

Wind Ensemble

FLUTE

Liz Arnold
Caitlin Barry
Liz Botwin*
Amy Brueckman
Carolynn Fogel
Jackie Kinney
Kate Lancelot
Libby Peterkort
Rebecca Smith
Jessica Thelander

OBOE

Jessica Chapman
Amanda Hughes
Clare Stolarski*

CLARINET

Jamie Cater
Stephanie Chiarelli
Ryan Gale
Matt Gilbert*
Lindsay Olson
Nicola Trumbull
Cathy Wu

BASSOON

Jennifer Lang*

BASS CLARINET

Jacob Cutts*
Kim Kroes

ALTO SAX

Justin Bellito
Tom Drury*
James Madsen
Andrew Wright

TENOR SAX

Cary Foxx

TRUMPET

Pat Clauser
Will Koukal
Scott LaVanne
Mike Lancelot
Nick Miner
Brad Repplinger
Dan Tribble*
Amanda Wright

HORN

Steve Guilford
Sami Harshaw
Heather Kipnis*
Amanda Orabutt

BARI SAX

JT Younis

TROMBONE

Tim Ewan-Bass
Christine Evans*
Marty Klus
Karen Stopka

EUPHONIUM

Dan Beshoar
Aaron Sue*

TUBA

Eric Jaffe*
Darrell Montonera

PERCUSSION

Emma Degen
Richie Ferolo
Hannah Ford
John Gotsis*
Austin Hughes
Joel Sikes
Andrew Wilkin

THE LAKE ZURICH HIGH SCHOOL
FINE ARTS DEPARTMENT



presents a

Spring Band Concert

featuring

Lake Zurich High School Concert Band

Sheri Conover, Director

Lake Zurich High School Symphonic Band

Joshua Thompson, Director

Lake Zurich High School Wind Ensemble

Joshua Thompson, Director

ACKNOWLEDGMENTS

District 95 Board of Education, Dr. Brian Knutson, Superintendent; Dr. Michael Egan, Principal; Mr. Eric Hamilton, Assistant Principal; Mrs. Kim Kolze, Assistant Principal; Mrs. Teresa Kraly, Assistant Principal; Mr. David Kerkemeyer, Fine Arts Department Chair; Mr. Nick Juknelis, Director of Vocal Music; Ms. Kirstin Snelten, Assistant Choral Director; Ms. Elizabeth Jones, Director of Orchestral Music; Mr. Marcel Graham Technical Director; Mr. Melvin Williams; LZHS Custodial Staff; LZHS Secretarial Staff; Mr. Jim Jennings, Director of Communications; Tri-M Music Honor Society; LZHS Student Technical Crew

To all the parents that have helped with chaperoning, uniforms, receptions, fundraising, and countless other needs. Thank you so much!!!!

Tuesday, May 8, 2007, 7:30 pm

LZHS Performing Arts Center
300 Church Street

PROGRAM

Concert Band

- Grizzly Bear Rag (1973) Timothy Broege (1947-)
- Butterfly's Ball (2004) Ryan Fraley (1973-)
- The Blue and the Gray (Civil War Suite) Clare Grundman (1961) (1913-1996)
- George Gershwin (A Symphonic Portrait) Gershwin/arr. Bruce Chase (1971) (1898-1937)

Symphonic Band

- Purple Carnival March (1935) Harry L. Alford (1875-1939)
- Grand Serenade for an Awful Lot of Winds and Percussion S. 1000 (?) P. D. Q Bach (1807-1742)?
- Blues Factory (2003) Jacob De Haan (1959-)
- The Wizard of Oz James Barnes (1949-)

Wind Ensemble

- Vesuvius (1999) Frank Ticheli (1958-)
- Harvest Hymn (1938) Percy Grainger (1882-1961)
- The Chromatic Galop (1839) Franz Liszt (1811-1886)
- Pictures at an Exhibition (1886) Modest Mussorgsky/trans. Leidzen
VIII. The Hut of Baba-Yaga (1839-1881)
XI. The Great Gate of Kiev

