



CLARENCE HIGH SCHOOL BANDS
MID-WINTER CONCERT



February 5, 2026
CHS Auditorium

PROGRAM 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

Ms. Casidy Reed, Conductor

The Gladiator

John Philip Sousa

Break Through

Mark Lortz

Ms. Andrea Runfola, Conductor

The Clapping Song

Randall Standridge



Symphonic Band

Ms. Andrea Runfola, Conductor

Skyscapes

David Moore

Our Cast Aways

Julie Giroux

Vaquero

Sammy Nestico

COMING SOON

CLARENCE MIDDLE SCHOOL

PRESENTS



ROALD DAHL
Matilda
THE MUSICAL JR.

Book by
Dennis Kelly

Music & Lyrics by
Tim Minchin

February 5-7
at CMS

<https://www.vancoevents.com/us/events/landing/61721?>

March 12-14
at CHS

Check the Music News site for
ticketing information two
weeks prior to the event.

CHS DRAMA CLUB

PRESENTS



Music and Lyrics by
Dolly Parton

Book by
Patricia Resnick

Orchestrator

Bruce Caughlin

Arrangements & Additional Orchestrations

**STEPHEN OREMUS &
ALEX LACAMOIRE**

Based on the 20th Century Fox Picture

March 12-14, 2026

CLARENCE HIGH SCHOOL AUDITORIUM, 7:00PM

PROGRAM

Wind Ensemble

Ms. Casidy Reed, Conductor

*Pines of the Appian Way from
The Pines of Rome*

Ottorino Respighi
arr. Antonio d'Elia and Erik
Leidzen

Rest

Frank Ticheli

*Four Characteristic Dances
from Swan Lake*

Peter I. Tchaikovsky
arr. John R. Bourgeois

- I. Hungarian Dance
- II. Spanish Dance
- III. Danse Napolitaine
- IV. Mazurka

*Symphonic Dance No. 3
"Fiesta"*

Clifton Williams

Jazz Band

Ms. Andrea Runfola, Conductor

Lester Leaps In

Lester Young
arr. Rich Sigler

When You're Smiling

Larry Shay, Mark Fischer, Joe Goodwin
arr. Mike Dana

Saturday in the Park

Robert Lamm and Chicago
arr. Jim Runfola

CONCERT BAND

PICCOLO

Kayla Garrant

FLUTE

Cooper Berg

Kayla Garrant

Sophia Ham

Amelia Krzyanowicz

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

Gavin Pepper

Grayson Plewinski

EUPHONIUM

Robert Cardarella

Phoebe Lagowski

Shane Stoll

TUBA

Benjamin Haven

Joshua Farrell

PERCUSSION

Austin Breitweiser

Jacob Fulcher

Grace MacPeck

Thomas Naab

Collin Toole

SYMPHONIC BAND

PICCOLO

Addison Terhaar
Ellen Weiss

FLUTE

Morgan Oddy
Abigail Pastuhova
Tessa Philbin
Addison Terhaar
Ellen Weiss

OBOE

Ella Dunleavy
Samuel Gibson
Taylor Yeung

CLARINET

Samantha Engler
Anna Girard
Elsie 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

Stephen Holley
William Morrissey
Jack O'Brien
Jameson Oddy

TUBA

Benjamin Barkley
Ryan Belz
Allisette Korn

PERCUSSION

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

WIND ENSEMBLE

PICCOLO

Isabelle Arent
Emma Payne

FLUTE

Isabelle Arent
Adelynn Doktor
Kiera Kruschke
Emma Payne

OBOE

Katie Johnson
Julia Mu
Ayden Schmelz

ENGLISH HORN

Katie Johnson

CLARINET

Sofia Banifatemi
Julia Jobes
Evelyn Naab
Elaina Stappenbeck

BASS CLARINET

Madeline Ramirez

BASSOON

Avery Collins
Evelyn Klemenz

ALTO SAXOPHONE

Cooper Fritz
Jake Galenski

TENOR SAXOPHONE

Paul Brancato

BARITONE SAXOPHONE

Jay Rajaram

HORN

Annie Bova
Alexis Grek
Callum Lagowski
Aaron Ostrov

TRUMPET

Sebastian Francis
Henry Furminger
Reed GianGrasso
Nathan Grek
Erik Michel
Leonidina Passucci

