

CARNEGIE HALL

March₂₀₁₅



PLAYBILL®

Monday Evening, March 2, 2015, at 8:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

COMMUNITY HIGH SCHOOL DISTRICT 99 & BOB ROGERS TRAVEL

present

New York Nouveau

DOWNERS GROVE NORTH HIGH SCHOOL SYMPHONIC BAND
DOWNERS GROVE NORTH HIGH SCHOOL WIND ENSEMBLE
WILLIAM S. MILLER, JENNIFER MULLEN, and
BRAYER TEAGUE, *Conductors*

DOWNERS GROVE SOUTH HIGH SCHOOL WIND SYMPHONY
DOWNERS GROVE SOUTH HIGH SCHOOL WIND ENSEMBLE
GREG HENSEL, CRAIG ROSELIEB, and
GLENN WILLIAMS, *Conductors*

With special guest artists:
GAUDETE BRASS QUINTET
DON OWENS, *Composer & Conductor*
PETER WILSON, *Violin*

and distinguished alumni guest artists:
KRISTIN A. BOWERS, *Clarinet*
IAN WILLIAMS, *Piano*
LAUREN WOOD, *Saxophone*
HANNAH YOUNG, *Harp*

Downers Grove North High School Symphonic Band

ROSSANO GALANTE *Mount Everest*

STEVEN BRYANT *The Machine Awakes*

JOHN WILLIAMS *Theme from Schindler's List*
arr. John Moss PETER WILSON, *Violin Soloist*

HENRI VIEUXTEMPS *Souvenir d'Amerique*
arr. Stephen Bulla PETER WILSON, *Violin Soloist*

KARL KING *Torch of Liberty*

(Program continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

Downers Grove South High School Wind Symphony

JOHN PHILIP SOUSA *Manhattan Beach March*
ed. Frederick Fennell

ANTONIN DVORAK Finale from Symphony No. 9 in E minor
arr. Larry Daehn

EARLE HAGEN *Harlem Nocturne*
arr. Alfred Reed LAUREN WOOD, *Saxophone Soloist*

LEONARD BERNSTEIN *West Side Story*
arr. Jay Bocook

THOMAS ALLEN *Whip and Spur March*
arr. Ray Cramer

Intermission

Downers Grove North High School Wind Ensemble

ROBERT SHELDON *Metroplex*

SCOTT MCALLISTER *Black Dog*
Kristin A. Bowers, *clarinet soloist*
Hannah Young, *harp accompanist*

FRANK TICHELI *Angels in the Architecture*

ALBERTO GINASTERA *Danza Final—Malambo*
arr. David John

Downers Grove South High School Wind Ensemble

LEONARD BERNSTEIN *Overture to Candide*
arr. Walter Beeler

JESS TURNER *The King of Love My Shepherd Is*

DON OWENS

Concerto for Brass Quintet and Wind Ensemble

Movement I: Rejoice!

RYAN BERNDT, *Trumpet*

BILL BAXTRESSER, *Trumpet*

JULIA FILSON, *Horn*

PAUL VON HOFF, *Trombone*

SCOTT TEGGE, *Tuba*

MICHAEL MARKOWSKI

Joy Ride

RYAN GEORGE

Riff Raff

OTTO H. JACOBS

The Aviation Cadet March

arr. Craig Roselieb

District 99 Jazz Orchestra

*Featuring current students from North & South High Schools,
District 99 music faculty, District 99 alumni, and special guest artists*

GEORGE GERSHWIN

Rhapsody in Blue

IAN WILLIAMS, *Piano Soloist*

DON OWENS, *Guest Conductor*

Notes ON THE PROGRAM

ROSSANO GALANTE *Mount Everest*

Mount Everest is comprised of robust brass melodies, sweeping woodwind lines, and rhythmic ostinato. This composition captures the epic grandeur and beauty of Mount Everest, the highest mountain on earth.

Rossano Galante was born in Buffalo, NY in 1967 and earned a degree in trumpet performance from the State University of New York at Buffalo in 1992. He then was accepted into the film composition program at the Uni-

versity of Southern California and studied with film composer Jerry Goldsmith. Among Galante's film credits as composer or orchestrator include *Big Fat Liar*, *Scary Movie 2*, *The Tuxedo*, and *Tuesdays With Morrie*. Commissions for his music have come from the Amherst Chamber Orchestra, Hofstra University Symphonic Band, Nebraska Wind Symphony, Syracuse Symphony Youth Orchestra, and West Genesee High School Wind Ensemble.

STEVEN BRYANT *The Machine Awakes*

The Machine Awakes is the sound of something not human (but of humans hands)—something not entirely organic, but most definitely alive—waking for the first time. From the opening swirling textures, we sense the first hesitant sparks of thought, attempting to find form and coherence. This new machine—sentient, aware—comes fully awake, possessed of emphatic self-determination and unfathomable purpose.

Steven Bryant (b. 1972, Little Rock, Arkansas) is an active composer and conductor, with numerous works for orchestra, band, and chamber and electro-acoustic ensembles. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

JOHN WILLIAMS Theme from *Schindler's List*

arr. John Moss

Schindler's List is Steven Spielberg's 1993 black-and-white film based on the true story of Oskar Schindler, a Nazi Czech businessman, who used Jewish labor to start a factory in occupied Poland. As World War II progressed and the fate of the Jews became apparent, Schindler's motivations switched from profit to human sympathy. Assisted by his accountant, Itzhak Stern, Schindler devised a plan to employ concentration camp workers in his Czech factory, saving over 1,100

Jews from death in the gas chambers of Auschwitz.

The theme from the movie is performed by the solo violin, accompanied by the ensemble. The melody evokes the emotions of grief and despair, but finds sufficient hope to fulfill the desire for survival. The Motion Picture Academy awarded John Williams an Oscar for the best original score for the music he composed for the film.

HENRI VIEUXTEMPS *Souvenir d'Amerique*

arr. Stephen Bulla

In 1843 at the age of twenty-three, Henri Vieuxtemps, the great French violin virtuoso-composer, left Europe for his first American tour. He toured America for six months, from Boston to New Orleans, but by his own admission it was not a successful series of engagements. He found the audiences too raw, too unused to "music classique"—with

the exception of one piece. Early in the tour, Vieuxtemps had composed a brilliant and facile set of variations on Yankee Doodle and, everywhere he played, this "Souvenir d'Amerique" was a success. With this work, Vieuxtemps later wrote, "I became popular and got my foot in the door, for better or worse, opening the way for others."

KARL KING *Torch of Liberty*

Composer of 188 marches in his lifetime, Karl King left an indelible mark on march music and on the band world. Heavily influenced by his early years trooping as a circus musician, many of his marches are in an up-tempo circus march style with his most familiar being *Barnum and Bailey's Favorite*. In fact, when interviewed in the last year of his

life he referred to conducting the Barnum and Bailey Band at Madison Square Garden as his proudest moment. In addition to circus marches, Mr. King also composed many marches in a patriotic march style including tonight's selection, *The Torch of Liberty*, composed in 1942.

JOHN PHILIP SOUSA *Manhattan Beach March*

edited by Frederick Fennell

During Sousa's lifetime, Manhattan Beach was a highly fashionable New York summer resort, and in 1883 Sousa and his band began a long series of engagements there. With nineteen former members of Patrick Gilmore's Band, a dozen or so very capable players from Europe and some of the most outstanding artists from other bands in his group, Sousa knew the entertainment potential of his band. David Blakely was skeptical, and it was at the

first Manhattan Beach concert series that he invited the most prominent critics and musicians in New York to hear the band and offer criticism. Their comments were so flattering that Blakely was convinced that Sousa was correct in his judgement. Sousa composed Manhattan Beach during the first summer and added many operettas and other major works during subsequent summers at the resort.

