

Wind Ensemble

FLUTE

Heather Baum
Liz Botwin*
Sylwia Cachro
Mindy Cartolano
Sara Drury
Carolynn Fogel
Jackie Kinney
Kate Lancelot
Rebecca Smith
Jessica Thelander
Ashley Thomsen

OBOE

Amanda Hughes

CLARINET

Stephanie Chiarelli
Ryan Gale
Chris Moehling
Katie Nolan
Maggie O'Connor
Lindsey Olson
Nicola Trumbull*
Anna Willman

BASSOON

Jennifer Lang

TRUMPET

Pat Clauser
Connor Corley
Will Koukal
Andy McGuiness
Ben Opsahl
Brad Replinger*
Katherine Smith
Amanda Wright

HORN

Brian Bellville
Sami Harshaw
Heather Kipnis*
Amanda Orabutt

BASS CLARINET

Michael Burgess
Jacob Cutts*
Cally Razes

ALTO SAX

Tom Drury*
James Jasiak
James Madsen

TENOR SAX

Cary Foxx
Jake Patriarca

BARI SAX

JT Younis
Tyler Miller

TROMBONE

Rusty Brown
Paul Geimer*
Marty Klus
Tim Ewan-Bass

EUPHONIUM

Dan Beshoar

TUBA

Darrell Montonera
Andrew Bellville

PERCUSSION

Evan Barry
Richie Ferolo
Hannah Ford
Austin Hughes
Jakub Luba
Chase Matzinger
Andrew Wilkin

*denotes section leader

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

Tuesday, February 26, 2008, 7:30 pm

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; Ms. Angela Fortune, Fine Arts Department Chair; Mr. Nick Juknelis, Director of Vocal Music; Ms. Kirstin Snelten, Assistant Choral Director; Mr. Serge Pensik, 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!!!!

LZHS Performing Arts Center
300 Church Street

PROGRAM

Concert Band

- Deerpath Dances (1997)..... David R. Holsinger
(b.1945)
- Precious Lord Take My Hand (1990).....arr. by Robert W. Smith
(b.1958)
- Amparito Roca (1935)..... Jaime Texidor
(1884-1957)

Symphonic Band

- Fantasy on American Sailing Songs (1952)..... Clare Grundman
(1913-1996)
- Santiago Carnival Claude T. Smith
(1932-1987)
- Shenendoah (1999)..... Frank Ticheli
(b. 1958)
- Fairest of the Fair (1908).....John Philip Sousa
(1854-1932)

Wind Ensemble

- March from “Symphonic Metamorphosis” (1943) Paul Hindemith
(1895-1963)
- Divertimento For Band (1950) Vincent Persichetti
I. Prologue (1915-1987)
IV. Burlesque
V. Soliloquy
VI. March
- Bandancing (2004) Jack Stamp
(b. 1954)
I. City Shuffle
II. Tango
IV. Slow Dance
V. Last Dance

Symphonic Band

FLUTE

- Carolyn Bonk
- Jori Chambers
- Melissa Conrad
- Caryn Ditsch
- Megan Finn
- Amanda Jones*
- Kaitlin Jordan
- Nicole Krasavage
- Kaitlin Leopold
- Erin Lentz
- Kristin Morrill
- Jacklyn Strauss
- Nicole Strimel
- Megan Sue
- Cara Tangorra
- Victoria Walstrum
- Elena Willmot*
- Breann Wilton
- Ashley Wright
- Emily Zeman

CLARINET

- Courtney Abeijon
- Amanda Blake
- KD Branski
- Ming Chiu
- Kristen Elfering
- Kevin Guilford
- Sam Hilt
- Colleen LaKota
- Kelli Polk
- Kristen Rock
- Sara Sirt*
- Joel Song
- Angela Thode
- Melanie Wolf
- Amy Wywialowski

BARI SAX

- Michael Gabriel

OBOE

- Chloe Foronda
- Hannah McPartlan*

BASS CLARINET

- Jenny Hacker
- Stephanie Kinney*
- Alex Rabkowski

ALTO SAX

- Chris Kramer
- Annaliese Lengerich
- Andrew Kopplin
- D.J. Placek
- Emily Rowland
- Amanda Scott
- Austin Wells*

BASSOON

- Lane Chapman*
- Megan Gilbert
- Krina Patel
- Kerri Sustich

TRUMPET

- Stephanie Burks
- Jen Cihlar*
- Connor Corley
- Tony Cosgrove
- Rachel Cutts
- Jon Kozlowski
- John LaVanne
- Pat Leszczynski
- Andy McGuinness
- Ryan Martin
- Andrew Morrison
- Christian Opacich
- Mike Swanston

