



Proudly Presents The

# Patrick Marsh Middle School Spring Band Concert

With Guest Composer  
**John Mackey**

Chris Gleason, Band Director  
Sharon Haraldson, Band Director



Tuesday, May 12, 2015 – 7:00 PM  
Sun Prairie High School Performing Arts Center  
Sun Prairie, WI

## 6<sup>th</sup> Grade Bands

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### **Apollo Fanfare.....Robert W. Smith**

Apollo, the Greek god of prophecy and music, had the unique ability to foretell the future of man’s existence on earth. “Apollo Fanfare” celebrates the very best of our future through the performance of student musicians. Those very students, who are performing throughout our world with the energy and enthusiasm reserved for the young and young-at-heart, give us all a sense of pride and optimism for our future. With these thoughts in mind, the composer dedicates “Apollo Fanfare” to developing band students everywhere, our very own shining lights for the future.

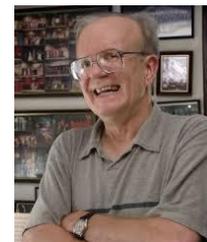


### **Forward March.....Paul Murtha**

Composer, arranger Paul Murtha (b. 1960) is a native of Johnstown, Pennsylvania where he studied jazz arranging with John Morris and theory with Richard Napolitan. In 1983, Paul earned a B.S. degree in Music Education (with a minor in Jazz Studies) from Duquesne University in Pittsburgh, PA. While at Duquesne, Paul studied jazz arranging with John Wilson and orchestration with Joseph Wilcox Jenkins. A versatile composer-arranger, Paul is at ease in both professional and educational circles and is in constant demand in and around Washington, D.C. Paul has written music for acclaimed mezzo-soprano Denyse Graves, Patti LaBelle, and Ken Burns' "Music of the Civil War." He has also written extensively for some of the top high school marching bands in the country, including The Norwin High School Band in North Huntingdon, PA. From 1990 to 1996, Paul served as the Chief Arranger at the United States Military Academy Band at West Point, NY and is currently the Chief Arranger for The United States Army Band ("Pershing's Own") in Washington, D.C., where he writes for all elements of the United States Army's Premier Band. Paul is published exclusively by Hal Leonard Corporation where he contributes music to many areas of the instrumental catalogue.

### **Song For Friends.....Larry Daehn**

“A Song For Friends” was written especially for middle school bands. Mr. Daehn wrote this to express the middle school relationships that take place. Larry Daehn was born in Rosendale, Wisconsin, in 1939 and grew up on the farms of that state. He received his bachelor's degree from the University of Wisconsin-Oshkosh and his master's degree from the University of Wisconsin-Platteville. His 35-year teaching career consisted of teaching vocal and instrumental music in various Wisconsin schools, including New Glarus High School, where he directed for twenty-seven years and won numerous state and national awards. Currently, Daehn is a member of several music organizations, including MENC, Wisconsin Bandmasters Association, ASBDA, Phi Beta Mu, and the Percy Grainger Society. He was also chosen for *Leaders of American Education* in 1971 and was named *Outstanding Bandmaster* by Phi Beta Mu, Pi Chapter, in 1988. In addition to his composing and arranging project for concert band, Daehn maintains extensive research on the life of Percy Grainger. He is also the owner and operator of Daehn Publications, a company specializing in concert band music since 1988.



### **Dragon’s Lair.....Todd Stalter**

This is the sequel to “Castles and Dragons” which was performed at our last concert - Band O Rama. The “Dragon's Lair” tells the tale of the knights’ search for the dragon’s whereabouts, using a sturdy melody and counter melody in C minor to describe their confidence and swagger. Once the dragon is spotted, the music becomes faster and more accented as the knights engage the dragon in a fierce battle. After the dragon is vanquished, the main theme returns as the knights celebrate their victory.

### **Colliding Visions.....Brian Balmages**

Mr. Balmages states:

“This may quite possibly be the most ironic piece that I have ever written in my life. It began when a music program received a grant to commission a new work. The work was to be the highlight of the year for the students. But just before starting the piece, I received notice from band director, Rick Palese, from Prairie Hill Elementary in Cary, Illinois, that the district has a budget shortfall. The grant itself was not affected, but one of the mandated cuts was the band program, grades 5-8”

## Colliding Visions cont.

So began the process of writing a world premiere for a band that would no longer exist after its performance. Even more ironic was that it was written as a final piece for their concert. It would now be the last work the band would ever play. The title, *Colliding Visions*, focuses on this important issue facing the arts everywhere.