TROMBONE

Dominic Annunziato
David Brophy
Noah Garson
Daniel Hibscheiler

EUPHONIUM

Thomas Bittar
Clarke Sauls

TUBA

Theodore Kelley
Nathan Kleismit

PERCUSSION

Kian Banifatemi
Ben Hereth
Nick Kramer
Noah Mack
Simon Morra
Kellen Weiss
Owen Zdrojewski

STRING BASS

Owen Olexenko

GUEST PERFORMERS

TRUMPET

Donald Carrato
Allison Mangaser
Jaxon Bass

JAZZ BAND

ALTO SAXOPHONE 1

Jake Galenski

ALTO SAXOPHONE 2

Caleb Zanghi

TENOR SAXOPHONE 1

Paul Brancato

BARITONE SAXOPHONE

Jay Rajaram

TRUMPET

Aiden Beebe

Jaxon Bass

Donald Carrato

Henry Furminger

Sebastian Francis

Nathan Grek

Reed GianGrasso

Allison Mangaser

Leondina Passucci

TROMBONE/EUPHONIUM

Dominic Annunziato

Robert Carderella

Brennan Crahen*

Noah Garson

Danny Hibscheiler

David Brophy

William Morrissey

Jack O'Brien

Jameson Oddy

Shane Stoll

Jacob Williamson

Reagen Girard

PIANO

Simon Morra

BASS

Addison Amico

Owen Olexenko

ELECTRIC BASS/GUITAR

Addison Amico

PERCUSSION

Benjamin Hereth

Owen Zdrojewski*

Nicholas Kramer



* Owen Zdrojewski - Senior High Area All-State Jazz Ensemble

* Brennan Crahan - Junior High Area All-State Jazz Ensemble

PROGRAM NOTES

The Gladiator

John Philip Sousa (b. 1854)

Duration: 2:29 min.

Past Performance: Clarence Premiere

About the Composer:

John Philip Sousa 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.

The Wind Repertory Project

About the Piece:

The Gladiator (1886) - Nothing among Sousa's memoirs reveals the identity of the "gladiator," but the first printing of the sheet music carried a dedication to Charles F. Towle of Boston. Towle was a journalist who was editor of the *Boston Traveller* at the time this march was written, but the nature of his association with Sousa is not known.

Sousa's daughter Helen conjectured that her father might have been inspired by a literary account of some particular gladiator. It is unlikely that he would have dedicated a march to gladiators in general because of their ferocity and deeds of inhumanity, but perhaps one noble gladiator who had been a victim of circumstances might have been his inspiration. There has also been speculation that the march had some Masonic significance, inasmuch as it was written at the time he was "knighted" in Columbia Commandery No. 2, Knights Templar, but this lacks substantiation.

For Sousa, "The Gladiator" brought back both happy and unhappy memories. In 1885 he had written the dirge "The Honored Dead" for Stopper and Fisk, a music publisher in Williamsport, Pennsylvania. They were so pleased that they asked him to write a quickstep march. He responded with "The Gladiator", but they rejected it. Their shortsightedness cost them dearly; Sousa then sold it to Harry Colement of Philadelphia, and it eventually sold over a million copies.

"The Gladiator" was the first Sousa composition to reach such wide circulation. He himself was unaware of its popularity until its strains startled him one day while in Philadelphia on business. Many years later he gave this dramatic account:

I was taking a stroll along Broad Street. At a corner a hand-organ was grinding out a melody which, somehow, seemed strangely familiar. As I listened more intently, I was surprised to recognize it as my own "Gladiator" march. I believe that was one of the proudest moments of my life, as I stood there on the corner listening to the strains of that street organ!

"As the Italian, who was presiding over the crank, paused, I rushed up to him and seized him warmly by the hand. The man started back in amazement and stared at me as though he thought I had taken leave of my senses. 'My friend! My friend!' I cried. 'Let me thank you! Please take this as a little token of my appreciation!'

I tore myself away, walking on air down the remainder of the street and leaving the organ grinder dazed by the coins I had thrust into his hand. I don't believe he can account for the gift to this day.

But I was exalrant. My music had made enough of a hit to be played on a street organ. At last I felt that it had struck a popular chord.

Paul E. Bierly, *The Works of John Philip Sousa*

Break Through

Mark Lortz (b. 1972)

Duration: 3.50 min.

