

CENTRAL COLLEGE VISUAL AND PERFORMING  
ARTS DEPARTMENT PRESENTS

# High School Bandfest

Brad Lampe

Thursday, February 23, 2023

6:00 pm

Douwstra Auditorium

Hoekstra Family Stage

# Symphonic Wind Ensemble

March of the Belgian Paratroopers                      Pierre Leemans

arr. by James Swearingen

Emory Clements, piccolo

Rollo Takes a Walk                      David Maslanka

Emory Clements, piccolo | Lauren Husz, flute

Lightning Field                      John Mackey

Trey Hull, Quintin Hull, Stan Dahl

Guest Percussionists

Liberty Bell March                      John Philip Sousa

arr. Jay Bocook

Stan Dahl, Guest Bell Soloist

## Honor Band

West Highland Sojourn                      Robert Sheldon

The Cowboys                      John Williams

Chorale and Shaker Dance II                      John Zdechlik

# High School Honor Band

## Flute

Kali Anderson

Kyra Swenson

Siddarth Rajkumar

Katie Fogle

Lindy Aswegen

Jaylin Playel

Amy Longfellow

Patricia Underwood

Samantha Zuel

Cassidy Smith

Jenny Cruz

## Oboe

Anderson Keough

Sabrina Baker

## Bassoon

Connor VanDerWal

## Clarinet

Brianna Hunt

Clayton Owens

Abby Wilford

Kaylee Galicia

Avery Bahrenfus

Mallory Troutman

Trinity Smith

Josie Adam

Emma Woody

Lilly Berner

Megan Veenstra

## Bass Clarinet

William Wadsley

Kaidyn Dencklau

Lynnsey Solasberry

Riley Gibson

Alto Saxophone

Lizzy McCain

Lucy Gipple

Bryson Stockman

Jalanya Shipley

Elley Waters

Merrit McConeghey

Katerina Wyatt

Alex Fritz

Justin Coughlin

Colin Pealer

Arthur Chen

Tenor Saxophone

Aria Volz

Lawson Morris

Jacob Ross

Baritone Saxophone

Paige Graham

Madison Cooley

Horn

Evelyn Adam

Olivia Feuling

Josiah Denney

Isaiah Meek

Andrew Sidebottom

Trumpet

Nick Ross

Nicholas Arndt

Gwyneth Utterback

Kayla Readshow

Nick Carlson

Alex Farley

Krista Cheney

Glenn Voth

Taylor Drost

Alissa Strawbridge

Brett Morgan

Blaine Benjamin

Nicholas Schmidt

Holly Haugstad

Trombone

Taylor Kniss

Collin Arndt

Andrew Otto

Evan St. Clair

Michael Hudnut

Liam Caes

Deondre Bullock

Cheyanna Mullins

Adaliz Rios

AJ Burgridge

Clay Thompson

Euphonium

Brannen Shanahan

Carleen Zaragoza

Rachael Uecker

Owen Mally

Tuba

Hot Rod Daugherty

Kaitlyn Lee

Elliot Adam

Dane BreCount

Percussion

Gabrielle Jambor

Ashton Bayal

Taylor Wilcox

Carter Gibson

Lanie Szewczyk

Reagan Zierke

Suvan Volz

Adrian O'Leary

Isabella Pollock

Dillon Patzel

# Symphonic Wind Ensemble

## Flute

Amber Reysack  
Olivia Anderson  
Jordyn Glennie  
Emory Clements  
Annah Bender^  
Caroline Shelton  
Lauren Husz  
Brianna Wickham  
Michaela-Ann Schlecter

## Oboe

Grant Biddle  
Angelina Hemphill

## Bassoon

Jayden Kissack

## Clarinet

Hannah Reynolds  
Gabrielle Fye  
Autumn McMahan

## Bass Clarinet

Mika Chenoweth

## Alto Saxophone

Rachel Masters  
Kael Dircks

## Tenor Saxophone

Alaina Bunde  
Emily Zink

## Baritone Saxophone

Morgan Devereaux  
Sharaden Boggs^

## Horn

Rachel Barton

## Trumpet

Jaymi Gibbs\*  
Cole Steege  
Abby Determan

Trombone

Ethan Herr

Cheyenne McDaniel\*

Alexia Weston

Euphonium

Abigail White\*

Hailey Glover

Ronald Wilcox

Tuba

Noah Johnson

Levi De Vries

Percussion

Danae Greig^

Quinci Cottrell\*^

Gabriel Schmiegelt

Christopher Luedtke

Savannah Sexton

Dean Kimball

Corey Fairbanks

\*Denotes SWE Officer

^Denotes Senior

## Special Thanks to the Following Directors

### For Preparing Their Students:

*Jennifer Williams*-Ankeny High School; *Thomas Mahler*-Aplington-Parkersburg High School; *Jakob Kraber*-Chariton High School; *Michelle Grant*-Colfax Mingo Jr/Sr High School; *Kevin Stegemann*-Lincoln High School; *Byron Tinder*-Gilbert High School; *Jason Heeren*-Johnston High School; *Kate Weldon*-Martensdale-St Marys Jr-Sr High School; *Carri Burnett*-Montezuma Jr/Sr High School; *Arnold Anderson*-New London Jr-Sr High School; *Alexandra Doepp*-North Mahaska Jr/Sr High School; *Jim DePrizio*-Oskaloosa High School; *Jim Bauch*-Panorama Community High School; *David Adams*-Van Buren County High School.

