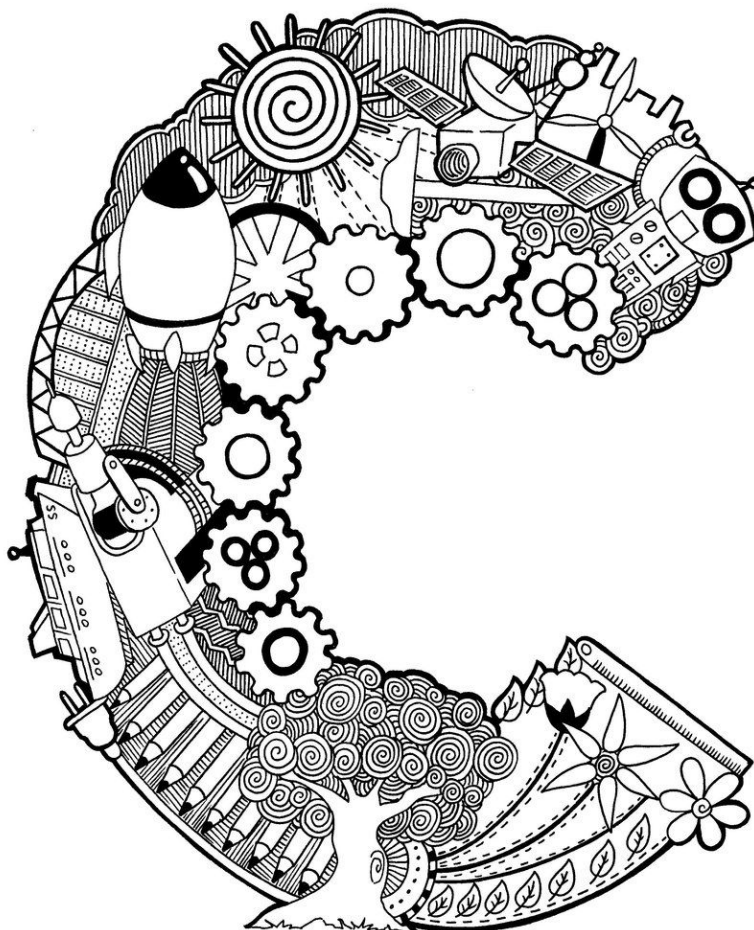


THE COPPELL HIGH SCHOOL BAND presents...



SPRING CONCERT

Friday, May 17, 2019

Saturday, May 18, 2019

Coppell HS Auditorium

Gerry Miller, Director of Bands
Adrian Caswell, Associate Director of Bands
Brandon Slovak, Associate Director of Bands
Kate Klontz, Associate Director of Bands – CHS9
Annie Chernow, Associate Director of Bands – Percussion
Randall Nguyen, Assistant Percussion Director
Matthew Rummel, Guard Director

CHS JAZZ ENSEMBLE II

Gerry Miller, director

Saxophones	Trumpets	Trombones	Rhythm Section
Ethan Havemann Ben Henze Jacob Ifrah Marty Hightower Emilie Sangerhausen	Dasha Ellalasingham Anushri Saxena Brandon Dastur Arya Agrawal Koushik Thudi Ananya Prakash Kelly Wheeler Ved Sharma	Hannah Christudass Hari Malladi Jordy Diaz Sid Rao Sumedha Batacharyya	Megan Vu – piano

Program

Misty (1954)

Burke and Garner / Mike Lewis

Splanky (1958)

Neal Hefti / Roy Phillippe

CHS JAZZ ENSEMBLE I

Adrian Caswell, director

Saxophones	Trumpets	Trombones	Rhythm Section
Sangho Han Abhinay Adlooru Cat Yang Nathan Crawford Eduardo Vertti	Trevor Holmes Zain Zaidi Aaron Smegner Andrew Clarke Supratik Pochampally	Arnav Saxena Kishan Anwary Sean Nelson Wyatt Andrews Nitin Premkumar	Ethan Miller – piano Dom Gaffney - guitar Brian Chong - bass Andres Lopez - drums Aneesh Roy – drums

Program

I Left My Heart in San Francisco

Cory and Cross / Quincy Jones

Live and Let Die

Paul McCartney / Bob Curnow

Mambo Inn

Jon Harpin / Tito Puente

CHS9 CONCERT BAND

Kate Klontz, conductor

Program

Immer Fesch! (1911)

