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UPCOMING INSTRUMENTAL MUSIC EVENTS

5/26/22 — Graduation (Red Hawk Stadium)
5/30/22 — Memorial Day Performances
6/1/22 — Band Forms and 1st Payment Due
6/4/22 — Marching Red Hawk Welcome Weekend
7/1/22 — Final Payment and Michigan's Adventure Payment Due
7/25-7/27/22 — Pre Camp
7/28/22 — Michigan's Adventure Trip
8/1-8/5/22 — Band Camp
8/16/22 — Weekly Tuesday Rehearsals begin

WWW.CEDARSPRINGSBANDS.ORG

The Cedar Springs
Instrumental Music Department

proudly presents the

SYMPHONIC BAND

and the

WIND ENSEMBLE

in a

SPRING CONCERT



Tuesday, May 24, 2022

7:00 P.M.

Cedar Springs High School Auditorium

**Matthew J. Nabozny, Director of Bands
Colin J. Weber, Director of Bands**

PROGRAM

SYMPHONIC BAND

- Epic Venture.....T. Grant
Dunkirk March.....M. Williams
Greensleeves.....Traditional/arr. R. Longfield
Uprising.....M. Bellamy/arr. M. Nabozny

WIND ENSEMBLE

- The Firebird (excerpts).....I. Stavinsky/arr. J. Bocook
Sheltering Sky.....J. Mackey
Fantastic Beasts and Where to Find Them.....J. Howard/arr. P Roszell
Solas Ane.....S. Hazo

SENIOR RECOGNITION

- Simple Gifts.....F. Ticheli
 I. In Yonder Valley
 II. Dance
 III. Here Take This Lovely Flower
 IV. Simple Gifts
Infinite Hope.....B. Balmages

Interspersed are quiet moments with soloistic woodwind lines that contrast nicely with the emotional full band passages.

Simple Gifts

The Shakers were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Shaker songs were traditionally sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830's to 1860's in Shaker communities throughout New England. Simple Gifts is built from four Shaker melodies - a nature song, a lively dance tune, a tender lullaby, and most famously, "Simple Gifts," the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, the composer sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially, of orchestration.

The first movement is a setting of "**In Yonder Valley**", generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751 - 87), a member of the small group of Shakers who emigrated to America in 1774

The second movement, "**Dance**," makes use of a tune from an 1830's Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature occurs near the end of the movement, when the brasses state the tune at one-quarter speed in counterpoint against the woodwinds who state it at normal speed.

The third movement is based on a Shaker lullaby, "**Here Take This Lovely Flower**," found in Dorothy Berliner Commin's extraordinary collection, Lullabies of the World, and in Daniel W. Patterson's monumental collection, The Shaker Spiritual. This song is an example of the phenomenon of the gift song, music received from spirits by Shaker mediums while in trance. Like many Shaker songs, this lullaby embodies the Shakers' ideal of childlike simplicity.

The finale is a setting of the Shakers' most famous song, "**Simple Gifts**," sometimes attributed as having been received from a Negro spirit at Canterbury, New Hampshire, making "Simple Gifts" possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his Appalachian Spring.

Infinite Hope

Inspired by the contrasts of uncertainty and boundless optimism, this powerful piece forges a path of faith, trust, belief, and assurance amid a world of chaos. The opening lyrical section gives way to unbridled power and optimism as the music ultimately comes together in a show of unity and unfettered glory. Exceedingly playable and forever powerful.



PROGRAM NOTES

The Firebird

Featuring prominent sections of Stravinsky's ballet suite, **The Firebird**, here is an impressive and beautifully paced setting for young players. It has been carefully constructed to capture the essence of the original, but with practical written for today's band.

Sheltering Sky

A delicate and sensitive work that creates an atmosphere of calm and repose. Gently cascading lines seemingly float over colorful harmonies as flowing melodies create a sense of forward motion. A wonderful addition to the repertoire, readily accessible and immensely pleasing.

Fantastic Beasts and Where to Find Them

J.K. Rowling's story will mesmerize your audiences as James Newton Howard's evocative film score highlights the adventures of Newt Scamander. Beginning with a hint of Hedwig's Theme, the medley includes Main Titles, Newt's Friend, and End Titles. The magic, mystery, and wonder swirl, twirl, and spiral in this compelling arrangement.

Solas Ane

With a unique blend of lowing lines and lush textures coupled with dynamic Celtic drumming, this musical creation is a very stylized and effective setting for wind band.



DID YOU KNOW...

"Every student in the nation should have an education in the arts." This is the opening statement of "The Value and Quality of Arts Education: A Statement of Principles," a document from the nation's ten most important educational organizations, including the American Association of School Administrators, the National Education Association, the National Parent Teacher Association, and the National School The benefits conveyed by music education can be grouped in four categories:

- Success in society
- Success in school
- Success in developing intelligence
- Success in life

When presented with the many and manifest benefits of music education, officials at all levels should universally support a full, balanced, sequential course of music instruction taught by qualified teachers. And every student will have an education in the arts.

