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**The Wilmette
Community Band**

Spring Concert

Dr. David Fodor, Conductor

Music Is
For All Ages

Thursday, April 30, 2015 at 7:30 p.m.
Wilmette Junior High
620 Locust Road
Wilmette, Illinois

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Wilmette Community Band

David Fodor, *Director*

Spring Concert Program Order

Flashing Winds Jan Van der Roost

Canzona..... Girolamo Frescobaldi, arr. by Earl Slocum

Peter and the Wolf.....Serge Prokofiev, arr. by James Curnow

*Narrated by Mark George,
Director and CEO of The Music Institute of Chicago*

Intermission

A Copland Tribute..... arr. by Clare Grundman

Original Dixieland Concerto arr. by Johnny Warrington

For the final two selections, the Wilmette Community Band is joined by members of the Wilmette Junior HS Band, Ms. Kimberly Farris, WJHS Director

A Young Person's Guide to John Williams..... arr. By Jay Bocook

Emblem of Unity.....J. J. Richards

There will be a reception immediately following the concert in the lobby just outside the auditorium, in honor of our guest performers and their families. Please join us!

Wilmette Community Band Roster

(In Alphabetical Order)

Flute

Terry Fertig*
Alice Magos
Kathy Rundell
Priscilla Sperling
Jackie Tilles

Oboe

Ann Fleming
Pat Mihalec

Clarinet

Howard Balikov
Dan Freedman
Jessica Katz
Thomas Marty
Jim Norris
Stuart Schweidel
Elaine Steiner
Bob Taylor*

Bass Clarinet

Art Hildebrand
Rachel Jones

Bassoon

Lexa Deamant

Alto Sax

Dave Friedman
Amy Niemira
Jackie Urban*

Tenor Sax

Paul Isaacson
Keegan White

Bari Sax

Dan Blaufuss

Trumpet

Liz Colon
Gladys Mendez
Joe Oberlander
James Swinger
Christopher Thomas
Jeff Urban*

French Horn

Dennis Jasieniecki
Beth McCoy
Jim Skelton*
Jill Sternberg
Suzanne Vegter

Trombone

Doug Gillespie*
David Jeschke
Corky May

Euphonium

Forrest Buchtel, Jr.
Kay Furey
Amy Kelley

Tuba

Timothy Campbell

String Bass

Randy Knowles

Percussion

Debbie Knowles Katz
Jeffrey Ring*
Marissa Walczak

*Denotes

Section Leader

Wilmette Junior HS "Music is for All Ages" Band Members / Kimberly Farris, Director

Anna Charpentier, Flute

Sadie Michel, Flute

Angela Sun, Flute

Caroline Davis, Oboe

Taylor Oshana, Bassoon

Damin Kim, Clarinet

Lexie Kaplan, Clarinet

Yara Goldin, Bass Clarinet

Lauren Ellis, Alto Saxophone

Eli Ethridge, Alto Saxophone

Qiao Huang, Alto Saxophone

Samantha Wert, Trumpet

Florian Vining, Trumpet

Squeek Alink, French Horn

Gus Petito, French Horn

Eli Friedman, Trombone

Isaac Cho, Euphonium

Riley Needham, Percussion

Band Shout-Outs - Messages of support from our band fans!



Thank you, Wilmette Community Band.
- From Dennis, Mike, Meg, & Chris

Hope you have a Great Concert Season.
- From Mario, Mark, & Paul

Enjoy the performance!
- From the friends of Pat Mihalec

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Program Notes for this evening's selections:

Flashing Winds, Jan Van der Roost (b. 1956)

Jan Van der Roost is a Belgian composer with training in trombone, history of music and music education from the Lemmensinstituut in Leuven. He also received additional training from the Royal Conservatory in Ghent and the Royal Flemish Conservatory in Antwerp. Van der Roost is currently professor of counterpoint and composition at the Lemmensinstituut, having held this position since 1984, as well as a guest professor at the Shobi Institute of Music in Tokyo, the Nagoya University of Art and visiting professor at the Senzoku Gakuen in Kawasaki, Japan. A prolific writer, Van der Roost has many works written for a variety of ensembles, genres and styles.