Past Performance: 2022

About the Composer:

Mark Lortz is Director of Music at Stevenson University, brass arranger for the multi-world champion Reading Buccaneers Drum and Bugle Corps and Vic Firth Percussion Scholastic Educator. His original music has premiered at The Midwest Clinic International Band and Orchestra Conference, the Bands of America National Percussion Festival, the College Band Directors National Association, and the Baltimore Ravens Marching Band. Lortz's compositions have received awards from the American Society of Composers, Authors and Publishers (ASCAP), and laudatory reviews in *Gramophone* and *The Instrumentalist* magazines. They also made *Bandworld's* Top 100 list of band compositions and J.W. Pepper's *Editor's Choice* lists. He has worked with the United States Army Field Band and Jazz Ambassadors and the United States Naval Academy Drum and Bugle Corps. In addition to composing, Mr. Lortz adjudicates, lectures, and guest conducts honors bands, orchestras, and community ensembles throughout the mid-Atlantic region.

Mr. Lortz earned a University Fellowship at the Boyer College of Music and Dance of Temple University, where is pursuing a doctorate of music education. He has earned degrees in percussion performance, music education, and composition from The Peabody Institute of Johns Hopkins University. He was Associate Music Director and Principal Percussionist for the North American Tour of *Phantom of the Opera* and Percussionist with the international performing ensemble, The Dallas Brass. He has performed and recorded with premier orchestras throughout the United States.

About the Piece:

Break Through (2022) - Break Through is my musical representation of one's struggle to pass through a barrier or move beyond an obstacle. This could be a literal breakthrough or a metaphorical achievement. The composition is centered around the key of G minor to achieve a dark, resonant emotion.

- Program note from the composer

The Clapping Song

Randall Standridge (b. 1976)

Duration: 2.50 min.

Past Performance: Clarence Premiere

About the Composer:

Randall Standridge (b. 1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected to the J.W. Pepper's Editor's Choice and BandWorld Top 100 lists. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* also published are included in *Teaching Music through Performance in Band* series. He has had several works performed at the Midwest Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer.

About the Piece:

The Clapping Song (2022) - The most common question I get in my career is "Where do you get your ideas?" The answers I provide are undoubtedly disappointing to the person who asked as I am one of the least romantic composers people will ever meet. They always seem to expect some big, larger story. Something to the effect of "I was walking down the road, and I saw a deer. We looked at each other and his gaze made me question the nature of my existence. I tried to capture the deer and that morning in this work." Blah, Blah, Blah, Yak, Yak, Yak.

The Clapping Song (continued)

For me, the bottom line is that music is just a collection of sounds. Can they express a larger story or concept? Sure, but that doesn't change the fact that it is the designed sounds across time that create this art form. And sometimes, for the very best composers, I believe, that is enough. The way the sounds interact and the resultant aesthetic experience is the ultimate point to any piece of music regardless of its larger meaning. If it doesn't work without its larger story, then, in my opinion, it just doesn't work.

The Clapping Song has no larger story. It simply started off with me sitting at my desk and clapping the rhythm which begins the work. I liked the way it sounded and so I continued adding elements and writing further into it. The piece grew and grew and went in some unexpected directions; the final result is part symphonic, part tribal, part boot-scootin' country, and just a touch of blues.

Due to its lack of story and lack of central thematic style, the hardest part was coming up with a title. When I first saved it on my computer, I saved it as *The Clapping Song*. I tried to think of several others. A few other contenders were: *Rhythmic*, *Rhythm Dance*, and *What Is This?* After consideration, I decided I liked the original file name the best, and it just stuck.

Program note from the composer

Skyscapes

David Moore (b. 1968)

Duration: 5:58 min.

Past Performance: 2000, 2004, 2021

About the Composer:

David Moore is a graduate of Drake University where he received a Bachelor of Music Education. He has taught instrumental music in Iowa and is also a private teacher. He has received numerous commissions from instrumental groups in the upper Midwest.

About the Piece:

"Skyscapes" by D. Moore: A concert band composition that evokes vast skies and horizons with intricate melodies, perfect for musical expression.

Our Cast Aways

Julie Giroux (b. 1961)

Duration: 4:47 min.

Past Performance: Clarence Premiere

About the Composer:

Julie Giroux is best known as a composer for modern Wind Ensemble and Symphonic band music. Her television, film & video game credits date back to 1984 and continue to this day. Julie has received many prestigious awards over her career which includes Emmy Awards.

She is an accomplished orchestrator, composer, arranger, clinician and guest conductor. Her music has been represented on hundreds of CDs and is played by concert bands the world over. Her Symphonic Band music is published by Giroux Music.com.

