



The Naperville Winds presents

# METAMORPHOSIS

Daniel Valkema, resident conductor

Thursday, October 9, 2025 | 7:30 pm  
Plainfield East High School Auditorium

## **PROGRAM**

**Commemorative Fanfare (1979)**

**John Cheetham**  
(1939-2024)

**Children's March:  
"Over the hills and far away"  
(1919/1995)**

**Percy Aldridge Grainger**  
(1882-1961)  
edited by R. Mark Rogers

**Safely Rest (2020)**

**Nicole Piuanno**  
(b. 1985)

**Bach's Fugue à la Gigue  
(1707/1929/2005)**

**Johann Sebastian Bach**  
(1685-1750)  
transcribed by Gustav Holst  
edited by Jon Ceander Mitchell

**\*\*\*\*\*INTERMISSION\*\*\*\*\***

**Symphonic Metamorphosis on  
Themes by Carl Maria von Weber  
(1945/1972)**

**Paul Hindemith**  
(1895-1963)  
arranged by Keith Wilson

I Allegro  
II Turandot, Scherzo  
III Andantino  
IV March

# MUSICIANS

## **Flute**

Michael Barrera, *piccolo*  
Whitney Bowden\*  
Katie Goebel  
Barb Holland, *piccolo*  
Laura Shea  
Crystal Szewczyk  
Hannah Wilger  
Jennifer Wojcik

## **Oboe**

Miranda Aldrich\*  
Christi Allison, *English horn*

## **Clarinet**

Marina Adamany  
Lori Foster  
Micah Friesen, *E♭ clarinet*  
Scott Heinz  
Melissa Hickok  
Morgan Jasien  
Kenneth Kelly  
Kara Kirkus  
Jason Montgomery  
Kristina Mucha  
Chris Prohaska  
Nicole Schneider  
Jeremy Sison  
Rachel Thompson\*

## **Bass Clarinet**

Kevin Mulqueeny  
Jonathan Sheetz\*

## **Contra Clarinet**

Timothy Chernobrov\*,  
*alto/contrabass*

## **Bassoon**

Nyketa DiCesare,  
*contrabassoon*  
Virginia Leahy  
Steven Moline

## **Alto Saxophone**

Marwin Esquerra  
Uriel Hernandez  
Matt Pilmer\*, *soprano/alto*  
Jillian Schiele

## **Tenor Saxophone**

Devin Cano  
Kateri Tumminello\*

## **Baritone Saxophone**

Ryan Cabildo,  
*baritone/bass*  
Michael Schwartz\*

## **Trumpet**

Nathan Dickman  
Alice Kabira\*  
Russell Monahan  
Aaron Newman  
Luis Ortiz  
Keaton Shumard

## **Horn**

Claudia Andrews  
Kenadie Dawson  
Miranda Dominguez  
Jeff Kleinmaier  
Lara Ward\*

## **Trombone**

Brandon Bokowski, *bass*  
Dorian Chase  
Jared Paine, *bass*  
Payton Pugliese  
Michael Townley

## **Euphonium**

Jeff Byrnes\*

## **Tuba**

David Basich  
Samuel Michels

## **Percussion**

Simeon Lee  
Morgan Martin\*  
Rudi Schwerdle  
Hunter Valkema  
Anubhav Vashishta

## **String Bass**

Philip Serna

## **Piano**

Deborah Nelson

\*indicates principal

## **PROGRAM NOTES**

### **Commemorative Fanfare**

*Commemorative Fanfare* for brass and timpani was commissioned by the University of Missouri-Columbia College of Arts and Science for the University's 1979 graduation exercises.

A broad, declamatory style at the beginning will accentuate the expansive and deliberate character of the work.

– *Program note from composer*

### **Children's March: "Over the hills and far away"**

*Children's March: "Over the hills and far away"* (1919) holds a special place in the composer's works for band. *Children's March* was not his first original work for wind band, for that honor goes to *Lads of Wamphray March*. Nor is it the first published work for wind band for *Irish Tune from County Derry* and *Shepherd's Hey* appeared in 1918.

*Children's March* is the first composition of his maturity originally composed and scored for wind band and, indeed, one of his few compositions that does not exist in any full-length version suitable for performances by symphony orchestra. In contrast to many of Grainger's other compositions, the march was provided with no program notes. The score bears the dedication "For my playmate beyond the hills," which is understood by many Grainger scholars to reference Karen Holton, who shared a lengthy relationship with him during the first decade of the twentieth century. With instrumental demands unlike any band work before its time and few since, and with matching technical challenges made to the entire performing ensemble, Percy Grainger's *Children's March* remains one of the most original and satisfying parts of the wind band essential repertoire.

– *Program note from University of North Texas Wind Ensemble concert program, 27 September 2016*

### **Safely Rest**

*Safely Rest* combines the melodies of *Amazing Grace* and *Taps*. These melodies are woven together so they can be perceived as a single unit. " 'Tis grace that brought me safe thus far. And grace will lead me home." - from *Amazing Grace*. "All is well. Safely rest. God is nigh." - from *Taps*.

