

Marysville High School Bands

Under the Direction of

Aaron M. Buckley

Present:

Collage XXXIV

Featuring Performances By:

Concert Band

Symphonic Band

Senior Soloists and Ensembles

Tuesday, March 19th, 2024

7:00pm

MHS Auditorium

Program

Concert Band

Washington Post

Composed by John Philip Sousa

Featured Soloist

Ella DeShon, Trumpet

Performing *Ivy* by H. A. VanderCook

Featured Ensemble

Christopher Larson & Crista Stephens, Soprano Saxophone

Jacob Hussein & Grace Wert, Alto Saxophone

Clara Bellman & Samantha Laritz, Tenor Saxophone

Aiden O'Connor & Chase Toles, Baritone Saxophone

Performing *Bounty Hunter* by Daniel Bukin

Concert Band

Salvation is Created

Composed by Pavel Tschesnokoff

Arranged by Bruce H. Houseknechet

Featured Soloist

Alec Trendy, Trombone

Performing *Pearl* by H. A. VanderCook

Featured Ensemble

Clara Bellman, Soprano Saxophone

Jacob Hussein, Alto Saxophone

Chase Toles, Tenor Saxophone

Aiden O'Connor, Baritone Saxophone

Performing *Cityscapes* by Rick Hirsch

Concert Band

Down On The Delta

(A Mississippi Tribute)

Composed by Carol Brittin Chambers

~INTERMISSION~

Symphonic Band

The Thunderer

Composed by John Philip Sousa

Featured Soloist

Jillian Alexander, Clarinet

Performing *Alleluja* by Wolfgang Amadeus Mozart

Featured Ensemble

Aiden O'Connor, Alto Saxophone & Cecilia Stephens, Flute

Performing *Entanglement* by Nicole Chamberlain

Featured Soloist

Klara Smith, Clarinet

Performing *Nocturne* by T. H. Verhey

Symphonic Band

Amazing Grace

Arranged by Frank Ticheli

Featured Soloist

Erin Tomczak, Vibraphone

Performing *Snowglobe* by Benjamin Holmes

Featured Soloist

Jadyn Tyree, Flute

Performing *Sonata VII* by Johann Sebastian Bach

Symphonic Band

A Zillion Nickels

Composed by Samuel R. Hazo

Concert Band Members

Flute

Willa Genaw
Kenzie Le Vey
Lydia McBride
Konner Wattle
Danielle Wilton

Clarinet

Lauryn Greer
Lilith Osgood
Emily Scaglione
Hailey Spradlin
Keirra Wahl

Bass Clarinet

Eden Larson

Alto Saxophone

Kendall Greenlaw
Blake Kilbourn
Owen O'Connor
Crista Stephens

Tenor Saxophone

Zachary Bockhausen
Chase Toles

Baritone Saxophone

Nicholas Justa

Trumpet

Lucas Ebmeyer
Dominic Jiddou
Brendan Koza
Jacob McCabe
Chase McKenney
Anthony Remic
Emma Spresser

Trombone

Mollie Burns
Violet Gibbs
Chaz Spisak

Euphonium

Ethan Kut

Tuba

Jonathon Fraley

Percussion

Lauren Bellman
Molly Fletcher
Blake Hellstrom
Jackson Hija
Adam Hussein
Callen Le Vey
Kaleb Mlejnek
Connor Moran
Ryan Prapotnik
Lillian Prytula
Keegan Smith
Wyatt Sonntag
Nathan Taylor

Symphonic Band Members

Flute

Mei Hong
Sydney Sanderson
Cecilia Stephens
Addison Stevens
Jadyn Tyree
Rose Warn

Oboe

Sophia Cradit

Bassoon

Ella Carlson

Clarinet

Jillian Alexander
Collin Bailey
Darren Bailey
Hailey Buckland
Madelyn Collard
Izabella Cunningham
Emily Cusac
Gabrielle Greenlaw
Devyn McInnis
Clara Moore
Emily Smafield
Klara Smith
Samantha Stockwell