Symphonic Band

FLUTE

- Heather Baum
- Carolyn Bonk
- Rachel Bushnell
- Mindy Cartolano
- Sylwia Chacro
- Simoen Christ
- Melissa Conrad
- Caryn Ditsch
- Sara Drury
- Megan Finn
- Chloe Foronda
- Amanda Jones
- Sarah Katz
- Erin Lentz
- Megan Sue
- Ashlea Thomsen
- Elena Willmot*
- Breann Wilton
- Ashley Wright

CLARINET

- Courtney Abeijon*
- Ming Chiu
- Amy Drake
- Jen Ewan
- Will Hurley
- Neha Kapasi
- Colleen LaKota
- Chris Moehling
- Kelli Polk
- Kristen Rock
- Kiersten Thoma
- Anna Willman

BARI SAX

- Tyler Miller
- Mike Morrison

OBOE

- Christine Adams

BASS CLARINET

- Mike Burgess*
- Cally Razes

ALTO SAX

- Chris Del Favero
- James Jasiiek*
- Chris Kramer
- Ryan Learas
- Tom Mahoney
- D.J. Placek
- Sean Rhodes
- Emily Rowland
- Amanda Scott

BASSOON

- Lane Chapman
- Matt Gilbert
- Krina Patel
- Keri Sustich

TRUMPET

- Jen Cihlar
- Connor Corely*
- Tony Cosgrove
- Jon Kozlowski
- John LaVanne
- Pat Leszczynski
- Andy McGuinness
- Ben Opsahl
- Kristen Roe
- Ian Schlueter
- Mike Swanston
- Zofia Zalewska

HORN

- Michael LaPlume
- Alex Nocom
- Aaron Kornick*

TENOR SAX

- Caitlin Beshoar
- Jake Patriarca
- Nick Solarz
- Ben Spoerlein

TROMBONE

- Rusty Brown*
- Brian Denten
- Andrew Gebhart
- Dan Rice
- Kevin Sebesta

BARITONE

- John Patitsas
- Andrew Epstein*

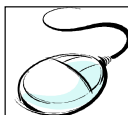
PERCUSSION

- Ninos Badalapur
- Karen Dionesotes
- Jakub Luba
- Jon Nard
- Andrew Nocom
- Kyle Vaughan*
- Lucas Wood

TUBA

- Andrew Bellville*
- Claire Stolarski

*Section Leader



Have you been to the LZHS Band Website lately!!
 Check it out for music, pictures and information:
<http://www.lz95.org/lzhs/music/jthompson/index.htm>

Concert Band

FLUTE

Jori Chambers
Kaitlin Jordan
Nicole Krasavage
Kaitlin Leopold
Kristin Morrill*
Jacklyn Strauss
Nicole Strimel
Cara Tangorra
Victoria Walstrum
Emily Zeman

OBOE

Hannah McPartlan

CLARINET

Amanda Blake
KD Branski
Kristen Elfering
Kevin Guilford
Samantha Hilt
Katie Nolan
Maggie O'Connor*
Sara Sirt
Joel Song
Angela Thode
Nikki Thomas
Melanie Wolf
Amy Wywialowski

BASSOON

Megan Gilbert

ALTO SAX

Andrew Kopplin
Annaliese Lengerich
Austin Wells*

TENOR SAX

Katie Leszczyński
Eric Swinehart*

BARI SAX

Michael Gabriel

TRUMPET

Stephanie Burks
Rachel Cutts
Ryan Martin
Andrew Morrison
Christian Opacich*
Katie Smith
Mike Toczyski

HORN

Brian Bellville

TROMBONE

Jonny Corral
Paul Geimer*
Elliot Sepos

EUPHONIUM

Tom Hornacek

TUBA

Chris Hurley

PERCUSSION

Evan Barry*
Alex Demma
Jeff Edgington
Chase Matzinger
Jenna Orabutt
Emily Rabe
Lydia Rill

