



Joseph Witkowski,
Conductor of Bands

Laura Wallace,
Conductor of Orchestras

December 14, 2023
Yorktown High School
Auditorium
Arlington, Virginia

7:00 PM
Big Band
String Orchestra
Concert Band

INTERMISSION

Wind Ensemble
Symphony Orchestra

Yorktown Band *and* Orchestra Concert

7:00 PM

Big Band

A Charlie Brown Christmas (1965)
arr. Paul Murtha

White Christmas (1940)

Words and music by Irving Berlin, arr. Roger Holmes
Colin Riley, vocalist

Winter Wonderland (1934)

Words by Dick Smith, Music by Felix Bernard, arr. Victor López

String Orchestra

Dance of the Tumblers

Nikolay Rimsky-Korsakov, arr. Sandra Dackow

Ani Ma'amin (I Believe)
Traditional Jewish Folk Song

arr. by John Leavitt

Winter Solstice

Todd Parrish

Concert Band

Clouds that Sail in Heaven (2007)
Todd Stalter, b. 1966

Stillwater (2019)
Kelijah Dunton, b. 1999

Sleigh Ride (1948)
Leroy Anderson (1908 – 1975), arr. Michael Story



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Wind Ensemble

October (2000)

Eric Whitacre, b. 1970

Second Suite in F For Military Band (1911)

Gustav Holst (1874 – 1934)

I. March

II. Song Without Words: "I'll Love my Love"

III. Song of the Blacksmith

IV. Fantasia on the "Dargason"

Symphony Orchestra

Opening Night

Brian Balmages

Music from *Frozen*

Kristen Anderson-Lopez and Robert Lopez, arr. by Robert Longfield

When She Loved Me from *Toy Story 2*

Randy Newman, arr. by John Moss

Concert Suite from *The Polar Express*

Alan Silverstri and Glen Ballard, arr. by Jerry Brubaker

Sleigh Ride

Leroy Anderson

Big Band

SAXOPHONES

Lucas Bragan, *alto*
Catherine Lawler, *alto*
Kyan Erdeljac, *tenor*
Colin Riley, *tenor*
Connor Rogers, *tenor*
Marisol Lopez, *bari*

TRUMPETS

John Settlemyer
Nyx Hendrey
Benjamin Fillmore
Liem Nguyen
Nicolas Suarez-Villarroel

TROMBONES

Benjamin Backer
Nicholas Tarquine
Aidan Reese, *bass*

RHYTHM SECTION

Silas Frickert, *guitar*
Katerina Broadbent, *piano*
Lia Sylvester, *bass*
Jaranin Chanikornpradit, *drums*
Nathan Kane, *drums*

String Orchestra

VIOLIN

Caroline Alleman, 9*
Hannah Bat-Ireedui, 9
Matalyn Creech, 9
Margaret Dean, 9
Violet Dunkel, 9*
Audrey Forman, 9
Medina Gulamhussein, 9
Kate Marino, 9
Joselyn Nunez, 9
Emily Seah, 11
Alec Wanat, 10
Oleksii Zaiets, 9

VIOLA

Madeline Mangi, 9
Mathieu Mercer, 10
Teagan Wielechowski, 9*

CELLO

Josie Chockley, 9
Sloane Dorotheo, 10
Aurora Hershman, 10
Quinn Leonard, 10*
Kevin Mendez, 10
Finn Sutter, 10

BASS

Mejd Al-Kadiri, 9
Raika Louis, 9*

PIANO

Sam Brose, 8

Concert Band

FLUTE

Erin Butler*
Gabriella Castelli
Vivian Peters
Elizabeth Pilot
Katelyne Sutton
Cara Van Gieson

BASSOON

Jonas Balinang
Joyce Nabendene

Bb CLARINET

Samantha Hoffman*
Isabel Pereira
Sofia Voth
Lucie Zenzie

SAXOPHONE

Elijah Fantaye, *tenor*
Silas Frickert, *alto*
John Hubbard, *alto*
Catherine Lawler*, *alto*
Marisol Lopez, *bari*
James Martin, *alto*