ANTONÍN DVOŘÁK *Symphony No. 9 in E minor, Op. 95—Finale*

arr. Larry Daehn

The New World Symphony, known more properly as Symphony No. 9 in E Minor, Op. 95: From the New World, is an orchestral work by Antonin Dvorak that is a major milestone in the validation of American—or “New World”—music and lore as source material for classical composition. Written while Dvořák was living and working in New York City the symphony purportedly incorporated the composer's reflections on his American setting. The piece premiered at Carnegie Hall on

December 16, 1893. Arranger 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. 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.

EARLE HAGEN *Harlem Nocturne*

arr. Alfred Reed

Written in 1939, this standard in the jazz repertoire has been covered by more than 500 artists. In addition to appearing several times on the Billboard Charts, this song was also the theme song for the Mike Hammer television series in the late 1980's. Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth in New York City on January 25th, 1921. With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is

one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded over 60 commissions! His work as a guest conductor took him to 49 States, Canada, Mexico, Europe, Japan, Australia and South America. He was the first “foreign” conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra. Dr. Reed left New York for Miami, Florida, in 1960, where he made his home until his death on September 16, 2005.

LEONARD BERNSTEIN *West Side Story*

arr. Jay Bocook

Premiered in New York City in 1957, this milestone production marked Stephen Sondheim's Broadway debut. Featuring a collaborative team for the ages consisting of Leonard Bernstein, Jerome Robbins, Stephen Sondheim and Arthur Laurents. The show is inspired by the universal themes also found in Shakespeare's Romeo and Juliet. This arrangement by Jay Bocook is a medley a few of the great songs

from the show, including: Maria; Tonight; One, Hand, One Heart; Cool; Somewhere, and America. Although the show was nominated for Best Musical in 1957, the award went to Meredith Wilson's The Music Man. An award winning feature film was produced in 1961 featuring the incomparable Natalie Wood and Rita Moreno. The film garnered 10 of the eleven awards for which it was nomi-

nated, including Best Picture. A native of Clearwater, Fla., Bocook is recognized internationally as a composer, arranger, conductor and educator. Bocook's works have been performed at the 1984 Olympic Games in Los Angeles, the 1996 Centennial Olympic Games in Atlanta and the 2002 Winter Olympic Games in Salt Lake City, Utah. In 2003, his music transcriptions of

noted film composer John Williams were premiered by the U.S. Marine Band in a concert at the Kennedy Center in Washington, D.C. An encore performance with Williams and the "President's Own" took place in 2008. In 2009, Bocook was inducted into the Drum Corps International Hall of Fame. He is also a member of the American Bandmasters Association.

THOMAS ALLEN *Whip and Spur March*

arr. Ray Cramer

The music of Allen reflects his life as professional musician in the world of entertainment. He was a violinist and made his debut with a professional dance orchestra in Massachusetts at the age of twenty. He later played in an Opera House orchestra in Boston. He was the business manager for Edwin G. Bates Musicians for a time, but returned to orchestra playing. Although Allen wrote a great amount of music for a variety of dances, acrobatic acts, and short dramatic sketches, most all is forgotten. Only a few rags and galops are still heard in rodeos, circuses, and concerts. Some titles still occasionally heard

are General Mixup, U.S.A., Blue Streak Galop, Saddle Back Galop, Horse Marines, Battle Royal, and Majestic. Whip and Spur Galop is usually taken in one, or a very fast two beats per bar, thus it sounds "difficult." However, the notes are all quarter and eighth notes, and fall easily under a player's fingers. It is an exciting little galop, equally enjoyable for the performer and the listener. Arranger Ray Cramer is Director of Bands emeritus from Indiana University, spent more than 30 years teaching music and conducting at the Jacobs School of Music at IU.

ROBERT SHELDON *Metroplex*

A musical portrait of Manhattan's cityscape, *Metroplex* opens with a vision of the New York skyline, tall buildings and concrete canyons. This leads to an urban jazz scene in one of Harlem's clubs. Finally the music takes us on a wild taxi ride through the heavy traffic of this incredible city. The skyline is seen once more as we leave Manhattan, hopefully to return again soon.

Robert Sheldon is one of the most performed composers of wind band music today. A recipient of numerous awards from the American School Band Director's Association, Phi Beta Mu and the American Society of Composers, Authors and Publishers, his compositions embody a level of expression that resonates with ensembles and audiences alike. His music is performed around the world and appears on many international concert and contest lists.

SCOTT MCALLISTER *Black Dog*

Black Dog is a rhapsody for solo clarinet and wind ensemble. The work is inspired by classic hard rock music, particularly Led Zeppelin's rhapsodic-style song *Black Dog*. The clarinet solo takes the role of the lead singer in a hard rock band with its extreme range and emotions juxtaposed with the pyrotechnic solos in true "Hendrix" fashion. The rhapsody begins with a long solo cadenza which introduces most of the material in the work. The middle section is a very slow, upward, "*Stairway to Heaven*" gesture. The last section of *Black Dog* concludes with a "head-banging" ostinato pattern that leads to the final fiery cadenza.

Scott McAllister was born in Vero Beach, Florida, in 1969, and completed his doctorate in composition at the Shepherd School of Music at Rice University. McAllister has received

numerous commissions, performances, and awards throughout the United States, Europe, and Asia. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association. Scott McAllister's music is recorded on Summit Records, Naxos, iTunes and Centaur labels and his music can be found at Lydmusic.com. Scott McAllister is Professor of Composition at Baylor University.

FRANK TICHEL *Angels in the Architecture*

Angels in the Architecture was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States, conducted by Matthew George. The work unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil.

The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a 19th-century Shaker song:

*I am an angel of Light
I have soared from above*

*I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.*

This "angel"—represented by the singer—frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light—played by instruments rather than sung—include a traditional Hebrew song of peace ("Hevenu Shalom Aleicham") and the well-known 16th-century Genevan Psalter, "Old Hundredth." These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light–darkness–light–darkness–light).

Just as Charles Ives did more than century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears—distantly, ominously.

—Frank Ticheli,
2009

ALBERTO GINASTERA *Danza Final*

arr. David John

The Argentine composer Alberto Ginastera was perhaps the most influential 20th century composer of classical music from Latin America. His contacts and influences were broad: he studied with Aaron Copland, taught Astor Piazzolla, and the rock group Emerson-Lake-and-Palmer used a movement of his Piano Concerto on their album *Brain Salad Surgery*.

Danza Final is the final movement of Ginastera's four-movement orchestral suite *Estancia*. The dance is cast in the

form of a malambo, a dance specific to Argentina with roots dating to the 1600s. Only males are allowed to participate in this dance, and it is often used by gauchos (cowboys) to prove their manhood. The clasping of hands and a use of the feet akin to tap dancing are a hallmark of this style. The composer's *Malambo*, Op. 7, for piano, composed in 1940, preceded the orchestrated version of 1941. The version for band was arranged by David John in 1965.

LEONARD BERNSTEIN *Overture to Candide*

arr. Walter Beeler

Candide opened on Broadway on December 1, 1956. It was perhaps a bit too intellectual for its first audiences, and it closed after just seventy-three performances, seemingly successful for "classical music" performances, yet not quite sufficient for the financial success of a Broadway show. Leonard Bernstein was less concerned over the loss of money than the failure of a work he cared about deeply. He is quoted to have said, "there's more of me in that piece than anything else I've done." Indeed, with each revival, *Candide* has won bigger audiences. Bernstein himself

recorded the work in 1989, spending some of his last vital energy before his death the following year.

The overture was well received from the start, and it promptly became a very popular curtain-raiser. Brilliantly scored, it has a certain type of vitality that is further exclaimed by the scoring of percussion instruments with nuance and subtlety. The xylophone, triangle, and glockenspiel are used to highlight certain notes and to accent several tutti passages. The timpani, bass drum, and snare drum are combined in a clever way that creates rhythmical structures

intertwined with melodic and harmony passages. After the extremely vivid opening, which seems a bit like a horse carriage moving at a fast speed, a middle section, lyrical and tender in nature,

arrives. The excitement created in the beginning then returns to conclude the piece with an enhanced version of the opening material and an acceleration of the tempo.

