



END OF YEAR CONCERT AND RECEPTION

**Thursday, May 23, 2024
6:30 PM APHS Auditorium**

**Chamber Strings
Treble Choir
Concert Band
Concert Choir
Jazz Ensemble**

Conducted by Michael Blostein & Sarah Christy

Thank you to all of our Averill Park Music Students for a fantastic music making!!! Thank you to all of you for supporting our students and our program each and every day!

Chamber Strings

The Four Seasons (Spring-Winter-Autumn)..... Vivaldi / Leidig
Danse Estrangé..... Mosier
Happy Together..... Bonner, Gordon

Arranged by John Reed for The Hampton String Quartet

Treble Choir

Accompanied by: Rebecca Benjamin

Hotaru Koi (Ho, Firefly)..... Arr. By Ro Ogura
The Millworker..... James Taylor / Arr. Susan LaBarr

Soloists: Mikayla Malenfant, Megan Rounds

Marissa Bertos, Hannah Stewart

Cajon: Sam Hart

Bring Me Little Water Sylvie..... Huddy LedBetter / Arr. Moira Smiley
Warrior Kim Baryluk

Concert Band

Second Suite in F for Military Band (I. March)..... Holst
Overture in B Flat..... Giovannini / Robinson
Minuteman..... Pearson

Concert Choir

Accompanied by: Rebecca Benjamin

Sixteen Tons..... Merle Travis / Arr. Kirby Shaw
I am Power..... Mark Burrows

Soloist: Abi Wadler

Djembe: Josh Ziobroski

Waving Through a Window..... Pasek & Paul / Arr. James Nagle

Soloists (in order):

Ryan Fleming, Rachael Strickland, Dianna Parker, Marlee Cooke,

Sam Hart, Crow Wagner, Megan Rounds, Taryn Dees

Unwritten..... Natasha Bedingfield, Brisebois & Rodrigues / Arr. Steve Zegree

Solosits: Skylar Quakenbush & Julia Neet

Bass: Daniel McAlonie

Drums: Tom Murray

Senior Recognition and Awards

The National School Orchestra
The Director's Award for Orchestra
John Phillip Sousa Award
Patrick S. Gilmore Award
Louis Armstrong Award
Woody Herman Award
The National School Choral Award
The Fred Waring Award

Jazz Ensemble

Caravan..... Ellington, Tizol, Mills
My Romance..... Hart, Rodgers / Taylor
The Chicken..... Ellis / Berg

Program Notes

(all information from publisher, teacher and various other sources unless indicated otherwise)

The Four Seasons

Although considered a single work, The Four Seasons is actually a collection of four violin concertos that Vivaldi envisioned as being performed together, telling a story. In fact, he actually used sonnets (that he likely wrote) as a guide for the music. This was very unusual for the time, and the work(s) are considered possibly the first example of true programmatic music. He depicts babbling brooks, birds chirping, and other sounds from nature within each concerto.

The concertos date to around 1725 (although some argue they were composed earlier), having been originally published in a collection with eight additional concerti.

The Four Seasons is perhaps the best known of Vivaldi's work, although this is challenging to determine, especially with a composer as prolific as Vivaldi. Regardless, the music serves as a spectacular example of how Vivaldi's music is timeless and challenging yet accessible for both player and listener to this day.

Danse Estrangé

Meaning "Foreign Dance", this work makes use of D minor and D Major sonorities simultaneously, challenging the students to focus on intonation in a new way while simultaneously challenging them to make the dance-like qualities of the rhythm stand out. With a sharp contrasting section in C Major, the music creates a sense of instability which creates multiple opportunities for different directions to go. Additionally, there are several melodic ideas presented throughout the work that make use of multiple styles of playing (legato, staccato, pizzicato). When combined, this work is rather challenging and fun to work through!

Happy Together

This popular song by The Turtles is from 1967, and went to #1 on the Billboard charts. This was the band's only #1 hit.

While the song became a huge hit for The Turtles, they only heard the initial demo by Bonner and Gordon after a dozen or so other groups rejected the song.

The recording was done in LA using (at the time standard) 8-track recording equipment, recording the basic band parts first, then overdubbing the vocals and orchestral strings.