HORN

- Aaron Kornick*
- Michael LaPlume
- Alex Nocom

TENOR SAX

- Caitlin Beshoar*
- Katie Leszczynski
- Nick Solarz
- Ben Spoerlein
- Eric Swinehart

TROMBONE

- Jonny Corral
- Brian Denten
- Andrew Gebhart
- Dan Rice
- Kevin Sebesta*
- Elliot Sepos

BARITONE

- Andrew Epstein
- Tom Hornacek
- John Patitsas*

PERCUSSION

- Alex Demma
- Karen Dionesotes
- Jeff Edgington
- Jon Nard
- Andrew Nocom
- Jenna Orabutt*
- Emily Rabe
- Lydia Rill
- Mark Whiteman
- Lucas Wood

TUBA

- Chris Hurley

*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

Grace Cepla
Linnea Christ
Evan Fojtik*
Sara Fraterrigo
Megan Frew
Monika Gasiorek
Kristyn Hanna
Megan Marshalla
Christina Ranick
Becky Schmidt
Vidhee Shah
Bethany Staackman
Melissa Tillander
Kaitlin Wood

OBOE

Mary Scheck

CLARINET

Josie Bonefas
Chris Buris
Flora Duff
Alyssa Dunteman*
Joey Greco
Kelsey Jurczak
Molly Murrin
Katrina Peterson

BASSOON

Dominic Aprile

BASS CLARINET

Kit Chapman

ALTO SAX

Alex Carlson
Tania Conrad
Jaclyn Forst*
Julie Larsen
David Ross

TENOR SAX

Nick Buchta
Matt Crisler

BARI SAX

Joe Bruno

TRUMPET

Katie Botwin
Mike Chiarelli
James Daleske
Ryan Ford
Frank Jucha
Mitch Kleban*
Rachel Leszczynski
David Messerschmidt
Ryan Schaeffer
Josie Willman

TROMBONE

Laura Colorado
Kelly Denten
Tyler Zeman - bass

EUPHONIUM

Matt McLain*
Libby Wickwire

TUBA

Ian Dahl
Dan Humbrecht*

PERCUSSION

John Kozak
Rob Madsen
Hannah Moehling
Pat Nieto

Program Notes

Amparito Roca

Jaime Texidor was a composer, conductor and publisher who lived most of his life in Baracaldo a city in Northern Spain. He was born in Barcelona in 1885, and it is said that he played saxophone in a military band for several years. In 1927, he became the conductor of the Baracaldo Municipal band, a post he held for 9 years. He died in Barcelona in 1957. Texidor wrote an enormous number of compositions for band, including the main stay of the Spanish repertoire, the Paso Doble; in this area, he wrote over 100. His contribution to the military band literature is quite extensive. It includes, tangos, potporris, jotas, waltzes and large selection of nationalistic music. Texidor is credited with writing one of the most well known Paso Dobles in the North American band repertoire: **Amparito Roca**. There is, however, some mystery attached to this piece. Although Texidor's name appears on the Boosey and Hawkes edition, the music was reportedly written by British Bandmaster Reginald Ridewood (1907-1942). Texidor arranged for the publication by Musica Moderna in Madrid in 1936; however, the original score by Ridewood (under another name) was performed in England prior to the copyright date. It must be assumed, therefore, that Ridewood wrote the music and failed to apply for a copyright and Texidor rearranged the music for Spanish bands and reissued it under copyright as his composition. Nevertheless, it is still one of the most well and known and beloved of all the Paso Doble in the modern band literature. Other compositions by Texidor that have made their way into band repertoire worldwide include Valencia, Tierra de flores, and Maria del Carmen.

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Deerpath Dances

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 Allstate and honors organizations, professional bands, and university ensembles throughout the U.S. *Deerpath Dances* is a piece commissioned by Deerpath Junior High in Lake Forest, Illinois. Despite the composer's early thoughts that the school name had some historic meaning, the school was named for the road it was by on by the subdivision contractor! The director's enthusiasm about her band led Holsinger to write this upbeat, multi-metered, and exciting piece for her band.

* * *

Precious Lord, Take My Hand

has been arranged for band by **Robert W. Smith** in a style befitting the original tune. With a majestic and emotional style that features a solo flute introducing the melody, Smith has given us a moving and expressive work for band. Troy State University, where he played lead trumpet in the Sound of the South Marching Band. While at Troy, he studied composition with Dr. Paul Yoder.