TRUMPET

Nathan Bastuscheck
Nikhil Eastman
Andrew Fay
Joshua Harris*
Austin Humes
Joaquim Macedo Freire
James Neumann
Samuel Selinger
Samantha White

HORN

Xavier Cutlip-Mason*
Emeline Forman
Henry Sumner

TROMBONE

Rustyn Ackerman*
George Cocker
William Dennis
Kian Hardy
Faris Kiamie
Carter Knott
Gareth Unruh

TUBA

Josephine Brooke
Ella Doonan*
Owen Peter

PERCUSSION

Emery Ahmed
Sarah Brawner
Larson Grant
Aidan Snead
Lia Sylvester
Mason Walt

Musicians are listed alphabetically to emphasize the importance of each individual's contribution.

* Principal

** Concertmaster

Wind Ensemble

FLUTE

Michael Discenza*
Claire Huskey
Tara Nadiga
Sophie Neumann
Rachael Rojas

OBOE

Natalie Vipond

BASSOON

Samuel Beall*
Olivia Plimpton

Bb CLARINET

Moses Boyd
Isla DeGrande
Jacob Gettinger
Elizabeth Hurh
Connor Mongoven
Dylan Yeo*

BASS CLARINET

Jacob Lee
Connor Rogers*

SAXOPHONE

Charlotte Bowman, *alto*
Lucas Bragan*, *alto*
Kyan Erdeljac, *tenor*
Brendan Perkins, *alto*
Colin Riley, *bari*
Aman Singh, *alto*
Morgan Test, *alto*
Alessandro Vavra, *alto*
Carson Wallin, *tenor*

TRUMPET

Benjamin Fillmore
Nyx Hendrey*
Adam Kamholz
Liem Nguyen
John Settlemyer
Nicolas Suarez-Villarroel
Matthew Voigt

HORN

Onnalyn Chanikornpradit
Storm Honigstock

TROMBONE

Aidan Reese, *bass*
Benjamin Backer*
Julia Larmee
Nicholas Tarquine

EUPHONIUM

Orion Parsons
Walker Schmidt*

TUBA

Andrew Dillon
Ian Kadera*

PERCUSSION

Jaranin Chanikornpradit
Sophie Coudert
Ellie Grieco
Nathan Kane
Rachel Lincoln
Matthew Taylor

Symphony Orchestra

VIOLIN

Marion Beasley, 12*
Samuel Brooks, 11
Eleanor Cooney, 10
Tessa Green, 9
Danielle Patdu, 10
Zaineb Qadir, 10
Sarah Rafi, 10
Henrik Raimo, 10
Micah Scheinkman, 11
William Schwebach, 9
Maddie Selinger, 12
Nora Sherman, 11
Emily Snelbecker, 10
Roman Steis, 12**
Ada Zanni, 10

VIOLA

Sophie Coudert, 12
Ines Guellal, 11
Julie Hughes, 10
Eleanor Meehan, 12*
Satya Nachnani, 10
Leah Robbins, 10
Sara Tewelde, 12

CELLO

Eleanor Green, 11*
Mary Hecmanczuk, 10
Spencer Johnson, 11
Gianna Pearson, 10
Chase Shepherd, 12
Cecilia Stolzenberg, 10

BASS

Pariasar Blackburn, 11
Alexander Joe, 10*
Elijah Lester, 12

PIANO

Pariasar Blackburn, 11

Musicians are listed alphabetically to emphasize the importance of each individual's contribution.

* Principal

** Concertmaster

Program Notes

Dance of the Tumblers

Nikolai Rimsky-Korsakov was a major Russian nationalist composer of the Romantic period in the nineteenth century. He was a member of the group of composers called The Five (or “The Mighty Handful”), who were dedicated to producing a specifically Russian kind of art music. He was a prolific composer with a considerable output including fifteen operas, eleven symphonies, and three concertos. He is probably best known for *The Flight of the Bumble Bee* from *The Tale of Tsar Sultan* as well as his *Scheherazade*.