Hotaru Koi

Hotaru Koi (Ho, Firefly), is a popular Japanese Children's song. "Hotaru" translates to firefly in Japanese and is often used as a metaphor in Japanese poetry to represent passionate love. This can first be seen in poetry as far back as the Man'yō-shū (8th century). (smcq.qc.ca) The lights of the fire fly are also thought to be the returning souls of soldiers who died at war. This song is believed to originate from the Akita prefecture in Northern Japan that is famous for its summer lantern festivals.

The Millworker

Notes from the arranger, as found in the choral octavo:

"*Millwork* was originally written by James Taylor for the Stephen Schwartz Broadway musical *Working*, and was recorded by Taylor in 1979. The song tells the story of a young woman in the 1800's who was forced to work in a textile mill to support her three children after the death of her troubled husband. In the middle of her difficult life and work, she daydreams about her father's smile and her grandfather's stories while she realizes that she is chained to her life by her machine." (Susan LaBarr)

On a more personal note, *Working* is perhaps one of the most impactful musicals that Mrs. Christy has ever been a part of and she was very excited to find such a challenging arrangement of this piece. (yay 12/8 and syncopation!) This production was where she met her chosen sisters and her husband. It is an often overlooked show, but holds a treasure of great pieces, some of which she has recommended to her students for auditions. It is a highly recommended listen!!!

Bring Me Little Water, Silvy

Huddy Ledbetter (Leadbelly) was a Louisiana born songster who is attributed to have been a critical person in the remembering, inventing and sharing songs of the American south in the late nineteenth century through the first half of the twentieth century. The ballads, blues and work songs that he collected were passed on by rote and are a collection that spans his life on the plantation where he was a slave, his time living through the Jim Crow, post- Civil war era and the years he served as an inmate in Louisiana and Texas. (Smithsonian Folkways, Campbell & Rodriguez, pg. 1)

Bring me Little Water, Silvy is a gaming song that was often accompanied by gestures or playful movement, similar to “Ring Around the Rosy” or “The Noble Duke of York” (Smithsonian Folkways, pg. 11) Our body percussion was developed by the arranger, Moira Smiley and is meant to represent a playful gesture that could have accompanied this tune.

Warrior

This piece returns to the Treble Choir by overwhelming request. It details the journey of a young girls growing and finding her empowerment not only within herself but in the support and empowerment of women around her.

This piece was written and arranged by Kim Baryluk who is a founder and principal composer of the Canadian folk group, The Wyrd Sisters. This three part, strophic treble composition was written in 1989 and narrates the heroine's journey from loss of innocence and helplessness to empowerment. We hope you enjoy!

Second Suite in F for Military Band (I. March)

One of the most iconic works for Concert Band, the **Second Suite for Military Band** by Gustav Holst (Written in 1911, though not premiered until 1922) certainly is considered timeless music. The work consists of four movements, all based on specific English folk songs. We'll be performing the first movement, “March”.

The “March” begins with *Glorishears* -- a Morris-dance tune realized in the style of a British town brass band. The texture thins significantly as the euphonium soloist sings out the sweeping melody of *Swansea Town*, followed by the trio section in Bb minor (an interesting and unconventional choice of key change), which also changes the meter to 6/8. This section uses the folk tune *Claudy Banks*. A recapitulation of *Glorishears* concludes the opening movement.

Overture in B Flat

Caesar Giovannini (1925-2017) became a piano soloist with the Navy band, and later completed a master's degree from the Chicago Conservatory of Music. He would go on to join NBC as a staff pianist, the music director for several television shows, and in 1958 joined the ABC Staff Orchestra. After moving to Los Angeles in 1959, he created several pieces for band, but is perhaps best remembered for **Overture in B^b**, which was expertly arranged by Wayne Robinson.

Overture in B^b was published in 1966, and builds in depth of character through the introduction of various motifs, melodic and harmonic materials interplay and develop, and shifts in timbre highlight the unique colors of the wind band.

It is unfair to the melodic, rhythmic, and harmonic elements of this work to simply analyze this work as being in ABA form (that judgement being made considering only meter and key change). There are six distinct melodic statements within the work found across multiple sections and at points complimented by countermelodies and ostinatos. Although these distinctly different sections are contiguous, including a metrical shift to 2/2, the pace of the quarter note remains at 144 beats per minute (with tempo marking of *Allegro con Spirito* and *Nobilmente*).

