CLARENCE HIGH SCHOOL

MUSIC DEPARTMENT PRESENTS



NOVEMBER 5, 2026

CHS AUDITORIUM | 7:00 PM

CONCERT ETIQUETTE

Please follow these guidelines
for appropriate concert behavior:

1. Arrive on time.

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

2. Listen quietly while the performance is taking place.

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

3. Applause at the end of a performance.

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

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

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

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

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

Please silence your cell phones.



PROGRAM

CONCERT BAND

Ms. Andrea Runfola, Conductor
Ms. Casidy Reed, Co-Conductor

LAPLANTE *A Walk in the Morning Sun*

WADA *Amber Moon*

SWEENEY *The Forge of Vulcan*

SYMPHONIC BAND

Ms. Andrea Runfola, Conductor

REINEKE *Rise of the Firebird*

HOLSINGER *On A Hymnsong of Philip Bliss*

FORD *Romanza*

BALMAGES *American Big Top*

WIND ENSEMBLE

Ms. Casidy Reed, Conductor

HOLST *Second Suite in F for Military Band*

I. March
II. Song without Words "I'll love my love"
III. Song of the Blacksmith
IV. Fantasia on the "Dargason"

WHITACRE *October*

TICHELI *Vesuvius*

CLARENCE BAND BOOSTERS CLUB

The Clarence Band Boosters Club is a 501(c)(3) organization made up of parents who strive to enrich and enhance our children's musical experience at Clarence High School and maintain the strong musical traditions in our town.

JOIN US!

26-27 MEETINGS

(all held at 7:00 PM in the Band Room)



November 3
January 5
February 2

April 6
May 4



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Kleinhans Concert: Laura Biddle
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CONCERT BAND

FLUTE
Nora Hendricks
Fiona Petho

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Charles Nagel V

CLARINET
Alexandria Butler
Charlotte Gworek
Julianna Howarth
Sarah McCracken

BASS CLARINET
Madelyn Ramirez

ALTO SAXOPHONE
Angeline Korn
Veronika McDowell

TENOR SAXOPHONE
Serina LaGier

BARITONE SAXOPHONE
Jaydeep Rajaram

TRUMPET
Jacob Engler
Maddox Plekan
Michael Stenz
Henry Furminger

FRENCH HORN
Noah Munn

EUPHONIUM
Henry Back
Robert Cardarella
Anna Harris
Shane Stoll

TUBA
Joshua Farrell
Abigail Leonardis

PERCUSSION
Austin Breitwieser
Jacob Fulcher
Ezekiel Heineck
Matthew Morrissey
Thomas Naab

GUEST MUSICIANS
Madeline Ramirez
Jaydheep Rajaram
Henry Furminger
Noah Munn

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SYMPHONIC BAND

PICCOLO
Kayla Garrant

FLUTE
Kaitlyn Alspan
Hailey Barone
Kayla Garrant
Sophia Ham

OBOE
Ella Dunleavy
Samuel Gibson
Ileana Morgado

CLARINET
Elizabeth Hassett
Brooklyn McCrea
Yasmeen Nouh
Elsie Twigg-Hughes

BASS CLARINET
Jayden Tay

BASSOON
Zachary Thompson

ALTO SAXOPHONE
William Bibler
Joseph Naab
Dylan Wolfley

TENOR SAXOPHONE
Dylan Hack

BARITONE SAXOPHONE
Gabriel McGreevy

HORN
Elio Amico ♬
Lucas Loschiavo
Daniel Richbart

TRUMPET
Tyler Avalos
Aiden Beebe
Jackson Castellani
Callie Dunleavy
Allison Mangaser
Benjamin Mason

TROMBONE
Joy Davis
Ryker Spurlock

EUPHONIUM
Emmett Hicks ♪
Stephen Holley
Phoebe Lagowski
Andrew Mangaser

TUBA
Benjamin Barkley
Ryan Belz
Cole Napier

PERCUSSION
Dylan Biddle
Kenna Bowers
Chloe Carter
Vivianna Hallam
Jack Kazmark
Alexander McGowan
James Stanford
Henry Schoenborn
Owen Zdrojewski

GUEST MUSICIANS
Zachary Thompson
Gabriel McGreevy
Owen Zdrojewski

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WIND ENSEMBLE

PICCOLO
Adelynn Doktor ♫

FLUTE
Adelynn Doktor ♫
Keira Kruschke
Ariya Jain
Layla Price

OBOE
Julia Mu
Taylor Yeung

CLARINET
Sofia Banifatemi
Zoe Castellani
Vasudha Chakravarti ♪
Katelyn Fulcher
Julia Jobes
Molly McCabe ♪
Evelyn Naab
Hannah Nawotniak ♪
Elaina Stappenbeck

BASS CLARINET
Aiden Nightingale
Madeline Ramirez

BASSOON
Zachary Thompson ♪

ALTO SAXOPHONE
Bryson Doherty
Vincent Fetterly
Jake Galenski

TENOR SAXOPHONE
Paul Brancato
Gabriel McGreevy

BARITONE SAXOPHONE
Jay Rajaram

HORN
Annie Bova
Alexis Grek
Noah Munn
Aaron Ostrov

TRUMPET
Anthony Amuso
Jaxon Bass
Cecelia Buscaglia
Donald Carrato
Henry Furminger
Jack Story