OLD IRISH HYMN *The King of Love My Shepherd Is*

transcribed for band by Jess Turner

Jess Turner was born in 1983 into a musical family. Earning a bachelor's and master's degree in trumpet performance from Bob Jones University, he also studied composition and earned several honors for his early works including first place in the MTNA Young Artist Composition Contest. He has since become a prominent young composer with over 40 works for wind ensemble, orchestra, choir, solo, and chamber ensembles to his credit.

The King of Love... is an old Irish hymn tune with a lovely text written in 1868 by Henry W. Baker, that paraphrases Psalm 23. This melody has been sung at the funeral of Diana, Princess of Wales in 1997, but this particular arrangement was originally conceived for choir by Dan Forrest, a prominent choral composer and composition teacher at Bob Jones University. Jess Turner writes of his transcription; "I was struck by its beauty and simple profundity. It is my hope that this piece...will continue to impact audiences in its wind ensemble incarnation."

DON OWENS *Concerto for Brass Quintet and Wind Ensemble*

Movement I: *Rejoice!*

Rejoice is the first movement of a *Concerto for Brass Quintet and Wind Ensemble*, commissioned by Craig Roselieb, Director of Bands at Downers Grove (Illinois) High School, specifically for the Gaudete Brass and Mr. Roselieb's wonderful Wind Ensemble. When I first heard some of the recordings by the Gaudete Brass I was intrigued by their name, so I went to Google, as we all seem to do these days and learned that Gaudete is a sacred Christmas carol, thought to have been composed in the 16th century, but also might have been created earlier in the late medieval period. More important to me, Gaudete means rejoice in Latin.

The movement is designed to feature the virtuosity of the Gaudete Brass with give and take with the wind ensemble. Occasionally, I've quoted the melody of the carol, but only in fragments. The piece is through composed with a mixture of atonal sounds and gestures and modal-like lines and episodes. While writing this piece, I was constantly thinking of my late departed wife and wanted to rejoice in my memory of our more than half a century together. Rejoice!

—Don Owens,
October 31, 2014

MICHAEL MARKOWSKI *joyRiDE*

Nearly ten years ago, in the summer of 2005, I was on stage at Carnegie Hall in New York City playing alto saxophone as a senior in his high school band. The concert lineup: Grainger, de Meij, Mackey, and just under three minutes of me. When his band director, Jon Gomez, first received word that the high school music department was selected to perform in New York, he asked me if he'd like to write something to open the concert and commemorate the trip—something that was bursting with joy. “Maybe,” Gomez suggested, “it would be cool to take something more traditional, like Beethoven’s Ode To Joy, and blend it with something more modern, like John Adams.” The idea was so simple and so astounding that the assignment excited me immediately—it excited me so much that within ten days, he had completed the first complete draft of *joyRiDE*, a two-and-a-half-minute concert opener that borrows Beethoven’s infamous melody and dresses it in a tie-dye blazer of rhythm and texture that nod humbly to John Adams’s *Short Ride In A Fast Machine*.

joyRiDE was the second piece of music that I’d written for concert band, and as a 12th grader at the time, it included

some beautiful mistakes. For instance, 12th Grade Me really wanted to hold true to the spirit of Beethoven’s “Symphony No. 9” by keeping my mash-up in Beethoven’s original key of D Major. However, looking back, I realize that while D Major is a string player’s best friend, it is not so copacetic with band players, who often prefer their tonal centers to be flat (pun intended). Luckily, Eb Major is just up the block so for this 2014 revision, I decided it best to raise a portion of the piece by a half-step. Other edits included re-spelling accidentals, re-notating rhythms, filtering out an impractical 2nd Tenor Saxophone part, re-managing the percussion forces, and polishing the overall orchestration in a few key sections that seemed a bit sloppy. For the longest time, though, I wrestled with whether or not I should even revise the piece—thinking that it should be kept exactly as-is, that I should honor the original as a sort of time capsule of myself and where I was—but I think this version finds a healthy balance between preserving what my 18-year-old self musically intended while maximizing the piece’s playability.

—Michael Markowski,
July 24, 2014

RYAN GEORGE *Riff Raff*

Riff Raff was born out of a recently renewed interest in post-war jazz and big-band. The works of composers and arrangers like Kenton, Riddle, Graettinger, Ellington, and even the jazz-inspired sounds in some of Bernstein’s symphonic music conjure up images (in my mind anyway) of the “urban rebel” found within mid-century American pop culture. This idea of the brooding lone figure who forges through life on their own terms can be found in some of the fictional film characters played by James Dean and

Marlon Brando or in the hard-boiled detectives and heroes within pulp novels and film noir. What I find interesting about these character’s is the double-persona that they usually possess. On one hand they exude an über-cool toughness and an “I don’t care what the world thinks” bravado. Yet internally there is often a conflicted and troubled soul in need of redemption.

—Ryan George,
April 25, 2012

Ryan George, Michael Markowski, and Jess Turner have recently been commissioned by the Consortium for the Advancement of Wind Band Literature. District 99 North and South High Schools are founding members of this consortium and are pleased to continue this work on an ongoing basis.

OTTO H. JACOBS *The Aviation Cadet March*

arr. Craig Roselieb

Robert Jacobs was a member of the U.S. Army Air Corps during World War II. In 1944, his grandfather, Otto Jacobs composed a short march for piano entitled "The Aviation Cadet March" to commemorate his grandson's first year of service. In 2007, this march was arranged for band to commemorate another of Bob's enduring legacies; a youth exchange program between Germany and the United States. A longtime member of the Downers Grove Kiwanis club, Bob was instrumental in connecting the Musikschule from Bietigheim-Bissingen, Germany to the Community High

School District 99 Music Department through a visit in 1985 from the Musikschule Accordion Band. Since that time, hundreds of students from both communities have shared tours and homestay experiences with each other that have grown to include bands, string orchestras, jazz bands, and guitar and recorder ensembles on an annual basis. The 2007 premiere performance of this arrangement featured a combination of the Wind Ensembles from both North and South High School together with the visiting Jugenblasorchester (youth wind band) from the Musikschule.

GEORGE GERSHWIN *Rhapsody in Blue*

Paul Whiteman encouraged George Gershwin to compose a serious "jazz concerto" for a concert in New York City in 1924. Gershwin reportedly told Whiteman that he did not know how to write parts for orchestra instruments. Whiteman assured him that Ferde Grofe would take care of the orchestration. Gershwin took up the challenge and composed the Rhapsody in Blue in about a month's time while also working on a musical comedy, Sweet Little Devil. Gershwin was the piano soloist at the first performance of his Rhapsody in Blue in Aeolian Hall. Whiteman led the orchestra, Ross Gorman played the "outrageous" clarinet part and the hall was filled with luminaries such as Mischa Elman, Fritz Kreisler, Jascha Heifetz, Sergei Rachmaninoff, Walter Damrosch, Leopold Stokowski, John Philip Sousa and Igor Stravinsky.

The performance of this work tonight represents one of the most important educational values of Community High School District 99, that of collaboration between faculty members, students, families and the community at large. The members of this performance ensemble represent both current and alumni students and the entire instrumental music faculty of both North and South High Schools. We are also pleased to have each of our guest soloists join us, as well as our special guest conductor, Don Owens, who has been a mentor to many of us through his years as a Professor at Northwestern University, and his work as a guest composer, clinician and conductor in District 99 over the years.

THE Artists

Music in Community High School District 99 Downers Grove, Illinois

Located thirty miles southwest of downtown Chicago, the Fine Arts Departments in Community High School District 99 (Downers Grove, Illinois) support a variety of well-respected programs and are a continuous source of pride for the community. For 86 years, countless concerts, parades, paintings, drawings and sculptures have delighted supporters of the arts, and created a mosaic of memorable performances, exhibitions and awards. Curricular music offerings include Band, Choir, Orchestra, Jazz Band, Guitar, Digital Music, Pop Music History, and AP Music Theory. As an integral part of its strong program, the schools maintain close ties to and collaborate with incoming student musicians from surrounding area schools.

