

60th Anniversary
The Midwest Clinic
Chicago, Illinois

Clinic/Concert Program

'A Four Note! Why Does Instrumental Music Stop After High School? One Solution: Community Bands. Here's How'

Thursday, December 21, 2006
4:30 p.m.



STURGIS
WIND
SYMPHONY

R. Scott Davidson, Conductor
Stephen W. Pratt, Guest Conductor



R. Scott Davidson

R. Scott Davidson has been active with school bands since 1970. He attended New Mexico Highlands University and Tennessee Technological University as a music composition major as a student of Robert Jager. Since 1974, Scott has been in private business as president of Grav-i-Flo Corporation, a machinery manufacturer in Sturgis, Michigan.

Scott has composed and written arrangements for band, orchestra and choir both at the high school and college level. He has assisted the instrumental directors in the Sturgis Public Schools since college with substitute teaching and actively working with the marching band and doing sectional and clinic work during concert season.

Scott is also an eleven year member of the Sturgis Public Schools Board of Education, serving as secretary, treasurer, vice-president and president. The school district took on a 49 million dollar bond project which built one new middle school and renovated the high school and three elementary schools. Scott was responsible for designing the state of the art music suites for the middle school and high school.

The most gratifying work has been the founding of the Sturgis Wind Symphony, a sixty member community band, whose members range in age from fifteen to seventy-five. The SWS performs three to four concert programs during the school year and is looking to expand into a couple of summer concert programs as well. The Sturgis Wind Symphony has been labeled "extraordinary" by local and state officials considering the small size of the community, population of about 11,000 people.

Scott performs with the Kalamazoo Concert Band, playing clarinet, bass clarinet, trumpet, mallet instruments and timpani. When he has free time, he likes to write music and work on old cars. His wife, Janice, plays clarinet in the SWS. Their son, Lee, is a music major at Indiana University and their daughter, Lauren, plays french horn in the high school band and more importantly enjoys singing and musical theatre.



Stephen W. Pratt

Stephen W. Pratt is Professor of Music and Director of Bands at the Indiana University Jacobs School of Music. He conducts the Wind Ensemble and teaches graduate conducting as well as other courses in the wind conducting program. Professor Pratt is in constant demand as a guest conductor, clinician and adjudicator of bands and orchestras in many states, and as a faculty member of conducting clinics and workshops. Mr. Pratt also serves as Director of the Indiana University Summer Music Clinic.

Mr. Pratt holds degrees from Indiana University and The University of Michigan. He joined the IU faculty in 1984 and was honored as a faculty member of the highest distinction in 1988 by the combined honor societies on campus. In 1993 he was the recipient of the Distinguished Service to Music Medal awarded by Kappa Kappa Psi, the national collegiate band honorary organization. In 1998 he was honored with the Outstanding Bandmaster award by the Gamma chapter (Indiana) of Phi Beta Mu and in 2001 honored with the Outstanding University Music Educator Award, presented by the Indiana Music Educators Association.

He serves the CBDNA North Central Division as president, and has served as president of the Indiana Bandmasters Association and as a member of the Indiana Music Educators Association Board of Directors. He was Music Director and Conductor of the Bloomington Symphony Orchestra from 1995-2000. Mr. Pratt has a number of years of experience teaching bands and orchestras in the public schools of Sturgis, Michigan, where he conducted groups of national recognition.

Program

- “Coat of Arms” March George Kenny
- “Esprit de Corps” Robert Jager
- “Children’s March” (Over the Hills and Far Away) Percy Grainger/arr. Erickson
Stephen W Pratt, Conductor
- “Stardust” Lyrics by Mitchell Parish/Music by Hoagy Carmichael/arr. Warren Barker
Dottie Keeler, Vocal Soloist
- “As the Robin to the Meadow” Todd Stalter
Stephen W. Pratt, Conductor
- “An Overture on Themes from the American Musical Masterpiece, ‘Porgy and Bess’” .. George Gershwin
Ira Gershwin,
Dubose and Dorothy Heyward
arr. James Barnes

Community bands have been in existence in Sturgis for over forty years. The original format was as a summertime activity for community musicians to get together to play for themselves and their families. Sort of a continuation of the city band in the gazebo idea. The original name of the organization was the Sturgis Municipal Band.