TROMBONE
Dominic Annunziato
Brennan Crahen
Charlie Helmer
Grayson Plewinski
Jacob Williamson

EUPHONIUM
William Morrissey
Jameson Oddy

TUBA
Benjamin Haven
Nathan Kleismit
Samantha Nastiuk

PERCUSSION
Kian Banifatemi
Henry Calamel
Ari Kramer
Noah Mack
Simon Morra
Kellen Weiss
Owen Zdrojewski ♪♪
Luke Zang

STRING BASS
Owen Olexenko

♫ **NYSSMA CONFERENCE ALL-STATE SYMPHONIC BAND**

♪ **NYSSMA JUNIOR HIGH AREA ALL-STATE BAND**

♪♪ **NYSSMA SENIOR HIGH AREA ALL-STATE JAZZ BAND**

CONCERT BAND PROGRAM NOTES

Walk in the Morning Sun

Composer: Pierre LaPlante (1943-2024)
Previously Performed: 2021
Conductor: Ms. Andrea Runfola

Pierre LaPlante was an American composer of French-Canadian descent. LaPlante grew up in Sturgeon Bay, Wisconsin. He received his Bachelor and Master of Music degrees from the University of Wisconsin at Madison, where he was a composition student of James Christensen. LaPlante plays bassoon with the Beloit-Janesville Symphony Orchestra. He recently retired after teaching general music and beginning band at Pecatonica Elementary School in Blanchardsville, Wisconsin, for 25 years. LaPlante adjudicated for solo and ensemble contests and played bassoon in regional orchestras, including the Dubuque Symphony Orchestra and the Beloit-Janesville Symphony. He was member of MENC, ASCAP, Wisconsin Music Educators Conference, Wisconsin Youth Band Directors Association, as well as the Madison Wind ensemble. He resided in Oregon, Wisconsin.

Walk in the Morning Sun
While growing up in Sturgeon Bay, Wisc. in the 1950s, some of the first orchestral music I heard was written by Leroy Anderson. The town's radio station, WDOR, had a noon show that featured area news, community events, obituaries and local gossip, with musical interludes sprinkled in. Although Leroy Anderson had been composing since the 1930s, this was the time when he was experiencing the greatest commercial success, and his orchestral miniatures with a staple on WDOR. *Blue Tango*, *A Trumpeter's Lullaby*, *The Syncopated Clock*, and, of course, *Sleigh Ride* are only a partial list of this master tunesmith's orchestral gems.
A Walk in the Morning Sun is a musical "tip of the hat" to Leroy Anderson's unique style and contribution to American music. - Program Note by composer

Amber Moon

Composer: Naoya Wada (b. 1986)
Previously Performed: Clarence Premiere
Conductor: Ms. Andrea Runfola

Naoya Wada was born on June 6, 1986, in Kitakyushu, Fukuoka, Japan. A self-taught pianist, he began composing music at age 11 and completed his first band composition at age 15. In 2009, he earned a degree from the Toho College of Music where he was a student of Jun Nagao. His works have been performed in many countries and have been recorded on CDs by many bands in such countries as the United States, Japan, Germany, and Belgium. Also in 2009, he received the 42nd Kitakyushu Cultural Award for his compositions.

Amber Moon was written in 2005, when I was 19 years old. One winter evening, as I was walking home from university, I saw a large amber moon hanging low in the sky. It was a quiet moment, and something about that moon really stayed with me. It felt beautiful, but also a little mysterious—and even a bit lonely. Right then, the main theme popped into my head, and I ended up writing the piece almost like an improvisation.
The music reflects the emotional complexity of that moment. The first and last sections are in a minor key, portraying the slightly uneasy, introspective feeling evoked by the low amber moon. These are contrasted by a central section in a major key, representing the fleeting but striking beauty that appeared within the darkness. -Program Note by composer

CONCERT BAND PROGRAM NOTES

The Forge of Vulcan

Composer: Michael Sweeney (b. 1952)
Previously Performed: Clarence Premiere
Conductor: Ms. Casidy Reed

Michael Sweeney is an ASCAP award-winning American composer and musician. Sweeney studied music education and composition at Indiana University in Bloomington, and taught five years in public schools of Ohio and Indiana, where he taught many concert, jazz and marching programs (including three years with the respected Greenwood High School Marching Woodmen) for students from elementary to high school.
Since 1982, Mr. Sweeney has worked full time for Hal Leonard Corporation in Milwaukee, Wisconsin, and is currently Director of Band Publications. In addition, he contributes as a composer and arranger in all instrumental areas. Sweeney is particularly known for his writing at the younger levels for concert and jazz bands, and has over 500 publications to his credit. His works appear on numerous state contest lists and his music is regularly performed around the world. An ASCAP award-winning composer, his Ancient Voices (1994) and Imperium (1992) are analyzed in music education texts from GIA Publications.
Sweeney is also on high demand as a clinician and conductor for honor bands and music festivals.

