

NATIONAL SCHOOL OF DISTINCTION IN ARTS EDUCATION
STEVENSON HIGH SCHOOL
FINE ARTS DEPARTMENT PRESENTS

FALL
BAND
CONCERT

WEDNESDAY, SEPTEMBER 28, 2022 AT 7PM

PERFORMING ARTS CENTER (4000)

ARTWORK BY:
CINDY SONG '25



*This evening's concert is being professionally recorded.
Kindly remain seated and quiet throughout each musical selection.*

*Please, no flash photography during the performance.
Video cameras should be at the back of the auditorium.*

As music educators, it is our expectation that all performers and audience members will remain for the entire concert, appreciating the efforts of all of our student performers.

*Thank you,
Caitlin McGovern & Mark Hiebert
Band Directors*

*The Band Directors would like to thank the Stevenson
Band Parents' Organization for all their incredible
support of our program!*

We could not do this without you!

PROGRAM

Wednesday, September 28th

Symphonic Band

Olympiada.....*Samuel R. Hazo*

Hebrides Suite Mvt. I & II.....*Claire Grundman*

Advanced Symphonic Band

City Rain.....*Judith Zaimont*

Rhosymedre.....*Ralph Vaughan Williams*
Arr. Walter Beeler

...GO.....*Samuel R. Hazo*

Honor Band Percussionists

Mercury Rising.....*Nathan Daughtrey*

Honor Band

Second Suite in F Mvt. I.....*Gustav Holst*
Arr. Colin Mathews

Lux Aurumque.....*Eric Whitacre*

Early Light.....*Carolyn Bremmer*

PROGRAM NOTES

Olympiada

Hebrides Suite Mvt. I & II

City Rain

Rhosymedre

....GO

Mercury Rising is, in essence, a double fugue that gives all players the opportunity to shine. After a brief anticipatory introduction, the tempo picks up and the keyboard percussion introduces the primary fugue (or subject), with entries of marimba, xylophone, and vibraphone. The battery joins in excitement before taking over the subject, featuring the snare and concert toms. By the time the timpani takes the subject, all members of the ensemble have entered, leading into a climatic explosion! After a brief developmental $\frac{3}{4}$ section, in which fragments of the fugue subject are strewn about the ensemble, intensity continues to build to the end of the piece, as it appears in its loudest and fastest presentation yet!

Second Suite in F was written by British composer Gustav Holst in 1911, and was his second and last suite for military band. The movement being played tonight is the first movement of the suite, a March movement based on the three English folk tunes: Glorishears, Swansea Town, and Claudy Banks. The first part of the movement, based on Glorishears, is light and a call and response between the brass and woodwinds. Moving into the second part of the movement, there is a baritone solo based on Swansea Town, after which the whole band comes in to play the same tune. The third and final part is based on Claudy Banks, and is in a minor instead of major key. The time signature is also changed, which all plays into a more solemn pirate based melody, before a de capo brings the piece back to its more cheerful beginning melody. The band worked a lot on balance for this song, and in matching not only notes and rhythms, but especially articulation. There are lots of different lines that different parts and instruments play, so bringing these parts together into a unified, balanced sound was a large focus of this piece, along with clearly differentiating each of the three melodies with different articulations and phrasing for each one.

Lux Aurumque was originally a choral work, written in 2000 by Eric Whitacre, before he adopted it for wind ensemble in 2005. The lyrics that the piece is based on are, “Sunlight. Warm and heavy, pure as gold. And the angels sing softly. Just born.” To display this, there are lots of pretty, held harmonies in the beginning, and only the woodwinds play. There is also an oboe solo that arches over the base harmonies of the rest of the woodwinds to give the feeling of warm sunlight. The brass sections then join and add to the harmonies, while many of the woodwind sections play fast tremolos to symbolize the shimmer one sees when looking at shiny gold. The song reaches its most intense at the culminating phrase, where the whole ensemble plays shifting harmonies and melodies to symbolize the singing of angels. After this, the piece quietly fades away and ends with a soft release. The band had to work mainly on balance and blend in this piece, along with a lot of expression. Even looking at the piece, the band was aware that the challenge wasn’t the notes, but everything else that goes into making an ensemble sound the best that it can. We did lots of work with playing quietly while maintaining air support and a strong base to our sound, and we worked on playing without a conductor in order to really listen to all the moving parts.

Early Light was written by American composer Carolyn Bremer and premiered in 1995. It’s Bremer’s most famous piece for wind ensemble, and has been performed at Carnegie Hall, among other renowned concert halls. *Early Light* gets its title and many of its musical elements from the national anthem, not because of fervid patriotism, however, but the excitement of the beginning of a baseball game, a favorite national pastime. The piece starts out with bassoons and other lower parts playing short intervals that are representative of birds in the early morning, and as we move through the piece, there are exposed parts that melodically carry the ensemble until the climax. The national anthem is embedded throughout the song as well, representing the pregame national anthem to the game. The climax then, is the coming together of the ensemble into an exciting, light melody that represents the beginning of the game; the audience will even hear a slapstick that represents the first crack of the bat against the baseball. Throughout this piece, the band had to work mainly on connecting all of the woodwind solos and exposed parts until the final melody, while making sure that the light and happy feel of the piece was maintained. We also worked on adding phrasing to the song, because there wasn’t a lot of direction in the music.

