

John Hersey High School Symphonic Band

SPENCER HILE, conductor

**Monday, November 4, 2024
12:30 PM**

JOHN HERSEY HIGH SCHOOL SYMPHONIC BAND

Piccolo

Ally Park

Flute

Isla Burney
Abby Homoly
Allison Kanabay*
Victoria Kudakova
Oscar Soto
Aleks Todorov
Alaiza Valera

Oboe

Mahalia Goldrich
Emily Slowinske
Josh Yoon*

Clarinet

Onora Bright
Nathan Hessling
Enno Klinkenberg
Henry Ulrych*
Lila Nanisetty

Bass Clarinet

Colin Faley
Alyssa Mammen*

Bassoon

Shane Cheskis*
Marek Juscinski

Saxophone

Freddie Eichorn*
Grant Fuller
Ben Hagen
Adam Jakubiec
Aben Mathew

Trumpet

Asad Chaudhry
Annabelle Finn
Grace Fuller*
Masha Nikiforova
Ethan Oommen
Jack Obrebski*
Jack Sovitzky

Horn

Gabriel Dudas*
Rosemary Harte
Ben Mungons
Sophie Ulrych

Trombone

Olivia Choi
Aaron Jeske
Varun Joshi
Viktoria Karwowski
Linnea Olsen*
Danny Rodriguez

Euphonium

Franciz Apao
Cayden Hollister

Tuba

Ally Grabowski
Kevin Harte*
Alex Perrin

String Bass

Kyle Park

Percussion

Melanie Baeza
Jacob Boba
Jonathan Choi
Faith Lee
Max Lu
Victor Pavlov
Gabi Venegas*

* Principal



CONCERT PROGRAM

Bamboo Shoots and City Streets

Benjamin Barker

2023

Shepherd's Hey

Percy Grainger

1918/1994

Sparkling Light

David Gillingham

2024

Armenian Dances (Part 2)

III. Lorva Horovel (Songs from Lori)

Alfred Reed

1978

JOHN HERSEY HIGH SCHOOL AND DISTRICT 214

John Hersey High School, one of the six comprehensive high schools in District 214, is renowned for its outstanding educational programs and focus on student success. Located in Arlington Heights, IL, the school serves approximately 2,000 students and offers a wide array of programs, including Advanced Placement courses, a robust fine arts curriculum, and innovative Career and Technical Education Pathways. In 2024, John Hersey High School was named a National Blue Ribbon School for the second time, recognizing its exemplary academic performance and commitment to excellence. All six District 214 high schools have received state or national academic recognition, and are currently ranked among the top 150 Illinois high schools by U.S. News and World Report.

As one of the largest high school districts in Illinois, District 214 serves more than 12,000 students across Chicago's northwest suburbs. The district offers over 600 academic courses and 140 co-curricular opportunities, with an emphasis on arts education, highlighted by its acclaimed music programs.

THE HERSEY BAND LEGACY

The Arlington Heights community has supported the John Hersey High School Bands for the entirety of the program's existence, beginning with director Mr. Don Caneva in 1968.

The band program received numerous awards and accolades throughout a colorful history, including performances, under Mr. Caneva's direction, at the Midwest International Band and Orchestra Clinic, the Mid-East Convention, the Rose Bowl Parade and the Orange Bowl Parade. The Hersey Band under Mr. Caneva also recorded albums and collaborated with Frederick Fennell, Carmen Dragon, Arthur Fiedler, Rafael Mendez and Doc Severinsen. The Hersey Band's excellence was recognized through placement on the John Philip Sousa's Roll of Honor of Historic High School Concert Bands.

The Hersey Band legacy of excellence continued under the direction of Mr. Scott Casagrande from 2001-2021. Mr. Casagrande and the Hersey Instrumental Association (HIA) started the Chicagoland Invitational Concert Band Festival in 2000. This noncompetitive Music For All Affiliate festival is the largest concert band festival in Illinois. Under Casagrande, Symphonic Band was invited to perform at the Illinois Superstate Concert Band Festival every year, including the achievement of Honor Band in 2008, 2012, 2017, 2019. The Symphonic Band also performed multiple times at the National Concert Band Festival, Orchestra Hall, Northwest CBDNA Conference, Carnegie Hall, and the Kennedy Center. In 2007-2008, the Symphonic Band performed at the Midwest International Band and Orchestra Clinic and received the Sudler Flag of Honor given to bands of "particular national excellence" by the John Philip Sousa Foundation.