The Forge of Vulcan
In Greek and Roman mythology, Vulcan was the god of fire and metal working. *The Forge of Vulcan* musically describes the moods and sounds of an imaginary workplace of this ancient blacksmith. To perform this piece, a minimum of 2 medium or large size aluminum trash cans is required. Remove the lids and turn the cans upside down. For better sound projection, use small blocks of wood to elevate the entire can (or at least the side facing front) a few inches off the floor. Play on the bottoms of the cans with the butt end of snare sticks. The trash can "part" appears in both Percussion 1 and Percussion 2. For maximum effect, use a total of 4 cans (or more) and spread the cans out across the back of the band. In performance, the rhythmic clarity and uniformity of this part is absolutely essential.
- Program Note by composer

SYMPHONIC BAND PROGRAM NOTES

Rise of the Firebird

Composer: Steven Reineke (b. 1970)
Previously Performed: Clarence Premiere
Conductor: Ms. Andrea Runfola

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

A protégé of the legendary pops conductor Erich Kunzel, Steven Reineke's recent guest conducting appearances include the orchestras of Cincinnati, Toronto, Atlanta, Detroit, Indianapolis, Edmonton and Windsor. In 2007 Mr. Reineke made his conducting debut with the Hollywood Bowl Orchestra with the multi-faceted entertainer Wayne Brady. In addition, Mr. Reineke arranged and orchestrated all of the music for Mr. Brady's new orchestral show to debut in October 2007. In 2006 Mr. Reineke collaborated with rock legend Peter Frampton as conductor, arranger and orchestrator for Mr. Frampton's orchestral show.

Mr. Reineke is also an established symphonic composer. His works *Celebration Fanfare*, *Legend of Sleepy Hollow* and *Casey at the Bat* are performed frequently in the United States and Canada. In 2005 his *Festival Te Deum* and *Swans Island Sojourn* were performed by the Cincinnati Symphony and Cincinnati Pops, respectively. The Cincinnati Enquirer had this to say about *Festival Te Deum*: "Melodious and joyous, it had antiphonal brass in the balconies, organ, full orchestra and wonderful choral passages."

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

Rise of the Firebird, a fanfare for winds and percussion, was commissioned by the Lakota West High School Symphonic Winds (West Chester, Ohio) and its director, Greg Snyder, for the 2000 Midwest International Band and Orchestra Clinic in Chicago, Illinois.

The Phoenix, or Firebird, is a mythological creature able to consume itself by fire, bursting forth in flames only to rise again from the ashes stronger and more powerful than before. This fabled bird is a symbol of hope, triumph and immortality and is the mascot of Lakota West High School. Webster's Dictionary also defines a Phoenix as a marvelous person or thing. Hence, this piece is dedicated to Herbert Spencer, a tremendous teacher and musician who was Greg Snyder's horn professor and mentor at Bowling Green State University. He was a shining inspiration to everyone that knew him and will be greatly missed.

- Program Note by composer

SYMPHONIC BAND PROGRAM NOTES

On A Hymnsong of Philip Bliss

Composer: David R. Holsinger (b. 1945)
Previously Performed: 2003, 2015, 2022
Conductor: Ms. Andrea Runfola

David R. Holsinger (b. 26 December 1945, Hardin, Mo.) is an American composer, conductor, arranger and educator.
Prof. Holsinger, twice the recipient of the prestigious Ostwald Composition Prize of the American Bandmasters Association, was educated at Central Methodist College, Fayette, Missouri, Central Missouri State University, Warrensburg, and the University of Kansas, Lawrence. His primary composition study has been with Donald Bohlen at Central Missouri State and Charles Hoag at the University of Kansas.
In 1999, following 15 years of service as music minister, worship leader, and composer in residence to Shady Grove Church in Grand Prairie, Texas, composer/conductor Holsinger joined the School of Music faculty at Lee University, Cleveland, Tennessee, as conductor of the Lee University Wind Ensemble. Holsinger's duties include teaching advanced instrumental conducting and composition. He retired in 2023.
Prof. Holsinger is an elected member of the American Bandmasters Association. The April 1999 issue of The Instrumentalist magazine, the world's leading publication in its genre, contains an interview with the composer, along with two accompanying articles concerning Holsinger's compositions. Over the past several years, Holsinger has been named a National Patron of Delta Omicron Music Fraternity, awarded the Distinguished Music Alumni Award from Central Missouri State University, Phi Mu Alpha Sinfonia's Orpheus Award, as well as honorary memberships in Kappa Kappa Psi National Music Fraternity and the Women's National Band Directors Association. During festivities surrounding the premiere of the composer's *The Easter Symphony*, Holsinger was honored by Gustavus Adolphus College with the awarding of an honorary Doctor of Humane Letters for lifetime achievement in composition and presented the Gustavus Fine Arts Medallion, the division's highest award, designed and sculpted by renowned artist, Paul Granlund. Holsinger was the fourth composer honored with this medal and joins a distinguished roster which includes Gunther Schuller, Jan Bender, Csaba Deak, and most recent recipient, Libby Larsen.
Over the past ten years, Holsinger served as Visiting Composer in Residence at eleven American colleges or universities, and held the Acuff Chair of Excellence in the Creative Arts at Austin Peay State University, Clarksville, Tennessee. In 1999, the Christian Instrumental Directors Association awarded Holsinger its "Director of the Year" citation. The composer was also honored with biographical inclusion in The Heritage Encyclopedia of Band Music, Vol. I and III, and in Norman Smith's Program Notes for Band.
Holsinger's compositions have received kudos in several national competitions. He won the National Federation of Music Clubs Band Composition Contest in 1970. In 1971, *The War Trilogy* was awarded first place in the Kent State University Band Composition Contest. *Liturgical Dances* was first runner-up in both the 1981 NBA-DeMoulin and ABA-Ostwald competitions. In 1982, the ABA-Ostwald prize was awarded to Holsinger's *The Armies of Omnipresent Otserf*. In 1986, Holsinger's The *Deathtree* was a finalist in both the NBA-DeMoulin and the Sudler International Competition. His composition, *In the Springs at the Time When Kings Go off to War* won the 1986 ABA-Ostwald Prize.

