



**Yorktown  
High School  
Bands**

# The Sounds *of* Adventure



## Concert Band

### **The Return of Spring (2023)**

Carl Holmquist, b. 1983

### **Rollo Takes a Walk (1985)**

David Maslanka, (1943-2017)  
with United Sound

### **Music from the Motion Picture How to Train Your Dragon (2010)**

John Powell, b. 1963  
arr. Sean O'Loughlin



## Wind Ensemble

### **Anchors Aweigh March (1906)**

Charles Zimmerman, (1861-1916)  
arr. Jirka Kadlec

### **Tuba Concerto (1986)**

Edward Gregson, b. 1945

#### **I. Allegro Deciso**

Andrew Dillon, tuba

### **Bugler's Holiday (1954)**

Leroy Anderson, (1908-1975)

Trumpet trio: Nyx Hendrey, Benjamin Fillmore,  
Liem Nguyen

### **Angels in the Architecture (2008)**

Frank Ticheli, b. 1958  
Jocelyn Mullins, soprano



## Symphony Orchestra

### **Suite from the Star Wars Epic - Part II (1977)**

John Williams b. 1932  
arr. Robert W. Smith

#### **IV. Princess Leia's Theme**

#### **V. The Imperial March (Darth Vader's Theme)/Forest Battle**

#### **VI. Star Wars (Main Title)**

**Joseph Witkowski, Conductor**

May 20, 2025 at 7:00pm

Yorktown High School Auditorium

Arlington, Virginia

# Concert Band

## Flute

Eden Backer  
Gabriella Castelli  
Edith Labriola  
Michael Moya  
Elizabeth Pilot ₣ Ü  
Katelyne Sutton  
Lydia Tulchinsky

## Oboe

Greer Groeneveld

## Bassoon

Joyce Nabendene

## Bb Clarinet

Samantha Hoffman  
Rahim Mohammed  
Brady Fillmore Ü

## Bass Clarinet

Siobhan Predmore

## Saxophone

Elijah Fantaye, *bari*  
Gregory Frey, *alto*  
Joshua Hardie, *tenor*  
Gus Hubbard, *alto*  
Mark Hurst, *alto*  
James Martin, *alto*  
Luka Tkabladze, *tenor*

## Trumpet

Josselyn Devine  
Andrew Fay  
Jacob Gan  
Austin Neumann  
Benjamin Niehaus  
Augustine Russo  
Aidan Scanlan  
Benjamin Stern  
Mackenzie Sutton  
Harvey Yarborough

## Horn

Xavier Cutlip-Mason  
Emeline Forman  
Sasha Ridgway

## Trombone

Preston Hailey  
Kian Hardy  
Claire La Rue

## Euphonium

Nathan Bastuscheck ₣ Ü  
Emily Rush

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

₣ Tri-M Music Honor Society

Ü United Sound Leadership

Ü United Sound Mentors

Seniors

## Tuba

Josephine Brooke ₣  
Azariah Steele-Booker  
Benjamin Vandall

## Perucssion

Emery Ahmed  
Noah Johnson  
Eva Russo  
Aidan Snead  
Pearl Spence  
Wyatt Taphorn  
Mason Walt

## United Sound New Musicians

### Alto Saxophone

Shreya Jha  
Max Niehaus

### Euphonium

Jack Hartman

### Tuba

Jacob Bowser

### Mallet Percussion

Alan Ibrahim  
Sonihra Khan  
Sofia Maldonado  
Taggert Peterson

### Rhythmic Percussion

Schuyler Hampton  
Remberto Lopez Estrada

United Sound is a school-based instrumental music club for individuals with intellectual or developmental disabilities and their typical peers. Dedicated to promoting social involvement through shared ensemble performance experience, United Sound joins students with and without disabilities to learn and perform in the band together. At Yorktown, mentors and new musicians meet on a weekly basis to learn foundations of musical performance and to prepare music pieces to perform with the Concert Band during the winter and spring concerts.