Program Notes

* * *

Composer **Timothy Broege** was born on November 6, 1947 in Neptune, New Jersey. He received his education from Northwestern University. His compositions for wind band are numerous and range in difficulty from works for elementary band to works commissioned for the advanced college wind ensemble. He has composed and arranged many rags for concert band including Raymond Birch's *Blue Goose Rag*, *Schoolhouse Rag*, *Tomcat Rag*, and *Watergate Rag*. Broege's *Grizzly Bear Rag* has a classic ragtime structure: four bar introduction, first strain, second strain, reprise of the first strain, and trio, with all strains repeated. The music actually originated in Broege's 1973 work *Summer School Rag* for a small jazz ensemble in the Manasquan Public School System Summer Band Program. In 1987, he arranged the work for a small orchestra and titled it *The Manasquan Rag*. Broege finally arranged this same rag for concert band in 1994 and titled it *Grizzly Bear Rag* to pay tribute to the North American grizzly bear. The trombone *glissandi* in the first strain sound "bearish" according to the composer, and the trio contains optional "grizzly growls."

* * *

The Butterfly's Ball by **Ryan Fraley** is the first movement of a three movement suite for concert band called *A Child's Garden of Verses*. It was commissioned by Tom Thomas, director of bands at Mason County Central High School in Scottville, Michigan. Each movement is based on a poem from *A Child's Garden of Verses*, a volume of prose and poetry compiled by Robert Louis Stevenson, which was a childhood favorite for Tom and his brother. The poem that this work is based on is called *The Butterfly's Ball and the Grasshopper's Feast* and was written by William Roscoe (1753 — 1831). This compelling work incorporates elements of mystery and intrigue in a whirlwind of sounds, colors, and textures. Written in a quick 3/4 time, this engaging composition uses an attractive harmonic language, expressive melodic lines, and clever orchestrations to invoke the fairy-tale imagery of poetry collected by Robert Louis Stevenson. The playful nature of this work moves between a lilting quality and a more lyrical expressive nature.

* * *

Clare Grundman's piece, *The Blue and the Gray*, is a civil war suite containing songs well known to us that were identified by Union or Confederate soldiers and civilians as patriotic, rallying, or emancipation. Spirituals also came from the time of the Civil War. Tunes that you'll know will include *Dixie*, *Yellow Rose of Texas*, and *Battle Hymn of the Republic*, but lesser known melodies of *Aura Lea*, *Kingdom Coming*, *Battle Cry of Freedom*, and *the Bonnie Blue Flag* will sound familiar, even if the name isn't. Grundman was one of the most prolific and respected of American composers of works for band. Early in his career he taught in high schools and then taught arranging, woodwind, and band at Ohio State University. He left Ohio State to do freelance composing and arranging and to study with Paul Hindemith. Then, during World War II, he served as the Coast Guard's chief musician. After the war, he concentrated on composition and has received many awards for his efforts in radio, television, motion pictures, ballet and Broadway.

* * *

George Gershwin, essentially self-taught, was first a song plugger in Tin Pan Alley and an accompanist. In his teens he began to compose popular songs and produced a succession of musicals from 1919 to 1933 (*Lady, be Good!*, 1924; *Oh, Kay!*, 1926; *Strike up the Band*, 1927; *Funny Face*, 1927; *Girl Crazy*, 1930); the lyrics were generally by his brother Ira (1896-1983). In 1924 he became famous: he wrote *Rhapsody in Blue* as a concerto for piano and Paul Whiteman's jazz band. Its success led him to devote increasing energy to 'serious' composition. His more ambitious works include the Piano Concerto in F (1925) and the tone poem *An American in Paris* (1928). But he continued composing for the musical theatre, and some of his most successful musicals (*Strike up the Band*, *Girl Crazy*, *Of Thee I Sing*) date from this period. In 1934-5 he wrote his 'American folk opera' *Porgy and Bess*, which draws on African-American idioms; given on Broadway, it was only a limited success. Gershwin went to Hollywood in 1936 and wrote songs for films. He was a sensitive songwriter of great melodic gifts and did much to create syntheses between jazz and classical traditions in his concert music and black folk music and opera in *Porgy and Bess*. This symphonic portrait arranged by Bruce Chase contains tunes such as *Summertime*, *It Ain't Necessarily So*, *They Can't Take That Away From Me*, and *Love Is Here To Stay*.