# About the Music

## March of the Belgian Paratroopers

While he was serving his year of military duty at the end of World War I, Leemans's regimental commander asked him to compose a march; it was begun but never finished. Near the end of World War II, he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander, Maj. Timmerman, drove him home that night, the march theme came to mind, and he wrote out all the parts after reaching home. The trio of the march originated from a march written for an N.I.R. radio contest. After only winning the consolation prize, the march was abandoned and is known with the competition designation V. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a "patrol"; the music marches on from the distance, plays, and passes. Friends told him later that they had heard the march at a circus in France, a wedding in India, and a military music pageant in the United States.

## Rollo Takes a Walk

"Rollo" is a complicated little idea, and when asked to explain it I am often at a loss. 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. 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. The irony was that Rollo wouldn't have liked most of Ives' own music. So, "Rollo Takes a Walk": he moves about among tunes that he likes, and some stuff that's hard for him. Finally, "Rollo" is simply a quirky little bit of fun, a bit of a musical cartoon. I hope you enjoy!



## Lightning Field

John Mackey's *Lightning Field* takes its title from a work of art by Walter De Maria. That work is a massive expanse—385 acres— of New Mexico desert, claimed and transformed by the artist via an installation of 400 steel rods: planted in the earth and reaching toward the sky, they call down its power -- literally creating man-made lightning storms. Like them, Mackey's piece speaks to the ancient impulse to summon nature's power, and the magic such acts unleash.

A sense of energy runs throughout the work, with the driving onstage percussion enhanced by the sound of thunder (provided by inexpensive hand-held percussion instruments called "thunder tubes") surrounding the audience.

## Liberty Bell

For \$500 more, this march probably would have been named *The Devil's Deputy*. Sousa was composing music for an operetta of that name at the request of the famous comedian Francis Wilson. Sousa asked \$1500 for the work, but Wilson offered \$1000. When they could not come to an agreement, Sousa withdrew his partially completed manuscript, which included a lively march.

Sousa and George Frederick Hinton, one of the band's managers, were in Chicago witnessing a spectacle called America when a backdrop, with a huge painting of the liberty bell, was lowered. Hinton suggested *The Liberty Bell* would be a good title for Sousa's new march. By coincidence, the next morning Sousa received a letter from his wife in which she told him that their son had marched in his first parade in Philadelphia -- a parade honoring the return of the liberty bell, which had been on tour. The new march was then christened *The Liberty Bell*. It was one of the first marches Sousa sold to the John Church Company and was the first composition to bring Sousa a substantial financial reward.

According to a story told by the Sousa Band's first soprano, Marcella Lindh, she contributed one of the themes of the march. Sousa had heard her whistling a catchy tune of her own and had asked her permission to incorporate it into one

of his marches. Several years later she heard *The Liberty Bell* march being performed by a band in Europe and recognized her own melody in the march.

## West Highland Sojourn

*West Highlands Sojourn* was inspired by the composer's travels to the western hill country of England and Wales. The work, in three contrasting movements, is a perfect example of Sheldon's "real music" for a young band.

The first movement, *Stow-on-the-Wold*, refers to a rural destination, a market town in Gloucestershire, England. The town is full of stone houses, hotels, shops, and quaint restaurants and tea houses. The music of the first movement is a light, cheerful march.

*Bradford Ballade*, the second movement, takes us to a borough in Northern England. Bradford, currently a populous area, has an industrial history. The region is now a bustling, metropolitan area, full of shopping and culture, and surrounded by beautiful rolling hillsides and meadows. The lovely, gentle melodies of *Bradford Ballade* evoke a relaxing, mellow hike through the picturesque countryside.

The third movement, *Derwentwater*, takes its name from a big lake in northwest England. Derwentwater is a popular vacation destination, with walking trails, swimming, fishing, and boating. Sheldon composed the movement in a brisk 6/8, with several hemiolic interchanges between the brass and the woodwinds.

## Cowboys

*The Cowboys*, is a typical example of John Williams's capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life.

