



2011–12 Season

Tuesday 25 October 2011
Miller Auditorium and Dalton Center

122nd Concert

3:45 p.m.

123rd Concert

7:00 p.m.

The Joy of Middle School Band: Kids, Music, Teachers

Fourth Annual Conference on Middle School Band Music

Larry Clark, Guest Composer and Conductor

West Ottawa Harbor Lights Middle School
8th Grade Band

Alan Angeloff and Kerry Wheeler, Conductors

Western Michigan University Concert Band

John A. Lychner and Larry Clark, Conductors

Larry Clark All-Star Middle School Honor Band

Larry Clark and John A. Lychner, Conductors



Schedule and Programs for Events in Miller Auditorium and Dalton Center

8:30–9:00 a.m.	<i>Registration</i> (MA Lobby)
9:00–9:15 a.m.	<i>Logistical Checks and Tuning</i> (MA)
9:15–9:50 a.m.	<i>Rehearsal</i> (MA Stage) Larry Clark All-Star Middle School Honor Band
10:00–10:45 a.m.	<i>Sectionals</i> (MA) Larry Clark All-Star Middle School Honor Band
11:00–11:50 a.m.	<i>Rehearsal</i> (MA Stage) Larry Clark All-Star Middle School Honor Band
11:00–11:50 a.m.	<i>Director's Clinic</i> <i>Reading Session</i> (DC Room 1120) Jim Cochran, Shattinger Music Company
noon	<i>Lunch Break</i>
1:00–1:50 p.m.	<i>Rehearsal</i> (MA Stage) Larry Clark All-Star Middle School Honor Band
1:00–2:20 p.m.	<i>Warm-up</i> (DC Recital Hall) West Ottawa Harbor Lights Middle School 8th Grade Band
2:00–2:35 p.m.	<i>Dress Rehearsal</i> (MA Stage) Larry Clark All-Star Middle School Honor Band and University Concert Band
2:30–3:30 p.m.	<i>Professional Development Hour</i> (DC Recital Hall) Middle School Band Directors with Larry Clark
2:40–2:50 p.m.	<i>Dress Rehearsal</i> (MA Stage) University Concert Band
2:50–3:30 p.m.	<i>Instrument Clinics</i> (MA) Larry Clark All-Star Middle School Honor Band
3:45–4:20 p.m.	GUEST BAND CONCERT (DC Recital Hall) West Ottawa Harbor Lights Middle School 8th Grade Band Alan Angeloff and Kerry Wheeler, Conductors
	John Edmondson <i>Utah Beach</i> b. 1933
	Michael Sweeney <i>Knights of Destiny</i> b. 1952
	Larry Clark <i>Zodiac</i> b. 1963
	Mort Stevens <i>Hawaii Five-O</i> 1929-1991 arr. Tom Wallace percussion arr. Tony McCutchen
	James Swearingen <i>Trails of Glory</i> b. 1953

4:30–5:30 p.m.

Observe WMU Bronco Marching Band rehearsal (Lawson parking lot)
weather permitting

WMU Small Ensemble Performance (DC Room 1120)
inclement weather

Extended private clinic with Larry Clark, optional (DC Recital Hall)
West Ottawa Harbor Lights Middle School 8th Grade Band

5:30–6:30 p.m.

Dinner Break and Change Into Concert Attire (MA Green Room and Dressing Rooms)
West Ottawa Harbor Lights Middle School 8th Grade Band
Larry Clark All-Star Middle School Honor Band

6:30 p.m.

Call (MA)

7:00 p.m.

FINAL CONCERT (MA Stage)

Western Michigan University Concert Band
John A. Lychner, Conductor
Larry Clark, Guest Conductor
Matthew Pagel, Graduate Assistant Conductor

John Philip Sousa
1854–1932

The Gallant Seventh

Eric Whitacre
b. 1970

October
Matthew Pagel, Conductor

Larry Clark
b. 1963

Resurgence
Larry Clark, Conductor

Roger Cichy
b. 1956

Colours
1. Amber
2. Dark Jade
3. Blue Sapphire
4. Mauve
5. Dark Ivy
6. Burgundy Red

Harry J. Lincoln
1878–1937
arr. John Krance

The Midnight Fire Alarm! (Revisited!!)
Film: *Abbot and Costello in Have Badge, Will Chase*

Larry Clark All-Star Middle School Honor Band
Larry Clark, Conductor

Sandy Feldstein
and *Larry Clark*

Impressions

Larry Clark

Quintus

Larry Clark All-Star Middle School Honor Band
with the Western Michigan University Concert Band
John A. Lychner and Larry Clark, Conductors

