

CLARENCE HIGH SCHOOL

MUSIC DEPARTMENT PRESENTS



FALL BAND CONCERT

NOVEMBER 6, 2025

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

CASIDY REED, CONDUCTOR

ANDREA RUNFOLA, CO-CONDUCTOR

GRANT

In Your Wildest Dreams

VERTOSKE

Morning Reflection

MORALES

Haywire

SYMPHONIC BAND

ANDREA RUNFOLA, CONDUCTOR

SAUCEDO

Fanfare for Justice

BAGLEY

National Emblem March

HUCKEBY

El Arco de Los Cabos

ARNOLD

Prelude, Siciliano and Rondo

PROGRAM (continued)

WIND ENSEMBLE

CASIDY REED, CONDUCTOR

BERNSTEIN

Overture to Candide

GIROUX

Riften Wed

PERSICHETTI

Divertimento for Band Op. 42

I. Prologue

II. Song

III. Dance

IV. Burlesque

V. Soliloquy

VI. March

MARQUEZ

Danzón No. 2



CONCERT BAND

FLUTE

Cooper Berg
Kayla Garrant
Sophia Ham
Amelia Krzyzanowicz
Fiona Petho

OBOE

Mia Collins
Ileana Morgado

CLARINET

Alexandria Butler
Charlotte Gworak
Elizabeth Hassett
Julianna Howarth
Sarah McCracken
Tyler Otterstein

ALTO SAXOPHONE

Clover Fredericks
Veronika McDowell

FRENCH HORN

Addison Amico 
Aurora Sandner

TRUMPET

Jackson Castellani
Jacob Engler
Mario Galla
James Jiang
Benjamin Mason
Blake Rosenberg

TROMBONE

Jack Bellomo
Joy Davis
Reagan Girard

EUPHONIUM

Robert Cardarella
Phoebe Lagowski
Shane Stoll

TUBA

Benjamin Haven
Joshua Farrell

PERCUSSION

Austin Breitweiser
Jacob Fulcher
Grace MacPeck
Thomas Naab
Colin Toole



SYMPHONIC BAND

FLUTE

Morgan Oddy
Abigail Pastuhova
Tessa Philbin
Addison Terhaar
Ellen Weiss

OBOE

Ella Dunleavy
Samuel Gibson
Taylor Yeung

CLARINET

Samantha Engler
Anna Girard
Elise Twigg-Hughes

BASSOON

Evan Walter

ALTO SAXOPHONE

William Bibler
Dylan Wolfley
Caleb Zanghi

TENOR SAXOPHONE

Dylan Hack

BARITONE SAXOPHONE

Jaxson Tagliarino

HORN

Lucas Loschiavo
Noah Munn

TRUMPET

Tyler Avalos
Jaxon Bass
Aiden Beebe
Christopher Cappellucci
Donald Carrato
Ian Keough
Allison Mangaser
Michael May
Jack Story 

TROMBONE

Andrew Cappellucci
Brennan Crahen 
Landon Weiss
Jacob Williamson

EUPHONIUM

Stephan Holley
William Morrissey
Jack O' Brien
Jameson Oddy

TUBA

Benjamin Barkley
Ryan Belz
Allisette Korn

PERCUSSION

Dylan Biddle
Kenna Bowers
Chloe Carter
Vivianna Hallam
Ethan Jonas
Jack Kazmark
Ari Kramer
Henry Schoenborn



NYSSMA Jr. High Area All-State Band



NYSSMA Jr. High Area All-State Jazz Band

WIND ENSEMBLE

PICCOLO

Isabelle Arent 

Emma Payne

FLUTE

Isabelle Arent 

Adelynn Doktor

Keira Kruschke

Emma Payne

ENGLISH HORN

Katie Johnson 

OBOE

Katie Johnson 

Julia Mu 

Ayden Schmelz

CLARINET

Sofia Banifatemi

Julia Jobes

Evelyn Naab

Elaina Stappenbeck

BASS CLARINET

Madeline Ramirez

BASSOON

Avery Collins

Evelyn Klemenzenz

SOPRANO SAXOPHONE

Cooper Fritz

ALTO SAXOPHONE

Cooper Fritz

Jake Galenski

TENOR SAXOPHONE

Paul Brancato

BARI SAXOPHONE

Jay Rajaram

HORN

Annie Bova

Alexis Grek

Callum Lagowski

Aaron Ostrov

TRUMPET

Sebastian Francis 

Henry Furminger

Reed GianGrasso 

Nathan Grek 

Erik Michel

Leondina Passucci

TROMBONE

Dominic Annunziato

David Brophy

Noah Garson

Daniel Hibscheweiler

EUPHONIUM

Thomas Bittar 

Clarke Sauls

TUBA

Theodore Kelley

Nathan Kleismit 

PERCUSSION

Kian Banifatemi 

Benjamin Hereth

Nicholas Kramer

Noah Mack

Simon Morra

Kellen Weiss

Owen Zdrojewski 

STRING BASS

Owen Olexenko

 NYSSMA Conference All-State Wind Ensemble

 NYSSMA Conference All-State Symphonic Band

 NYSSMA Conference All-State Symphony Orchestra

 NYSSMA Sr. High Area All-State Jazz Band

 NYSSMA Jr. High Area All-State Band

PROGRAM NOTES

In Your Wildest Dreams

Composed: 2025 by Tyler S. Grant (b. 1995)

Length: 2 minutes

Previously Performed: Clarence Premiere

Tyler S. Grant is an internationally recognized composer, arranger, conductor, and clinician of music for concert bands, orchestras, and chamber ensembles of all levels. His music is featured regularly in performances by both region and all state honor ensembles and is also featured annually on Editor's or Publisher's Choice Repertoire Lists around the world. His work, *Panoramic Fanfare*, was a winner of the Dallas Wind Symphony's 2014 "Call for Fanfares" Competition. *Panoramic Fanfare* has since been performed by collegiate and professional ensembles throughout North America.

