



♪92

**MUSIC**
IS ALL OF
MUSIC IN OUR SCHOOLS MONTH® 

Concert

Wednesday, March 15, 2023
Oak Prairie Gymnasium
7:00 pm

Concert Etiquette

Concerts are a very important part of your child's participation in the music program. Because a concert performance can make some people nervous, there are a few things you as an audience can do to make our concerts less stressful and more enjoyable for everyone.

1. Please be seated before the starting time of the concert.
2. If you are bringing small children, please stress the importance of being quiet while the music is being performed.
3. If you must leave for any reason, please do so between musical selections. Please re-enter between selections as well.
4. If you have a small child who will not stop crying or can't sit still, please take him or her out of the performance room quickly and quietly.
5. Please avoid taking flash photos during the performance. The flash can cause a problem with reading the music or following the conductor.
6. Please do not talk during the performance. Others may want to hear the music. It may be their child's "big part".
7. Please do not call out your child's name before, during or after the group's performance.
8. **Please silence all cell phones before the performance begins.**

Let's do what we can to make all concerts a huge success!

Concert Program

Wednesday, March 15, 2023 - 7pm

7th Grade Concert Band

Salvation is Created.....Pavel Chesnokov,
arr. Michael Brown

A Lantern in the Window.....Robert Sheldon

Advanced Choir

Lebenslust.....Franz Schubert

Harvest Moon.....Cristi Cary Miller

Witness.....Traditional Spiritual,
arr. Halloran and Bolks



Concert Program (continued)

Combined Choirs

Bogoroditse Devo.....Sergei Rachmaninov

Honors Choir

El Vito.....Traditional Spanish Folk Song,
arr. Greg Gilpin

The Road Not Taken.....Ruth Elaine Schram

Will the Circle Be Unbroken.....Traditional Appalachian,
arr. Moore

8th Grade Concert Band

Simple Gifts.....arr. Frank Ticheli

Byzantine DancesCarol Brittin Chambers



Program Notes

Cheshnokov/Brown, *Salvation is Created*

Pavel Chesnokov (1877- 1944) was Russian Empire and Soviet composer, choral conductor and teacher. He composed over 500 choral works, the first 400 were sacred works and the final 100 were secular. Educated at the Moscow Conservatory, extensively trained in instrumental and vocal. By 1917, during the Bolshevik Revolution and under subsequent communist rule, no one was permitted to produce any form of sacred music, thus hindering Chesnokov's compositional output. When the Cathedral of Christ the Savior was destroyed (Chesnokov was the last choir master), he was so disturbed that he completely stopped writing music. *Salvation Is Created* is a choral work, composed in 1912, probably one of Chesnokov's very last sacred works before he was forced to turn to secular composition by the Soviet government. Based on its popularity, was published in both Russian and English. Scored for either six (SATTBB) voices (unaccompanied), the work is a communion hymn based on a Kievan synodal chant melody and Psalm 74.

Sheldon, *A Lantern in the Window*

This work by Robert Sheldon is based on a novel by the same name, which tells the story of the underground railroad that helped many runaway enslaved people to freedom in the mid-1800s. The Quaker home in the story was one of the stations along the way. Here these unfortunate folk were fed, clothed, and hidden from their pursuers. Often under cover of darkness, they were taken to the next station and eventually to safety and freedom.

Schubert, *Lebenslust*

During his adolescence, Franz Peter Schubert (1797-1828) was in a significant period of discontent and depression in his professional and personal life. He attempted being a schoolteacher and giving music lessons, but found that they were dull; he shined the most in composition. He experienced a lot of rejections, such as an application for a "Kapellmeister" (master of the chapel choir), membership at the Gesellschaft der Musikfreunde as an accompanist. Despite this, he gained a circle of friends. In his early twenties, he was part of a close-knit circle of artists and students who had social gatherings together. As *Lebenslust* is often performed as a chamber piece with a vocal quartet and piano, it is likely that it was written for his friends to perform at small gatherings. *Lebenslust* was supposedly first written in 1818 as a result of Johann Karl Unger and Schubert's friendship, but it was not published until long after Schubert's death in 1891. Around the time that Unger and Schubert became associated, Schubert had an increasing circle of friends and musicians that were responsible for promoting, collecting, and preserving his work.

Program Notes cont.

Miller, *Harvest Moon*

A “harvest moon” refers to a full moon that happens nearest the autumnal equinox. Usually, the moon will rise distinctly later each evening. But around the date of the harvest moon, it rises at almost the same time each night and appears for three days in succession. This moon is referred to as a “harvest moon” because farmers can continue their harvest late into the night by the light of this full moon. Other names for this moon are “blue corn moon,” “wine moon,” the “elk call moon,” and the “singing moon.” If you’re a bird watcher, some studies have proven that birds rely on the harvest moon to migrate from one area to another. There is also proof that the birds wait for this moon to begin their migration. For Chinese, this moon is referred to as the “Festival of the August Moon” (the “August” is because of a calendar discrepancy). This festival is celebrated with the playing of games and the eating of “mooncakes.”