Bass Clarinet

Aiyana Card
Renee Johnson
Natalie Snyder

Alto Saxophone

Clara Bellman
Max Drewek
Jacob Hussein
Ava Klozik
Samantha Laritz
Christopher Larson
Aiden O'Connor
Grace Wert

Tenor Saxophone

Brooklynn Mann
Brandon Robb
Ethan Shirkey

Trumpet

Elise DeBell
Ella DeShon
Michael Fritz
Thomas Goolsby
Mallory Koss
Aiden Osmer
Cole Patana
Lillian Rutallie
Michael Sedmak
Lucas Spresser
Brandon Werth

French Horn

Connor Martin
Trista Singles

Trombone

Abbey Dean
Dane Smith
Caleb Sorrell
Alec Trendy
Trent Trobaugh

Euphonium

Callie Matts
Ethan McAuley

Tuba

Eryn Collard
Natalie Riebandt

Percussion

Connor Adair
Jason Davis
Joseph Fletcher
Nathen Gapshe
Ava Hadacz
Nathaniel Kimmel
Wyatt Lundin
Tyler McClelland
Leeland Rose
Madelynn Starbuck
Erin Tomczak
Grady Wright

Program Notes

Washington Post

During the 1880s, several Washington, D.C., newspapers competed vigorously for public favor. One of these, the Washington Post, organized what was known as the Washington Post Amateur Authors' Association and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony.

The ceremony was held on the Smithsonian grounds on June 15, 1889. President Harrison and other dignitaries were among the huge crowd. When the new march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington.

The march happened to be admirably suited to the two-step dance, which was just being introduced. A dancemasters' organization adopted it at their yearly convention, and soon the march was vaulted into international fame. The two-step gradually replaced the waltz as a popular dance, and variations of the basic two-step ensured the march's popularity all through the 1890s and into the twentieth century. Sousa's march became identified with the two-step, and it was as famous abroad as it was in the United States. In some European countries, all two-steps were called "Washington posts." Pirated editions of the music appeared in many foreign countries. In Britain, for example, it was known by such names as "No Surrender" and "Washington Greys."

Next to "The Stars and Stripes Forever," "The Washington Post" has been Sousa's most widely known march. He delighted in telling how he had heard it in so many different countries, played in so many ways—and often accredited to native composers. It was a standard at Sousa Band performances and was often openly demanded when not scheduled for a program. It was painful for Sousa to relate that, like "Semper Fidelis" and other marches of that period, he received only \$35 for it, while the publisher made a fortune. Of that sum, \$25 was for a piano arrangement, \$5 for a band arrangement, and \$5 for an orchestra arrangement.

According to a letter dated September 28, 1920, from Sousa to Edward B. McLean, editor of the Washington Post, one edition of this music was published in Mexico under the title "Unser Pasa."

Today, at a community room in Washington, a spotlight illuminates a life-sized color portrait of the black-bearded Sousa, resplendent in his scarlet Marine Band uniform. This is the John Philip Sousa Community Room in the Washington Post Building. It is the newspaper's tribute to the man who first gave it worldwide fame.

- Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 95

Salvation is Created

This arrangement is almost an exact transcription of the original choral work composed in 1912, before Chesnokov (or Tschesnokoff) was forced to turn to secular compositions by the Soviet government. It is a communion hymn based on a chant from Kiev and Psalm 74 (73 in the Greek

version): "Salvation is made in the midst of the earth, O God. Alleluia." It is transposed up 1/2 step from the original to accommodate the wind ensemble. There are other minor rhythmic changes; otherwise, there is no deviation from the original. The work is in two sections, each in "A-B-Coda" form.

Bruce Housenecht was director of bands at Joliet Township High School from 1945 to 1969, and head of the Department of Fine Arts at Joliet Junior College.

- Program Note from Tara Winds concert program, 19 December 2015

Down On The Delta (A Mississippi Tribute)

Down on the Delta was commissioned by the Germantown Middle School Advanced Band in Madison, MS, Jim Peacock Director, for the Mississippi Band Directors Association State Convention, December 2021.