Upon his graduation from Troy State with a Bachelor of Music Education degree, Smith pursued his musical career in South Florida, where he earned the Master's degree in Media Writing and Production from the University of Miami, while studying with Dr. Alfred Reed. He was soon hired by Columbia Pictures Publications and later Warner Bros./Belwin Publications. Smith's career with Warner Bros. continued until 2005, when it was bought out by Alfred Publications. In 1997, Smith returned to Troy, Alabama to become the Director of Bands at Troy State University, following the retirement of his old band director, Dr. Long. Smith would remain at Troy for four years, directing the Sound of the South Marching Band and the Symphony Band. In 2001, he left Troy to take a more full-time position with Warner Brothers Publications. His position with Warner since leaving Troy has taken him all over the world, acting as guest conductor and clinician with many ensembles.

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Fantasy on American Sailing Songs

Cleveland-born **Clare Grundman** (1913 - 1996) earned his bachelor's degree in 1934 from Ohio State University. He taught instrumental music in the Ohio and Kentucky public schools before returning to Ohio State in 1936 for a master's degree and to teach orchestration and woodwinds. At the Berkshire Music Center in New Lenox, Massachusetts, he studied under Paul Hindemith, whom he credited for providing the practical techniques for composition. During World War II, Grundman served in the U.S. Coast Guard. He took a special interest in composing for school bands and has over 70 published band compositions to his credit. His arrangements have brought the works of Leonard Bernstein and Aaron Copland to the band world. Grundman has also provided scores and arrangements for radio, television, movies, and Broadway musicals. Some of his notable works include his *Fantasy on American Sailing Songs*, *Tuba Rhapsody*, *An Irish Rhapsody* and his four-part series of *American Folk Rhapsody*.

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Solo and Ensemble Contest



March 1st, Richmond-Burton HS

Wind Ensemble Invitational Concert-
with Millikin University and Barrington High School Bands

March 14, 7:30 LZHS

IHSA Organizational Contest

April 11 or 12, Lakes High School

Shenandoah

In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy -- its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

The Shenandoah Valley and the Shenandoah River are located in Virginia. There is disagreement among historians concerning the origins of their names. Some claim that the river and valley were named in the 1750's by the Cherokee as a friendly tribute to a visiting Iroquois Chief named Skenandoah. Others suggest that the region was named not by the Cherokee, but by the Senedo Indians of Virginia Valley. In the Senedo tradition, *Shenandoah* means "Daughter of the Moon," and bears no relation to the Iroquois Chief Skenandoah. The origins of the folksong are equally obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania, to a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman.

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Santiago Carnival

Claude Thomas Smith was an American educator, conductor, and composer born in Missouri in 1932. A prolific composer, Smith completed over 110 compositions for band including *Santiago Carnival*. His compositions include the works *Emperata Overture* which was featured at the 1964 Mid-West Band and Orchestra Clinic; *Eternal Father Strong to Save* which was commissioned in 1975 to commemorate the 50th anniversary of the U.S. Navy Band and premiered at the Kennedy Center in Washington D.C; and *Flight* which was adopted as the "official march" of the Smithsonian Institute's National Air and Space Museum. The collection, part of the ABA Research Center, contains handwritten condensed and full scores for compositions that were written throughout Claude T. Smith's career. All scores are arranged alphabetically by composition title. The bulk of these manuscripts are editing/correction scores that document the final stages of Smith's creative process.

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Fairest of the Fair

One of **John Philip Sousa's** favorite sayings was "A horse, a dog, a gun, a girl, and music on the side. That is my idea of heaven." When all of his march titles are examined, Sousa's appreciation of the fairer sex is obvious. In this instance, the subject was a pretty girl who worked at the annual Boston Food Fair. Even though the March King never met the young lady, her memory inspired this title when he was preparing a new march for the food fair in 1908. It was the only march that Sousa composed that year, but it is generally regarded as one of his most melodic and best-written marches, with its light, bouncy opening and harmonic Trio ending.

The name of John Philip Sousa (1854 – 1932) is almost synonymous with band music in America. Child of a Portuguese father and Bavarian mother, he showed musical aptitude at an early age. At ten, he was studying violin and harmony, soon learning to play wind instruments as well. He played with the Marine Band at thirteen, and later was appointed leader of the same band, a position he held for a dozen years before setting out to organize his own band. Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches. He seemed instinctively to know how to compose for band instruments, and his style, full of bouncing rhythms, brilliant instrumentation, and catchy tunes, earned for him the name of The March King.