* * *

This stirring march, *The Purple Carnival*, is the work of American composer **Harry L. Alford**. His music was well known in the school and college band movement and his most familiar pieces were commissions from Universities. These include *The Gridiron Club* and *The Purple Carnival*, which was dedicated to the Northwestern University Band, Glenn Cliffe Bainum, Conductor. A rollicking 6/8 march, *The Purple Carnival* was written in 1933 and has been in the standard march literature. Alford passed away on March 4th (fittingly), in 1939.

UPCOMING EVENTS

Orchestra Concert	Tuesday, May 15; 7:30 PM
Spring Choir Concert	Tuesday, May 8, 7:30 PM
Spring Jazz Concert	Monday, May 21; 7:30 PM
Instrumental Awards Night-Concorde Banquets	Thursday, May 24; 8:00PM
Memorial Day Parade	Monday May 28; 9:00 AM
Graduation	Saturday, June 2; 1:00PM-5:00PM

* * *

James Barnes attended the University of Kansas, where he received the Bachelor and Masters of Music degrees in 1974 and 1975, respectively. He was the winner of the 1971 Kansas Music Teachers Association student composition contest. He is currently a staff composer and arranger in the University of Kansas' band department. Barnes has composed for chamber ensembles and orchestra, as well as for band. His *Symphony, Opus 35* was the American Bandmasters Association Ostwald Competition winner in 1978. Mr. Barnes is well known for his clever arrangements of popular music, as you will hear in this arrangement of *The Wizard of Oz*. Barnes uses sound effects and creative arranging techniques to create the lively spirit of Oz, munchkins, Dorothy, Toto, and all.

* * *

Little is known of **P.D.Q. Bach** (1807 - 1742 ?) due to a conspiracy of silence perpetrated by his own parents. The last and least of the great J. S. Bach's twenty-odd children, he was certainly the oddest. His father completely ignored him, setting an example for his family and posterity. He finally attained total obscurity at the time of his death. His musical output would be lost but for the efforts of **Professor Peter Schickele**, who in 1954, rummaging around in a Bavarian castle in search of musical gems, happened upon the original manuscript of the Sanka Cantata, being employed as a strainer in the castle caretaker's percolator. A cursory examination of the music immediately revealed the reason for the atrocious taste of the coffee. Other works attributed to P.D.Q. Bach are *The Abduction of Figaro*, *Oedipus Tex*, *Wachet Arf*, *The Seasonings*, *The Short-Tempered Clavier*, *Art of the Ground Round*, and *The Magic Bassoon*.

The *Grand Serenade for an Awful Lot of Winds and Percussion* was composed on commission from Prince Fred of Wein-am-Rhein, for some sort of outdoor occasion. P.D.Q. Bach had originally wanted to write a really big work of thirty-five or forty minutes duration, but he agreed to make it only a third as long when Prince Fred offered to triple the fee. Soon after it was played, a member of the Prince's household used the pages of the score to wrap six large sausages, which were sent to Paris to be presented as a gift to Benjamin Franklin, from whom the Prince was anxious to obtain the specifications for building a glass harmonica, which Franklin had recently perfected. Eventually, the manuscript made its way to an attic in Boston, where Peter Schickele found it among the belongings of an eighteenth century Tory, in a box marked "Seditious Material." Some adjustments have been made to the arrangement for the lack of a dill piccolo, which is now obsolete and little is known.

* * *

Jacob de Haan's compositions, mostly written on commission, are known worldwide – especially the works that are based on film-music-like combinations of styles. *Oregon*, his most performed composition, brought about his international breakthrough. His oeuvre for wind band further consists of compelling concert works with different grades of difficulty, short concertante works, didactic material for beginners, entertainment music, and marches. He also writes various arrangements of existing classical works and chorals.

The Blues Factory, pictures the nearly extinct textile industry in the east of the Netherlands. This composition was commissioned for the closing of the bleaching plant in Eibergen in the province of Gelderland. The work starts with a compelling, slow, authentic blues that stands for the bygone textile industry, which gave this region its identity. A fast blues in a jazzy rock style follows in which a renewed identity reflects the optimism for the future. Subsequently, we hear a little predilection for the past ("Sing the Blues"), but everything works out well in the powerful final chord.