Dance of the Tumblers is one of the main themes from Rimsky-Korsakov’s “*Snow Maiden*,” one of the many operas he composed based on Russian folk fairy tales. Though brief in duration, the vibrant and energetic dance is considered by many to be one of his most well-known themes and exudes the light-hearted spirit of much of the music from the opera.

Ani Ma’amin (I Believe)

This traditional Hebrew song has become a musical legend in its own right, absorbing some of the timeless essence of the lyrics themselves, while musically emerging as a veritable classic. This iconic song and its text provided comfort to the victims and survivors of the Holocaust, serving as a beacon of hope for the future and for mankind. It begins low and contemplative. Its high part – a soaring affirmation of hope – has provided an anthem of anticipation for more than 50 years.

Winter Solstice

Todd Parrish has taught public school orchestras at all levels for over twenty years in Illinois, Virginia, and Florida. He received a Bachelor of Music Education from ORU in Tulsa, Oklahoma where he studied violin and piano. He received a Master of Music in Orchestral Conducting from the University of Arizona in Tucson, where he studied conducting with Jindong Cai. He arranges classical music for school orchestras along with original compositions and enjoys guest conducting. He lives in Orlando, Florida with his wife Kate.

Winter Solstice describes the wonder and adventure of the winter season. All sections alternate between both melody and accompaniment throughout, while staying mainly in first position. The viola part is particularly interesting with important accompanying ostinati.

Clouds That Sail in Heaven

Composer-conductor Todd Stalter (born 1966) is currently the Director of Bands at Eureka High School in Eureka, IL, and serves as Chair of the Department of Fine Arts for CUSD #140. Mr. Stalter received his Bachelor of Music Education (cum laude) and Master of Music in Trumpet Performance from Illinois State University, where he studied trumpet with Richard Lehman (Solo Cornet of “The President’s Own” United States Marine Band) and Dr. James Buckner, and conducting with Dr. Stephen K. Steele. *Clouds That Sail in Heaven* was commissioned by The Washington High School

Symphonic Winds (James Tallman, conductor) and was premiered by the ensemble at the 2005 Illinois Music Educators Association All-State Conference. It is a concert fanfare based on the hymn "All Creatures of Our God and King." 11 Short strands of this famous melody are combined to form intricate and expressive textures, and the fanfare is punctuated with exciting, syncopated figures and bold percussion scoring.

Stillwater

A native of Brooklyn, New York, composer Kelijah Dunton has called the neighborhoods of Williamsburg, Bushwick, and Crown Heights home. Moving from place to place has helped him learn what it means to be around people of all backgrounds, ages, and walks of life, as well as exposed him to many genres of music in different communities.

Mr. Dunton studied alto saxophone through school and continues to be an active performer with New York City's own metropolitan music community. Without formal composition training, Kelijah has only recently [2019] embarked on his composition career, persevering as he learns from his musical peers and experiences.

Of *Stillwater*, the composer writes:

Inspired by the beauty of a small town, Stillwater Minnesota. This town has a big lake in its center, and out of everyone's backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen, but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important?

We as people forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves; we discover our passions, our longings, and our sense of belongings.

Sleigh Ride

Leroy Anderson, a Massachusetts native, first studied music with his mother who was a church organist. He began music studies on piano at the New England Conservatory at the age of eleven and completed his first composition, a string quartet, at fifteen. He entered Harvard in 1925 where he studied harmony, counterpoint, orchestration, and composition while singing in the glee club, playing trombone in the band and double bass in the orchestra. After completing bachelor's and master's degrees, he moved to New York City, served in the National Guard, and became a captain in the U.S. Army Intelligence Corps in Iceland.

