

WELS 2017 NATIONAL BAND FESTIVAL



Festival Concert in the FVL Auditorium
Hosted by Fox Valley Lutheran High School

Guest Conductor - Dr. Matthew Arau, Lawrence University

PROGRAM

FESTIVAL BAND

The Thunderer March

by J.P. Sousa, arr. Loras Schissel

Symphony on Themes of John Philip Sousa

by Ira Hearshen

Movement II After "The Thunderer"

Khan

by Julie Giroux

Free-will offering

Percussion Ensemble

Selections chosen from the following:

Prelude in E Minor

Frederic Chopin arr. Quinten Petersen

Storm Warning and Dance

by Steve Riley

Introductions of Directors and Participants

Festival Band

The Florentiner March

by Julius Fucik, arr. John Bourgeois

An American Elegy

by Frank Ticheli

Danzon No. 2

by Arturo Marquez, transcribed by Oliver Nickel

PROGRAM NOTES

The Thunderer March, by J.P. Sousa (1954-1932), arr. Keith Brion & Loras Schissel

John Philip Sousa was an arranger, a composer, and a conductor, and he is referred to as “The March King.” Three years after Sousa was inducted into the Knights Templar of Washington, D.C., he dedicated this march to that organization. The Thunderer was Mrs. Sousa’s favorite march and was chosen by Sousa as one of five to be featured by his Great Lakes Naval Training Station Band on their tour on behalf of the American Red Cross during World War I. The second section includes an adaptation of “Here’s Your Health, Sir!” which Sousa had written for his 1886 collection Trumpet and Drum. At the time this march was written, Sousa was 35 years of age. He had led the Marine Band for nine years and was considered an outstanding conductor and composer.

Symphony on Themes of John Philip Sousa, by Ira Hearshen

Movement II, after "The Thunderer" - From Hearshen's epic symphony on Sousa themes, the second movement is based on “The Thunderer.” It is presented in a largamente tempo and the settings range from chorale-like, to mysterious, to reflective. Hearshen composed this stirring movement in the style of the Finale of Mahler’s Third Symphony. The composition was dedicated to his good friend, Colonel Lowell E. Graham, who was conductor of the United States Air Force Band from 1995-2002. Our performance this afternoon is dedicated In Memoriam to all those who have served and paid the ultimate price for our freedom.

Khan, by Julie Giroux

This is a programmatic work depicting Genghis Khan and his army on the move. The opening theme, “Warlord,” represents Genghis Khan, which is followed by the “Horseback” theme. These two themes are used throughout the piece, creating a musical “campaign,” complete with a serene village scene just before being invaded by Khan and his army. Most of this work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence.

Florentiner, by Julius Fučík, arranged by John Bourgeois

The march Florentiner was written by Julius Fučík in 1907, his opus 214, while in Budapest, the political and cultural capital of Hungary. There, he had access to many regimental bands and talented musicians anxious to perform his music. Widely recognized for his march music, he became interested in orchestral works. This was a time when central European composers were writing in the style of foreign lands including the Orient, Spain, and Italy. This composition bears the subtitle Grande Marcia Italiana with the main title giving homage to Florence, Italy. It has the length and content of a condensed operetta. One can imagine the theater curtains opening to two trumpet fanfares followed by a stately march as the residents of that grand city rush to welcome the large entourage of a nobleman. Flowers are thrown to the procession and everyone is excited. Suddenly, our nobleman sees a beautiful courtesan and the two converse in a gentle interlude that becomes quieter as the conversation gets more personal. Chirps from the woodwinds denote the start of gossip by the village women in response. The brass give a loud proclamation that the couple are to be wed and a celebratory theme concludes the happy scene as the curtains close.

An American Elegy, by Frank Ticheli

“An American Elegy” was commissioned by the Columbine Commissioning Fund on behalf of the Columbine High School Band. The work received its premiere performance on April 23, 2000, by the Columbine High School Band, with Frank Ticheli as guest conductor.

