

Wind Ensemble

THE LAKE ZURICH HIGH SCHOOL
FINE ARTS DEPARTMENT

FLUTE

Liz Arnold
Caitlin Barry
Kim Harris#
Liz Isenberg*#
Lindsey Kurek#
Karen LaGesse#
Cindy Padilla#
Libby Peterkort
Jenny Pratscher#
Rebecca Smith
Jessica Thelander

OBOE

Jessica Chapman
Amanda Hughes
Clare Stolarski*

CLARINET

Jamie Cater
Stephanie Esser#
Matt Gilbert
Rafalowicz, Kim#
Beth Littell#
Nicola Trumbull
Cathy Wu
Jack Zhou*#

BASS CLARINET

Jordan Bloom*#
Kim Kroes
Josh Krefth#

BASSOON

Jennifer Lang
Kyle Miller*#

ALTO SAX

Ryan Nolan#
Kristin Penney#
Tony Rosenberg*#
Andrew Wright

TENOR SAX

Jim Schram#

TUBA

Eric Jaffe
Joe Larsen*#

TRUMPET

Sean Dondanville#
Jamie Falkanger#
Scott LaVanne
Meagan Leopold#
Nick Miner*
Kyle Sustich#
Dan Tribley

BARI SAX

Andrew Werner#

HORN

Sami Harshaw
Zach House*#
Heather Kipnis
Ben Paul#

TROMBONE

Christine Evans*
Kevin Ross#
Joe Scheck#

BASS TROMBONE

Phil Damian#

EUPHONIUM

Wes Gibbert*#
Aaron Sue

PERCUSSION

Danny Casady#
John Gotsis*
Austin Hughes
Tera Krawczyk#
Tyler Peterson#
Joel Sikes
Andrew Wilkin



presents a

Spring Band Concert

featuring

Lake Zurich High School Concert Band

Elizabeth Jones, Director

Lake Zurich High School Symphonic Band

Joshua Thompson, Director

Lake Zurich High School Wind Ensemble

Joshua Thompson, Director

*section leader

#senior

ACKNOWLEDGMENTS

District 95 Board of Education, Dr. Brian Knutson, Superintendent; Mr. 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; Mr. Kirsten Snelton, Assistant Choral Director; 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!!!!

Wednesday, May 10, 2006, 7:30 pm

LZHS Performing Arts Center
300 Church Street

PROGRAM

Concert Band

Star Quest (1997).....	Dave Black
Second American Folk Rhapsody (1959).....	Clare Grundman (1913-1996)
As Summer Was Just Beginning (1994).....	Larry D. Daehn (Song for James Dean) (1939-)
Amparito Roca (1935).....	Jaime Texidor (1884-1957)

Symphonic Band

Salute to American Jazz (1994).....	Sammy Nestico (1924-)
An American Elegy (2000).....	Frank Ticheli (1958-)
Voodoo! (1984).....	Daniel Buckvich (1954-)

Wind Ensemble

Pagan Dances (1987).....	James Barnes I. Ritual (1949)
Irish Tune from County Derry (1918).....	Percy Grainger (1882-1961)
Strange Humors (2006).....	John Mackey (1973-)
Godzilla Eats Las Vegas! (1996).....	Eric Whitacre (1970-)

Symphonic Band

FLUTE

Heather Baum
Amy Brueckman*
Rachel Bushnell
Simoen Christ
Melissa Conrad
Carolynn Fogel
Chloe Foronda
Jamie Fukami#
Amanda Jones
Jackie Kinney
Laura McCormack#
Mike Messenger#
Cally Razas
Patrice Rosenberg
Megan Sue
Ashlea Thomsen
Elena Willmot

CLARINET

Courtney Abeijon
Stephanie Chiarelli*
Ming Chiu
Lisa DeCanio#
Amy Drake
Jen Ewan
Will Hurley
Chris Moehling
Kelli Polk
Sarah Rafalowicz#
Kerri Sustich
Kiersten Thoma
Jackie Weinrauch#
Megan Winkler#

OBOE

Christine Adams*
John Dziewior

BASS CLARINET
Jacob Cutts*
Mike Burgess

ALTO SAX
Justin Bellito
Tom Drury
James Jasiek
Chris Kramer
Ryan Learnas
James Madsen*
Tom Mahoney
Sean Rhodes
J. T. Younis

BASSOON

Sarah Katz*

TRUMPET

Pat Clauser*
Dan Gannon
Sam Geller
Will Koukal
Jon Kozlowski
Mike Lancelot
Pat Leszczynski
Andy McGuinness
Matt Miedema#
Mike Swanston
Zofia Zalewska

