

Palatine
concert band 

“A Festive Fall”

Sunday, November 3, 2024, 3:30 pm
Cutting Hall Performing Arts Center
Palatine



Dr. Frederick Lowe, *conductor*

Festive Overture.....**Dmitri Shostakovich**
arr. Donald Hunsberger

New England Triptych**William Schuman**
Be Glad Then, America
When Jesus Wept
Chester

First Suite in E-flat.....**Gustav Holst**
Chaconne ed. Colin Matthews
Intermezzo
March

Tribute to Ron Polancich
Conducted by Jake Polancich

Intermission

“Fêtes” from *Nocturnes*.....**Claude Debussy**
arr. William A. Shaffer

Fiesta del Pacifico.....**Roger Nixon**

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CONDUCTOR



Dr. Frederick Lowe became the twelfth conductor of the Palatine Concert Band in 2013. He is a Senior Lecturer at Loyola University Chicago where he serves as Director of the Music Program. In addition, he conducts the Wind Ensemble and the Commencement Wind Ensemble, prepares the pit orchestra for the spring musical, coordinates the athletic bands, and teaches courses in the art of music listening, introductory conducting, and applied conducting.

Dr. Lowe earned his Bachelor of Music degree at the University of Michigan in Ann Arbor, studying clarinet with Deborah Chodacki, and serving as a graduate assistant with the Michigan Marching Band. He then became assistant band director at Lake Zurich (IL) High School, where he directed the concert, symphonic and marching bands and taught music theory and electronic music composition. Upon leaving Lake Zurich, he earned his Doctor and Master of Music degrees in conducting at Northwestern University, studying with primary teacher Dr. Mallory Thompson. While at Northwestern, Dr. Lowe guest-conducted the Contemporary Music Ensemble, Concert Band, Symphonic Band, and Symphonic Wind Ensemble. He also assisted with the “Wildcat” Marching Band and the men’s basketball pep band. Dr. Lowe has participated in conducting symposia with conductors including H. Robert Reynolds, Jerry Junkin, Larry Rachleff, Craig Kirchoff, Rodney Winther, John Whitwell, and Allan McMurray.

Dr. Lowe has traveled to Singapore, where he spent three weeks working as a music clinician in five public schools and appeared as a guest conductor with the Singapore Festival Winds. He served as a guest conductor with the McHenry County (IL) Youth Orchestras, and has judged several music festivals in the Chicago area. His music analyses have been published in the GIA Publications series *Teaching Music Through Performance in Band*, in Volume VI, the revision of Volume I, the volume highlighting solos with wind ensemble accompaniment, and the first volume of music for middle school band.

Dr. Lowe holds memberships in the College Music Society, the College Band Directors National Association, the National Association for Music Education, Kappa Kappa Psi, and Tau Beta Sigma.

BAND MEMBERS

FLUTE/PICCOLO

Amy Burke **B**
Joan Entwistle
Jennifer Green
Diane Hansen
Grace Horner
Alysse Hunter
Scott Morlock
Jill Polites
Laurel Rector
Mark Wilhelm
Carin Zachar * **B**

OBOE/ENGLISH HORN

Danielle Anderson*
Joe DeMaria

BASSOON

Rachel Schoeneman
Jay Virchow *

CLARINET

Crystal Bertolami
Lisa Bordelon
Larry Brown
Mike Kahles
Nancy Mueller
Jim Norris
Carol Pinson
Jim Pinson
Shannon Radley **B**

Mary Reitsma
Jan Romanowski
Dan Sorce
Susan Shearin **B**
Micheala Tuminello * **B**
Jan Van Cleave

SAXOPHONE

Victor Amaro
Bonnie Briggs
Judyann Reis
Karen Stein *
Andrew Wagner

TRUMPET

Sam Agnello
Jackie Bero *
Michele Cornelius
Sean Grinsell
Jack Kelly
Rick LoPresto * **B**
Steve Pattengale
Piper Quashnick
Ryan Stites **B**

HORN

John Baumgart * **B**
David Eterno
Johanna Johnson
Stuart McCrorie
Christine Schyvinck

TROMBONE

Steve Amblad
Jason Girard *
Kristen Hahn
Jennie Hecht
Jim Meek
Dan Rogers
Joe Shearin

EUPHONIUM

Jeff Cook
Alex Rivera *

TUBA

Mark Boekenhauer *
Dylan Propheter
Brian Smith

PERCUSSION

Eric Bachmann *
Felix Desposorio
Holly Greb
Zuwa Igiehon
Elise Matusek
Jessica Stanbery-McGinnis
Hailey Williams
Steven Zachar

* Section Principal
B Board Member

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Joe Shearin, Lisa Bordelon
Dan Rogers
Sam Agnello, Jason Girard
Dan Sorce
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PROGRAM NOTES

Festive Overture (program note by Paul Schiavo): Dmitri Shostakovich was a versatile major composer of the 20th century. He wrote heroic symphonies, acerbic modern operas, Bach-inspired counterpoint in a neo-classical style, light film and theater music, brooding string quartets--all with apparently equal ease. His stylistic fluency was matched by an extraordinary compositional facility, as this piece attests.