Since 2010, Tyler has regularly accepted commissions for new works and produced new publications for bands and orchestras each year. He credits his mentor Brian Balmages as pivotal to his success as a composer. Notable performance venues of his works include The Midwest Clinic, Carnegie Hall, Music for All's National Concert Band Festival, the Meyerson Symphony Center, the Macy's Thanksgiving Day Parade, Bands of America Grand Nationals, and numerous state-wide, national, and international music conferences and conventions.

In addition to composing and arranging, Tyler is a graduate of the University of Alabama where he earned a bachelor's degree in instrumental music education and studied conducting with Professor Randall Coleman. Before becoming a full-time composer and arranger, Tyler served as the Director of Bands at Holy Innocents' Episcopal School from 2019-2023. He currently resides in Atlanta, Georgia, and maintains an active composing and conducting schedule. His published works are available through The FJH Music Company, Inc., Alfred/MakeMusic Publications, and Tyler S. Grant Music Works, LLC.

In Your Wildest Dreams - Dreams are powerful. No matter the age we are, dreams are one of the most important things we have to better navigate complicated pathways of life. I, personally, believe that dreams stem from our desire to feel fulfilled and to make the world a better place. *In Your Wildest Dreams* is a celebration of the dreamers in our world and celebrates the determination it takes to turn a dream into reality.

PROGRAM NOTES

Morning Reflection

Composed: 2012 by Michael Vertoske (b. 1973)

Length: 3:18 minutes

Previously Performed: Clarence Premiere

Originally from Elmira, New York, **Michael Vertoske** attended Ithaca College where he received Bachelor of Music Education and Master of Music degrees. His compositions have been performed at several prestigious venues, such as the Midwest International Band and Orchestra Clinic and the New York State Band Directors Association Symposium. His works for concert band appear on several state lists, and in the GIA publication, Teaching Music through Performance in Band. Michael Vertoske currently lives, teaches and composes in Western New York.

Morning Reflection - This introspective work captures the unique sense of tranquility that a sunrise walk or quiet early moment can uniquely impart.

Haywire

Composed: 2018 by Erik Morales (b. 1967)

Length: 4:30 minutes

Previously Performed: Clarence Premiere

Erik Morales began his composing career shortly after graduating from high school in south Florida. He studied composition at Florida International University, and completed his bachelor's degree at the University of Louisiana at Lafayette. Accessible to all levels, the music of Erik Morales has a unique melodic and harmonic vocabulary that appeals to audiences nationwide. His published works encompass a large variety of styles and settings, including works for concert, orchestral, jazz, and chamber ensembles. Mr. Morales currently teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

Haywire is designed with intentional tonal misdirection. My conception was to create a piece that brings together a dichotomy of tonal beauty and tension, like something beautiful that's about to break. The consonance of tonality works in tandem with the dissonance so that simple melodies don't resolve in a manner that's expected. This idea is brought to a climax at measure 129 where, section by section, the woodwinds begin a frantic and nonsensical dialog with a dissonant brass fanfare. Haywire was commissioned by the Nassau Music Educators Association for premiere performance by the 2018 Nassau County Division III All-County Band, Long Island, New York.

PROGRAM NOTES

Fanfare for Justice

Composed: 2018 by Richard Saucedo (b. 1957)

Length: 2:40 minutes

Previously Performed: 2021

Richard Saucedo was Director of Bands and Performing Arts Department Chairman at Carmel High School in Carmel, Indiana. Under his direction, Carmel bands received numerous state and national honors in the areas of concert, jazz, and marching. The Carmel High School Wind Symphony was invited to the Bands of America National Concert Band Festival in 1992 and 1999, and was named the Indiana State Champion concert band in 1999. The Carmel High School Marching Greyhounds, having been a consistent National finalist since 1995, was crowned the 2005 Bands of America Grand National Champion. Also in 2005, the Wind Symphony 1 was invited to perform at the prestigious Midwest Clinic in Chicago. The Indiana Bandmasters Association named Mr. Saucedo Indiana's "Bandmaster of the Year" for 1998-99.

Mr. Saucedo is a freelance arranger and composer, having released numerous marching band arrangements, concert band works and choral compositions. He is currently on the writing staff for Hal Leonard Corporation, and is constantly in demand as an adjudicator, clinician, and guest conductor for concert band, jazz band, marching band, orchestra and show choir. He has served as Music Caption Head for the Drum Corps Midwest Judges Guild, and as a brass and music judge for Drum Corps International.

Mr. Saucedo did his undergraduate work at Indiana University in Bloomington and finished his masters degree at Butler University in Indianapolis.