I received the following from Rick Palese, who commissioned the work:

We were quite surprised that everything went down the way it did. Everything happened so fast, and it seemed like all of the conditions created the perfect storm. We are not alone either...many districts... are cutting programs and losing teachers... I know what you mean about the irony of the situation. I had no idea this would play out like this when I first pursued the grant. I assumed we would experience some belt-tightening, but never thought total elimination would happen...I'm also OK with the subject matter tying into what is going on. There is a lot of frustration and conflict in what once was a very unified staff, but at the same time, glimmers of optimism, as some of us consider new possibilities.

This piece serves as an important reminder that we must all share our passion for music with others. When people look to cut funds, we should state with a firm and unified voice that it should not be from the arts. The arts are crucial to our culture and to our own well-being.

## Comet Ride.....Brian Balmages

Among the many exciting events in space exploration is the Deep Impact Mission, in which an approximately 820-lbs. impactor probes crashed into Comet Tempel 1 in an effort to gain more information about what is inside the comet. Scientists hope that this information will help deduce how the solar system was formed. They believe that comets are time capsules, containing chunks of ice, gas, and dust from the earliest and coldest period of our solar systems, about 4.5 billion years ago.

The probe made impact on July 4, 2005, with an impact velocity of approximately 23,000mph. Deep Impact, a flyby spacecraft, was present to photograph as series of astounding images that amazed the scientific community and the public.

So what would it be like if someone could actually grab on to one of these comets and take a ride through the solar system? *Comet Ride* seeks to convey that very feeling. The opening bold section describes the sighting of the comet and builds as it gets closer and closer. The piece then takes off, launching a wild comet ride filled with excitement and energy. Eventually, the sheer beauty and awe of outer space becomes the focus of the work before the piece builds once again into a final roller coaster of excitement.

*Comet Ride* was commissioned by the Haycock Elementary School Band in McLean, Virginia, under the direction of Brad Zimmerman and Dan Hastings. The commission was in honor of the school's 50th anniversary.



## A Reminder to Our Concert Audience

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Thank you for joining us for this performance. Audience members play an important part in honoring the efforts of student musicians by providing a listening environment in which all can appreciate the performance. Please refrain from talking or making noise during the performance. Kindly turn off all cellular phones, watch alarms, and other electronic devices. While a performance is in progress, please remain seated (the exception being to remove a restless child). If it becomes necessary to leave the auditorium, please do so between musical selections. Keep in mind that some musical works have several parts or movements and it is customary for the audience to applaud only after all movements have been performed. Thank you for your assistance in creating a pleasurable concert experience and enjoy the efforts of the fine student musicians on stage.

# 7<sup>th</sup> Grade Bands

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## **Prairie Dances.....David Holsinger**

A Missouri native, David Holsinger's *Prairie Dances* is about the hustle and bustle of a cowboy town in the railroad days where the "rambunctiousness" of the cowhand came face to face with the businesslike demeanor of the mercantile owners and frontier gentility of the Ladies' Society. The piece is a celebrative cowboy dance to commemorate the rip-roaring history surrounding a portion of American history.

## **Apparitions.....Brian Balmages**

Contrary to what the title may imply, this is not a novelty work. Rather, it focuses on musicality and lyricism while having a slight contemporary edge. The work paints a picture of lonely apparitions that constantly appear and then fade away. To portray this, the work constantly alternates between consonant and dissonant sections while numerous effects serve to bind the entire work together. Ultimately, the work comes to a powerful climax before the apparitions begin to fade for the final time and the music ends in a soft state of unrest.

## **Overture on a Minstrel Tune.....Arr. Pierre La Plante**

"*De Boatmen's Dance*" on which this Overture is based was written in 1843 for the Virginia Minstrels, perhaps the earliest minstrel company to be formed. Daniel Decatur Emmett, the composer, was the banjo player in the group and wrote many hits for this genre of theatrical entertainment. Born in 1815 in Mt. Vernon, Ohio he joined the army as a fifer, eventually learned to play the fiddle, and in 1842 organized the Virginia Minstrels with Billy Whitlock. They played all the large cities on the east coast and even traveled to Britain.