The concerts were held outside at Oaklawn Terrace Park on the slab of concrete known as the “bandstand.” At that time, there was a circular driveway through the park. Some people would sit on the grassy lawn on blankets enjoying the evening, but the popular thing to do was to attend the concert “drive-in movie” style. People would park their cars around the circular drive facing inward toward the bandstand, sit in the car and listen to the concert. The most memorable image of that scene occurred after each musical number. As the director bowed to acknowledge the audience, the car horns would “toot” happily in appreciation! This continued until the renovation to the park during which the circular drive was removed. The Municipal Band existed until the early 1990’s.

The Sturgis Wind Symphony, which was founded in 1997, is a non-profit musical ensemble which provides an opportunity for local musicians to rehearse and perform wind band literature after the study of music during high school and/or college. It is our hope that the music we perform will be a challenge to the players in the band and that we please our audiences with a wide variety of musical compositions which are entertaining and inspiring.

We thank all of our contributors for their support in funding the Sturgis Wind Symphony. Because of this support, we have been able to strengthen the size of the performing group as well as to increase our audiences at each program. Through the City of Sturgis, the Wind Symphony is also able to ask for donations which are tax deductible for such items as printed music, printed programs and advertising. We also thank the Sturgis Public Schools for the use of their state-of-the-art rehearsal facilities and equipment. The use of the school music library is appreciated and we have an ongoing program of sharing our music library with them.

The Sturgis Wind Symphony is open to all adult wind instrument and percussion players. School music students are welcome to join the band after achieving a certain level of proficiency. Members of our group range in age from fifteen to seventy-five and include people from all walks of life such as doctors, lawyers, accountants, teachers, business persons, factory workers, school students, college students and retirees.

Sturgis Wind Symphony
R. Scott Davidson, Conductor

Flute

Mary Beth Brenneman - Foreign Language Teacher
Mary Diamond - Microbiologist
Janice Wiley - HS Librarian
Angelina Boring - Information Technology
Selena Glasgow - College Student/Grand Valley
Stephanie Carlin - Adm Assistant/Grad Student
Julie Eames - HS Teacher

Oboe

Melissa Barrus - Grad Student Western Mich Univ
Barb Hegedus - Receptionist/Vascular Surgery

Bassoon

Donna Russell - HS Music Teacher
Jan Modert - College Student/Bethel College
Bobbie Lukowski - Music Store Customer Service
Chris Schultz - RN/OB Manager

Clarinet

Marilyn Strawser - Licensed Professional Counselor
Sue Milholland - Retired Music Teacher
Annie Gaertner - Mom and Musician
Joe Ehlert - HS Music Teacher
Jasmin Bucher - German Exchange Student
Janice Davidson - Accountant
Brenda Sumwalt - Teacher
Denise Lewis - HS Music Teacher
Randall Painter - Retired Minister
Walt Tracy - Retired
Willodean Beckwith - Retired Elementary Teacher
Myrthis Griffith - Retired
Mary Lou Falkenstein - Retired
Jolene Perry - College Student/Western Mich Univ

Bass Clarinet

Karen Hargreave - Mayor, Quinicy, MI/Musician
Kim Gushwa - Consultant

Alto Saxophone

Robyn Krawczak - Elementary School Teacher
Barbara Gray - Retired Music Teacher
Lynelle Thrasher - Clinical Social Worker

Tenor Saxophone

Pam McLaughlin - Certified Pharmacy Technician
Forest Mark - Retired

Baritone Saxophone

Doug Gaertner - HS Music Teacher

Trumpet

Jerry Pustelnik - Musical Instrument Sales
James Whitehead - MS Music Teacher
Robert Matkin - Elementary School Principal
Robert Gray - Retired Community College Professor
Allen Kunce - Financial Services
Mike Sundling - Machine Field Service
Pat McCarty - Salesman
Tim Kunce - HS Student

French Horn

Deb Sarno - School Counselor
Linda Knirk - Registered Nurse
JoAnn Heywood - Retired HS Counselor
Lauren Davidson - HS Student
Mike Krawczak - HS Student
Elizabeth Whitehead - Music Teacher
Janean Balczo - Nurse Aide/Student Pre-nursing
Cathy Hayes - Bank Customer Service Manager

Trombone

Lee Davidson - College Student/Indiana University
Barry Heywood - Retired HS Counselor
Earlie Braggs - Free Lance Musician
Mike Gundlach - HS Student
Matt Brennan - HS Student
John Griffith - City of Sturgis Dept Superintendent