About the Piece:

"6.5 million companion animals enter animal shelters every year and 2.4 million of these adoptable animals are put down. These numbers do not include the thousands who suffer in silence. Thanks to thousands of caring people, these numbers are steadily decreasing but we still have a long way to go. This work is dedicated to all all those who work hard in the fight to end puppy mills, to rescue suffering pets and to provide care and medical attention to all those rescued. It is dedicated to those companions who get rescued and for those whose rescue never comes.

We are all shepherds. Every living creature is in our care. Hopefully mankind will someday uphold his responsibility and become caretaker of all living things on earth. Maybe some day all humans will be humane and mankind will be kind." – Julie Giroux

Vaquero

Sammy Nestico (1924-2021)

Duration: 2:32 min.

Past Performance: 1978, 1983, 1985, 2021

About the Composer:

Born in Pittsburgh, at a very young age Sammy Nestico became the staff arranger for the ABC radio station there. He later received his degree in music education from Duquesne University.

Sammy Nestico was the U.S. Air Force Band in Washington staff arranger, and subsequently led the famous Airmen of Note. After 15 years with the air Force, he joined the U.S. Marine Band in Washington as chief arranger and director of the White House orchestra during the Kennedy and Johnson administrations.

Between 1970 and 1980 Sammy wrote for the Count Basie Orchestra. He directed the recording of ten Basie albums of original music. Four of which won Grammy awards. He also worked for Capitol Records, cowriting the equivalent of 63 albums for that company.

Vaquero (continued)

Through the years Sammy's writing credits have grown to include work for all major film and TV studios. He has also written commercials for Anheuser Busch, Zenith, Ford, Mattel, Dodge, Remington and more. His music has also been recorded by the Boston Pops and Andre Kostelanitz orchestras. Somewhere along the way he has miraculously managed time to publish several hundred numbers in the educational field ranging in difficulty from the elementary to university levels.

About the Piece:

"Vaquero" by Sammy Nestico is a popular, energetic concert march for concert bands, known for its robust, spirited feel. Nestico's "Vaquero" captures the dynamic spirit of the term (Spanish for cowboy) in music.

Pines of the Appian Way from The Pines of Rome

Composer Name (b. 1879)

arr. Antonio d'Elia and Erik Leidzen

Duration: 23 min.

Past Performance: 1975, 1976, 1977, 1990, 1998, 2002

About the Composer:

Ottorino Respighi (b. 1879) was born in Bologna, Italy. He was taught piano and violin by his father, who was a local piano teacher. He went on to study violin and viola with Federico Sarti at the Liceo Musicale in Bologna, composition with Giuseppe Martucci, and historical studies with Luigi Torchi, a scholar of early music. A year after receiving his diploma in violin in 1899, Respighi went to Russia to be principal violist in the orchestra of the Russian Imperial Theatre in Saint Petersburg during its season of Italian opera. While there he studied composition for five months with Rimsky-Korsakov. He then returned to Bologna, where he earned a second diploma in composition. Until 1908 his principal activity was as first violin in the Mugellini Quintet. In 1908-09 he spent some time performing in Germany before returning to Italy and turning his attention primarily to composition. Many sources indicate that while he was in Germany, he studied briefly with Max Bruch, but in her biography of the composer, Respighi's wife asserts that this is not the case.

During the second decade of the twentieth century, Respighi was active as a performer and composer. His compositions began to draw attention, and in 1913 he was appointed as teacher of composition at the Conservatorio di Santa Cecilia in Rome, where he lived for the rest of his life. In 1917 his international fame began to spread through multiple performances of the first of his Roman orchestral tone poems, *Fountains of Rome*. In 1919 he married a former pupil, the singer Elsa Olivieri-Sangiaco. From 1923 to 1926 he was director of the Conservatorio. In 1925 he collaborated with Sebastiano Arturo Luciani on an elementary textbook entitled *Orpheus*. He was elected to the Royal Academy of Italy in 1932.

Pines of the Appian Way from The Pines of Rome (continued)

About the Piece:

Pines of the Appian Way (from *Pines of Rome*) arr. d'Elia & Leidzen (1926-48) - The second of Respighi's "Roman Triptych," *Pines of Rome* depicts four settings featuring the magnificent Roman pines of the title. The four movements of the work are named for the trees within the Villa Borghese gardens, near a catacomb, on the Janiculum Hill, and along the Appian Way. Respighi outlines his vision in his own program notes, writing that in "The Pines of the Villa Borghese" "children are at play in the pine groves of the Villa Borghese, dancing the Italian equivalent of 'Ring around a Rosy.' They mimic marching soldiers and battles. They twitter and shriek like swallows at evening, coming and going in swarms." The scene suddenly changes in "The Pines Near a Catacomb," in which "we see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which echoes solemnly, like a hymn, and is then mysteriously silenced." Next, in "The Pines of the Janiculum" "there is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings." The final movement "The Pines of the Appian Way" represents "a misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of unending steps. The poet has a fantastic vision of past glories. Trumpets blare, and the army of the Consul bursts forth in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill."

