



The Naperville Winds Presents

# *New Beginnings...* *Horizons Untold*

Featuring the Plainfield East High School Wind Ensemble

Alexander Kaminsky, Artistic Director

Thursday, October 8, 2026 | 7:30 pm  
Plainfield East High School Auditorium

# **PROGRAM**

## **PLAINFIELD EAST HS WIND ENSEMBLE**

David Lesniak, *Director of Bands*

**The American Way** (1955/2014)

**Karl L. King**

(1891-1971)

arr. by James Swearingen

**Reflections on a New Tomorrow** (2012)

**Robert Sheldon** (b. 1954)

**Rhapsody for Flute** (1996)

**Stephen Bulla** (b. 1953)

Dr. Cate Hummel, *guest soloist*

**Rhythm Stand** (2004)

**Jennifer Higdon** (b. 1962)

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

## **THE NAPERVILLE WINDS**

Alexander Kaminsky, *Artistic Director*

**Horizons Untold** (2023)

**Evan VanDoren** (b. 1987)

**First Suite in E-flat** (1909/1984)

**Gustav Holst**

I. Chaconne

(1874-1934)

II. Intermezzo

ed. by Colin Matthews

III. March

**Vivo** (2025)

**Zhou Tian** (b. 1981)

**The Thunderer** (1889)

**John Philip Sousa**

(1854-1932)

**Symphony on Themes of John Philip Sousa**

**Ira Hearshen** (b. 1948)

II. after "The Thunderer" (1994/2011)

**With Heart and Voice** (2001)

**David Gillingham** (b. 1947)

**From Sea to Shining Sea** (2001)

**Samuel Augustus Ward**

(1847-1903)

arr. by Warren Barker

*With the Plainfield East HS Wind Ensemble*

# PLAINFIELD EAST HS WIND ENSEMBLE

## **Flute**

Amelia Kowalczyk  
Michayla Malik  
Savana Mapleton  
Brian Jiang  
Lydia Fadenholz  
Anthony Aceron  
Jasmine Prowel

## **Bassoon**

Lukas Siapno

## **Clarinet**

Caitlin Hill  
Mason Vander Heide  
Ashley Aquino  
Gabriela Hodges

## **Bass Clarinet**

Joseph Lipscomb

## **Alto Saxophone**

Max Wettergren  
Sofia Hachaj  
Caleb Johnstone  
Christian Suarez  
Mario Rangel

## **Tenor Saxophone**

Aarush Sivalenka

## **Baritone Saxophone**

Alejandro Cardenas

## **Trumpet**

Alexander Petrosky  
Preston Xiong  
Precious Mefful  
Carter Deniston

## **Horn**

Rachael Fadenholz

## **Trombone**

Niara Chandler  
Cameron Kasarcik  
Ryleigh Bell

## **Euphonium**

Albert Hodina  
Mirabella McCalla

## **Tuba**

Ladislaus Pankuch  
Adityanarayan Saravanan  
Vijayalakshmi

## **String Bass**

Angelina Nettey

## **Percussion**

Jack Summers^  
Caleb McSwain  
Teleia Randall^  
Angelica De Guzman^  
Jocelyn Garcia  
Nathan Bota  
Austin Cassidy  
Mikyal Mahmood

*^ performer with  
The Naperville Winds*

# THE NAPERVILLE WINDS

## **Flute**

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

## **Oboe**

Miranda Aldrich\*  
Elizabeth Okrzesik

## **Clarinet**

Marina Adamany  
Micah Friesen, *E♭ clarinet*  
Lori Foster  
Melissa Hickok  
Morgan Jasien  
Ken Kelly  
Jason Montgomery  
Kristina Mucha  
Chris Prohaska  
Nicole Schneider  
Jeremy Sison  
Julia Smolinski  
Rachel Thompson\*  
Samantha Winkler

## **Bass Clarinet**

Kevin Mulqueeney  
Jonathan Sheetz

## **Contra Clarinet**

Tim Chernobrov, *alto/bass*

## **Bassoon**

Josh Lopez  
Steve Moline  
Kolleen Monahan  
Jennifer Youngdahl-Griffin\*

## **Alto Saxophone**

Benjamin Claps  
Marwin Esquerra  
Matthew Pilmer\*

## **Tenor Saxophone**

Devin Cano  
Kateri Tumminello

## **Baritone Saxophone**

Ryan Cabildo  
Mike Schwartz

## **Trumpet**

Nate Dickman  
Alice Kabira  
Russell Monahan  
Daniel Moore\*  
Aaron Newman  
Luis Ortiz  
Chuck Schneider  
Keaton Shumard

