



CLARENCE SCHOOL DISTRICT
Music Department

2022-2023
CONCERT PROGRAM



Why Music?

Music is a Science. It is exact, it is specific, and it demands exact acoustics. A conductor's 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 Physical Education. It requires fantastic coordination of fingers, hands, arms, lips, cheeks and facial muscles in addition to extraordinary control of the diaphragmatic, back and stomach 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 the human being to take all these dry, technically boring (but difficult) techniques and use them to create emotion. This 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

Program

Concert Band

Andrea Runfola & Louis Vitello, Conductors

Noble Men March..... Henry Fillmore
(1881-1956)
ed. Robert E. Foster

Break Through..... Mark Lortz
(b. 1971)

Time in The Balance..... Stephen Melillo
(b. 1957)

Symphonic Band

Andrea Runfola, Conductor

The Washington Post March..... John Philip Sousa
(1854-1932)
ed. Frederick Fennell

Song for My Children..... Andrew Boysen Jr.
(b. 1968)

Emperata Overture..... Claude T. Smith
(1932-1987)

Wind Ensemble

Louis Vitello, Conductor

Masquerade Suite.....Aram Khachaturian
(1903-1978)

I. *Waltz* trans. van Yperen

Symphony III.....Stephen Melillo
(b. 1957)

II. *The Book of Lasts*

Polka and Fugue from "Schwanda the Bagpiper".....Jaromir Weinberger
(1896-1967)
trans. Bainum

St. Louis Blues.....W.C. Handy
(1873-1958)
arr. Jenkins



Program Notes

Noble Men March

Henry Fillmore

Henry Fillmore was one of the most colorful and most beloved band leaders of this century. He enjoyed his early career as a circus musician, traveling with the big top, playing in the band, and experimenting as a performer in different acts, including an act replacing an injured tight rope walker; helping with the lion and tiger act; and being a substitute clown. He loved the people, and he loved show business.

His last circus tour was in 1905, after which he returned to Cincinnati to work in his family's music publishing business. Back in Cincinnati he performed in theater orchestras, taught trombone lessons, and played semi-professional football in addition to writing music.

He became a Shriner (a member of the Shrine lodge) in 1919, and played trombone in the Syrian Temple Band. In 1921, he became the leader of that band, and the band began improving under his direction. The band became one of the best known and most successful of all Shrine bands, performing at their national conventions, and developing a reputation as one of the finest of all such bands.

The band was accepted to perform at a Shriners meeting in Des Moines, and they were voted the best band at the convention. In 1922, the band was featured at their convention in San Francisco, and Fillmore wrote this fine march *Noble Men*, for that occasion, dedicating it to Ralph A. Tingle, Potentate of the Syrian Temple.

James Henry Fillmore Jr. was the eldest of five children. In his youth he mastered piano, guitar, violin, and flute - as well as the slide trombone, which at first, he played in secret, as his conservative religious father believed it an uncouth and sinful instrument. Fillmore was also a singer for his church choir as a boy. He began composing at 18, with his first published march, *Higham*, named after a line of brass instruments. Fillmore entered the Cincinnati Conservatory of Music in 1901. After this he traveled around the United States as a circus bandmaster with his wife, an exotic dancer named Mabel May Jones.

Fillmore gained fame as the Father of the Trombone Smear, writing a series of fifteen novelty tunes featuring trombone smears called "*The Trombone Family*", including *Miss Trombone*, *Sally Trombone*, *Lassus Trombone* and *Shoutin' Liza Trombone*. A number of these have a strong ragtime influence.

Henry Fillmore moved from Cincinnati, Ohio, to Miami in 1938 after a doctor had informed him that he had six months to live. The doctor had suggested that if he moved to a warmer climate, his chances of living longer would be greater. The Fillmores took the doctor's advice and moved to Miami, in hopes of improving Henry's health. It apparently worked since they lived happily there until their deaths in the 1950s.

Henry had been a famous conductor and composer in Cincinnati, and when he moved to Florida, he soon became established as the most popular band.

Personality and sense of humor combined with a casual attitude and a love of young people soon established him as one of the most popular personalities in Miami.

He had established an especially close relationship with the students in the University of Miami band and their band director, Fred McCall. Henry became a regular guest conductor on the stage and in the Orange Bowl, and his popular marches named for Miami and for the Orange Bowl helped make him even more popular.

Henry had been good for the University of Miami, and the University of Miami loved Henry Fillmore. In 1954 he wrote his last composition, a terrific march "Dedicated to the Presidents of the University of Miami, Coral Gables, Florida." It was appropriately titled *The President's March*. In 1956 the university rewarded Henry with one of the greatest honors of his career. In February 6, 1956, Henry Fillmore was awarded an Honorary Doctorate of Music. The presentation was one of the happiest days of his life, and nine months later, December 7, 1956, Henry passed away in his sleep as "the heart that had kept time with some of the happiest music on the concert stage finally lost its beat."

