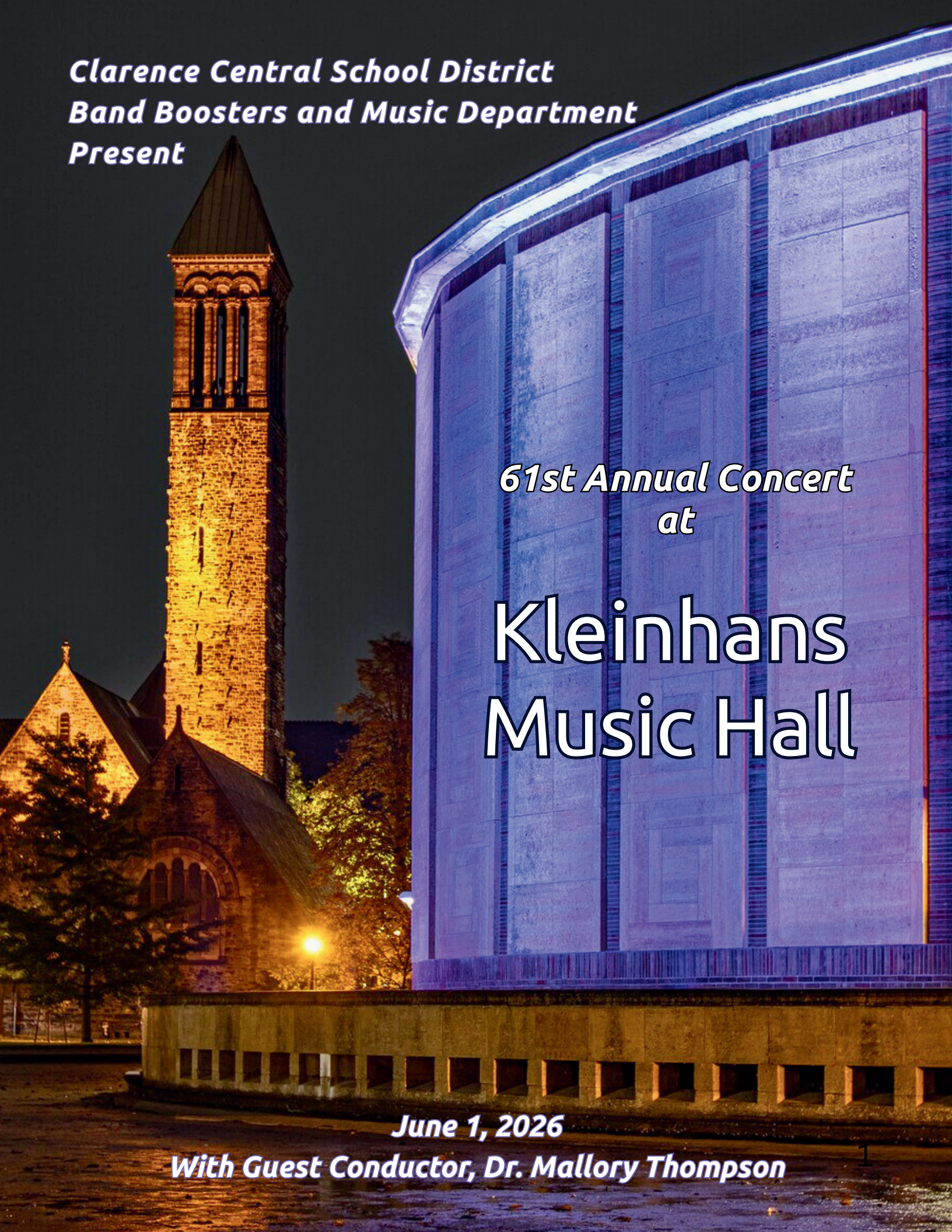

Clarence Central School District
Band Boosters and Music Department
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With Guest Conductor, Dr. Mallory Thompson



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CLARENCE BAND BOOSTERS CLUB

The **CLARENCE BAND BOOSTERS** are an organization made up of parents who work to enrich the activities of the Clarence High School Band Program. We strive to enhance our children's musical experience at CHS and maintain the strong musical tradition in our town.

The Band Boosters help to enhance the Music Department through their assistance with: guest artists and composers; the welcome back and freshman parent orientation; band trips; the annual concert at Kleinhans; the Band Spectrum concert; the annual band banquet; and the summer band pizza party. The Band Boosters organize fundraisers to help students earn money for their individual accounts.

If you have an idea for a fundraiser please come to a Booster meeting and share your idea. We are open to ideas that help the students add to their accounts.

Parents and guardians of every band student are Band Boosters and invited to participate in meetings, get involved in activities, and share ideas! Please join us in the next Band Booster activity, and let your child and the Clarence community know that music education in our homes and schools is an important part of Clarence's legacy.

The Clarence Band Boosters Club proudly supports enrichment activities for band students grades 4-12. All donations go back to provide opportunities for Clarence High School band students. As a 501c3 organization, all donations to the Clarence Band Boosters are tax deductible. We are always willing to accept donations to help bring in guest artists and enrichment activities for our band students!

Please consider **DONATING!** Checks can be made out to: Clarence Band Boosters.

THANK YOU FOR YOUR SUPPORT AND PLEASE JOIN US!
Meetings are held at 7:00 PM in the Band Room!

SEE THE WEBSITE FOR THE MEETING DATES:
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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.



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 Breitwieser
Jacob Fulcher
*Grace MacPeek
Thomas Naab
Collin Toole

***SENIORS**

PROGRAM

CONCERT BAND

The Black Horse Troop ..... John Philip Sousa (1854-1932)

Guest Conductor, Dr. Mallory Thompson

Octane ..... Dakota Pederson (b. 1999)

Whispers from Beyond ..... Rossano Galante (b. 1967)

Incantations ..... Robert W. Smith (1958-2023)

Guest Conductor, Mr. Thomas Stroth

Please support our patrons shown throughout this program.

SYMPHONIC BAND

PICCOLO
*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

***SENIORS**

PROGRAM

SYMPHONIC BAND

Bolivar ..... Eric Cook (1915-1984)
arr. Norman Richardson

Featuring: Daniel Hibschweiler, Trombone soloist

Waltz No. 2 ..... Dmitri Shostakovich (1906-1975)
arr. James Curnow

Down A Country Lane ..... Aaron Copland (1900-1990)
arr. Merlin Patterson

Guest Conductor: Dr. Mallory Thompson

English Folk Song Suite ..... Ralph Vaughan Williams (1872-1958)
III. March: "Folk Songs from Somerset"

Guest Conductor: Dr. Mallory Thompson

The Melody Shop March ..... Karl L. King (1891-1971)
arr. Andrew Glover

Please support our patrons shown throughout this program.

WIND ENSEMBLE

PICCOLO
Mrs. Marni Conte

FLUTE
*Isabelle Arent
Adelynn Doktor
Keira Kruschke
Emma Payne

OBOE
*Katie Johnson
Julia Mu
*Ayden Schmelz

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

ENGLISH HORN
*Katie Johnson

TRUMPET
*Sebastian Francis
Henry Furminger
*Reed GianGrasso
*Nathan Grek
*Erik Michel
*Leondina Passucci

TROMBONE
Dominic Annunziato
*David Brophy
*Noah Garson
*Daniel Hibschweiler

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

MALLETS
*Nicholas Kramer

STRING BASS
Owen Olexenko

Guest Performers -
Addison Amico, Electric Bass
Jaxon Bass, Trumpet
Dylan Biddle, Percussion
Mrs. Marni Conte, Piccolo
Ari Kramer, Percussion

***SENIORS**

PROGRAM

WIND ENSEMBLE

KHAN ..... Julie Giroux (b. 1961)

Irish Tune from County Derry ..... Percy Grainger (1882-1961)

Guest Conductor, Dr. Mallory Thompson

Shepherd's Hey ..... Percy Grainger (1882-1961)

Guest Conductor, Dr. Mallory Thompson

Concerto No. 1 for Marimba (Mvt. 1) ..... Ney Rosauro (b. 1952)

Concerto Soloist: Nicholas Kramer, Marimba

Oblivion ..... Astor Piazzolla (1921-1992)

Concerto Soloist: Katie Johnson, English Horn

DOPE ..... Katahj Copley (b. 1998)

Please support our patrons shown throughout this program.