- Benjamin P. Skoronski for the Tucson Symphony Orchestra

Of the four sections of Respighi's *Pines of Rome*, the last, the *Pines of the Appian Way*, is frequently performed separately. The preface to the orchestral scores gives the following description of this section:

"Misty dawn on the Apian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythms of innumerable steps. To the poet's fantasy appears a vision of past glories; trumpets blare and the army of the Consul advances brilliantly in the grandeur of the newly risen sun, toward the Sacred Way, mounting in triumph the Capitoline Hill."

- Program Note from *Heritage Encyclopedia of Band Music*

Rest

Frank Ticheli (b. 1958)

Duration: 6:48 min.

Past Performance: 2012, 2016

About the Composer:

Frank Ticheli (b.1958) is an American composer and conductor. Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he served as Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Dr. Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

The Wind Repertory Project

About the Piece:

Rest (2010) - Ms. Reed would like to dedicate tonight's performance of this piece to her late grandmother, Kathleen M. Smith, (1943 - 2025), who passed on December 15th from pancreatic cancer. She hopes that any who are grieving a loved one find solace and reflect on the life and spirit of those they have lost. This piece means an incredible amount to the members of the Clarence Wind Ensemble from 2011-2015, and she thinks of them every time it is performed.

Rest (continued)

Created in 2010, REST is a concert band adaptation of my work for SATB chorus, *There Will Be Rest*, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor.

In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words:

"There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, – above me
Stars I shall find." (~Sara Teasdale)

However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.

The choral work, *There Will Be Rest*, published by Hinshaw Music, is dedicated to the memory of Cole Carsan St. Clair, the son of my dear friends, conductor Carl St. Clair and his wife, Susan.

The concert band work, *Rest*, was commissioned by Russel Mikkelsen and family in memory of his father, Elling Mikkelsen.

Program note from the composer

Four Characteristic Dances from Swan Lake

Peter I. Tchaikovsky (b. 1840)

arr. John R. Bourgeois

Duration: 23 min.

Past Performance: 2013

About the Composer:

Pyotr Ilyich Tchaikovsky was a Russian composer, conductor, and civil servant who today is celebrated as the man behind two of ballet's most beloved masterworks: *Swan Lake* and *The Nutcracker*. A Romantic with a keen ear for soaring, plaintive melody, he's perhaps Russia's best-known composer, and many of his works are infused with Russian folk tunes or feature Slavic fairy tales in homage to his homeland. Still, many historians and fans of classical music consider him distinctly cosmopolitan—a singular musician able to blend the forms of the West with the flavors of the East.

Four Characteristic Dances from Swan Lake (continued)

Born in the age of Imperial Russia in the town of Votkinsk, Tchaikovsky reportedly grew up in a home where music was highly respected. As members of the landowning middle class, Tchaikovsky's parents seem to have made a point of exposing him to pieces by bel canto masters Bellini (1801-1835) and Rossini (1792-1868), as well as to works by the legendary Wolfgang Amadeus Mozart (1756-1791). Once young Pyotr's musical talent became apparent—one story claims he was plunking out melodies on the keyboard as early as age four—piano lessons soon followed.

Still, Tchaikovsky's path to music was anything but linear. After his family moved to St. Petersburg in the late 1840s, Tchaikovsky began formal studies at a local boarding school, ultimately enrolling in the city's School of Jurisprudence to pursue a life in law (though lessons in both piano and singing were afforded to him on the side). Upon his graduation in 1859, Tchaikovsky even took a position as a clerk in the Ministry of Justice, though it was soon obvious his passions laid elsewhere. He appealed to his father about switching vocations, and, following a standard European "tour," finally began his musical education at St. Petersburg's Russian Musical Society. By 1862, he was a student at the brand-new St. Petersburg Conservatoire under the direction of composer and concert pianist Anton Rubinstein (1829-1894). In 1865, the Russian public got its first taste of Tchaikovsky's music, and by 1866, Tchaikovsky was a lecturer at the newly formed Moscow Conservatoire, headed by Rubinstein's brother Nikolai (1835-1881).