Commissioned by the Owen J. Roberts Middle School in Pottstown, Pennsylvania, the piece honors the school's namesake, Supreme Court Justice Roberts who served from 1930-1945. Composed using a single tempo, ***Fanfare for Justice*** provides a nice feature spot for the entire percussion section along with variety in scoring from chamber-like passages to dynamic full band statements.

PROGRAM NOTES

National Emblem March

Composed: 1902 by Edwin Eugene Bagley (1857-1922),
arr. Frederick Fennell

Length: 2:55 minutes

Previously Performed: 2021

Edwin Eugene "E. E." Bagley was an American composer most famous for composing the march *National Emblem*. Bagley was born in Craftsbury, Vermont on May 29, 1857. He began his music career at age nine as a vocalist and comedian with Leavitt's Bellringers, a company of entertainers that toured many of the larger cities of the United States. Bagley began playing the cornet, traveling with the Swiss Bellringers for six years. After his touring days, Bagley joined Blaisdell's Orchestra of Concord, New Hampshire.

In 1880, Bagley came to Boston as a solo cornet player at The Park Theater. For nine years, he traveled with the Bostonians, an opera company. While with this company, Bagley changed from cornet to trombone. He also performed with the Germania Band of Boston and the Boston Symphony Orchestra. In the early 1900s, Bagley played with Wheeler's Band in Bellows Falls, Vermont. Wheeler's Band was the first to publicly perform Bagley's "National Emblem March" in 1906. Bagley is best known for composing marches, particularly the famous march *National Emblem*. This piece is played as a patriotic tune on Independence Day celebrations in the United States and features an excerpt from "The Star-Spangled Banner". It is also used by the U.S. military when presenting and retiring the colors. A theme from this march is popularly sung with the words "and the monkey wrapped his tail around the flagpole".

"National Emblem", also known as the *National Emblem March*, is a U.S. march composed in 1902 and published in 1906 by Edwin Eugene Bagley. It is a standard of the U.S. march repertoire, appearing in eleven published editions. The U.S. military uses the trio section as ceremonial music for the entry of the ceremony's official party.

Bagley composed the score during a 1902 train tour with his family band, Wheeler's Band of Bellows Falls, Vermont. He became frustrated with the ending, and tossed the composition in a bin. Members of the band retrieved it and secretly rehearsed the score in the baggage car. Bagley was surprised when the band informed him minutes before the next concert that they would perform it. It became the most famous of all of Bagley's marches. Despite this the composition did not make Bagley wealthy; he sold the copyright for \$25.

PROGRAM NOTES

National Emblem March (continued)

In the first strain, Bagley incorporated the first twelve notes of "The Star-Spangled Banner" played by euphonium, bassoon, alto clarinet, tenor saxophone, and trombone, disguised in duple rather than triple time. The rest of the notes are all Bagley's, including the four short repeated A-flat major chords that lead to a statement by the low brass that is now reminiscent of the national anthem. Unusually, Bagley's march does not incorporate either a breakstrain or a stinger. However the exact repetition of the trio's melody at a chromatic mediant (A-flat Major/m.3 of Trio, then C Major/m.10 of Trio) is suggestive of a breakstrain.

El Arco de Los Cabos

Composed: 2013 by Ed Huckleby (b. 1948)

Length: 2:56 minutes

Previously Performed: 2021

Ed Huckleby's career in music began in 1968, which marked the start of his eight years teaching music to students in public schools throughout Oklahoma. In 1976, Huckleby was appointed a professor at Northwestern Oklahoma State University, where he would later become music department chair, director of educational outreach, and, in 1990, dean of the graduate school. In 1998–99, Huckleby served as the executive director of Tulsa Ballet (Tulsa, Oklahoma) prior to becoming the associate vice president for academic affairs at Northeastern State University (Broken Arrow, Oklahoma) on July 1, 1999. In January 2010, he became the president of Southwestern Christian University, located in Bethany, Oklahoma.

Huckleby's skills as a musician include the mastery of many instruments, including the horn, the trumpet, the bass guitar, the organ, the piano and vocals. He has served in a symphony orchestra, a jazz band, and a Christian quintet.

El Arco de Los Cabos is an exciting paso doble is destined to become a standard in contemporary band literature. Named for the famous natural stone arch that's a landmark between the Pacific Ocean and the Sea of Cortez, it features stylish Latin percussion as well as bold, lyric woodwind lines.

PROGRAM NOTES

Prelude, Siciliano and Rondo

Composed: 1963 by Malcolm Arnold (1921-2006),
arr. John Paynter

Length: 7:10 minutes

Previously Performed: 1997, 2000, 2022

Sir Malcolm Henry Arnold was an English composer and conductor. His works feature music in many genres, including a cycle of nine symphonies, numerous concertos, concert works, chamber music, choral music and music for brass band and wind band. His style is tonal and rejoices in lively rhythms, brilliant orchestration, and an unabashed tunefulness.^[2] He wrote extensively for the theatre, with five ballets specially commissioned by the Royal Ballet, as well as two operas and a musical. He also produced scores for more than a hundred films, among these *The Bridge on the River Kwai* (1957), for which he won an Oscar.