SYMPHONIC BAND PROGRAM NOTES

On A Hymnsong of Philip Bliss (continued)

On A Hymnsong Of Philip Bliss is a radical departure of style of this composer. The frantic tempos, the ebullient rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss-Horatio Spafford hymn, *It Is Well with My Soul*. Written to honor the retiring principal of Shady Grove Christian Academy, *On A Hymnsong Of Philip Bliss* was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989.

Horatio G. Spafford, a Chicago Presbyterian layman and successful businessman, planned a European trip for his family in 1873. In November of that year, due to unexpected last minute business developments, he had to remain in Chicago; but he sent his wife and four daughters on ahead as scheduled aboard the S.S. Ville du Havre. He expected to follow in a few days. On November 22, the ship was struck by the Lochearn, an English vessel, and sank in twelve minutes. Several days later the survivors were finally landed in Cardiff, Wales, and Mrs. Spafford cabled her husband, "Saved alone." Shortly afterward, Spafford left by ship to join his bereaved wife.

It is speculated that on the sea near the area where it was thought his four daughters had drowned, Spafford penned this text with words so significantly describing his own personal grief, "When sorrows like sea billows roll..." It is noteworthy, however, that Spafford does not dwell on the theme of life's sorrows and trials, but focuses attention in the third stanza on the redemptive work of Christ. Humanly speaking, it is amazing that one could experience such personal tragedy and sorrow as did Horatio Spafford and still be able to say with such convincing clarity, "It is well with my soul..."

Hymnwriter Philip Bliss was so impressed with the experience and expression of Spafford's text that he shortly wrote the music for it, first published in 1876. Bliss was a prolific writer of gospel songs throughout his brief lifetime, and in most cases he wrote both the words and the music. This hymn is one of the few exceptions.

There is speculation that this was perhaps the last gospel song written by Bliss. Bliss and his wife, Lucy, were killed in a train wreck in Ashtabula, Ohio, on December 29, 1876. Most sources mention that Bliss actually escaped from the flames first, but was then killed when he went back into the train to try to rescue is wife. Neither body was ever found.

As a postscript, Bliss's trunk was salvaged from the wreckage, and in it, evangelist D. W. Whittle found an unfinished hymn, which began, "I know not what awaits me, God kindly veils my eyes..."

- Program Note by composer

One verse and the refrain to the hymn "*It is Well with My Soul*":

It Is Well with My Soul

When peace like a river, attendeth my way,
When sorrows like sea billows roll;
Whatever my lot, Thou hast taught me to say,
It is well, it is well, with my soul.

Refrain:
It is well, with my soul,
It is well, with my soul,
It is well, it is well, with my soul.

SYMPHONIC BAND PROGRAM NOTES

Romanza

Composer: Ralph Ford (1963-1926)
Previously Performed: Clarence High School Premiere, In Memorium
Conductor: Ms. Andrea Runfola

Ralph Eugene Ford, II, 63, of Panama City, Florida, passed away peacefully at his home on July 31, 2026. He was a beloved father, brother, friend, and musician; he will be deeply missed and cherished by all who knew and loved him.

Ralph was born at Bay Memorial Hospital in Panama City, Florida on July 12, 1963, to Ralph and Frances Ford. He grew up in Panama City, raised by his mother, his uncle, his aunts, and his grandparents. Ralph was a true Panama City native; he would wake up early in the morning, roused by his uncle and his grandfather, to gather his cousins and get the boat ready. From there, they would spend hours outside crabbing, fishing, and enjoying life in "the best town in the world." When he wasn't spending time outside at the bay, he could be found inside watching Star Trek and tinkering with his audio and video recording devices. He loved to make family videos of his mother and sister on their 8mm camera and record songs with his cousins. One video in particular was the film made with his cousin, Allen, and his sister, Renee, entitled, "*Flip Out the Magician*;" when it came to technology, he strived to be at the forefront of everything that was released.

