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UPCOMING BAND EVENTS

03/09/22 — MSBOA District VII Band and Orchestra Festival
05/09/22 — Cedar Springs High School Band Spring Concert
05/16/22 — Cedar Springs Middle Level Band Spring Concert
06/01/22 — Commencement
06/03/22 — Marching Red Hawks Welcome Weekend

www.cedarspringsbands.com

**The Cedar Springs
Instrumental Music Department**

proudly presents the

7th GRADE BAND 8th GRADE BAND SYMPHONIC BAND WIND ENSEMBLE

in a

PRE-FESTIVAL CONCERT



Tuesday, February 14, 2023

7:00 P.M.

Cedar Springs High School Auditorium

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

PROGRAM

7th GRADE BAND

Union March.....M. Rogers

Tadpoles.....R. Standridge

Ninja: The Fire Dance.....R. Grice

8th GRADE BAND

Lexington March.....J. Edmondson

Kamehameha.....W. Owens

Cloud Gate.....T. Loest

SYMPHONIC BAND

Luna Y Fuego.....J. Vargas

Rippling Watercolors.....B. Balmages

Fire Dance.....D. Shaffer

WIND ENSEMBLE

March of the Belgian Parachutists....P. Leeman/J. Bourgeois

Swing Low, Sweet Chariot.....S. Rouse

To Horizons Unseen.....R. Standridge

Enjoy the Cedar Springs Jazz Band before the show.



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- Register online at www.raiseright.com. You may also download the app from your app store.
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- **Complete the requested information**.
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If you have questions, please contact Leah Pellerito for assistance.



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PROGRAM NOTES cont'd

finished. Later, near the end of World War II, he was asked by a group of Belgian paratroopers to compose a march, and remembering his earlier theme, he did, the result being this very popular march. Since that time, the march has enjoyed great success, being played by bands throughout the world.

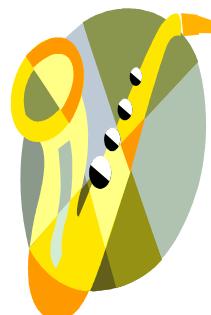
Col. Bourgeois obtained a copy of the original Belgian publication, and to his surprise, discovered Lemans had composed material in the original version which was not included in the existing American edition. Now, for the first time, the complete march is available to modern concert bands throughout the world in an edition that has been carefully researched, and meticulously edited by one of the world's leading authorities on marches and march performances.

SWING LOW, SWEET CHARIOT

Acclaimed international composer Steve Rouse offers this warm and elegant setting of the beloved "Swing Low, Sweet Chariot" to the concert band stage. This sophisticated arrangement offers much in the way of harmonic and melodic elements to appeal to discerning directors. The peaceful, relaxed nature of the work makes a splendid choice for an expressive selection for contest use.

TO HORIZONS UNSEEN

Honoring the career of an Illinois band director upon her retirement, this gorgeous work comes off as an epic musical journey that is full of surprises. An oboe soloist (always cued) is featured in the lyrical yet emotionally powerful opening section. A spirited jig in 6/8 time takes over after the slow introduction. As the jig unwinds and comes to its conclusion, the piece unexpectedly shifts to a duple meter 4/4 featuring energetic technical passages in upper woodwinds, then joined by trumpets. Building toward a final climax, the piece shifts back to a fast 6/8 buildup, then ends in an exciting way as the second fast theme makes a dancing curtain call. **To Horizons Unseen** is a fantastic concert band work appropriate for any performance or contest.



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. For jazz performances, it is appropriate and encouraged to applaud after individual soloists.

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.

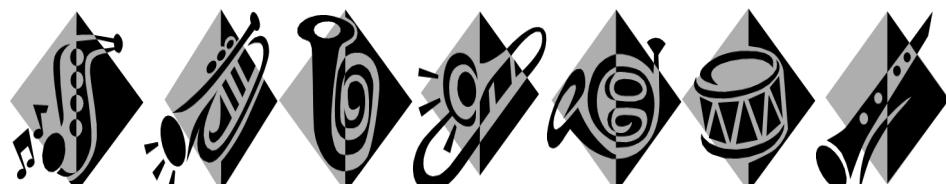
Other Noises - Avoid rustling your program, tapping your foot, bouncing your legs, etc. Pagers and cell phones should be turned off. Watches set to beep on the hour should also be turned off. These high-pitched beeps are distracting to the performers and audience members.