Though he would achieve international fame, Tchaikovsky was unusually adept at communicating loneliness, longing, and existential angst across a wide range of musical forms. This was perhaps due in part to his choice of subject matter (a fantasy overture inspired by Romeo and Juliet in 1870; a ballet of Swan Lake in 1875-6, likely based on a collage of harrowing fairy tales; an opera adaptation of Pushkin's unrequited love story Eugene Onegin in 1879; and many, many more). But it may also have been a musical manifestation of the pain and anxiety Tchaikovsky himself suffered, both inherently—his governess once called him "a child of glass"—and as a gay man in 19th-century Russia. Tchaikovsky's homosexuality in no way defined him as an artist or a human being, but given the composer lived and worked at a time when being gay could lead to imprisonment or worse, this aspect of his identity lends richer context to his life and works. Songs such as "None but the lonely heart" (part of the Op. 6 Romances, 1869) take on added meaning when viewed through the perspective of someone forced keep their feelings a secret out of fear (though it's been suggested this song was a reaction to his infatuation with a woman: mezzo-soprano Désirée Artôt, 1835-1907). Scenes such as Tatiana's bittersweet "Letter Aria" in Eugene Onegin land more acutely when compared to the desperate actions of Tchaikovsky's own wife, Antonina Milyukova, whom he reluctantly married after receiving a declaration of love much like Tatiana's—a decision that contributed to Tchaikovsky's nervous breakdown and attempted suicide soon after the wedding. But there was joy in Tchaikovsky's music too, buoyed by nationalistic fervor and fueled by the confidence his friends and colleagues instilled in him.

Four Characteristic Dances from Swan Lake (continued)

About the Composer (continued):

While in Moscow, Tchaikovsky found inspiration from fellow composer Nikolai Rimsky-Korsakov (1844-1908), whose works incorporated national folk tunes as well as rhythms and harmonies that were recognizably and irrefutably Russian. Rimsky-Korsakov's influence can arguably be heard in Tchaikovsky's String Quartet No. 1 in D Major (1871, the first full string quartet by a Russian composer ever performed in public), which features a second movement built entirely on Russian folk music. It's also evident in Tchaikovsky's Symphony No. 2 in C minor: "The Little Russian" (1872-1880) whose score weaves together three folk melodies from the Ukrainian territory. And then, of course, there's Tchaikovsky's ultimate nationalist anthem, his 1812 Overture (1880), written to honor a Russian victory over Napoleon—though this was perhaps less an authentic tribute to his country and more of a business venture. (It was all but commissioned by Nikolai Rubinstein for a cathedral opening, and Tchaikovsky famously hated the piece.)

Outside of his Russian pride, Tchaikovsky also found solace and motivation in a long-standing—if thoroughly unusual—friendship with an unlikely patron: the widowed aristocrat Nadezha von Meck (1831-1894). An admirer of the composer thanks to his instrumental adaptation of Shakespeare's *The Tempest* (1873), von Meck contacted Tchaikovsky in 1877 offering to fund his career for the small price of never meeting her in person. For roughly 13 years, the two wrote one another frequently (around 1,100 of their letters survive), and von Meck's generosity allowed Tchaikovsky to complete, among other compositions, his operas Eugene Onegin, *The Maid of Orleans* (1881), and *Mazeppa* (1884, in such high demand it had two separate Russian "premieres"); his Symphonies Nos. 4 (1878) and 5 (1888); and his *Sleeping Beauty* ballet (1889, which supplies much of the score for the Disney film of the same name).

The Kennedy Center

About the Arranger:

Colonel John R. Bourgeois, USMC (Ret), was the 25th Director of "The President's Own" United States Marine Band. His acclaimed career spanned nine presidential administrations—from Presidents Eisenhower to Clinton. A native of Louisiana, Colonel Bourgeois is a graduate of Loyola University in New Orleans. He joined the Marine Corps in 1956 and entered "The President's Own" in 1958 as a French hornist and arranger. Named Director in 1979, Colonel Bourgeois was promoted to his present rank in 1983. He retired from active duty on July 11, 1996. As Director of "The President's Own", Colonel Bourgeois was Music Advisor to the White House. He selected the musical program and directed the band in its traditional place of honor at the U.S. Capitol for four presidential inaugurations, a Marine Band tradition dating to 1801. He regularly conducted the Marine Band and the Marine Chamber Orchestra at the White House, appearing there more frequently than any other musician in the nation.