Baritone

Carl Cummings - Retired Tool & Die Journeyman
Tom Weidner - Free Lance Marching Band Designer
Terry Zimmerman - Piano Tuner
Chuck Hemphill - Retired Teacher/Insurance Agent

Tuba

Roger Lewis - Free Lance Musician/Consultant
Nathan Scheetz - HS Student

Percussion

Emily Franks - HS Math Intern Teacher
Jim Deroshia - Machinist
Pat Camburn - College Student/Glen Oaks CC
Tom Griffith - HS Student
Andy Barrus - HS Student
Alex Griffith - HS Student
Kristin Deroshia - HS Student
Allen Burch - HS Student
Andrea Abbs - College Student/Kalamazoo Valley CC

Piano

Marcia Pustelnik - HS Music Teacher

The Sturgis Wind Symphony is a joy.

A group of individuals giving of their precious time every Sunday afternoon from September to May. This group of people combines into an ensemble, performing as one, to realize the joy of making music and sharing it with others. All presented for no admission fee. What brings these people together is the love of music and the desire to perform to the best of their ability for their friends and neighbors. The members of the SWS are not paid to play. The best analogy is to think of the organization as a service club. Many communities have at least two or three major service organizations. This one happens to deliver a cultural message which aligns with the human spirit and digs at the roots of our humanity.

The Sturgis Wind Symphony was founded in 1997 at the request of the Commission of the City of Sturgis. Our community had just celebrated a centennial in 1996. Scott Davidson was asked to be the chairperson of the music for the celebration. For an opening Gala, the request was that of having a band, to perform a few selections for the occasion. Scott had called upon seventy of his best musician friends and formed an ensemble to "make history." An opening fanfare was composed for the dignitaries to enter the auditorium in procession. A ragtime piano piece, written by a prominent attorney in the early 1920's, was transcribed for band, a Sousa march was played and a patriotic finale closed the event. The community was so taken with the quality and entertainment that the Commission funded the start of the ensemble. Thus, the Sturgis Wind Symphony was born and the first concert was presented on December 5, 1997.

Why Are Community Bands Important?

We spend millions of dollars each year on musical instruments, music literature, instruction by way of faculty and facilities, private lessons and millions of hours of dedicated time and effort on our children starting in the fifth, sixth or seventh grade, depending on the particular school music program. For the most part, after high school graduation, most students put away the instrument permanently. Some of them are sold, but many end up in the closet, never to see the light of day again.

Why do we do that? Why do we allow that? What can we do about it?

It is a given that from each school, a number of students, that can be counted on a hand, continue to play in college in a marching band or recreation band, but the numbers are few. Another few become music teachers. What about the rest? After all of the time and expense, shouldn't there be an outlet where the music can play on? There are some opportunities out there, but not many for the masses. Occasionally someone will begin to play in church or to help out in a high school or community theater production, but there are few opportunities for all of the students we graduate each year.

Metropolitan areas have community bands, some in a big way. Many are professional organizations that are auditioned groups. Some bands are a paid gig. But where does that leave the large majority of potential players? Many people are comfortable playing in an ensemble, but to audition to get in is intimidating.

Here is where we music educators must step in and help provide a way for these people to continue to perform. Large cities as well as small communities are rich with people who have played or can play a musical instrument. If a community band already exists, then we should encourage our school students to continue to play beyond school. We should encourage our parents organizations to continue to support the effort to get people into a community group to continue to let music live. And we personally should get involved one way or another. Become a leader or a player. Lead by example to your students. If there is not a performing group in the area, then it should be our responsibility as an educator to form one. Find a way to support a community band through the school, city or arts council. Form a non-profit and ask for support from businesses or apply for state grants. There is a way. The main question to ask of ourselves is, "How committed am I to the teaching of music, to take it all the way?" Can you make a difference? The answer is, YES!

Expenses

In order to run a community band, there has to be a source of funding for even a basic school supported community band. There is the need for rehearsal space. Some schools will support this need, others will not. Remember that this is an educational project. Most schools would support this one.

Music literature is a large area of possible expense. If you have a decent school band library and you are the one running the show, this one can be a no brainer. If there is a need for music to be purchased, it can be a large expense. Compositions range in the \$65 to \$250 range depending on what you need. The Sturgis Wind Symphony has purchased a large library of pieces since we perform approximately ten selections per concert. That requires a lot of variety and money. The SWS spends about \$2,000 per year.