Elliot Del Borgo
b. 1938

Chester Variations
John Lychner, Conductor

Larry Clark

Exhilaration
Larry Clark, Conductor

LARRY CLARK

Larry Clark (b. 1963) is Vice President for Carl Fischer Music in New York. At Carl Fischer he serves as Editor-in-Chief and coordinates all of Carl Fischer's publishing in all genres of music. Prior to this appointment he served as an Instrumental Music Editor for Warner Bros. Publications in Miami. His diverse background includes serving as the Director of Bands at Syracuse University and considerable public school teaching in the state of Florida.

Larry is well known as a composer and arranger of music for band and orchestra. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. He is an ASCAP award-winning composer, has over 200 publications in print and is in demand to write commissions for bands and orchestras across the country. Recent commissions include works for James Madison University Wind Symphony and the Palm Beach County High School Honor Band. His music is characterized by rhythmic verve, colorful scoring and playability at every performance level.

Larry's music has been influenced by a variety of composers and teachers. He credits his father, a long time band director in Florida, for teaching him the joy of music. He was influenced early in his writing career by Robert W. Smith. His decision to pursue composition and arranging was influenced further by Dr. John Hillard, composition professor at James Madison University. Dr. Pat Rooney, director of bands at James Madison University, gave Larry his first performance opportunities by performing his arrangements with the popular Marching Royal Dukes. Larry considers himself to be a product of the school band movement. His works are highly influenced by the standard band repertoire of composers such as Holst, Grainger, Schuman, and Persichetti.

Larry is in demand as a clinician and guest conductor around the country. He has presented clinics recently at the Midwest Clinic, the New York State School Music Association conference, the Texas Music Educators Association conference, the Ohio Music Educators Association conference, the Florida Music Educators Association conference and the Wisconsin Music Educators Association conference as well as numerous guest-conducting appearances nationally.

He is co-author with Sandy Feldstein of the innovative new band method *The Yamaha Advantage*. He holds a bachelor's degree in music education from Florida State University and master's degrees in conducting and composition from James Madison University in Virginia.

ACKNOWLEDGMENT

The School of Music at Western Michigan University would like to acknowledge and thank the *The Joy of Middle School Band: Kids, Music, Teachers* organizing committee of middle school band directors Rennee Flynn, Beth Jonker, Brent Morrison, Mitch Piersma, and Christien Rupp, and WMU faculty members John Lychner (chair), David Montgomery, and Robert Spradling. Heartfelt thanks are also extended to the School of Music applied instrument professors for their participation in today's activities, Kappa Kappa Psi honorary band fraternity for co-hosting the conference, the School of Music Doubleday Concerts Office, specifically Kevin West and Meredith Bradford, and the amazing Miller Auditorium staff.

HARBOR LIGHTS PROGRAM NOTES

Edmondson, *Utah Beach*

John Edmondson is an internationally known composer-arranger with more than 1,000 publications in the field of band and educational music. His contributions to the band literature are accessible, enjoyable to perform and exciting to hear. Perhaps most importantly, his music has helped train the young musicians of today. *Utah Beach* is one of a series of commemorative marches he wrote as a tribute to the important landing sites on the beaches of Normandy, France, by the Allied Forces in World War Two on June 5, 1945. This two four march has a martial air and culminates with a dramatic grandioso ending.

Sweeney, *Knights of Destiny*

Knights of Destiny was commissioned by the North Clay Middle School Band, Brazil, Indiana – Jim Thistle, Director. This piece opens with a big, modal sound, suggestive of courageous knights riding off to their destiny. The opening theme is followed by a more lyrical and pensive mood in the middle section before returning to the vigorous opening theme. Full of wonderful contrasts and dramatic effects, these elements are brought forth to create a “programmatic” type of piece.

Clark, *Zodiac*

The mystical nature of the zodiac is explored in sound by composer Larry Clark. It begins with a flute melody accompanied by open fifths in the lower instruments. This harmonic structure is used as a basis throughout the piece. Latin percussion instruments add variety to a section before the return of the syncopated melody. Tension mounts at the end of the piece until a final resolution in a major key brings a fun and effective finish.

Stevens, *Hawaii Five-O*

Longtime favorite of marching and pep bands, this theme brings back the familiar quote “Book ‘em Danno!” In Holland, we conclude our school year by having all our bands march in the “Tulip Time” parades. It gives our bands community exposure and a chance to play for parade lovers from all over the country.