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.



7th GRADE BAND

FLUTE

Mason Rop*+
Donovan Lynch

CLARINET

Hailey Nichols*
Brendon Schippers+
Alexander McCune
Kayda Wright
Raelynn Dells
Claire O'Brien
Trenton Drew
Avery Van Dyke
Angelina Pongrattana

BASS CLARINET

Sophia Nicholls*
Rachael Hazen

ALTO SAXOPHONE

Joshua Karjala*+

TRUMPET

Gage Cassiday*
James Marvin
Zeke Marsman
John Clement+
Reed Haack
Draven Alexander
Isaiah Vega-Lopez

FRENCH HORN

Vincent Medendorp*
Declan Shoffner
Benaiah Shafer+

TROMBONE

Trevor Randall*
Devyn Jenner+
Cole Spicer
Jameson Hernandez

EUPHONIUM

Ryan Hazen*+

TUBA

Sophia Colombo*+
Mya Mallette

PERCUSSION

Owen Bell*
Nikolas Williamson
Camryn Miller
Hannah Carrill
Parker MacDonald
Hunter Heidsma
Jayden Gruis

8th GRADE BAND

FLUTE

Addison Jaquet*+
Emma Barger
Violet Channels
Ava Schmitt

CLARINET

Miriam Hess*+
Sophia Host+
Taylor Babcock
Vanessa Stuart
Crystal Cooper
Charlotte Triick+
Morgan Dersch
Savannah Emmorey
Grace Spaeth
Megan VanDyke

ALTO SAXOPHONE

Ian Westgate*
Isaac Drent

TENOR SAXOPHONE

Luke Tabor*
Shane Flanagan

BARITONE SAXOPHONE

Caiden Payne*

TRUMPET

Angela Smith*+
Denton Pellerito
Darrin Stoutmeyer
Bryton Rowland
Cailynn Wiersum
Katelyn Gates
Samuel Myers
Carter Schrock
Cadence Roggenbuck
John Williamson
Thomas Boomgaard
Gaberiel Griffee
Brendan Sanborn

TROMBONE

Aden Krocker*

EUPHONIUM

Lukas Brown*
Corbin Bowen
Zachary Barnett
Amari Washington

PERCUSSION

Blakelyn Friske*
Madisyn Jerome
Emily Kangas
Jacob Erxleben
Christopher Juczynski
Xander Rau
Elijah Lopez

*Denotes Principal Part Players

+ Denotes MSBOA District VII Solo & Ensemble Festival

^ Denotes Grand Rapids Community College Honor Band

~ Denotes Grand Rapids Youth Orchestra

DID YOU KNOW...

The Michigan Merit Curriculum allows for college-bound high school students to meet all requirements **and still** enroll in band all four years of high school. In addition to their primary band class, some students will even take Jazz Band or an extra concert band as their electives in their Junior and Senior years. Therefore, there is no need to believe band cannot be included in the schedule of a college-bound student. With a little planning and consideration to scheduling in their first two years of high school, every student can take band for four years while still satisfying all graduation requirements. It has been proven that colleges and employers look highly upon band students in the application process because it shows commitment, discipline, and team work. In addition, exposure to the arts is a life long gift and helps children become more well-rounded students.

PROGRAM NOTES cont'd

ensembles; rather, it was written as a fully expressive lyrical work that happens to be playable by younger ensembles. I believe there is a significant difference. No phrases were truncated, no ranges were "limited," and no rhythms were watered down for the sake of playability. This piece just happens to be attainable by younger groups, yet the music exists exactly as it would even if I had written this for a college group.

The title comes from a range of inspiration. I often get asked about my last name. As most can imagine, there are very few of us left in the world. At present, my wife and I are one of only two couples in the United States that can carry on our family name. My cousins Ben and Carrie on the west coast are the other couple, and they now have two beautiful girls. We all share a lot of beliefs- we encourage our children to be creative, spontaneous, and we enjoy watching where their imaginations take them.

The idea for this piece came from a simple set of watercolors. When children get hold of these and use their imagination, the most amazing things can happen. Children can see things that adults never see. They open our minds while we help them grow and learn. With a little imagination, these watercolors can become a magnificent sunrise or sunset over the ocean, a gorgeous view from a mountaintop, or an image of a supernova in space. The smallest drop can change the pattern and create something entirely new, either with a brush or entirely within nature. It is my hope that Lily and Charlotte grow up with an infinite palette of watercolors, and that every drop creates a new, fantastic world.

