

*Yorktown High School
Bands*

*Spring Concert
Thursday May 19th, 2022
7pm*



Yorktown High School Bands

Joseph Witkowski, conductor

Presents the 2022-23 Spring Concert

Featuring three world premiere performances

Composers In Residence:

Katherine Bergman, Jacob Kohut, Quinn Mason

Thursday, May 19th, 2022

7pm

Concert Program

YORKTOWN CONCERT BAND

The Ice Planet (2022)..... Jacob Kohut (b. 1986)
YHS Concert Band Woodwind Choir
World Premiere Performance

Amparito Roca (1935) Jaime Texidor (1884-1957)

At Evening (2022) Quinn Mason (b. 1996)
Yorktown High School Bands Commission
World Premiere Performance

Celebrating My Three Best Friends (2016) Richard Saucedo (b. 1957)
Featuring United Sound

YORKTOWN CONCERT BAND PERCUSSION ENSEMBLE

Ellipsis (2010)..... Nathan Daughtrey (b. 1975)

YORKTOWN SYMPHONIC BAND

Overture to "Candide" (1956)..... Leonard Bernstein (1918-1990) arr. Walter Beeler

The Front Line..... Katherine Bergman (b. 1985)
Yorktown High School Bands Commission
World Premiere Performance

Diamond Tide (2015)..... Viet Cuong (b. 1990)
I. Moderato
II. Allegro

Composers in Residence



Katherine Bergman is a Minnesota-based composer who draws on environmentalism, literature, and found materials to create music that has been described as hypnotic and visceral. She has received commissions and performances from leading ensembles throughout the United States and abroad, including the U.S. Coast Guard Band, Estonian Police and Border Guard Orchestra, Hub New Music, Zeitgeist, Seen/Heard Trio, The Dream Songs Project, and many others.

Her works have been presented at ISCM World Music Days, The Midwest Clinic, North American Saxophone Alliance Biennial Conference, College Band Directors National Association Conference, and The Upper Midwest Chamber Winds Symposium, and her compositions have received support from the Minnesota State Arts Board, the Jerome Foundation, the Metro Regional Arts Council, and New Music USA.

Katherine holds a master's degree from the University of Northern Iowa School of Music, where she studied composition with Jonathan Schwabe and Alan Schmitz. She earned a bachelor's degree in music from Gustavus Adolphus College in Saint Peter, Minnesota with composition instructors including Michele Gillman and Steve Wright. She has studied extensively with Mary Ellen Childs, and has received individual instruction from Samuel Adler.



Jacob Kohut is a Washington-based bassoonist, composer, and music instructor. He currently is the acting president of the Fairfax County Band Directors Association and coordinator of the Fairfax County Band Directors' Association Solo Competition. Jacob also gives private lessons for bassoon, reed-making, saxophone, and composition. His resume of compositions for various ensembles and ability levels now exceeds 50 pieces. Some of his ensembles have been performed by the Mason Symphony Orchestra, Mason Wind Ensemble, West Potomac High School Wind Symphony, Bishop Ireton High School Wind Ensemble, Lanier Middle School Wind Ensemble, Hayfield Secondary Symphonic Band, 257th Army Band, and the Capitol Reed Trio.

As an eight-year member of the 257th Army Band in Washington, DC, Jacob has performed in Jamaica and the Virgin Islands for notables including the Jamaican Ambassador, Former First Lady Michelle Obama, National Security Advisor, H. R. McMaster, and Chief of the National Guard Bureau, General Frank Grass. His responsibilities in the band include playing bassoon, tenor sax, and alto sax in the concert band, and serving as bassoonist in the woodwind quintet, and arranger for the band. He also regularly serves as conductor for the band and was integral in establishing and leading the DC All-City Honor Band, which the 257th Army Band hosts. Jacob has also performed with the Army Orchestra, the Air Force Band, the McLean Symphony Orchestra, the Manassas Symphony Orchestra, Manassas Choral, Mason Symphony Orchestra, and Mason Wind Symphony.