Swearingen, *Trails of Glory*

It took American colonists one hundred and fifty years to expand as far west as the Appalachian Mountains, just a few hundred miles from the Atlantic coast. It took another fifty years to push the frontier to the Mississippi River. Then, in 1845 the United States annexed Texas, negotiated with Britain for half of the Oregon country, and acquired California, Nevada, Utah, and parts of Arizona, Colorado, New Mexico, and Wyoming as a result of a war with Mexico. In the span of the next five years, pioneers pushed the edges of settlement to the Pacific coast and the United States increased its size by a third. Drawing on the pioneering spirit of the westward expansion, James Swearingen conjures up images of the wagon trains as they blaze the “Trails of Glory”. This piece was commissioned by and dedicated to the Washington Middle School 8th Grade Band, Washington Court House, Ohio – Rob Cebriak, Director. Mr. Swearingen’s numerous contributions for band have been enthusiastically received by school directors, student performers and audiences worldwide. With over 550 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 98 commissioned works, have been chosen for contest and festival lists. He is a recipient of several ASCAP awards for published compositions and in 1992 was selected as an Accomplished Graduate of the Fine and Performing Arts from Bowling Green State University.

HARBOR LIGHTS 8TH GRADE BAND

Flute

Becca Bruins
Delanie DeCan
Lexii Manders
Brooklynn Payne
Sarah Schanhals
Justice Uribe
Ben Vo
Kerri Williams

Oboe

Amelia Blyt

Alto Sax

Judd Bruursema
Cam Cabana
Santana Diamond
Drew Jansma
Tyler MacDonald
Spencer Slenk
Lucky Vongkaysone

Clarinet

Cheyenne Amaro
Charles Dorn
Katherine Hoekstra
Joseph Oudemolen
Evan Poe
Jesus Rangel
Alexis Resseguie
Gretchen Schmitz
Jada Wolcott

Bass Clarinet

Antonio Juarez
Marquis Sumpter

Baritone Saxophone

Jessy De Vlieger

Trumpet

Javier Andre
Maggie Becker
Madelyn Bishop
Abby Breuker
Isaac Brinkman
Jasmine Carter
Griffen Gruse
Rocio Jimenez
Brett Kobylski
Daniel Munoz
Maxwell Ort
Arjana VerHelst

French Horn

Erin Kloosterman
Emily Lachtrupp
Rachael Pratt
Justin Rish
Sarah Schaumann
Annie Walsh

Baritone

Anthony Broekhuis
Javier De La Cruz
Brady Mitas
Kyle Onela
Andrew Sheldon

Trombone

Max Garcia
Benjamin Hahn
Jennifer Lopez
Diego Rivera
James Santos
Maxfield Werkman

Tuba

Erick Avendano
Keegan Ramsey
John Wehrmeyer

Percussion

Drew Andree
Jackson Klamt
Garrett Leffler
Jadah Lopez
Tylen Noel
Garrison Osborne
Drake Trujillo

Alan Angeloff

Alan Angeloff is in his twelfth year as band director in the West Ottawa School District where he instructs beginning through eighth grade woodwinds at Harbor Lights Middle School and seventh grade woodwinds at Macatawa Bay Middle School. He received his Bachelor of Music Education degree from Western Michigan University in 1981. Before his position at West Ottawa, he was director of bands at first Owendale-Gagetown Public Schools, then Cassopolis Public Schools, and most recently Parchment Public Schools, where he taught beginning through high school bands. Previously, his ensembles have performed in Music Festivals in Chicago with guest conductor Ron Nelson and at Disney World in Orlando Florida. In 2000 his Parchment Middle School Band performed at the 55th Midwestern Conference on School and Instrumental Music. He is active in MSBOA and in the past held district offices for Honors Band, Solo and Ensemble and President of District XI. In conjunction with his classroom accomplishments, Mr. Angeloff was named "Outstanding Middle School Teacher" in Cassopolis, received two "Excellence in Education Awards" and Parchment "Teacher of the Year" in 1999. He is excited to be at his Alma Mater and part of "The Joy of Middle School Band" Music Conference.