# Wind Ensemble

## Flute

Erin Butler F Ü  
Claire Huskey F Ü  
Tara Nadiga F Ü  
 Rachael Rojas F Ü  
 Cara Van Gieson\* F Ü

## Oboe

Natalie Vipond

## Bassoon

Jonas Balinang  
Samuel Beall\*

## Bb Clarinet

Isla DeGrande\*  
 Jacob Gettinger  
 Elizabeth Hurh Ü  
 Leah Kamholz Ü  
Connor Mongoven  
 Isabel Pereira  
 Sofia Voth F Ü  
 Lucie Zenzie F Ü

## Bass Clarinet

Jacob Lee F  
 Elizabeth Hurh Ü, *contra*

## Saxophone

Silas Frickert F, *alto*  
 Siddharth Ghosh\* Ü, *alto*  
 Catherine Lawler F, *alto*  
 Marisol Marilao F Ü, *bari*  
Brendan Perkins, *alto*  
Colin Riley, *tenor*  
Carson Wallin Ü, *tenor*

## Trumpet

Benjamin Fillmore F Ü  
 Joshua Harris  
 Nyx Hendrey\*  
 Joaquim Macedo Freire  
 Liem Nguyen F  
Matthew Voigt  
 Alexandra Wilson Ü

## Horn

Onnaly Chanikornpradit F Ü  
Storm Honigstock  
 Henry Sumner\*

## Trombone

John (Jack) Beresik  
 George Cocker  
 William Dennis, *bass*  
 Sophia Ghosh Ü  
 Nicholas Tarquine\* F

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

F Tri-M Music Honor Society

Ü United Sound Mentors

Ü United Sound Leadership

Seniors

\* Principal

## Euphonium

Orion Parsons F Ü

## Tuba

Andrew Dillon\* F Ü  
Ian Kadera

## Perucssion

Sarah Brawner Ü  
 Jaranin Chanikornpradit  
Rachel Lincoln\* F Ü  
 Matthew Taylor F Ü

## Celeste/Organ

Sam Brose

# Symphony Orchestra

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

## Violin

Sam Brooks +  
 Ellie Cooney ƒ  
 Violet Dunkel  
 Tessa Green ƒ \*\*  
 Emi Jiang  
 Dani Patdu \*  
 Zaineab Qadir ƒ  
 Sarah Rafi ƒ  
 Henrik Raimo  
 William Schwebach ƒ  
 Nora Sherman +  
 Emily Snelbecker ƒ  
 Oleksii Zaiets  
 Ada Zanni

## Viola

Matti Creech ƒ  
 Cecilia Floom  
 Ines Guellal +  
 Julie Hughes  
 Satya Nachnani ƒ  
 Leah Robbins  
 Teagan Wielechowski ƒ \*

## Cello

Sam Brose  
 Sloane Dorotheo  
 Ellie Green ƒ \* +  
 Mary Hecmanczuk  
 Spencer Johnson +  
 Quinn Leonard  
 Gianna Pearson ƒ  
 Owen Scriber  
 Cecilia Stolzenberg ƒ  
 Finn Sutter

## Bass

Pari Blackburn ƒ  
 Alexander Joe \*

## Piano

Sam Brose

ƒ Tri-M Music Honor Society  
 Ü United Sound Mentors  
 + Seniors

Ǖ United Sound Leadership  
 \*\* Concertmaster  
 \* Principal

## Piccolo

Cara Van Gieson \* ƒ Ǖ

## Flute

Erin Butler ƒ Ǖ  
 Claire Huskey ƒ Ǖ +

## Oboe

Natalie Vipond +

## Bassoon

Samuel Beall +

## Clarinet

Isla DeGrande \* +  
 Connor Mongoven +

## Bass Clarinet

Leah Kamholz Ǖ

## Trumpet

Benjamin Fillmore ƒ Ǖ +  
 Nyx Hendrey  
 Liem Nguyen ƒ

## Horn

Onnalyne Chanikornpradit ƒ Ǖ  
 Storm Honigstock +  
 Henry Sumner

## Trombone

John (Jack) Beresik  
 Sophia Ghosh Ǖ  
 Nicholas Tarquine\* ƒ

## Tuba

Andrew Dillon ƒ Ǖ +

## Perucssion

Emery Ahmed  
 Sarah Brawner Ǖ  
 Jaranin Chanikornpradit  
 Rachel Lincoln ƒ Ǖ +  
 Matthew Taylor ƒ Ǖ



# Program Notes

## ***The Return of Spring***

Carl Holmquist is a composer, conductor, and music educator. He is the Director of Bands and Fine Arts Department Chair at the H-B Woodlawn Secondary Program in Arlington, Virginia, where he teaches concert bands, jazz band, and music theory. He earned a Bachelor of Music in Music Education from St. Olaf College. He also earned a Master of Music in Instrumental Conducting from George Mason University. As a composer, he has written numerous works for concert band, orchestra, chamber ensembles, and vocal ensembles and has been commissioned by middle school, high school, university, and community ensembles across the country.