Prelude, Siciliano and Rondo was first written in 1963 for brass band under the title *Little Suite for Brass*. Paynter's arrangement for wind bands includes woodwinds and additional percussion but retains the breezy effervescence of the original work. All three movements are written in short, clear, five-part song forms. The A-B-A-C-A is instantly apparent to the listener while giving the composer's imaginative melodies a natural, almost folklike, settings. The Prelude begins bombastically in a fanfare style but reaches a middle climax and winds down to a quiet return of the opening measures, which fade to silence. The liltingly expressive Siciliano is both slower and more expressive than the other movements, thus allowing solo instruments and smaller choirs of sound to be heard. It also ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical facility of the modern wind band is set forth in boastful brilliance.



PROGRAM NOTES

Overture to Candide

Composed: 1956 by Leonard Bernstein (1918-1990)

Length: 4-5 minutes

Previously Performed: 1988, 1992

Composer, conductor, educator, and humanitarian, **Leonard Bernstein** (August 25, 1918- October 14, 1990) forged his many talents with an irresistible personality to transform the way people everywhere hear and appreciate music. He broke rules, shattered precedents, and opened doors, insisting that music could, and should, play a vital role in the lives of all people.

Bernstein's successes as a composer ranged from the Broadway stage (most notably, *West Side Story*) to concert halls all over the world, where his orchestral and choral works continue to thrive. As a conductor of a vast repertoire, he was a dynamic presence on the podiums of the world's great orchestras for half a century, leaving a legacy that endures through an uncommonly rich and diverse catalogue of over 500 recordings and filmed performances. He was the first American-born and -trained conductor to be appointed music director of a major American orchestra, and the first to conduct the Berlin Philharmonic, the London Symphony Orchestra, the Royal Concertgebouw, among others.

From his earliest days, Bernstein was a true believer in the music of his time. The lasting popularity of the music of Mahler, Shostakovich, and many other 20th-century masters owes much to his inspired advocacy. Around the world he championed American composers such as Aaron Copland, William Schuman, Samuel Barber, Roy Harris, and Lukas Foss. The breadth of Bernstein's repertoire, the depth of his convictions, and the charismatic energy with which he articulated them, made him a superstar in the classical world and a beloved public figure.

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Overture to Candide (1956, 60) - Based on Voltaire's 1759 novel, *Candide* opened on Broadway on December 1, 1956. *Candide* was perhaps a bit too intellectually weighty for its first audiences, and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. "There's more of me in that piece than anything else I've done," he said.

PROGRAM NOTES

Overture to Candide (continued)

From the very beginning, though, the overture was a hit and swiftly became one of the most popular of all concert curtain-raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big tunes: the sweeping, romantic one is Candide's and Cunégonde's love duet Oh, Happy We, while the wacky, up-tempo music is from Cunégonde's fabulous send-up of coloratura-soprano arias, Glitter and Be Gay.

- Program Note by Ohlone Wind Orchestra concert program, November 10, 2013

Riften Wed

Composed: 2014 by Julie Giroux (b. 1961)

Length: 6:27 minutes

Previously Performed: Clarence Premiere

Julie Ann Giroux was born December 12, 1961 in Fairhaven, Massachusetts. Being in a travelling Air Force family, she was raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University where she majored in music performance. She has studied composition with notable composers such as: John Williams, Bill Conti, and Jerry Goldsmith, and worked alongside Greig McRitchie, Charlie Bernstein, and Danny Elfman, just to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had her first piece published at the age of nine.

In 1985, she started composing, orchestrating, and conducting music for television and films. Just hours after her college graduation, she accepted a job working under the Academy Award winning composer Bill Conti in Los Angeles. Her first project was working on the music for the Emmy Award winning mini-series North and South. That was followed soon by work on the television series Dynasty, The Colbys, Hill Street Blues, Cagney and Lacey, as well as the films Karate Kid II, April Fool's Day, Blaze, White Men Can't Jump, and Broadcast News.

Julie has also been privileged to collaborate with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Chevy Chase and Clint Eastwood. She has also arranged for Celine Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McIntyre, Little Richard, Billy Crystal, Michael Jackson, Whitney Houston, Reba McIntyre, Paul Newman, Harry Connick Jr., and many, many others.

PROGRAM NOTES

Riften Wed (continued)

Julie is an extremely well-rounded composer, writing works for symphony orchestra, chamber ensembles, wind ensembles, choirs, soloists, brass and woodwind quintets and many other serious and commercial formats. She has composed and published numerous works for professional wind ensembles, military bands, colleges, and public schools and has conducted her music worldwide. She is regularly scheduled as both a speaker and clinician of many national clinics including the American Band College and the Midwest International Band and Orchestra Clinic.

On June 21, 2025, Julie Giroux will be inducted into the prestigious Women Songwriters Hall of Fame. Julie continues to compose, orchestrate, and arrange for television, movies, video games, wind bands, and orchestras.

Riften Wed - Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online mmorpg (massive multiplayer online role-playing game) than to its console and pc competition.

Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieve's Guild. Sadly enough, it is also the location for the world's orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included.

PROGRAM NOTES

Riften Wed (continued)

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as “Are you interested in me? Why yes, are you interested in me? Yes. It’s settled then.” Sometimes the dialogue is more along the lines of “You are smart and strong. I would be lucky to have you. I would walk the path of life beside you ‘til the end of time if you will have me.” Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway). What was is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching especially if related or injected into real world circumstances. In one instance while playing the game, I emerged from the chapel with my brand new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death. Something Earth is all too familiar with.

“Riften Wed” is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where “‘til death do us part” is not only a reality, it’s a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly “Riften Wed.”