BARI SAX

Jim Stay*#
Mike Morrison

HORN

Steve Guilford*
Amanda Orabutt
Alex Nocom
Nate Hansen

TENOR SAX

Cary Foxx*
Nick Solarz

TROMBONE

Marty Klus*
Karen Stopka
Rusty Brown

BARITONE

Dan Beshoar*
Andrew Epstein

PERCUSSION

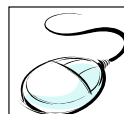
Ninos Badalpour
Emma Degen
Richie Ferolo
Hannah Ford*
Steven Jennings#
Jesse Ralph
Kyle Vaughan
Christina Woloshyn

TUBA

Andrew Bellville
Darrell Montonera
Anna Schlueter

#Senior

*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

Carolyn Bonk
Liz Botwin
Mindy Cartolano
Sylwia Chacro
Sara Drury
Caryn Ditsch
Megan Finn
Kate Lancelot*
Erin Lentz
Krina Patel
Breann Wilton
Ashley Wright

OBOE

Chris Saraniecki

CLARINET

Lane Chapman
Ryan Gale*
Neha Kapasi
Colleen Lakota
Jen Lightner
Lindsay Olson
Anna Willman

BASSOON

Sam Gibson

ALTO SAX

Chris Del Favero
D.J. Placek
Emily Rowland*
Amanda Scott

TENOR SAX

Ben Spoerlein
Jake Patricia*
Caitlin Beshoar

BARI SAX

Tyler Miller

TRUMPET

Jen Cihlar
Connor Corely
Tony Cosgrove
Steve Greenwood
Ben Opsahl
Brad Repplinger*
Kristen Roe
Amanda Wright

HORN

Aaron Kornick*
Mike LaPlume

TROMBONE

Brian Denten

Tim Ewan

John Patitas

Dan Rice*

Kevin Sebesta

EUPHONIUM

Andrew Gebhart

TUBA

Ian Schulueter

PERCUSSION

Jakub Luba
Jon Nard
Andrew Nocom
Lucas Wood*

UPCOMING EVENTS

Choral Concert	Monday, May 15; 7:30 PM
Jazz Ensemble to New York	May 17-21
Music Awards Night	Friday March 22; 8:00 PM
Orchestra Concert	Tuesday, May 23; 8:00PM
Jazz Ensemble Concert	Thursday, May 25; 7:30 PM
Memorial Day Parade	Tuesday March 21; 10:00 AM
Graduation	Saturday, June 3

Program Notes

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. He took a special interest in composing for school bands and has over 70 published band compositions to his credit. 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*.

You will hear his *Second Folk Rhapsody*, which combines the tunes *Billy Boy*, *Skip to My Lou* and *Shenandoah* into a beautiful piece for concert band.

* * *

Larry Daehn was born in Rosendale, Wisconsin, in 1939 and grew up on the farms of that state. He received a B.A. in Musical Education from the University of Wisconsin at Oshkosh in 1964 and his Masters degree in 1976 from the University of Wisconsin at Platteville. He has been a teacher of music for 33 years; the last 27 of them at the New Glaris (WI) High School. A past president of the Wisconsin chapter of Phi Beta Mu, he was honored by that organization as Outstanding Bandmaster. Daehn has composed *With Quiet Courage*, in memory of his mother, and *As Summer Was Just Beginning*. An avid admirer of Percy Grainger, he has written several arrangements of that composer's melodies and an article on the Grainger Museum. He is the owner of Daehn Publications.

* * *

Samuel Louis "Sammy" Nestico was a native of Pittsburgh, Pennsylvania, attending high school there and playing trombone in the school band. He received a degree in music education from Duquesne University in 1946. For 15 years, he was a staff arranger for the USAF Band in Washington, D. C. and for five years, the US Marine Band. He made tours with the Woody Herman and Tommy Dorsey bands and performed with the Boston Pops. His arrangements and compositions have been a part of over 60 television programs, including *M*A*S*H* and *Love Boat*.

Salute to American Jazz incorporates 4 classic jazz standards, *A Night in Tunisia*, *St. Louis Blues*, *It Don't Mean a Thing, Birdland* into one interesting and challenging piece of music. The piece is a good introduction to jazz history, the only truly American art form.

* * *

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."

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine *Alma Mater*. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice - a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

* * *

Daniel Bukvich began composing at an early age, while still in high school. He is currently a member of the faculty of the Lionel Hampton School of Music at the University of Idaho. Bukvich also holds a Master

of Music Degree from that institution. He teaches percussion, freshman music theory and ear training, jazz chorus, and composition. His music is performed world-wide by symphonic bands, wind ensembles, orchestral winds, choirs, jazz bands, symphony orchestras, and marching bands. Bukvich was born in Butte, Montana and currently resides in Moscow, Idaho. Other band works by Bukvich include *Agincourt Hymn, Before Thy Throne I Now Appear, Dream Of Abraham, Fanfare In Song Form, and Symphony No. 1 In Memoriam Dresden-1945.*

Voodoo is a programmatic piece that attempts to conjure dark and sinister images in a jungle inhabited by pagan natives. Bukvich creates many extraordinary sound effects which are derived from within the instrumentation of the traditional concert band. *Voodoo* is performed in complete darkness, utilizing flashlights, fog, and other visual and lighting effects to create the mood of a Voodoo ritual and incantation.