One day, in the autumn of 1954, the composer received an unexpected visit at his Moscow apartment from Vasily Nebol'sin, an official at the Bolshoi Theater. A concert scheduled to take place in a few days coincided with the anniversary of the October Revolution, in which Lenin's Bolshevik Party seized control of Russia's government in 1917. Such Communist anniversaries were customarily observed at the Bolshoi with a new musical work, something in a vein of celebration. Unaccountably, nothing had been arranged for the approaching concert. Nebol'sin therefore appealed, somewhat desperately, to Shostakovich.

The composer agreed to fashion the needed music at once and invited a visiting friend to sit and keep him company. "Then he started composing," this companion remembered. "The speed at which he wrote was truly astounding. Moreover, when he wrote light music, he was able to talk, make jokes, and compose simultaneously, like the legendary Mozart." In a matter of hours the score was ready. "Two days later, the dress rehearsal took place," recalled the friend. "I hurried down to the theater and heard this brilliant, effervescent work, with its vivacious energy spilling over like uncorked champagne."

Dmitri Shostakovich (1906–1975) was a prominent Russian composer. A child prodigy, he studied at the Petrograd Conservatory and gained international fame at an early age. He had a complex relationship with the government, suffering criticism and official denunciation for "bourgeois decadence" and "anti-democratic tendencies," yet receiving acclaim as the most popular Soviet composer of his generation. He chafed under the constraints of the political system but later in life joined the Communist Party and served in the Supreme Soviet.

New England Triptych was composed by William Schuman, based on “Three Pieces for Orchestra After William Billings.” It was written in 1956 and premiered by the Orchestra of the University of Miami under Andre Kostelanetz who had commissioned it. Schuman wrote: “William Billings (1746–1800) is a major figure in the history of American music. His works capture the spirit of sinewy ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period in American history...”

“**Be Glad then, America**”, the first movement, is built on these lines:

Yea, the Lord will answer	Be glad then, America,
And say unto his people - behold	Shout and rejoice.
I will send you corn, wine and oil	Fear not O land,
And ye shall be satisfied therewith.	Be glad and rejoice.
	Halleluyah!

After a timpani solo, trombones and trumpets start the main section in a varied setting of the words “Be Glad then, America, Shout and Rejoice.” The solo timpani returns, leading to a fugal section based on the words “And Ye Shall Be Satisfied.” The music gains momentum as combined themes lead to a climax, followed by a free adaptation of Billings’ “Halleluyah” music and a final reference to the “Shout and Rejoice” music.

“**When Jesus Wept**” is a round and uses Billings’ music in its original form. It begins with intertwining melodies in the euphonium and trumpet and builds to a climax with the band playing the melodies in unison.

When Jesus wept, the falling tear	when Jesus mourned, a trembling fear
in mercy flowed beyond all bound;	seized all the guilty world around.

“**Chester**” is a patriotic hymn first published by Billings in 1770.

Let tyrants shake their iron rod,	The foe comes on with haughty stride,
And slavery clank her galling chains,	Our troops advance with martial noise,
We fear them not, we trust in God,	Their vet’rans flee before our youth,
New England’s God forever reigns.	And gen’rals yield to beardless boys.

William Schuman (1910–1992) played the violin and banjo as a child. In high school his dance band performed at weddings and bar mitzvahs. He studied at Malkin Conservatory and Columbia University, taught at Sarah Lawrence College and became president of the legendary Juilliard School. He wrote eight symphonies and many other pieces. He was awarded two Pulitzer prizes for music.



Ron Polancich, beloved director of the Palatine Concert Band from 2001–2013, passed away in February at the age of 70. Ron is survived by his wife of 47 years, Nancy; his sons Benjamin (Todd Ronna) and Jacob (Laura); his brothers Robert (Barbara) and Jeff (Lisa); and two granddaughters.

Ron graduated from Augustana College with a degree in Music Education. His forty-year teaching career spanned all grade levels, including Laraway School in Joliet, Highland Park High School, York High School, Roosevelt University and DePaul University. He was also a highly sought-after adjudicator and clinician throughout the midwest.