October

After returning to civilian life, Anderson gained experience and esteem when he began creating band arrangements of traditional songs of Harvard and other Ivy League schools. Soon his catchy arrangements were attracting the attention of Boston Pops Orchestra manager George Judd as well as conductor Arthur Fiedler. He became arranger for the Boston Pops in 1935, and 38 of the scores he composed during his tenure were eventually set for wind band. Of those, all but ten were arranged by the composer's own hand with such care and skill that they sound like band originals. Frederick Fennell recorded all 38 works with both orchestra and band.

Sleigh Ride was not originally written as a Christmas piece but as a work that describes a winter event. Anderson began work on it during a heat wave in August 1946. The Boston Pops recording of Sleigh Ride was the first pure orchestral piece to reach No. 1 on the Billboard Pop Music chart. Mitchell Parish wrote lyrics for this and other Anderson instrumental compositions.

Eric Whitacre's first musical experience was singing were in his college choir. Though he was unable to read music at the time, Whitacre began his full musical education at the University of Nevada, Las Vegas, eventually taking a bachelor's degree in music composition. He wrote his first concert work at the age of 21. He went on to the Juilliard School, earning his Master of Music degree and studying with John Corigliano and David Diamond. At the age of 23 he completed his first piece for wind orchestra, Ghost Train, and his popular wind piece Godzilla Eats Las Vegas stems from this period.

Whitacre's first album as both composer and conductor, Light & Gold, won a Grammy Award in 2012, and became the No. 1 classical album in the U.S. and UK charts. His second album, Water Night, featured performances from his professional choir, the Eric Whitacre Singers, the London Symphony Orchestra, Julian Lloyd Webber, and Hila Plitmann.

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

October was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. The work was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

- Program Note by the composer

Second Suite in F for Military Band

Gustav Holst was a prolific composer whose output includes operas, choral works, orchestral and band works, chamber and instrumental pieces as well as. Although probably best known for his orchestral suite *The Planets*, his works for military (wind) band are considered cornerstones of the concert band repertoire.

Holst was descended from several generations of musicians with German, Scandinavian, Latvian, and Russian ancestry. He learned only the rudiments of the violin, which he hated to practice, but he became a competent performer on both piano and trombone. He studied music at England's Royal College of Music where he met Ralph Vaughan Williams, who would become his lifelong friend. Holst eventually became director of music at St. Paul's Girls' School in Hammersmith, a teaching post he kept for the rest of his life. Additionally, he became professor of composition at the Royal College of Music and visited the United States multiple times to lecture and perform his works.

The *Second Suite* consists of four movements, all based on specific English folk songs. *Movement I: March: Morris Dance, Swansea Town, Claudy Banks*. "The "March" of the *Second Suite* begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune "Glorishears". After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, Swansea Town. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the "king of marches", would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called *Claudy Banks*, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: Song Without Words, 'I'll Love My Love'. Holst places the fourth folk song, *I'll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: Song of the Blacksmith. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: Fantasia on the Dargason. This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name 'dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish countryside. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, 'dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony'.

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School.

- Program Note by Imogen Holst

Opening Night

Brian Balmages is an award-winning composer, conductor, producer, and performer. He holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state, national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife Lisa and their two sons.

When Tracey Filben approached me with the idea of writing a piece for band and orchestra in memory of her student Jim Gracey, she made a few things abundantly clear. They did not want the piece to be somber; rather, they wanted it to be more of a celebration of life. She told me that Jim was quite the character and was full of life. In addition to playing clarinet and viola, he had a strong affinity for the stage and loved musicals. He was certainly a bright light with a glowing personality.

In thinking about all of this, it became clear to me what direction this piece would go. I decided that this would be the overture to a yet-to-be-written musical, one that Jim would be starring in. It is exciting, full of life, and highly rhythmic and energetic. In addition, there are specific nods to Jim's instruments, clarinet and viola. I view this as the ultimate celebration: when the curtain comes up, the spotlight turns on, and the magic begins as the show finally reaches its "opening night."