* * *

Percy Grainger (1882 - 1961) 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 in 1882, the son of an architect in Brighton, Victoria, Australia, Grainger was a precocious pianist. The proceeds from a series of concerts, given at the age of twelve, enabled him to study at Frankfurt for six years, after which 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.

The *Irish Tune* is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in "The Petri Collection of Ancient Music of Ireland" in 1885. The original setting was an a capella version for mixed voices, which was much admired by Edward Grieg, with whom Grainger developed a strong friendship. An orchestral version followed and the military band version was completed in 1918. Grainger's knowledge of instrumental voicings lends a richness to the sound and a blending of the interwoven melodies. The score is unique in that the principal melody is found on the top staff even though written in bass clef. The treble and counter melodies are found in the two staves below.

* * *

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.

Strange Humors represents another of Mackey's works (after "Redline Tango") that has been transcribed for wind ensemble. The first version of "Strange Humors" was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures -- the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the "typical" melodies of the most northeastern parts of the African continent -- most notably Egypt, but also parts of the Arabian peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion. ---JACOB WALLACE, Baylor University.

* * *

Pagan Dances was premiered at the CBDNA Southwest Convention in Fort Worth, TX in 1988. **Mr. Barnes** describes his work: "The *Pagan Dances* completes the cycle of four 'primitive' works for symphonic band I began with *Visions Macabre* in 1978. All of these works employ highly dissonant harmonic combinations, repetitive melodic material, and driving rhythm to showcase the symphonic band's immense power and dramatic color combinations."

"This suite is intended to portray an imaginary scene from prehistoric times as if it were a scene from a ballet. It begins with the entrance of the worshipers performing a *Ritual* dance before their idol god. Tonight you will hear just this first movement of the three movement work."

GAWD\$ILLA EATS LAS VEGAS

***PART ONE**

FADE UP

It is a Bright and Sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly hear:

CUT TO DESERT

A lone shakuhachi flute ushers the arrival of something really VERY bad.

CUT BACK TO BAND

A relaxed rumba, showgirls blissfully jiggle.

CUT TO MILITARY COMMAND CENTER

(stock footage)

Morse code signals the confirmation of approaching doom.

CUT BACK TO BAND

The players finish off their third set and head for the bar; outside we hear:

SLOW ZOOM

Oh no, oh no, oh no, it's:

CLOSE UP

Godzilla! Glorious Godzilla!

VARIOUS QUICK CUTS (stock footage)

Godzilla destroys cars, screaming tourists, etc.

CUT BACK TO BAND

The band, quasi Greek Chorus, calls for Godzilla to Mambo.

GODZILLA, FULL FRAME

Godzilla mambos, casually crushing hysterical Vegans without missing a step.

EXTREME CLOSE UP

A tiny terrier barking bravely, then:

CUT BACK TO GODZILLA

Demolishing everything in his path...not even the doggie escapes.

WIDE PAN

As Godzilla heads down the strip, searching relentlessly for:

CLOSE UP (stock footage)

Frank Sinatra (Stomped!)

CLOSE UP (stock footage)

Wayne Newton (Stomped!)

CLOSE UP (stock footage)

Liberace (Stepped upon!)

VARIOUS CUTS

The Village Gods destroyed, Godzilla continues his carnage until the City of Sin is leveled.

***PART TWO**

FADE UP

A fearless army of Elvise (Elvi) appear in the distance, formation marching through the littered streets.

VARIOUS CLOSE UPS

The Elvi attack, using bombers, missiles, etc.

EXTREME CLOSE UP

One wicked laugh from Godzilla and the Elvi scatter like mice!

QUICK CUT (stock footage)

The Sphinx sits outside The Luxor, looking seductive in a Mae West sort of way.

CLOSE UP

Godzilla takes one look and his eyes pop out of his head.

QUICK CUTS

The Sphinx (Sphinxstress?) seduces the Reptile, who instantly falls in love and begins to:

WIDE SHOT

Tango with her.

SPLIT SCREEN

As they dance, the Elvi slowly regroup and head for the:

QUICK CUT (stock footage)

Pirate ships at Treasure Island.

ACTION SEQUENCE (MONTAGE)

The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.

QUICK CLOSE UPS

The cannonballs find their mark, and Godzilla:

WIDE SHOT

Falls to the ground, annihilated. The Elvi are triumphant!

CROSSFADE

The lounge is open again, and the city of Las Vegas toasts the victory. The scene climaxes with:

VARIOUS CUTS (stock footage)

People happy, tearful, etc. Stock footage, stock music.

SLOW FADE OUT AND FADE UP

A dark, ominous and VERY familiar sound...

SLOW ZOOM

Godzilla lives! Godzilla lives! Complete terror (possible sequel?).

WIDE SHOT

The Show is over. The End.

FADE TO BLACK