The opening brass fanfares and woodwind flourishes grounded in F mixolydian begin the overture. The section at measure 13 contains mode mixture with two trumpet and trombone melodic statements (one in DbM, one in DM). A transitional fanfare begins at measure 29 that ushers in the 3rd theme of the piece best characterized as “soaring”. First stated by the brass, a second iteration appears in the upper woodwinds at measure 50. In contrast to the brass ostinato that accompanies the woodwinds, a scalar countermelody is found in tenor saxophone and euphonium which is then joined by the Horns in F at measures 53 and 57.

One of the more unique sections of the work occurs at measure 64 as low reeds – bassoon, bass clarinets, and baritone saxophone – usher in a four-measure motif grounded in Bb Mixolydian. Other instruments join every four measures until all woodwinds, trumpet 1 and euphonium play the motif together at measure 76. The transition to the *Nobilmente* brings to light Giovannini's recurring use of quartal harmony in both fanfares and transitional motor rhythms. This practice used by Giovannini provides immediate harmonic tension that releases or dissipates into the melodic material that follows.

Horn in F and Alto Saxophone first state the “Noble” melody at measure 86. Ensemble balance is essential at measure 95 as the second statement of the “Noble” melody is joined by a countermelody found originally in oboe, but in our ensemble in the soprano saxophone. The harmonic accompaniment at measure 102 moves by intervals of a perfect fifth until measure 108 & 109. Measure 110 includes a return of the “Noble” melody that is followed by fanfare transition leading back to Bb Major (F Mixolydian) and the opening material of the piece.

There are similarities between measure 139 and measure 13. However, the material develops tonally and rhythmically to usher in a transitional fanfare at measure 147. This section is connected to the material first heard at measure 29 (also seven measures in length). Giovannini develops this fanfare to usher in a final celebratory section full of energy and spirit that begins at measure 154. Giovannini’s use of quartal harmony is heard once again at measure 162 through 165. The harmonic and rhythmic tension of measures 166 through 169 is further enhanced by the contrary motion at the outer reaches of the ensemble. There are few moments like this in a work at this grade level. The beauty and tension of these four measures herald the arrival of the Coda at measure 170 and the piece concludes in C Major.
(notes from Travis J. Weller)

Minuteman

A band director for much of his career on Long Island, Robert Pearson earned degrees from Ithaca College and Hofstra University. This work was written for Willard Musser and the Potsdam Wind Ensemble in 1964.

Though written in a traditional march form, there are some very interesting challenges and style choices held within this work. The use of dynamics is extreme, with dynamic contrast being used to mark changes in sections after the initial theme. The trio section actually has a swing beat to the first half, and only near the end of the work do the various sections of the band begin to explore more idiomatic challenges. A fun and energetic way to conclude our performance!

Sixteen Tons

Sixteen tons was written by Kentucky country western singer, Merle Travis. His lyrics often were centered around the experiences of Kentucky coal miners. While Travis was an accomplished musician of his own right, it was made particularly famous when Tennessee Ernie Ford recorded it in 1955.

I am Power

This piece was written in 2021 by composer Mark Burrows after attending a protest march with his teenage daughter. There he was inspired by the leadership roles which teenagers within their community took, leading the way for the parents, friends, teachers and advocates to follow. These are some of his own words that he included on the cover of the choral octavo.

“To all the young people- I believe with all my heart that you are our next great generation. You have seen, experienced and overcome so much. You are compassionate. You are resilient. You are more powerful than you may know.... (speaking about the protest he attended) There were loud songs and chants, but every once in a while, those would give way to the sound of the marching itself- thousands of feet hitting that pavement over and over and over. It was so persistent, so purposeful. It was the sound of people on a mission to demand meaningful change. Never in a million years will I ever have the musical ability to create a sound as powerful as that. Friends, I am in awe of your humanity and I’m grateful to you for leading the way. – with gratitude and humility. Mark.”

I’m the whisper of hope in a wounded world.
I’m the change whose time has come.
I’m the rumble of thunder before the rain.
I’m the beat of a distant drum.

And I am peace, I am purpose, I am power.

I’m the drop of rain holding a mighty wave.
I’m the turning of the tide.
I’m the glimmer of truth lighting up the night.
I’m the seed with a tree inside.

And I am peace, I am purpose, I am power.

Knocked down seven times, get up eight.
Nothing’s gonna keep me down.

I'm the word, I'm the song, I'm the righting of the wrong.
I'm the heart where love is found.