The arranger of this piece, Pierre La Plante of French-Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. He attended the University of Wisconsin - Madison, where he received his Bachelor and Master of Music degrees. His many years of teaching at the elementary through college levels include classroom, vocal and instrumental music. Mr. LaPlante is a retired music educator from the Pecatonica Area School District. He lives in Blachardville, Wisconsin. His daughter, Amy teaches in Sun Prairie.



## **Lightning Field (World Premiere).....John Mackey**

*The students had wonderful ideas for this piece; so wonderful, I found I couldn't choose between them. And I tried! But with every specific idea, I felt like there were elements that I was missing out on by picking just a single idea. So instead, I tried to capture the themes that ran through their proposals. Several suggestions were about the vastness and majesty of nature, from the cosmos (Big Bang Theory and Dark Matter) to the sea (Death's Door and Layers of the Ocean) to caves deep in the earth. Others were infused with a sense of danger, whether experienced at transformative historical moments (the 1930's, Ellis Island, and the Underground Railroad) or in places one can visit now, from amusement parks (Josh's idea about roller coasters) to haunted houses (the Winchester Mystery House). Still others were infused with the turbulent and uncontrolled energy of dance or dreams.*

*When I thought about all of these things at the same time, it made me think of a work of art by Walter De Maria - a work called "Lightning Field." That work is a massive expanse of New Mexico desert, claimed and transformed by the artist via an installation of steel rods: planted in the earth and reaching toward the sky, they call down its power - literally creating man-made lightning storms!*

*Like them, the piece speaks to the ancient impulse to summon nature's energy, and the magic such acts unleash. It has that sense of danger and energy that ran through several of the ideas, and it also deals with the majesty of nature.*

— John Mackey



Artist Walter De Maria



## Visiting Clinicians & Artists

Dr. Jerry Young, Tuba Professor  
University of Wisconsin-Eau Claire

Dr. John Stevens, Composer  
University of Wisconsin-Madison – ret

Ronald Carter, Jazz Educator  
University of Northern Illinois – ret.

Dr. Philip Ostrander, Jazz Educator  
University of Wisconsin-Eau Claire

Dr. Matt Buchman, Jazz Educator  
University of Wisconsin-Stevens Point

Jeff Wohlbach, Trumpeter, Educator  
Dickinson College – Pennsylvania

Dennis Glocke, Director of Bands  
Penn State University

Jamie Kember, Trombonist, educator  
Madison, WI

Pierre LaPlante, Composer  
Blanchardville, WI

Richard Saucedo, Composer  
Indianapolis, IN

Jim Huwe, Percussionist  
Madison, WI

Samuel R. Hazo, Composer  
Pennsylvania

Brian Balmages, Composer  
Baltimore, MA

Michael Sweeney, Composer  
Milwaukee, WI

Dr. John Climer, Director of Bands  
University of Wisconsin-Milwaukee

Erik Morales, Composer  
New Orleans, LA

John Mackey, Composer  
Cambridge, MA

## The Sun Prairie Band Mission Statement...

*“Moving beyond the notes to cultivate a lifelong **passion** and drive for **creativity, curiosity, and community** through a vision of students as accomplished **learners** and evolving **musicians** in pursuit of **artistry**”*

...guides the Sun Prairie Band Program. With support from the Sun Prairie Education Foundation, Bernie Powers Band Foundation, Dane Arts and the Sun Prairie Band Booster organizations the Patrick Marsh Bands have created a series of visiting clinicians, conductors, composers, and artists to collaborate with students. These collaborators have played an important role in supporting the growth of students. These visitors and musical mentors have introduced students to new approaches, perspectives, and philosophies about music, creativity, and self-expression. The students and staff of Patrick Marsh Middle School would like to express their gratitude to the many musical mentors that have supported and encouraged our growth.

## ComMission Possible

### **Blue and Green Music**

By Samuel R. Hazo  
World Premiere October 2009

### **Sun Cycles**

By Brian Balmages  
World Premiere May 2011

### **Particles**

By Michael Sweeney  
World Premiere May, 2012

### **One Giant Leap**

Music based on Apollo 11 mission  
By Erik Morales  
World Premiere May, 2014

### **Lightning Field**

By John Mackey  
World Premiere May, 2015

### **Coming in 2016...**

Title TBD  
By Alex Shapiro  
World Premiere May, 2016

### **Coming in 2017...**

Title TBD  
By Brian Balmages  
World Premiere May, 2017

“Human communities depend upon a diversity of talent not a singular conception of ability”