Noble Men was previously performed by the Clarence Bands in 2006, 2011, and 2018.

Break Through

Mark Lortz

Mark Lortz has earned accolades as a composer, arranger, performer, and educator. In 2011, he was appointed the first Stevenson University (Stevenson, MD) Director of Bands., and in 2017 was appointed to Director of Music, administering the entire music program and retaining his duties as Director of Bands He has served as an adjunct Music Education Professor at McDaniel and Carroll Community Colleges. He is a Vic Firth Marching

Percussion Specialist and Scholastic Educator, and brass arranger for the Drum Crops Associates Drum & Bugle Corps, The Reading Buccaneers. From 1996 to 2011, he was Fine Arts Department Chair and Band and Orchestra Director at Westminster High School in Westminster, MS. Under his leadership, Westminster's Marching Band won several Bands of America Regional Marching Band Championship titles.

Dr. Lortz's original music has premiered at The Midwest Clinic International Band and Orchestra Conference, the Bands of American National Percussion Festival, and the College Band Directors National Association. He arranges marching band music for high school marching bands throughout the United States. Dr. Lortz adjudicates, lectures, and guest conducts honor bands, orchestras, and community ensembles throughout the mid-Atlantic region.

Dr. Lortz earned a Ph.D. in Music Education from Temple University and received a Boyer College of Music and Dance Fellowship. He has earned degrees in percussion performance, music education, and music composition from The Peabody Conservatory of Music of the Johns Hopkins University. He was Associate Music Director and Principal Percussionist for the North American tour of *Phantom of the Opera* and Principal Percussionist with the international performing ensemble, The Dallas Brass. He has performed and recorded with premier orchestras, including the Baltimore Symphony under David Zinman and Marin Alsop's direction.

Break Through is a musical representation of one's struggles to pass through a barrier or move beyond an obstacle, either a literal breakthrough or a metaphorical achievement. The composition centers around the key of G minor to achieve a sense of dark, resonant emotion. The percussion is the heartbeat and pulse for the introduction of the piece, while the bass drum and gong rolls create a

lugubrious timbre. Melodies and counter-melodies weave in and out of the musical texture. A struggle ensues leading up to the climax, following which there is a resolution to the relative major key of b-flat. Finally, there is a transition to a recapitulation of the opening theme, moving towards a contemplative ending in G minor.

Break Through is a premiere performance of the Clarence Bands.

Time in The Balance

Stephen Melillo

With organizations in 28 countries, the Music of 21st Century Composer, Stephen Melillo has been played and recorded by some of the World's finest ensembles and conductors. In addition to film work with New York and Los Angeles based studio orchestras, he has also led 112 live concert premiers.

With 17 years in the public schools and more than 30 years as an international guest conductor, Mr. Melillo's ability to communicate musically comes from an extensive knowledge base. From beginning instrumental students to Musicians employed by the Rotterdam and Vienna Philharmonic Orchestras, Mr. Melillo has worked with a vast array of multinational students aged 4-87.

Mr. Melillo attended the University of Connecticut at Storrs in 1976, the Manhattan School of Music in New York in 1979, and holds a Bachelor of Music Education from the Boston Conservatory of Music, Massachusetts in 1980 and a Masters in Music and Conducting from Columbia University, New York in 1982.

His scoring techniques, orchestration, recording practices and implementation of new sonic forces

in the modern Wind Ensemble have been the subject of several Doctoral dissertations in America, Europe and the Orient. Many of the World's finest ensembles and conductors continue to employ his innovative strategies and instrumentation.

Time in The Balance was performed previously in 2008 by the Clarence Bands.

The Washington Post March

John Philip Sousa

Unequaled 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. In addition to his musical training in the Marine Band, he studied music theory and composition with George

Felix Benkert, a noted Washington orchestra leader and teacher.

After his discharge from the Marine Corps, Sousa remained in Washington for a time, conducting and playing the violin. He toured with several traveling theater orchestras and moved, in 1876, to Philadelphia. There he worked as a composer, arranger, and proofreader for publishing houses. 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.

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. The immense popularity of the Marine Band made Sousa anxious to take his Marine Band on tour, and in 1891 President Benjamin Harrison gave official sanction for the first Marine Band tour, a tradition which has continued annually since that time, except in times of war. 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.

John Philip Sousa died on March 6, 1932, at Reading, PA, where he was scheduled to conduct the Ringgold Band. His body was brought to his native Washington to lie in state in the Band Hall at Marine Barracks. Four days later, two companies of Marines and Sailors, the Marine Band, and honorary pall-bearers from the Army, Navy, and Marine Corps headed the funeral cortege from the Marine Barracks to Congressional Cemetery.