Richard Eilenberg / J.R. Watson

Canarios Fantasia (1999)

Douglas Akey

Hedwig's Theme

John Williams / Victor Lopez

EILENBERG: Immer Fesch! (2m15s)

Richard Eilenberg (1848- 1927) was a German composer. His musical career began with the study of piano and composition. At 18 years old, he composed his first work - a concert overture. As a volunteer he participated in the Franco-Prussian War from 1870 to 1871. In 1873, Eilenberg became the music director and conductor in Stettin. In 1889, he decided to move to Berlin as a freelance composer. Eilenberg completed 350 compositions throughout his life, including ten fantasies after melodies of great masters, like *Ehrenkränze der Tonkunst* and the suite *Durch Feld und Wald*.

AKEY: Canarios Fantasia (5m)

Douglas Akey began his musical training in the public schools of Elmhurst, Illinois. He attended Arizona State University on a performance scholarship, earning a Bachelor of Music degree in Instrumental Music. His bands have been invited to perform at numerous education conferences, including the 1994 Midwest International Band and Orchestra Clinic and the 1998 Music Educators National Conference. His works have appeared on dozens of state contest lists and are performed by bands throughout North America, Europe, Australia and the Far East.

Canarios Fantasia is a contemporary band work that uses the melody from a Baroque guitar work as its inspiration.

WILLIAMS: Hedwig's Theme (4m30s)

John Williams was born in New York City on February 8, 1932. Williams, who studied at Juilliard, worked as a jazz pianist and studio musician before starting to compose for television and film. His career took off in the 1970's; since then, he has scored more than 100 films, including *Jaws* (1975), the *Star Wars* films, *E.T.* (1982) and *Schindler's List* (1993). Williams has won five Academy Awards and received a record-breaking number of nominations.

About this work, the composer writes, "The success of J.K. Rowling's *Harry Potter* series has been a heartwarming phenomenon to all those who love books. The worldwide reception these works have received has added greatly to the sense of privilege I felt when given the honor of composing the music for the film version of *Harry Potter and the Sorcerer's Stone*. The story's imaginative array of wizards flying on broomsticks and mail-delivering owls, all occupying a wondrous world of magic, offered a unique canvas for music. I'm especially delighted that so many orchestras around the world have agreed to perform the music in a live presentation of the movie. I know I speak for everyone connected with the making of this film in saying that we are greatly honored by these events... and I hope that audiences will experience some measure of the joy and fun that we did when making the film."

CHS9 CONCERT BAND

Kate Klontz, conductor

Personnel

Flute

Ebby Emeziele ★
Katherine Zoller ★
Natalie Hays
Ada Kivanc
Khushi Gupta
Stephanie You
Shravya Konatam
Aunna Brie Aguirre-O'Dwyer
Megan McLean
Adithi Chitiprolu
Kirthi Madhavan
Aditi Mahangade

Oboe

Joanne Kim

Bassoon

Aryav Mehrotra
Jacob Elizardo
Lily Arancheril

Clarinet

James Davidson
Julia Cherkosov
Aditi Thakur
Risheeka Mitra
Rishi Balusu
Abhijay Achukola
Ramin Ansary
Simin Sultanali

Bass Clarinet

Valentina Cordova
Rohit Kondareddy ★

Saxophone

Krithi Meduri
Haavish Arutla
Jeremiah Wesley
Anuj Parikh
Jamiah Taylor

Trumpet

Sharan Sethi
Tanay Shrivastav
Marianne Ramirez
Alex Singleton
Hazel Salinas
Aastha Kadyan
Peter Carpenter
Sam Daiker

Horn

Sejal Goyal
Rylynn Williams

Trombone

Angela Yuan
Wesley Baskett
Abbas Khawaja
Harry Rayburn
Trevor Million
Natasha Bonfiglio
Miles Crowley
Kylie Fowler