Another possible expense is that of the performing venue. A school auditorium is a possibility. A gymnasium is another. Will you have to be pay for use of the building and/or will you have to pay for the supervising custodian to take care of the building? A community auditorium or civic center is another possibility. These can range from a few hundred dollars to ten thousand dollars a concert depending on where you are. Small community vs. metropolitan area. The SWS spends about \$2,400 per year at our community auditorium. In a metropolitan area, the cost could be \$40,000.

Program printing and posters is another expense as well as other printing and mailing needs. Letters to contributors. Thank you's and solicitations for contributions. In Sturgis, not everyone takes the local paper or listens to the local radio station. We send out letters before each concert program to our fan club which numbers about 650 letters each time. Which brings about another expense, postage.

Instruments are another challenge if you are in a small community. Sometimes people will sell their instrument following school or possibly they played a school-owned instrument. In order for them to consider playing in a community band, they have to have an instrument. The Sturgis Wind Symphony owns a number of instruments. They include oboe and bassoon, french horn and baritone saxophone, piccolo and tuba. We also own our own set of music stands which are kept at the auditorium for performances.

We have been blessed with being able to use the school percussion equipment, which relieves a lot of searching for many specialized instruments. And many pieces we perform require large amounts of percussion instruments.

Funding

We started out with the City of Sturgis budgeting \$5,000 a year. This number was later increased to \$10,000 per year. We also receive donations from people who attend our concerts. We do not charge admission, but will accept donations when people leave the concert.

There are many ways to fund a community band. Some states have laws on the books which allow the city to levy a millage to fund, provide uniforms, instruments and even pay. In Michigan, the law allows the levy to be as high as 2 mils. There are corporate sponsorships available and many grants through state councils of the arts. Usually, the organization has to be set up as a non-profit before these agencies will even consider a request. Depending on what your needs are and the size of your community, the monies required could be as little as a few hundred dollars to \$120,000 or more. You have to decide whether the musicians will get paid or whether this is a community and educational effort.

Rehearsals and Times

This topic is a difficult one to answer. The day of the week will never be one convenient to all, so you have to pick one that most people can hit. The Sturgis Wind Symphony rehearses on Sunday afternoons from 4:00 to 6:00. Just once a week. We have people who cannot join us due to church commitments or sometimes work, but for the most part this day works for us in our small town. It is hard to “demand” rehearsal attendance considering the volunteer kind of group we have, but most people attend regularly and we get the job done.

A topic that should be stressed heavily is how the musicians are treated. If you have a “paid” group of people, rules and the demeanor by which the conductor runs the rehearsal can be “tougher” than a volunteer group. There are directors who yell and verbally abuse people during rehearsals of community bands, but most people don’t respect that and don’t tend to stay around long. A better approach, especially with volunteer groups is to be patient but firm. In Sturgis, we rehearse intensely and work hard together, but there has to be mutual respect between the director and the players that provides the results. And with a community group, keep the talking and lecturing to a minimum. These people are here to play and find enjoyment, not to be talked down to.

The Audience and Making Music

In Sturgis, we have a mixed crowd that attend our concerts. Pretty diversified and some with critical knowledge. We play for the audience. Variety is the key and keep the long winded stuff to a minimum, but make sure to include heavier pieces and orchestral transcriptions. Generally, we start with a march or overture followed by a showpiece. The showpiece being more difficult but energy driven. We may follow that with one more “heavy piece” which may be something like a Holst suite for example. We usually end the first half of the program with a lighter selection, sometimes showtunes or a medley of songs that a particular artist might sing.

After intermission, we will continue on the lighter side. A march or movie music. Many times we will follow that with a vocal selection with band or an instrumental solo. The audiences really appreciate a vocalist with the group. The community is a good source of people to sing with the band and sometimes you may have someone in the band who has a good voice and would enjoy this opportunity. The wrap up piece is usually movie music or showtunes, or depending on the season, patriotic pieces. We always have an encore prepared as well and our audiences have come to expect that we will have one more treat for them.

Remember how Mr. Sousa programmed for his audiences. He interspersed his marches throughout the program, teasing the people with his “candy” as he took the opportunity to teach about some of the great pieces of literature, to the common man. We try to follow that same strategy today and not only do our audiences enjoy our programming, but the players enjoy it as well.