PROGRAM NOTES

Divertimento for Band

Composed: 1950 by Vincent Persichetti (1915-1987)

Length: 1-2:20 minutes per movement

Previously Performed: 1997, 2003

Vincent Persichetti (6 June 1915, Philadelphia, Penn. – 14 August 1987, Philadelphia) was an American composer, music educator and pianist.

Persichetti began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years. During all of this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.

Starting at the age of 20, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory. He received a diploma in conducting from the Curtis Institute and graduate degrees from the Philadelphia Conservatory. In 1947 he joined the faculty of the Juilliard School of Music, and became the chairman of the Composition Department in 1963.

Persichetti composed for nearly every musical medium, with more than 120 published works. Although he never specifically composed "educational" music, many of his smaller pieces are suitable for teaching purposes. His piano music, a complete body of literature in itself, consists of six sonatinas, three volumes of poems, a concerto and a concertino for piano and orchestra, serenades, a four-hand concerto, a two-piano sonata, twelve solo piano sonatas, and various shorter works. His works for winds rank as some of the most original and well-crafted compositions in the medium, and his Symphony No. 6 is rightly considered one of the "cornerstones" of the genre. -Wind Repertory Project

PROGRAM NOTES

Divertimento for Band (continued)

Divertimento for Band - *Divertimento* was premiered by The Goldman Band on June 16, 1950, with the composer conducting. The composition was started during the summer of 1949 in El Dorado, Kansas. In stories related to various sources, Persichetti began writing the work with a clash between choirs of woodwinds and brass, with a timpani "arguing" with them. After looking at this, he realized that the strings were not going to become a part of this piece. In an article from 1981 Persichetti stated:

I soon realized the strings weren't going to enter, and my *Divertimento* began to take shape. Many people call this ensemble "band." I know that composers are often frightened away by the sound of the word "band", because of certain qualities long associated with this medium -- rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a nineteenth-century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish.

It is because of the scoring of this work and the attitude the composer showed in the creation of the work which Frederick Fennell felt was new for the "band" medium.

- Wind Repertory Project

The *Divertimento* is one of Persichetti's lightest and most entertaining works. It was written in a log cabin schoolhouse in Kansas in 1949 and premiered in New York City with the composer conducting in 1950. In a June 1980 letter to Frederick Fennell, founder of the famed Eastman Wind Ensemble, Persichetti explained that family friends had given him the cabin one summer to write a new work for full orchestra. He explained that as he wrote the brasses tossing the woodwinds about while the timpani was commenting here and there, something strange was happening. He began to realize that the strings were NEVER going to come in. So thus was created the composer's first work for band!

The six short movements demonstrate rhythmic and contrapuntal savoir-faire blended neatly with tongue-in-cheek humor and lyrical nostalgia. The work is still one of Persichetti's most popular compositions.

- Program Note from Lee University Wind Ensemble concert program, October 11, 2016

PROGRAM NOTES

Danzón No. 2

Composed: 1994 by Arturo Márquez (b. 1950), (tr. Oliver Nickel - b. 1973)

Length: 9:37 minutes

Previously Performed: 2017

Arturo Márquez (b. 20 December 1950, Alamos, Sonora, Mexico) is a Mexican composer.

He began his musical training in La Puente, California, in 1966, later studying piano and music theory at the Conservatory of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico with such composers as Joaquín Gutiérrez Heras, Hector Quintanar, and Federico Ibarra. He also studied in Paris privately with Jacques Castérède, and at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton.

In recent years, Marquez has written a series of danzones, works based on an elegant Cuban dance that migrated to Veracruz, Mexico. His *Danzon No. 2* is among the most popular Latin American works to emerge since the 1950s, enhanced by its use by Gustavo Dudamel with the Simon Bolivar Youth Orchestra in their 2007 tour of the United States and Europe. In February 2006, Arturo Marquez received the Medalla de Oro de Bellas Artes (Gold Medal of Fine Arts), the highest honor given to artists by Mexico's Bellas Artes. That evening the concert *El Danzon según Márquez* (The *Danzón* according to Márquez) was presented at the Palacio de Bellas Artes. The concert included six danzones, all contained on a forthcoming CD.

Márquez has received commissions from the OAS, the Universidad Metropolitana de Mexico, the Universidad Nacional Autónoma de Mexico, Festival Cervantino, Festival del Caribe, Festival de la Ciudad de Mexico, and the Rockefeller Foundation. He has received grants from the Institute of Fine Arts of Mexico, the French government, and the Fulbright Foundation. In 1994 he received the composition scholarship of Mexico's Consejo Nacional para la Cultura y las Artes. Márquez's Octeto Malandro (Misbehaving Octet) was commissioned and premiered by Philadelphia's Relâche Ensemble in 1996, and subsequently recorded by Relâche for Monroe St. Records. Márquez's flute concerto, commissioned by the Rockefeller Foundation and the Consejo Nacional para las Artes, was premiered by James Newton. Other works by Márquez include *En Clave* for piano, *Son a Tamayo* for harp, percussion, and tape (featured at the 1996 World Harp Congress), *Homenaje a Gismonti* for string quartet, and *Zarabandeo* for clarinet and piano.