Perhaps the most significant tribute to Sousa's influence on American culture, "*The Stars and Stripes Forever*" was designated as the national march of the United States on Dec. 11, 1987. A White House memorandum states the march has become "an integral part of the celebration of American life."

Washington Post was a famous name before political events of the early 1970's brought it sensational acclaim, and Sousa's march bearing its masthead was probably what first made the paper known around the world. He wrote it in 1889 and first played it with the Marine Band at an award ceremony for an essay contest sponsored by the newspaper. Sousa liked words almost as much as music and he responded to the *Post's* quest for a march with unusual success, even for him. The march was very popular when the '90s were billed as a gay and happy time, remembered today in song and dance. Among the partner steps then the social rage at home and abroad was the six-eight two-step - one of those vigorously sliding and hopping terpsichorean experiences that capture and hold the popular fancy.

Sousa's *Washington Post March* fit the two-step like one of his legendary white kid gloves, granting the music a triple-threat advantage in the ballroom, on the parade ground, and at those sit-down band concerts he was presenting all over the world.

As composition, *Washington Post* also surely fulfills Sousa's self-confessed formula for composing a march. Writing about the subject in his autobiography, *Marching Along* he capped those remarks with the elemental condition that "... a good march must be as free from padding as a marble statue." With this vivid three-dimensional observation as his own model of excellence Sousa goes right to work in *Washington Post* with an introduction that immediately arrests the listener's attention through a wavering chromaticism that

then quickly settles down to the business of his first tune which, as it hops along also neatly contains the arresting chromatic element of his introduction.

Listeners were Sousa's whole reason to have a band, to conduct, and to compose that voluminous number of marches. In this second strain, listeners are treated, in contrast, to simple, attractive, and repetitious fare laced with the irresistible presence of trombones running scales upward to the composer's favorite "surprise" chord that signals to all that this part of the march is about to be concluded.

The middle melody (he sometimes called it a Trio) continues to hold the listener with its integration of the "hopping rhythm" linked to fanfare-like elements that add up to total Sousa charm. Still concerned for his listener's musical comfort Sousa then leads them into his next musical idea -the break strain bridge- by constructing it from the very first idea of his middle melody. While it may seem that things are just a bit "on hold" at this break strain mid-way point, the composer is actually setting the listener up for the final playings' of his musical ideas; the Sousa drive is here in force, too, even though he did not write a single Sforzando in the score.

Our simple look at some of the processes of composition in this wonderful march reveals its composer as a miserly spender of his musical ideas, a penetrating integrator of rhythmic patterns-a composer who knew how to take his listeners where he wanted them to go. The "clever tunesmith" label in no way applies and Sousa the composer is revealed for all to enjoy in the charming music of this elegant "marble statue".

The Washington Post March was previously performed by the Clarence Bands in 1975, 1976, 1978, 1996, 2000, 2006 and 2019.

Song for My Children

Andrew Boysen Jr.

Andrew Boysen Jr. (b. 1968) is presently a professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting and composition. Under his leadership, the UNH wind symphony has released six recordings and been invited to perform at regional conventions of the College Band Directors National Association and National Association for Music Education. Previously, Boysen taught at Indiana State University and Cary-Grove (IL) High School, and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States, Great Britain, and Australia.

Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

He maintains an active schedule as a composer, receiving commissions from festival, university, and high school concert bands across the United States. Boysen won the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 and 1994. Boysen has several published works with the Neil A. Kjos Music Company, Wingert-Jones Music, Alfred Music, Masters Music, and C. Alan Publications,

including pieces for band, orchestra, clarinet and piano, and brass choir. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf and Elf labels.

Song for My Children was commissioned by the Northeast Iowa Bandmasters Association in celebration of their 50th Anniversary, and was premiered by that ensemble with me conducting on December 7, 2013. The process leading up to that premiere had begun almost seven years earlier, when Jim Fritz contacted me and invited me to compose a piece with almost no restrictions, an opportunity that comes only rarely as a composer. At the time, I had recently finished a piece dedicated to my wife, *Song for Lyndsay*, and an idea had begun to percolate in my mind about writing a related piece for my children. This seemed like the perfect opportunity.

The relationship to *Song for Lyndsay* comes through the use of a pitch set that is personally meaningful to me and that has appeared in many of my pieces over the years, including some chamber works and even my *December Dance*. It is initially presented in this piece through the opening vibraphone notes of Eb, Db, Bb, and Ab, but is used throughout the piece, often as background material, but also as both harmonic and melodic material. The use of horn on the opening melody is another personal reference, as that was my own instrument.