FIRE DANCE

This thrilling overture burns with all the energy of a raging fire! In the tradition of David's acclaimed composition Tribal Drums, this vibrant selection offers the exciting percussion and bold brass parts that have become a hallmark of his work. The mysterious middle section is highlighted by an enchanting flute melody. Your audience will be in awe of the raw power from the first note to the last. Highly recommended!

MARCH OF THE BELGIAN PARACHUTISTS

Pierre Lemans served in the Belgian army during World War I, and was asked by his regimental commander to write a march. He began the march, but it was never

PROGRAM NOTES cont'd

LEXINGTON MARCH

The bands of today grew out of a tradition of military bands playing march music for troop movement in parades, reviews, and even battles. **Lexington March** was written to provide bands with an easy march in the traditional style of the great march composers.

KAMEHAMEHA

This dramatic work was inspired by the legend of **Kamehameha**, the warrior-king of Hawaii who came to power in the late-18th century. Through his many conquests and great generosity toward subjects, Kamehameha has captured a significant place in Hawaiian history and has been called the Napoleon of the Pacific.

The brief and powerful introduction represents a bold declaration of war. A faster allegro section suddenly ensues, and is driven by percussion dance rhythms and a haunting woodwind melody. The music slows briefly, as the mighty army prepares for the next campaign. In the final section, the song of war from the introduction returns, as the great king fearlessly leads his army to splendid victory. Energy and boldness of spirit are vital for a successful, gratifying performance. Percussion is the driving force throughout the piece.

CLOUD GATE

It has always been my hope to compose an original work that would capture the character of my favorite city, Chicago. With its rich history, diverse culture, beautiful lakefront, and magnificent skyline, Chicago is a world city.

Cloud Gate - Reflections of a City was commissioned by the Westview Hills Middle School Band in Willowbrook, Illinois. The inspiration for this work came after seeing, touching, and walking under Cloud Gate, a gigantic, highly polished, stainless steel elliptical sculpture located in Chicago's Millennium Park. Created by British artist Anish Kapoor, the 110-ton Cloud Gate stands 33 feet high, 66 feet long and 42 feet wide. With its liquid mercury appearance, Cloud Gate's reflective surface captures images of both earth and sky.

Indeed, Kapoor's Cloud Gate is a visual analog of Chicago, reflecting the city's strength, structure and energy. In it, one sees a most impressive cityscape, with its busy streets, vibrant people, and tall buildings, each pointing upward to floating clouds of optimism and never-ending dreams.

LUNA Y FUEGO

This original march is written in a true and exciting *paso doble* (double step) style which originated as a Spanish military march that allowed troops to march at double their pace. **Luna y Fuego** is full of memorable melodies, countermelodies, and stirring rhythmic figures to create an authentic-sounding work that will thrill everyone.

RIPPLING WATERCOLORS

Many often underestimate the extensive colors, harmonies, and emotional range that are often achievable in younger ensembles. It is in this spirit that the musical lines of **Rippling Watercolors** were born. This was not meant to be a lyrical piece for younger

SYMPHONIC BAND

FLUTE

Isabella Galperin*
Ceairah Worden
Ethan Le
Daisy Anderson
Anabell Carlton
Loralai Rodenhouse

OBOE

Kyla Robinson*

BASSOON

Logan Redes*+
Nathen Woudwyk

CLARINET

Alexandria Devereaux*
Hailey McDonald
Cody Lankford
Hayley Brewington+
Colleen Bateman
Payton Gittere+
Caden Miesch
Kyra Gates
Anoulack Pongrattana
Hailey Waite

BASS CLARINET

Caitlin Verhoven*

FLUTE

Larissa McGrath*
Kylene Hall
Cameryn Hess+
Chloe VanDyke

OBOE

Judy Visser*+^~

BASSOON

Nathan White*
Kenady Williamson

CLARINET

Brody Nichols*+
Sally Odren
Josephine Vanderhyde
Silas Johnson
Brooke Fournier

BASS CLARINET

Alanna Smith*
Dominic Vanderhyde
Olivia French

ALTO SAXOPHONE

Hunter Torrey*+
Makayla Slagel
Chloe Pierce
Blake Hubert

TENOR SAXOPHONE

Ethan Terpstra*
Pierce Overway

TRUMPET

Ryan McDermott*
Madison Geene
Elijah Fulton
Emilee Reisig+
Chloe Shadley
Kaylee Rowland
Kyle Parks
Allison Butler
Tyler Beck
Dmitri Tol+
Brianna Page
Logan Burnett
Peighton Wolf
Thomas DeMink
Beau Savage
Johnny Carlton