## **Horn**

Kenadie Dawson  
Miranda Dominguez  
Jeff Kleinmaier\*  
Lara Ward

## **Trombone**

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

## **Euphonium**

Jeff Byrnes\*  
Andrew Whitlock

## **Tuba**

David Basich\*  
Samuel Michels

## **Percussion**

Jon Frattini  
Emma Lemke  
Morgan Martin\*  
Dan Schmitt  
Anubhav Vashishta

## **Piano**

Michael Mayer

*\*indicates principal*

# **PROGRAM NOTES**

## **The American Way**

Karl King was one of the most popular and prolific composers of wind band music, particularly marches. Not only did he compose some of the most brilliant and famous marches for experienced bands and the professional and university levels; he also displayed a remarkable ability to compose first-rate music for younger, less-experienced musicians and bands. His music continues to be performed by bands of all experience levels.

- Program note from Fort Clarke Middle School Symphonic Band concert program, 1 March 2018

## **Reflections on a New Tomorrow**

Written for the first graduation class at Plainfield East High School in 2011, *Reflections on a New Tomorrow* provides moments of reverie as the students reflect on their high school experiences and then look ahead with excitement and optimism on all that their futures hold.

- Program note from score

## **Rhapsody for Flute**

This concert piece for flute soloist and band is divided into three sections. A fast opening theme provides the soloist with a rhythmic melody that evolves into a slower and more expressive middle section. Here too the band has ample opportunity to display a full and warm sensitivity with the music. This section concludes with a brief cadenza for solo flute supported by sustained woodwind harmony. The final section is quick and light-hearted, becoming an energetic finale to this original composition.

- Program note from score

## **Rhythm Stand**

*Rhythm Stand* pays tribute to the constant presence of rhythm in our lives, from the pulse of a heart beating to the rhythmic sounds of the world around us. Celebrating the "regular order" we all experience, Jennifer Higdon incorporates traditional and non-traditional sound within a 4/4 meter American-style swing to heighten student awareness and enhance their creativity. Organized in unique compositional and rhythmic patterns, this work invites students to explore multiple ways of organizing sounds and making music.

- Program Note from score

## **Horizons Untold**

This heroic work sparkles with the excitement of unknown possibilities, building on colorful, nontraditional harmonies, soaring melodies, bold fanfares, and lots of metallic percussion.

- Program note adapted from publisher

## PROGRAM NOTES (cont.)

### **First Suite in E-flat**

Gustav Holst's *First Suite in E-flat for Military Band* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Holst began his work with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The *Intermezzo*, which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The *March* that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully.

- Program note by Jacob Wallace for the Baylor Wind Ensemble concert program, 19 December 2014

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

### **Vivo**

*Vivo* is a celebration of music — the spark of rhythm, the shimmer of harmony, and the joy of musicians coming together in sound.

Commissioned by the ASPIRE consortium.

- *Program note by composer*

### **The Thunderer**

Other than the fact that Sousa's "thunderer" was undoubtedly a Mason, this identity has never been revealed. *The Thunderer* march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D.C., and it was composed on the occasion of the Twenty-fourth Triennia, Conclave of the Grand Encampment. The conclave was held in October 1889 and was sponsored by Columbia Commandery No. 2. Sousa had been "knighted" in that organization three years earlier.

*The Thunderer* was Mrs. John Phillip Sousa's favorite march. Their daughter Helen revealed this; she had surmised that *The Thunderer* might have been her father's salute to the *London Times*, which was known as the "thunderer." It was since then determined that Sousa probably had no association with the newspaper at that time, however. The "thunderer" might have been one of the ones in charge of making arrangements for the 1889 conclave — in particular Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was.

In the second section of the march, Sousa included an adaptation of earlier trumpet and drum piece, *Here's to Your Health, Sir!*

- *Program note from John Philip Sousa: A Descriptive Catalog of His Works*

### **Symphony on Themes of John Philip Sousa**

#### **II. after "The Thunderer"**

Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obligato in the trio of *The Stars and Stripes Forever*. While the thought of transforming popular march music into a legitimate piece for concert stage had a lot of intellectual appeal, I figured that any attempt I made to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what was to become the second movement of the symphony in the winter of 1990-1991.

I began this piece by taking the "trio" theme of the march *The Thunderer*, slowing it down to a tempo of 48 beats per minute and casting it in the style of the Finale of Mahler's *Third Symphony*.

From the audience reaction to the first performance of (after) *The Thunderer*, I knew I was involved with something unusual in the realm of band music. The weight of

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

the piece and its eight-minute time performance meant that the idea of a light concert suite of four to six movements as originally commissioned was out of the question. It was at this time I realized that I had the beginning of a full-scale symphony in both length and depth.

I began to envision this work as a four-movement symphony classically constructed. It would have first movement written in "sonata-allegro" form, a slow movement, a scherzo, and a finale. Each of the four sections would be based on a different Sousa march and the outer movements must be at least twice as long as the internal two so that the work would have integrity of true symphonic form.