I considered the idea of attempting to embed other references within the piece, a path which I often tend to select when I write. Instead, though, I chose to let my heart guide the compositional process. As I began to compose, I simply sat down at the piano and placed a photo of my children in front of me, allowing the music to emerge as memories washed over me, memories of holding them as infants, watching their first steps, carrying them up the stairs to bed, putting them on the

school bus for the first times, seeing the excitement of a Christmas morning; in other words, the myriad of joyous and tender moments that have formed my life as a parent. I am thankful every day to have them in my life and love them more than I can ever fully express. Emily, Noah, Addy, Ethan, Claire, and Ben...this is for you.

Songs for My Children is a premiere performance of the Clarence Bands.

Emperata Overture

Claude T. Smith

Claude T. Smith was born in Monroe City, Missouri. He received his undergraduate training at Central Methodist College in Fayette, Missouri and at the University of Kansas. He composed extensively in the areas of instrumental and choral music and his compositions have been performed by leading musical organizations throughout the world. Having over 110 band works, 12 orchestra works and 15 choral works, he composed solos for such artists as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson and Steve Seward. Mr. Smith taught instrumental music in the public schools of Nebraska and Missouri. He also served as a member of the faculty of Southwest Missouri State University in Springfield, Missouri, where he taught composition and theory and conducted the University Symphony Orchestra. Sacred music was also a deep love of Mr. Smith's as he directed a church choir for 5 years in Cozad, Nebraska 10 years in Chillicothe, Missouri and nine year in Kansas City, MO.

Smith's first band composition was entitled "*World Freedom*". His first published work, "*Emperata*" was published in 1964 by Wingert-Jones Music Inc.,

Kansas City, MO. This led to many other works being published by Wingert-Jones. In 1978, he also became a staff composer for Jenson Publications (currently Hal Leonard) and the educational consultant for Wingert-Jones. Claude T. Smith Publications, Inc. was founded in 1993 to publish works of Smith's which has not yet been released and works that had gone out of print.

Smith received numerous prestigious commissions including works for the U.S. Air Force Band, the "President's Own" U.S. Marine Band, the U.S. Navy Band, and the Army Field Band. His composition "*Flight*" was adapted as the "Official March" of the National Air and Space Museum of the Smithsonian Institute. His orchestra works include compositions for the Kansas City Youth Symphony, the South Bend Young Symphony, the Springfield MO Symphony and the 1981 Missouri All-State String Orchestra.

Claude T. Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada, and Europe. He received many awards for his contributions to music education and for his work in composition. He had been a constant recipient of the A.S.C.A.P. Composer's Award. Following his death, he was awarded the National Band Association Award (A.W.A.P.A.) Academy of Wind and Percussion Arts in 1988; an honorary Doctorate of Humane Letters from Central Methodist College in 1988, the Hall of Fame Award from the Missouri Bandmaster's Association in 1988, the Kappa Kappa Psi Distinguished Service to music Award in 1989, the Hall of Fame Award from the Missouri Music Educators Association in 1992, and was awarded as School Director of the Year from the Christian Instrumentalists Directors Association in 1994.

Mr. Smith was a member of the Music Educations National Conference, member and past-president of the Missouri Music Educators Association,

National Bandmasters Association and the American Bandmasters' Association. He passed away on December 13th, 1987 in Kansas City, MO.

Emperata Overture was previously performed by the Clarence Bands in 1991 and 1997.

Masquerade Suite

Aram Khachaturian

Khachaturian was born in 1903 in Kodzhori, Russia and died in Moscow, Russia in 1978. He is best known for his ballet music. He often used inspiration from folk songs of different ethnic origins, but mainly Armenian folk songs. During his career, Khachaturian was approved and supported by the Soviet government and was even a part of the Communist Party. His music still continues to be used today and can even be found in modern films such as Ice Age: The Meltdown. Also, his Gayane's "*Adagio*" was used in *2001: a Space Odyssey*.

Khachaturian was asked to write this piece on the behalf of director Ruben Simonov for a new production of *Masquerade*. *Masquerade* is a tragedy about a woman who is murdered by her husband over false allegations of adultery. There are five movements: waltz, nocturne, mazurka, romance and galop. When Khachaturian was writing the piece, he struggled to "find a theme that [he] considered beautiful and new". So, the composer turned to the story being told in *Masquerade* for inspiration until he stumbled upon the second theme of the waltz and "the rest of the waltz came easily". The waltz was dedicated to Alla Kazanskaya, the actress who played the woman who dies. *Masquerade* was also the last production staged by the theatre before Germany invaded the USSR.

Masquerade Suite was performed previously in 2017 by the Clarence Bands.

Symphony III: Lightfall

II Book of Lasts

Stephen Melillo

With organizations in 28 countries, the Music of 21st Century Composer, Stephen Melillo has been played and recorded by some of the World's finest ensembles and conductors. Stephen's Symphony III: Lightfall, was nominated for the Pulitzer and Nemmers Prize in Music.