Kerry Wheeler

Kerry Wheeler has been with the West Ottawa Public Schools for the last 28 years. During his tenure he has taught beginning through high school bands, the last 22 as primarily a middle school band director. Under his leadership the bands have earned numerous first division ratings at district festivals. As a '78 graduate of West Ottawa High School and a teacher, Mr. Wheeler has marched in over 100 Tulip Time Festival Parades. He also served as choir director and worship leader at Immanuel Church of Holland for 20 years. He is active as the West Ottawa Girls Varsity Golf coach and a USA Swimming Official. He is a Western Michigan University Bronco alumni 1981.

PROGRAM NOTES

Compiled by John Lychner and Matthew Pagel

Sousa, *The Gallant Seventh*

The Gallant Seventh, Sousa's 101st march, was premiered at a gala concert marking the 30th season of the "Sousa Band" in New York's Hippodrome on November 5, 1922. This was a very special concert and Sousa liked to make important concerts into memorable events, especially when premieres were linked to prominent society groups or military organizations. The Seventh Regiment of New York, which has long been known for its gallantry in the service of the United States, easily fit into both categories. The Regiment's band was included in the first performance and was likely featured during the regimental strains.

Whitacre, *October*

Eric Whitacre was born in Nevada in 1970 and earned a Master of Music degree from The Juilliard School (New York). His choral works, which include *Water Night*, *Lux Aurumque*, and *A Boy and a Girl*, have become staples in the choral canon. Equally as successful, his works for band such as *Ghost Train*, *Godzilla Eats Las Vegas*, and *October* are also frequently programmed.

October is a lyrical piece written for winds and percussion. The composer is quoted as saying "October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental." Those images and emotions are apparent in the music as Whitacre presents his lyrical and romantically inspired phrases.

Commissioned by the Nebraska Wind Consortium, *October* was premiered on May 14, 2000. The consortium was composed of thirty high school bands from Nebraska and was chaired by Brian Anderson. Whitacre said this of the compositional process: "Writing a 'grade three' work was an entirely different challenge... Frankly, writing 'easy' music is one of the hardest things I've ever done."

Clark, *Resurgence*

The following statement about *Resurgence* was provided in the score:

Resurgence: a rising again into life, activity, or prominence. Synonyms: renewal, revival, recovery, comeback, reawakening, resurrection, reappearance, reemergence, regeneration, renaissance.

In every person's life there are events that shape who we are now and who we will become in the future. Sometimes out of tragic events and the recovery that results there can be a revival of the spirit, which can cause a renaissance in your life. It is human nature to fight change, to mourn loss, to deny acceptance of what has happened. Once we allow ourselves to heal we often find that the changes that we were dreading actually have become a catalyst for positive changes in our lives. This piece is a statement, an outgrowth of such resurgence in my life.

Composing music is very cathartic. I feel that each piece I compose is a reflection of who I am at the time I was writing it. In this piece you can hear the anger, the pain, the denial,

the sadness, the reflection of the past and then eventually the acceptance and rebirth that have come about during this difficult time in my life. This piece has been cleansing to me and marks a new beginning in my life. It is my hope that as you listen to this piece and reflect on your life and tragedies you have experienced the piece may have a cathartic affect on you as well. I feel so blessed to have the opportunity to express myself through music.

Resurgence was commissioned by the Savannah River Winds conducted by Richard D. Brasco and the North Augusta Cultural Arts Council with a grant from the Westobou Festival Committee and the Porter Fleming Foundation.

Cichy, *Colours*

Roger Cichy includes the following comments in the score:

Colours is an impressionistic work with each of the six movements of the piece representing a particular color. Composed in early 1997, *Colours* was commissioned by the Kansas State University Bands and premiered on May 10, 1997 with the composer conducting his work.

The music of each movement is not based so much on the outward appearance of its color, but rather the pigments that are combined to produce the particular color. Taken one step further, the color of each pigment is translated into its symbolic meaning which is then represented through the music (i.e., green: warm, organic, middling qualities, immortality, neutrality). The musical 'pigments' are blended into the composition of each movement to create the impression of the color. Therefore, the work represents the association of color symbolism as interpreted through music as opposed to "orchestra colors" or timbres. Obviously the whole matter of color symbolism is highly subjective. It should also be stated that color symbolism can differ among cultures as well.

The particular colors that each movement represents were chosen by the composer because of their contrast to one another. Why the English spelling of colours instead of the American spelling? Most of the source book used to research the symbolism of colors used this particular spelling.

Roger Cichy has a diverse background as both a composer/arranger and a music educator. He holds a Bachelor of Music and a Master of Arts in Music Education from The Ohio State University. Cichy has taught in public school and university settings. He works as a free-lance composer and has composed or arranged over 250 compositions.