Down on the Delta is a tribute to Mississippi and its historical contributions to American music. Known as the birthplace of the Blues, the Magnolia State also has deep roots in country music. From B. B. King to Charley Pride, countless music trailblazers called Mississippi their home. When visiting the state, one can follow the Mississippi Blues Trail and the Mississippi Country Music Trail to learn more about the history and influences that have contributed to the sounds and styles we enjoy today.

This piece begins with a hymn-like introduction that quickly moves into an upbeat section. The middle portion of the piece is in the style of the Blues, while also incorporating the basic blues harmonic progression. Finally, the upbeat theme comes around again and leads us to an energetic finish!

Stomp your feet and clap your hands as we celebrate great music *Down on the Delta!*
- Carol Brittin Chambers

The Thunderer

Other than the fact that Sousa's "thunderer" was undoubtedly a Mason, his identity may never be revealed. "The Thunderer" march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D.C., and it was composed on the occasion of the Twenty-fourth Triennial Conclave of the Grand Encampment. The conclave was held in October 1889 and was sponsored by Columbia Commandery No. 2. Sousa had been "knighted" in that organization three years earlier.

"The Thunderer" was Mrs. John Philip Sousa's favorite march. This was revealed by their daughter Helen, who also surmised that the "thunderer" might have been her father's salute to the London Times, which was known as "the thunderer." It has since been determined that Sousa probably had no association with the newspaper at that time, however. The "thunderer" might have been one of the men in charge of making arrangements for the 1889 conclave—in particular, Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was.

- Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 89.

Amazing Grace

I wanted my setting of AMAZING GRACE to reflect the powerful simplicity of the words and melody — to be sincere, to be direct, to be honest — and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about "Amazing Grace" reside in this setting itself. The harmony, texturing, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, "Amazing Grace," was written by John Newton (1725-1807), a slaveship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, "Amazing Grace" has since grown to become one of the most beloved of all American spirituals.

The Manhattan Beach Music recording of AMAZING GRACE is performed by the California State University at Fullerton Wind Ensemble, Mitchell Fennell, conductor, Frank Ticheli, guest conductor. AMAZING GRACE was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994 by the Michigan State University Wind Symphony, John Whitwell conductor.

- Frank Ticheli

A Zillion Nickels

A Zillion Nickels was commissioned by the consortium of Toms River High Schools North, East, and South; Toms River, NJ. Jonathan Gril, George Powers, Jessica Sanford, Mark Figueroa, Christopher Test, and Nichole Delnero, Directors.

People who live in New Jersey have a special relationship with their shore. It symbolizes everything from childhood memories to taking your grandchildren to the exact same spot on the beach that you claimed as a teen. Throw in the amusement parks and attractions, and you have a place with a deeply layered identity. Truth-be-told, every part of the Jersey shore is not representative of the hedonistic reputation the words "Jersey Shore" conjure, although that part truly does exist and there are numerous t-shirts displaying tasteless messages to prove it! Regardless of which aspect of the Jersey shore creates nostalgia, it is a part of the state that Jersey-ites own with pride. My own experience during a 1980's visit to Seaside Heights proved this to me, first-hand.

Perhaps this is why they quite literally went into shock when viewing televised photos of the Jet Star roller coaster sitting in the Atlantic Ocean following Hurricane Sandy; one of the most iconic news images of all time. Ironically, that roller coaster was in the Seaside Heights area I had visited almost 30 years earlier, and just across the bridge from the Toms River schools that commissioned this piece. It could be argued that no area took a greater hit from Hurricane Sandy than the town of Toms River, New Jersey.

Originally, the rebuilding that followed the hurricane was Commission Chair, Jon Grill's, request for the topic of the composition. Then, after I sketched ideas, I told him that the piece was shaping into a chronological mood piece about the shore with pre and post-hurricane sections. Most

prevalent were the sound swells symbolizing the progression and regression of the waves and tides in micro and macro lengths. There were numerous call-and-response themes as well as question/answer sections symbolizing how quickly we go from the present to a memory. There were peaceful sections and turbulent sections. But, of greatest importance were the sections representing hope that close the composition.