* * *

Divertimento for Band

Each of the six movements of the *Divertimento* covers completely different moods and styles. The work has a beautiful balance from the agitated woodwind figures and aggressive brass polychords in the first and last movements to the delicate and lyrical inner movements. This compendium of styles is rare for a single work. It has been said that Persichetti's use of instruments makes the reeds the movers, the brass the pointers, and the percussion the connectors and high-lighters. The *Prologue* is driving and electric, while the *Song* demonstrates Persichetti's lyricism as he weaves two simple and attractive melodies together. The music does *Dance* in the third movement as it is tossed about by the woodwinds around a trumpet solo passage. The "pesante" opening of the *Burlesque* suddenly changes to "brightly" with no change in the tempo, but a complete change in the texture. The beauty of the original *Soliloquy* belongs to the solo cornet. The percussion entrance of the March returns the pace to that of the original opening as the brass and woodwind choirs work over the punctuation and timbre of the percussion section.

Philadelphia-born Vincent Persichetti (1915 - 1987) established himself as a leading figure in contemporary music. He was a virtuoso keyboard performer, scholar, author, and energetic teacher. To his credit are more than eighty compositions, including major works in almost every genre. Dr. Persichetti was graduated from Combs College, Philadelphia Conservatory, and Curtis Institute. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on harmonic practices of this century.

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March from *Symphonic Metamorphosis of Themes by Carl Maria von Weber*

Paul Hindemith collaborated with choreographer Leonid Massine on a ballet utilizing music of Carl Maria von Weber. The project was eventually scrapped due to artistic differences between the parties. Hindemith felt he was just being used as an arranger, while Massine found the music too complex to dance to. The musical ideas were salvaged, three years later, when Hindemith completed his *Symphonic Metamorphosis* (1943). The work was originally written for orchestra, but the composer believed that it should be available for band, also. Hindemith asked his Yale colleague, Keith Wilson, to do the transcription, which was completed in 1961. The *March* is the fourth and final movement of the composition and is based on a piano duet by Weber. The two-bar opening statement by the brass is heard in several forms throughout the movement. The woodwinds underscore the sonorous melodies of the brass with a driving rhythm and articulation that carries the movement to its finale.

Paul Hindemith was a rare musician known not only for his talent as a composer, but for his work as a professional violinist and violist, a pianist, conductor, and teacher. He could play virtually every instrument in the orchestra; if he was unfamiliar with one, he would take a week or so to master it. Hindemith was born in Hanau, Germany, in 1895. His father was a house painter, who played the zither and encouraged his children to explore their musical talents. Paul started taking violin lessons at the age of nine and was later enrolled at the Hoch Conservatory in Frankfurt from 1908 to 1917. When his father was killed in the war in 1915, Paul had to support his mother by playing in cafes. He was concertmaster for the Frankfurt Opera (1915 - 1923) except for a two-year period when he was called into service and became part of the regimental band. His interest in composing Gebrauchsmusik - music for practical use rather than music for art's sake - put him in disfavor with the rising Nazi party. In 1938, he left for Switzerland and later the United States, becoming head of the School of Music at Yale University in 1942 and a US citizen in 1946. Returning to Switzerland in 1953, he resided there until his death in 1963.

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Bandancing

This piece is one of *Jack Stamp's* more recent works for wind band. Dedicated to Norman Dello Joio in celebration of his 90th birthday. He says, "In writing *Bandancing*, I wanted to fuse elements of popular dance to my own harmonic style, to write a "Suite of New American Dances." The first movement, *City Shuffle*, is a type of funk with frequent meter changes. He intended to write a 12-note bass line for the second movement, *Tango*, but only got ten notes out of it. The performance features a bassoon solo in a sultry style to remind the audience of the dancer in the red dress in *Lord of the Dance*. The fourth movement, "Slow Dance", is more of a ballad than a dance and has some of the most poignant harmony found in the entire work. "Last Dance" includes a samba and a very challenging fugue. It is cyclic, as the theme unifying the early movements returns."

Jack Stamp is Professor of Music and Director of Band Studies at Indiana University of Pennsylvania. Prior to this appointment, he served as Chair of the Division of Fine Arts and Director of Bands at Campbell University in Buies Creek, North Carolina.