Mr. Melillo attended the University of Connecticut at Storrs in 1976, the Manhattan School of Music in New York in 1979, and holds a Bachelor of Music Education from the Boston Conservatory of Music, Massachusetts in 1980 and a Masters in Music & Conducting from Columbia University, New York in 1982.

With 17 years in the public schools & more than 30 years as an international guest conductor, Mr. Melillo's ability to communicate musically comes from an extensive knowledge base. He has also worked with a vast array of multinational students.

The Book of Lasts is a Clarence Bands premiere performance.

Polka and Fugue from

“Schwanda the Bagpiper”

Jaromir Weinberger

Jaromír Weinberger was born in Prague but spent his boyhood years on the farm of his grandparents, where he first heard the folk songs and dances of his native land. Later, his most successful works were patterned after the folk music of his childhood.

He became famous primarily for one opera – he remains famous for two operatic excerpts.

Jaromír Weinberger was an unusually gifted child, who played the piano well at seven and had a composition published at 11. In his youth, he attended the Prague Conservatory and studied with Jaromír Křicka, Václav Talich, Rudel Karel, and others. He received composition instruction from Vitezslav Novák at the Prague Conservatory and from Max Reger in Leipzig (1915). In 1922, he went to the United States for a year and taught composition at the Ithaca Conservatory in New York. During a visit to Cleveland to see his boyhood friend, the artist Richard Rychtařík, he wrote a series of preludes and fugues for Mrs. Rychtařík, one of which reappeared later as the famous fugue in his opera *Schwanda the Bagpiper*.

Weinberger began seriously working on the opera *Schwanda the Bagpiper* in 1924. Although excerpts from the opera (including the *Polka* from Act II, Scene 2, and the Fugue from the closing scene) had previously become successful concert pieces, the entire opera was first performed in Prague on April 27, 1927. The premiere was not noteworthy, but the revival in German (as *Schwanda, der Dudelsackpfeifer*) in Preslau, on December 16, 1928, was a sensation. Over 2,000 performances were given in Europe between 1927 and 1931. In the next few years it was performed in cities around the world, including the New York premiere at the Metropolitan Opera House on November 7, 1931. For a time, Weinberger found himself both rich and famous.

Polka and Fugue was introduced to American orchestra audiences in 1928 by the eminent Austrian-German conductor Erich Kleiber (a student and conductor in Prague in 1911-1912). The score for band was transcribed by Glenn Cliffe Bainum in 1928.

Polka and Fugue was performed previously in 1975, 1984, 1996, 2005 and 2017 by the Clarence Bands.

St. Louis Blues

W.C. Handy

W.C. Handy, in full William Christopher Handy, was an African-American composer who changed the course of popular music by integrating the blues idiom into then-fashionable ragtime music. Among his best-known works is the classic “*St. Louis Blues*”.

Handy was a son and grandson of Methodist ministers, and he was educated at Teachers Agricultural and Mechanical College in Huntsville, Alabama. Going against family tradition, he began to cultivate his interest in music at a young age and learned to play several instruments, including the organ, piano, and guitar. He was a particularly skilled cornetist and trumpet player.

Longing to experience the world beyond Florence, Alabama, Handy left his hometown in 1892. He traveled throughout the Midwest, taking a variety of jobs with several musical groups. He also worked as a teacher in 1900–02. He conducted his own orchestra, the Knights of Pythias from Clarksdale, Mississippi, from 1903 to 1921. During the early years of this period of his life, Handy was steeped in the music of the Mississippi Delta and of Memphis, and he began to arrange some of those tunes for his band’s performances. Unable to find a publisher for the songs he was beginning to write, Handy formed a partnership with Harry Pace and founded Pace & Handy Music Company (later Handy Brothers Music Company).

Drawing on the vocal blues melodies of African American folklore, he added harmonization’s to his orchestral arrangements. His work helped develop the conception of the blues as a harmonic framework within which to improvise. He introduced a melancholic element, achieved chiefly by use of the “blue” or slightly flattened seventh tone of the scale, which was characteristic of African American folk music. Later he wrote other blues pieces (“*Beale Street Blues*” [1916]; “*Loveless Love*” [1921]) and several marches and symphonic compositions.

He issued anthologies of African American spirituals and blues (*Blues: An Anthology* [1926]; *W.C. Handy’s Collection of Negro Spirituals* [1938]; *A Treasury of the Blues* [1949]) and studies of Black American musicians (*Negro Authors and Composers of the United States* [1938]; *Unsung Americans Sung* [1944]).

“*St. Louis Blues*” stands out as inimitable with its creation. The metaphorical line, “my man’s got a heart like a rock cast in the sea,” was inspired, according to Handy, by a woman he encountered on Beale Street in St. Louis, “Stumbling along the poorly lighted street.” Hungry and poor himself at the time, Handy was moved by the observation that the woman’s pain “seemed even greater.” Within this environment and the vibrant thoroughfare, Handy used his inspiration and created the work that was to seal his legacy holed up inside a rented room.