Euphonium

Hayden Braakfladt
Caroline Anderson

Tuba

Makayla Wilkins
Owen Dingler

Percussion

1. Emilio Ortiz-Gonzalez
2. Angel Powell
3. Manas Arumalla

★ - TMEA All-Region Band



CHS SYMPHONIC BAND II

Brandon Slovak, conductor

Program

<i>Baby Boo March</i> (1918)	Fred Jewell
<i>Pie Jesu</i> (1890/1985)	Gabriel Fauré / Andrew Lloyd Webber / James Sudduth featuring Sally Bohls - oboe
<i>Carnival</i> (2007)	Paul Basler
<i>TranZendental Danse of Joi</i> (2004)	Jim Bonney

JEWELL: Baby Boo March (1m30s)

Frederick Alton Jewell (1875-1936) was born in Worthington, Indiana. He is best remembered as a virtuoso euphonium player. Much of his career was spent playing in or conducting traveling circus bands, including the Gentry Brothers Circus, Ringling Brothers Circus, Sells-Floto Circus, Barnum and Bailey Circus, and Hagenbeck-Wallace Circus. In the off-season he led various theatrical stock company bands, theater orchestras, and church ensembles near his Indiana hometown.

Baby Boo March is one of the many marches of Fred Jewell written in a traditional circus style – fast, energetic, and full of great melodies sure to rouse the crowd at a circus

FAURÉ/WEBBER: Pie Jesu (3m30s)

Gabriel Urbain Fauré (1845-1924) was a French composer, organist, pianist and teacher. He was one of the foremost French composers of his generation, and his musical style influenced many 20th-century composers. Although his best-known and most accessible compositions are generally his earlier ones, Fauré composed many of his most highly regarded works in his later years, in a more harmonically and melodically complex style.

Pie Jesu is a text from the final couplet of the *Dies Irae* and often included in musical settings of the Requiem Mass as a motet. By far the best known setting is the *Pie Jesu* from Fauré's Requiem. Composer Camille Saint-Saëns said of Fauré's *Pie Jesu* that "just as Mozart's is the only *Ave Verum Corpus*, this is the only *Pie Jesu*".

BASLER: Carnival (5m15s)

Paul Basler (b. 1963) was a Fulbright Senior Lecturer at Kenyatta University (Nairobi, Kenya), and a Professor at the University of Florida College of Fine Arts, where he taught horn and composition. Before coming to Florida, Basler taught at Western Carolina University as well as serving as the Visiting Artist in Residence at Caldwell Community College in North Carolina. He received his Bachelor of Music degree magna cum laude from Florida State University as well as his MM, MA, and DMA from Stony Brook University.

Carnival was commissioned by and written for the Brevard Symphony Orchestra in Melbourne, Florida, in celebration of the orchestra's fiftieth anniversary. The work is a fast, joyous celebratory piece; a wind and percussion tour-de-force, conjuring up images and sounds of American small town carnivals. *Carnival* follows a long tradition of works written in response to local festivals. The listener can picture the noisy arcade, with its barkers, carnival wares, and the quiet shaded all-too-rare places of rest from the overpowering sensory experience that is the carnival.

BONNEY: TranZendental Danse of Joi (8m)

A BAFTA award-winning composer, sound designer, and guitarist, Jim Bonney's concert works been performed in over 25 countries, with ensembles as large as 1,400 musicians, located in venues ranging from New York City's Carnegie Hall to the Great Wall of China. A passion for innovation and interactivity led him to create music and sound for video games, including BioShock Infinite and the Mortal Kombat series. Jim has also worked on numerous trailers, independent films, documentaries, toys, games, commercials, and television shows.

The composer writes, "A lot of this piece is inspired by fusion jazz compositions. My intention was to share my joy of music by allowing many different musical influences to inspire and inform this piece, regardless of their "highbrow" or "lowbrow" affectations. What you get is a "nobrow" piece of music that holds some unique challenges – but I do hope that you find its performance worthwhile."

CHS SYMPHONIC BAND II

Brandon Slovak, conductor

Personnel

Flute

Isabel Tseng ★
Jamie Park ★
Jane Kim
Kei Mashimo
Rachel Sun ★
Jeanette Liu
Mia Requenez
Meena Bhattar

Oboe

Emily Goodwin

Bassoon

Ritika Nagalamadaka

Clarinet

Hector Romero ★
Ella Potts
Ruijia Huang
Samantha Chen
Naomi Kho
Misuni Khamankar
Alyssa Ramos
Mari Pletta