Traditional Spiritual, *Witness*

The original arrangement **Witness** by Jack Halloran was first released in 1986 in an a cappella setting for 8-part mixed voices (SSAATTBB—two soprano parts, two altos, two tenors, and two basses...that’s a lot!). *Witness* is a setting of a traditional spiritual, a genre of American folk music that articulate the suffering, longing, and religious passion of African Americans during slavery and its aftermath. Religious hymns, work songs, along with traditional African rhythms and chanting styles all contributed to the development of spirituals. *Witness* tells of biblical accounts of miracles and occurrences.

Rachmaninov, *Bogoroditse Devo*

Sergei Rachmaninoff’s *All-Night Vigil*, or as it is commonly called, *Vespers*, was premiered on March 10, 1915 amidst the hardships of Russia’s efforts in World War I. It was praised by critics and audience alike and enjoyed a brief success before the Russian Revolution of 1917 and the rise of the Bolsheviks led to an official condemnation of all religious music. Interestingly, the first recording of the work was made in 1965 in Soviet Russia. However, due to the communist government’s anti-religious policies, that recording was never made available for sale within the country, and even outside of Russia it was difficult to obtain. Indeed, it was not until 1973 that this legendary recording did not become available in the United States, and only then by great efforts on the part of producer Robert E. Meyers.

Composed during a two-week period in January and February of 1915, the *All-Night Vigil* was Rachmaninoff’s second sacred work, which is perhaps interesting since he was not particularly close to the Russian Orthodox Church or attended services. He was nonetheless profoundly affected by its music, and included Orthodox chants in his First Symphony. Comprised of fifteen movements, it is a setting of texts taken from the *All-night Vigil* ceremony, a compilation of texts from the three canonical hours of Vespers, Matins and the First Hour.

arr. Gilpin, *El Vito*

“El Vito” comes from a region of Spain known as Andalusia and is an example of Flamenco music. This style of music is characterized by intricate and rapid passages, and it accompanies the Flamenco dance patterns, which include distinct and audible footwork. Flamenco music and dance grew out of the diverse cultures of the region including Arabic, Andalusian, Sephardic, and Roma cultures. In the late 19th century and early 20th century, the style became more formalized and was incorporated into classical music for guitar, piano and voice.

Program Notes cont.

Schram, *The Road Not Taken*

Written in 1915 in England, "The Road Not Taken" is one of Robert Frost's—and the world's—most well-known poems. Although commonly interpreted as a celebration of rugged individualism, the poem actually contains multiple different meanings. The speaker in the poem, faced with a choice between two roads, takes the road "less traveled," a decision which he or she supposes "made all the difference." However, Frost creates enough subtle ambiguity in the poem that it's unclear whether the speaker's judgment should be taken at face value, and therefore, whether the poem is about the speaker making a simple but impactful choice, or about how the speaker interprets a choice whose impact is unclear.

Arr. Moore, *Will the Circle Be Unbroken*

The hymn "Will the Circle Be Unbroken" first appeared in the 1908 Alexander's Gospel Songs, with words by Ada Ruth Habershon and music by Charles H. Gabriel. The hymn was substantially reworked (and the lyrics of the verses replaced) by A.P. Carter for The Carter Family in 1935 and experienced a popular renaissance when it was released by the Nitty Gritty Dirt Band in 1972. When A.P. Carter adapted *Will The Circle Be Unbroken* to *Can The Circle Be Unbroken (By and by)*, it was released as a country/folk song in the style of bluegrass. Bluegrass has roots in traditional English, Irish, and Scottish ballads and dance tunes, and by traditional African-American blues and jazz. The updated lyrics in this arrangement were written by folk singers Betsy Rose, Cathy Winter, and Marcia Taylor, and printed in the marvelous folk song resource *Rise Up Singing*.

Ticheli, *Simple Gifts*

Notes from the composer: "My work is built from four Shaker melodies - a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, "Simple Gifts," the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially, of orchestration. *Simple Gifts* has been attributed to Elder Joseph Brackett and has been used in many arrangements, most notably by Aaron Copland for the ballet *Appalachian Spring* and by John Zdechlik in the band work *Chorale and Shaker Dance*. Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted."