St. Louis Blues was performed previously in 1993 by the Clarence Bands.



Wind Ensemble

PICCOLO

Alexis Fitscher

FLUTE

Isabelle Arent
Alexis Fitscher
Isabella Insinna
Verity Szczepanski

OBOE

Ryan Davidson
Katie Johnson
Marissa Persons

ENGLISH HORN

Katie Johnson

CLARINET

Katherine Cappellucci
Justin Fan
Caroline Johnson
Halley Juron
Cianna Morgante
Gabrielle Nuara
Kailey O'Brien
Megan Peceno

BASS CLARINET

Riley Steele
Aeryn Zahn
Sarah Zulick

CONTRA BASS CLARINET

Sarah Zulick

BASSOON

Jack Bova
Amy Isaacson
Austin Vitello

CONTRA BASSOON

Jack Bova

SOPRANO SAXOPHONE

Jordan Brandau

ALTO SAXOPHONE

Jordan Brandau
Adam Brophy
Reece Lagowski

TENOR SAXOPHONE

Jackson Korn

BARI SAXOPHONE

Chase Van Allen

TRUMPET

Andrew Faust
Sebastian Francis
Reed GianGrasso
Nathan Grek
Mitchell Gsell
Myles Gsell
Julia Matteson
Erik Michel
Leondina Passucci

HORN

Matthew Ganschow
Samantha Hughes
Victoria Ieda
Laura Kreher
Callum Lagowski

FLUGEL HORN

Myles Gsell
Leondina Passucci

TROMBONE

Noah Garson
Sidney Jones
Daniel Klemenzen
Carter Schmelz

BASS TROMBONE

Anthony Magera

EUPHONIUM

Thomas Bittar
Albert Liu
Clarke Sauls

TUBA

Quinlan Flannery
Noah Furminger
Owen Meichenbaum

PERCUSSION

Zoe Bowers
Nathan Czopp
Benjamin Hereth
Lucy Hereth
Alexander Laski
Clay Longo
Logan Tendorf

KEYBOARD

Nathan Czopp

CELLO

Jonathan Yi

STRING BASS

Christian Lee

HARP

Ms. Bethanne Brenneman

Symphonic Band

FLUTE

Julia Gibson
Gemma Hacker
Addison Terhaar
Haley Terhaar
Ellen Weiss

OBOE

Olivia Collins
Ayden Schmelz
Lillian Wolfley

CLARINET

Anna Girard
Maja Gyasi
Michael Ippolito
Ashlyn Koehler
Deepika Lankipalli
Sofia Rott
Emma Ryan

BASS CLARINET

Charles Brancato

BASSOON

Avery Collins
Benjamin White

ALTO SAXOPHONE

Louis Mancuso
Taylor Galligan

TENOR SAXOPHONE

Philip Russo

BARI SAXOPHONE

Tyler Eppig

TRUMPET

David Brooks
Demetre Buck
Joseph Buckley
Christopher Cappellucci
Caleb Dawson
Gabriella Hallam
Joseph Insinna
Nathan Lavocat
Carter Leach
Michael May
Sean Philbin

HORN

Jason Dorigo
Lauren Holley
Andy Lin

TROMBONE

David Brophy
Peter Colafranceschi
Daniel Hibscheweiler
Faith Reese

EUPHONIUM

Jack O' Brien
Juliana Pawlukovich

TUBA

Theodore Kelley
Allisette Korn

PERCUSSION

Luke Carey
Craig Carter
Joshua Cano
Ava Heiser
Nicholas Kramer
Thomas Roty



Concert Band

FLUTE

Jillian Jensen
Maria Jobes
Grace Juron
Lia Meichenbaum
Morgan Oddy
Tessa Philbin
Julia Scarantine
Mia Servis
Avery White

OBOE

Bailee Goldman
Bridget Kaufman

CLARINET

Samantha Engler
Matthew Howarth
Martin Lyonga

ALTO SAXOPHONE

Nathaniel Berg
Silvio Galla
Jacob Morgado
Ryley Robinson
Nathaniel Rott
Caleb Zanghi

TENOR SAXOPHONE

Rocco Lucci

BARI SAXOPHONE

David Poliuchorych

TRUMPET

Conner Carollo
Trevor Galas
Alden Groff
Jacob Putnam
Abittan Vasavan
Michael Zak
Enzo Zavatti

HORN

Roshan Jain
Gabriella Mann
Angela Rott
Nicholas Zanghi

TROMBONE

Ashton Anderson
Andrew Cappellucci
Jameson Healy
Kaden Leibring
Logan Tendorf
Mason Thore

EUPHONIUM

Elijah Berg
Joshua Ganschow
Jacob Schneeberger

TUBA

Margaret Giansante
Peter McCracken

PERCUSSION

Ethan Brewer
Ryan Campbell
Jakob Denall
William Eustice
Ethan Jonas
Jackson Langlotz
Grace MacPeck
Connor Moran

Biographies

Louis Vitello is presently in his twenty-seventh year of teaching at Clarence High School where he serves as the conductor of the Wind Ensemble, co-conductor of the Concert Band, and Chairman of the Clarence Central School District Music Department. His responsibilities also include teaching lessons and AP Music Theory, advising the Drama Club, and directing the fall play and high school musical.