The title came from my father, the Poet Laureate of Pennsylvania. Decades ago, he and I were looking out from a hotel balcony at the sun reflecting on the Mediterranean Sea when said to me, "The waves glitter like a zillion nickels." He later used that line in a poem titled Soldiers Despite Ourselves.

While all instruments have vital parts, A Zillion Nickels emphasizes percussion. The musical feel was inspired by the drumming of percussion virtuoso, Steve Smith; perhaps the greatest call and response drummer/musician I have ever heard. Even in his earlier days as the drummer for Journey, his drumming fulfilled the role that I tell composition students they must fulfill in their treatment; percussion must "paint" the musical work. Sometimes it accentuates, sometimes it answers, sometimes it states, sometimes it doubles and supports, sometimes it echoes, sometimes it's textural, but never should it just keep time. (Vincent Persichetti was a master of this.) Steve Smith is such a natural, his treatment of drumming is literally like listening to a musical conversation. He converses with other instruments and he converses with himself. But, at no time does he distract from the groove. Moreover, musically, he listens more than he talks. Novices think his playing is cool, and masters are humbled by it.

As a percussion major, turned teacher, turned composer... I can spend hours studying Internet drumming videos. After I had the main themes planned out for this piece, I came across some of my favorite Steve Smith videos, and that was the spark.

- Samuel R. Hazo

About the Composers

John Philip Sousa

Unequaled by his predecessors, John Philip Sousa is responsible for bringing the United States Marine Band to an unprecedented level of excellence: a standard upheld by every Marine Band Director since. Sousa grew up with the Marine Band, and his intimate knowledge of the band coupled with his great ability provided the ideal medium to showcase the marches which would earn him the title, the "March King."

Sousa was born Nov. 6, 1854, at 636 G Street, SE, Washington, DC, near the Marine Barracks where his father, Antonio, was a musician in the Marine Band. He received his grammar school education in Washington and for several of his school years enrolled in a private conservatory of music operated by John Esputa, Jr. There he studied piano and most of the orchestral instruments, but his first love was the violin. John Philip Sousa gained great proficiency on the violin, and at the age of 13 he was almost persuaded to join a circus band. However, his father intervened and enlisted him as an apprentice musician in the Marine Band. Except for a period of six months, Sousa remained in the band until he was 20.

In addition to his musical training in the Marine Band, he studied music theory and composition with George Felix Benkert, a noted Washington orchestra leader and teacher.

After his discharge from the Marine Corps, Sousa remained in Washington for a time, conducting and playing the violin. He toured with several traveling theater orchestras and moved, in 1876, to Philadelphia. There he worked as a composer, arranger, and proofreader for publishing houses. Sousa was fascinated by the operetta form and toured with a company producing the musical *Our Flirtation*, for which he wrote the incidental music and the march. While on tour in St. Louis, he received a telegram offering him the leadership of the Marine Band in Washington. He accepted and reported for duty on Oct. 1, 1880, becoming the band's 17th Leader.

The Marine Band was Sousa's first experience conducting a military band, and he approached musical matters unlike most of his predecessors. He replaced much of the music in the library with symphonic transcriptions and changed the instrumentation to meet his needs. Rehearsals became exceptionally strict, and he shaped his musicians into the country's premier military band. Marine Band concerts began to attract discriminating audiences, and the band's reputation began to spread widely.

Sousa first received acclaim in military band circles with the writing of his march "The Gladiator" in 1886. From that time on he received ever-increasing attention and respect as a composer. In 1888, he wrote "Semper Fidelis." Dedicated to "the officers and men of the Marine Corps," it is traditionally known as the "official" march of the Marine Corps.