Lincoln, *The Midnight Fire Alarm! (Revisited!!)*

There is some confusion surrounding the life and works of American composer Harry J. Lincoln. For such a prolific composer (more than 180 works), little is known about his development as a musician or his private life. His first printed composition appears to have been *The Midnight Fire-Alarm!* in 1900.

It was common for prolific composers during the ragtime era to write under various names or pseudonyms. Lincoln used a number of pseudonyms including Charles Sweeley, Abe Losch and H.A. Fischler as well as using various Vandersloot family names. However, while many composers have used pseudonyms, the names were generally fictitious. Lincoln's were not, thus causing considerable confusion for music historians. Lincoln composed most of his music for band, or music that was subsequently arranged for band, under his own name and judging by their titles (False Alarm, Fire Worshiper, Blaze of Honor, The Midnight Fire Alarm, and Still Alarm), he might have been a fire buff. In any case, *The Midnight Fire Alarm! (Revisited!!)* is a descriptive or programmatic march with a "Keystone Cops" feel. The confusion and comedic atmosphere are painted in broad strokes through the use of intentional dissonance and unexpected endings to numerous sections . . . not to mention, the fire alarm!

In conjunction with the playing of *The Midnight Fire Alarm! (Revisited!!)*, we are lucky to be able to present the short silent film *Abbott and Costello in Have Badge, Will Chase*. The film and the music were not originally produced to be presented together. However, the timing is quite good and they work well together thematically, providing our modern audience with an opportunity to experience what film was like before "talkies."

Feldstein & Clark, *Impressions*

The following statement about *Impressions* was provided in the score:

Impressions is a heartfelt composition in a lyrical style that is a perfect vehicle to teach musicianship, elegant phrasing, balance, blend and beauty of tone. Beautiful melodies are given numerous orchestrational and harmonic treatments to create a musical journey that will be pleasing to performers and audiences. After the main melody unfolds, an even more intriguing countermelody is presented that adds life and color to the piece. This is followed by a second theme that is used later in the piece in a different key to give freshness to the final statement of the melody back in the original key. The composition ends as it began in order to bring completion and cohesion to the piece.

Clark, *Quintus*

Regarding *Quintus*, Larry Clark writes:

In the Middle Ages "quintus" was the Latin term for the fifth church mode. The church-mode system at that time consisted of eight scales formed from tones of the C-Major scale but starting and ending on D, E, F, or G. Quintus refers to the interval of a perfect fifth, but the mode of this scale was what today we call a Lydian mode.

This piece uses both the interval of a perfect fifth and the Lydian mode as the basis for the composition. The intervals of fifths are first stated in the introduction, which is then followed by the main theme in E-flat Lydian. The "bridge" melody is somewhat of an inversion of the main idea. A *sostenuto* section that is based on the idea of stacked fifths follows this. The elongated rhythmic values give the feeling of rhythmic repose. After a short pause, the main theme comes back

again. Following a repeat of the "bridge" section, the composition ends with an aggressive coda.

Quintus was commissioned by the Albermarle County Honor Band in Charlottesville, Virginia. It was premiered in November 2002 as part of the annual honor band festival.

Del Borgo, *Chester Variations*

Chester is a classic American folk tune. It is considered the first patriotic war song by a native American, William Billings (1746-1800). The tune was first written by Billings in 1770 and five stanzas or verses were written in 1778. It was, unofficially, the national hymn of the American Revolution.

This set of variations was written by the notable composer Elliot Del Borgo as part of the Essential Elements series of method books and young band works. It is a beautiful arrangement employing simple harmonies and numerous styles to form variations that are enjoyable for both the performer and the listener.

Clark, *Exhilaration*

Regarding *Exhilaration*, Larry Clark writes:

As the title of the piece implies, the mood of the piece for me was one of exhilaration. It begins with a sparkling woodwind flourish that is punctuated with metallic sounds in the percussion against a triplet figure in the bells. The brasses then join in with fanfare gestures, using fragments of the main theme followed by interjections from the battery percussion. The introduction builds into the main theme first stated by the horn and saxophones with punches from the rest of the band. The theme repeats with the addition of the trumpets on the theme along with more woodwind flourishes. A development section then follows set off by altered bass note chords and incessant rhythms in the snare drum played with brushes. This is followed by a mixed-metered presentation of an altered fragment of the theme as a bridge back to the main material. A fragment of the sparkling woodwind material from the beginning of the piece is used to connect one section of the piece to another and at this point leads to a shortened version of the main theme before subsiding into the second section of the work.