Congratulations to all the musicians of the Clarence High School Bands on the

61st Annual Concert at Kleinhans

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CONGRATULATIONS
TO OUR 2026 WALL OF FAME INDUCTEE

The Clarence High School Music Department Wall of Fame recognizes individuals who have made significant contributions to our school's music program or who have achieved notable success in music-related fields. We honor alumni who have inspired and influenced our music students.

Marielle Zych

Class of 2006 – Clarinet



This induction celebrates the achievements of the honoree and serves as an inspiration to current students in the music program.

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June 27 & 28 10:00 AM - 5:00 PM

CONCERTO WINNERS

2026	Katie Johnson (English Horn) and Nicholas Kramer (Marimba)
2025	Verity Szczepanski (Flute) and Austin Vitello (Bassoon)
2024	Caroline Johnson (Clarinet)
2023	Anthony Magera (Trombone)
2022	Charles Hibschweiler (Trombone)
2021	Morgan Chalmers (Horn)
2020	Stephanie Magera (Tuba)
2019	Gabrielle Rich (Clarinet)
2018	Mia Fasanello (Oboe)
2017	Alice Kreher (Clarinet)
2016	Erika Dentinger (Tuba)
2015	Lauren Scanio (Flute)
2014	Gabriella Alberico (Oboe)
2013	Lucia Swarts (Saxophone)
2012	Emily Wangler (Clarinet)
2011	Michael Troy (Saxophone)
2010	Zachary Pace (Trombone)
2009	Collin Stillman (Tuba)
2008	Micaela Fasanello (Clarinet)
2007	Natalie Berkman (Flute)
2006	Marielle Zych (Clarinet)
2005	Rose Valby (Horn)
2004	Bethany Bonhoff and Cerrene Giordano (Clarinet)
2003	Barbara Veres (Horn)
2002	Timothy Lambert (Marimba)
2001	Ben Belew (Piano)
2000	Sabitino Scirri (Flute)
1999	Lauren Klein (Oboe) and Sabitino Scirri (Flute)
1998	Lauren Klein (Oboe)
1997	Ryan Sharpe (Tuba)





Danny -

We're proud of what you've accomplished and we can't wait to see what comes next. Love you to the moon and back!

Mom, Charley, Anna and all your aunts, uncles and cousins





CONCERTO SOLOIST





Danny Hibschweiler is a three-year member of Wind Ensemble and a four-year member of Chorale and Jazz Band. Danny played trombone in *9 to 5*, *The Producers*, and *The Hunchback of Notre Dame*. Danny is a four-year member of Chorale and Jazz Band. He also played bass trombone in the Greater Buffalo Youth Orchestra. Danny has been selected to play in the ECMEA Sr. High Orchestra twice as well as the Jr. High North Band. He was selected to the NYSSMA All-State Symphony Orchestra this past December, the NYSSMA Area All State Symphony Orchestra as a junior, and the NYSBDA Honor Band as a sophomore.

Danny will be majoring in Biomedical Sciences at the University at Buffalo on the pre-med track. He plans to continue his love for music through and after college, perhaps even minoring in music.

Danny is beyond grateful for all the love and support from friends, family, and teachers over the years.

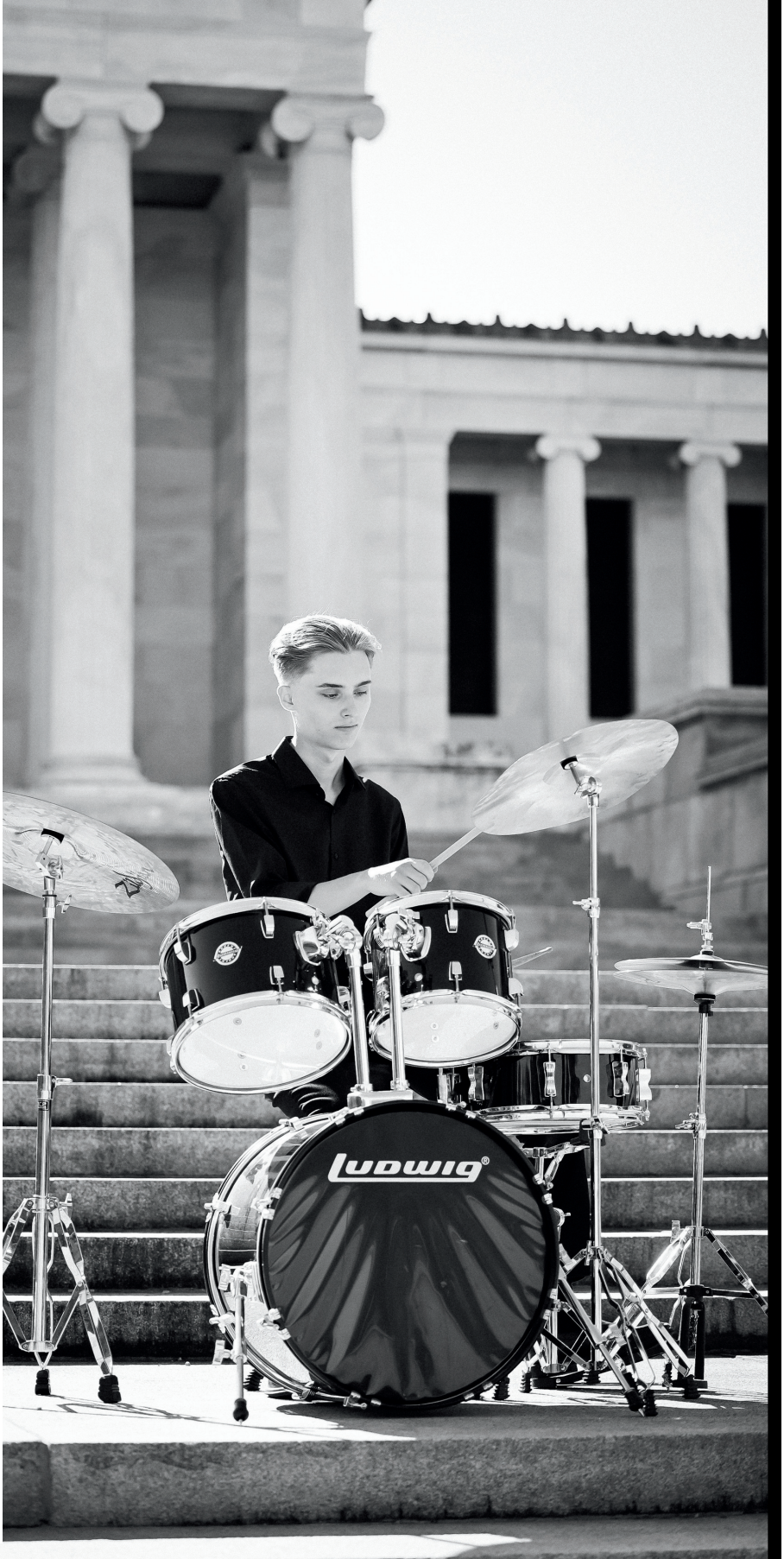


Congratulations Nicholas! What a wonderful achievement for your last high school concert. Your hard work and dedication have paid off. You found your own path with your love of music. That love and enthusiasm inspired your brother to join you in both percussion and vocals.

We are unbelievably proud of the young man you have grown to become. You have an amazing future ahead of you starting with the Honors program at University at Buffalo next year. We know you will find a way to keep music in your life.

Thank you to the teachers that saw Nick's potential and encouraged him to reach it: Ms. Runfola, Mr. Furminger, Mr. Vitello, Mr. Stroth, Mrs. Mallory, Mr. Bodemer, Ms. Reed, and Mrs. Fetterly. A special thanks to Mr. Furminger for the use of your marimba - hearing the music the boys play on it resonate through our house makes our hearts happy.

Nick, thank you for being you.
Love, Mom, Dad, & Ari



CONCERTO SOLOIST



N**icholas Kramer** is a senior at Clarence High School and is ecstatic about being a part of the 61st annual Kleinhans program. Nick has a vast history of being on stage, which includes King Agnar from the CMS production of *Frozen Jr*, Admiral Von Schreiber in *The Sound of Music Jr*, Chad in the CMS summer musical production of *Descendants Jr*, The Sultan in the CMS production of *Aladdin Jr*, Mr. Pulitzer in *Newsies Jr*, an ensemble member of the CHS production of *Aida*, Frederic Charlus in the CHS production of *The Hunchback of Notre Dame*, and most recently Selsdon Mowbray in *Noises Off*. Nick is a part of the Academy of Visual and Performing Arts, the CHS Vocal Jazz, Co-Conductor of the CHS Guys Choir, the CHS Wind Ensemble, the CHS Jazz Band, and the bass section leader of Chorale. Outside of school, Nick likes hanging out with his friends, and playing his drumset. He would like to thank his family and friends for all their support they have given him. Nick would also like to thank the teachers for making this such a fun experience!