Composers in Residence



Quinn Mason is a composer and conductor based in Dallas, Texas. Quinn has been described as “a brilliant composer just barely in his 20s who seems to make waves wherever he goes.” (Theater Jones) and “One of the most sought after young composers in the country” (Texas Monthly).

His orchestral music has received performances in the US by the Dallas Symphony Orchestra, San Francisco Symphony, Utah Symphony Orchestra, Toledo Symphony Orchestra, Akron Symphony Orchestra, West Virginia Symphony Orchestra, South Bend Symphony Orchestra, National Youth Orchestra of the United States (NYO), Marquette Symphony Orchestra, New England Conservatory Philharmonia, National Orchestral Institute Philharmonic, Symphoria, MusicaNova Orchestra, Oregon Mozart Players, Orchestra Seattle, the River Oaks, Mission and Lowell chamber orchestras and in Europe by the Orchestra Sinfonica Nazionale della RAI.

His compositions for winds have been performed by the Cobb Wind Symphony, Metropolitan Winds, and bands of Southern Methodist University, University of North Texas, Texas Christian University, Penn State, Purdue University, University of Minnesota, and Northern Illinois University, as well as other bands throughout the United States and Canada.

His chamber music has been performed by the Voices of Change, loadbang, MAKE trio, Atlantic Brass Quintet, and the Cézanne, Julius and Baumer string quartets and his solo music has been championed by distinguished soloists such as David Cooper (principal horn, Chicago Symphony), Holly Mulcahy (concertmaster, Wichita Symphony) and Jordan Bak and Michael Hall (viola soloists).

A multiple prize winner in composition, he has received numerous awards and honors from such organizations as the American Composers Forum, Voices of Change, Texas A&M University, ASCAP, the Dallas Foundation, Dartmouth College Wind Ensemble, the Metropolitan Youth Orchestra of New York, the Philadelphia Youth Orchestra, the Heartland Symphony Orchestra and the Arizona State University Symphony Orchestra. In 2020, Quinn was honored by the Dallas Morning News as a finalist for ‘Texan of the Year’.

Quinn has studied composition with Dr. Lane Harder at the SMU Meadows School of the Arts, Dr. Winston Stone at University of Texas at Dallas and has also worked with renowned composers David Maslanka, Jake Heggie, Libby Larsen, David Dzubay and Robert X. Rodriguez

Program Notes

Amparito Roca

Jaime Texidor Dalmau was a composer, conductor, and publisher who lived much of his life in Baracaldo, a picturesque city in northern Spain. He was born in Barcelona, and reportedly played saxophone in military bands for several years. In 1927 he became conductor of the Baracaldo Municipal Band, succeeding Sr. Alberdi who had founded the organization in 1902. Texidor conducted band until 1936, and during that time composed and arranged so much music that he decided to establish his own publishing company.

Texidor was a prolific composer of music for band. He wrote pasodobles (reportedly more than 100), descriptive poems, waltzes, schottisches, sardanas (national dance of Catalonia), tangos, folk dances, polkas, jotas, and a number of professional, funeral, and concert marches. Juan Esteve, conductor of the Baracaldo Municipal Band since 1957, recently estimated that 80 works by Texidor, including 25 pasodobles, are currently in that band's library.

Although the original score of this pasodoble was reportedly written (possibly under a different title) by the British bandmaster Reginald Ridewood (1907-1942), Jaime Texidor undoubtedly copyrighted the work and arranged for its publication by Editorial Musica Moderna in Madrid and, in 1935, by Boosey & Hawkes in London. In April 1936, an ad by Boosey & Hawkes in *The Musical Progress and Mail* included the title *Amparito Roca* followed by a translation, "The Sheltered Cliff." The present conductor of the Baracaldo Municipal Band, Juan Esteve Galán, has stated, however, that Texidor dedicated the pasodoble to a girl named Amparito (diminutive of Amparo) Roca, and that she still lives in that area. Regardless of its origin, researchers agree that *Amparito Roca* is still one of the band world's most popular pasodobles. The introduction and first strain are indicative of a bullfighter's music, whereas the gentle, lighthearted trio section takes on the character of a couples dance, evoking the other essential element of the pasodoble. The powerful brass in the break strain—often referred to as the dogfight (bullfight, here)—and the tutti texture of the maestoso section bring this piece to a grand conclusion.