Four Characteristic Dances from Swan Lake (continued)

About the Arranger (continued):

Under Colonel Bourgeois' leadership, the Marine Band presented its first overseas performances in history, traveling to the Netherlands in 1985 where "The President's Own" performed with the Marine Band of the Royal Netherlands Navy. In February 1990, Colonel Bourgeois led the Marine Band on an historic 18-day concert tour of the Soviet Union as part of the first U.S.-U.S.S.R. Armed Forces Band Exchange. He also directed the Marine Band on 19 nationwide tours, bringing the music of "The President's Own" to the American people. Colonel Bourgeois is President and CEO of the John Philip Sousa Foundation, past president of the American Bandmasters Association, past president of the National Band Association, and the American vice president of the International Military Music Society. He has served on the board of directors of the World Association for Symphonic Bands and Ensembles and the Association of Concert Bands. As Director of the Marine Band, Colonel Bourgeois was the Music Director of Washington D.C.'s prestigious Gridiron Club. He is a member of the Military Order of the Carabao, The Alfalfa Club, and the College Band Directors National Association.

About the Piece:

Four Characteristic Dances from Swan Lake (arr. 2010) - Swan Lake, Op. 20 by Peter I. Tchaikovsky was written between 1875 - 1876 and was the first ballet written by a major symphonic composer. The theme of faithful love, deception and redemption have Tchaikovsky a broad palette to produce some of his most enduring and popular ballet music. In a grand ball scene of Act III, we are treated to a set of four national characteristic dances: A Czardas or Hungarian Dance, a Bolero or Spanish Dance, a brilliant cornet solo and Italian Tarantelle in the Neapolitan Dance and a final Mazurka or Polish Dance. This edition presents two of these dances (Neapolitan and Spanish) for the first time in a concert band setting.

- Program note from the arranger, Colonel John R. Bourgeois

Swan Lake is a story-ballet, a tale of young-love-betrayed told in dance and pantomime. The origin of the story is murky; it's not clear whether it is folkloric or merely folk-like. Its details vary from production to production, but most storylines go something like this: For reasons known only to himself, the evil magician Von Rothbart likes to kidnap young girls and turn them into swans. The unfortunate Odette is one of his victims. Like the other swan maidens, she spends her days as a waterbird swimming gracefully about Swan Lake beneath Von Rothbart's castle, and her nights as a beautiful woman dancing gracefully in gauzy white. All the while she dreams of release from her enchantment through a vow of true love. Meanwhile, Prince Siegfried is enjoying his twenty-first birthday, even as he dreads the sovereign responsibilities that come with it. One of his first duties will be to choose a bride at the castle ball the following night. But this evening there is still time for one last happy-go-lucky hunt with his buddies! The hunt takes him to Swan Lake where he aims his new crossbow at a swan who, incredibly, changes into a ravishing young woman. It is Odette!

Four Characteristic Dances from Swan Lake (continued)

He falls in love immediately and invites her to the next night's festivities. At the ball, young women from around the world seek the prince's favor, but he is unmoved until Odette arrives. This time she's wearing a black getup instead of her usual chaste white outfit. She's beautiful and can she ever dance! The besotted Siegfried vows eternal love to her, which should break Von Rothbart's spell. Oops! The black swan is not Odette, but Odile, Von Rothbart's daughter. Siegfried has made a terrible mistake. And since Von Rothbart's contract allows no do-overs, Siegfried—and Odette—are stuck with his decision. Well, don't be too hard on him. Odette and Odile are usually danced by the same ballerina, so his confusion is understandable. The stricken Siegfried rushes to Swan Lake. Upon learning of his misplaced vow that has sealed her fate, the distraught Odette drowns herself in the lake, and the heartbroken Siegfried follows suit. Their sacrifice magically releases the other swan maidens from their enchantment and causes Von Rothbart's castle and empire to crumble. After accepting the commission for the Swan Lake score, Pyotr Ilyich Tchaikovsky completed the enormous project within a year, in time for the ballet's first production in 1877. Later he arranged excerpts from the score into the Swan Lake Suite.