In 1889, Sousa wrote the "Washington Post" march to promote an essay contest sponsored by the newspaper; the march was soon adapted and identified with the new dance called the two-step. The "Washington Post" became the most popular tune in America and Europe, and critical response was overwhelming. A British band journalist remarked that since Johann Strauss, Jr., was called the "Waltz King" that American bandmaster Sousa should be called the "March King." With this, Sousa's regal title was coined and has remained ever since.

Under Sousa the Marine Band also made its first recordings. The phonograph was a relatively new invention, and the Columbia Phonograph Company sought an ensemble to record. The Marine Band was chosen, and 60 cylinders were released in the fall of 1890. By 1897, more than 400 different titles were available for sale, placing Sousa's marches among the first and most popular pieces ever recorded, and the Marine Band one of the world's first "recording stars."

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

After the second Marine Band tour in 1892, Sousa was approached by his manager, David Blakely, to organize his own civilian concert band, and on July 30 of that year, John Philip Sousa resigned as Director of the Marine Band. At his farewell concert on the White House lawn Sousa was presented with a handsome engraved baton by members of the Marine Band as a token of their respect and esteem. This baton was returned to the Marine Band by Sousa's daughters, Jane Priscilla Sousa and Helen Sousa Abert, in 1953. The Sousa baton is now traditionally passed to the new Director of the Marine Band during change of command ceremonies.

In his 12 years as Leader of the Marine Band, he served under five Presidents, and the experience he gained with the Marine Band would be applied to his civilian band for the next 39 years. With his own band, Sousa's fame and reputation would grow to even greater heights.

Sousa's last appearance before "The President's Own" was on the occasion of the Carabao Wallow of 1932 in Washington. Sousa, as a distinguished guest, rose from the speaker's table, took the baton from Director Captain Taylor Branson, and led the orchestra through the stirring strains of "Hands Across the Sea ."

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

Pavel Tschesnokoff

Pavel Tschesnokoff (1877-1944) was a renowned Russian composer of sacred choral music. He was educated at the Moscow Conservatory and eventually founded the choral conducting program there. He was also the last choirmaster at the original Cathedral of Christ the Saviour. His career took an unexpected turn after the 1917 Russian Revolution led to the creation of the Soviet Union, which forbid all forms of religious art. While he sustained himself writing secular choral music and directing secular choirs for several more years, the destruction of the Cathedral in 1933 (by order of Soviet leader Joseph Stalin) effectively shut down his creative output.

Salvation Is Created was conceived as a six-voice choral work in 1912. It is an arrangement of a Kievan chant, originally set in Church Slavonic, a slavic liturgical language still in use in some Orthodox denominations. The form is very simple, consisting of two nearly identical verses that differ only in their final cadences. The text is as follows (from the Wikipedia article on the piece):

Russian Script: Спасение соделал еси посреде земли, Боже. Аллилуия.

Phonetic Alphabet: Spaséniye sodélal yesí posredé ziemlí, Bózhe. Allilúiya.

English translation: Salvation is made in the midst of the earth, O God. Alleluia.

The “made” in the English translation becomes “created” in a more poetic interpretation, hence the English title.

Despite the wide publication of Salvation Is Created in both Russian and English during Tschesnokoff’s lifetime, he never heard it performed live. Luckily for us, it is now available in many different formats, so millions of people have been able to be part of live performances.

Carol Brittin Chambers

Carol Brittin Chambers is currently the composer and owner of Aspenwood Music, LLC. She lives in San Antonio, Texas, where she is also on the music faculty at Texas Lutheran University.

Chambers is commissioned each year to compose and arrange works for concert band, marching band, orchestra, and various other ensembles. Her concert works have been selected to the J.W. Pepper Editor’s Choice List and the Bandworld Top 100 and have been performed at state educator conferences across the country, including the Midwest Clinic in Chicago. She was named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition. She has arranged and orchestrated marching shows for numerous high school and college bands across the country, as well as The Crossmen Drum Corps.