Congratulations Katie!

We are so proud of the person you have grown up to be and all the hard work you have put into your achievements. We are grateful for what music has given to you and what you have given to us because of your talent.

Wishing you the best at the University of Pittsburgh! We look forward to your future successes and continued musical involvement; we anticipate beautiful concerts in the ensemble you plan to join.

Many thanks to Katie's music teachers during her years in Clarence schools: Mr. Bodemer, Mrs. Bennett, Mrs. Mallory, Mr. Stroth, Mrs. Runfola, Mr. Furminger, Mr. Vitello, and Ms. Reed. Your guidance and professionalism are commendable and sincerely appreciated!

Many, many thanks, also, to her private oboe & English horn teacher for the last 9 years, Mary Kay Ortolano.

Also, a special thank you to Steven Bianchi, her piano teacher, who since first grade, has taught her to both appreciate and love to play classical music.

Katie – you are star quality to us!

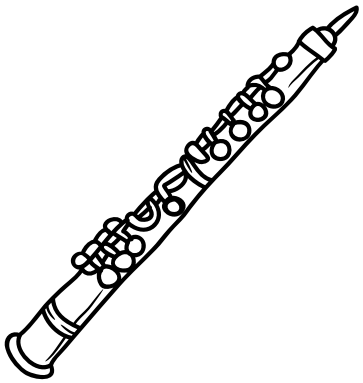
Love, Mom, Dad, & Caroline



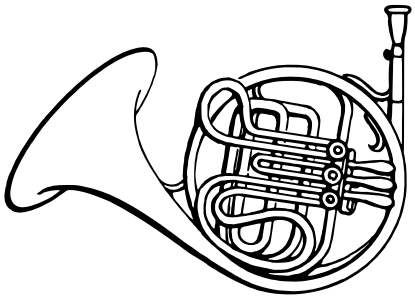
CONCERTO SOLOIST



Katie Johnson began her musical journey within the Clarence School District in fourth grade when she selected to play the oboe. She later expanded her artistry to include the English horn in ninth grade. She has studied under Mary Kay Ortolano for the last nine years and performs with both the Clarence Wind Ensemble and the Greater Buffalo Youth Orchestra. In 2025, Katie was honored with selection to the NYSSMA All-State Wind Ensemble on both oboe and English horn, and she has been a dedicated participant in All-County ensembles every year since 2019.



In the fall, Katie will attend the University of Pittsburgh to pursue a degree in Pharmacy. She looks forward to continuing her musical growth by joining a university orchestra and remaining an active performer. Katie extends her heartfelt gratitude to her parents, friends, Ms. Ortolano, and the Clarence Music Department for their unwavering support throughout her development as a musician.



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CONCERT BAND PROGRAM NOTES

The Black Horse Troop
Year: 1924
Previously Performed: 1988, 1991, 1998, 2006, 2012, 2019, 2023

John Philip Sousa
American, (b. 1854)

Black Horse Troop (1924) Sousa's love for horses is reflected in this march dedicated to the mounted troops of a Cleveland National Guard unit. Their exclusive use of black horses was the inspiration for the title. Troop A, once known as the First City Troop of Cleveland, was originally an independent militia group and has had a long, distinguished history since its formation in 1877. Sousa's most noteworthy association with the troop came in 1898. The Sousa Band, having arrived in Cleveland just as the troop was preparing to leave for the Spanish-American War, marched in a parade escorting them from the Armory to the train depot. His first association was much earlier, however. As leader of the U.S. Marine Band in 1881, he marched with the organization in the funeral cortege of President James A. Garfield.
At a dinner held in Sousa's honor in November, 1924, the march was requested by Captain Walker Nye of Troop A. The request was fulfilled promptly, and the march was presented in Cleveland on October 17, 1925, at a Sousa Band concert which also marked the forty-eighth anniversary of Troop A. For the occasion, the mounted troopers were dressed in the blue uniforms of 1877, complete with black fur busbies. Sousa presented the manuscript of the march to Captain Nye. Troop A reciprocated by presenting Sousa with a beautiful bronze statuette entitled "The Last Drop", which depicted a trooper on horseback.
Many of the former Sousa Band members expressed their fondness for this composition and commented on the descriptive character it assumed when performed by Sousa himself. Part of the effect was due to the 6/8 rhythm, which suggests the canter of horses. Also contributing to the effect was Sousa's use of simulated hoofbeats.

Paul E. Bierly, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 42.

Unequalled by his predecessors, John Philip Sousa is responsible for bringing the United States Marine Band to an unprecedented level of excellence: a standard upheld by every Marine Band Director since. Sousa grew up with the Marine Band, and his intimate knowledge of the band coupled with his great ability provided the ideal medium to showcase the marches which would earn him the title, the "March King." Sousa was born Nov. 6, 1854, at 636 G Street, SE, Washington, DC, near the Marine Barracks where his father, Antonio, was a musician in the Marine Band. He received his grammar school education in Washington and for several of his school years enrolled in a private conservatory of music operated by John Esputa, Jr. There he studied piano and most of the orchestral instruments, but his first love was the violin. John Philip Sousa gained great proficiency on the violin, and at the age of 13 he was almost persuaded to join a circus band. However, his father intervened and enlisted him as an apprentice musician in the Marine Band. Except for a period of six months, Sousa remained in the band until he was 20.

CONCERT BAND PROGRAM NOTES

The Black Horse Troop (continued)

After his discharge from the Marine Corps, Sousa remained in Washington for a time, conducting and playing the violin. While on tour in St. Louis, he received a telegram offering him the leadership of the Marine Band in Washington. He accepted and reported for duty on Oct. 1, 1880, becoming the band's 17th Leader. The Marine Band was Sousa's first experience conducting a military band, and he approached musical matters unlike most of his predecessors. He replaced much of the music in the library with symphonic transcriptions and changed the instrumentation to meet his needs. Rehearsals became exceptionally strict, and he shaped his musicians into the country's premier military band. Marine Band concerts began to attract discriminating audiences, and the band's reputation began to spread widely. Sousa first received acclaim in military band circles with the writing of his march "The Gladiator" in 1886. From that time on he received ever-increasing attention and respect as a composer. In 1888, he wrote "Semper Fidelis." Dedicated to "the officers and men of the Marine Corps," it is traditionally known as the "official" march of the Marine Corps.

In 1889, Sousa wrote the "Washington Post" march to promote an essay contest sponsored by the newspaper; the march was soon adapted and identified with the new dance called the two-step. The "Washington Post" became the most popular tune in America and Europe, and critical response was overwhelming. A British band journalist remarked that since Johann Strauss, Jr., was called the "Waltz King" that American bandmaster Sousa should be called the "March King." With this, Sousa's regal title was coined and has remained ever since. Under Sousa the Marine Band also made its first recordings. The phonograph was a relatively new invention, and the Columbia Phonograph Company sought an ensemble to record. The Marine Band was chosen, and 60 cylinders were released in the fall of 1890. By 1897, more than 400 different titles were available for sale, placing Sousa's marches among the first and most popular pieces ever recorded, and the Marine Band one of the world's first "recording stars."

In his 12 years as Leader of the Marine Band, he served under five Presidents, and the experience he gained with the Marine Band would be applied to his civilian band for the next 39 years. With his own band, Sousa's fame and reputation would grow to even greater heights.Sousa's last appearance before "The President's Own" was on the occasion of the Carabao Wallow of 1932 in Washington. Sousa, as a distinguished guest, rose from the speaker's table, took the baton from Director Captain Taylor Branson, and led the orchestra through the stirring strains of "Hands Across the Sea ."

~ "The President's Own" Marine Band

CONCERT BAND PROGRAM NOTES

Octane
Year: 2024
Previously Performed: Clarence Premiere

Dakota Pederson
American, (b. 1999)

"*Octane*" is an energetic original composition for concert band described as a "high-energy and exciting work." According to the official description on DakotaPederson.com, the work is inspired by the scientific chemical found in gasoline that powers engines. The piece explores a wide variety of musical elements and features engaging parts for every section, notably serving as a "tour de force" for the percussion section.