About the Piece (continued):

Prior to Swan Lake, music for ballets had mostly consisted of simple airs that were easy to dance to, usually sixteen bar ditties with a solid boom-chik accompaniment. As The Lake of the Swans demonstrates, Tchaikovsky took a more symphonic approach, which earned him the disapprobation of conservative critics. Nowadays we think of Swan Lake's score as the epitome of ballet music, but at its premiere some pronounced it "undanceable." In the Waltz movement, though, Tchaikovsky showed he could write conventional ballet tunes as well as anyone. This energetic music is danced by the carefree Siegfried and his courtiers at his birthday party. When they're not dodging royal huntsmen, the swan maidens pass their hours in terpsichorean diversions. Dance of the Swans features four "little swans" who dance in tandem, arm-in-arm (wing-in-wing?). The Spanish Dance and Neapolitan Dance are two of the characteristic dances performed by the retinues of the princesses seeking the prince's interest at the castle ball. Tchaikovsky's music validates the observation that the most fiery Iberian and Italian music is often written by composers from cold climates.

Unfortunately, many of those who love Tchaikovsky's Swan Lake music are not very unfamiliar with the ballet. But the music is only part of the show. These days you can see a full performance of Swan Lake just by accessing YouTube. And that's a good start. But keep your eyes and ears open. Chances are there will soon be a live performance of somewhere near you, and it has a seat waiting for you to fill.

Program note by William F. Long for the Alexandra Ballet

Symphonic Dance No. 3 “Fiesta”

Clifton Williams (b. 1932)

Duration: 6:20 min.

Past Performances: 1978, 1986, 1991, 1993, 2004, 2012, 2018, 2022

About the Composer:

James Clifton Williams Jr. (1923-1976) was an American composer. Williams began playing French horn, piano, and mellophone in the band at Little Rock (Arkansas) High School. As a professional horn player he would go on to perform with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his spare time.

Clifton Williams attended Louisiana State University (B.M., 1947) where he was a pupil of Helen Gunderson, and the Eastman School of Music (M.M., 1949) where he studied with Bernard Rogers and Howard Hanson. In 1949, Williams joined the composition department at the University of Texas School of Music. He taught there until he was appointed Chair of the Theory and Composition Department at University of Miami in 1966. Williams retained this position until his death in 1976. His composition students included W. Francis McBeth and John Barnes Chance.

Clifton Williams received the prestigious Ostwald Award in 1956 for his first composition for band, Fanfare and Allegro. He repeated his success in 1957 when he won again with his Symphonic Suite. In addition to his many other honors, those most recently listed include election to membership in the American Bandmasters Association, Phi Mu Alpha Sinfonia National Music Fraternity of America, and the honorary degree of Doctor of Music conferred by the National Conservatory of Music at Lima, Peru.

Wind Repertory Project

About the Piece:

Symphonic Dance No. 3 “Fiesta” (1967) - Symphonic Dance No. 3 “Fiesta” is one of five symphonic dances commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. Each of the five dances represents the spirit of a different time and place in the history of San Antonio. This dance reflects the excitement and color of the city’s many Mexican celebrations, which Williams called, “the pageantry of Latin American celebration -- street bands, bull fights, bright costumes, the colorful legacy of a proud people.”

The introductory brass fanfare creates an atmosphere of tense anticipation, while the bells, solo trumpet, and woodwinds herald the arrival of an approaching festival. The brass announce the matador’s arrival to the bullring, and the finale evokes a joyous climax to the festivities. Williams rescored this work for band, and it was first performed in 1967 by the University of Miami Band, where he was chairman of theory and composition.

- Program note by California State University, Fresno, Symphonic Band

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 two 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, Jazz Band, Pit Orchestra, 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.

COMING SOON

Band Boosters Meeting

Tuesday, April 14, CHS Band Room, 7:00 PM

District Jazz Festival - Asbury Arts Center

Thursday, April 30, 7:00 PM

Band Boosters Meeting

Tuesday, May 5, CHS Band Room, 7:00 PM

61st Annual Concert at Kleinhans

Monday, June 1

Spectrum Concert

with Booster Basket Raffle, Gift Card Grab Bag, and Bake Sale

Tuesday, June 9

CHS Annual Band Banquet Samuel's Grande Manor

Thursday, June 11

Chamber Music Concert, Clarence Town Park Bandshell

Tuesday, June 16

Summer Alumni/HS Band Concert

July 2026

Summer Concessions for Summer Concerts in the Park:

**Sundays July and August 2026 as scheduled by the Clarence
Concert Association**

Parking at the Taste of Clarence

First Monday in August 2026

Main Street Town Park

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 Runfolo, 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).

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.