Celebrating My Three Best Friends

Richard L. Saucedo retired in 2013 as Director of Bands and Performing Arts Department Chairman at Carmel High School in Carmel, Indiana. During his 31-year tenure, Carmel bands received numerous state, regional and national honors in the areas of concert band, jazz and marching band. He was named Indiana Bandmasters' 1998-99 Bandmaster of the Year, and Indiana Music Educators Association's 2010 Outstanding Music Educator.

Mr. Saucedo is a freelance arranger and composer, having released numerous marching band arrangements, choral arrangements, and concert band and orchestral works. His compositions have been performed by middle school and high school bands all over the world, as well as by college and university groups.

Mr. Saucedo did his undergraduate work at Indiana University in Bloomington and finished his master's degree at Butler University in Indianapolis.

Of *Celebrating My Three Best Friends*, the composer writes:

I have always been honored to be a small part of the United Sound Project, who's founder, Julie Duty, continues to work tirelessly toward the goal of getting band and orchestra instruments into the hands of children with special needs. The title is based on the fact that for every special needs child playing an instrument, he or she has the support, help and friendship of three general education students who already play in the school's band or orchestra. These general education "mentors" work alongside special education teachers as well as music directors to help ensure a successful and rewarding experience for those instrumentalists with special needs. The result has been tremendous in countless ways and I am excited to announce that the United Sound Program is starting to take hold in several areas of the country.

To celebrate the forward progress of the United Sound endeavor, *Celebrating My Three Best Friends* was written for an inaugural performance at the 2016 Music For All Festival held in Indianapolis.

Ellipsis

Nathan Daughtrey earned a Bachelor Degree in Music Education, a Master of Music in Percussion Performance, and a Doctor of Musical Arts from the University of North Carolina at Greensboro. Described as “fresh and imaginative,” (Percussive Notes), his band and percussion works are quickly gaining international recognition with performances at educational institutions of all levels, festivals/contests, and music conferences around the world. Many of his original works and arrangements are becoming standards in the repertoire.

Ellipsis: A mark or series of marks (...) that usually indicate an intentional omission of a word or a phrase from the original text.

An ellipsis can also be used to indicate a pause in speech, an unfinished thought.

Ellipsis was commissioned by the middle school ensembles of the Spring Independent School District in Houston, TX.

Overture to Candide

Leonard Bernstein was born in Lawrence, Massachusetts. He took piano lessons as a boy and attended the Garrison and Boston Latin Schools. At Harvard University, he studied with Walter Piston, Edward Burlingame-Hill, and A. Tillman Merritt, among others.

In 1940, he studied at the Boston Symphony Orchestra's newly created summer institute, Tanglewood, with the orchestra's conductor, Serge Koussevitzky. Bernstein later became Koussevitzky's conducting assistant. Bernstein was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Bernstein substituted on a few hours' notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim. Soon orchestras worldwide sought him out as a guest conductor.

Leonard Bernstein was born in Lawrence, Massachusetts. He took piano lessons as a boy and attended the Garrison and Boston Latin Schools. At Harvard University, he studied with Walter Piston, Edward Burlingame-Hill, and A. Tillman Merritt, among others. Before graduating in 1939, he made an unofficial conducting debut with his own incidental music to "The Birds," and directed and performed in Marc Blitzstein's "The Cradle Will Rock." Then at the Curtis Institute of Music in Philadelphia, he studied piano with Isabella Vengerova, conducting with Fritz Reiner, and orchestration with Randall Thompson.

In 1940, he studied at the Boston Symphony Orchestra's newly created summer institute, Tanglewood, with the orchestra's conductor, Serge Koussevitzky. Bernstein later became Koussevitzky's conducting assistant. Bernstein was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Bernstein substituted on a few hours' notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim. Soon orchestras worldwide sought him out as a guest conductor.