The piece is dedicated to the John Marshall High School Band and Orchestra, Jim Gracey, and his family. May this be one of countless opening nights as the piece continues to receive performances all around the country and the world.

- Program Note by the composer

Music from *Frozen*

Frozen is a 2013 American 3D computer-animated musical fantasy film produced by Walt Disney Animation Studios and released by Walt Disney Pictures. The 53rd Disney animated feature film, it is inspired by Hans Christian Andersen's 1844 fairy tale *The Snow Queen*. It tells the story of a fearless princess who sets off on a journey alongside a rugged iceman, his loyal reindeer, and a naive snowman to find her estranged sister, whose icy powers have inadvertently trapped their kingdom in eternal winter. Here is a medley of catchy songs: *Do You Want to Build a Snowman?*, *For the First Time in Forever*, and *Let It Go*.

When She Love Me

Toy Story 2 is a 1999 American animated film produced by Pixar Animation Studios for Walt Disney Pictures. It is the second installment in the *Toy Story* franchise. Picking up where *Toy Story* (1995) left off, a torn arm leaves Woody abandoned on Andy's dusty top shelf. As the boy heads off to Cowboy Camp, Andy's mother decides on a yard sale, and just like that, a ruthless collector gets his hands on the cherished sheriff. With a grim future threatening Woody, Buzz and the gang embark on a dangerous rescue mission across the city, unaware they've bitten off more than they can chew. Woody finds himself in an apartment, and meets up with three other toys: a horse named Bullseye, a cowgirl doll named Jessie, and an in-the-box doll called the Prospector. Jessie flashes back to her experiences of being loved, forgotten, and ultimately abandoned by her owner, Emily. *When She Loved Me* (by Randy Newman, voice: Sarah McLachlan) serves as the audio, in a memorable cinematic-tearjerker montage, depicting how as Emily grew up, Jessie was put aside, and finally tossed into a donations box, never to see her owner again.

Concert Suite from *The Polar Express*

The Polar Express is a 2004 American computer-animated adventure film based on the 1985 children's book of the same name by Chris Van Allsburg. Co-written, co-produced and directed by Robert Zemeckis, the film features human characters animated using live-action motion capture animation. The film tells the story of a young boy who, on Christmas Eve, sees a mysterious train bound for the North Pole stop outside his window and is invited aboard by its conductor. The boy joins several other children as they embark on a journey to visit Santa Claus preparing for Christmas. This wonderful medley from the blockbuster holiday film includes: *Believe*, *The Polar Express*, *When Christmas Comes to Town*, and *Spirit of the Season*.

Yorktown Band *and* Orchestra Concert

Special Thanks

Yorktown High School Administration, Administrative Staff, and Custodial Team

Kevin Clark, Principal
Michael Krulfeld, Director of Student Activities
Sabrina Ashby, Account Clerk
Ebenezer Oware, Building Supervisor

Arlington Public Schools Fine Arts Office

Pam Farrell, Supervisor

Yorktown High School Performing Arts Department

Ian Harmon, Alani Kravitz, Jocelyn Mullins, chair

Yorktown Orchestra Boosters

Molly McCracken, president
Carina Nachnani, treasurer
Rena Scheinkman, secretary

Yorktown Band Boosters

Lisa Backer & Daniel Test, Co-Presidents
Jennifer Dillon, treasurer
Amber Miller, concert attire lead
Libby Settlemyer, program designer

Clinicians and Section Coaches

Chelsea Anderson, flute	Ben St. Pierre, low brass
Max Wharton, bassoon	Alex Garde, percussion
Chuck West, clarinet	Heather Green, violin
Bill Mulligan, saxophone	Beth Walenta, viola
Woody English, trumpet	Kathryn Hufnagel, cello
Shane Iler, horn	Kristin Gilbert, cello
Bill Holmes, trombone	Barbara Fitzgerald, bass

Production Manager

TJ Schultz

2024 Marching Band Camp: August 4 - 9