The second part of the piece is a heartfelt melody with a cinematic character. It has quarter-note triplets as a unifying rhythmic motive. It should be lush and lyrical as a sharp contrast to the opening section of the piece. After some development this section climaxes before returning to the main theme that is again developed with changes in orchestration and colors before leading to a dramatic coda to complete the piece.

Exhilaration was commissioned for the Zionsville West Middle School Band directed by Matthew Doublestein and Elizabeth Leatherberry. The piece is dedicated to the memory of Sandra Lee Laughman Graef, a great musician, teacher and friend. Major funding was provided by a generous grant from the Zionsville Education Foundation.

UNIVERSITY CONCERT BAND
John Lychner, Conductor

Flute

- Dakota Williams, Principal, Saint Clair Shore
③ Shelby Rake, Twin Lake
Kathleen Rivard, Owosso
Margaret MacDonald, Midland
② Kaitlin Black, Augusta
Jillian Lassen, West Bloomfield
* Kat Koto, Lincolnshire IL
Elizabeth Garman, Plainwell
Sandra Weitzner, Bloomington IL
Phyllis Jackson, Bloomfield Hills

Oboe

- Leah Brown, Midland
Marco Juarez, Kalamazoo
Michael Wessels, Wayland

Bassoon

- Joe Swift, Howell
M. Quinn O'Donnell, Livonia
Samantha Chau, Grand Rapids

Clarinet

- Alyssa Murray, Principal, Novi
Chelsea Wagner, Niles
Claire Miller, Westmont IL
Nicole Bryniczka, Mount Prospect IL
Robby Kollar, Grand Ledge
Kortnie Thomas, Springfield
Neal Endicott, Traverse City (assisting)

Bass Clarinet

- Alexa Morrison, Warren

Alto Saxophone

- Andrew Strzyzewski, Troy
+ Branden Burris, Vicksburg
Byron Coulter, Rochester Hills

Tenor Saxophone

- Andy Murfield, Auburn IN

Baritone Saxophone

- Blake Cross, Grand Rapids

Trumpet

- Elaine Juntunen, Co-Principal, Lansing
Laura A. Tribby, Co-Principal, Gobles
Aili Brotherton, Ahmeek
Justin Makarewicz, Shelby Township
Mike Sulecki, Dearborn
Savannah Ramsey, Galesburg
Jacob Lewkowitz, Bridgman
Jason Taurins, Wyoming
☆ Madison Lantto, Kalamazoo
Anna Dimanin, Huntington Woods
Elloit Bild, Woodridge IL
Tim Waelde, Lapeer
Alexander Floury, Shelby Township
Dan Christensen, Grand Rapids
Shayan VanMeter, Decatur
Chris Martin, Walled Lake
Jacob Swanson, Big Rapids

Horn

- ② Nicole VandenBosch, Jenison
Chris Monroe, Midland
Stephen Hepp, Canton
Derek Pothoff, Muskegon
John Forsleff, Flint

Trombone

- ③④⑤ Kirsten Schaffert, Sanford
Eric Hester, Muskegon
Laura Roth, Brighton
Michael Unsworth, Portage
Aaron Buczek, bass, Warren

Euphonium

- ② John Fonner, Battle Creek
Doug Williams, Zeeland
* Danielle Zaczek, Gobles
+ James Clark, Clinton Township
② Chad VanderMei, Three Rivers

Tuba

- Kenneth Burris, Principal, Vicksburg
Jordan Green, Battle Creek
Dan Syswerda, Byron Center

Percussion

- Nathan Vlcek, Principal, Chelsea
Eric Busch, West Bloomfield
Cameron Granda, Grand Rapids
Matt Landon, Burlington IA
Kevin Levandoski, Grand Rapids
Justin Longroy, Flushing
Anna Martuch, Augusta
② Jennifer Pesch, Kalamazoo

Stephen Hepp, Librarian

Marco Juarez, Manager

The University Concert Band benefits greatly from and is grateful for the support of our excellent applied music faculty: Martha Councell-Vargas (flute), Lin Foulk (horn), Stephanie Hovnanian (clarinet), Stephen Jones (trumpet), Trent Kynaston (saxophone), Michael Miller (oboe), Judy Moonert (percussion), Wendy Rose (bassoon), Deanna Swoboda (tuba/euphonium), Scott Thornburg (trumpet), Steve Wolfenbarger (trombone), and Bradley Wong (clarinet).