In 1945, he was appointed Music Director of the New York City Symphony Orchestra, a post he held until 1947. After Serge Koussevitzky died in 1951, Bernstein headed the orchestral and conducting departments at Tanglewood, teaching there for many years. Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra than any previous conductor. He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. More than half of Bernstein's 400-plus recordings were made with the New York Philharmonic.

Based on Voltaire's 1759 novel, *Candide* opened on Broadway on December 1, 1956. *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In

1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. "There's more of me in that piece than anything else I've done," he said.

From the very beginning, though, the overture was a hit and swiftly became one of the most popular of all concert curtain-raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big tunes: the sweeping, romantic one is *Candide's* and *Cunégonde's* love duet *Oh, Happy We*, while the wacky, up-tempo music is from *Cunégonde's* fabulous send-up of coloratura-soprano arias, *Glitter and Be Gay*.

Diamond Tide

Called "alluring" and "wildly inventive" by *The New York Times*, the music of American composer Viet Cuong has been performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, and Dallas Winds, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, and the Kennedy Center, and his works for wind ensemble have amassed hundreds of performances worldwide. Passionate about bringing these different facets of the contemporary music community together, his upcoming projects include a concerto for Eighth Blackbird with the United States Navy Band. Viet also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His recent works thus include a snare drum solo, percussion quartet concerto, and, most recently, a double oboe concerto. He is currently the California Symphony's Young American Composer-in-Residence, and recently served as the Early Career Musician-in-Residence at the Dumbarton Oaks. Viet is an Assistant Professor of Music Composition and Theory the University of Nevada, Las Vegas. Viet holds degrees from Princeton University (MFA/PhD), the Curtis Institute of Music (AD), and Peabody Conservatory (BM/MM).

Of *Diamond Tide*, the composer writes:

A 2010 article published in *Nature Physics* details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don't melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn't nearly as appealing or beautiful as liquid diamond.) Therefore, the addition of extremely high pressure—40 million times the pressure we feel on Earth at sea level—is crucial to melt a diamond. The extreme temperature and pressure used in this experiment are found Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets' peculiar magnetic and geographic poles, which do not line up like they do here on Earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools—just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for *Diamond Tide*, which utilizes the "melting" sounds of metallic water percussion and trombone glissandi throughout. The work is in two movements, which can be performed separately. Heartfelt thanks to Cheryl Floyd, Richard Floyd, the TMEA Region 18 bands, and John Mackey for making this piece possible.

Personnel

Concert Band

Flute

Brittany DeBruhl %
Ellen Fay =
Cal Feldman +
Averie FitzSimons =
Kenza Houhou
Claire Huskey
Tara Nadiga
Sophie Neumann =

Oboe

Nate Gehrke
Natalie Vipond

Bassoon

Sam Beall
Joyce Nabendene
Olivia Plimpton

Clarinet

Moses Boyd
Cathy Coila %
Jeremiah DeBruhl %
Isla DeGrande
Ella Doonan
Juliane Hunger +
Connor Mongoven
Connor Rogers^α Bass
Porter Parish
Bree Tatel
Isabel Warga Bass

Alto Saxophone

Charlotte Bowman
Quinn Castelli
Jack Hartman %
Andrew Levine
Brendan Perkins
Declan Peter
Alessandro Vavra

Tenor Saxophone

Kyan Erdeljac
Colin Riley
Carson Wallin

Bari Saxophone

James Keshap =

Trumpet

David Albarran
Will Cabral +=
Ben Fillmore
Adam Gibson
Jamie Hardie
Storm Honigstock
Adam Kamholz =
Gabe O'Toole
Gabriel Parsons
Brennan Pilot
Ethan Pinella
Noah Robinson
Daniel Rozen
John Settlemyer
David Tobar
Griffin Wells

Trombone

Rustyn Ackerman
Noah Coon %
Kian Hardy
Jefferson Hernandez-Valenzuela %
Carter Knott
Julia Larmee =
Aidan Reese
Jack Shellhouse
Gary Unruh
Sosusna Woldeyesus %

Euphonium

Izzy Sandson

Tuba

Phillip Brooke
Andrew Dillon
Ian Kadera

Percussion

Cade Filippone
Larson Grant
Miles Green
Alan Ibrahim %
AJ Johnson
Nathan Kane
Aaron LaPlace
Rachel Lincoln
Sean Nammo
Justin Shen
Jessica Segura-Jimene %
Caitlin Webster

Musicians are listed alphabetically to emphasize each student's unique contribution to the ensemble.