There are two problems that had to be solved: each movement had to be playable as a separate piece, and there needed to be some unifying melodic material that could bring four different Sousa marches together. I found the solution in Sousa's scores. There was a four-note melodic fragment common to virtually every tune I wanted to use, the same four notes that begin the "Dies Irae" portion of the Catholic Requiem Mass. The intervals are a minor second down, a minor second up, followed by a minor third down. In the key of C Major or A minor, these notes would be C-B-C-A. This melodic motive occurs in the trios of both *Hands Across the Sea* and *Washington Post* as well as in the introduction to *Fairest of the Fair*. In fact, these are the first four notes one hears in *The Stars and Stripes Forever*.

I used this four-note Sousa "signature" to introduce and end the symphony, in the construction of the scherzo, and to create the finale. The coda of the last movement became extended as a prologue to the entire symphony preceding the first movement. Thus, the symphony became a cyclical work unified in its construction, with each movement playable as a separate entity.

Sousa's melodies are all strong and of a wide variety of architectural styles. They range from complex (*Hands Across the Sea*), to simple (*Washington Post*), and are all stirring, intense, and above all, really fun to listen to. This is what makes Sousa's music "classic". I hope listeners have as much of an adventure listening to this as I did putting it together.

- Program note by composer

### **With Heart and Voice**

*With Heart and Voice* was commissioned by Apple Valley High School Bands, Scott A. Jones, director (Apple Valley, Minnesota), to commemorate the 25th year of existence of this high school. Apple Valley High School's strong commitment to the arts was a major factor in my decision to take on this commission. After visiting the school in December of 2000 and meeting many of the students, faculty, and administrators, I became greatly inspired.

Thematically, the work is based on the Apple Valley High School Alma Mater, an old Spanish hymn which has made its way into most church hymnals under the

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

name of *Come, Christians, Join to Sing*. It is perhaps fate that this hymn, a particular favorite of mine, happens to be the tune used for the Alma Mater. Christian Henry

Bateman wrote the words for the hymn in 1843, and the first verse contains the line, "Let all, with heart and voice, before the throne rejoice". Hence, the title, *With Heart and Voice*. What better way to celebrate 25 years of this great high school than with our "hearts" and "voices"? The "voice" in this case is the music, and the "heart" is the emotion that the music renders in celebration.

Although the work is largely celebratory in nature, it begins with a feeling of reticence and apprehension, much like the beginnings of Apple Valley High School. It was at one time only an idea or perhaps a sketch in the mind of the architect. Small fragments of the Alma Mater are heard in the opening moments of the piece. The piece gains momentum, texture and volume in this opening section, culminating in a dramatic statement of the first four notes of the theme. A calmness follows and a lyrical flute solo enters. This new material represents the uniqueness of the "mission" of a new school which will have roots in academic excellence and commitment to the visual and performing arts. The euphonium echoes the flute and soon more instruments join in, and the section culminates with a dramatic fanfare. This is followed by a transitional section with much more dissonance and the rhythmic activity, equated to the challenge of bringing life to this new school. A glorious statement of the Alma Mater follows, signifying the dedication of Apple Valley High School, twenty-five years ago. The ensuing section begins as a fugue with underlying unsettling rhythmic activity in the percussion. The obvious reference of this section is to challenge -- maintaining the goals and mission of the high school. The section becomes frantic and desperate, but soon subsides into peacefulness. The peacefulness is stated by the marriage of the Alma Mater theme and the "Mission" theme...after all, for the high school to survive, it must never forget its mission. An extended finale follows, which celebrates both themes in playful, joyful, and dramatic exuberance.

- Program note from score

### **From Sea to Shining Sea**

A very impressive arrangement of *America, The Beautiful* that gives the patented Warren Barker treatment to this classic patriotic melody. Also includes an optional vocal part to allow it to be used by a vocal soloist or group. Starting softly, it builds to a strong, lush and vigorous ending that is sure to impress. A superb arrangement!

- Program note from Stanton's Sheet Music

## **BIOGRAPHIES**



**David Lesniak** is the Director of Bands at Plainfield East High School in Plainfield, IL. Opening the school in August 2008, he teaches all concert bands, works with marching band, pep band, jazz band, pit orchestra, and madrigal brass & recorders.

He began his teaching career in August 1999 as the Assistant Director of Bands at Batavia High School in Batavia, IL. In that position, he taught high school band, middle school choir, and elementary beginning band lessons.

He graduated with a M.M.Ed. in 2006 from VanderCook College of Music (Chicago, IL), and his B.A. in 1999 from North Central College (Naperville, IL). He currently serves as the Illinois Music Education Association District 9 President.