Throughout his childhood, it was evident that there was something special about him. He had a gift for music that was unprecedented. He could pick apart any piece of music and find connections that others could not. Ralph began taking piano lessons at an early age with Mrs. Clio Pettis. It was her dedication to music and teaching that began to show Ralph what it truly meant to be a musician and a hard worker. From there, Ralph spent countless hours working on music and entertainment. He joined the band at Jenks Junior High School in 1975 when he was in 7th grade as a trumpet player. From there, he went on to become the drum major for the band in 9th grade. He continued to join the Bay County High School Band in 10th grade, serving as a trumpet player and assistant drum major. When he was 15, he began his career as a professional arranger, with *Celebration* being his first arrangement to be sold to Gulf Coast Community College. He also began his career in radio, working for a local AM radio station in Panama City. This prompted him to choose Troy State University as the place he wanted to attend college; he wanted to be in Dr. John M. Long's band and write music for him. He graduated from Bay High in 1981 and moved to Troy, Alabama to pursue his dream.

Upon entering Troy, he was put to work immediately. He was appointed as the director of the Jazz Ensemble I during his sophomore undergraduate year, a position he held for 15 years. During his senior undergraduate year, he began his tenure as the staff arranger for the university's band program. He continued his work in radio at WTBF, joining them in 1981 as a DJ and commercial producer. He hosted various slots on the station's schedule, including a jazz show and NiteFlite – the late-night rock and roll show, as well as made many commercials. He also joined Delta Chi Fraternity. He completed his undergraduate degree in 1986 and was appointed to Troy's music faculty as a staff arranger and the assistant band director by Dr. Long. He taught many courses including orchestration, arranging, theory, technology, jazz studies, and applied brass for 15 years. He began working on his Master of Science degree during this time as well, earning it in 1988. During his time at Troy, he met the woman that would become his wife, Amanda, at a band party in 1984. They proceeded to date for four years before getting married to each other upon completing their degrees at Troy in Troy's Sorrell Chapel on August 12, 1988. On April 6, 2000, Ralph and Amanda welcomed their first child, Melanie. On December 7, 2004, Ralph and Amanda welcomed their second child, Abby.

SYMPHONIC BAND PROGRAM NOTES

Romanza (continued)

Ralph Eugene Ford, II

In the 1990s, he began expanding his career in media by joining his friend Andrew Findley to make commercials and films with their company, New Frontier Media, which later became Frontier South Productions. In 1996, they made commercials for Nantze Springs, Inc., with their iconic song using the company's slogan "*Better Water, Bottled Better*" and the dancing water bottles. Their work earned them 11 Addy Awards, and International Bottled Water "Aqua" Awards. They also filmed Katheryn Tucker Windham and her 13 Alabama Ghosts and Jeffrey stories in 1995, earning an Honor Tape Storytelling Award in 1996 for it. In 1999, he began his career as an exclusive composer and arranger for Warner Brothers Publications. This relationship continued with Alfred Publications, where he wrote and arranged over 250 titles, with his music being premiered and performed by universities, the military, professional, community, and school ensembles all over the world.

In 2001, Ralph was appointed as the Director of Bands at Troy State University. He served in this position for 10 years before retiring in June 2011. During his time as the Director of Bands, he wrote and arranged many of the tunes that the band performed and touched the lives of many students. Ralph also worked as a conductor, clinician, adjudicator, and guest lecturer throughout the United States and abroad. He received local, state, regional, and national recognition and proclamations for his achievements from academic, artistic, and government organizations. Most notably was his work in and with Canada; Ralph composed *Royal Canadian Sketches* for the Red Deer Royals of Alberta, commissioned by their conductor, Keith Mann, in 2000. After this, he met Douglas Macaulay who continued and strengthened his connection to Canada. Ralph would adjudicate and conduct at the Con Brio Music Festival over the years, and wrote the festival's signature piece, *Con Brio (March)*, which is performed every year.

His professional affiliations included the American Society of Composers, Authors and Publishers (ASCAP), Phi Beta Mu International Bandmasters Fraternity, and holds honorary memberships in Phi Kappa Phi, Kappa Kappa Psi, Phi Beta Mu, Tau Beta Sigma, and Sigma Alpha Iota. He was selected by Rotary International to serve as a Rotary Fellow to Namibia and South Africa. On March 7, 2009, he was elected to membership in the prestigious American Bandmasters Association.

***Romanza*:**

Note from Ms. Runfola: "I remember first programming *Romanza* for my middle school band and fell in love immediately with this composition. Although typically performed by intermediate ensembles, the beautiful melodies and compositional chords/counterpoint are masterfully composed. I am so happy to share this piece with my advanced musicians so they, too, can enjoy this beautiful piece. Ralph Ford will also be featured on the Winter Concert with the Jazz Band with his arrangement of *It Don't Mean A Thing (If it Ain't Got that Swing)*. He also had a knack for amazing jazz arrangements."