Dakota Pederson (b. 1999) is a composer based out of Indiana. His success flourished from an early age, winning the first annual MakeMusic Young Composers competition at the age of 16. From then on, he would additionally win the Claude T. Smith Composition Contest and the Association of Concert Bands Composition Contest, twice. Though he has had numerous successes in composition, he has never been formally trained in composition. As a self taught composer, Pederson has developed a composition style that focuses on a highly charged rhythm. Pederson graduated from Indiana State University with a Bachelors of Music Education and teaches middle school band in Indiana.

Whispers from Beyond
Year: 2017
Previously Performed: 2021

Dakota Pederson
American, (b. 1967)

Whispers from Beyond (2017) Composed as a tender tribute to a lost friend, this is meant not to be a mournful piece, but rather a joyous remembrance of a life ended too soon. The work features two primary themes that ebb and flow as the music progresses. Soaring melodic lines and rich orchestration help bring character and distinction to this effective and emotional piece.

~ Program Note from publisher

Rossano Galante is an American composer. Galante earned a degree in trumpet performance from the State University of New York at Buffalo in 1992. He then was accepted into the film scoring program at the University of Southern California and studied with film composer Jerry Goldsmith. Mr. Galante has composed music for the films Bite Marks, The Last Straight Man, Monday Morning and Channels. He has served as orchestrator for over sixty studio films including A Quiet Place, The Mummy, Logan, Big Fat Liar, Scary Movie 2, The Tuxedo, and Tuesdays With Morrie, to name only a few. For his large-scale wind ensemble compositions, he has been commissioned by the Federation of Gay Games-Paris 2018, Atlanta Freedom Band, Lake Braddock High School Band, Hofstra University Symphonic Band, and the Nebraska Wind Symphony, among many others.



Congratulations Ezz on many years of music at Clarence!

We are so excited for you and your next journey!

Love you more than words.
Mom, Dad, Mad, Rick and Dan

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CONCERT BAND PROGRAM NOTES

Incantations
Year: 1992
Previously Performed: 1999, 2022

Robert W. Smith
American, (1958-2023)

Incantations (1992) This work represents rhythmic and exciting contemporary writing for concert band. The inner drive topped with great splashes of color will identify the bold strokes of composer Robert W. Smith. The images are sharp and intense. The drive is non-stop.
~ Program Note from publisher

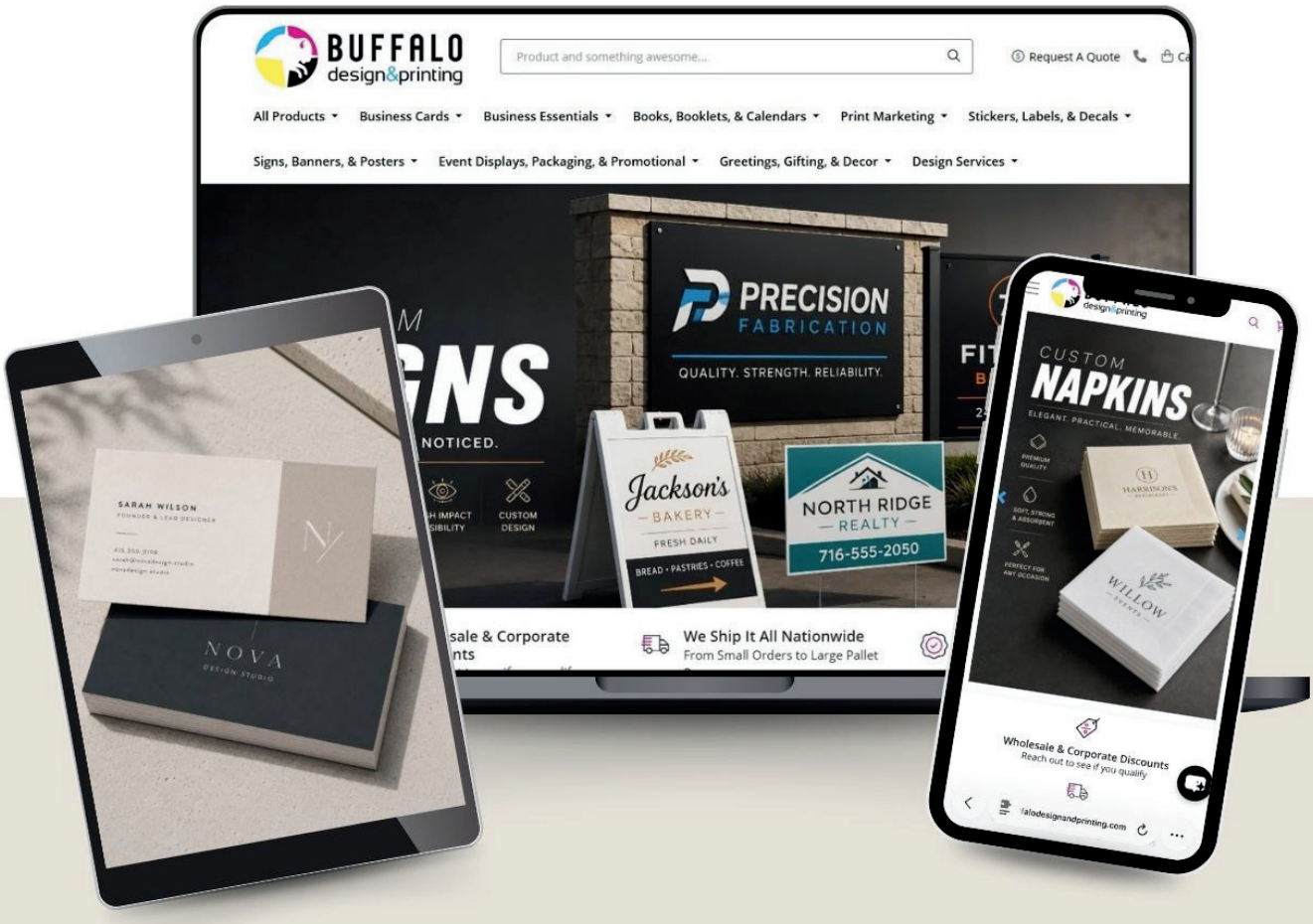
Robert W. Smith (1958-2023) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.
Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey), Symphony #3 (Don Quixote), Inchon and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world.
Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through iTunes, Amazon, and other recorded music outlets.
Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through Alfred Music. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.
~ RWS Music Company

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SYMPHONIC BAND PROGRAM NOTES

Bolivar
Year: 1954
Previously Performed: Clarence Premiere

Eric Cook
England, (1915-1984)

"*Bolivar*" is a popular, high-energy tenor trombone solo composed by Eric Cook in 1954, often performed with piano or orchestral accompaniment. It is a technically challenging, Latin-style piece frequently used in advanced competitions and repertoire, known for featuring rapid technical passages and a strong, melodic character. "*Bolivar*" is a popular choice among virtuoso performers, including renowned trombonist Joseph Alessi.

Composer and conductor Eric Cook was born 1916 in England, UK. He moved to Australia in 1964 and died there in 1985. After the war he worked as a conductor and orchestrator for a number of British films and TV shows. He was an English-born pianist, orchestrator, composer and conductor. Cook began his career as a concert pianist, playing in top military bands during WW2. He also composed a number of pieces, most notably his solo for trombone, *Bolivar*.

Waltz #2
Year: 1938
Previously Performed: 2022

Dmitri Shostakovich
Russia, (1906 –1975)

The Suite for Jazz Orchestra No. 2 is a suite by Dmitri Shostakovich. It was written in 1938 for the newly founded State Jazz Orchestra of Victor Knushevitsky, and was premiered on 28 November 1938 in Moscow (Moscow Radio) by the State Jazz Orchestra. The score was used in a Soviet movie in 1950. It was performed in England for the first time in 1984. A piano score of the work was rediscovered in 1999. Three movements of the suite were reconstructed and orchestrated by Gerard McBurney, after which it was performed at a The Proms in London in 2000.

Prior to its rediscovery, another eight-movement suite by Shostakovich had been misidentified and recorded as the second Jazz Suite. That work is now correctly known as the Suite for Variety Orchestra. Waltz #2 has been featured in movies and has been arranged for many musical ensembles including band, and small chamber ensembles.