In addition to his work as a composer, Van der Roost also as an adjudicator, lecturer and guest conductor across the globe. *Flashing Winds*, commissioned by "Het muziekverbond van West-Vlaanderen" and dedicated to the "Arlequino" youth band, is an incredible concert opener with its use of color and texture. The piece opens with block chords in the brass as the introductory statement of the theme and moves to a "flashy" fast section with great use of counterpoint. The piece is filled with fast flourishing woodwind passages and stately brass fanfares countered by the lyricism in a B section. This ecstatic piece closes with a Coda restating the theme with a brass hemiola and pushes to the end with ascending and fanfare figures from the ensemble.

Canzona, Girolamo Frescobaldi (1583-1643) arr. by Earl Slocum (1902-1994)

Girolamo Frescobaldi (September, 1583 – March 1, 1643) was a musician from Ferrara, one of the most important composers of keyboard music in the late Renaissance and early Baroque periods. Girolamo Frescobaldi was appointed Organist of St. Peter's Basilica, a focal point of power for the Capella Giulia (a musical organization) from July 21, 1608 until 1628 and again from 1634 until his death. Frescobaldi's printed collections contain some of the most influential music of the 17th century. His work influenced Johann Jakob Froberger, Johann Sebastian Bach, Henry Purcell, and countless other major composers. Pieces from his celebrated collection of liturgical organ music, *Fiori musicali* (1635), were used as models of strict counterpoint as late as the 19th century. Frescobaldi is best known for his numerous ricercars and toccatas. He did not obey the conventional rules for composing, ensuring no two works have a similar structure. He also insured that fast note values and triple meter were not allowed to detract from the purity of style.

Dr. Earl A. Slocum was born near Concord, Michigan on June 17, 1902. He graduated from Albion, Michigan public schools in 1921. After beginning a degree in engineering, Dr. Slocum changed his major and became the first male student to graduate from Albion College with a public school music certificate. He received a Master of Music degree from the University Michigan in 1936, and was awarded an Honorary Doctorate from Albion College in 1960. Dr. Slocum was elected to the American Bandmasters Association in 1941, and was elected President in 1962. He is best remembered for his transcriptions for concert band.

"Tocatta" "After Frescobaldi" 1925 (This was Cassado's title, but without his name) was actually written by Gaspar Cassado in 1925 for Cello and Piano. Cassado never put his name on the work and attributed it to Frescobaldi. In 1955, Earl Slocum arranged, what he thought was Frescobaldi's toccata, for the UNC Symphonic Band. It was popular at that time to refer to a band which had multiple Clarinet and Saxophone voices as well as a String Bass as a Symphonic (Symphony) Band. In the mid-1990s, it was discovered by researchers in the Library of Congress Music Division, that a number of discrepancies existed concerning the authorship of several works. Among those, Gaspar Cassado had actually written two works credited to other composers: *Allegretto Grazioso* by "Franz Schubert" and *Tocatta* by "Girolamo Frescobaldi."

(Program notes are continued on page six)



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Program notes continued from page six:

Original Dixieland Concerto, arr. by Johnny Warrington

The Month of April is Jazz Appreciation Month worldwide. April 30th, 2015 is Jazz Appreciation Day, so we want to honor America's original art form by performing some of the first music to be recognized as jazz. The *Original Dixieland Concerto* by John Warrington uses melodies and dances from early Dixieland, and Blues, which grew out of Ragtime. Instead of one or two soloists as in a classical concerto this composition calls for an entire Dixieland Combo and includes *Jazz Me Blues*, *Ballin' the Jack*, and *The Original Dixieland One-Step*.



We welcome the selected members of the Wilmette Junior HS Band Program, as they join us in the final two pieces. We want to thank their Director, Ms. Kimberly Farris, for working with us to bring our two groups together, and we want to thank the parents of our student musicians, who support their musical efforts because they understand the importance and value of music in the enrichment our lives.

A Young Person's Guide to John Williams, John Williams (b. 1932), arr. by Jay Bocook (b. 1953)

Young-at-heart moviegoers of all ages have been treated to the masterful movie film scores of John Williams for decades. Here is a magnificent collection of some of his most memorable melodies from the silver screen. Tonight's performance includes: *Prologue* from "Hook," *Theme from E.T.*, *Hedwig's Theme*, and *Raiders March*.

John Williams has been known as an eminent composer, arranger, and pianist for many years. When he was named conductor of the Boston Pops Orchestra in 1980 he became even more familiar to millions of television viewers in the US and abroad. For his film scores he has received thirty Academy Award nominations, fifteen Grammys, and five Oscars.