+Tri-M Music Honor Society

*= United Sound Mentors
α Assisting Musician*

% United Sound Musicians

Personnel

Concert Band Percussion Ensemble

Miles Green Rachel Lincoln
AJ Johnson Sean Nammo
Naan Kane Justin Shen
Aaron LaPlace Caitlin Webster

Symphonic Band

Flute

Beth Van Gieson +, *piccolo*
Katrina Cabral +=
Michael Discenza
Abigail Fuller +=
Bebe LeMay +=
Rebecca Settlemyer

Oboe

Alayna Binder +=!

Bassoon

Dominic Arseni +=

Clarinet

Dylan Yeo *E♭ & B♭*
Iris Bidigare + *B♭*
Morgan Henshaw + *B♭*
Ty Lolak += *B♭*
Ellie Shanker + *B♭*
Elizabeth Wayman += *B♭*
Cameron Young *B♭*
Ethan Gruntfest *Bass*
Connor Rogers = *Bass*
Cat Andres *Contrabass*

Saxophone

Lucas Bragan *Alto*
Ford Buckley *Alto*
Lincoln Kanigan *Alto*
Nick LeMay + *Alto*
Jake O'Brien + *Alto*
Morgan Test *Alto*
Zach Levin +=# *Tenor*
Eli Beardsley += *Baritone*

Trumpet

& *Horn*
Gasahn Chanikornpradit
Ethan Edwards =
Natalie Hartman =
Leila Mann +=
Ethan Mauger +
Jackson McManus =
Will Voigt +=

French Horn

Jack Blocher +=

Trombone

Ben Backer
Hunter Bingham =
Joseph Myers

Euphonium

Walker Schmidt

Tuba

Chuck Koach +

Percussion

Avery Butler =
Ellie Grieco =
AJ Johnson
Tyler Pons +=#
Ged Thissen

Musicians are listed alphabetically to emphasize each student's unique contribution to the ensemble.

+ *Tri-M Music Honor Society*
All-Virginia Jazz Ensemble

= *United Sound Mentors*
! *All-Virginia Orchestra*

% *United Sound Musicians*

Special Thanks

Thank you to the following people who have each made enormous contributions to the success of Yorktown's Music Program:

YHS Administration, Counseling Department, & Administrative Staff

Dr. Kevin Clark *Principal*, Scott McKeown *Assistant Principal supervising Performing Arts*
Lottie Mack *Treasurer*

Yorktown High School Performing Arts Department

Jocelyn Mullins *chair*, Thomas Hartman, Alani Kravitz, Matthew Rinker

Arlington Public Schools Fine Arts Education Staff

Pam Farrell *supervisor*, Kelly Breedlove, Michelle Scott

Yorktown Pyramid Band Directors

Paul Norris, Holly Vesilind, Katherine Hanckel, Jay Pratte, Brian Bersh, Randy Glasner, Johnna McGreevy,
Nick Natalie

Yorktown High School United Sound

Sarah Wilson *faculty co-advisor*, Ethan Mauger *co-president*, Beth Van Gieson *co-president*

Yorktown High School Band Boosters

Leah Mauger *President*

Clinicians

Reagan Brough, Adam Green, Harry Owens, Steve Rice, Brian Thomas, Chuck West, Max Wharton

Incredible, Helpful, Support People

Aaron Zajdel, Alex Robinson, Brian Bersh, Henry Jessup, Peter Ketcham-Colwill, Chris Roland, TJ Schultz

Upcoming YHS Bands Events

Jazz on the Lawn – June 2; 7 p.m.

2022-23 YHS Bands Kick-Off Night – June 9; 7 p.m.

2022 Yorktown Marching Band Pre-camp – August 1, 3, 4; 6 – 9 p.m.

Yorktown Marching Band Camp @ Mercersburg Academy – August 7 – 12