- ① Douglas & Nancy Roosa Scholar
② Michael Listiak Scholar
③ Russell Brown Scholar
④ Marcella & Phillip Faustman Scholar
⑤ William & Fiona Denny Scholar

+ Member of Phi Mu Alpha Sinfonia music fraternity for men

* Member of Sigma Alpha Iota music fraternity for women

☆ Member of Kappa Kappa Psi honorary band fraternity

LARRY CLARK ALL-STAR MIDDLE SCHOOL HONOR BAND

Flute

Shelby Sieler, River Valley
Cheyenne Horn, Gull Lake
Hannah Benn, Jonesville
Anna Gainforth, Macatawa Bay
Sonni Rodriguez, Madison
Jenna Mathis, Plainwell
Libby Betcher, Thornapple Kellogg
Justin Bray, Comstock
Nicole Root, Harper Creek
Joyce Patterson, Fair Plain
Dayna Allen, Pennfield
Hunter Leonard, Parchment
Allison Ford, Portage Central
Ashley Kling, Hartford
Cecilia Cerven, LE White

Oboe

Morgan Tesch, Jonesville
Carlee Harrington, River Valley
Ilene Gould, East Rockford

Clarinet

Nell Barlow, Gull Lake
Lydia Spencer, Harper Creek
Amy Bliesener, Parchment
Leah Cederquist, East Rockford
Breanna Varker, Schoolcraft
Paige Dredge, Harper Creek
Katja Smith, River Valley
Teige Brandt, Edwardsburg
Cameron Ewing, Comstock
Brenner Beck, Harper Creek
Cierra Veres, Portage Central
Taylor Lacy, Madison
Deven Davis, Martin
Stephanie Torres, Macatawa Bay
Alaya Neville, Linden Grove
Katheryn Irwin, Plainwell
Meghana Venugopal, Portage West
Elise Borbely, Dundee
Olivia Scherer, Hartford
Cathrine Kelly, Thornapple Kellogg
Samantha Ovresat, Eaton Rapids
Amber Martin, Hartford
Jayna Colthorp, Lakeshore
James Webb, Fair Plain
Natalie Simpson, Martin

Bass Clarinet

Jessica Wainman, Eaton Rapids
Natalie Carlson, East Rockford
Emily Kanous, River Valley
Amy McGlothen, Harper Creek
Thalia Millheim, Galesburg Augusta

Bassoon

Matt Orsillo, Lakeshore
Heidi Johnson, Plainwell

Alto Saxophone

Justin Gatz, Portage West
Judy Smith, Galesburg Augusta
Samantha Covell, Schoolcraft
Audrey McCormick, Comstock
Jared Coker, River Valley
Alburta Morgan, Linden Grove

Tenor Saxophone

Trevor Good, Eaton Rapids
John Kleinbrink, Byron Center

Baritone Saxophone

Andrew Olson, Harper Creek
Emma Piper, Vicksburg

Trumpet

Claire Langejans, Schoolcraft
Casey Grace, Vicksburg
Evan Brown, Portage West
Connor Johnson, East Rockford
Doug Gancer, Harper Creek
Cassidy Fenner, Dundee
Lydia Steiner, Madison
Tricia Kelly, Plainwell
Jessica Moore, Portage Central
Noah Miller, Thornapple Kellogg
Jacob Van Doorne, Forest Hills Eastern
Cassy Pflug, Brandywine
Tamara Worden, Bloomingdale
Emily Schimmelmann, Byron Center
Cameron Moore, Macatawa Bay
Laura Donner, River Valley
Nick Wahl, Comstock
Latharia Smith, Linden Grove
Austin Bertuca, Bloomingdale

Horn

Kerry Erdmann, Plainwell
Meredith Freeby, Portage West
Breanna Tesch, Jonesville
Lorraine Kuch, Parchment
Devon Davis, Macatawa Bay
Miranda Cannon, Comstock
Jacob Begley, Dundee
Aleyna Greener, Portage Central
Holly Channells, Gull Lake
Joshua Fagerlin, East Rockford
Colleen Whitman, Galesburg Augusta

Trombone

Nathaniel Chiu, Vicksburg
Jonah Nelson, East Rockford
Kaitlyn Stump, Dundee
Gabriel Kuperus, Byron Center
Sarah Tesch, Jonesville
Grant Niven, Portage West
Sabrina Burton, Pennfield
Camden Mangelsdorf, Macatawa Bay
Michael Conard, Lakeshore
Parker Young, Eaton Rapids
Franklin Brown, Edwardsburg
Amanda Merlin, Gull Lake
Joshua Youngs, Brandywine
Austen Ford, Portage Central
Jared Lynch, Schoolcraft
Cayla Haney, Edwardsburg