Dmitri Dmitriyevich Shostakovich (1906–1975) was a Soviet composer and pianist who became internationally known after the premiere of his First Symphony in 1926 and thereafter was regarded as a major composer.

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Waltz #2 (continued)

Shostakovich achieved early fame in the Soviet Union, but had a complex relationship with its government. His 1934 opera Lady Macbeth of Mtsensk was initially a success but later condemned by the Soviet government, putting his career at risk. In 1948, his work was denounced under the Zhdanov Doctrine, with professional consequences lasting several years. Even after his censure was rescinded in 1956, performances of his music were occasionally subject to state interventions, as with his Thirteenth Symphony (1962). Nevertheless, Shostakovich was a member of the Supreme Soviet of the RSFSR (1947) and the Supreme Soviet of the Soviet Union (from 1962 until his death), as well as chairman of the RSFSR Union of Composers (1960–1968). Over the course of his career, he earned several important awards, including the Order of Lenin, from the Soviet government.

Shostakovich combined various musical techniques in his works. His music is characterized by sharp contrasts, elements of the grotesque, and ambivalent tonality; he was also heavily influenced by neoclassicism and by the music of Gustav Mahler. His orchestral works include 15 symphonies and six concerti (two each for piano, violin, and cello). His chamber works include 15 string quartets, a piano quintet, and two piano trios. His solo piano works include two sonatas, an early set of 24 preludes, and a later set of 24 preludes and fugues. Stage works include three completed operas and three ballets. Shostakovich also wrote several song cycles and a substantial quantity of music for theatre and film.

Shostakovich's reputation has continued to grow after his death. Scholarly interest has increased significantly since the late 20th century, including considerable debate about the relationship between his music and his attitudes toward the Soviet government.

Down a Country Lane
Year: 1962
Previously Performed: 2013, 2021

Aaron Copland
America, (1900-1990)

Copland enjoyed the challenge of composing for young performers. Life Magazine commissioned a piano piece and featured it in a 1962 issue of the magazine with photographs and a homespun article that explained, "Copland's Down a Country Lane fills a musical gap: It is among the few modern pieces specially written for young piano students by a major composer." Copland was quoted: "Even third-year students will have to practice before trying it in public." This transcription for band has become a staple in the band repertoire.

Aaron Copland (1900 – 1990) was an American composer, critic, writer, teacher, pianist, and conductor of his own and other American music. Copland was referred to by his peers and critics as the "Dean of American Music". The open, slowly changing harmonies in much of his music are typical of what many consider the sound of American music, evoking the vast American landscape and pioneer spirit. He is best known for the works he wrote in the 1930s and 1940s in a deliberately accessible style often referred to as "populist" and which he called his "vernacular" style. Works in this vein include the ballets Appalachian Spring, Billy the Kid and Rodeo, his Fanfare for the Common Man and Third Symphony. In addition to his ballets and orchestral works, he produced music in many other genres, including chamber music, vocal works, opera, and film scores.

SYMPHONIC BAND PROGRAM NOTES

English Folk Song Suite
Year: 1923
Previously Performed: 1972, 1977, 1985, 1991, 1999, 2003, 2007, 2019

Ralph Vaughan Williams
England, (1872 –1958)

English Folk Song Suite is one of English composer Ralph Vaughan Williams' most famous works. It was first published for the military band as *Folk Song Suite* and its premiere was given at Kneller Hall on 4 July 1923, conducted by Lt Hector Adkins.

The piece was then arranged for full orchestra in 1924 by Vaughan Williams' student Gordon Jacob and published as English Folk Song Suite. The piece was later arranged for British-style brass band in 1956 by Frank Wright and published as English Folk Songs Suite. Tonight we will be performing Movement III: "March – Folk Songs from Somerset".

Ralph Vaughan Williams (1872 –1958) was an English composer. His works include operas, ballets, chamber music, secular and religious vocal pieces and orchestral compositions including nine symphonies, written over sixty years. Strongly influenced by Tudor music and English folk-song, his output marked a decisive break in British music from its German-dominated style of the 19th century. As with "Down a Country Lane", The English Folk Song Suite is one of the staples of band literature, along with many other compositions by Vaughn Williams.

The Melody Shop
Year: 1910
Previously Performed: 1994, 2022

Karl L. King
America, (1891-1971)
arr. Andrew Glover

The Melody Shop was one of King's earliest published marches, written when the composer was nineteen years old. Composed in the virtuosic style of the circus march, the baritone part has long been notorious for its dizzying and extremely difficult final strain. One popular legend explaining this challenging part involves a chance meeting in a Canton, Ohio, barbershop between King and a stranger. The stranger was also a baritone player and he struck up a conversation with King, not knowing the composer's identity. The stranger referred to King as "that guy who writes those dinky, little marches." The story goes that this was all the urging King needed to make *The Melody Shop* baritone part one of the most famous in all band literature.

King the composer published more than 300 works: galops, waltzes, overtures, serenades, rags, and 188 marches. It could be said that King did for the circus march what Sousa did for the patriotic march. He seemed to like composing under pressure and often composed in tight spots (such as by oil lamp in cramped circus tents). His name appeared on the sheet music as Karl King, K. L. King, and sometimes Carl Lawrence.

King's marches for circus bands are usually composed at a high difficulty level. He also contributed greatly to the school band movement with numerous compositions at various levels of difficulty.

WIND ENSEMBLE PROGRAM NOTES

KHAN
Year: 2008
Previously Performed: Clarence Premiere

Composer Name
American, (b. 1961)

"It is not sufficient that I succeed - all others must fail." - Temujin Genghis (Chinggis) Khan

KHAN (2008) is a programmatic work depicting Genghis Khan and his army on the move. The opening theme "Warlord", represents Genghis Khan, which is followed by the "Horseback" theme (comprised of A and B sections). These three musical representations are used throughout the piece, creating a musical "campaign" complete with a serene village scene before its decimations. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme, with great force, ends this work.
Genghis Khan (1165 - 1227)
Genghis Khan (more properly known as Chinggis Khan) was one of history's most brutal, charismatic and successful warlords. He was a strategic genius. With his highly disciplined and effective army, Khan conquered more territory than any other conqueror, creating an empire that continued to expand even after his death. It became the largest contiguous empire in history. Though many of his campaigns were in conquest of territory and riches, just as many were often in a matter of retaliation.
His non-military feats included the introduction of a writing system which is still used in Inner Mongolia today (Uighur script), an empire and society which stressed religious tolerance and the Mongol nation which would not exist today if not for his campaigns.

Julie Ann Giroux was born in 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti, and Jerry Goldsmith, 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 published her first piece at the age of nine.

In 1985, she began composing, orchestrating, and conducting music for television and films. Within three hours after arriving in Los Angeles, she was at work on the music for the Emmy Award winning mini-series *North and South* followed soon by work on the television series *Dynasty* and *The Colbys*, as well as films like *Karate Kid II, White Men Can't Jump,* and Broadcast News. She received her first Emmy nomination in 1988 for *North and South Part II- Love and War*, and over the next three years was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over 100 film and television credits and has been nominated for an Emmy several times. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. Julie has also been privileged to arrange for Celine Dion, Paula Abdul, Dudley Moore, Liza Minelli, Madonna, Reba McEntire, Little Richard, Billy Crystal, Michael Jackson, and many others.

KHAN (continued)

Julie is an extremely well rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Since that time, she has composed and published numerous works for professional wind ensembles, military bands, colleges, and public schools and has conducted her music in clinics worldwide. She is also a very well received speaker and clinician. Julie is a member of the American Bandmasters Association and the American Society of Composers, Authors, and Publishers (ASCAP).

Irish Tune from County Derry and ***Shepherd's Hey***
Year: 1918
Previously Performed:
Irish Tune from County Derry - 1974, 1977, 1983, 1990, 1994, 1998, 2003, 2006, 2012, 2019
Shepherd's Hey - 1974, 1990, 2006, 2013, 2019

Percy Grainger
Australian, (1882-1961)

The present setting of *Irish Tune from County Derry* (1918) for concert band is part of Percy Grainger's largest body of work, collectively known as British Folk-Music Settings. Further, the setting for concert band is one of four versions for essentially the same setting, the earlier three settings all dating from the years 1902 - 1912. The setting for concert band was one of Grainger's first contributions to the repertoire for wind band. The music is transposed to F and was published in 1918. In accordance with contemporary usage, Grainger used the term "military band" to refer to a mixed ensemble of woodwinds, brass, and percussion, as opposed to the brass-bands popular in that day (and still surviving to this day in Great Britain, Australia, and New Zealand). In its initial publication, *Irish Tune from County Derry* was issued with the composer's band setting of *Shepherd's Hey*.