Brittin Chambers, *Byzantine Dances*

The Byzantine Empire, also known as the Eastern Roman Empire, lasted from about 400-1453 C.E. and covered much of the area of what is now Turkey. With the conquest of the Byzantine Empire's capital, Constantinople, the Ottoman Empire began its reign in 1453. After World War I, the Ottoman Empire fell, and the Republic of Turkey was formed in 1923.

Byzantine Dances is generally meant to portray a set of Turkish Dances. The opening dance is fast and energetic, written in the style of a Roma Gypsy dance. During this upbeat dance, the melody incorporates grace notes that are fun to play, while the harmony and bass line incorporate enjoyable countermelodies and syncopated lines. The slower section in the middle of the piece is written in the style of a Zeybek dance. This type of dance is often performed by a solo dancer symbolizing courage and heroism. The dancer uses out-stretched arms, almost resembling a great hawk. Much of the melodic material is based on either the Byzantine scale or the Harmonic Major scale, both which produce a somewhat exotic sound.

7th & 8th Grade Advanced Choir

Jonas Barder
Elliott Barkauskas
Noah Blackburn
Leilany Casillas
Maddie Daly
Gabriel Dick
Megan Dillon
Chloe Dubiel
Cadence Finn
Bella Flint
Danika Genty

Sarah Goodrich
Anna Keasling
Aubrey Kerrigan
Gavin Klaus+
Anya Konczal
Emilia Krysiak
Kendall Lardi
Ariana LaRocco
Ainsley Lencioni
Ethan Ludwig
Giavanna Martin
Rowan McCarter

Amelia Mowery
Mia Nolan
Eliza Pajak
Katie Peetz
Lucian Sammons
Andrew Selle
William Sola
Ollina Thompson
Maya VanWingeren
Christopher Vavaroutsos
Lia Weening+

Honors Choir

Jonas Barder
Willow Chamberlain
Emily Cimino
Sophia Dalot
Maddie Daly
Gabriel Dick
Megan Dillon
Cadence Finn
Bella Flint
Katie Gayhart

Danika Genty
Bri Grover
Faith Herzog
Lucie Kairis
Gavin Klaus+
Rowan Klaus
Anya Konczal
Emma Lasko
Ainsley Lencioni
Giana Maloney

Caroline Miller
Alyssa Nolan
Mia Nolan
Eliza Pajak
Kalaya Rice
Lucian Sammons
William Sola
Ollina Thompson
Maya VanWingeren
Lia Weening+

7th Grade Concert Band

Flute

Amilia Boreman
Sophia Castaneda+
Cadence Finn
Zaira Flores
Dina Hioureas
Brooke Isaacson
Sydney Shinkus +

Oboe

Oscar Saucedo

Clarinet

Danielius Kemeris
Alice Keslin
Mantas Lekavicius+
Riley Morrow
Riley Reposh+
Marco Superczynski *+

Alto Saxophone

Gianluca Lamorte+
Aliyah Patino

Tenor Saxophone

Abby Tabor

Trumpet

Andrew Fiacchino
Dominick Miller
Bella Rodriguez
John Tadros

Horn

Christian Washington

Trombone

Addie Kist
Dereck Reuben

Baritone

Henry Dusterhoft
Summer Fiel

Tuba

Max Carroll
Andrew Krumdick+
Drew Marta

Percussion

Jonas Barder
Jack Basten
Max Boscaccy
Addison Merrill+
Bella Savarino
Andrew Selle

* ILMEA Honors Jazz Band Participant

+ Solo and Ensemble Participant

8th Grade Concert Band

Oboe

Caroline Miller

Alto/Tenor Sax

Dayton Barrett+

Alex Sarrazin+

Trombone

Henry Eissing

Meyer Kairis

Clarinet

Ty Larson

Eva Minshall

Kylie Nichols~

Ethan Posey+

Trumpet

Anthony Carriel~

Anna Higham

Zack Szyrkowski~*+

Evan Wessel *

Euphonium

Justin Vondra

String Bass

Ethan Ferkaluk~+

Horn

Zane Garza

Brendan Sullivan+

Percussion

Jonah Brownlee

Quinn Higham

Tyler Murphy

* ILMEA Honors Jazz Band Participant

+ Solo and Ensemble Participant

~ 8th Grade Marching Band Step-Up Night Participant

Acknowledgements

For the continued support and dedication to excellence given to the band program, we acknowledge:

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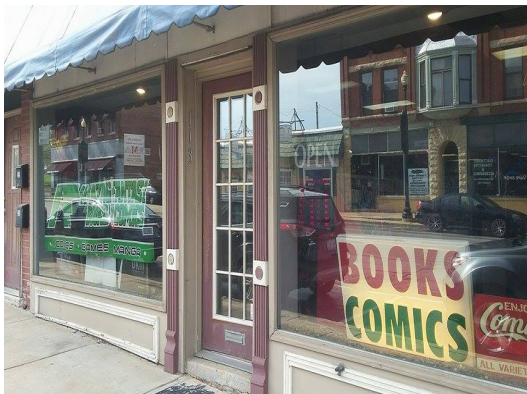
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We would love to add your business or Smile Messages to our 2022-23 concert programs!