Baritone

Drew Schaefer, Portage West
Sandy Tarnowski, Lakeshore
Jordan Johnston, Jonesville
Alex Greenlee, Vicksburg
Fredrick Burchett, Hartford
Connor Benham, LE White
George Kirkland, Fair Plain

Tuba

Elliot Bekker, Forest Hills Eastern
Kenton Loux, East Rockford
Kyle Bublitz, Madison
Tyler Mrozinski, Pennfield
Lucas Frybarger, Gull Lake
Carter Short, Portage Central
Jack Gizzi, Dundee
Abiud Oronez, Gull Lake
Paul Marsh, Gull Lake

Percussion (not chaired)

Bryce Anderson, Plainwell
Alex Cross, Vicksburg
Indigo Doll, Edwardsburg
Jeff Rogers, Thornapple Kellogg
Erin Isola, LE White
Jack Kleinjans, Macatawa Bay
Aaron Masson, Dundee
Kirsten Reid, Pennfield
Carter Way, Galesburg Augusta
Jimmy Welty, Parchment
Nick White, Lakeshore

WESTERN MICHIGAN UNIVERSITY
SCHOOL OF MUSIC

Located in Kalamazoo, halfway between Chicago and Detroit, Western Michigan University is a dynamic, student-centered research university with an enrollment of 25,000. WMU is focused on delivering high-quality undergraduate instruction, advancing its graduate division, and fostering significant research activities. The Carnegie Foundation for the Advancement of Teaching places WMU among the 76 public institutions in the nation designated as research universities with high research activity. U.S. News & World Report's annual ranking of American colleges and universities includes WMU as one of the nation's top-100 public universities. Nearly 900 full-time faculty members teach in seven degree-granting colleges: Fine Arts, Aviation, Health and Human Services, Business, Arts and Sciences, Engineering and Applied Sciences, and Education and Human Development; as well as The Graduate College and the Lee Honors College.

WMU's College of Fine Arts—the first in Michigan—is one of only 14 in the nation encompassing music, theatre, dance, and the visual arts. It is one of only eight in which all four disciplines are nationally accredited, making it a "College of Distinction."

The School of Music has a selective enrollment of 438 majors who are served by 40 full-time faculty, 34 graduate assistants, and 11 professional staff. It is accredited by the National Association of Schools of Music and the National Council for Accreditation of Teacher Education. Programs in music therapy are certified by the American Music Therapy Association.

School of Music faculty artist/scholars have an international reputation for excellence in teaching, performance, composition, and scholarship. They perform and compose music for concerts across this nation and in many foreign countries; they are frequently published in books, articles, computer programs, and recordings; they serve professional associations as presidents, governors, chairpersons, delegates, editors, and on boards of directors; they have been honored with numerous awards reflecting the esteem in which they are held both on campus and in the profession at large.

The School of Music has attracted international attention through extensive artistic activity around the world. This can be represented by a recent academic year when students and faculty were featured at some 840 events attended by almost 200,000 people in 29 states and in 14 countries. Music student enrollment in that same year came from 29 states and 15 countries.

Music study at both the undergraduate and graduate levels features personalized instruction in a beautiful and stimulating environment. Undergraduate degree programs available include the Bachelor of Music in music education (vocal or instrumental emphasis), music therapy, performance (vocal or instrumental), jazz studies, and composition; and a Bachelor of Arts in music. Graduate degrees include the Master of Music in performance, music education, conducting, composition, and music therapy. The School of Music also offers an accelerated degree program that allows completion of a B.M. or B.A. plus a Master of Arts in five years.

The School of Music is housed in the Dorothy U. Dalton Center, which offers outstanding rehearsal, study, practice, and performance spaces. Adjacent to the nationally recognized Miller Auditorium and Richmond Center for Visual Arts, it boasts 157,000 square feet of instructional space and includes two recital halls, a multi-track digital recording studio, an electronic music laboratory, a 10,000 square foot music library, a music therapy clinic, a state-of-the-art Apple® music computer lab, multimedia performance spaces and classrooms, and an applied music wing of 120 pre-fabricated, sound-isolated practice rooms and teaching studios. Photographs of some of these spaces appear on the Web at <http://cfa.wmich.edu/facilities/dalton.html>.