**Dr. Cate Hummel** is active as a performing artist and clinician around the U.S. and internationally. Some recent events have included headlining the 2024 Summer Flute Workshop of the Arizona Flute Society, participating at the 2024 Wisconsin Flute Festival, and was a guest artist at the 2022 Festival Internacional de Flauta: Perla del Pacífico

in Guayaquil, Ecuador. As an artist scholar for Altus and Azumi flutes, Dr. Cate performs and presents to universities, high schools, music dealers, flute events, educator conferences, and presents on a wide range of pedagogical topics. She enjoys learning and performing music of our own time, but also relishes uncovering music that has been overlooked or forgotten, especially French music and late Romantic period repertoire. Dr. Cate also lectures and gives workshops on the teaching of Marcel Moyse, especially the 24 Little Melodic Studies and Tone Development Through Interpretation. She is widely known for the blog, Dr. Cate's Flute Tips, at [drcatesflutetips.wordpress.com](http://drcatesflutetips.wordpress.com) about teaching flute, geared to helping band teachers understand flute pedagogy. Dr. Cate resides in Aurora, IL and has a lively practice teaching students from the Chicago area and online at [www.fluteline.com](http://www.fluteline.com).

*This appearance of Altus Flutes artist Dr. Cate Hummel has been made possible, in part through an education grant from KHS America Academic Alliance and Altus Flutes. Dr. Cate Hummel performs exclusively on Altus Flutes.*

## **BIOGRAPHIES (cont.)**



**Alexander Kaminsky** began his tenure as Artistic Director of The Naperville Winds starting with the 2026-2027 Season. Kaminsky was appointed Director of Bands and Associate Professor of Music at VanderCook College of Music in 2019 following highly successful tenures at high school band programs throughout the state of Florida. He holds degrees from the University of Florida and Indiana University, is active as an adjudicator, and is in demand as a guest conductor/clinician across the country.

Throughout his 30-year career as a high school band director, Kaminsky's ensembles consistently earned Superior ratings at all levels of evaluation. His high school bands performed at many prestigious events and national conferences including the ABA National Convention, CBDNA/NBA Southern Division Conference, FMEA State Conference, Music for All National Concert Band Festival, National Wind Band Festival at Carnegie Hall, and 4 times at The Midwest Clinic. His marching bands won several FMBC State Championships, as well as being named a finalist band at BOA regional competitions.

Kaminsky has presented his clinic "How Can I Get My Band to Sound Like That" at various conferences and workshops, founded the VanderCook Band Director Summer Workshop in 2024, and most recently presented "The Kaminsky Method" at the 2024 Midwest Clinic to a standing-room-only crowd. He has been awarded the National Band Association's Citation of Excellence numerous times and has been recognized with several achievement awards for education including Florida's 2019 FMEA Secondary Music Educator of the Year Award, FBA Oliver Hobbs Award, FBA Andrew J. Crew Award, National Honor Roll's Outstanding American Teacher, Nobel Educator of Distinction, Teacher of the Year, and is listed in Who's Who Among America's Teachers.

Kaminsky is a Conn-Selmer Educational Clinician, an elected member of the prestigious American Bandmasters Association and the American School Band Directors' Association, and also holds memberships in CBDNA, NBA, and Phi Beta Mu. He has served on many state and national committees including the ABA Sousa/Ostwald Award Committee, was previously the NBA Student Chapters National Advisor, and is currently Chair of the ABA School Bands Task Force. Kaminsky has been featured in several publications including *The Instrumentalist*, *Teaching Music*, *Halftime Magazine*, *School Band & Orchestra Magazine's* "50 Directors Who Make a Difference," *Home Magazine's* "12 Exceptional Educators," and most recently, "Inspiring a Love of Music," published by GIA Publications.

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A photograph of two men in a workshop or industrial setting. The man on the left, with a beard and short dark hair, is wearing a dark blue long-sleeved shirt and is gesturing with his right hand towards the other man. The man on the right, wearing glasses and a light pink long-sleeved shirt, is smiling and looking at the first man. The background shows industrial structures like pipes and beams. A large red diagonal shape covers the bottom left of the image, containing text.

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David Lesniak, Director of Bands, Plainfield East High School

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### SOUND THE BELLS!

Thursday, December 3, 2026 | 7:30 pm | Plainfield East High School

### LOVE, GRACE, AND COURAGE

Thursday, March 11, 2027 | 7:30 pm | Wheaton College Armerding Hall

(THIS IS NOT A FUNCTION OF WHEATON COLLEGE)

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Saturday, May 1, 2027 | 7:30 pm | Plainfield East High School

Please visit [thenapervillewinds.org](https://thenapervillewinds.org) to learn more today!

Series VI – Number I

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