Ticheli writes: “An American Elegy” is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble’s register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods – hope, serenity, and sadness – become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine “Alma Mater.” The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice – a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

Danzón No. 2, by Arturo Márquez, transcribed by Oliver Nickel

Arturo Márquez is one of the leading composers of contemporary Mexican art music. The son of a mariachi musician and the grandson of a Mexican folk singer, Mexico’s musical culture enveloped Márquez from his earliest days. Following in the family tradition, he became a musician as well, studying piano, violin, and trumpet. At age sixteen he discovered his ultimate outlet of musical expression, composition, which he studied at the National Conservatory of Music of México in Mexico City, the Taller de Composición of the Institute of Fine Arts of México in Mexico City, with Jacques Castérède in private lessons in Paris, and at the California Institute of the Arts in Valencia. The distinct sounds of the Mexican dance salons, which Márquez knew so well from childhood, became an important influence on his mature work. In fact, he is best known for a series of compositions based on the danzón. One of these, Danzón No. 2, is so well loved it has been referred to as a second national anthem for Mexico. Márquez provides this account of Danzón No. 2:

“The idea of writing the Danzón No. 2 originated in 1993, during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón’s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City. The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music.”

Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico’s National Autonomous University and is dedicated to my daughter Lily.

ROSTER

Flute

Rachel Becker	WLA
Kimberly Beckerman	HVL
Haley Birkholz	MVL
Grace Fleming	FVL
Olivia Fregien	LLHS
Dayna Hubbartt	MaLHS
Jenna Keller	FVL
Ji Sun Kim	SLHS
Megan Kom	SCLHS
Alaina Moeller	WeLHS
Mariah Munsen	MVL
Emmalie Olsen	KML
Melanie Rittierodt	ELHS
Laura Sanford	KML
Maren Steffen	SCLHS
Carley Techlin	WILHS
Siyan Zhang	NLHS

Oboe

Abby Kom	SCLHS
Rebecca Loescher	KML

Bassoon/Cello

Jared Dobberstein	LPS
Emily Lillo	FVL
Ian Wreisner	WeLHS

Clarinet

Ben Althoff	ALA
Sophia Behm	FVL
Alyssa Bergemann	ELHS
Morgan Cerny	KML
Madelynn Fulton	WLA
Michelle Goens	GPLHS
Timothy Grant	LLHS
Ira Harvey	WILHS
Hannah Hinz	ILHS
Hannah Mayer	LLHS
Aimee Olsen	MaLHS
Ivy Pottorff	SCLHS
Brianna Sanders	MVL
Taylor Schlieve	WLA
Katherine White	KML
Ziyi Wu	SCLHS
Natalie Zirbel	MaLHS

Bass Clarinet

Annika Butzow	LLHS
Ryan Kluba	MaLHS
Sydney Peterson	GPLHS
Sawyer Storaasli	ELHS

Alto Saxophone

Gengchen Deng	FVL
Faith Goede	WILHS
Samantha Kiecker	ALA
Mikayla Lepke	LHS
Ashlee Olsen	MaLHS
Micah Schoer	GPLHS
Erika Stensberg	FVL
Mackenzie Zabel	MiLHS

Tenor Saxophone

Nathan Wranovsky	WILHS
Samuel Rivera	MVL
Michael Sell	GPLHS

Baritone Saxophone

Alex Kom	SCLHS
Mark Sabit	HVL

Trumpet

Kaitlyn Drewicz	LLHS
Mark Flood	WLA
Cianna Hoppe	LHS
Jared Joyal	SCLHS
Jared Kaesmeyer	WeLHS
Alyssa Leitzke	KML
Ethan Mallow	KML
Alicia Mengel	WILHS
Liza Mizukami	ALA
Samantha Paul	WeLHS
Courtney Ritter	MiLHS
Matthew Rugen	MiLHS
John Sell	GPLHS
Josiah Winkel	LPS

French Horn

Spencer Dummann	GPLHS
Stephen Funk	FVL
Fai Haw	LLHS
StarLynne Llanas	WILHS

Charles Pingel	LLHS
Cassandra Rose	KML
Evan Vant Hul	MaLHS
Josh Wordell	SLHS

Trombone

Catherine Baxter	ALA
Shane Griffin	ILHS
Ben Hillmer	LPS
Ethen Nass	WILHS
Minh Nguyen	SCLHS
Zachary Pasbrig	KML
Katrina Stratman	LLHS
Rachel Sweeney	WLA
Ben Wordell	SLHS

Euphonium

Aleksandr Abel	WILHS
Bryce Archer	FVL
Zach Henke	WLA
Noah Schaewer	HVL
John Schmidt	SLHS

Tuba

Nathan Brown	MiLHS
Beau Clemmensen	LHS
Aaron Jensen	WILHS
Caleb Kolell	FVL
Andrew Kramer	MVL
Noah Ungemach	MaLHS