– *Program note from score*

## **PROGRAM NOTES (cont.)**

### **Bach's Fugue à la Gigue**

When Holst was commissioned to write *Hammersmith* for the BBC Wireless Military Band in 1928 he felt rather out of practice in orchestrating for the medium. For some years he had had the idea of arranging some Bach fugues for brass and military band, so he set himself the task of scoring the *Organ Fugue in G Major* BWV 577 (from Preludes, Fugues and Fantasias). He, rather than Bach, called it *Fugue à La Gigue*.

The piece made an ideal exercise, and Holst's brilliant dovetailing of the counterpoint between different instruments shows his mastery. The piece is technically demanding and the characteristic unison clarinet writing suggests the orchestral conception of a large wind ensemble rather than a band. It was this conception which the composer carried forward into *Hammersmith*.

*Fugue à La Gigue* was published for military band in 1928 by Boosey & Hawkes and shortly afterwards for orchestra, but with only short scores, as was customary at the time.

*-Program note from publisher*

### **Symphonic Metamorphosis on Themes by Carl Maria von Weber**

*Symphonic Metamorphosis* was premiered by the New York Philharmonic on 20 January 1944, Artur Rodzinski conducting. It has since become one of Hindemith's more popular and enduring works. It was inspired in part by choreographer and dancer Léonide Massine, who suggested to Hindemith that he compose a ballet based on Weber's music. However, after watching one of Massine's ballets and discovering that Massine intended to use sets and costumes designed by Salvador Dali (an artist whom Hindemith disliked), Hindemith decided to part ways with Massine, and the project was dropped. A few years later, Hindemith decided to salvage the music and write a set of variations or metamorphoses instead.

The suite is in four movements:

I Allegro – A confident and aggressive march with East European flavor. This movement is based on Weber's *Huit Pièces pour le pianoforte à quatre mains* (Op. 60), No. 4, composed in 1818.

## **PROGRAM NOTES (cont.)**

II Turandot, Scherzo – A whimsical and delicate movement with a distinct oriental flavor. The theme is based on the overture to Weber's *Turandot* (which is itself based on an original Chinese song). The middle section features the brass, woodwind, and percussion sections in turn.

III Andantino – This slow movement is based on Weber's *Six Pièces pour le pianoforte à quatre mains* (Op. 10), No. 2, composed in 1809. The movement closes with an elaborate bit of counterpoint for the flute, which has been said to resemble bird song.

IV March – Possibly the best-known movement, it opens with a set of fanfares. Like the first movement, this one is also based on *Huit Pièces pour le pianoforte à quatre mains*, this time focusing on No. 7. The original theme was meant to be a funeral march; Hindemith doubles the tempo to give the previously morbid tune a jaunty, catchy feel.

The transcription was completed at Hindemith's request by his Yale University colleague, Keith Wilson.

*-Program note by Nikk Pilato*

## **BIOGRAPHIES**



**Daniel Valkema** retired in 2018 following a 36-year career in music education in suburban Chicago. His career included teaching at Plainfield Central, Elk Grove, Lincoln-Way East, and Lockport Township High Schools. He holds degrees from Illinois State University and the University of Iowa. Bands under his direction have performed at the Bands of America National Concert Band Festival, the Midwest Clinic, the Illinois Music Education Conference, the State of Illinois Concert Band Contest (5A Champions) and the prestigious Illinois Superstate Band Festival (Class AAA Honor Band). In addition, his bands have earned the Grand Championship Award at the Midwest Music Festival 3 times. Mr. Valkema has appeared as guest conductor with the Illinois Summer Youth Music Camp, Iowa All-State Music Camp, Wheaton Municipal Band, Freeport Concert Band, IMEA Jazz Bands, and Rushmore Music Camp. He is proud to have had opportunities to conduct bands at Symphony Center in Chicago twice. He has also been a staff member of the Illinois Ambassadors of Music for 5 European Concert Tours. Mr. Valkema was honored as an Outstanding Chicagoland Music Educator, received an Illinois Math & Science Academy Award of Excellence, Plainfield District 202 Award of Excellence, and several Citations of Excellence from the National Band Association. He is currently an adjunct faculty member at Illinois State University and North Central College.

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## **SPECIAL THANKS**

David Lesniak, Director of Bands at Plainfield East High School  
Jenna Wodjula, Associate Director of Bands, Plainfield East High School  
Alexandria Kordelewski, Director of Choirs, Plainfield East High School  
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## **UPCOMING CONCERTS**

### **CELEBRATIONS**

Thursday, December 4, 2025 | 7:30 pm | Plainfield East High School Auditorium

### **TRADITIONS**

Thursday, March 12, 2026 | 7:30 pm | Wheaton College Armerding Concert Hall  
(THIS IS NOT A FUNCTION OF WHEATON COLLEGE)

### **IMPRESSIONS**

Saturday, May 2, 2026 | 7:30 pm | Plainfield East High School Auditorium

*Please visit [thenapervillewinds.org](http://thenapervillewinds.org) to purchase tickets today!*

Series V – Number I

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