honored him with the International Outstanding Bandmaster Award, and he has been awarded membership in the American Bandmasters Association. With over three million copies of his compositions and books sold, he is one of the most performed composers of wind band music today. A twenty-eight-time recipient of the American Society of Composers, Authors and Publisher's Standard Award for his compositions in the concert band and orchestral repertoire, Mr. Sheldon has been the topic of articles published in The Instrumentalist, Teaching Music and School Band and Orchestra Magazine, The World Association of Symphonic Bands and Ensembles (WASBE) World Magazine, and is one of eleven American wind band composers featured in Volume I of Composers on Composing Music for Band.

About the Piece:
The hot winds blowing over the Mediterranean Sea off the coast of Northern Africa are called the Sirocco. This wind emanates exotic energy, creating feelings of introspection and adventure captured in the mystical messages that seem to reside in the breeze.

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.

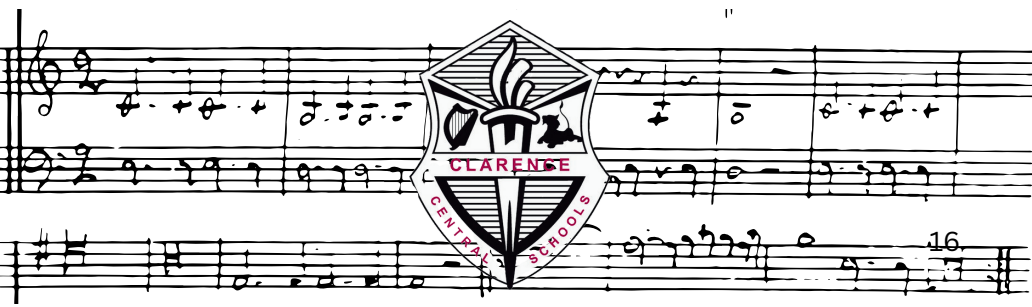
ACKNOWLEDGEMENTS

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Thank You

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.



Clarence Music

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CLARENCE
MUSIC
DEPARTMENT

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