Before coming to TLU, Chambers taught middle school and high school band and private lessons for many years in the North East Independent School District, San Antonio, TX. She has also consistently performed with groups such as the Mid-Texas and San Antonio Symphonies.

Chambers received a Master of Music in Trumpet Performance from Northwestern University and a Bachelor of Music Education from Texas Tech University. She studied under Vincent Cichowicz, John Paynter, Arnold Jacobs, James Sudduth, and Will Strieder.

Frank Ticheli

Frank Ticheli's music has been described as being “optimistic and thoughtful” (Los Angeles Times), “lean and muscular” (New York Times), “brilliantly effective” (Miami Herald) and “powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors” (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls, and others. His clarinet concerto was recently recorded by the Nashville Symphony on the Naxos label with soloist James Zimmermann.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Frank Ticheli is the recipient of a 2012 "Arts and Letters Award" from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

In 2018, Ticheli received the University of Michigan Alumni Society's highest honor, the Hall of Fame Award, in recognition for his career as a composer. He was also awarded national honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A. Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in America." At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference.

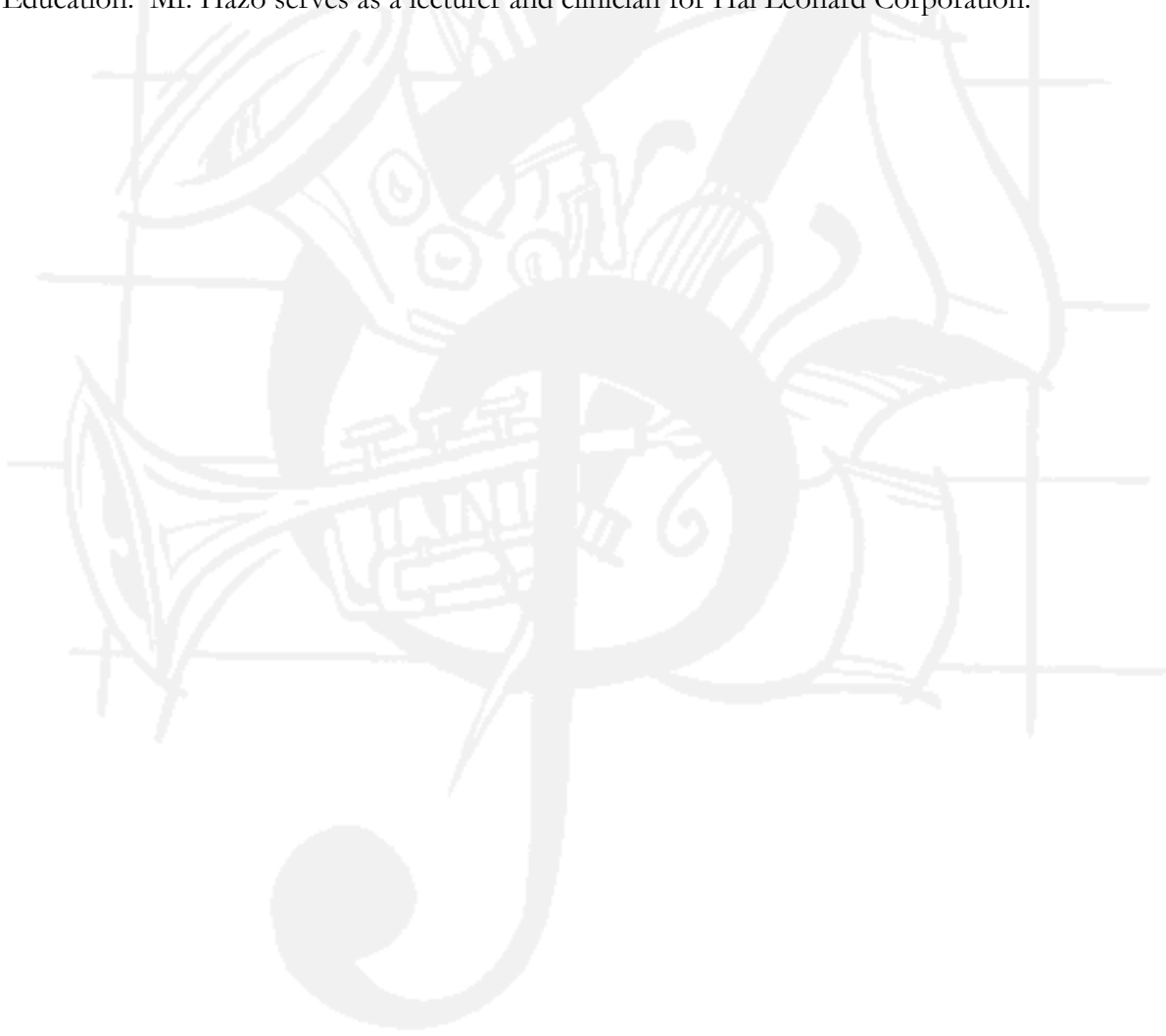
Samuel R. Hazo

(b. 1966) Samuel R. Hazo resides in Pittsburgh, Pennsylvania with his wife and children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. His piece Mountain Thyme was an Honorable Mention for the 2013 CBDNA Composition Contest. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, and Richard Kiley. Most recently, Mr. Hazo was asked by the Newtown School District to compose the memorial for the children and women who were lost in the tragedy at their Sandy Hook Elementary School. The result was a major work for Choir, Orchestra and Wind Band combined titled "Glorificare." It was premiered in May of 2013 by the Hartford Symphony Orchestra and VOCE Singers performing side-by-side with the Newtown High School musicians. Mr. Hazo also composed "Bridges," which he was requested to write by Virginia Tech University following their tragic shootings. In 2012, two of Mr. Hazo's compositions were performed at the London Summer Olympic Games.