CONCERT ETIQUETTE

A performer's intense concentration can be interrupted by little things that may seem trivial to audience members. The following suggestions will help audience members show respect to the performers on stage as well as other members of the audience. This will help the performers to do their best.

When To Applaud - Performers always appreciate applause, but there are appropriate moments to applaud. In a multi-movement work, applaud after all movements are completed. This allows the continuity of the piece to flow from one movement to the next. "Hooting and hollering" is not appropriate in the concert setting.

Arrival Time - Leave early and allow enough time for parking and traffic. If you do arrive late, wait by the doors until the first piece (not just a movement) is finished, then discreetly take the nearest seat available.

Entering and Exiting the Auditorium - Never enter or exit the auditorium during a performance. If you must enter or exit, please wait until the performance on stage has been completed. The most appropriate times to move about are during audience applause or set changes.

Talking - Talking should not be tolerated. It is not only distracting to the performer, but to every person in the audience. It is not acceptable to talk (even whispering can be heard) during a musical performance. If someone around you is talking, ask them nicely to please stop.

Other Noises - Avoid rustling your program, tapping your foot, bouncing your legs, etc. Pagers and cell phones should be turned off. Watches set to beep on the hour should also be turned off. These high-pitched beeps are distracting to the performers and audience members.

Coughing - It is hard to avoid a spontaneous cough. Be prepared with some type of cough drops or candies. Avoid cellophane wrappers. Many come with a soft wax-paper wrapping that will be much less noisy.

Taking Pictures - Refrain from taking any photographs during a performance. The click of a camera and especially the flash are very distracting. Pictures should be taken after the performance.

Children - Children need exposure to good music and live performances. If your young child begins to get restless in the middle of a performance, it may be best that you exit the auditorium until calmer times prevail.

By following basic edicts of respect and consideration, performers and the audience will have a more pleasurable and meaningful experience as they perform and attend live concerts. Because they have worked so hard for their performance, the students on stage deserve to be treated with respect.





Thanks to all that have been using **Scrip** (now RaiseRight) to benefit the Cedar Springs Music Boosters. This program benefits the students of the Cedar Springs Bands by allowing our organization to receive cash back by shopping at your favorite stores.

Registration is easy and free! Follow the directions below to get enrolled and start benefiting your student and the Cedar Springs Music Boosters!

- Register online at www.raiseright.com. You may also download the app from your app store.
- Click on **Sign Up**.
- Select **JOIN AN EXISTING PROGRAM**. Cedar Springs Music Booster Enrollment Code is **7L9D69LB6525**. Select Join a Program
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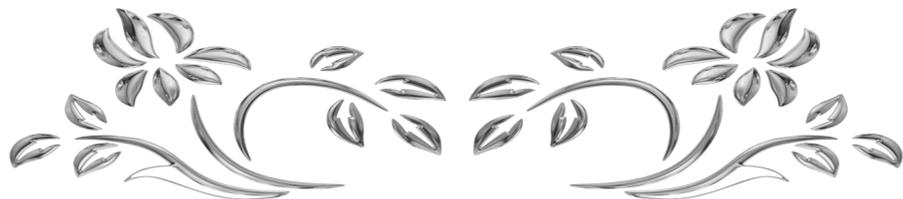
Once you have your account set up, you can begin ordering. You can purchase E-Gift Cards and register and reload existing gift cards.

Now, the next time you shop or go out to eat, use your loaded gift card or E-Card to pay and your student and Cedar Springs Music Boosters will get a percentage of the sale.

If you have questions, please contact Joey DeGraaf for assistance.



Download our RaiseRight mobile app



DID YOU KNOW...

High school music students score higher on SATs in both verbal and math than their peers. SAT test takers with coursework/experience in music performance scored 57 points higher on the verbal portion of the test and 41 points higher on the math portion than students with no coursework/experience in the arts.

Source: Profile of SAT and Achievement Test Takers, The College Board, compiled by Music Educators National Conference, 2001.

Join the High School Band App



Find out what's going on in band. Join the Band App for weekly band updates and stay connected.



A SPECIAL THANKS TO:

JUSTIN HARNDEN AND RUSSELL BRAY for their help in providing lights and sound for tonight's performance.

SHANA SHIELDS and the **MUSIC BOOSTER EXECUTIVE BOARD** for the time, dedication, and volunteer service to the students of the Cedar Springs Bands.

PROGRAM NOTES

Epic Venture

Commissioned in honor of a band 75th anniversary, **Epic Venture** is a vibrant and colorful fanfare for band. While primarily based around a single melodic idea, the textures consistently change and grow in complexity. Beginning with a declarative fanfare, this work takes the listener on a musical journey across the Atlantic Ocean along with the early European settlers on their way to North America. The middle section introduces a new melodic idea while also reflecting on the material from before. The work gradually builds to the climatic ending that combines melodic fragments from the beginning and middle sections in an attempt to celebrate the settlers' long voyage to their new land!