Mr. Vitello received his bachelor's degree in Music Education and his master's degree in Instrumental Conducting from the University at Buffalo. While pursuing his master's degree, he was a teaching assistant to the Director of Bands, which included serving as the Associate Conductor of the UB Wind Ensemble, University Symphonic Band, and co-director of the UB Pep Band. In addition, he was a staff assistant conductor for the former Greater Buffalo Opera Company, was co-founder and director of the Western New York Youth Wind Ensemble, and has guest conducted the Greater Buffalo Youth Orchestra along with all-county honor bands in the Western New York area and across New York State. His conducting teachers have included Sarah McKoin, Charles Peltz, Gary Burgess, Harold Farberman (Conductor's Institute), and William Silvester.

Clarence Ensembles under Mr. Vitello's direction, have performed at the American Concert Band Association Annual Conference (2018), the New York State Band Director's Association Annual Symposium (2014 & 2010), presented a clinic on repertoire at the New York State School Music Association Winter Conference (2000), and at the NYSBDA Regional Workshop (2012); and has commissioned and/or premiered new works for wind band. These pieces include Persis Parshall Vehar's *Pan American Overture* (2001), Stephen Melillo's *21: Won Way* (2011), Michael Vertoske's *Madrid* (2011), David Maslanka's *Hymn for World Peace* (2015), Stephen Mellilo's *Ark of the Covenant* and *In the Darkest Darkness* (2018). Furthermore, in 2019, he was selected as the BPO/ECMEA Outstanding Music Educator.

Mr. Vitello is a member of the Erie County Music Educators Association, Who's Who Among American Teachers, New York State Band Directors Association, The Conductor's Guild, College Band Directors National Association, Pi Kappa Lambda National Music Honor Society, and is an honorary member of the Kappa Psi National Band Fraternity.



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 twenty-nine years. Eight of those years were spent teaching elementary instrumental music and band and 16 years were spent teaching 6th, 7th and 8th grade woodwinds and band. Currently, she teaches woodwind lessons at the high school and Ledgeview Elementary School, the High School Symphonic Band, and Co-directs the High School Concert Band. Ms. Runfola's bands have consistently received Gold and Gold with Distinction ratings at NYSSMA Major's Festivals. She is involved with the Erie County Music Educators Association as a concert coordinator, All-State judge, All-State selection committee, clinician, chairman, mentor, guest conductor and served on the ECMEA Board of Directors for 8 years. In 2017, she was awarded the BPO/ECMEA Excellence in Music Education Award. In addition, she is a member of several music organizations including NYSSMA, NYSBDA, Phi Beta Mu, the Buffalo Musicians Union, and Sigma Alpha Iota. In March 2013, Ms. Runfola led the pit orchestra for Clarence High School's production of *"Chicago"*. In April 2013, *"Chicago"* won the Kenny Award for "Best Musical" and Ms. Runfola's pit orchestra won for "Best Orchestra".

Ms. Runfola has performed with the Buffalo Philharmonic, at Artpark, Shea's Performing Arts Center, for Opera Sacra, Buffalo Opera Unlimited, "Bach and Beyond" under the direction of Grant Cooper, the Clarence Summer Orchestra as principal clarinetist and soloist, and several community ensembles. She has been a guest soloist with the Buffalo Philharmonic twice, the Clarence Summer Orchestra where she is currently principal clarinet, and the Cheektowaga Symphony Orchestra. She has performed with Peter Cetera; former front man 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.



Clarence Band Boosters Club

The Clarence Band Booster Club works to enrich the activities of the Clarence High School Band Program. Listed below are some of the wonderful opportunities the club is able to provide, along with some of the sponsored fundraisers. **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.

Guest Artists and Composers—We are most proud of the part we play in funding the many guest artists and composers that work with our children each year. Past Booster support has made it possible for Clarence Band students to benefit from interacting with and receiving instruction from Sal Andolina, Ed Lisk, David Gillingham, John Nichol, and Steven Melillo, among others. For the 50th Kleinhans Concert, students had the opportunity to perform with guest artist Arturo Sandoval and premier commissioned pieces by Robert Jager, Thomas Duffy, and David Maslanka. Most recently, Tim Smith, Buffalo Philharmonic Orchestra trombonist, worked with our students

Welcome Back & Freshman Parent Orientation—All band parents are invited to our annual welcome reception at the end of August or very early September, depending on when school starts. This is a wonderful opportunity to find out about the band program, learn more about Band Boosters, and also enjoy some refreshments!