In Sturgis, we have performed for a number of special events. Anniversaries, dedications and so on. These are great opportunities to be in front of the public and can help with fund raising efforts in the future. The SWS has become a source of pride for our community leaders and they bring visiting dignitaries to our programs. Many times the comments from those visitors offer the sentiment that, “we wish we had a band that was as great an asset to the community as this.” Some of the people who have made those comments have been leaders in our state government. And our chamber of commerce called the SWS and performances “extraordinary” in their published literature about the community.

The Sturgis Wind Symphony is proud to serve our community with high level entertainment and to provide an opportunity to musicians to have a place to go following high school and college. We challenge each of you to take up this cause and to make certain that the music never ends.

And one final comment about musicianship. No matter how polished your community band becomes, make certain that you get them to play with style. A well rehearsed band that plays with the proper style will make the audience believe they heard the best performance ever. And a few incorrect notes in a Sousa march played in the right style, will be perceived as if John Philip had conducted the piece himself. Put heart into the music, play with style and no matter what, make music that sends the audience home singing the last tune and anticipating the next program to be given by your community band.

For information or assistance with starting a community band or any aspect of the operation, please contact R. Scott Davidson at rscottd@charter.net.

Sturgis Wind Symphony

Repertoire

Pieces performed since December 1997

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| 1. | A Canadian Brass Christmas | arr. Luther Henderson |
| 2. | A Christmas Celebration | Alfred Reed |
| 3. | A Christmas Festival | Leroy Anderson |
| 4. | A Christmas Intrada | Alfred Reed |
| 5. | A Festive Celebration | Darren W. Jenkins |
| 6. | Aladdin (Selections from) | Alan Menkin/Tim Rice, arr. John Moss |
| 7. | Also Sprach Zarathustra (2001) | Strauss, arr. Davidson |
| 8. | Amazing Grace | Claude T. Smith |
| 9. | America the Beautiful | Samuel Ward, arr. Carmen Dragon |
| 10. | America...The Dream Goes On | A & M Bergman/John Williams |
| 11. | American Civil War Fantasy | Jerry Bilik |
| 12. | American Overture for Band | Joseph Wilcox Jenkins |
| 13. | Amparito Roca | Jaime Texidor |
| 14. | An Ellington Portrait | aarr. Floyd Werle |
| 15. | An Irving Berlin Christmas | Irving Berlin, arr. Barker |
| 16. | Annie (Selections from) | Charles Strouse, arr. Phillip Lang |
| 17. | As Time Goes By (Vocal) | Herman Hupfeld, arr. Barker |
| 18. | Ballet Parisian (Overture, Valse, Galop, Finale) | Jacques Offenbach, arr. Issac |
| 19. | Battle Hymn of the Republic | arr. James Ployhar |
| 20. | Beauty and the Beast (Highlights from) | arr. John Moss |
| 21. | Beguine for Band | Glenn Osser |
| 22. | Belle of the Ball | Leroy Anderson |
| 23. | Big Band Favorites | arr. Bob Lowden |
| 24. | Blue Moon (Vocal) | Rodgers/Hart, arr. Barker |
| 25. | Broadway Spectacular | arr. John Higgins |
| 26. | Bugler's Holiday | Leroy Anderson |
| 27. | But Not for Me (Vocal) | G & I Gershwin, arr. Barker |
| 28. | Cats (Selections from) | Andrew Lloyd Webber, arr. Edmondson |
| 29. | Chicago (Selections from) | Fred Ebb/John Kander, arr. Ricketts |
| 30. | Children's March "Over the Hills and Far Away" | Percy Grainger, arr. Erickson |
| 31. | Chorale and Capriccio | Caesar Giovanninni |
| 32. | Chorale and Shaker Dance | John Zdechlik |
| 33. | Christmas Music for Winds | John Cacavas |
| 34. | (The) Christmas Song | Mel Torme/Robert Wells, arr. Higgins |
| 35. | Coat of Arms March | George Kenny |
| 36. | Commando March | Samuel Barber |
| 37. | Concertino (clarinet solo) | Carl Maria von Weber |
| 38. | Concertino Basso (trombone solo) | Richard Lieb |
| 39. | Concerto for Trombone and Military Band | Nikolai Rimsky-Korsakov |
| 40. | Country Bandstand | James Syler |
| 41. | Declaration Overture | Claude T. Smith |
| 42. | Down Longford Way | Percy Grainger |
| 43. | Drummer's Delight | Henry Mancini, arr. Erickson |
| 44. | El Capitan March | John Philip Sousa |
| 45. | Elegy for a Young American | Ronald Lo Presti |
| 46. | Embraceable You (Vocal) | G & I Gershwin, arr. Barker |
| 47. | Encantada | Wally Johnson |
| 48. | Entry March of the Boyares | Johan Halvorsen |
| 49. | Esprit De Corps | Robert Jager |
| 50. | Fanfare and Flourishes | James Curnow |
| 51. | Fantasy on American Sailing Songs | Clare Grundman |
| 52. | Festive Overture | Dmitri Shostakovich |
| 53. | Festivo | Vaclav Nelhybel |

