

THE LAKE ZURICH HIGH SCHOOL
FINE ARTS DEPARTMENT



presents a

Winter 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

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 Fox

TRUMPET

Pat Clauser
Will Koukal
Scott LaVanne
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

ACKNOWLEDGMENTS

Special thanks to the Bear Boosters for making Mr. Mackey's appearance possible today.

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



Tuesday, February 27, 2007, 7:30 pm

LZHS Performing Arts Center
300 Church Street

PROGRAM

Concert Band

English Folk Song Suite (1924).....Ralph Vaughn Williams
I. March - "Seventeen Come Sunday" (1872-1958)
III. March - "Folk Songs from Somerset"

On An American Spiritual (1991).....David R. Holsinger
(1945-)

Sinfonia Six for Band (1974).....Timothy Broege
III. Andante (1947-)
IV. Allegro

El Capitan (1896) Sousa/Fennell
(1852-1932)

Symphonic Band

Second Suite in F (1911) Gustav Holst
I. March (1872-1958)
II. Song Without Words
IV. Fantasia on the Dargason

Amazing Grace (1994) Frank Ticheli
(1958-)

Puszta (1987) Jan Van der Roost
(1956-)
I.
II.
III.
IV.

Wind Ensemble

First Suite in Eb (1909) Gustav Holst
I. Chaconne (1872-1958)
II. Intermezzo
III. March

Danzon (1944) Bernstein/arr. Krance
(1918-1990)

Turning (2006) John Mackey
(1973-)
World Premier Performance

Festive Overture Op. 96 (1954) Shostakovich/arr. Hunsberger
(1906-1975)

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

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

Sarah Katz*

TRUMPET

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

BARI SAX

Tyler Miller
Mike Morrison

HORN

Nate Hansen
Alex Nocom
Aaron Kornick

TENOR SAX

Caitlin Beshoar
Jake Patriarca
Nick Solarz
Ben Spoerlein

TROMBONE

Rusty Brown*
Bryan Denten
Andrew Gebhart
Dan Rice
Kevin Sebesta

BARITONE

Dan Beshoar*
Andrew Epstein

PERCUSSION

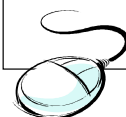
Ninos Badalapur
Karen Dionesotes
Jakub Luba*
Jon Nard
Andrew Nocom
Kyle Vaughan
Lucas Wood

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

UPCOMING EVENTS

Solo and Ensemble	Saturday, March 3
Orchestra Concert	Monday, March 12; 8:00PM
Wind Ensemble Invitational	Thursday, March 22, 7:30PM
Choir Tour	March 22-29
Spring Band Concert	Tuesday, May 8, 7:30 PM
Memorial Day Parade	Monday May 28; 9:00 AM
Graduation	Saturday, June 2

Program Notes

In his own words, composer **Timothy Broege** characterizes *Sinfonia Six* as a “work of two kinds of contrast.” The first is “mood” or in the eighteenth century terminology “affect.” Movements one and three are melancholy and somber, whereas the second and finale are playful, then boisterous and aggressive. The second or alternate contrast is that of timbre, achieved by the use of different solo instruments or instrument-groups, each in “call and response” with the entire ensemble. Most of the vertical sonority consists of stacked chords, built in thirds. Movements three and four will be performed tonight.

* * *

Ralph Vaughan Williams, one of several contemporary English composers, is known world-wide for his orchestral and choral works. He found his inspiration in folk music and in the work of fellow English master Purcell. Vaughan Williams’ interest in the wind band is evident in this suite, written in 1924. *English Folk Song Suite* is among the earliest works written originally for wind band and reflects the composer’s interest in folk music. Additional works include: *Sea Songs*, *Toccata Marziale*, and *Scherzo Alla Marcia from Symphony No. 8*.