Band Trips—From Syracuse to Chicago, and even down to Florida, our bands and directors present clinics and perform in a wide variety of venues. Every two years, band students have the opportunity for travel, either to perform at Walt Disney World, or to experience a culture-focused trip to New York City where they take in several shows over the course of a four-day visit.

Annual Kleinhans Concert—Each year, we are able to provide our band students the opportunity to perform at Kleinhans Music Hall. This special evening, paid for completely by the Band Booster Club, caps off a year of hard work and showcases our fine music program.

Spectrum Concert—To culminate each year of music-making, this amazing evening features performances by each of the bands in the Clarence Central School District, from fourth through twelfth grade. As the upperclassmen perform one last time, they reflect on their musical growth. This vivid display of impressive musicianship also instills high level goals in the younger students and inspires them to practice!

Annual Band Banquet—All band students and the parents of seniors are invited to attend our always enjoyable Band Banquet, planned and partially subsidized by the Band Boosters. Students reminisce, awards are presented, and tears are shed as seniors say good-bye. This popular annual event is a great way to wrap up the year!



Summer Band Concert Refreshment Stand—The Band Booster Club sells refreshments during the evening concerts in the Clarence Town Park. Based on profits for the entire series, donations are made to the accounts of students whose families have participated in running the stand.



Summer Band Pizza Party—Following the Clarence Summer Band Concert held in Clarence Town Park in July, the Band Boosters provide pizza and wings for all the participants. Alumni are invited to participate in the rehearsals and concert.



Annual Sub Sale—The Sub Sale is a longstanding tradition at CHS, and it is held on a Saturday in September. Inasmuch as the money raised benefits all CHS band students, including making the Kleinhans concert possible, student participation is mandatory. Due to the scope of this endeavor, we need considerable parental involvement.



Chiavetta's Chicken Barbecue — An annual fall event, our chicken barbecue enables band students to earn money toward band trips. In past years, students have sold upward of 1000 dinners and have earned considerable sums for band accounts!



Holiday Wreath/Poinsettia Sale—This fundraiser is held in November with plant pick up in December just in time for the holidays. A variety of poinsettias are offered along with wreaths and centerpieces. Students who participate earn money towards future tours.

We are very proud of the musicians on the stage this evening and the thousands of former Clarence Band students who came before them. Many of our graduates continue on to study music education and/or music performance in college, as well as participate in musical ensembles at the collegiate level for their own enjoyment. Many have kept music in their lives after college by playing in community bands and orchestras. All Clarence Band students learn life-long skills of playing an instrument and develop a deep appreciation of many varieties of repertoire. The Band Boosters are proud to have played a small part in this process. We know you will enjoy the beautiful music that our students have prepared!

The Clarence Band Boosters Executive Board

For up-to-date information and events, please consult www.clarenceschools.org and click on **Music** at the top. From there, you may access district music information.

Please visit the Band Boosters website at www.clarencebandboosters.org for more content.

We would love to keep you informed and we welcome your participation! Please email clarencebandboosters@outlook.com and we will add you to our email list—help us to live green!

Acknowledgements

.....Clarence Schools' Board of Education

Dr. Matthew Frahm.....Superintendent of Schools

Mr. Kenneth Smith.....High School Principal

Mr. Kevin Barrett.....High School Assistant Principal

Mrs. Julie Mampe.....High School Assistant Principal

Mr. Louis Vitello.....Music Department Chair, Instrumental Instructor

Ms. Andrea Runfolo.....High School Band Instructor

Mr. Thomas Furminger.....High School Band Percussions Instructor

Mr. Douglas Shaw.....High School String Instructor

Ms. Christina DeRosa.....Program Design

Mrs. Alicia Braaten.....Program Copies



Coming to the CHS Stage...



Clarence Music

Faculty & Staff

Winds and Percussion

Dana Bennett
Andrew Bodemer
Thomas Furminger
Chryste Mallory
Andrea Runfolo
Thomas Stroth
Louis Vitello - Department Chairman

Vocal/General Music

Valerie Acee
Nicholas D'Amaro
Daniel Denecke
Marissa DeVoe
Amy Fetterly
Kristen Grajek
Heidi Kohler

Strings

James Ieda
Daniel Polino
Douglas Shaw
Amanda Witherell

Emeritus Faculty

Nancy Benz
Jeanne Boyar
Ronald Case
Betty Lou Cranston
William Eicher
Jill Fitzgerald
Christopher Gawlak
Beverly Hurst
William Lambert
Robert Lehner
William Rich
Michael Reid
Ronald Sutherland
Robert Vehar (1936-2012)
George Whittier

Secretarial

Cassandra Fish