— Sir **Ken Robinson**

## Bernie Powers Band Foundation



Supporting Music Excellence in Sun Prairie Schools

Your donation supports our band students through these four goals:

- ♪ Music Mentors
- ♪ Ken Paris Music Scholarship
- ♪ Music Advocacy
- ♪ Endowment Fund

Visit us at [www.bpbf.org](http://www.bpbf.org)

# Seventh Hour Day 1 Musicians

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## Flute

Olivia Hare  
Haley Winter  
Devan Kjelland  
Anastasia Rockman

## Clarinet

Carter Albrecht  
Addie Dillon  
Emily Henderson  
Alexandra Seery  
Graeson Smith  
Sydney Tjugum  
Danielle Wilken

## Trumpet

Carter Corzatt  
Jada Davis  
Tesa Leatherberry  
Tanner Scherer  
Stephen Skalitzky

## Horn

Tyler Falch  
Hailey Rademacher  
Emily Tess

## Trombone

JaShon Brown  
Noah Frei  
Jacob Hellenbrand  
Nick Mathura  
Haley Potts  
Ryan Rivest  
Cole Steele

## Percussion

Jacob Franz  
Madeline Strey

## Euphonium

Jackson Karls  
Thomas Nicholson  
Aaron Scarbrough  
Jared Witt

## Tuba

Cora Powelka  
Talia Tuttle  
Joshua Weisensel  
Joshua Yohn

# Third Hour Day 2 Musicians

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## Flute

Aurora Gonzales-Corona  
Tristen Harris  
Brianna Levenhagen  
Mackenzie Stafford  
Madyson Woldt  
Kylie Madden

## Clarinet

Jaxon Ashby  
Taylor Collatz  
Emma Gibson  
Ryan Hebgen  
Soniya Jimenez  
Riley Ledford  
Samantha Sippel

## Clarinet Cont.

Summer Yang  
Jackie Weigan  
Lauraé Bongard  
Angelina Voung  
Breanna Stenulson

## Alto Sax

Tashia Tillery

## Horn

Marcus Charles  
Kendra Miller  
Jalen Wilson

## Trumpet

Austin Nelson  
Devin Ruplinger  
Janelle Schulz  
Ethan Pink

## Trombone

Jake Hintz  
Nathan Weitzman  
Andrew Vant Hoff

## Percussion

Morgan Haak  
Ryan Sellek

## Euphonium

Delaney Quinton  
Paige Alaxander  
Matthew Anderson  
Zeke Seefeld

## Tuba

Josh Caron  
Jordan Hellenbrand  
Dominic Mariana

# Third Hour Day 1 Musicians

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## Flute

Aurora Gonzales-Corona  
Sierra Ek  
Jessica Kott  
Kylie Madden  
Naliyah Patten  
Fiona St. John

## Clarinet

Mackenzie Bennesh  
Averie Churchill  
Sydney Gray  
Justus Jackson  
Skye Lindsey  
Isaiah Mielke  
Alan Parra  
Katherine Shipley

## Clarinet Cont.

Samantha Sippel  
Anthony Welch  
Ciel Williams  
Sydney Wilson

## Trumpet

Zachary Amburn  
Kayla Ayres  
Benjamin Mendez  
Marco Mendez  
Grace Porter  
Devin Ruplinger  
Len Suzuki  
Ben Weigand

## Horn

McKayla Fitz  
Claire Pritzl  
Owen Roltgen  
Carolyn Scott

## Trombone

Sean Badker  
Michael Betts  
Stella Buschke Slavek  
Zach Ortner  
Jake Richards

## Bassoon

Molly Heckman

## Euphonium

Matthew Anderson  
Jacob Myhre  
Hannah Schultz

## Tuba

Josh Caron  
Gabrielle Minter  
Carter Helt

## Percussion

Lydia Boyce  
Arianna Schutter  
Kallan Engleson

## Second Hour Seventh Grade Band Musicians

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### Flute

Emily Galow  
Lydia Kreitlow  
Kyra Pelletier  
Anastasia Rockman  
Destini Tetzlaff  
Kaleena Yang

### Clarinet

Jameson Kraus  
Makayla Keenan  
Noah Michalski  
Mackenzie Patten  
Camryn Rought  
Sydney Zander