- Wind Repertory Project

PROGRAM NOTES

Danzón No. 2 (continued)

Danzon No. 2 - Originally written for orchestra, *Danzón No. 2* has enjoyed significant popularity on performance programs everywhere. The danzón itself was Cuban-born, from a natural synthesis of Spanish, British, and French dance forms, and this work is built on a beautiful, elegant main theme, stated on clarinet, building in intensity before erupting into passionate rhythms later.

- Program Note from publisher

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

- Program Note by composer

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 one 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.

CONDUCTOR BIO



Casidy Reed (Reed Conley) is a 2015 Clarence High School Graduate and former principal trumpet of the Clarence Wind Ensemble. Ms. Reed received her Master of Music in Music Education from the Eastman School of Music in 2021. She graduated with her Bachelor of Music Education as a trumpet primary from the Baldwin Wallace Conservatory of Music in 2019, and has completed post-graduate studies in the Doctoral of Music Education (PhD) program at Case Western Reserve University.

Currently in her seventh year of education, she serves as the Director of the Clarence Wind Ensemble, Co-Director of the Concert Band, and instructor of all brass lessons 9-12. Before beginning her role at Clarence High School, she served as the Head Band Director (5-12) at the Chagrin Falls Exempted Village School District in the Cleveland, Ohio area, and the (7-12) Band Director at Odyssey in the Greece Central School District in Rochester, NY.

Ms. Reed was the Artistic Director/Conductor of the Youth Honors Orchestra Program and the New Horizons Band program at the Baldwin Wallace Conservatory Community Arts School, the Executive Board President and a trumpet player with the Cleveland Winds, and freelancer in the Cleveland area. She currently is the flugelhorn soloist with the Buffalo Silver Band, and a trumpet player with the American Legion Band of the Tonawandas and the Erie County Wind Ensemble.

Ms. Reed studied trumpet with James Thompson, former principal trumpet of the Montreal and Atlanta Symphony Orchestras, Jack Sutte of the Cleveland Orchestra, and Michael Vertoske. She credits her formative musical training to the current and former Clarence Bands faculty that have inspired and propelled her to become who she is today: Thomas Furminger, Michael Vertoske, Andrea Runfola, Christopher Gawlak, Louis Vitello, and William Eicher.

Ms. Reed hopes to live a life dedicated to creating music and teaching others. Her students have received Superior ratings at both Solo and Large Group State Contests. She was a participant at the Kent State University Conducting Symposium (2022), and the Northeast Wind Band Conducting Symposium at Ithaca College with Dr. Mallory Thompson (2025). She is an editor for the International Women's Brass Conference (IWBC) and has served on the Advocacy, Development, and Social Media committees of the International Alliance for Women in Music (IAWM). She maintains professional memberships with the New York State School Music Association (NYSSMA), the New York Band Directors Association (NYSBDA), the Erie County Music Educators Association (ECMEA), the National Association for Music Education (NAfME), the International Women's Brass Conference (IWBC), the International Alliance for Women in Music (IAWM), and Women Band Directors International (WBDI).

CONDUCTOR BIO

Casidy Reed (continued)

A sought-after clinician, Ms. Reed has presented at numerous conferences at the collegiate, state, national, and international level, including the Gender Equity in Music Conference at the Eastman School of Music, the New York State School Music Association (NYSSMA) Conference, the International Women's Brass Conference (IWBC), the Context Conference at the Eastman School of Music, and the Ohio Music Education Association (OMEA) Conference. Her current research areas include equity and access in music education, intersectionality, educational leadership, and teacher preparation programs.

HISTORY OF CLARENCE WIND ENSEMBLE

The Clarence Band Program traces its roots to Parker High School, where an instrumental ensemble existed prior to 1946. When Clarence High School opened in 1951, Principal Eugene Small envisioned music as an essential part of the school's educational mission, laying the foundation for one of Western New York's most distinguished music programs. National recognition came under Norbert J. Buskey, who became director in 1962. Buskey established the current Wind Ensemble, brought world-renowned guest artists and composers to Clarence, and led the group to performances at the NYSSMA Conference, the Music Educators National Conference (MENC), and the Midwest Clinic (1966).

Following Buskey and Gary Good, Ronald A. Sutherland assumed leadership in 1971, ushering in a 25-year era marked by artistic excellence and international experiences. The ensemble performed at the NYSSMA Conference in 1977 and 1994, and toured Scotland, England, Austria, and Graz, while collaborating with legendary musicians such as Karel Husa, Vaclav Nelhybel, and Anthony Maiello. In 1996, William Eicher became the ensemble's fourth conductor, continuing the tradition of musical collaboration by hosting an impressive roster of composers, conductors, and soloists. Under his leadership, the Clarence Wind Ensemble earned invitations to perform at the Midwest Clinic in 2003 and 2009, and presented a clinic with Edward S. Lisk in 2012. In 2016, Louis Vitello took over as director after two decades leading the Symphonic Band. Under his direction, the ensemble has continued its legacy of excellence, performing for the American Concert Band Association (2018), the NYSSMA Conference (2022), and the Erie County Music Educators Association Conference (2024), featuring guest conductor JoAnn Falletta of the Buffalo Philharmonic Orchestra. Mr. Vitello has also fostered a strong relationship with composer Stephen Melillo, premiering major works such as *Ark of the Covenant* and *In the Darkest Darkness* (2018).