ABOUT OUR PROGRAM

The Hersey Band program is composed of 125 students from eight different middle school programs. The goal of the John Hersey Band Program is to provide a comprehensive education in all aspects of our program: Marching, Concert, and Jazz. All students participate in the Marching Huskies during the first two months of school and perform at all home football games and three competitions. After marching band, students are placed into one of our two concert bands. Concert and Symphonic Band rehearse every day for 45 minutes. Percussionists are enrolled in a separate percussion class where they receive individualized specific instruction and learn a variety of percussion ensembles every year. Our concert ensembles perform 4 concerts every school year as well as performances at multiple festivals. All students in the band program perform in solo and ensemble in January and have chamber music opportunities during the first semester. In the band program, 90% of students receive weekly private lessons. In order to make this possible, a scholarship program is in place to provide financial aid for all students in need.

The jazz program is a core component of the band program at Hersey. Our jazz program features two jazz ensembles and three jazz combos that meet regularly throughout the year. The Jazz Ensemble I recently performed in July 2024 at the Vienne Jazz Festival in France and the Umbria Jazz Festival in Italy. The Jazz Ensemble I has performed at the Midwest International Band and Orchestra Clinic, Chicago Jazz Festival, and they have been named Grand Champion at Jazz in the Meadows and the Purdue Jazz Festivals several times in the last 15 years. Starting in 2021 our jazz ensembles began an annual recording project where we collaborate with an artist in residence to provide meaningful experiences for our students. In the past three years we have collaborated with Ingrid Jensen, Melissa Aldana, and Aubrey Logan.

The primary middle school programs are: MacArthur Junior High, under the direction of Camrin Severino, River Trails Middle School, under the direction of Todd Smith and Thomas Middle School, under the direction of Candi Horton, Dana Berry and Kaitlin Pucci.

SPENCER HILE, conductor



Spencer Hile joined the Hersey band program in 2021 and is currently in his ninth year of teaching. At Hersey, Mr. Hile teaches Concert Band, Symphonic Band, Percussion Ensemble, Jazz Ensemble I, and the Marching Huskies. Mr. Hile also coordinates all aspects of the Band Program and organizes the annual Chicagoland Invitational Concert Band Festival. He also is the founder and conductor of the Encore Wind Symphony which is a summer youth honor band composed of students from across McHenry County.

Mr. Hile's interest in music began when he was required to join the band for his freshman year at Highland Park High School by his high school band director, Dr. Jim Hile. After the kicking and screaming subsided he discovered a deep appreciation for the most important instrument... Euphonium. In 2016, he graduated Summa Cum Laude from the University of Illinois Urbana-Champaign with a degree in Instrumental Music

Education.

Outside of teaching and music, he is training to run his sixth marathon, planning his next European travel excursion, watching Love is Blind, and questioning why he ever became a Chicago Bears fan.

PROGRAM NOTES

Bamboo Shoots and City Streets Benjamin Barker

This piece is an exploration of the blend between tradition and urbanization, inspired by bamboo shoots I saw growing in the middle of the pavement while on a walk with a friend. I wondered what it would sound like to tell the story of the resilience and adaptability of these bamboo shoots as they continue to grow and adapt in an ever-urbanizing environment.

I explored this concept by blending genres of music that represent both tradition and urbanization. Tradition is represented through the sounds of traditional Japanese music forms (such as gagaku or taiko), while urbanization is represented through the inclusion of elements of pop, rock, metal, and jazz. The piece begins in the midst of a forest of bamboo shoots. With each sudden percussive impact a new shoot bursts through the ground. The woodwinds and xylophone assist us in moving forward while weaving through the narrow spaces between bamboo stalks. As the texture thins out and moves outside of the forest, we are suddenly thrust into an urban landscape.