### Bass Clarinet

Brenna Johnsen  
Logan Kahl

### Oboe

Demitri Magas

### Alto Saxophone

Jack Casey  
Cecelia Goldsberry  
Hallie Wilkins

### Tenor Saxophone

Logan Florek  
Erica Lohr

### Baritone Saxophone

Ann Tess

### Trumpet

Jacqueline Alcantara  
Josh Baldwin  
Austin Bradley  
Kira Brown  
Jillian Finucane  
Cle Gray  
Graceann Rossmiller  
Claire Stevens  
Noah Tucker

### French Horn

Shaelyn Clostermery  
Malachai Devlin  
Macey Dunn  
Jacob Rix

### Euphonium

Benjamin Fallis  
Collin Stewart

### Trombone

Grace Hoffman  
Melody Horan  
Ally Roquet  
Ethan Teasdale  
James Vilavong

### Tuba

Max Bailey  
Travis Kranz  
Kaeleb Guidry  
Katie Scoville

### Percussion

Ryan Batterman  
Thomas Frank  
Carson Zeigler

## Fifth Hour Seventh Grade Band Musicians

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### Flute

Taylor Landsness  
Savannah Rickert  
Madeleine Way

### Clarinet

Molly Dring  
Sanorah Goldoff  
Jordan Hogg  
Camryn Rought  
David Wilson  
Sydney Zander

### Bass Clarinet

Makayla Keenan

### Alto Saxophone

Danielle Bunch  
Brunella Lozano  
Pierre Tan

### Tenor Saxophone

Marquez Rodriguez

### Baritone Saxophone

Emma Thornton

### Trumpet

Jaden Bennett  
Jeremy Blettner  
Collin Devyor  
Ian Farley  
Jillian Finucane

### Trumpet Cont.

Emma Hanson  
Mickey Keating  
Bree Moericke  
Logan Rabbitt  
Devin Ruplinger  
Tanner Scherer

### French Horn

Eddie Bergmann  
Cullen Brady  
Malachai Devlin  
Jack Lange

### Trombone

Logan Clark  
Jake Rauls  
Cade Roggenbauer  
Ally Roquet

### Euphonium

Brady Anderson  
Collin Yahnke

### Tuba

Magnus Eckholm  
William Huemoeller  
Courtney King  
Colin Krachey

### Percussion

Mason Birkrem  
Kallan Englesen  
Morgan Haak  
Erin Hutler  
Nathan Schauer  
Ari Schutter

## About Our Guest....



John Mackey holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. John has received commissions from the Alvin Ailey Dance Company, the Brooklyn Philharmonic, the Parsons Dance Company, the New York Youth Symphony, the Cleveland Orchestra Youth Orchestra, the Dallas Theater Center, New York City Ballet, the Dallas Wind Symphony, the American Bandmasters Association, and many universities, high schools, middle schools, and military bands. His trombone concerto, "Harvest,"

composed for New York Philharmonic principal trombonist Joseph Alessi, has received dozens of performances worldwide and been commercially recorded three times.

John has served as composer-in-residence at the Cabrillo Contemporary Music Festival, the Vail Valley Music Festival, and with youth orchestras in Minneapolis and Seattle. He has received performances by the Dallas Symphony, the BBC Symphony Orchestra, the Minnesota Orchestra, the Bergen (Norway) Philharmonic, as well as thousands of middle school, high school, university, and military concert bands and wind ensembles. He is a two-time recipient of the ABA/Ostwald Prize, first for "Redline Tango" (his first wind band piece), and then for "Aurora Awakes" (which also received the NBA/Revelli Prize, making it one of only three pieces to ever win both prizes). John was inducted into the American Bandmasters Association in 2013. He currently lives in Cambridge, Massachusetts.

### Lightning Field

Commissioned by the 2015 Patrick Marsh 7<sup>th</sup> Grade Band – Chris Gleason, Director

John Mackey

$\text{♩} = 60$

Flute 1

Flute 2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Contrabass Clarinet (optional)

Alto Sax 1-2

Tenor Sax

# *Quotes From The Students . . .*

## **Why should bands across the world study and perform "Lightning Field" by John Mackey?**

I believe bands across the world should study "Lightning Field" because it has all of the components of a great piece. It will challenge a band of our level and make them work to get it right. The end result will be a stronger band and a fun piece of music. – Mason Birkrem

I believe bands across the world should study and perform "Lightning Field" by John Mackey because it has so much suspense and emotion in it. Each section also varies in parts, like with flute 1's and 2's, and melodies with a dark, mysterious vibe. It is an amazing piece, and I hope others will feel the same. – Grace Hoffman