FRENCH HORN

Emma Pritchard*
Ricco Artecki
Sophia Cook
Kylie Rudge

TROMBONE

Ethan Hess*+
Dominick Hall

EUPHONIUM

Alivia Longoria*
Nolan Russo
Damian Tharp
Natalie French

TUBA

Alexis Tharp*
Kendra O'Brien
Jaden Halliwill

PERCUSSION

Heath Malon*
Kailynn Skinner
Kathryn Pellerito
Phoebe Fisk
Alana Wiles
Leo Roberts
Xander Doncis
Jazmyn Smith
Grace Abbott
Mya MacDonald

WIND ENSEMBLE

ALTO SAXOPHONE

John Richard Nulph*
Taylor Haynes
Logan Hopkins

TENOR SAXOPHONE

Brooklyn Carlton*
Emma Merritt

BARITONE SAXOPHONE

Brooklyn Carlton*

TRUMPET

Angelina Juczynski*
Ryan Vos
Avery Colombo
Nickolas Walukonis
Hunter Hankiewicz
Jack Sherburn

FRENCH HORN

Madeline Radebach
Coryn Wiles+
Hannah Britten
Haylie Terrien

TROMBONE

Jonathan Porter*+
Shane Smith
Lucas Caruso
Braedyn Brewer

EUPHONIUM

Ivy Collins*
Madison Shields

TUBA

Dominic Pellerito*
Toby Smith

STRING BASS

Sally Odren*

PERCUSSION

Brielle Sarniak*
Logan Friskey
Madison Williams
Aydan Slater
Gavin Kirkwood
Lauren Fraser
Franklin Vanderhyde

A SPECIAL THANKS TO:

RILEY GLOVER for his help in providing lights and sound.

RONNIE WHITE and her helpers for coordinating and distributing the concert uniforms.

SHANA SHIELD and the **MUSIC BOOSTER EXECUTIVE BOARD** for the time they have spent organizing our volunteers for all our events.



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 diaphragmatic, 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.

JAZZ BAND

ALTO SAXOPHONE

Taylor Haynes
John-Richard Nulph
Hunter Torrey

TENOR SAXOPHONE

Emma Merritt

BARITONE SAXOPHONE

Brooklyn Carlton
Nathan White

CLARINET

Hayley Brewington
Payton Gittere
Brody Nichols

TRUMPET

Avery Colombo
Angelina Juczynski
Madeline Radebach
Ryan Vos
Coryn Wiles

GUITAR

Logan Friskey

TROMBONE

Ethan Hess
Jonathan Porter

PIANO

Lauren Fraser

BASS

Sally Odren

DRUM SET

Brielle Sarniak

PROGRAM NOTES

UNION MARCH

Union March is titled after the North Carolina county of the same name. The piece is designated as a festival march or concert opener.

TADPOLES

A few years back, I wrote a young band work entitled Frogs that was quirky, humorous, and fun. To this day, I would still put it in my personal top 5 favorite things I've ever written. A few days ago, while working on some music, I noticed that single 8th notes, with their round heads, long stems, and single tail, looked kind of like tadpoles. This made me flash back to Frogs and I thought, "well, tadpoles would be before frogs, so they would have to learn to jump..." and BOOM. The idea hit me and in less than 24 hours, I wrote the piece that is before you.

Tadpoles is intended to introduce young players to the idea of "leaping." The piece begins with the young amphibians trying out their new legs as they leap for the first time. The piece becomes a joyous celebration of growth and maturation, as the titular tadpoles work themselves into a froggy finale! I hope your students enjoy this work.

NINJA: THE FIRE DANCE

Ninjutsu, a martial art sometimes called "the art of stealth" or "the art of invisibility," originated in the mountains of Japan over 800 years. Its practitioners were known as ninjas. The Ninja Sorcerer was a real-life ninja that would perform magic in front of crowds of people, often flying through the air with a sword of fire as his weapon. Ninja skills and legends have survived through the ages and still live on today in modern culture, often featured in movies, video games, and comic books.