Symphonic Band

Flute

Emily Aldrich
Chloe Baekim
Mihika Ganti
Naomi George
Evelyn Huang
Aarush Katta
Elizabeth Kim
Sanjay Malisetty
Sruthi Ranga
Anisha Saxena
Shrinidhi Sriraman
Hadley Thomas
Aarushi Tiwari

Oboe

Sam Han
Hyeseong Shin
Vaisnavi Srinivasan

Bassoon

Stephanie Masel

Clarinet

Shaurya Agrawal
KC Ciaccio
Mirelly Hernandez
William Li
Ilex Rosen
Isabella Sawyer
Jiesob Shin

Bass Clarinet

Gitselle Hernandez
Lukas Hoerl
Javeria Khan

Saxophone

Ernst Achiampong
Caleb Brenner
Eunhyul Chang
Andrew Greeve
Eden Jain
Hyunjung Kim
Joshua Kurien
Akshat Singh
Christopher Woolson

Tenor Sax

Joshua Liberman
Daniel Shtivelmann

Bari Sax

John Coughlin
Teddy Fulton

Trumpet

Jillian Carlson
Allie Fairman
Sanjith Jothi Bala
Kendall Martinson
Alison Murillo
Daniel Wang
Grant Wilson
Ethan Yao

French Horn

Daniel Bozov
Abigail Fejes
Journey Glinsey

Trombone

Harrison Hunt
Gurshaan Sohi
Alex Sweet

Euphonium

Alan Naryzhny
Sean Park
Rithvik Sripati

Tuba

Matthew Oklaldo
Jacob Zerull

Percussion

Hailey Coman
Carter Davis
Daniela Flemenbaum
Alex Heltzer
Kaushal Kambhammettu
Anu Peddada
Benjamin Nowakowski
Avik Virdi

Advanced Symphonic Band

Flute

Siyona Arndt
Samarth Bhat
Patrick Enoiu
Elsa Chu
Anna Kambhammettu
Emma Kwon
Riddhi Mallela
Hajin Oh
Sasha Trager
Juby Woo

Oboe

Joseph Jung
Eric Rasdik

Bassoon

Victoria He
Caroline Masel

Clarinet

Eunchan Chang
Lena Kwon
Amelia Raymond
Harley Schwarz
Eric Shin
Grace Sun
Jayden Tsai

Bass Clarinet

Rachel Lapins
Kailey Miller

Saxophone

Alex Cao
Yongmin Kim
Nora Kogan
Kyle Park
Benjamin Prins
Joseph Wang
Richard Xu

Tenor Sax

Joshua Goldwasser
Charlotte Rosenbaum

Trumpet

Tejas Aravind
James Di Tommaso
Zachary Jesso
Vikram Jaiswal
Ethan Kashmir
Johnathon Kurien
Haici Li
Arjun Patel

French Horn

Brenden Boem
Gryphon Chong

Trombone

Diego Biel
Alexander Bilenkis
Yogith Jayanth
Sricharan Sevilimedu
Veeravalli
Janelle Yang
Arthur Yan

Tuba

Andrew Hintescu
Harshita Varansai

Percussion

Patrick Ballard
Lorenzo Bertoldo
Nathan Fierer
Yeejon Lee
Joseph Lu
Caiden Sprague
Sachet Verma
Saiswaroop Vignesh

Honor Band

Flutes

Erik Arellano
Isabel Edgcomb*
Nitika Goswami
Jillian Kadens
Sally Kim +
Emily Kwon
Sophia Puett
Trinity Shin
Estella Yan

Oboe

Anna Edgcomb
Enoch Jung
Vincent Oriatti-Bruns

Bassoon

Max Jin
Anna Kudlowitz**

Clarinet

Jennifer An
Jacob Edley +
Amanda Mendoza
Shannon Moser
Aayushi Wadhawan
Ethan Zheng

Bass Clarinet

Elizabeth Tian

Saxophone

Aayush Kashyap +
Nicole Kim
Charlotte Post

Tenor Saxophone

Keith Carter

Bari Saxophone

Leonardo Fontane

Trumpet

Ojas Dahalkar*
Adam Hunt
Shaurya Khati
Maria Lukz
Yegyun Park
Lilie Shlyak

French Horn

Ella Berg-Coxhead
Kate Delany
Natalie Flemenbaum
Casey Kupferschmid
Christina Miroi +

Trombone

Bryanne Garcia
Hunter Otgontseren
Hagyun Park
Evan Tian
James Tan
Solomon Sayles

Euphonium

Austin Golinkin
Elizabeth Nelson

Tuba

Evan Clayson
Sam Kasner

Percussion

Ryan Arceo
Shrenik Balaji
Deokho Kim
Ryan Kim
Dylan Lee
Eric Mahn
Nijaa Nishanth

Librarians (*)

Program Notes Editor (**)

Equipment Manager (+)

Please excuse any errors and omissions as a result of deadlines or human error.

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Naomi Sohn, St. Mary's of Buffalo Grove

To view upcoming Fine Arts Events visit our webpage:
[Adlai E. Stevenson High School Fine Arts Events Schedule](#)

PRIVATE INSTRUCTORS

Hideko Amano – Flute

Nanci Karlin – Flute

Agatha Lee – Flute

Jen Speer – Bassoon

Julie Koscinski – Oboe

Claire Werling – Clarinet, Saxophone

Andrew Carpenter – Saxophone, Clarinet

Ben Voigt – Saxophone

Emma Sepmeier – French Horn

Josh Jern – Trumpet

Colleen Bayoneto – Low Brass

Kendra Gohr - Baritone, Tuba

Danielle Dileto – Percussion

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