SYMPHONIC BAND PROGRAM NOTES

American Big Top

Composer: Brian Balmages (1975)
Previously Performed: 2022
Conductor: Ms. Andrea Runfola

Brian Balmages is an active trumpeter composer, conductor, producer, and performer.
Mr. Balmages received his bachelor's degree in music industry from James Madison University and his masters in media writing and production from the University of Miami.
His fresh compositional ideas have been heralded by many performers and directors, resulting in a high demand of his works for winds, brass, and orchestra. He received his Bachelor's of Music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages studied trumpet with James Kluesner, Don Tison, and Gilbert Johnson.
Mr. Balmages' compositions have been performed worldwide at conferences including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, and the Dominion Brass Ensemble. Among the professional artists that have commissioned him are James Jenkins, Principal Tuba of the Jacksonville Symphony; Lynn Klock, Saxophone Performing Artist for Selmer; Arthur Campbell, Clarinet Performing Artist for Leblanc; and Jerry Peel, professor of horn at the University of Miami. He has also had world premieres in prestigious venues such as Carnegie Hall along with numerous performances abroad.
As a conductor, Mr. Balmages enjoys engagements with numerous honor bands, university groups, and professional ensembles throughout the country. Guest conducting appearances have included the Midwest Clinic, College Band Directors National Conference, Mid-Atlantic Wind Conductors Conference, and the Atlantic Classical Orchestra Brass Ensemble.
He served as director of instrumental publications for The FJH Music Company Inc. in Fort Lauderdale, Florida, where he oversaw all aspects of the instrumental program related to works for concert band, jazz ensemble, and orchestra. Balmages joined Alfred Music as director of digital education and MakeMusic Publications in 2022.
He is also a freelance musician and has performed with the Miami Symphony Orchestra, the Florida Chamber Orchestra, Skyline Brass, and the Henry Mancini Institute Orchestra.

SYMPHONIC BAND PROGRAM NOTES

American Big Top (Continued)

American Big Top can best be described as an American circus march that meets Charles Ives. Largely based on original material, the piece weaves in small anecdotal references to *The Stars and Stripes Forever, Take Me Out to the Ballgame, The Yankee Doodle Boy, Yankee Doodle, The Star-Spangled Banner, and The Entertainer.* The entire piece is based on the layering of melodies, harmonies, textures, and rhythms. As the piece develops, the layering becomes more and more complex, yet always with a splash of fun and humor. It is a highly energetic work that constantly throws a curve ball (no pun intended — well, maybe just a little) at the listener with just enough Americana thrown in to give it a homegrown feel without necessarily being categorized as a full-on patriotic work.

The piece was commissioned by the Arte Henry Middle School Honors Band (Cedar Park, Texas; Robert Herrings, conductor) on the occasion of their selection as the TMEA CCC Honor Band. Given that this was their third time being selected as honor band, the piece playfully uses the theme of "there" throughout, beginning immediately with groups of three that move through three different time signatures (including 3/8). In addition, *The Stars and Stripes Forever* reference only involves the trio section and the only part of *Take Me Out to the Ballgame* is "One! Two! Three strikes you're out!" (Of course, we then hear the sound of a ball being hit!)

- Program Note from The Woodlands Concert Band concert program, 20 December 2018

WIND ENSEMBLE PROGRAM NOTES

Second Suite in F for Military Band

Composer: Gustav Holst (1874-1934)
Previously Performed: 1979, 1989, 1998, 2002
Conductor: Ms. Casidy Reed

Gustav Holst (1874-1934) was a British composer and educator.
Holst learned piano at an early age, but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. In 1901 Holst married Isobel Harrison, who would remain with him the remainder of his life.
Before Holst became a well-known composer, he relied on income from playing the trombone in the Carl Rosa Opera Company and in the White Viennese Band, a popular orchestra specializing in "light music." In 1905, Holst became director of music at the St Paul's Girls' School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934. Holst's compositions for wind bands, although only a small portion of his total output, have made him a cornerstone of the genre.

The ***Second Suite*** (1911, 1922) consists of four movements, all based on specific English folk songs.

Movement I: March: Morris Dance, Swansea Town, Claudy Banks.
"The "March" of the *Second Suite* begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune *Glorishears*. After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town.* The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the "king of marches", would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called *Claudy Banks,* is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

WIND ENSEMBLE PROGRAM NOTES

Second Suite in F for Military Band (continued)

Movement II: *Song Without Words, 'I'll Love My Love'*. Holst places the fourth folk song, *I'll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: *Song of the Blacksmith*. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: Fantasia on the Dargason. This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason,* a 16th century English dance tune included in the first edition of The *Dancing Master.* The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves,* is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name 'dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish countryside. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, 'dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony'.

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School.

- Program Notes by Imogen Holst

WIND ENSEMBLE PROGRAM NOTES

October

Composer: Eric Whitacre (b. 1971)
Previously Performed: Clarence Premiere
Conductor: Ms. Casidy Reed

Grammy Award-winning composer and conductor, **Eric Whitacre**, is among today's most popular musicians. A graduate of The Juilliard School, his works are performed worldwide, and his ground-breaking Virtual Choirs have united well over 100,000 singers from more than 145 countries. Among his recent accolades and awards, Eric received the Richard D. Colburn Award from the Colburn School and an Honorary Doctor of Arts from Chapman University (CA).