* * *

Dr. David R. Holsinger joined the faculty of Lee University, Cleveland, Tennessee, where he teaches composition, orchestration, and conducting, and is the inaugural conductor of the Lee Wind Ensemble. His compositions have won four national competitions including a two-time ABA Ostwald Award. As a member of numerous prestigious associations, his influence is felt outside of his home state of Tennessee. He is regularly a guest conductor and composer for All state and honors organizations, professional bands, and university ensembles throughout the U.S. *On An American Spiritual* is based on the familiar spiritual *Were You There?* and forms the basis for this strong yet sensitive piece for concert band, which is a highly effective expression of the dramatic meaning of the spiritual.

* * *

John Philip Sousa, the "March King," remains best known for his 136 marches, but he composed a variety of other music as well. His operetta *El Capitan*, composed in 1895, was the first operetta by an American composer to enjoy a successful European tour. Sousa constructed marches on themes from most of his operettas, with the *El Capitan* march being the most famous adaptation.

* * *

Gustav Holst (1874 - 1934), one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the first World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London.

Written in 1909, *First Suite in E-Flat* is generally regarded as a cornerstone work for concert band and is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the *Chaconne* is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style, then in a *cantabile* mood, the two styles alternating throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The *March* is introduced by a British band quick-march pulse from the brass and followed by Holst's *Land of Hope and Glory* version of the *Chaconne* theme in the great *sostenuto* tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the *coda* with a dynamic marking of *ffff*!

The Second Suite in F, composed in 1911 but not premiered until 1921, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The opening march movement uses three tunes, the first of which is a lively morris dance. The folk song *Swansea Town* is next, played broadly and lyrically by the euphonium, followed by the entire band playing the tune in block harmonies - a typically English sound. *Claudy Banks* is the third tune, brimming with vitality and the vibrant sound of unison clarinets. The first two tunes are repeated to conclude the first movement. The second movement is a setting for the English folk song *I'll Love My Love*. It is a sad story of a young maiden driven into Bedlam by grief over her lover being sent to sea by his parents to prevent their marriage. The Hampshire folk song, *The Song of*

the Blacksmith, is the basis of the third movement, which evokes visions of the sparks from red hot metal being beaten with a lively hammer's rhythm on the blacksmith's anvil. The English country dance and folk song, *The Dargason*, dating from the sixteenth century, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune *Green Sleeves* is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart.

* * *

Jan van der Roost was born in Duffel, Belgium, in 1956. His father was the conductor of amateur ensembles and his mother sang in the local choir. His first efforts of music expression were arrangements for small ensembles. At the Lemmens Institute, he received a triple laureate diploma for trombone, music history, and music education (1979). His advanced studies continued with diplomas received at the Royal Conservatories of Ghent (music theory, 1982) and Antwerp (composition, 1989). He currently teaches at his alma mater, the Lemmens Institute, and has directed the Midden Brabant brass band since 1984. In 1991, he became conductor of the Lemmens Conservatory Symphonic Band. A versatile composer and arranger, van der Roost is represented by works for wind band, brass quintet, orchestra, choir, chamber ensemble, piano, and guitar. His compositions have been performed on radio and television and recorded in over 35 countries.

Puszta, his suite of four gypsy dances was written in 1987. While having the definite sound of authentic folk dances, the themes and melodies are all original. The dances alternate from bright and colorful to tranquil and melancholic, moods typical of gypsy music. Lying to the south and east of the Danube, the Puszta is the great Hungarian plain or prairie country that was home to nomadic shepherds and fierce horsemen. The region is noted as the home of the celebrated Lipizzaner stallion.

* * *

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."

The hymn *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. Ticheli's interpretation was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell, and was first performed in 1994. Ticheli wrote: "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, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity."

* * *

The son of a Russian immigrant, **Leonard Bernstein** (1918 - 1990), began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland. Their friendship was cemented in the early 1940's in the workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. It was his fate to be far more than routinely successful. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his *Mass* and the score to *West Side Story*. Other notable works are *Candide*, *Fancy Free*, and *Chichester Psalms*. William Schumann said of Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists." In 1990, the musical world lost both Bernstein and his teacher and friend, Aaron Copland.