* * *

Frank Ticheli was born in 1958 in Monroe, Louisiana. He received his Bachelor of Music in Composition from Southern Methodist University and Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. He is Associate Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for bands, wind ensemble, orchestra, chamber ensembles, and the theatre. His music has garnered many prestigious awards including the Goddard Lieberman fellowship and Charles Ives Scholarship from the American Academy and Institute of Arts and Letters; the 1989 Walter Beeler memorial Composition Prize; the Ross Lee Finney Award; and first prize in the 11th annual Symposium for New Band Music in Virginia. The *New York Times* has described his music as "lean and muscular and above all, active, in motion."

Vesuvius, as in the volcano that destroyed Pompeii and Herculaneum in A.D. 79, is the icon of power and energy in this work. The tension and suspense of the impending cataclysm characterizes the introduction of the main themes. Driving rhythms and complex mode changes convey a bacchanalian mood that is interrupted by quotations from the *Dies Irae* of the medieval Requiem Mass, invoked as a symbol of death and destruction. An image of everyday village life in the towns oblivious to the danger, portrayed in a quiet interlude, is disturbed by the first fiery events on the mountain. A final battle of themes builds to a state of extreme agitation, conveying the chaos of the pyroclastic explosions and suffocating ash.

* * *

Modeste Petrovich Moussorgsky was tutored on the piano by his mother, becoming quite proficient by the age of nine. His original ambition, however, was military, and he eventually joined the famous Preobrajensky regiment. His attitude toward music was that of an amateur until 1857, when he was brought into contact with the members of the New Russian School. His talent developed rapidly and was soon recognized by such men as Balkirev, Rimsky-Korsakoff, and Borodin. Military duties became irksome, so he resigned from the army. Poverty forced him to take a clerical position in St. Petersburg. Because of his high-strung, sensitive nature and irregular mode of life, his health became impaired. In 1866, he went to live with a brother in Minkino, and it was there that he recovered sufficiently to do some of his best work. He died in St. Petersburg on March 28, 1881.

A posthumous exhibition of drawings and water-colors by the architect Victor Hartmann, intimate friend of Moussorgsky, was held in memory of the artist under the auspices of Vladimir Stassov, art and music critic, at the Academy of Fine Arts, St. Petersburg, in 1874. Moussorgsky, as a tribute to his friend, essayed piano "paraphrases" of the best of the sketches. The original piano version, published in 1886, is less frequently heard because it tends to have a monochromatic effect, due to its massive chords. Exploiting more fully the coloristic possibilities of the work, Maurice Ravel, at the request of Serge Koussevitzky, set himself the task in 1922 to transcribe Moussorgsky's writing into a work for orchestra.

Tonight you will hear Movements 8 & 9 of *Pictures at an Exhibition*. VIII. The Hut of Baba-Yaga - (Baba-Yaga is a witch of folk-legend, whose hut was mounted on chicken's claws, and who rode through the air in a mortar propelled by a pestle, devastating field and wood as she rode.) In the music, she is represented by a rhythmic, strongly emphasized figure, and her ride is graphically described. Toward the close of the piece, there is a quiet section in which the pealing of bells in the distance prepares the listener for the next movement with its brilliant pageantry.

IX. The Great Gate of Kiev - (The artist's design for the gate was in the archaic Russian style, featuring a cupola in the form of an ancient Slavonic helmet.) The music depicts the Bogatyri (war heroes) entering the city in solemn procession (*maestoso*), to a theme given out by full band. A religious chant is followed by loud descending scales accompanying the martial theme. Finally, the opening chords of the march are heard *fortissimo* as if sung by a great multitude assembled in the capital city.

* * *

Percy Grainger was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism. Born the son of an architect in Brighton, Victoria, Australia, Percy Grainger was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to study at Frankfurt for six years. After that, he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world."

A Harvest Hymn is a great example of Grainger's lyricism and emphasis on exposing the variety of colors in the Wind Ensemble. Other Grainger pieces recently performed by LZHS Bands include *Lincolnshire Posy*, *Handel in the Strand* and *An Irish Tune*.