Eric served consecutive terms as Artist in Residence with the Los Angeles Master Chorale and currently holds the position of Visiting Composer at Pembroke College. He's also an Ambassador for the Royal College of Music in London and is proud to be a Yamaha artist. A long-term relationship with Decca Classics has produced several no.1 albums which have enduring success. Recorded with vocal supergroup VOCES8 and released in 2023, Home features Eric's work *The Sacred Veil* alongside other works spanning his thirty-year composition career.

A widely respected conductor, Eric has worked with the world's leading choirs and orchestras including the Minnesota Orchestra, London Symphony Orchestra and Royal Philharmonic Orchestra. In 2024, he conducted *Mozart Requiem* alongside his own pieces with The Louisville Orchestra. His collaboration with Spitfire Audio resulted in a trail-blazing vocal sample library which became an instant best-seller and is used by composers the world-over. Major classical commissions have been written for the BBC Proms, Minnesota Orchestra, Rundfunkchor Berlin, The Tallis Scholars, VOCES8, cellist Julian Lloyd-Webber and the Philharmonia Orchestra, Chanticleer, National Symphony Orchestra/Kennedy Center, Kantorei, Royal Philharmonic Orchestra, National Children's Chorus of America and The King's Singers.

Widely considered to be the pioneer of Virtual Choirs, Eric created his first project as an experiment in social media and digital technology. *Virtual Choir 1: Lux Aurumque* was published in 2010 and featured 185 singers from 12 countries. Ten years-on in 2020, *Virtual Choir 6: Sing Gently* – written for the Virtual Choir during the global pandemic that shook the world, COVID-19 – featured 17,562 singers from 129 countries. Previous Virtual Choir projects include '*Glow*' written for the Winter Dreams holiday show at Disneyland© Adventure Park, California, and the Virtual Youth Choir, a major fundraiser for UNICEF. To date, the Virtual Choirs have registered over 60 million views and have been seen on global TV. Eric launched his Virtual School with its first course "The Beautiful Mess: Masterclass in Composition and Creativity".

A charismatic speaker, Eric Whitacre has given keynote addresses for many Fortune 500 companies, in education and global institutions from Apple and Google to the World Economic Forum in Davos and the United Nations Speaker's Program. His mainstage talks at the influential TED conference in Long Beach CA received standing ovations.

October (2000) is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. *October* premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together. *Program note from the composer*

WIND ENSEMBLE PROGRAM NOTES

Vesuvius

Composer: Frank Ticheli (b. 1958)
Previously Performed: 2016
Conductor: Ms. Casidy Reed

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls, and others. His clarinet concerto was recently recorded by the Nashville Symphony on the Naxos label with soloist James Zimmerman.

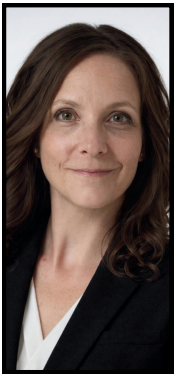
Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

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

Vesuvius (1999) - Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman Bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythm, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that the Bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

- Program note from the composer

CONDUCTOR BIO



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

Ms. Runfola is active as an educator and performer. She has been a teacher in the Clarence School District for thirty 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, 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 eight 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.

HISTORY OF CLARENCE WIND ENSEMBLE

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

Following Buskey and Gary Good, Ronald A. Sutherland assumed leadership in 1971, ushering in a 25-year era marked by artistic excellence and international experiences. The ensemble performed at the NYSSMA Conference in 1977 and 1994, and toured Scotland, England, Austria, and Graz, while collaborating with legendary musicians such as Karel Husa, Vaclav Nelhybel, and Anthony Maiello. In 1996, William Eicher became the ensemble's fourth conductor, continuing the tradition of musical collaboration by hosting an impressive roster of composers, conductors, and soloists. Under his leadership, the Clarence Wind Ensemble earned invitations to perform at the Midwest Clinic in 2003 and 2009, and presented a clinic with Edward S. Lisk in 2012.

In 2016, Louis Vitello took over as director after two decades leading the Symphonic Band. Under his direction, the ensemble has continued its legacy of excellence, performing for the American Concert Band Association (2018), the NYSSMA Conference (2022), and the Erie County Music Educators Association Conference (2024), featuring guest conductor JoAnn Falletta of the Buffalo Philharmonic Orchestra. Mr. Vitello has also fostered a strong relationship with composer Stephen Melillo, premiering major works such as *Ark of the Covenant* and *In the Darkest Darkness* (2018).

Through decades of dedicated leadership, collaboration, and artistry, the Clarence Wind Ensemble has become a model of sustained musical excellence and educational vision.

As the now sixth, first woman, and first alumni conductor of the Clarence Wind Ensemble, Casidy Reed hopes to continue the traditions and further innovate and stretch the bounds of the ensemble, including a featured guest conductor at last year's 61st Annual Kleinhan's concert, Dr. Mallory Thompson, emeritus faculty at Northwestern University.

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 eighth 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).

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

Drama

CHS Drama Club Presents

Ticketing Info will be posted 2-weeks prior to each production.