Because the piece itself, not only the dynamics but the contrast of all of the instruments, and how they combine and make the piece so intricate. Many bands, young and old should study and perform this piece, for it is songs like this that people want to be in band. – Ryan Batterman

## **What would you tell the audience to listen for specifically in "Lightning Field" and why?**

I would say that you should listen to the percussion and thunder tubes because they add the special component to the piece that it needs. It builds up the mood and sets the theme. – Mason Birkrem

I would tell the audience to listen to how the melodies make you feel specifically in "Lightning Field" because it has so much thought and work put into it, I would personally love to know what my family thought of during each part, and even the title. It creates thoughts and feelings in your head, maybe suspense, tenseness, or even excitement. – Grace Hoffman

I would tell them to not look at just one thing, but to listen to all of the individual parts, and figure out how to work together. For example, I would say think of this piece like a painting. You have 5 colors, and you can paint a pretty picture. But now lets say that you have 110 colors, all of the colors will combine to make it even more beautiful, and everything comes into one to make it the prettiest picture it can be. Music is endless, just like, paint, you can make it whatever you want it to be. – Ryan Batterman

## **If you could thank someone who has supported your music education, who would you thank and what would you say?**

I would thank all of my teachers in the district because I also play in orchestra, and I am going to start piano as well, and I would thank all my teachers because they have to teach all these kids and they are super kind to everyone and always make me laugh and happy every day. – Courtney King

If I could thank someone who has supported my music education, I would thank all of my band instructors I've had so far. They have helped me really love and enjoy music passionately. I would also like to thank Mr. Davison, my private teacher, for helping me become a more confident player, I used to always play in the background, making sure I'm getting the notes right, not how well I play. Now, I am confident, trying to make our band sound better as a whole, and I know it is okay to make mistakes, everyone does right? – Grace Hoffman

I would thank my parents because they make sure I am having the best experience with my instrument. If that means providing me with private lessons or buying me an expensive mouthpiece. I would say, mom and dad thank you for the time and money you have put into my music education. Music has helped me with school and with my life. Music is my passion and thank you for supporting me. – Ann Tess

I would thank my mom, because no matter how frustrated I got, she was there to help me forward. She also bought my trumpet, and without that, I don't think I would have gotten very far. – Jillian Finucane

I would definitely want to thank my parents for supporting me on the trumpet. They have always been the ones driving me to jazz and practices, reminding me to practice, and asking questions to learn more about our music and my instrument. – GraceAnn Rossmiller

I would thank my family for supporting my music education. Mainly because they are always at my concerts, and are always driving me around from lesson, to practice to lesson, and without them I would not be the musician I am now. – Carson Ziegler

## **Why is it important to study music in school?**

It is important to study music in school because it gives you the best chance to improve many skills, musical skills AND life skills. Whoever says multitasking is impossible, try playing an instrument. We have to watch our conductor, listen to each other, look at our music, and get the right fingerings/slide positions/notes. It is very hard, and helps you in school greatly. Who knows? You might also become a composer, be in a professional band/orchestra, a conductor, or even a wonderful (and greatly loved) band/orchestra teacher! It is also a great way to try new things, and see what you like. – Grace Hoffman

For me its that happy part of my day, to get away from everything and do something I love. I love listening to music and how every part works together to make the piece. – Jaqueline Alacantara

It is important to study music in schools because like the board out side of the band room music is Science, Math, Reading, English, and Social Studies. In music you have to count the rhythm, Read the notes, Write in notes and important details, Learn about where the piece is from are all the things that you can get from Music so music is like all the classes in one! – Tommy Frank

Music is creative. If everybody took a music class, then our school would be filled with so much creativity. I can't imagine what life would be like for someone who doesn't take a music class. I believe that the arts are an essential for life. – Savannah Rickert

It's important to study music in school because it teaches you things. It teaches you patience and team work and how things successfully work together. It also expands your thinking, realizing there isn't just an A, B, C answer. – Camryn Rought

I think it is important to study music in school because it offers unusual and fun ways to learn. Learning in a band room, orchestra room, or choir isn't like an experience you could get in a regular classroom and I think it's a really neat experience all students should get the opportunity to have. - GraceAnn Rossmiller

I think music is a way of expression that no other subject can do. There are so many types of music, whether it's jazz, classical, choir, orchestra, etc. there is always something for every person in the world in the world of music. You can also learn a lot about life throughout music and lessons in life. For example, one thing I have learned through band this year is that you can never give up and stop practicing, even if you think you have it perfect, there is always going to be something to fix. – Erica Lohr