The next section features stereotypical city sounds: car horns via muted trumpets, passing traffic in the trombones, and a general sense of busy hurriedness represented through the constantly moving and evolving textures. The string bass, drumset, low brass, and low reeds are frequently treated as a jazz rhythm section. It is also in this section that we are exposed to the introduction of the main theme of this piece (first seen in the horns at measure 44). This theme, for me, brought to mind the image of bamboo swaying in the wind, and returns multiple times in several environments throughout the piece, displaying the many places this bamboo is able to adapt and flourish. While the soundscape painted here sounds largely urban, it is important to note that the majority of material in this section is based on traditional Japanese music forms: The initial rhythmic figure in the horns and saxophones is derived from solo shamisen music, the woodwinds regularly interrupt phrases with shakuhachi-like motivic elements, many of the harmonies featured later in the section are directly taken from gagaku, and the initial “bamboo forest” triplet figures found in the xylophone and woodwinds in the beginning are hidden within the jazz saxophone solis. As all of these sounds and textures develop, they grow increasingly urgent and intense, building to an overwhelming extent.

Next, an escape into the countryside. The business and complexity of the city disappears, and we are able to reflect on the beauty of the bamboo in its more natural habitat. A modified form of our original bamboo forest theme, cognizant of a river, is developed in sequence to build into a new presentation of the main theme (rhythmically modified with transposed pitches, but otherwise the same). This restatement of the main theme is accompanied by the nostalgic sounds of a fuurin (wind chime), shakuhachi-like figures in the flutes, more fragments of the bamboo forest theme, and harmony that I largely associate with pop and rock music. We come to a full realization of the beauty of this scenery in measure 140, and then return to our sequential river texture from before which fades into a serene stillness.

Suddenly, in a very unexpected location, we are thrust back into the bamboo forest theme once again. This is the bamboo in the pavement: defiant and resolute. Taiko drums set an underlying determination that drives this section forward while an assortment of battle cries in the brass intermingle with the familiar sounds of festival music in the woodwinds. This section ebbs and flows, growing into a shameless metal groove before thrusting us, once more, into a majestic and powerful resurgence of the main theme. This theme reminds us of tradition’s firm roots that have persisted and adapted through an ever-urbanizing environment, continuing to grow in power and intensity up to the very last note.

Shepherd's Hey Percy Grainger

Shepherd's Hey was scored for wind band in 1918. The word 'Hey' denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of "Morris Men" decked out with bells and quaint ornaments to the music of the fiddle or 'the pipe and tabor' (a sort of drum and fife) in several agricultural districts in England. The "hey" involves the interweaving of generally two lines of dancers, which may be symbolized by Grainger's use of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants.

Sparkling Light David Gillingham

It is easy to become depressed when we are surrounded by a world of chaos, division, war, and negativity. Yet, when we open our eyes to the "sparkling light" of the goodness of mankind, the darkness is easily overcome. This piece celebrates the goodness and love radiated from the sparkling light of humankind from the uplifting brightness of the beginning to the last unresolved chord alluding to eternal hope.