Through decades of dedicated leadership, collaboration, and artistry, the Clarence Wind Ensemble has become a model of sustained musical excellence and educational vision. As the now sixth, first woman, and first alumni conductor of the Clarence Wind Ensemble, Casidy Reed hopes to continue the traditions and further innovate and stretch the bounds of the ensemble, including a featured guest conductor at this year's 61st Annual Kleinhan's concert, Dr. Mallory Thompson, emeritus faculty at Northwestern

ACKNOWLEDGEMENTS

Board of Education

Dr. Matthew Frahm CCSD Superintendent of Schools
Mr. Kenneth Smith High School Principal
Mrs. Julie Mampe High School Assistant Principal
Mr. Robert Coniglio High School Assistant Principal
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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.



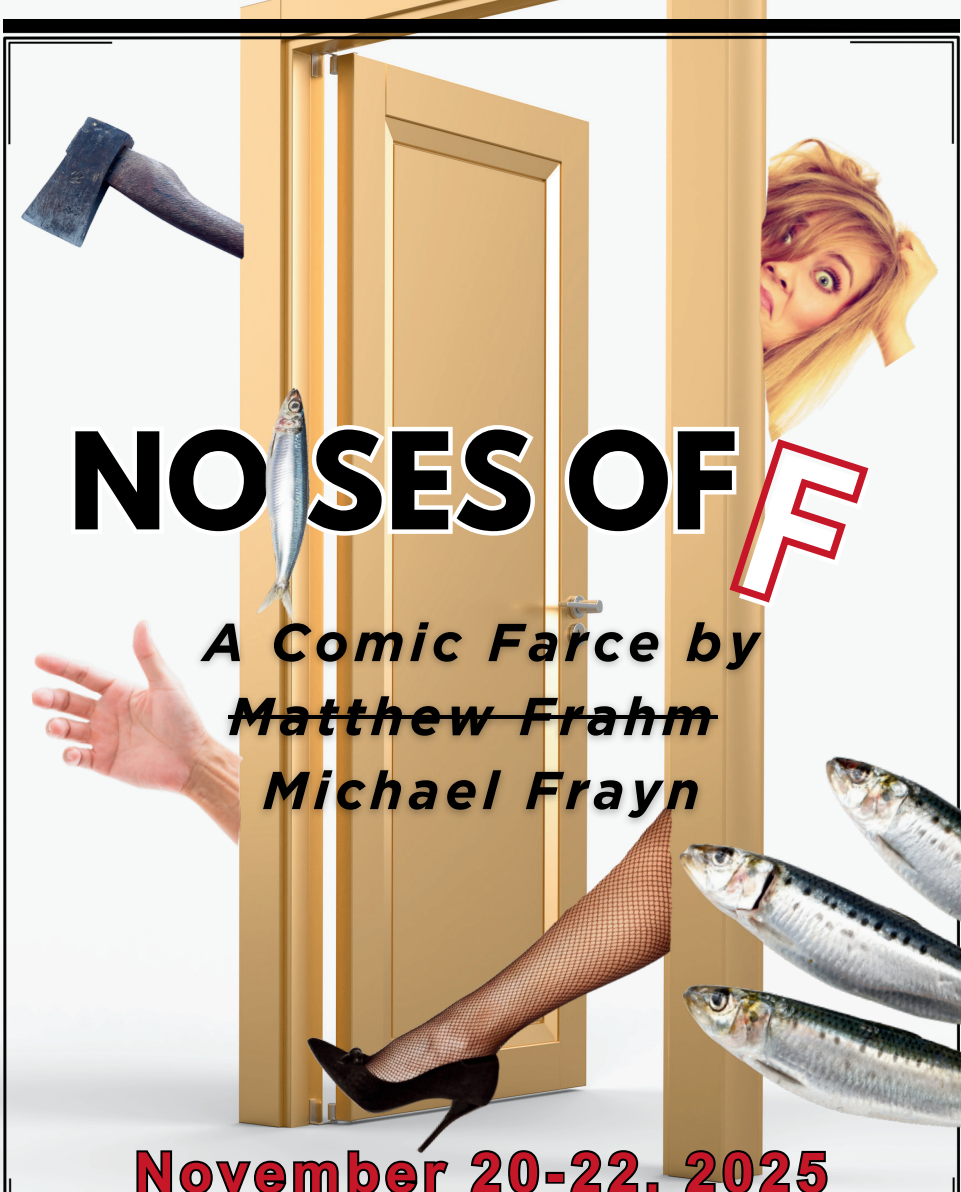
Be sure and check the Music News page and the
[Band Boosters Weekly Updates](#)