Commissioned by Cooper Middle School (McLean, VA) in honor of their program receiving the Sudler Silver Cup Award in the spring of 2022, *The Return of Spring* celebrates the renewed vitality of ensemble music-making that we have experienced since being able to return to sing, play, and perform together following the COVID-19 pandemic. The melodic material takes its inspiration from two iconic works from the orchestral repertoire that reflect the season of spring: Ludwig van Beethoven's *Symphony No. 6, "Pastoral,"* and Igor Stravinsky's ballet, *The Rite of Spring*.

In the very first measures of the work, the brass begin boldly with a melodic fragment from the first movement of the Beethoven, presented in a fanfare style. In the second measure, the woodwinds joyfully enter with the first motive from the opening bassoon solo from the Stravinsky. From that point forward, the ensemble takes the listener on a journey with twists and turns, with each section in the band having a chance to take center stage and deliver the ever-present energy in the music. The piece culminates with a heroic and lyrical combination of the two masterworks that soars over a driving rhythmic underpinning from the percussion, with the ensemble coming together at the very end to deliver two final statements from those iconic pieces that force us to remember the joy, hopefulness, and power of spring!

- Program Note by composer



## ***Rollo Takes a Walk***

David Maslanka attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka's compositions for winds and percussion have become especially well-known due to his unique orchestration and massive works.

"Rollo" is a fictional character created by the American composer Charles Ives who lived from 1875 to 1953. Ives used Rollo in his writings about music as the model of an average person with conservative musical tastes. Rollo may not know anything about music, but he knows what he likes: usually something banal or too often played. Ives would say, "Rollo would really like that tune!" or "Rollo wouldn't like that one at all!" Rollo was Ives' measuring stick for a level of American popular taste in music. The irony was that Rollo wouldn't have liked most of Ives' music—or modern music in general. In *Rollo Takes a Walk*, composer David Maslanka develops Ives' satirical character, taking Rollo (and us) on a musical outing in which all the ideas, though original, are commonplace, very familiar-sounding, and even deliberately banal. The piece is intended as a good-humored, gentle parody of "concerts in the park" and of some bands in which the composer has played where the tuning was less than perfect. The piece is not intended as a put-down of bands but rather as an exploration of the "out-of-tune" or "microtonal" character that Maslanka views as a forceful, original element in American music.

Maslanka has included in this piece several ideas which evoke an earlier, more innocent era of America, as well as providing some fun for the band and audience alike. Some musicians have several measures played on a kazoo, and the whole band—except the percussionist playing the wood blocks—has a vocal part.



***Music from the  
Motion Picture  
How to Train Your  
Dragon***

John Powell is an English composer, best known for his scores to motion pictures. He has been based in Los Angeles since 1997 and has composed the scores to over fifty feature films. He is particularly known for his scores for animated films, including *Antz*, *Chicken Run*, *Shrek*, *Robots*, *Happy Feet* (and its sequel), three *Ice Age* sequels, *Rio*, and the *How to Train Your Dragon* film series.

Powell's score for *How to Train Your Dragon* has been among the most programmed of the last decade and has been arranged for almost every imaginable combination of instruments. In the film, a young Viking named Hiccup defies tradition when he befriends a ferocious dragon he calls Toothless, and together, these unlikely heroes must fight against all odds to save both their worlds. The original film score was nominated for an Oscar, Grammy, and a BAFTA Award, and its tuneful and evocative music—those could only be the sounds of dragons swooping through the tufted clouds of a summer sky—has gained legions of admirers all over the world.



***Anchors Aweigh  
March***

Charles A. Zimmermann, a graduate of the Peabody Conservatory of Music in Baltimore, served as director of the U.S. Naval Academy Band from 1887 until his death in 1916. Zimmermann's association with the Naval Academy began at his birth in 1861 in Newport, Rhode Island. His father, Charles Z. Zimmermann, was a Naval Academy bandsman during the Academy's temporary Civil War relocation to Newport. In 1882, Zimmermann became a member of the band as a third cornetist. He relieved Peter Schoff as bandmaster in 1887, making him, at age 26, the youngest ever to assume leadership of the Naval Academy Band.

Beginning early in his long career, Zimmermann composed a march nearly every year, dedicating it to the graduating class. Midshipman Alfred H. Miles approached Zimmermann with his class's request for a new march, saying that his classmates "were eager to have a piece of music that would be inspiring, one with a swing to it so that it could be used as a football marching song and one that would live forever." As the legend goes, the two men sat at the chapel organ, Zimmermann composing the tune and Miles setting the title and writing two stanzas of words. The title *Anchors Aweigh* came from an expression meaning the ship's hoisted anchor has just cleared the sea's bottom and, by implication, the voyage is underway. *Anchors Aweigh* is one of the most recognizable melodies in the world. The unofficial song of the U.S. Navy celebrated its centennial in 2006. It was first performed at the annual football match between the Army and the Navy, before a crowd of thirty thousand in Philadelphia. For the first time in many years, the Navy won.