String Bass

Ethan Denninger	WeLHS
Ryan Erdmann	FVL
Tommy Jungwirth III	FVL

Percussion

Jacob Anderson	KML
Vinob Cupertino	WLA
Mitchell Doyle	LLHS
Jacob Jungwirth	FVL
Chase Kohlwey	NLHS
Doug Reinhardt	WILHS
Anneliese Robinson	KML
Hannah Rubin	ILHS
Nolan Winter	MaLHS

BIOGRAPHY



Wes Schmandt

Wes Schmandt teaches percussion and German at Kettle Moraine Lutheran High school in Jackson, WI. He also maintains a private studio and serves as coach for the Lutheran Vanguard Drum Line. At KML he is the director of the percussion ensemble and helps with the Grade School Band percussion section. Mr. Schmandt keeps active in performance as a member of the Waukesha Area Symphonic Band. He has served as clinician for the WELS Band Festivals since 1992.

Mr. Schmandt lives in West Bend, WI with his wife, Sarah and three children, Michaya, Dylan and Bryson.

Dr. Matthew Arau

Dr. Matthew Arau is an Assistant Professor of Music, Chair of the Music Education Department and Associate Director of Bands at the Lawrence University Conservatory of Music in Appleton, Wisconsin.

Believing in the power of music education to foster growth, community, and unlock potential, Dr. Arau has presented clinics on student leadership, rehearsal techniques, and growth mindset at the following: The Midwest Clinic: An International Band and Orchestra Conference, the Western International Band Clinic, the American Band College of Sam Houston State University, the Conn-Selmer Institute, the Pan-Hellenic Wind Band Conference in Cyprus, the Colorado, Oregon, and Wisconsin Music Educators Association, Midwest Music Seminars, and universities and high schools around the country. He teaches student leadership at the Metro-Capitol Leadership Academy in Sherwood, Oregon and the Colorado State University Band Leadership Academy in Ft. Collins, Colorado, and he is a Conn-Selmer Education Clinician. He conducts honor bands and honor jazz bands of all levels, clinics, concert bands, jazz bands and marching bands, and performs as a classical and jazz saxophonist. This July 2017, Dr. Arau will conduct the first Greek All-Nation Honor Band in Kalavrita, Greece.

Dr. Arau earned a DMA in Instrumental Conducting and Literature from the University of Colorado Boulder, a Master of Science in Music Education from the American Band College at Southern Oregon University, and a Bachelor of Music in Music Performance, Jazz Studies and Music Education and a Bachelor of Arts in Government from Lawrence University.

Prior to pursuing his doctoral degree, Dr. Arau was the Director of Bands at Loveland High School in Loveland, Colorado from 2005-2012 where he established the Leadership Symposium for the development of student leaders. The Loveland H.S. Wind Symphony was featured at the Western International Band Clinic (WIBC) in Seattle and two times at the Colorado Music Educators Association Convention. The Loveland Marching Band won the Colorado 4A State Marching Band Championship and the Class AA Championship at the Bands of America Super Regional in San Antonio, Texas. Dr. Arau began his teaching career in 1997 as the Director of Bands at Walt Clark Middle School in Loveland, Colorado. The Walt Clark Honor Band was featured at the Colorado Music Educators Association Convention in 2003.



SCHOOLS

WELS 2017 National Band Festival Fox Valley Lutheran High School

Participating Schools

Arizona Lutheran Academy (ALA) - Phoenix, AZ
Evergreen Lutheran High School (ELHS) - Tacoma, WA
Fox Valley Lutheran High School (FVL) - Appleton, WI
Great Plains Lutheran High School (GPLHS)- Watertown, SD
Huron Valley Lutheran High School (HVL) - Westland, MI
Illinois Lutheran High School (ILHS) - Crete, IL
Kettle Moraine Lutheran High School (KML) - Jackson, WI
Lakeside Lutheran High School (LLHS) - Lake Mills, WI
Luther High School (LHS) - Onalaska, WI
Luther Preparatory School (LPS) - Watertown, WI
Manitowoc Lutheran High School (MaLHS) - Manitowoc, WI
Michigan Lutheran High School (MiLHS) - St. Joseph, MI
Minnesota Valley Lutheran High School (MVL) - New Ulm, MN
Northland Lutheran High School (NLHS) - Mosinee, WI
Shoreland Lutheran High School (SLHS) - Somers, WI
St. Croix Lutheran High School (SCLHS) - West St. Paul, MN
West Lutheran High School (WeLHS)- Plymouth, MN
Winnebago Lutheran Academy (WLA) - Fond du Lac, WI
Wisconsin Lutheran High School (WiLHS) - Milwaukee, WI

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