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| 54. | Fiddler on the Roof | Bock/Harnick, arr. Barker |
| 55. | First Suite in Eb | Gustav Holst |
| 56. | Flight | Claude T. Smith |
| 57. | Folk Dances | Dimitri Shostakovich, arr. Reynolds |
| 58. | Folk Song Suite (English) | Vaughan Williams |
| 59. | From Whom All Blessings Flow | Ed Hucceby |
| 60. | “Gallop” from First Suite for Band | Alfred Reed |
| 61. | George Washington Bicentennial March | John Philip Sousa |
| 62. | Grand Serenade for An Awful Lot of Winds & Percussion | Peter Schickele |
| 63. | Grease | Casey/ Jacobs, arr. John Moss |
| 64. | Great Themes from Great Italian Movies | arr. John Cacavas |
| 65. | Harry Potter Symphonic Suite | John Williams |
| 66. | Hoagy Carmichael in Concert | arr. Warren Barker |
| 67. | Home for Christmas | Seth Markham |
| 68. | How Long Has This Been Going On (Vocal) | G & I Gershwin, arr. Barker |
| 69. | How the West Was Won | Robert Hawkins |
| 70. | I Feel a Song Comin’ On (Vocal) | McHugh/Fields/Oppenheimer, Barker |
| 71. | If My Friends Could See Me Now (Vocal) | Coleman/Fields, arr. Barker |
| 72. | Incantation and Dance | John Barnes Chance |
| 73. | In the Miller Mood | arr. Barker |
| 74. | Irish Tune from County Derry | Percy Grainger |
| 75. | Irish Washerwoman | Leroy Anderson |
| 76. | Italian in Algiers | Rossini, arr. Cailliet |
| 77. | King Cotton March | John Philip Sousa |
| 78. | Lady of Spain (Fantasia on) | Tolchard Evans, arr. Hunsberger |
| 79. | La Peri | Paul Dukas |
| 80. | La Rosita | Gustave Haenschen, arr. Cacavas |
| 81. | Les Miserables (Selections from) | arr. Barker |
| 82. | (The) Lion King Soundtrack Highlights | Elton John/Tim Rice, arr. Custer |
| 83. | Lola Flores | Alfred Sadel/Terig Tucci, arr. Krance |
| 84. | Lord, Guard and Guide | Robert Jager |
| 85. | Llwyn Onn (Pastorale Setting) | Brian Hogg |
| 86. | (The) March from 1941 | John Williams |
| 87. | Marche Militaire Française | Camille Saint-Saens, arr. Lake |
| 88. | March from Symphonic Metamorphosis | Paul Hindemith |
| 89. | Masque | Francis McBeth |
| 90. | Montmartre March | Haydn Wood, arr. Robert Hawkins |
| 91. | More Than You Know (Vocal) | G & I Gershwin, arr. Barker |
| 92. | Mr. Lucky, Selections from | Henry Mancini |
| 93. | (The) Music Makers | James Curnow |
| 94. | Music Man (Highlights from the) | Meredith Willson, arr. Alfred Reed |
| 95. | Napoli | Herman Bellstedt, arr. Frank Simon |
| 96. | National Emblem | E. E. Bagley |
| 97. | Nobles of the Mystic Shrine | John Philip Sousa |
| 98. | Ol’ Blue Eyes | arr. Jerry Brubaker |
| 99. | Over the Rainbow (Vocal) | Harburg/Arlen, arr. Barker |
| 100. | Overture in Bb | Caesar Giovanninni |
| 101. | Pentland Hills March | Captain J. H. Howe |
| 102. | (The) Phantom of the Opera | Andrew Lloyd Webber, arr. Barker |
| 103. | “Porgy and Bess”, An Overture on Themes from | G & I Gershwin, arr. James Barnes |
| 104. | Portraits of Christmas | arr. Warren Barker |
| 105. | Prelude and Fugue in F Minor | Houston Bright |
| 106. | Prelude, Siciliano and Rondo | Malcom Arnold, arr. John Paynter |
| 107. | Promises, Promises | Bacharach/David, arr. Howard Cable |
| 108. | Psalm 46 | John Zdechlik |
| 109. | Put on a Happy Face (Vocal) | Adams/Strouse, arr. Barker |
| 110. | Radetzky March | Johann Strauss |
| 111. | (The) Rambler | H. L. Booth, arr. Thiessen |