Dunkirk March

Dunkirk March commemorates a daring sea rescue during World War II in which over 300,000 French and British Soldiers, surrounded by German forces, were evacuated from Dunkirk by a huge volunteer flotilla consisting of every imaginable type of boat – from tiny boats to yachts. This work presents a unique opportunity to for musical learning, as well as cross-curricular study in social studies/history.

Greensleeves

Mannheim Steamroller has a long tradition of unique and creative holiday settings. This adaptation for band from A Fresh Aire Christmas starts out calmly with woodwinds and a flugelhorn solo, then uses a variety of textures and counter lines to build intensity throughout, culminating in a powerful full ensemble statement.

Uprising

Close your concert with this special arrangement of the Muse tune, **Uprising**.

WHAT IS MUSIC?

Music is a **SCIENCE**

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

Music is **MATHEMATICAL**

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

Music is a **FOREIGN LANGUAGE**

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

Music is **HISTORY**

Music usually reflects the environment and times of its creations, often even the country and/or racial feeling.

Music is **PHYSICAL EDUCATION**

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

Music is all of these things, but most of all...

Music is **ART**

It allows a human being to take all these dry, technical (but difficult) techniques and use them to create emotion. That is one thing science cannot duplicate—humanism, feeling, emotion, call it what you will.

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Source: *Profile of SAT and Achievement Test Takers, The College Board, compiled by Music Educators National Conference, 2001.*

SYMPHONIC BAND

FLUTE

Olivia Lawrence*
Erika Szewczyk
London Hinds
Margaret Brenner+
Katie Witkowski+
Loralai Rodenhouse
Ceairah Worden
Allyson Baker

OBOE

Alivia Heltzel*+

BASSOON

Nathen Woudwyk

CLARINET

Silas Johnson*
Hailey McDonald
Hayley Brewington
Colleen Bateman
Alexandria Devereaux
Ashly Erxleben+
Angelina Schafer

BASS CLARINET

Kaylyn Scholz*
Dominic Vanderhyde

ALTO SAXOPHONE

Kolten Wolf*+
Hunter Torrey
Makayla Slagel
Olivia Smith

TENOR SAXOPHONE

Ethan Terpstra*
Cody Marshall+

BARITONE SAXOPHONE

Kaleb Scott+

TRUMPET

Hannah Britten*
Haylie Terrien
Kaylee Rowland
Elijah Fulton
Madison Geene
Kyle Parks
Dmitri Tol
Peighton Wolf
Johnny Carlton
Logan Burnett

FRENCH HORN

Sergei Byxbe*+
Ricco Artecki
Sophia Cook
Jocelyn Hall
Madeline Radebach
Coryn Wiles

TROMBONE

Nolan Russo*
Tyson Van Sprange
Dominick Hall
Jonathan Porter
Lucas Caruso
Shane Smith
Braedyn Brewer

EUPHONIUM

Damian Tharp*
Madison Shields
Emma Jones
Zachary Collins

TUBA

Dominic Pellerito*
Toby Smith

ELECTRIC BASS

Pierce Balk

PERCUSSION

Aydan Slater*
Logan Friskey
Franklin Vanderhyde
Jazmyn Smith
Jack Fulkerson
Kyla Robinson
Xander Doncis
Mya MacDonald
Grace Abbott

WIND ENSEMBLE

FLUTE

Larissa McGrath*
Kylee Hall
Cloe Shoffner+
Olesia Gavrilova+
Eddie VanMalsen+
Chloe VanDyke
Rachel Neiderheide
Aliza Panches+

OBOE

Judy Visser*

BASSOON

Kenady Williamson*

CLARINET

Brody Nichols*
Sally Odren
Josephine Vanderhyde
Alora VaiVada+
Brooke Fournier
Emma Merritt

BASS CLARINET

Olivia French*

ALTO SAXOPHONE

Taylor Haynes*
John Richard Nulph
Logan Hopkins
Ben Barber+

TENOR SAXOPHONE

Gabriel White*+
Brooklyn Carlton

BARITONE SAXOPHONE

Kaleb Scott*+

TRUMPET

Angelina Juczynski*
Ryan Vos
Quinton Bell
Nickolas Walukonis
Hunter Hankiewicz
Avery Colombo
Sloan Bishop+
Jack Sherburn

FRENCH HORN

Lauren Sherburn*+
Madeline Radebach
Coryn Wiles

TROMBONE

Jonathan Porter*
Emily Neiderheide+
Lucas Caruso
Shane Smith
Braedyn Brewer

EUPHONIUM

Natalie French*
Alivia Longoria
Ivy Collins

TUBA

Alexandria Vanderhyde*+

STRING BASS

Sally Odren

PERCUSSION

Brielle Sarniak*
Jayden DeGraaf+
Graysin Smith
Lauren Fraser
Gavin Kirkwood
Madison Williams
Elizabeth Pinkelman
Sarah Tennant



* Denotes Principal Part Players
+ Denotes Senior Member

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