For more information, please contact:

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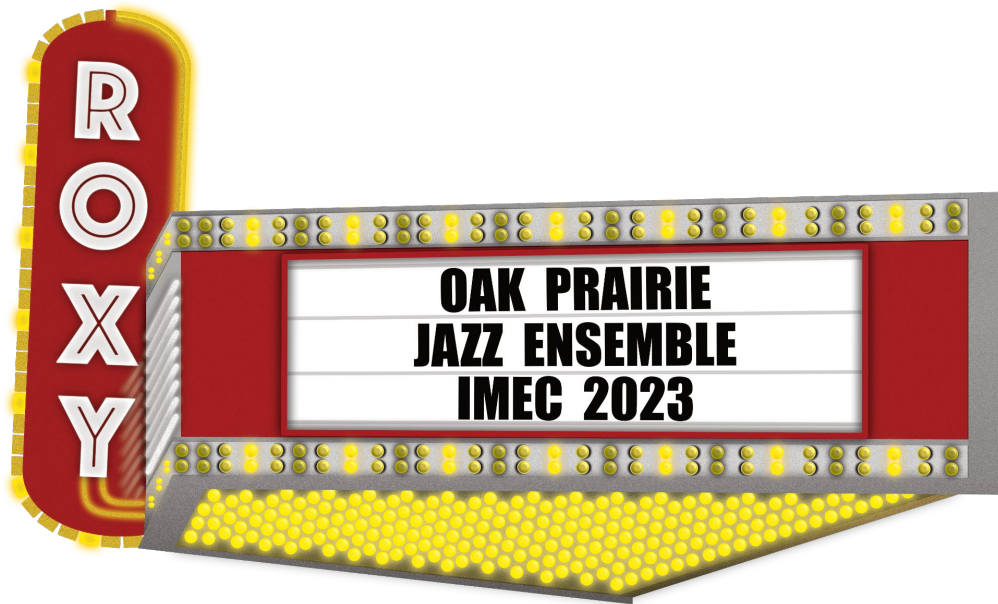
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on their performance at the
2023 Illinois Music Education Conference!
We are so proud to have you perform with us at the
Roxy Event Venue!

Upcoming Events at the Roxy:

Saturday, March 25 - 8pm
Cadillac Groove

Monday, March 27 - 8pm
Outcast Jazz Band

Sunday, April 2 - 6:30-9:30pm
Shout Section Big Band

Saturday, April 8 - 3-5pm
Del Bergeson Swing Orchestra



D92 Band Fundraiser

at Nik and Ivy
Brewing Company

May 3rd, 2023
6pm-11pm

Bring your family and
friends to help raise
money for the D92 band
program.

jam session for
students will start at
7pm



Join us at **Pop's Beef** in Lockport on **Thursday, March 16th!**
10am - 9pm

*Pop's will donate 20% of all sales for the day to the Oak Prairie Bands
just for mentioning that you are there to support the band!*

*Pop's Beef & Sausage
16600 W. 159th Street
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**Keep Going, Ethan -
We are so proud of you!
Love, Mom and Dad**

Smile Messages

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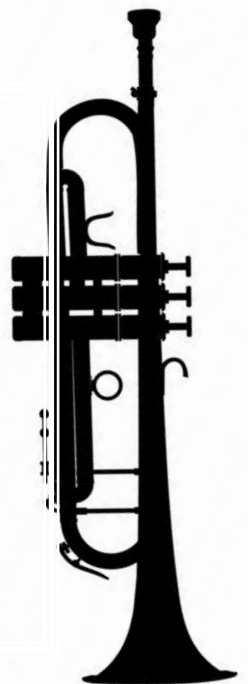
Contact Mr. Rank or Mrs. Nommensen
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Congratulations

Oak Prairie Bands on a wonderful
MIOSM Concert! We couldn't be more
proud of you! 🎵

Mrs. Nommensen & Mr. Rank



DID YOU KNOW?



Students in high-quality school music programs score higher on standardized tests compared to students in schools with deficient music education programs, regardless of the socioeconomic level of the school or school district.

(Johnson & Memmott)



It's notable that both teachers (89 percent) and parents (82 percent) rate music education highly as a source for greater student creativity, a 21st century skill that's highly likely to help young people stand out in an increasing competitive global economy.

(NAMM Foundation)



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