Taken from the 1972 motion picture *The Cowboys* starring John Wayne and Roscoe Lee Browne, the music complements the story of a 60-year-old Montana cattleman who enlists (and ultimately mentors) ten schoolboys as cowboys after the regular ranch hands have left with Gold Rush fever. The

400-mile cattle drive provides the boys with a different and harsher schooling as they learn the rigors of the job and must deal with rustlers. The music conveys the high spirit of wild horses and their taming. Jollity around the campfire is contrasted against the loneliness of the open range. The plains have a beauty, though, which is reflected in the song of a lark. The hard work of the cattle drive, including the fording of the wide, muddy river and dealing with many fears and threats, succeeds in maturing the boys into men.

## Chorale and Shaker Dance II

The first John Zdechlik [Chorale and Shaker Dance](#), composed in 1971, became a staple of the Grade 4 concert band repertoire. In 1989, Zdechlik decided to create a slightly more modest version of the piece, accessible to high school bands. Since its publication, *Chorale and Shaker Dance II* has become a favorite with young bands and their directors.

This “big” work for young band is a theme and variations, actually based on two themes. The first theme is a simple, original tune used in the opening chorale. Almost immediately, Zdechlik introduces the next theme, the Shaker dance melody *Simple Gifts*. Low winds hint at the Shaker melody, then high woodwinds and orchestral bells give way to large brass blocks alternating with high woodwinds.

Following the chorale section, the tempo revs up with a timpani roll and solo alto sax. Zdechlik creates a tour-de-force, full of imaginative variants in melody, harmony, and rhythm. Soloists and small groups play fragments, melodies are interspersed and augmented, then diminished again, and energy builds as bursts of percussion and brass cut through long, linear phrases. The Shaker melody is traded between various instrument groupings.

A cut-time section develops into a more tranquil feel, which leads into “the slow part,” which is not exactly tranquil, but perhaps a bit foreboding. Fresh harmonies abound behind the fragmented Shaker melody. Brass introduces an ascending minor third interval, along with eighth-note triplets. The triplet rhythm continues, intervals getting larger, until finally concluded with the

trumpets playing the last questioning triplets, and we are led into a recap of the fast section of the piece.

Again, a timpani roll announces the brisk tempo, and the familiar alto sax, flute, and clarinet fragments make their reappearance. This section builds quickly with recognizable patterns and sequences, but this time, with new developments in the harmonic and melodic workings of the main themes. A feeling of anticipation is created as energy builds with each new addition and familiar refrain.

Finally, in a flurry of rapid trills and powerful statements of the Shaker tune, fragmented as they are, we come to the conclusion of this wonderful piece of concert band music. A timpani solo grows ever slower and slower, until the final chord rings, held out for as long as the band can continue to make a beautiful sound.

## About the Director

Brad Lampe

I attended High School in Geneseo, Illinois, where I graduated in 1980. I then attended Augustana College in Rock Island, Illinois, where I earned my Bachelor's Degree in Music Education and graduated in 1984. I earned my Master's Degree in Music Education from Drake University in 1991. My first two years of teaching were in a 5<sup>th</sup>-12<sup>th</sup> grade program at Shelby-Tennant Schools in Shelby, Iowa (now A.H.S.T.W.), and then I taught for a year in the 5<sup>th</sup>-12<sup>th</sup> grade program at Lansing Community Schools in Lansing, Kansas. Starting in 1987, I taught for 29 years as the High School Band Director at Clarke High School, in Osceola, Iowa. Next, I was the Instructional Coach for Clarke Community Schools in the Middle School and High School for five years. I then retired from Instructional Coaching and Clarke Community Schools. I am now the Half-time Lecturer of Music for

Central College where I am the Director of Bands and teach some classes.

I am a Past President of the Iowa Bandmasters Association which occurred in 2013. I received the Iowa Bandmasters Karl King Active Member Award in 2016. I am a Past Chairman of the Concert Band Affairs Committee, Past President of SCIBA, Past Chairman of the SCIBA Honor Band (5 years), Past Co-Chair of the SCIBA Concert Band Festival (14 years), Past President of the Osceola Optimist Club, Past Chairman of Osceola Parks and Recreation Department, and currently Vice President of the Osceola Municipal Golf Course. I am also currently a member of the Clarke Community School Board in Osceola Iowa.

My wife, Amy, is the President of the 1st National Bank in Osceola, and we have three boys: Jake, Joe, and Mitch. Jake and his wife, Emily, have three of our grandkids: Jayden, who is 8, Cameron, who is 6, and Paisley, who is 5 years old. They reside just up the street in Osceola. Joe and his wife, Kayla, have one of our grandkids: Chase, who is 2 years old. They reside in Blaine, Minnesota. Mitch resides in Milwaukee, Wisconsin. We enjoy as much family time as we can get with this lovable bunch.