Shepherd's Hey for wind orchestra dates from 1918. Cecil Sharp, an authority on British folk songs, gave Grainger the tune. Shepherd's Hey is a so-called Morris Dance. Like the dancers join in and leave the dance group, depending on their condition, various instruments take solo parts in playing the tune. The bells and xylophone parts are worth mentioning, giving the setting a fresh sound. The Shepherd's "Hey" from the title refers to a certain dance step of the Morris Dance. But, alas, in the foreword Grainger says that, "This setting is not suitable to dance Morris Dance to." In a way this composition shows the influence of Karl Klimsch (according to Grainger his only true and worthwhile composing teacher): "If you have no theme or melody in your head, don't compose at all. If you have a theme or melody, start off with it right away and the moment your melodic inspiration runs out stop your piece. No prelude, no interlude, no postlude: just the pith of the music all the time."
~ Minnesota Wind Orchestra

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CLARENCE BAND BOOSTERS CLUB

REMAINING 2025-2026 CONCERTS AND IMPORTANT DATES

JUNE 9, 2026

Spectrum Concert with Booster Basket Raffle

JUNE 11, 2026

End of Year Band Banquet

JUNE 16, 2026

Chamber Music Concert

SUNDAYS JULY AND AUGUST 2026

Summer Concessions for Summer Concerts in the Park

(See the Clarence Concert Association schedule on the next page.)

JULY 16, 2026

Summer Alumni/HS Band Concert at Clarence Town Park Band Shell

Rehearsals at CHS from 7:00 - 9:00 PM:

7/8, 7/9, 7/13, 7/14, 7/15 with concert on 7/16! Please join us!

AUGUST 3, 2026

Taste of Clarence / Clarence Idol - car parking

The Clarence Band Boosters is running the summer concert concessions. All concerts are FREE and most will take place at the Clarence Town Park on Main Street at 7pm. (CHS Chamber Music concert will be at the HS Aud). Mark your calendars and check our website for details on each concert beforehand.



Irish Tune from County Derry and ***Shepherd's Hey*** (continued)

George Percy Grainger (1882 - 1961) was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions. In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring". He outlined this concept in an essay that he called, "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies".
In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

- *The Wind Repertory Project*

Concerto for Marimba and Orchestra
Year: 1986
Previously Performed: 2002

Ney Rosauro
Brazilian, (b. 1952)

The *Concerto for Marimba and Orchestra* was written in June and July of 1986 in Brasília and is dedicated to the composer's son, Marcelo. The work was originally written for marimba and string orchestra and was premiered in the USA the same year with the Manitowoc Symphony Orchestra in Wisconsin under the direction of Manuel Prestamo. The wind ensemble version is arranged by Dr. Thomas McCutchen.
With the commercial success of a 1990 CD and video by Scottish percussionist Evelyn Glennie and the London Symphony Orchestra, the concerto rapidly came to be regarded as part of the standard literature for percussion. It is considered to be the most popular marimba concerto today, and has been performed by more than eight hundred orchestras worldwide.
The concerto contains four movements -- unusual for the concerto form -- which follow the fast-slow-fast pattern, with the medium-tempo third movement inserted before the vigorous finale. Some Brazilian motifs and jazz elements are used throughout the piece, which contains strong rhythmic patterns and catchy melodies. The marimba leads the thematic material throughout much of the piece, and as a result the marimba part of certain movements can be performed solo, without orchestral accompaniment. The solo part explores the many possibilities of modern four-mallet technique, and according to reviews from *Percussive Notes* magazine, "The concerto is superbly written for the unique timbre and virtuoso technical qualities of the marimba."

- *The Wind Repertory Project*

Ney Rosauro is a Brazilian composer and percussionist. Dr. Rosauro began percussion studies in 1977 with Luiz Anunciação of the Orquestra Sinfonica Brasiliera in Rio de Janeiro. He studied composition and conduction at the University of Brazil, and then earned a Masters degree in percussion at the Hochschule für Musik in Wurzburg, Germany. He completed a doctorate at the University of Miami under the supervision of Fred Wickstrom.

Concerto for Marimba and Orchestra (continued)

From 1975-1987, he taught percussion at the Escola de Musica de Brasilia, and was timpanist with the Orquestra de Teatro Nacional in Brasilia. From 1987-1999, he was head of percussion studies at the Fereral University of Santa Maria in South Brazil, where he also conducted the percussion ensemble. In 200, he began his current duties as director of percussion studies at the University of Miami in Coral Gables, Florida.
Rosauro has published more than 100 pieces for percussion, along with several method books. His *Concerto for Marimba and Orchestra* has been performed by more than 2500 orchestras throughout the world, and his ten solo CDs have received critical acclaim.
~ *The Wind Repertory Project*

Oblivion
Year: 1982
Previously Performed: Clarence Premiere

Astor Piazzolla
Argentinian, (1921-1992)

Oblivion (1982) - Born in Argentina, raised in the musical melting pot of New York City before returning to his native country, Astor Piazzolla revolutionized the tango as a compositional form, incorporating jazz and classical idioms into what he called nuevo tango. He was also a virtuoso bandoneon player, an Argentine/Uruguayan instrument somewhat similar to an accordion. Piazzolla was spotted playing bandoneon by renowned pianist Artur Rubenstein, who encouraged him to study composition with noted Argentine composer Alberto Ginastera. Ginastera, in turn, persuaded Piazzolla to enter a composition contest, and by winning, he was granted a scholarship to study with Nadia Boulanger in Paris. Boulanger quickly convinced Piazzolla to abandon his formal compositions, which she felt lacked originality, and explore his musical roots. He returned to Argentina, formed an octet, and developed his nuevo tango style of composition. Piazzolla lived in Italy periodically during the Argentine dictatorship of the 1970's and 1980's, and in 1984 composed Oblivion as music for a film by Mario Bellochio entitled Enrico IV.
Oblivion is written in the style of a milonga, a song form that predates the tango. It has become one of Piazzolla's most popular works, and has been adapted for performance by a variety of solo instruments.

Composer Astor Piazzolla spent many of his formative years in the Italian neighborhoods of New York City, where he learned to play the *bandoneón* (a button accordion of Italian origin, now associated most often with the Argentine tango). After moving to Buenos Aires and receiving a formal music education, the precocious Piazzolla was accepted as a student of the celebrated composer and teacher Nadia Boulanger, mentor to many unique 20th-century composers (Elliott Carter, Aaron Copland, Walter Piston, Virgil Thomson, just to name a few of the Americans). After studying with her for a time, Piazzolla had composed a number of less-than-inspired works for Boulanger, prompting her to ask him what kind of music he loved to write. After playing one of his tangos for her, she said that *this* was the music he should be writing—the music from his heart and not from his head; instead of continuing to write more neo-classical chamber works, he devoted himself to the tango, with a vengeance.

Oblivion (continued)

He formed his own tango orchestra, the Octeto de Buenos Aires and later the Quinteto Nuevo Tango, and began composing music that eventually became known as neuvo tango—the New Tango.
Indeed, this became the legacy of Piazzolla, now known as the most accomplished modern composer of the tango. The dance itself is as popular now as at any time in history, with virtually every city in the world sporting someone who teaches the sultry moves to eager couples. Originally played and danced to in the bordellos of Buenos Aires, the music is heard not only as the accompaniment to the sensuous dance, but, thanks to Piazzolla—and numerous transcriptions and arrangements by aficionados such as John Adams—as serious music for the concert hall. —
~ Dave Kopplin, LA Philharmonic

DOPE
Year: 2022
Previously Performed: Clarence Premiere

Katahj Copley
American, (1998)

DOPE (2022) - From Austin, TX: During the first semester of my Masters - I was in a new headspace. I had just finished writing *Where The Sky Has No Stars* and in the moment of completion I felt different…I felt like there was a huge restart creatively. However I didn't know what else to write. *Where The Sky Has No Stars* was a major work that spanned my (at the time) 23 year mental health journey; so much work had been put into the piece - and I felt like I had given my all into it. So I began to write music that felt disingenuous to my spirit- I was going on autopilot and I felt like I had lost my creative voice.
During one of my composition lessons at the University of Texas, my professor Omar Thomas and I began listening to a piece I had mocked up a couple of days before. We both weren't feeling it, and finally I asked him to turn off the piece and I told him it didn't sound like me. I felt lost creatively. He then asked me what music I listen to. I began to name only band music composers. He asked me again, and I told him outside of wind band music I'm in love with Rap, R&B, Jazz, and Soul. This type of music has surrounded me all my life. I grew up listening to and loving rap music, having an appreciation and love for jazz, and having my family embrace soul music.
Then he asked me an important question - "Why do you make a barrier between these ideals?"