The music curriculum in District 99 enjoys a long tradition of excellence. North and South High Schools were recognized in 1993 as the "Illinois Outstanding Total Music Program" by the *Illinois Music Education Association* (one of only two school districts in the state to ever be recognized with this award). In 1999, the *National Academy of the Recording Arts and Sciences* named each campus a "Grammy Signature School," recognizing the music faculty and students as two of the top 150 music programs in the United States. In total, the two schools frequently see upward of 100 music students honored with placements in the ILMEA District Band, Choir, Orchestra, Jazz Band, and Vocal Jazz Ensemble. Many of these same stu-

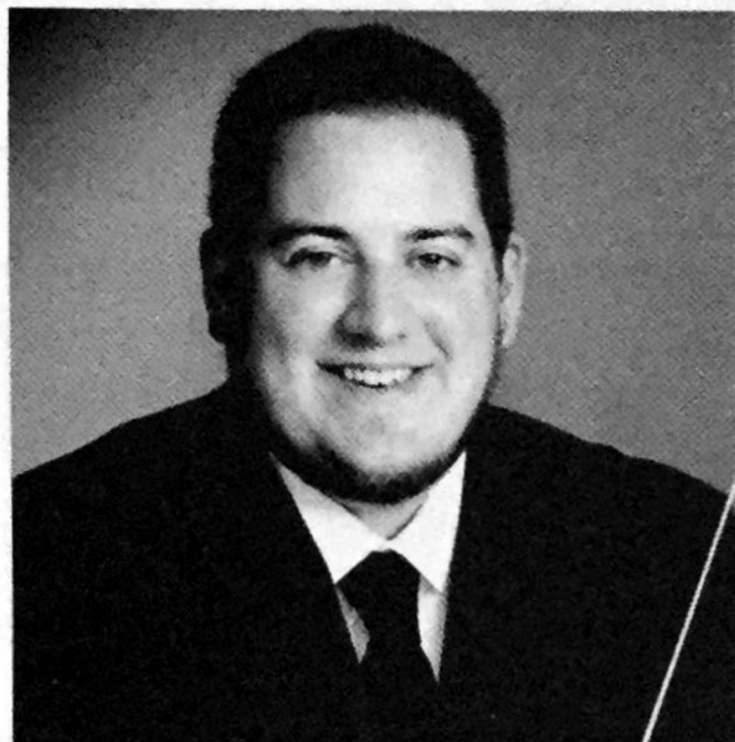


dents advance to the All-State Honors ensembles each year.

North High and South High faculty collaborate frequently in an effort to provide the most meaningful arts experiences for students in the community. Examples include a bi-annual European performance tour where students participate in an exchange with the *Musikschule of Bietigheim-Bissingen, Germany*, as well as a symphonic orchestra curriculum that brings four unique orchestral ensembles together for three concerts each academic year. On separate occasions, both music programs have performed in the London New Year's Day Parade. The 2015 performance tour to New York marks the first national tour collaboration for the two schools.

North High School—founded in 1928—serves 2,100 students from Downers Grove, Lisle, Oak Brook, and Woodridge, Illinois. South High School—established in 1964—serves 2,900 students from Bolingbrook, Darien, Downers Grove, Westmont and Woodridge, Illinois.

GREG HENSEL



Greg Hensel is in his third year in the Fine Arts Department at Downers Grove South High School, in Downers Grove, IL. In addition to conducting the wind bands, Mr. Hensel's responsibilities include the Marching Mustangs, Mustang Pep Band, Jazz Workshop, and Digital Music. Before coming to Downers Grove South, Mr. Hensel briefly taught Choir and General Music at Rotolo Middle School in Batavia, IL.

Mr. Hensel completed his Bachelor of Music Education Degree from Illinois State University in May of 2012. At Illi-

nois State University, Mr. Hensel studied Music Education and Trumpet Performance while performing in a variety of music ensembles. Some of Mr. Hensel's notable teachers include, Dr. Amy Gilreath, Dr. Stephen K. Steele, Dr. Andrew Rummel, Dr. Joseph Manfredo, and Dr. Timothy Fredstrom. Mr. Hensel will begin his Master's Degree in Music Education in the Summer of 2015.

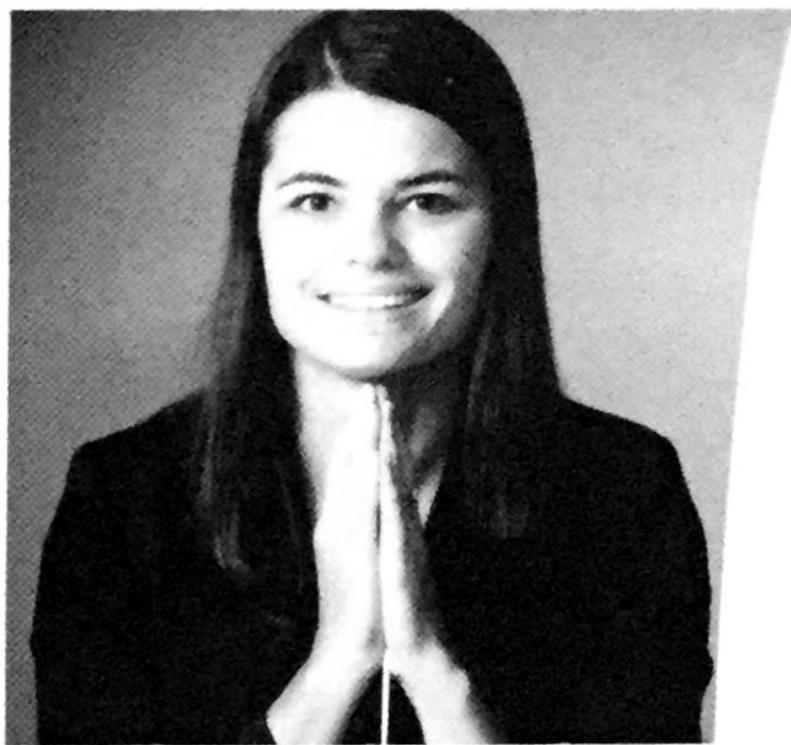
Mr. Hensel has received high praise in his young career including recognition as the IACTE, Outstanding Beginning Teacher in May of 2014. He is also in high demand as a clinician, presenting most recently at the Illinois Reading Council Convention in October of 2014.

Mr. Hensel is a native of Aurora, IL where he continues his involvement with the Aurora American Legion Band as a soloist, principal player, and conductor. He currently resides in Romeoville, IL with his fiancé Julie. He would also like to thank the ongoing support from his parents, George and Marla and his sister, Christine.

JENNIFER MULLEN

Jennifer Mullen has been the orchestra director of the District 99 Orchestra program North and South High Schools in Downers Grove, Illinois since 2007. Her orchestras have worked with many renowned guest artists, including pianist Miho Sasaki, violinist Jennifer Leckie, composer Michael Schelle, composer and pianist Sam Stryke, Barrage, PROJECT Trio, and will be performing with Break of Reality in April 2015. Additionally, the District 99 Orchestra has been invited to perform internationally. In 2010, the orchestra performed concerts in Spain and Germany, and in the summer of 2014, the orchestra performed concerts in Croatia, Austria and Germany. In addition to directing the orchestras, she has taught a variety of music courses in Community High School 99, including Digital Music, Popular Music Styles, Guitar and Band.

Ms. Mullen spends her summers directing the orchestra at the Summer School for Strings, an orchestra and chamber music-intensive camp on the campus of Valparaiso University. As a faculty member of the camp, she collaborates with a prestigious group of string players and pedagogues, including Sharon Polifrone (Assistant Concertmaster, Lyric Opera of Chicago), Daniel Mor-



ganstern (Principal Cellist, Lyric Opera of Chicago-retired; American Chamber Trio) and June DeForest (Violinist, Lyric Opera of Chicago-retired; American Chamber Trio).

Ms. Mullen has a bachelor's degree in music from Butler University and is completing a master's degree in music education at Northern Illinois University. Her violin teachers include June DeForest, Larry Shapiro and Tatiana Vorobieva. Her chamber music teachers include Daniel Morganstern, William Grubb and Eugene Becker. Ms. Mullen is a native of Crown Point, Indiana. She resides in Chicago, Illinois with her partner, Sarra Mullen.