I'm the open hand ready to help and heal.
I'm the feet that will never tire.
I'm the daring dream that can never die.
I'm the spark of an inner fire.

And I am peace, I am purpose, I am power.

Waving Through a Window

"Waving through a Window" is from the hit musical *Dear Evan Hansen* written by Benj Pasek and Justin Paul. It won six TONY awards out of its nine nominations and was turned into a featured film in 2021. Ben Platt starred as Evan Hansen.

This arrangement was created by a dear friend of Mrs. Christy's and has now been the "senior choice" twice! It should bring to mind the style of singing popular amongst college a cappella groups. She is thrilled they enjoy it and hope you enjoy the performance.

Unwritten

How can we perform this piece and not acknowledge the reason behind it, Alice Powers? Alice came to Mrs. Christy with this arrangement in the winter months and persistently advocated for the choir to perform this gospel inspired arrangement of Natasha Bedingfield's popular song, Unwritten.

Natasha Bedingfield is an artist from the UK and this was her first US hit, reaching number 5 on the Billboard Hot 100. It has experienced a resurgence of popularity thanks to its use in a number of TikTok videos.

This arrangement was written for Nick Lachey (98 degrees) to use as the opening piece of NBC's *Clash of the Choirs*. We hope you enjoy!

Caravan

Although finding new life thanks to the movie "Whiplash", this tune is an original of the Ellington band, with the main idea coming from trombone player Juan Tizol and being brought to life by Ellington – common practice in the ensemble. Although the Ellington band wasn't the first to release a recording of the tune, their recording from 1937 became the first to achieve great fame, and is the version we are performing tonight.

While the melody is relatively simple, it uses a Spanish/Latin rhythmic beat and bass line along with an extended chord progression, which combined with a closed-voicing of the extended chords creates a dissonant melodic statement that challenges the performers in terms of style, intonation and balance simultaneously.

My Romance

Written in 1935 for the musical "Jumbo", the song has stood the test of time much more than the show – ironic, considering the show had excellent reviews and won several awards over the likes of Cole Porter's "Jubilee" and George Gershwin's "Porgy and Bess". The song became more known in jazz circles with the 1936 recording made by the Paul Whiteman Orchestra.

This version uses the flugelhorn to carry the vocal line, and incorporates the ensemble into not only a supportive role but also provides a re-structure of the song to allow the flugelhorn player to explore improvising over the changes while the rest of the band plays a harmonization of the melody, creating an innovative contrapuntal texture which makes the arrangement interesting and each performance uniquely challenging.

The Chicken

Although Alfred James (Pee Wee) Ellis wrote this tune for James Brown's band (he was a member of the saxophone section), it was really with Jaco Pastorius that the song gained notoriety. It originally appeared on the B-side of Brown's 1969 single "The Popcorn", but in the late 1970's/early 1980's Pastorius recorded several performances and a studio version that helped redefine the work as a jazz funk standard.

Although a tremendous example of the funk style of playing, perhaps the most notable portion of the tune is the chicken "clucking" break immediately prior to the solo section. Incredible technically demanding, this section of the tune breaks from the funk beat long enough to highlight the band on unison figures, before bringing us back into a wailing solo section. A truly fitting way to conclude our final concert of the year.

2023-2024 APHS Music Students

Aria Bertos
Marissa Bertos
Logan Bloomfield
Fred Bornn
Jayden Brust
Reese Bunney
Teagan Carrig
Natalie Carter
Kevin Clark *
Benjamin Coonradt
Marlee Cooke*
Evalyn Craney
Teddy Dangler
Katherine Dees
Taryn Dees
MacKenzie Diamond
Morgan Dier
Mary Dougherty
Lizzy Driscoll
Christian J. Ducharme*
Hailey-Catherine Elmquist-White
Jack Evans*
Ryan Fleming *
Karen Foster
Melody Gallerie
Eleanor Garrison*
Isabelle Fox
Eleanor Grimard
Marguerite Guerrero
Rebecca Hansen
Sam Hart *
Theo Hart
Lucas Heffern
Amelia Hein
Sarah Hildebrandt
Abi Hurst
Braelen Kline
Egan Johnson
Maura Lander
Kaysie Lane
Royal Mack
Mikayla Malenfant *