On the Internet, Mr. Hazo's music has compiled over four million hits on YouTube. His compositions have been performed and recorded worldwide, including performances by the Tokyo Kosei Wind Orchestra (national tour), the Birmingham Symphonic Winds (UK) and the Klavier

Wind Project's recordings with Eugene Migliaro Corporon. Additionally, numerous titles of Mr. Hazo's works are included in the series "Teaching Music Through Performance in Band." He has served as composer-in-residence at Craig Kirchoff's University of Minnesota Conducting Symposium and has also lectured on music and music education at universities and high schools internationally. In 2004, Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band. He is a member of ASCAP and recipient of multiple ASCAP Plus Awards. Dr. Jack Stamp, in his final year of teaching at Indiana University of Pennsylvania, produced a recorded compilation of Hazo's music.

Samuel R. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. He has been invited to guest conduct over 70 university ensembles and half of the All-State bands in America. Mr. Hazo was twice named "Teacher of Distinction" by the Southwestern Pennsylvania Teachers' Excellence Foundation. He received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded Duquesne's Outstanding Graduate in Music Education. Mr. Hazo serves as a lecturer and clinician for Hal Leonard Corporation.



Upcoming HS Band Events

- Thursday, April 25th or Friday, April 26th - MSBOA State Band & Orchestra Festival
- Tuesday, May 21st - MHS Festival of the Arts
- Monday, May 27th - Memorial Day Parade
- Friday, May 31st - Band Awards
- Sunday, June 2nd - Commencement



Marysville Bands would like to thank:

- The Marysville Public Schools Board of Education for their support of music in our schools.
- Dr. Shawn K. Wightman, Andrea Glynn, and District Administration for their support of this program.
- Mr. Phil Gartland, Dr. Alex Jowett, and the Marysville High School Instructional Staff for being champions of our students in all areas of their lives.
- Mr. Martin, Ms. Repshas, and the rest of the music department here at Marysville Public Schools for providing excellent music education for our students.
- The Marysville Band Boosters for their constant dedication to our band students. This program would not be as accomplished without their tireless efforts.
- And lastly, YOU the parents and guardians for your many years of early mornings, late nights, and all of various commitments in support of your student musicians!