## ***Tuba Concerto***

Edward Gregson is a composer of international standing, whose music has been performed, broadcast, and commercially recorded worldwide. He studied composition and piano at the Royal Academy of Music from 1963 to 1967, winning five prizes for composition. Since then, he has worked solely to commission and has written orchestral, chamber, instrumental, and choral music, as well as music for theatre, film, and television.

The *Tuba Concerto* was commissioned by the Besses o' th' Barn Brass Band. Since its premiere, hundreds of performances have been heard all over the world both with brass band and with piano accompaniment. It rivals the Vaughan Williams tuba concerto in popularity and has also been arranged for solo tuba and symphony orchestra as well as solo tuba and concert band. The three movements follow a typical pattern of fast-slow-fast and the outer movements each have a quasi-cadenza. What stands out in all three movements are the lyrical qualities of the tuba solo and the interchanges between solo and accompaniment that complement the tuba range and dexterity. There is even a quote from the Vaughan Williams tuba concerto in the first movement.

**Andrew Dillon**, tuba soloist, started playing tuba in 6th grade when his band director at Swanson Middle School, Mr. Paul Norris, took him aside one day and told him he was playing tuba now. He has been in the Yorktown Wind Ensemble for three years. At Yorktown, he has played tuba in the pit orchestra, symphony orchestra, and marching band, in which he served as section leader and later Band Captain. He twice successfully auditioned for and performed in the Virginia Band and Orchestra Directors District XII All-District band, including once as principal. In 2024, he performed in the All-Virginia Symphonic Band, ranking fourth on tuba in the commonwealth. He will perform in the Cappies NCA Orchestra at the Kennedy Center in June and will attend the University of Virginia, where he intends to march tuba in the Cavalier Marching Band.



## ***Bugler's Holiday***

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.

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 an 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.

*Bugler's Holiday* is a virtuoso piece that features three trumpeters. It has become one of Anderson's best-known compositions and is performed frequently worldwide. The solo trumpet parts in *Bugler's Holiday* are written to imitate the sound of a bugle, a brass instrument without valves that is commonly used for military calls and fanfares. This trio may have motivated more trumpet players to learn or improve their double-tonguing technique than any other piece of music. Since the premiere of *Bugler's Holiday* over 70 years ago, the piece has remained a favorite among crowds and trumpet enthusiasts. Performers showcase their ability with articulations, bell tones, and proper balance.

## ***Angels in the Architecture***

Frank Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. He is the recipient of numerous awards for his work. Dr. Ticheli serves on the composition faculty at the University of Southern California's Thornton School of Music.

*Angels in the Architecture* 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. 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 Aleichem") 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 the composer's 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 a 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.



## ***Suite from the Star Wars Epic - Part II***

John Williams was born in 1932 in Long Island, New York, and later moved with his family to Los Angeles in 1948. He studied composition at UCLA. After serving in the Air Force, Williams returned to New York to study piano at the Juilliard School of Music. He worked as a jazz pianist for a time before moving back to Los Angeles to begin his career in the film studios.



Mr. Williams has composed the music for close to eighty films and has composed some of the most famous themes ever written for cinema. Some of these include *Harry Potter*, *Jaws*, *Close Encounters of the Third Kind*, *ET - the Extraterrestrial*, *Jurassic Park*, the *Star Wars* Pre-episodes and Trilogy, the *Indiana Jones* Trilogy, *Home Alone*, and *Empire of the Sun*. Receiving 45 Academy Award nominations, Williams has been awarded five Oscars, seven British Academy Awards, 21 Grammys, and four Golden Globes. He also has several gold and platinum recordings. His film score for *Schindler's List* earned him an Oscar and a Grammy. With 45 Academy Award nominations, John Williams has the most nominations of any person alive and is tied for second ever after Walt Disney.

John Williams said of the music from *Star Wars*, "When composing the music for the first *Star Wars* epic, I had no idea that there would be many more films to come. At that time, I couldn't anticipate the extent of George Lucas' creativity, but as each film was added to the collection, I was given a unique opportunity to develop new themes as the stories required. This (music)...evokes much nostalgia for me, as well as an ongoing delight that young people—now across generations—continue to be captivated by the force of George Lucas's imagination."

This suite includes "Princess Leia's Theme" (from Episode IV: A New Hope), "Imperial March/The Forest Battle" (from Episode V: The Empire Strikes Back and Episode VI: Return of the Jedi), and *Star Wars*® Main Title from all six episodes.