Armenian Dances (Part 2) Alfred Reed

III. Lorva Horovel (Songs from Lori)

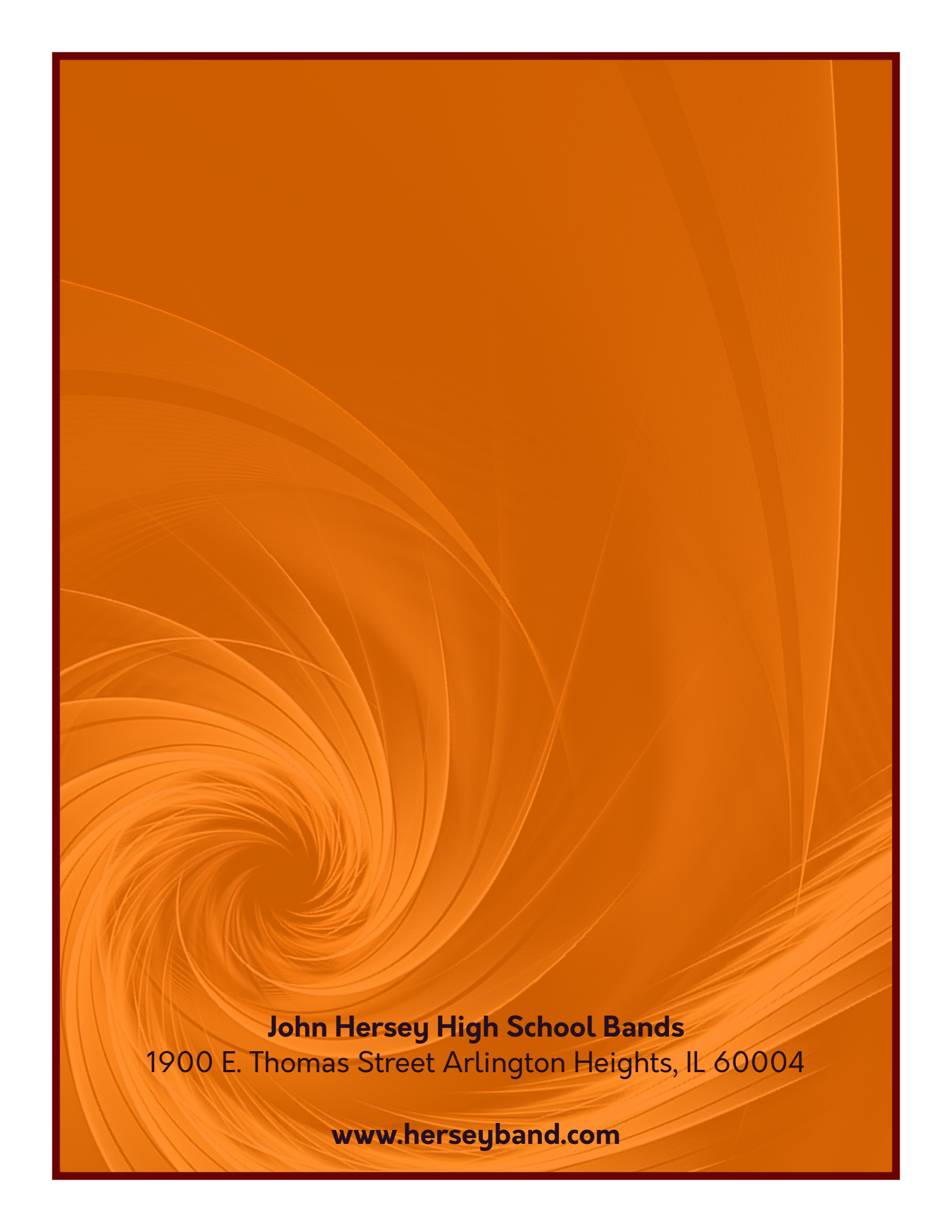
The ARMENIAN DANCES, Parts I and II constitute a four-movement Suite for Concert Band or Wind Ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music.

Part II containing the second, third and fourth movements of this Suite, is built upon three Armenian folk songs, freely treated and developed in terms of the modern, integrated concert band or wind ensemble.

While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work of this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. Hopefully, this new instrumental setting will prove to be at least a small step in this direction.

Part II of the ARMENIAN DANCES was completed in the Winter of 1975, and was first performed by Dr. Harry Begian and the University of Illinois Symphonic Band on April 4, 1976 in Urbana, Illinois, on which occasion the entire Suite was played for the first time.

Lorva Horovel has a complex improvisational melody which was extensively researched by Gomidas. In its rich rhythmic and melodic structure, it reveals elements dating back to Pre-Christian times. The song is connected with the farmer and his physical and spiritual being during his work. It is the immediate result of his labor, with his pleas to the oxen and his exclamations while plowing. These expressions resound throughout the free flowing melody, rhythmic and intervallic structure of this beautiful song.

The background is a solid orange color with a subtle, abstract pattern of swirling, curved lines that create a sense of motion and depth. The lines are lighter and darker shades of orange, blending into each other.

John Hersey High School Bands
1900 E. Thomas Street Arlington Heights, IL 60004

www.herseyband.com