So you can understand how composers put their ideas together to create a whole big idea. It takes a lot of work to create a piece of music. To be able to play it better, you need to know how it's written. – Brunella Lozano

## **What is your favorite piece that we are performing at the Spring Concert and why?**

My favorite piece that we are performing at the Spring Concert is "Lightning Field" by John Mackey. Although I love the other pieces too, ever since 6th grade when we were told we would get to have a composed music piece for US, I was ecstatic. Now that it has finally come, I have fallen in love with all of the different things happening all at one in the music, not to mention the amazing low brass motif (Go Trombones!). Even though "Lightning Field" is my favorite, I am very excited to see how our other songs are performed in the Spring Concert! – Grace Hoffman

Lightning Field by Mr. Mackey, for so many reasons. First of all, I like a challenge, and when I first got my part for Lightning Field I was kind of nervous because Mr. Gleason gave me this look, his eyes wide, and said, you got some work to do. I worked every study hall, came in after school, and annoyed my classmates by playing my part by pretending my pencils were mallets. I've grown so much, just by going through this piece, and realized that you won't be able to do anything and everything you want unless you put forth effort. It is such a cool piece, and just that fact that it was written for us, by MR. MACKKEY is super COOL. I couldn't believe it, and I never thought it would ever happen. But kudos to everyone in band for working so hard, and Mr. Mackey for writing us this piece and taking so much time out of his daily life. It's amazing and that's why its my favorite. – Ryan Batterman

My favorite piece is Overture on a Minstrel Tune. I really like this piece because it has the slow movements and the fast movements and it has a really pretty melody. It is also a little challenging for me in some places but I really like a challenge and it pushed me to get better. – Lydia Kreitlow

My favorite piece of music is Apparitions. One reason why is because I love the way that sometimes the chords fight against each other, and then they change ever so slightly so they fix and they don't clash. Also, I love how, for once, we have to work hard on not rushing. For the other pieces, we had to work on keeping up with the tempo that it marked for that piece. And, it is just an interesting piece to listen to. Especially since in the end, it kind of gives you the chills. – Erin Hutler

All of them; their just so good. – Ben Fallis

## What is the most significant thing you learned from our ComMission Possible Project?

The most significant thing I've learned from ComMission Possible Project with Mr. Macky was PRACTICE!!! It may seem obvious that practice makes perfect but over the last couple of months I've seen it in action. You have a sectional every week and from day one to now I have seen a lot of improvement in not just in me but in everyone! – Tommy Frank

I learned that you can't get anything and everything you want unless you practice, and I also learned that band is amazing (even though I already knew it). – Ryan Batterman

Learning how lucky we are to have someone like John Mackey to make a music piece for our school. – James Vilavong

The most significant thing I learned from the ComMission Possible Project is responsibility, because as a band, we all had to work like an assembly line. If you don't do your part, the entire product, or in this case, the band will fall apart. – Colin Devyor

One very significant thing that I learned is time is precious. I'm not even sure how long we've had the Mackey piece but it's gone by so quickly. I've learned that not always listening works for pieces, and being an independent musician is important, not relying on everyone is an important quality to have. – Camryn Rought

I think the most significant thing I learned from working on this piece from John Mackey is probably about teamwork. We have seen how great the outcome can be when we all work hard and come together, and we have seen how hard and frustrating it can be when not everyone works together. I learned a lot about trying hard for your team and what it's like to work together to make something amazing. - GraceAnn Rossmiller

NEVER give up. No matter how hard it is and how much you think "I'm never gonna be able to do this," you can never give up. If you put enough hard work and dedication into practicing, it will all pay off in the end. When we first got this piece of music, my chin dropped down to my chest, it looked impossible! But since the beginning of March when we got the piece, I have realized that I have become a better player and this song proves it. In the beginning of the year I never would have been able to play this, but throughout all of our rehearsals and practices, I'm proud to say that I can play this song and I'm happy that I fought the frustration and I never gave up, no matter how much I complained. – Erica Lohr

## ComMission Possible 6

That's right...we are doing it again next year! Composer Alex Shapiro has agreed to write a piece for our 7th Grade Band next year! Mark your calendars!!! The World Premiere of Composer Shapiro's new piece for our students will on May 11, 2016 at our Spring Band Concert.