Danzon is taken from the ballet "Fancy Free," commissioned by the American Ballet Theater and premiered in 1944. Leonard Bernstein wrote the music in collaboration with the talented choreographer Jerome Robbins. The ballet tells a story of young Americans caught in the turmoil of World War II and their determination to cram a lifetime of adventure and romance into a moment. Three sailors are on shore leave in New York City where they meet, fight over, and lose a succession of girls. In an effort to impress the young women, the sailors perform solo dances, each representing their individual personalities, hoping to make the best impression. The first sailor dances a good-natured galop, the second a wistful waltz, and the third sailor's dance, *Danzon*, has an intense and passionate Latin touch.

* * *

One of the most important composers of the last century, **Dmitri Shostakovich** (1906-1975) never left his homeland Russia despite the turmoil caused by the establishment of the Soviet Union. His compositions cover almost all musical categories, from classical to jazz, film, ballets and music for the theater. Within the classical genre he wrote both large and small-scale works for voice and for instruments, ranging from solo to chamber to choral and orchestral works, as well as operas and symphonies. Among his musical influences he is regarded as one of the greatest symphonists of the mid-20th century; his prolific output includes 15 symphonies and numerous orchestra suites.

The Festive Overture was written in 1954, a year marked by the first prestigious distinction bestowed upon Shostakovich by the USSR as the "People's Artist." By comparison with his huge programmatic symphonies—and ten have already been written by this time—the Overture is an exciting but relatively light-hearted work. Filled with catchy melodies and straightforward harmony surrounding the home key of A major, the piece is an almost unsettling reflection of the Socialist's propaganda for "simple tunes, simple harmony, and simple tales on the good fortune of life in the Soviet idyll." The Overture begins with a triumphant call from the trumpets and the horns, eventually joined by the full orchestra. This jubilant introduction is followed by a virtuosic Presto, which shifts the beginning simple triple meter to a cut time, with thematic figures changing from steady triplets to running eighth-notes. A majestic secondary theme appears in the course of the Presto, first played by the horns and the celli in unison and subsequently by the rest of the orchestra. The introductory triple section—signaled by the trumpets and the horns—returns towards the end, but it is the vigorous Presto with now an expedited secondary theme that brings the piece to an ultimate exuberance.

* * *

John Mackey holds a Master of Music degree from [The Juilliard School](#) and a Bachelor of Fine Arts degree from the [Cleveland Institute of Music](#), where he studied with [John Corigliano](#) and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

In February 2003, the Brooklyn Philharmonic premiered John's work "Redline Tango" at the BAM Opera House, with Kristjan Jarvi conducting. The Dallas Symphony, under [Andrew Litton](#), performed the piece in both Dallas and Vail in 2004. Litton performed the work with the Minnesota Orchestra in July 2005, and Marin Alsop performed the work at the [Cabrillo Festival of Contemporary Music](#) in August 2005. Mackey's wind ensemble version of the work has received over 30 performances worldwide since its premiere in 2004, and it won the 2004 Walter Beeler Memorial Composition Prize, and the [2005 Ostwald Award](#).

THE CONSORTIUM PROJECT

Turning was commissioned in 2006 by a consortium of seven schools, organized by Joshua Thompson. In addition to Lake Zurich High School Wind Ensemble's performance today, the other ensembles participating in the consortium are Jim Kull, St. Charles East High School, IL; Jon Walsh, Conant High School, IL; Ramiro Barrera, James Logan High School, CA; Steve Andre, Grapevine High School, TX; Marc Mueller, Moore High School, OK; Phil Obado, University High School, FL; and David Papenhagen, Portage Northern High School, MI. The idea behind the project came in 2003 at the Midwest Band and Orchestra Convention where John and I met again after 12 years. We both graduated in 1995 from Westerville South High School in Columbus. We discussed creating a piece that would be playable by high schools and different from much of the music he had created so far. *Turning* is the result of this conversation. —Thompson