CRAIG ROSELIEB



Craig Roselieb is a 1979 graduate of South High School in Downers Grove. He completed a Bachelor of Music Degree from Northern Illinois University in music education and saxophone performance in 1984, where he was a student of Steve Duke, and a three-year alto saxophonist with the NIU Jazz Ensemble under Ron Modell. He earned a Master of Music Degree from Northwestern University in 1988, where he studied conducting with John P. Paynter, and directed the Jazz Lab Band and played jazz tenor in the NU Jazz Ensemble with Don Owens. After three years at Glenbrook North High School and two years at Wheaton Central High School, Mr. Roselieb joined

the music faculty at Downers Grove South in 1990 and works intentionally to provide balanced student performance opportunities in competitive marching band, wind ensemble and jazz ensemble.

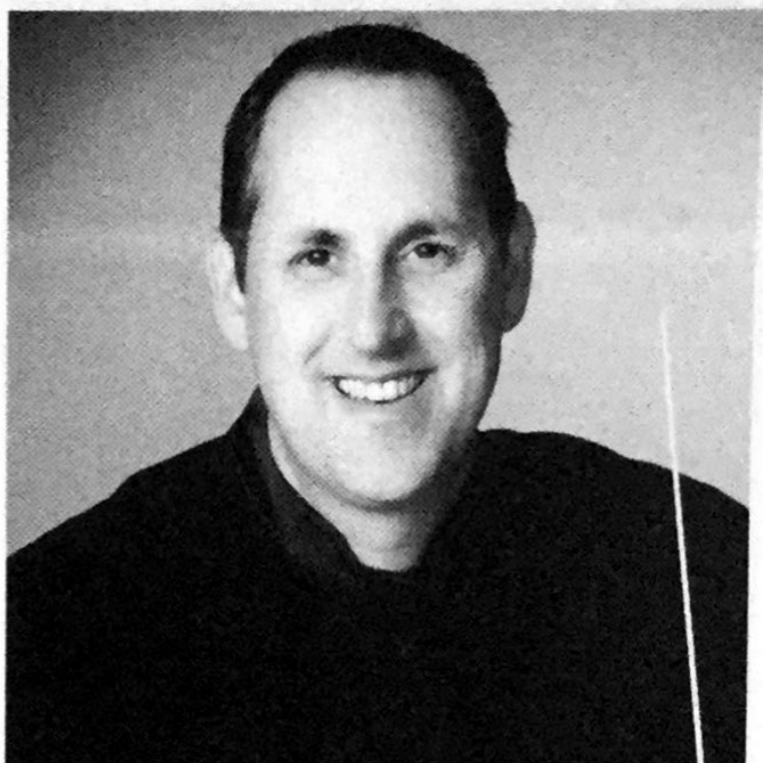
In recent years, the Marching Band has been a three-time finalist in the Illinois State Marching Band Championship, the Jazz Ensemble has been a finalist at the Essentially Ellington Festival in New York, and the Swing Central Jazz Festival in Savannah, Georgia, and the Wind Ensemble has been selected three times for the University of Illinois Superstate Festival. The Jazz Ensemble was also selected to perform at the 2011 Midwest Clinic, the 2012 ILMEA All-State Festival, and the 2012 Chicago Jazz Festival. Mr. Roselieb has been awarded the National Band Association Citation of Excellence four times, and currently serves as the ILMEA Jazz Division Vice President. He was voted a Chicagoland Outstanding Band Director in 2010, sponsored by Quinlan and Fabish, and was presented the Mr. Holland's Opus Award from the Bob Rogers Travel company in 2013. Mr. Roselieb resides in Naperville, Illinois with his wife Joy, step-son Josh and daughter Abigail.

BRAYER TEAGUE

Brayer Teague currently serves as the Fine Arts Department Chairperson at North High School, and is the President-Elect of the Illinois Music Education Association. He has been recognized five times by the Marquis "Who's Who in American Teaching" and in 2001 was named a Golden Apple Scholar finalist. In 2008, Mr. Teague received the Chicagoland Outstanding Music Educator Award, and in 2010 he earned distinction as a National Board Certified Teacher.

A graduate of Northwestern University in Evanston, IL (B.MusEd) and the University of Michigan in Ann Arbor, MI (M.MusEd), Mr. Teague taught for three years in Highland Park, Illinois before joining the music faculty of Downers Grove North High School in 1993. He later completed graduate work in Educational Leadership at North Central College in Naperville, Illinois. In recent years Mr. Teague has continued his exploration of the arts through coursework at various colleges in photography, jewelry/metalwork, and ceramics. Mr. Teague has published educational materials for Microsoft Inc., co-authored a curriculum guide for the Illinois State Board of Education, and presented at national and international conferences.

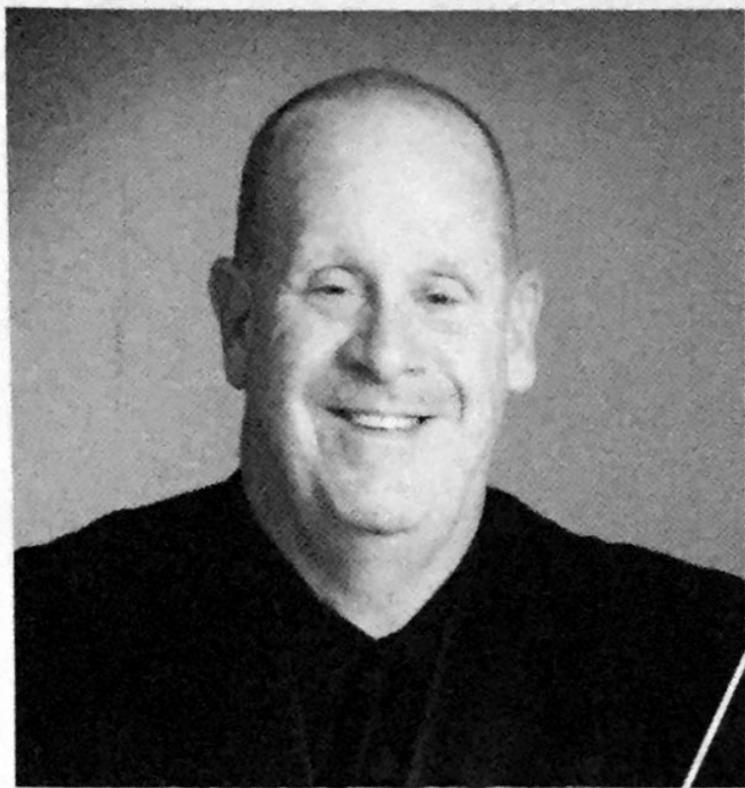
Mr. Teague is an advocate for expanding the walls of the traditional arts classroom through music performance



tours. In addition to a bi-annual music and cultural exchange program he coordinates with a Musikschule in Bietigheim-Bissingen, Germany, Mr. Teague has led student music tours to Ireland, England, Italy, France, Austria, the Czech Republic, Canada, and a host of cities in the United States.

Mr. Teague is a member of the National Education Association and the National Association for Music Education (NAfME). He is a past-VP of the Illinois Music Education Association. During his tenure on the ILMEA Board of Directors he coordinated the Illinois All-State Music Composition Contest, a nationally admired program that aims to foster and recognize outstanding student music composition. Mr. Teague resides in Downers Grove, Illinois, with his wife Kristen, and their two children Miles and Emery.

GLENN WILLIAMS



Glenn Williams is Fine Arts Department Chairman at South High School in Downers Grove, Illinois. In addition to instructional leadership duties with visual art and music at South High School, Mr. Williams also teaches Jazz Lab Band and Wind Symphony. Mr. Williams has held similar positions in Grand Rapids, Michigan and Highland Park, Illinois. During the summer months, Mr. Williams spends time as a coordinator and jazz faculty member at Blue Lake Fine Arts Camp and has been on the brass/jazz faculty of the Indiana University Summer Music Clinic since 1990. In the summer of 2014, Mr. Williams led the Blue Lake Jazz Ensemble on a three week tour of Europe, with stops in seven cities in Denmark, Germany and France.