112.	Raider's March	John Williams, arr. Lavender
113.	Rhapsody for Solo Clarinet and Band	Anne McGinty
114.	Russian Christmas Music	Alfred Reed
115.	Russian Sailor's Dance	Reinhold Gliere
116.	'S Wonderful	G & I Gershwin, arr. Barker
117.	St. Louis Blues March	W. C. Handy/Miller, arr. Davidson
118.	Salute to Ol' Blue Eyes	arr. John Moss
119.	Saturday Night Fever (Selections from)	arr. Johnnie Vinson
120.	Scenes from "The Louvre"	Norman Dello Joio
121.	Schindler's List (Theme from)	John Williams, arr. Custer
122.	Second American Folk Rhapsody	Clare Grundman
123.	Second Suite in F	Gustav Holst
124.	"Shepherd's Hey" English Morris Dance	Percy Grainger
125.	Sinfonia Nobilissima	Robert Jager
126.	650 East	Wayne Oldham/Jack Hale
127.	Sleigh Ride	Leroy Anderson
128.	Someone to Watch Over Me (Vocal)	G & I Gershwin, arr. Barker
129.	Sound of Thunder	R. Scott Davidson
130.	South Pacific Symphonic Scenario	Rodgers/Hammerstein, arr. Rogers
131.	Stardust (Vocal)	Hoagy Carmichael/Parish, arr. Barker
132.	(The) Star Spangled Banner	arr. Davidson
133.	(The) Star Spangled Banner	arr. Jack Stamp
134.	Star Wars: The Phantom Menace	John Williams
135.	Strike Up the Band	G & I Gershwin, arr. Davidson
136.	Suite of Old American Dances	Robert Russell Bennett
137.	Superman	John Williams
138.	Summertime (Vocal)	G & I Gershwin, arr. Barker
139.	Swings the Thing	Warren Barker
140.	(The) Symphonic Gershwin	G & I Gershwin, arr. Barker
141.	They Can't Take That Away From Me (Vocal)	G & I Gershwin, arr. Barker
142.	They Led My Lord Away	Adonirum J. Gordon
143.	Third Suite	Robert Jager
144.	Three Carols for Christmas	Clare Grundman
145.	(The) Three Trumpeters	G. Agostini, arr. Bainum
146.	Tiger Rag	arr. John Higgins
147.	Titanic	James Horner, arr. Calvin Custer
148.	Tour De Force	Robert Jager
149.	Tribute to Sammy Davis Jr.	arr. Sammy Nestico
150.	'Twas the Night Before Christmas	Newell H. Long
151.	Two Gaelic Folk Songs	Thomas Tyra
152.	(The) Typewriter	Leroy Anderson
153.	Valdres	Johannes Hanssen, arr. Bainum
154.	Variations on a Korean Folk Song	John Barnes Chance
155.	Walt Disney Overture	arr. Frank Erickson
156.	Washington Post March	John Philip Sousa
157.	West Side Story (Selections from)	Leonard Bernstein, arr. Duthoit
158.	(The) Wizard of Oz Fantasy	Harburg/Arlen
159.	Yankee Doodle	Morton Gould
160.	Ye Banks & Braes O' Bonnie Doon	Percy Grainger

This represents a well rounded program for audiences and educationally for the musicians. Represented here are 10 pieces on the Michigan Class AA list, 10 on the Class A list and 5 on the Class B list.