Bass Clarinet

Marty Hightower
Ben Henze

Saxophone

Nathan Crawford
Eduardo Vertti ★
Jacob Garza
Jan Florentino
Ilina Jayal
Ethan Havemann

Trumpet

Srikar Gade
Arya Agrawal
Aaron Balsamo
Daniel Adams
Ashby Pokluda
Connor Neeley ★
Nathan Kinley
Brandon Dastur

Horn

Arya Agiwal
Brett Roth
Kotone Yamamoto

Trombone

Delase Ansa
Tyler Rose
Hannah Christudass
Dylan Suriadinata ★
Rishabh Ruikar
Evan Dobbs

Euphonium

Aashi Lala
Timothy Du

Tuba

Amogh Waranashiwar
Dylan Dang ★
Tabi Tudor

Percussion

Amy Li
Brian Espey
Sarah Matthews
Bailey Kim
Kelly Wei

★ - TMEA All-Region Band



CHS SYMPHONIC BAND I

Adrian Caswell, conductor

Program

First Suite for Military Band, Opus 28A (1921)

Gustav Holst / Colin Matthews

"Nimrod" from *The Enigma Variations* (1899)

Edward Elgar / Earl Slocum

Blue Shades (1997)

Frank Ticheli

Wedding Dance from "Hasseneh" (1955)

Jacques Press / Frederick Fennell

HOLST/MATTHEWS: First Suite for Military Band (11m)

Gustav Theodore Holst (1874-1934) was an English composer, arranger and teacher. Best known for his orchestral suite *The Planets*, he composed a large number of other works across a range of genres. His distinctive compositional style was the product of many influences, Richard Wagner and Richard Strauss being most crucial early in his development. The subsequent inspiration of the English folksong revival of the early 20th century, and the example of such rising modern composers as Maurice Ravel, led Holst to develop and refine an individual style.

For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of Gustav Holst's *First Suite in E-flat*. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the *1st Suite for Military Band Op. 28A* on the page for 1909. Not until 1920 do we find any record of a performance, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as the day it was written. The three-movement work begins with the Chaconne in which the melody is introduced by the low brass. The variations build slowly to the majestic finale. The Intermezzo, marked *vivace*, is lighter and highlights Holst's skill in writing for woodwinds. In contrast to the Chaconne, this movement ends quietly. The piece ends with the March, a movement in ABA form that weaves together two contrasting melodies as it moves toward a powerful conclusion.

ELGAR/SLOCUM: "Nimrod" from The Enigma Variations (4m45s)

Sir Edward William Elgar (1857-1934) was an English composer, many of whose works have entered the British and international classical concert repertoire. Among his best-known compositions are orchestral works including *Enigma Variations*, *Pomp and Circumstance*, concertos for violin and cello, and two symphonies. He was appointed Master of the King's Musick in 1924.

Variation IX (Nimrod) is the most-loved of the variations – Jaeger is the German for "hunter," and Nimrod is the "mighty hunter" mentioned in the 10th chapter of the Book of Genesis. August Jaeger was a German-born musician of frail health and great soul who worked for the London music publishing house of Novello and who, more than anyone except Alice Elgar, sustained the composer through his frequent and severe periods of depression. Elgar writes, "the variation . . . is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred." Jaeger, still young, died in 1909, and nearly twenty years later Elgar wrote of his friend, "his place has been occupied but never filled."

TICHELI: Blue Shades (10m15s)

Frank Ticheli (b. 1958) is an American composer of orchestral, choral, chamber, and concert band works. He lives in Los Angeles, California, where he is a Professor of Composition at the University of Southern California. He was the Pacific Symphony's composer-in-residence from 1991 to 1998, composing numerous works for that orchestra.

As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent - however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily influenced by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue. At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

PRESS/FENNELL: Wedding Dance from "Hasseneh" (3m15s)

Born in Russia, Jacques Press began studying piano at the age of six and later studied composition in Paris. He played piano for silent movies during his teens, lived for a short time in Istanbul and Paris, and toured Europe with his own orchestra in 1924-25. He immigrated to the United States in 1926. After twelve years as an arranger for several large New York City movie houses, he moved to Hollywood, where he was active as a composer and arranger of songs and scores for films.

Wedding Dance is a spirited horah or traditional Jewish circle dance from Press' symphonic suite entitled *Hasseneh* or *The Wedding*. Composed in 1955, this lively piece displays an infectious energy and quick tempo. With whirling woodwind lines and memorable melodies, the work exudes a fiery energy and relentless pulse.