As a professional performer, Mr. Williams has performed with numerous entertainment and jazz luminaries, including The Four Tops, Frank Sinatra, Jr., Michael Brecker, Kenny Wheeler, and the Blue Lake Faculty Jazz Sextet. Mr. Williams has also performed with numerous community ensembles including the North Shore Concert Band directed by John Paynter. Mr. Williams now is a member of the music ministry at Four Corners Community Church in Downers Grove, where he also served as an Elder in the church community.

Mr. Williams is in demand as a clinician/adjudicator in throughout the Midwest, having recently judged and guest conducted at regional and state festivals in Illinois, Michigan and Indiana. Mr. Williams has presented clinics at multiple state and national conventions.

A native of Denver, Colorado, Mr. Williams holds degrees from Indiana University, Northwestern University and Concordia University-Chicago. Mr. Williams has also completed coursework towards a DMA in Wind Conducting at Michigan State University. Mr. Williams became a National Board Certified Teacher in November 2009. Mr. Williams resides in Downers Grove with his wife, Terri, and their two children, Josiah and Allison.

KRISTIN A. BOWERS

Technical Sgt. Kristin A. Bowers is the principal clarinetist and Concertmaster with The United States Air Force Band in Washington, D.C. A native of Downers Grove, IL, Kristin joined the Air Force Band in 2011. Prior to her position with the band, she served as the assistant principal and E-flat clarinetist with the South Bend Symphony. Kristin has performed with orchestras across the country such as the Chicago Civic Orchestra, New World Symphony, Illinois Symphony and National Repertory Orchestra.

As a soloist, Kristin has appeared with the Akademisches Orchester in Leipzig, the Texas Music Festival Orchestra, the University of Chicago Chamber Orchestra and the Northwestern University Orchestra. She is an avid chamber musician, performing regularly with the LeDroit Chamber Players in Washington, D.C. as well as the United States Air Force Band Clarinet Quartet.



A graduate of Indiana University, Kristin received a Bachelor of Music degree in clarinet performance in 2006. She earned a Master of Music degree in 2008 from Northwestern University. Her teachers include Howard Klug, Steve Cohen, and Lawrie Bloom. Kristin is a 2002 graduate of Downers Grove North High School where she studied under the direction of Brayer Teague and William Miller.

GAUDETE BRASS QUINTET

Since 2004, the Gaudete Brass Quintet has committed itself to presenting serious brass chamber music through compelling concerts, commissioning new works and adventurous recordings. The group has engaged in live performances at venues such as Merkin Hall and Symphony Space in New York City and Millennium Park in Chicago, commissioned new works from noted composers such as David Sampson, Jonathan Newman, John Cheetham, Steven Bryant and Stacy Garrop, and appeared on radio broadcasts on WFMT in Chicago and Nashville Public Radio. While keeping this rigorous performance schedule, Gaudete has recorded three albums: *Brass Outings*



(2006), winner of the CDBaby Editors' Choice distinction and nominee for Just Plain Folks Best Classical Chamber Album; *Conversations in Time* with organist R. Benjamin Dobey (2011, Pro Organa); and *Chicago Moves*, pro-

duced by Grammy winner Judith Sherman and featuring several of its commissioned works (2012, Cedille Records). The quintet has also presented educational programs and concerts at prominent institutions including The Juilliard School, Eastman School of Music, and Arizona State University and starting in the fall of 2013 the GBQ has joined Roosevelt

University's Chicago College of Performing Arts faculty as ensemble-in-residence. To learn more about the Gaudete Brass, please visit www.gaudetebrass.com.

Trumpets: Bill Baxtresser and Ryan Berndt; Horn :Julia Filson; Trombone: Paul Von Hoff; Tuba: Scott Tegge

DON OWENS



Don Owens, Coordinator Emeritus of the Jazz Studies and Pedagogy Program, Director Emeritus, Contemporary Music Ensemble, and the National High School Music Institute at Northwestern University, began his tenure at Northwestern University in 1979. Before coming to Northwestern, he taught for twelve years at Evanston (Illinois) Township High School where his duties included directing band, brass ensembles, and jazz band, as well as teaching classes in music theory, popular music, free improvisation, and composition. He created the Electronic Music Studio at ETHS in 1971.

Owens received the Bachelor of Music Education degree from North Texas State University, where he also studied

Composition and Jazz. His Master of Musical Arts degree is from the University of Illinois, where he majored in Composition. He studied composition with Morgan Powell, Merrill Ellis, Samuel Adler, and Salvatore Martirano. He has won several grants and awards, and is regularly commissioned for new works.

In his first few years at Northwestern, Mr. Owens conducted the nationally renowned Jazz Ensemble, directed the "Wildcat" Marching Band and Symphonic Band, and taught advanced Method classes for undergraduate Music Education Majors. He eventually was appointed Coordinator of the Jazz Studies and Pedagogy Program, teaching courses in Jazz Writing, Seminar in Jazz Pedagogy, Jazz in the Public Schools, and conducted the Jazz Ensemble. Under his leadership, the Northwestern Jazz Program grew to offer the B.M. in Jazz Studies and the M.M. in Jazz Pedagogy.

In addition to Owens' responsibilities in the Jazz area, he served as Director and Primary Conductor of the internationally acclaimed Northwestern University Contemporary Music Ensemble for over 20 years. This group performed over 200 world premiers, as well as the standard 20th century repertory.

Mr. Owens is an internationally recognized clinician/conductor. He has served as an adjudicator and has conducted Festival and All-State Concert and Jazz Bands in Arizona, Arkansas, California, Colorado, Delaware, Florida, Georgia, Idaho, Illinois, Indiana, Iowa, Maryland, Michigan, Minnesota, Mississippi, Missouri, Nebraska, New York, New Mexico, North Dakota, Ohio, Pennsylvania, South Dakota,

Texas, Washington, Wisconsin, Canada, Greece, Germany, and Norway. As a conductor, he has shared in the art of music making with world famous figures from both the Jazz and Contemporary Classical idioms. His compositions have been performed across America, as well as in Canada, England, Greece, Germany, Japan, Norway, and South America.

IAN WILLIAMS

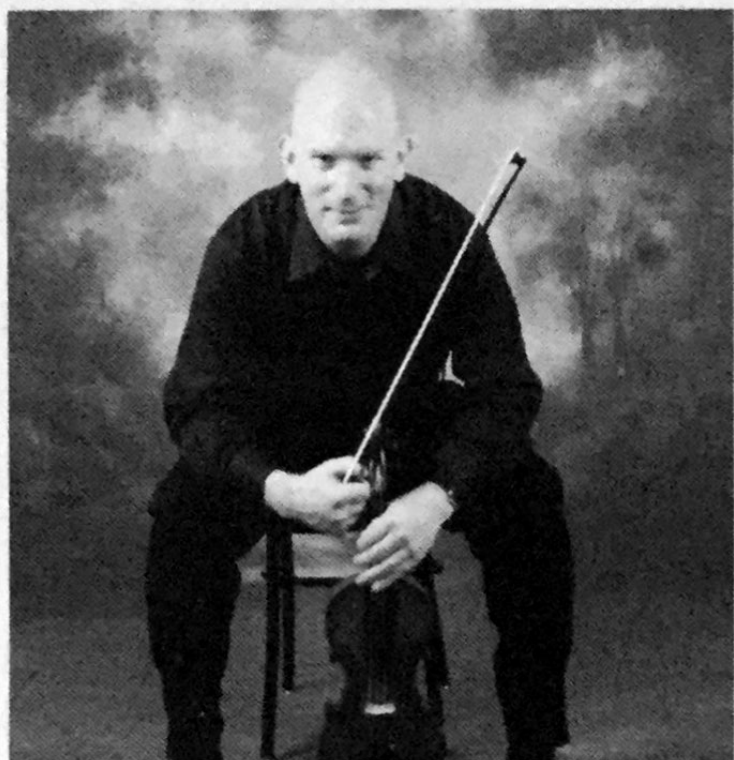
Ian Williams, a Kalamazoo College sophomore originally from Downers Grove, IL, is a jazz pianist with nearly fifteen years of playing experience ranging from solo performance, improvised theater work, vocal accompaniment, and jazz ensemble and combo playing. Even before he began taking lessons at the age of five, Williams was fascinated by music— particularly the piano. As fascination turned gradually into love, and love into passion, he worked for years to develop his technical strength in a sincere effort to match it with his spirit and imagination.