*Alex Shapiro (b. New York City, 1962) composes acoustic and electroacoustic pieces known for their lyricism and drama. Published by Activist Music, her music is heard daily in concerts and broadcasts across the U.S. and internationally, and can be found on over twenty commercially released recordings from around the world. Educated at The Juilliard School and Manhattan School of Music as a student of Ursula Mamlok and John Corigliano, Ms. Shapiro's honors and awards include those from The American Music Center, ASCAP, the American Composers Forum, Mu Phi Epsilon, Meet the Composer, The California Arts Council and The MacDowell Colony. An enthusiastic leader in the new music community, Alex is a strong advocate for other artists through her speaking appearances, published articles and volunteerism. She is the elected Symphonic and Concert music representative on the ASCAP Board of Directors, co-chairs ASCAP's Symphonic & Concert Committee, and chairs the Media Council for New Music USA. Ms. Shapiro is the past President of the Board of Directors of the American Composers Forum of Los Angeles, and has also served as on the boards of national music organizations including The American Music Center, The MacDowell Colony, The College Music Society, NACUSA, and The Society of Composers & Lyricists. Raised in Manhattan and later a longtime resident of Malibu, California, Alex now lives on Washington State's remote San Juan Island. When she's not composing she can be found communing with the sea life, as seen on her music and photo-filled blog, [www.notesfromthekelp.com](http://www.notesfromthekelp.com) and her website, [www.alexshapiro.org](http://www.alexshapiro.org).*



### **Thank You and Best Wishes to Dr. Culver!**

We would like to thank Dr. Tim Culver, District Superintendent, who will be leaving us at the end of the year. He has done a great deal for the children of Sun Prairie the past 17 years and has been a supporter of the arts. Best wishes on your future!



# Thank You

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## SPASD School Board

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**Dr. Steve Schroeder**  
Vice President  
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Orchestras  
**Chris Gleason**  
Bands  
**Sharon Haraldson**  
Bands  
**Cortney Netzel**  
Choirs

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District Administrator  
**Stephanie Leonard-Witte**  
Assistant Superintendent  
Teaching, Learning & Equity  
**Curt Mould**  
Director of Assessment & Continuous  
Improvement  
**Anthony Bonds**  
Director of Elementary Teaching, Learning,  
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**John Magas**  
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Operations & Continuous Improvement  
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Director of Facilities & Grounds  
**Phil Frei**  
Director of Business & Finance  
**Renee Slotten-Beauchamp**  
Director of School Nutrition  
**Michael Mades**  
Supervisor of District Technology

## PMMS Administration

**Clark Luessman**  
Principal  
**Corey Shefchik,**  
Asst. Principal  
  
**Band Staff**  
**Steve Sveum**  
**Dave Rush**  
Sun Prairie High School  
**Ian Melrose**  
**Joe Mesner**  
Cardinal Heights Upper Middle  
School  
**Chris Gleason**  
**Sharon Haraldson**  
Patrick Marsh Middle School  
**Matt Quaglieri**  
**Ann Sederquist**  
Prairie View Middle School

**Mr. Gleason, and Mrs. Haraldson** would like to also thank the following people:

- The great staff at Patrick Marsh who's continued flexibility helps these students grow as much as possible. Special thanks to Kim Veith and Erin Updike for allowing us to do lessons on Wednesdays with their kids.
- Victoria Rockman, Harold Rayford, Gary Lensmeyer, Mark Davison for volunteering your time, energy, and talent as a music mentor & small group instructor.
- Margaret Davison & Julia Lumsden for all of the help and being such great student teachers!!
- Thanks to the parents for your continued support of your child's music education. We understand that it can be a challenge to remind your children to practice, to drive them to jazz at 6:50 am, to pay for reeds, and the list goes on! Thank you for doing all of these things and more every day.
- Special thanks to these great students who continue to set the bar high. The pride and enthusiasm displayed by our students is exciting and humbling.

## Upcoming Dates:

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**March a thon** (Marching Band Rehearsal) – Saturday, May 16 from 9:00 am-Noon at the High School.

**Memorial Day Parade** – Monday, May 25 at 9:30 am at CHUMS for 10 AM Parade. Parade ends by Summit Credit Union – pick up location is back parking lot of Public Library.

**School Instrument Turn In Day** – no later than Friday, May 29

**7th Grade Fall "Jump Start"**– August 17, 18, 20