I didn't have an answer. I sat there- contemplating about why. I didn't know why I hushed that side of my love for music when it came to band writing. Like many students, I learned how to compartmentalize the music, subconsciously I had created a switch from band to my home music. He continued, "If you create something that is a celebration of who you are, the music you grew up with, and the music that inspires you now…then that would be dope…"
And with that the piece was born,

DOPE is a gumbo of all the music that inspires and influences me from Thundercat to Kendrick Lamar to Miles Davis to Hiatus Kalyote and more, this piece is in essence a deep look into my musical world - my life.

WIND ENSEMBLE PROGRAM NOTES

DOPE (continued)

The piece can be broken up into three major parts. Each part is named after my discovery of my musical identity:

UNDENIABLY: The beginning of the piece pays tribute to old and new as the opening bassline is inspired by Thundercat's work on Kendrick Lamar's *untitled no. 5*- which is heavily based off of Miles Davis's *Nardis*. The opening section is chaotic at first-hinting at many themes and rhythms that are to come but then at the brink of chaos comes bold and beautiful colors from the ensemble along with the bravado of the melody as we reach the undeniable truth of the impact that Jazz, Afro Latin Music, and Hip-Hop has left on the music world.

UNAPOLOGETICALLY: From the busy, intense and wild first section, the piece shifts into an ethereal and expressive mood. During this section, the colors of the music shifts ambiguously and goes back and forth from cold colors to warm embraces- like Turiya Alice Coltrane and Devadip Carlos Santana's *Illumination*. From this moment, the flute opens with a new theme similar to the freedom of John Coltrane's *After the Rain* and Hiatus Kaiyote's *Stone or Lavender*. This section is filled with different rhythms and feels to give a feeling of hope, happiness, and home. Finally the section reaches its climax with a huge warm arrival- unapologetically beautiful and unapologetically black.

UNDISPUTEDLY: With this section, I embraced not only all the styles from the past two sections, but also embraced the new age of music- with inspirations from Tyler the Creator, The Internet, NEW Kendrick Lamar material, and Kamasi Washington. The section is bold, brash and filled with high energy. The final moments of the piece is a kaleidoscope of sound, style and colors of the ensemble with the final lines of the piece being the undisputed statement of the main motif.

Lastly I want to dedicate this project to my professor Omar Thomas, for helping me find a new sound that's been with me for so long. Thank you for pushing me to reach goals I wouldn't have thought I would reach when I first started at UT. This is a celebration of the mixture of jazz, hip-hop, and soul.

This is a project that allowed me to be myself again.

This is DOPE.

Georgia native, Katahj Copley (he/him/his) premiered his first work, Spectra, in 2017 and hasn't stopped composing since. As of now, Katahj has written over 100 works, including pieces for chamber ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, California Band Director Association, Admiral Launch Duo, and "The President's Own" Marine Band. Katahj has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

Katahj received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. In 2023, he received his Masters in Music Composition from the University of Texas at Austin - studying with Omar Thomas and Yevgeniy Sharlat. He is currently studying music composition at Michigan State University.

Aside from composing, Katahj is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

"Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in. I believe that music is the ultimate source of freedom and imagination. The most freedom I have had as a musician was through composing. Composition is like me opening my heart and showing the world my dıive, my passion, and my soul."

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AARON AND ALLISON STOLL

TERHAAR FAMILY

DUSTIN & ERICA WEISS

FAMILY MESSAGES

Nate, the tuba is the heartbeat of the band. Play loud, proud, and full of sound!
~ Kleismit Family

Evy, so proud of all you do and how far you've come! ~ Mason Davey

So impressed by your dedication to music. Congrats, Henry! ~ Schoenborn Family

Thomas - we are so proud of all you have accomplished!
Mom, Dad, and Madeline

Congrats Ben and to all our Clarence musicians! ~ Haven Family

Ben, I love watching you perform and I'm so proud of you! Love, Mom (Hereth)

Good job, Ben! We are super proud of you and the person you are; be proud of yourself!
Lucy and Jon

Congratulations Avery! ~ Collins Family

Congratulations Mia! ~ Collins Family

Aiden - we are so proud of you, and all that you do! Keep being you! ~ Beebe Family

Congratulations Nathan! We are so proud of your accomplishment!
Love, Mom, Dad & Alexis

Congratulations Kellen and Landon! We love you! ~ Dustin and Erica Weiss

Erik, we have loved hearing you play! Love, Mom, Dad, & Annika

FAMILY MESSAGES

Addie, we are so proud of all your accomplishments, both in and outside of the classroom.
Mom, Dad, Haley, Ella, and Riley

Many thanks to the Clarence music department, both present and retired, for all your help and support. ~ Hibschweiler Family

Congratulations to all the members of Wind Ensemble!
Excited for another fantastic concert! ~ Ostrov Family

Congrats on another great year of music performance. The Annunziato Family

Son, we are so proud of the young man and musician you're becoming. The Breitwiesers

Dylan, keep up with all your hard work! The Bielak's

Kayla, we are so proud of you! Keep up the hard work & hold onto your passion for music.
The Garrant Family

Samantha, we are so proud of you! Love, Mom, Dad and Jacob

Fiona, we are so proud of you! ~ The Petho Family

We are so proud of you! Keep Shining! ~ The Crahens



MS. CASIDY REED



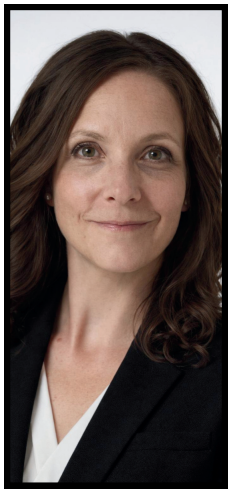
Casidy Reed (Reed Conley) is a 2015 Clarence High School Graduate and former principal trumpet of the Clarence Wind Ensemble. Ms. Reed received her Master of Music in Music Education from the Eastman School of Music in 2021. She graduated with her Bachelor of Music Education as a trumpet primary from 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).



MS. ANDREA RUNFOLA

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.

GUEST CONDUCTOR



Dr. Mallory Thompson is the former director of bands, professor of music, and coordinator of the conducting program at Northwestern University, where she held the John W. Beattie Chair of Music. In 2003 she was named a Charles Deering McCormick Professor of Teaching Excellence. As only the third person in the university's history to hold the director of bands position, Dr. Thompson conducted the Symphonic Wind Ensemble, taught undergraduate and graduate conducting, and administered all aspects of the band program.

She made five recordings with the Northwestern University Symphonic Wind Ensemble on the Summit Records label, which are available for streaming on Spotify and Apple Music, led the Symphonic Wind Ensemble in performances at the College Band Directors National Association national conventions in 2001 and 2017 and earned praise from composers including John Adams, Michael Colgrass, John Corigliano, Jennifer Higdon, Karel Husa, Morten Lauridsen, David Maslanka, Jonathan Newman, Carter Pann, Joel Puckett, Kevin Puts, and Adam Schoenberg.

Dr. Thompson received the Bachelor of Music Education degree and Master of Music degree in conducting from Northwestern University, where she studied conducting with John P. Paynter and trumpet with Vincent Cichowicz. She received the Doctor of Musical Arts degree from the Eastman School of Music, where she studied with Donald Hunsberger.