Under Ron's visionary direction, the Palatine Concert Band attracted talented musicians and broadened its performing exposure with engagements in Wilmette, Evanston, and the prestigious Midwest Band and Orchestra Clinic. The band dedicates performance of the following piece, conducted by Ron's son, Jacob Polancich, Director of Bands at Arrowhead Union High School in Hartland, WI, to Ron's memory.

First Suite in E-flat by Gustav Holst is a masterwork of concert band literature. Written in 1909, it is one of few band originals that have been transcribed for symphony orchestra. The *Chaconne* theme repeats several times with filigrees about the theme. In the middle of the movement the principal theme is inverted for several repetitions. *Intermezzo* is based on a variation of *Chaconne*, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The two themes of the *March*, one dynamic and the other lyric, are also taken from the *Chaconne*. Eventually the two are combined in a thrilling counterpoint leading to the ending.

Gustav Holst (1874–1934) was a classical British composer. Born into a musical family, he played piano and violin, and began composing as a pre-teen. He served initially as a church organist and choirmaster. Later he took up the trombone and succeeded as an orchestral musician. He was appointed Director of Music at St. Paul's Girls School. Holst's compositions for wind band guaranteed him a position as the medium's cornerstone.

Fêtes is an Impressionist orchestral composition by Claude Debussy. The second movement in *Nocturnes*, it is based on poems from *Poèmes anciens et romanesques* (Henri de Régnier, 1890). Debussy wrote, "I am more and more convinced that music, by its very nature, is something that cannot be cast into a traditional and fixed form. It is made up of colors and rhythms." He found suitable material in the imagery of these poems.

Claude Debussy (1862–1918) was a French composer, sometimes seen as the first Impressionist composer, although he vigorously rejected the term. He was among the most influential composers of the late 19th and early 20th centuries. Born to a family of modest means and little cultural involvement, Debussy showed enough musical talent to be admitted at the age of ten to France's leading music college, the Conservatoire de Paris. He originally studied the piano, but found his vocation in innovative composition, despite the disapproval of the Conservatoire's conservative professors. His music was to a considerable extent a reaction against Wagner and the German musical tradition. He regarded the classical symphony as obsolete and sought an alternative in his "symphonic sketches."

Fiesta Del Pacifico The composer wrote: "Fiesta del Pacifico is held in San Diego and features a play on the history of the area, a parade, a rodeo, and street dances. It is one of several festivals held annually in various communities in California that celebrate the Old Spanish Days of the State... I chose its name as representative of the spirit of those occasions."

Roger Nixon (1921–2009) was an American composer, musician, and professor of music. Born and raised in California's Central Valley, he attended Modesto Junior College where he studied clarinet with Frank Mancini, formerly of John Philip Sousa's band. At UC Berkeley he majored in composition and received a Bachelor of Arts. His studies were interrupted by active duty in the Navy during World War II where he served as the commanding officer of a landing craft in the Atlantic.

Nixon composed over 60 pieces for orchestra, band, choir and opera. He received multiple awards and honors for his works, many of which contain a feel of the rhythms and dances of the early settlers of his native state of California.

ABOUT PALATINE CONCERT BAND

The band's first organizational forebear, known as the **Palatine Military Band**, gathered with 15 members in 1875. After a period of dormancy in the early 20th century, local musicians revitalized instrumental music as the **Palatine Village Band** in the 1955 centennial parade. The band has played regularly ever since.

The **Palatine Concert Band** rehearses every Tuesday in the Palatine Community Center and performs eight concerts annually. Membership is open to adult musicians, subject to audition and vacancy. Visit us on Facebook, Instagram, and www.palatineconcertband.org.

FRIENDS OF THE BAND

Palatine Concert Band is a 501(c)(3) non-profit educational organization. Band members are unpaid volunteers who pay dues. The band incurs expenses for professional conducting, music library, large instrument repair, guest artists, etc. Contributions are gratefully accepted online or by mail, and are acknowledged with a tax receipt.

The band appreciates financial support from **Sam Agnello, Benevity, Michael Labowicz** and **Steve Pattengale**, and infrastructure and printing support from the **Palatine Park District**.



Palatine Concert Band also acknowledges financial support from the **Illinois Arts Council**. The band does not discriminate on the basis of disability in admission, access to, or employment in its programs and activities.

UPCOMING PCB CONCERTS

Friday, December 6 7:00 pm Cutting Hall PAC

Sunday, March 2 3:30 pm Cutting Hall PAC

Sunday, April 27 3:30 pm Cutting Hall PAC