AGATHA CHRISTIE'S



Adapted for Stage by
Ken Ludwig



NOVEMBER 19-21, 2026

Clarence High School Auditorium, 7:00 PM

CLARENCE MIDDLE SCHOOL
Production of

Disney
FROZEN JR

Music and Lyrics by Kristen Anderson-Lopez & Robert Lopez

Book by Jennifer Lee

Based on a Disney film written by Jennifer Lee

FEBRUARY 4-6, 2027

CLARENCE MIDDLE SCHOOL AUDITORIUM, 7:00 PM

THE ORIGINAL BROADWAY PRODUCTION OF FROZEN WAS DIRECTED BY MICHAEL GRANDAGE AND PRODUCED BY DISNEY THEATRICAL PRODUCTIONS

Clarence High School Drama Club Presents



Book by Tina Fey /
Music by Jeff Richmond /
Lyrics by Nell Benjamin

Based on the Paramount Pictures film "Mean Girls"

March 11-13, 2027

Clarence High School Auditorium, 7:00 PM



ACKNOWLEDGEMENTS

Board of Education	
Dr. Matthew Frahm	CCSD Superintendent of Schools
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Mrs. Alicia Braaten	Program Copies
Mr. Joe Moronski	High School Evening Custodian

Thank You

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



Upcoming 2026-2027 CHS Concerts & Events

OCT 26, 2026	CHS Boosters MUSIC Apparel Sale to 11/10	**Pick Up 12/3**
OCT 26, 2026	CHS Boosters Wreath & Poinsettia Sale to 11/10	**Pick Up 12/3**
NOV 3, 2026	Band Boosters Meeting, 7:00 PM	**CHS Band Room**
NOV 6-7, 2026	NYSSMA Jr. High All-State Conference (Gr. 7-9)	**Akron High School**
NOV 17, 2026	CHS Fall Play Dress Rehearsal / Senior Citizen Night	**CHS AUD, 5:00 PM**
NOV 19-21, '26	CHS Fall Play - *Murder on the Orient Express*	**CHS AUD, 7:00 PM**
NOV 20-21, '26	NYSSMA Sr. High All-State Conference (Gr. 10-12)	**SUNY Fredonia**
DEC 17, 2026	CHS Chorale Performs in CHS Foyer (before school)	**CHS FOYER**
JAN 22, 2027	CHS Chorus Boosters Meat Raffle	**MAIN-TRANSIT FIRE**
JAN 5, 2027	Band Boosters Meeting, 7:00 PM	**CHS Band Room**
JAN 9, 2027	ECMEA Instrumental Jazz Auditions	Depew HS/MS
JAN 16, 2027	ECMEA All-County Jr. High Instr. Auditions (Gr. 7-9)	**Orchard Park HS**
JAN 20, 2027	CHS Bands Dress Rehearsal	**CHS AUD**
JAN 21, 2027	CHS Bands Mid-Winter Concert with Jazz Band, 7:00 PM	**CHS AUD**
JAN 23, 2027	ECMEA All County Sr. Instr. & Choral Auditions	Kenmore West
FEB 2, 2027	Band Boosters Meeting, 7:00 PM	**CHS Band Room**
FEB 4-6, 2027	CMS Musical - Frozen Jr.	**CMS AUD**
MAR 5-6, 2027	ECMEA Jazz Festival	**Cleveland Hill Schools**
MAR 12-13, '27	ECMEA Jr. High North Rehearsal & Concert (Gr. 7-9)	**Amherst HS**
MAR 19-20, '27	ECMEA Sr. High North Rehearsal & Concert (Gr. 10-12)	**Amherst HS**
MAR 9, 2027	CHS MUSICAL - Dress Rehearsal, Senior Citizen Night	**CHS AUD, 5:00 PM**
MAR 11-13, '27	CHS MUSICAL - *Mean Girls*	**CHS AUD, 7:00 PM**
MAR 15-18 & 22-25	CHS Choral & Band Auditions - 2027-2028 Ensembles	**SEE TEACHER**
MAR 20-21, '27	ECMEA Sr. High All-County Festival	**SEE TEACHER**
APR 6, 2027	Band Boosters Meeting, 7:00 PM	**CHS Band Room**
APR 26, 2027	Registration Opens for Summer Instrument & Voice Lessons - See the Clarence Music Website	**ONLINE REGISTRATION**
APR 27, 2027	District Jazz Festival at Asbury Arts Center	**ASBURY ARTS CTR**
MAY 4, 2027	Band Boosters Meeting, 7:00 PM	**CHS Band Room**
MAY 25, 2027	CHS 62nd Annual Kleinhans Concert	**KLEINHANS**
JUN 8, 2027	District Band Spectrum Concert	**CHS GYM**
JUN 10, 2027	CHS Band Banquet, 5:30 - 8:30 PM	**SAMUEL'S GRANDE M**
JUN 15, 2027	Chamber Music Concert	**TOWN PARK**
JUL 5, 2027	Summer Instrument & Voice Lessons Begin (IF REGISTERED)	**PER INSTRUCTOR**