Maintaining an active schedule as a guest conductor, conducting teacher, and guest lecturer throughout the United States and Canada, Dr. Thompson has had the privilege of teaching conducting to thousands of undergraduates, graduate students, and professional educators. She has served as a conductor or clinician at the College Band Directors National Association regional and national conventions, the Midwest Clinic, the Interlochen Arts Academy, numerous state music conventions, and the Aspen Music Festival. In addition to conducting all-state ensembles throughout the United States, she has had professional engagements as guest conductor with the United States Air Force Band, the United States Army Band “Pershing’s Own,” the United States Army Field Band, the United States Coast Guard Band, the United States Navy Band, the West Point Band, the Dallas Wind Symphony, Symphony Silicon Valley, the Detroit Chamber Winds and Strings, Monarch Brass Ensemble, and Banda Sinfônica in Sao Pãulo, Brazil. In 2019, she was awarded the Medal of Honor by the Midwest Clinic in recognition of her service to music education and continuing influence on the development and improvement of bands and orchestras worldwide. Her professional affiliations include the College Band Directors National Association, and the American Bandmasters Association.

Dr. Thompson is especially proud of her 58 graduate conducting students and the hundreds of outstanding Symphonic Wind Ensemble members with whom she has had the joy of making music at Northwestern. She treasures her relationship with the Wildcat Marching Band and is honored to preserve and grow Northwestern’s legacy.

GUEST CONDUCTOR

Congratulations on your retirement, Mr. Tom Stroth!



Music has always been part of Clarence Middle School band director Thomas Stroth's life, from his start performing as a percussionist in his middle school band to the 39 years he has spent sharing his love of music with multiple generations of students at the Clarence Central School District. Throughout his time as a teacher, he has found joy in seeing his students find success.

"We guide them, but they just take off from there," Stroth said. "They do amazing things in a short amount of time learning these skills."

A graduate of the State University of New York at Fredonia and the University at Buffalo, Stroth described having the opportunity to teach in Clarence as "amazing." Outside of the classroom, Stroth has continued his passion in performing music with the Amherst Symphony Orchestra.

He also expresses gratitude to his vocal, string and band teacher colleagues and mentors throughout his time in the District.

We will miss you

Thank you to our
FAMILIES and BUSINESS PATRONS

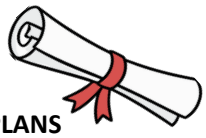
Annunziato Family
Beebe Family
Bielak Family
Biddle Family
Bittar Family
Breitwieser Family
Joe & Edie Clouse
Collins Family
Crahen Family
Engler Family
Garrant Family
Garson Family
Grek Family
Hassett Family
Haven Family
Hereth Family
Hibschweiler Family
Johnson Family
Kleismit Family
Klemenz Family
Kramer Family
Michel Family
Ostrov Family
Petho Family
Schoenborn Family
Terhaar Family
Weiss Family

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Twin Village Music

MUSIC SENIORS - FUTURE PLANS

Wishing the best for you all!

Congrats!



SENIORS	COLLEGE	INTENDED MAJOR or FUTURE PLANS
Isabelle Arent	Niagara University	Nursing
Thomas Bittar	Georgia Institute of Technology	Mechanical Engineering
David Brophy	Miami University of Ohio	Philosophy & Business Economics
Andrew Cappellucci	University of Michigan	Economics
Christopher Cappellucci	University of Michigan	Bio (Pre-Med)
Avery Collins	Michigan State University	Electrical Engineering
Samantha Engler	SUNY Geneseo	Business Administration (Pre-Law)
Sebastian Francis	Rensselaer Polytechnic Institute (RPI)	Biomedical Engineering
Noah Garson	Bowdoin College	Biology (Pre-med)
Reed GianGrasso	Siena University	Biology
Anna Girard	University at Buffalo Honors College	Business Administration
Nathan Grek	Clarkson University	Electrical Engineering
Ben Hereth	St. John Fisher	Biology
Daniel Hibschweiler	University at Buffalo	Biomedical Sciences
James Jiang	Stanford University	Computer Science
Katie Johnson	University of Pittsburgh	Pharmacy
Ethan Jonas	Buffalo State University	Zoology
Theodore Kelley	Alfred University	Finance
Evelyn Klemenz	University at Buffalo	Nursing
Alisette Korn	SUNY Oswego	Adolescence Education 7-12 with a concentration in English
Nicholas Kramer	University at Buffalo	Biomedical Sciences
Callum Lagowski	Purdue University	Agriculutural Engineering
Grace MacPeek	Canisius University	Animal Behavior & Environmental Conservation
Michael May	University of Buffalo	Exercise Science
Erik Michel	Canisius University	Accounting & Finance
Jack O'Brien	University at Buffalo	Accounting
Morgan Oddy	SUNY Geneseo	Mathematics
Leondina Passucci	Purdue University	Chemistry & Mathematics
Tessa Philbin	University of Rochester	Biological Sciences
Aurora Sandner	Eastman School of Music/ University of Rochester	Viola Performance / Earth, Environmental, & Planetary Sciences
Clarke Sauls	Rochester Institute of Technology	Mechanical Engineering
Ayden Schmelz	University of Kentucky	Economics
Additon Terhaar	University at Buffalo	Aerospace and Mechanical Engineering
Ellen Weiss	Cornell University	Mechanical/Aerospace Engineering
Caleb Zanghi	University at Buffalo	undecided



WHY TEACH MUSIC?

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

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

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

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

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

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

THAT IS WHY WE TEACH MUSIC!

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

- Stephen Melillo

Clarence Music Faculty & Staff

Winds and Percussion

Dana Bennett
Andrew Bodemer
Thomas Furminger
Chryste Mallory
Casidy Reed
Andrea Runfola
Thomas Stroth

Strings

James Ieda
Alicia Kluck
Daniel Polino
Amanda Witherell

Vocal / General Music

Erin Alexander
Daniel Denecke
Marissa DeVoe
Amy Fetterly
Kristen Grajek
Heidi Kohler - Department Chair
Gino Thompson

Emeritus Faculty

Valerie Acee
Nancy Benz
Jeanne Boyar
Ronald Case (1941-2024)
Betty Lou Cranston
William Eicher
Jill Fitzgerald
Christopher Gawlak
Beverly Hurst (1939-2022)
William Lambert
Robert Lehner
William Rich
Michael Reid
Douglas Shaw
Ronald Sutherland
Robert Vehar (1936-2012)
Louis Vitello
George Whittier

Secretarial

Cassandra Fish

"Calling all alumni!"

2026 CLARENCE SUMMER BAND

We are looking forward, with great anticipation, to another year of Summer Band.

It is a great opportunity for us to keep up with the alumni and friends of the Clarence Band Program. Alumni and community members are an important part of our summer band "tradition" and we hope you will be able to join us. This year there will be five rehearsals and a concert in July. The music is guaranteed to challenge and excite!

Please Join Us!

REHEARSALS

Clarence High School Band Room

Wednesday, July 8, 7:00 - 9:00 PM

Thursday, July 9, 7:00 - 9:00 PM

Monday, July 13 7:00 - 9:00 PM

Tuesday, July 14, 7:00 - 9:00 PM

Wednesday, July 15, 7:00 - 9:00 PM

SUMMER BAND CONCERT

Clarence Town Park Band Shell

Thursday, July 16, 7:00 PM (call time: 6:30 PM)

In case of rain - Clarence High School Auditorium

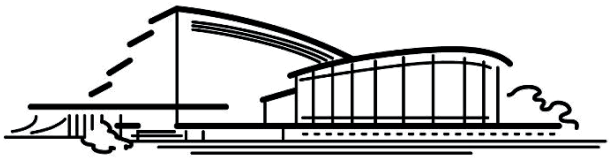
ACKNOWLEDGEMENTS

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Mrs. Julie Mampe ..... CHS Assistant Principal
Mr. Robert Coniglio ..... CHS Assistant Principal
Mrs. Heidi Kohler ..... CCSD Music Department Chair
Ms. Andrea Runfola ..... CHS Band Conductor
Ms. Casidy Reed ..... CHS Band Conductor
Mr. Thomas Stroth ..... Guest Conductor
Dr. Mallory Thompson ..... Guest Conductor
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Mrs. Heather Weiss ..... CHS Band Boosters Secretary

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.

"Thank you" to our Band families, patrons and Kleinhans Music Hall.



KLEINHANS MUSIC HALL

A special "Thank You" to our Band Boosters Club for their sponsorship and organization for this evening's performance at Kleinhans Music Hall.

CLARENCE MUSIC DEPARTMENT

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Social Media	@ClarenceMusicD1, #ClarenceProud

CLARENCE BAND BOOSTERS

Website	www.clarencebandboosters.org
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