Emblem Of Unity, J. J. Richards (1878-1956)

Joseph John Richards was born in Cwmavon, Wales, in 1878. When he was four years old, his family moved to the United States and settled in Peterson, Kansas. During his lifetime, Richards was popular with band audiences and with other musicians. He wrote over 300 published compositions for school and circus bands, over 50 of which are still published. A member of the American Bandmasters Association since 1936, he was elected president of that group in 1949.

This brilliant march - Richards' most popular - was written while he was living in Sterling, Illinois, Conducting both the high school and the community bands. A classic and exciting composition, this work is played by hundreds of school and professional bands each year. Some of the composition's unique features include: the chord changes which precede the snare drum forzado in the introduction, the short lower-brass breaks, and the final strain, which sounds correct at either a constant, slower, or accelerating tempo.

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Program notes continued from page four:

Peter and the Wolf, Serge Prokofiev (1891-1953), arr. by James Curnow (1943)

Peter and The Wolf - With the Russian title of "How little Peter fooled the Wolf", this piece came out of a collaboration with Natalia Satz, director of the Moscow Children's Musical Theater. A story was devised involving animals, each personified by a different instrument of the orchestra. The first performance was given at the Children's Theater on May 6, 1936. The story is told by a narrator of a little boy Peter, his Grandfather, and the animals of the forest, including the fierce Russian wolf. Despite Peter's disobedience, all's well that ends well. If there is a moral to the story, it is that you shouldn't be afraid to challenge established beliefs (Grandfather's caution) or to take risks. Subtly, it is encouraging children to rely on their wits and to not be held back by the inertia of their elders. If Peter had not ventured outside the safety of the cottage's walls, the wolf would never have been caught.

About our Narrator, Mark George

Mark George, pianist and President of the Music Institute of Chicago, has enjoyed a unique career making music and connecting people of all kinds to the performing arts. As a musician, educator and administrator, he has created or participated in a series of exciting and significant endeavors. In 2011, the Chicago Tribune named him *Chicagoan of the Year* in classical music.



In his five years leading the Music Institute of Chicago, Dr. George has transformed the organization into a model community music school for the 21st century. Building on a strong tradition of providing classical music training to families primarily on the North Shore, the Music Institute expanded operations in Evanston and downtown Chicago, and added an innovative jazz studies program. In addition, Dr. George led a strategic planning process which positioned the institution at the forefront of best practices in music education, as well as an indispensable resource for the community in which it serves. In this same period, Dr. George served as national Board Chair for the Suzuki Association of the Americas and Trustee for the Solti Foundation US, and the Billy Strayhorn Foundation.

A Copland Portrait, Aaron Copland (1900-1990), arr. Clare Grundman (1913-1996)

Born in Brooklyn, Aaron Copland (1900 - 1990) has been called the "dean of American music." He first studied with Rubin Goldmark and then, in 1921, with Nadia Boulanger in Paris. Returning in 1924, he sought a style "that could speak of universal things in a vernacular of American speech rhythms." He seemed to know what to remove from the music of the European tradition, simplifying the chords and opening the melodic language, in order to make a fresh idiom. It can honestly be said that Copland set America's soul to music. The year 1990 saw the loss of both Aaron Copland and his devoted student, Leonard Bernstein.

A Copland Portrait begins with a statement of *Fanfare for the Common Man*, a work for brass and percussion composed in 1942 to honor the role of the common man during World War II. A passage from "Saturday Night Waltz" from the ballet *Rodeo* follows. Originally titled "The Courting at Burnt Ranch," *Rodeo* was created in collaboration with choreographer Agnes De Mille, commissioned by the El Salon Mexico, subtitled "Popular Type Dance Hall in Mexico City," is represented by two passages. Based on Mexican folk tunes, this work was written after Copland's first visit to Mexico in 1932. Next come several passages from one of Copland's most celebrated works, *Appalachian Spring*, a ballet composed for Martha Graham and commissioned by the Elizabeth Sprague Coolidge Foundation. *Appalachian Spring* was premiered by Miss Graham in 1944 and received the 1945 Pulitzer Prize for music, as well as the Music Critics Circle Award for the 1944-45 Season. Grundman's *A Copland Portrait* concludes with music from two additional dance episodes from *Rodeo*: "Buckaroo Holiday" and "Hoe-Down."

(Program notes are continued on page eight)

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