Soon drawn to jazz for the style's inherent provision for improvisation and interpretative creativity, Williams began studying jazz several years before entering high school, auditioning into the top jazz ensemble at Downers Grove South High School at the beginning of his first year.



In this performance of George Gershwin's historic masterpiece, Williams hopes that his love for the emotional power of this music will carry through all the way from the keyboard to the very last row. In his own words, "It has been an utter privilege to prepare this incredible piece of art. I am simply honored to be able to play *this* piece in *this* hall. It's a dream come true."

PETER WILSON



Peter Wilson is an engaging and multifaceted violinist and conductor whose musicianship has been noted as “first-class” by the *Washington Post*. He is Music Director of the Waynesboro Symphony and Richmond Philharmonic Orchestras in Virginia and String Section Commander for “The President’s Own” U. S. Marine Band. Highly respected throughout the National Capital Region, he has served as a violinist of the White House for nearly a quarter century. He is Concertmaster of the American Festival Pops Orchestra and has guest conducted the National Symphony Orchestra. He holds degrees from Northwestern University and The Catholic University of America where he earned a Doctor of Musical Arts.

Dr. Wilson began his professional career as Concertmaster of the Walt Disney World Orchestra. He has appeared as violin soloist with legendary artists Rosemary Clooney, Michael Feinstein, Renée Fleming, and Bernadette Peters. He is also cofounder and violinist of the acclaimed string duo “Bridging the Gap” (with double bassist Aaron Clay), which has been hailed for “superior arrangements and uncommon musicianship” by the *Washington Post*.

Dr. Wilson has appeared in international magazines including the *Strad*, which stated, “Wilson’s performance stressed the warmth and romanticism of the music... [His] technical skills brought a sparkle... and overall, [Wilson] made music that had the stamp of quality.” The *Washington Post* has further observed his “pristine melodic lines” and “showering virtuosity.” He has performed such acclaimed works as John Corigliano’s *The Red Violin: Chaconne for Violin and Orchestra*, and was praised by the award-winning composer: “[Wilson’s] beautiful performance of my Chaconne...how gorgeous it was...and so true to the piece.” Following his performance of Theme from *Schindler’s List* conducted by composer John Williams, Dr. Wilson was singled out by the *Washington Post* for his “impassioned violin solo.”

Dr. Wilson has soloed in many unique venues including the Presidential Retreat at Camp David and the Vatican before Pope John Paul II. In addition, he is frequently invited to perform his moving solo violin arrangement of *The Star-Spangled Banner* for various high-profile events including most recently for the Oakland A’s. He has appeared in concert with Ray Charles, Whitney Houston, Michael Jackson, Johnny Mathis, and Joni Mitchell, as well as Jimmy Page and Robert Plant in their Zeppelin UnLEDeD World Tour. In 2009, Dr. Wilson performed with Stevie Wonder in a 21-piece orchestra at the Library of Congress for the World Premiere of Mr. Wonder’s “Sketches of a Life.”

A native of Cleveland, Dr. Wilson began his musical training at age 2 as a violin student of his mother. He later moved to Morgantown, West Virginia where he became the first musician ever to

receive the Governor's Award for Exceptional Achievement in the Arts. In 2014 Dr. Wilson joined the faculty of

James Madison University as an adjunct instructor of violin.

LAUREN WOOD

Born and raised in Chicago, Illinois, Lauren 'Lo' Wood, picked up the saxophone at the age of 13 and hasn't put it down since. During her youth, she attended the prestigious Merit School of Music and was given the opportunity to perform at places such as Wayne and Joe Segal's Jazz Showcase, Millennium Park's Pritzker Pavillion, the Art Institute of Chicago, Chicago's Symphony Center, and more as a part of Merit's Honors Jazz Combo. In 2010, Lo moved to the Big Apple to attend New York University as a Jazz Studies major on scholarship, and studied under the tutelage of Saturday Night Live's Lenny Pickett and Alex Foster, as well as Ronnie Cuber, Gary Smulyan, Ron McClure, and Ralph Lalama. Her musical endeavors have taken her to Carnegie Hall, the Blue Note Jazz Club, Dizzy's Club Coca-Cola, the Jazz Standard, and many other landmarks of live music. Internationally, Lo most recently went to Peru on tour with "Chilcano," an Afro-Peruvian jazz band led by Gabriel Alegria. Because of her work in world music, Lo was named an Ella



Fitzgerald Scholar from 2011-13. After leaving school in 2012 to pursue her career in music, Lo has become an avid singer-songwriter as well, and is currently working with her husband on their debut album. She can be heard with various other groups throughout New York City and has most recently been seen playing with trombonist Wycliffe Gordon, the Grammy award winning Mingus Big Band, and world famous R&B artist Charles Bradley.

DOWNERS GROVE NORTH HIGH SCHOOL SYMPHONIC BAND

William S. Miller, Jennifer Mullen, Brayer Teague, *Conductors*

Piccolo

Emily Blanchard
Becky Donnelly

Flute

Madalyn Anderson
Sara Arnquist
Kelsey Barbato
Emily Blanchard
Payton Cohen
Sage Collins
Kotomi Crabtree
Ravneet Dhaliwal
Becky Donnelly*
Jamie Gamonez
Kiera Henderson
Katherine Hutto
Victoria Iacovetti
Serena Jaimes
Gina Kowalewicz
Eryn Lane
Isabella Malik
Andrea Ohk
Julie Randa
Beverly Schwartz
Brianna Wright
Bre Yano

Oboe

Madison Bromfield
Joseph Binales
Seanessy Lyons*
Chloe Mason

Bassoon

Sotirios Panos

Clarinet

Jasmine Abdallah
Kayla Asonye*
Mitzy Chavez
Chloe Cihak
Jaime Duran
Natalie Flynn
Emily Kucera
Kelsey Kunz

Lindsey LeBeda

Angelo Marra
Elizabeth McNamara
Alexis Morman
Bridget Rakowski
Julia Rhodes
Hannah Sila
Bianca Spalla
Charles Stark
Rachel Staron
Tyler Sullivan
Sarah Weikersheimer
Jordan Wilde
Jonathan Zriny

Bass Clarinet

Benjamin Ellstrom
Rachel Martello
Benjamin Pike
Rebecca Sprague*
Lena Stangley
Kate Wright

Alto Saxophone

Alpha Apao
Allison Burke
Luc Collo*
Isaiah Isobal
Andrew Lanigan
Aidan Lyons
James Miller
Johnny Niebauer
Matthew Pasieta
Alexander Whiteman

Tenor Saxophone

Shannon Huang
Andrew Pearson*

Baritone Saxophone

Brandon Beckwith*
Marz Tingzon

Trumpet

Sarah Baran
Krissy Cerney
Patrick Doyle
Mariah Godar
Zachary Goliszewski
Sean Graf
Nathan Hallberg
Gavin Harker
Daniel Igoe
Donald Knapp
Max Krause
Ethan Lyons
Audrey McDaniel
Dylan McMillin
Charles Michka
Ryan Murphy
Nathan Nystedt
Oliver Patrick*
Jackson Rummler
Mickie Santen
Summer Seligmann
Andrew Silkaitis
Mathew Zleczewski

French Horn

Kacey Ford
Jeremy Pike*
Kyle Schirle
Will Stefanisin

Trombone

Daniel Brethauer
Kevin Griffin
Ryan Knezevich*
Terrence LeBlanc
Kaylee McCarthy

Euphonium

Jack Collins
Ethan Kinnear
Adien Kupka
Alyssa Moralde
Alexis Nystedt*
Michael Price
Christopher Stelter