Upcoming 2025-2026 CHS (Mostly Band) Concerts & Events

OCT 10, 2025	Band Boosters Pio-O-Mine & Greens Fundraiser	Extended to FEB
OCT 17, 2025	CHS Boosters MUSIC Apparel Sale to 11/14	Pick Up 12/1
NOV 3, 2025	CHS Boosters Wreath & Poinsettia Sale to 11/14	Pick Up 12/1
NOV 4, 2025	Band Boosters Meeting	CHS Band Room
NOV 7-8, 2025	NYSSMA Jr. High All-State Conference (Gr. 7-9)	Pioneer High School
NOV 18, 2025	CHS Fall Play Dress Rehearsal / Senior Citizen Night	CHS AUD, 5:00 PM
NOV 20-22	CHS Fall Play - Noises Off	CHS AUD
DEC 2, 2025	Band Boosters Meat Raffle Committee Meeting	CHS Band Room
DEC 4-6, 2025	NYSSMA All-State Conference	Rochester
DEC 18, 2025	CHS Chorale Performs in CHS Foyer (before school)	CHS FOYER
DEC 24, 2025	Band Boosters Meat Raffle	SEE TEACHER
JAN 6, 2026	Band Boosters Meat Raffle Committee Meeting	CHS Band Room
JAN 10, 2026	ECMEA All County Jr. High Choral, Sr. / Jr. High Instrumental Jazz	Depew MS/HS
JAN 17, 2026	ECMEA Auditions - Jr. High Instrumental	Orchard Park HS
FEB 3, 2026	Band Boosters Committee Meeting	CHS Band Room
FEB 5, 2026	CHS Bands Midwinter Concert (dress reh. 2/4)	CHS AUD
FEB 5-7, 2026	CMS Musical - Matilda Jr. The Musical	CMS AUD
MAR 6, 2026	ECMEA Jr. High North All-County Festival	SEE TEACHER
MAR 6-7, 2026	NYSBDA Band Symposium	
MAR 10, 2026	CHS MUSICAL - Dress Rehearsal, Senior Citizen Night	CHS AUD, 5:00 PM
MAR 12-14	CHS MUSICAL - 9 TO 5	CHS AUD, 7:00 PM
MAR 16-27	CHS Choral & Band Auditions - 2026-2027 Ensembles	SEE TEACHER
MAR 20-21	ECMEA Sr. High All-County Festival	SEE TEACHER
APR 14, 2026	Band Boosters Committee Meeting	CHS Band Room
APR 27, 2026	Registration Opens for Summer Instrument & Voice Lessons - See the Clarence Music Website	ONLINE REGISTRATION
APR 30, 2026	Jazz Festival at Asbury Arts Center	ASBURY ARTS CTR
MAY 5, 2026	Band Boosters Committee Meeting	CHS Band Room
JUN 1, 2026	CHS 61st Annual Kleinhans Dress Reh. & Concert	KLEINHANS
JUN 9, 2026	District Band Spectrum Concert	CHS GYM
JUN 11, 2026	CHS Band Banquet	TBD
JUN 16, 2026	Chamber Music Concert	TOWN PARK
JUL 6, 2026	Summer Instrument & Voice Lessons Begin	PER INSTRUCTOR

CHS DRAMA CLUB

Presents



NOISES OF *F*

***A Comic Farce by
~~Matthew Frahm~~
Michael Frayn***

November 20-22, 2025

CLARENCE HIGH SCHOOL AUDITORIUM, 7:00 PM

COMING SOON

Mark your calendar!

CLARENCE MIDDLE SCHOOL

PRESENTS



ROALD DAHL'S

Matilda

THE MUSICAL JR.

FEBRUARY 5-7, 2026

CMS AUDITORIUM, 7:00 PM

COMING SOON

Mark your calendar!

CHS DRAMA CLUB
Presents



Music and Lyrics by
Dolly Parton

Book by
Patricia Resnick

Orchestrator
BRUCE COUGHLIN

Arrangements & Additional Orchestrations
STEPHEN OREMUS & ALEX LACAMOIRE

Based on the 20th Century Fox Picture
Originally Produced by Robert Greenblatt, April 2009

MARCH 12-14, 2026

CLARENCE HIGH SCHOOL AUDITORIUM, 7:00PM

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HERE!**

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Contact Lori with any questions at **716-432-5680** .
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SCAN QR CODE BY 11/14 ~ PICK UP AT CHS ON 12/1
PICK UP CENTERPIECES AT LAVOCATS ON 12/8
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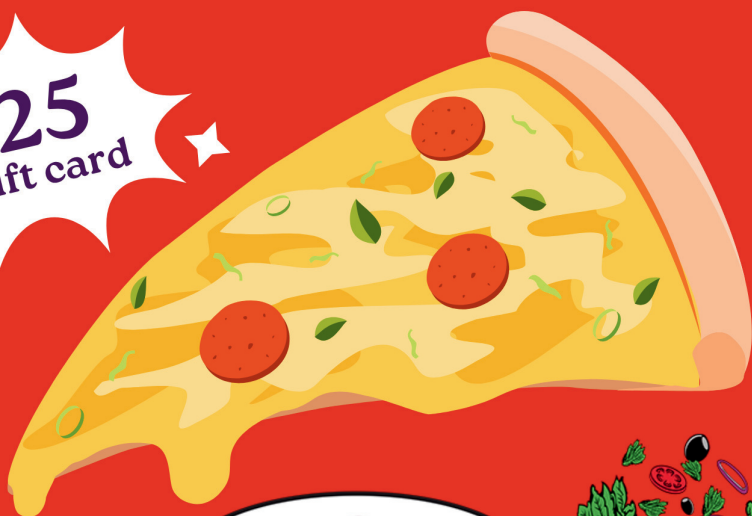


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\$25
gift card



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Tonawanda



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<https://bit.ly/CHSbandpizza>

Orders received AND paid by Wednesdays
will be distributed to Band Members on
Friday for delivery.

Orders accepted through 12/17/2025

Questions? Contact Amanda Zdrojewski at
amanda@zdrojewski.net