Avery Malone*
Daniel McAlonie
Ava McGuirk
Tyler Mercado
Talia Moore
Tom Murray
Julia Neet
River (Paige) O'Donnell
Anthony O'Sullivan
Dianna Parker
Julia Pollock*
Giavonna Powell*
Alice Powers*
Ariana Powers*
Skylar Quackenbush
Kayde Quinn
Tristan Reynolds
Kassidy Rose
Eternity Rosencrans
Megan Rounds*
Payton Santacroe
Zoey Sapp
Landon Slagen
Eva Sollohub
Patrick Stawowy
Jonathan Steff
Hannah Stewart*
Katherine Story
Valentino Strano
Rachel Strickland
Kiera Suscietto
Spencer Sweet
Drake Teal-Gamble *
Chava Thiell
Theo Tichy
Abi Wadler
Mason Wagner
Crow Wagner
Roy Wajda
Anna Wicks*
Nadia Williams *
Salem Williams
Joshua Ziobroski

*senior

Senior Awards

The National School Orchestra Award – Awarded to the graduating senior who, in the eyes of their peers, demonstrates excellence in playing, as well as a high level of contribution to the ensemble's growth and development throughout their high school career.

The Director's Award for Orchestra – Presented to the student who has done the most to further the orchestra throughout their high school career; the student who, in the eyes of their peers, has done the most to make the orchestra work as a family, and perform as well as is possible in all aspects and areas, throughout their high school career.

John Phillip Sousa Award – Awarded to the senior who, in the opinion of his/her peers, displays outstanding achievement and interest in instrumental music, demonstrates singular merit in loyalty and cooperation, and displays those qualities of conduct that school instrumental music requires.

Patrick S. Gilmore Award – Awarded to the senior who, in the opinion of his/her peers, best exemplifies the goals and values of the band program and who serves as a positive role model for younger students. For a student who works to better the entire ensemble and who demonstrates and advocates the values embraced by the band program.

Louis Armstrong Award – Awarded to a student who demonstrates outstanding performing qualities in jazz ensemble, as well as exhibits superior dedication, musicianship and creativity.

Woody Herman Award – Awarded for dedication to and achievement in a jazz ensemble. For a student who shows dedication and enthusiasm, strives to better themselves, and strives to better the ensemble.

The National School Choral Award – Awarded to the senior who, in the opinion of his/her peers, displays outstanding achievement and interest in choral music, demonstrates singular merit in loyalty and cooperation, and displays those qualities of conduct that school vocal music requires.

The Fred Waring Award – Awarded to the senior who, in the opinion of his/her peers, best exemplifies the goals and values of the choral program and who serves as a positive role model for younger students. For a student who works to better the entire ensemble and who demonstrates and advocates the values embraced by the choral program.

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A Wonderful Administration

Dr. James Franchini, Superintendent of Schools
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Christina Mein, APHS Assistant Principal
Becky Leach, APHS Assistant Principal

Averill Park Board of Education:
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Top-Notch music teachers in grades K-8

Betsy Baker, Michele Baratto, Adam Keifer, Lauren Jurczynski, Sabrina Manna, David Riccomini

A fabulous team of stellar teachers in all subject areas

An incredible support staff

Terrific parents and community

Without this entire team, none of this would be possible. Many, many thanks!

Tentative 2024-2025 APHS Music Calendar

November 14/16 – All-County, Rensselaer

November 8/9 – Area All-State

November 19 (snowdate 20) – APHS Winter Concert (6:30 pm)

November 22 – Ed Foundation Gala (Jazz performs)

December 5-8 – Conference All-State (Rochester)

December 14-17 – Melodies of Christmas

December – Jazz and Treble performance at Plaza (tentative)

January 24/25 – Suburban Council @ Burnt Hills

January 30/February 1 – All-County, Lansingburgh

February 13 – Fonda-Fultonville Jazz Festival (anticipated)

March 4 (snowdate 5) - APHS Instrumental Concert (6:30 pm)

March 4 (snowdate 5) - APHS Choral Concert (6:30 pm)

March – NYSSMA Piano Festival

March – Music in our Schools Month performance at Plaza (tbd)

April 8 – Jazz Coffeehouse (6:00 pm)

April – NYSSMA Solo/Ensemble Festival

May – NYSSMA Solo/Ensemble Festival

May 22 – APHS End of Year Concert and Reception (6:30 pm)

Dates and/or Location TBD

Musical