Tuba

Patrick Connery
Kadence Taba*
Claire Tarvin
Nathan Wayman-Dodd

Percussion

John Anderson
Emily Bollinger
Daniel Borgard
Matthew Campbell
Olivia Featherstone
Nathan Isobal
Norbert Jackson
Jalyn McHale
Austin Moca
Kyle Pearson
Micheala Richardson
Jon Silkaitis
Kayleigh Smith*
Nate Tenorio
Vanessa Williams
Will Wright
William Xin

Piano/Celeste

Allison Kirkegaard

String Bass

Catherine Smerz

Harp

Hannah Young
(Alumnus)

*Section Principal

DOWNERS GROVE SOUTH HIGH SCHOOL WIND SYMPHONY

Greg Hensel, Craig Roselieb, Glenn C. Williams, *Conductors*

Piccolo Amy VanGeertry	Rita Foster Daniel King Zoe Kohnke Amy Lansdon Anna Schroeder Kellie Strakalaitis Kathleen Wade Jack Walsh	Baritone Saxophone Everett Jackson Joseph Kreidl* Max Morlock	Euphonium Marie Kayser* Paul Kozak Jason Laczynski Ross Michalek David Raineri
Flute Jessica Brest Teagan Custer Cassidy Hanyzewski Hannah Hyzy Katherine Karagiannis Kristen Leung Lauren O'Meara Carolyn Packard Olivia Porcaro Katherine Roth Ashley Seery* Amy VanGeertry Elyssa Wold	Bass Clarinet Giselle Cervantes* Rupa Palla	Trumpet Emily Atwood Jake Burrows Maria Daniele Phillip Jedralski Rose Jensen Matthew La Rue Daniel Quinn Erik Seelander* Jakub Wisniewski	Tuba Noah Tunney* Stephanie Wronkiewicz
Oboe Emily Blaum* Luke Sari	Alto Saxophone Matthew Dignan Anne Marie Elser Ian Lane Kara McKenna CJ Nortier John O'Connor Olivia Tyrrell* Emily White Allison Williams	French Horn Claire Burton Adam Rosignal Gillian Rustik* Kayla Ryan	Percussion Marc Alvarez Miriam Arroyo Katherine Clark Connor Cochrane Cassidy Dresden Adam Filice Anthony Ganzer Christopher Gergits Larissa Gonzalez Eric Herstowski Andrew Pawelczyk Jack Poynton Nicolas Raso Zachary Wascher*
Bassoon Timothy Werner	Tenor Saxophone Matthew Campbell Durrell Bico* Tessa Lawler	Trombone Andrew Baker (bass) Aidan Custer* Joshua Tinoco Vincent Vena	
Clarinet Allie Brandt* Brooke Drzewicki			*Section Principal

DOWNERS GROVE NORTH HIGH SCHOOL WIND ENSEMBLE

William S. Miller, Brayer Teague, *Conductors*

Piccolo Sarah Fantinel Elizabeth Heyler	Bassoon Ashley Pirl Natalie Zderad*	Contra Alto Clarinet Allison Palmer	John McDermott Nate Rapach Jennifer Vetrone*
Flute Adam Behnke Alyse Bondarowicz* Allie Casey Cameron Doyle Sarah Fantinel Tine Greene Elizabeth Heyler Theresa Hutto Alison LeBeda Allison Sheetz	Clarinet Kevin Atwater Megan Hung* Jay Jeske Mary Kaminskas Seth Kattapong-Graber Emma Larson Katie Polaski Sophie Temple-Wood Hannah Thompson	Alto Saxophone Evan Culligan* Katie Donnelly Matthew McCoy Allison Printz	French Horn David Atwater Cassie Broholm Georgia Gregory* Jeremy Pike Tanner Ryan Will Stefanisin
Oboe Maria D'Ambrose* Robin Younker	Bass Clarinet Alison Elgass* Aysia James	Tenor Saxophone Quinn Post* Michael Thompson	Trombone Trevor Kropp Emily Little Adam Mills Caleb Schmurr* Amelia Smerz
English Horn Robin Younker		Baritone Saxophone Anthony McMahon	
		Trumpet Arianna Calleja Ben Cortez Emily Dwyer Brian Hsu James Hutto	

Euphonium
Andrew Bender
Lauren Birkmeier
Jennifer Casey*

Tuba
Todd Griffin

Percussion
Belle Banke
Darius Daugvila
Ben Heppner*
Allison Kirkegaard
Eirene Kowal
Zach McCoy
Olivia Morrow
Bob O'Malley
Emily Wilson

Piano/Celeste
Darius Daugvila
Eirene Kowal

String Bass
Catherine Smerz

Harp
Hannah Young
(Alumnus)

Vocal Soprano
Allison Kirkegaard

*Section Principal

DOWNERS GROVE SOUTH HIGH SCHOOL WIND ENSEMBLE

Greg Hensel, Craig Roselieb, Glenn C. Williams, *Conductors*

Piccolo
Joseph Shen

Flute
Stephanie
Bertenshaw
Vanessa Copeland
Nikitha Gade
Samantha Gaspari
Rachel Kubik
Brooke Nuccio*
Joseph Shen
Veronica
Tannenbaum

Oboe
Emily Alves
Eileen Walsh-Rock*

Bassoon
Rachel Grudzinski*
Lauren Swain

E♭ Clarinet
Mary Eterno

Clarinet
Anam Ahmed
Samantha Cho
Mary Eterno
Amanda Field
Bridget Moroney*
Kristina Mucha
Julia Poska
Danielle Valero
Susan Zhou

Bass Clarinet
Angela Campbell
Tommy Leinart

ContraBass Clarinet
Megan Wirtjes*

Alto Saxophone
Lee Biedermann
Daniel Piccoli*
Brian Piller
Matthew Wiechec

Tenor Saxophone
Adam Gray
Cassandra Plata*

Baritone Saxophone
Emily Seiden

Trumpet
Anthony Calabria
Tiffany Curtis
Brianna Imgruet*
Connor Keegan
Nicole Perillo
Emily Rzeszutko
Mason Szoldatits
Adam Zlotnicki

French Horn
Meghan Diddia
Nicholas Nuccio
Susan Owano
Andrew Sullivan-
Bormann
Kyla Swain*

Trombone
Paul Gurnic
Jack Herstowski*
Kevin Hux
Matthew Laczynski
Nicholas Paskvan

Euphonium
Predrag Radakovic*
Daniel Paskvan
Michael Tegeler

Tuba
Larissa Gurnic
Nicholas Klecki
Samuel Tedeschi*

Percussion
Sydney Davis
* Rachel Fisher
Tyler Jankowski
Abrielle Joseph
Jesse Knight
Noelle Kohnke
Ryan Strelau
Melissa Wang
Tiffany Wang

Piano
Meghan Diddia
Rachel Fisher

String Bass
Samuel Tedeschi

*Section Principal

DISTRICT 99 JAZZ ORCHESTRA

Don Owens, *Conductor*

Piano Soloist
Ian Williams##

Violin
Jennifer Mullen
Peter Wilson

Cello
Amelia Smerz*
Allison Williams#

Oboe
Eileen Walsh-Rock#

Clarinet
Kristin Bowers**

Bass Clarinet
Alison Elgass*

Saxophone
Evan Culligan*
Cassandra Plata#
Craig Roselieb##
Lauren Wood##

Trumpet
Bill Baxtresser
Ryan Berndt
Greg Hensel
William Miller##

French Horn
Julia Filson
Kyla Swain#

Trombone
Caleb Schmurr*
Paul Von Hoff
Glenn Williams

Tuba
Scott Tegge

Orchestra Piano
Megan Hung*

String Bass
Samuel Tedeschi#

Percussion
Bob O'Malley*
Brayer Teague
Emily Wilson*

Banjo
Jack Herstowski#

* DGN student
** DGN alumnus
DGS student
DGS alumnus