CHS SYMPHONIC BAND I

Adrian Caswell, conductor

Personnel

Flute

Christy Park ★
Jessica Krampitz ★
Rudransh Dikshit ★
Jonathan Lai ★
Kelly Kim ★
Esther Park ★
Lauren Boyd ★

Oboe

Nikki Dubey
Samidha Menon

Bassoon

Sahan Yerram
Shreya Premkumar

Clarinet

Jayden Vigue ★
Claire Cheon ★
Matthew Plawecki ★
Megan Vu ★
Markus Jarvela ★○
Areebah Syed ★
Matilda Lee
Raghav Vemuganti ★
Catherine Alford ★

Bass Clarinet

Justin Gross ★○
Timothy Joseph ★

Saxophone

Abhinay Adlooru ★○
Sofia Tobias ★
Christine Xu
Akshaj Turebylu
Daniel Zhang
Veeti Tuppurainen ★

Trumpet

Jaxson Shealy ★○
Natalia Routhier ★○
Anushri Saxena ★
Matt Newsom ★
Aaron Smegner ★
Dasha Ellalasingham
Aneesh Roy
Connor Gilbert ★

Horn

Sarojini Malladi ★
Lindsey Magee ★
Kyle Kass
Parth Agrawal
Ananya Prakash
Owen Clark ★

Trombone

Kishan Anway
Raghav Pillai
Wyatt Andrews ★
Ryan Elms ★
Nitin Premkumar ★
Hari Malladi

Euphonium

Anand Vemuganti
Mihir Khare ★
Ethan Miller

Tuba

Shray Shine ★
Rohan Kanjani ★
Tiffany Kao ★

Percussion

Andres Lopez
Om Agrawal
Calen Halcom
Kaitlin Tan
Ashrith Anumala
Rohin Joshi
Anna Judd
Yuan Paulino

★ - TMEA All-Region Band
○ - TMEA Area Advancer



Frost

**BANKING
INVESTMENTS
INSURANCE**

CHS CONCERT BAND II

Brandon Slovak, conductor

Program

Newcastle March (1975)

Johnnie Vinson

Brave Spirit (2015)

Randall Standridge

Broken Bow (2010)

Carl Strommen

VINSON: Newcastle March (2m30s)

Johnnie Vinson served as Professor of Music and Director of Bands at Auburn University in Auburn, Alabama. His more than 200 arrangements and compositions for marching band, concert band, and jazz ensemble have gained him international recognition and respect as one of America's outstanding band writers.

Newcastle March was conceived as a concert march in the traditional British style. The use of modal melodies and harmonies gives it a folk song flavor typical of this genre.

STANDRIDGE: Brave Spirit (5m)

Randall Standridge (b. 1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, returning to ASU to earn his Master's in Music Composition. In 2001, he began his tenure as Director of Bands at Harrisburg HS in Harrisburg, Arkansas, leaving this post in 2013 to pursue a career as a full-time composer and editor for Grand Mesa Publications.

Brave Spirit was commissioned in conjunction with a grant that stipulated that the work must connect with a cross-curricular activity within the middle school. All students were to read *Chinese Cinderella* by Adeline Yen Mah, a book that chronicles her early life and struggles finding acceptance in a primarily patriarchal society. This work uses the pentatonic scale and a flute solo to honor this brave woman and paint a portrait of her perseverance.

STROMMEN: Broken Bow (3m)

Strommen first studied English literature at Long Island University in Brookville, New York, where he obtained his Bachelor of Arts. Subsequently he studied music at the City College of New York (CUNY) in New York, where he obtained his Master of Music. He completed his studies at the famed Eastman School of Music in Rochester, New York.

As a composer he mainly writes works for wind orchestras, orchestras, jazz bands and vocal music.

Broken Bow is a rural community of Custer County in central Nebraska, located on the western edge of the corn belt and the eastern edge of the "sandhills". The Broken Bow community, with its roots in frontier history, was built on the grit and perseverance of all those who fought to settle and develop the lands west of the Mississippi.

Thanks to our generous sponsors...

tangerine salon

CHS CONCERT BAND II

Brandon Slovak, conductor

Personnel

Flute

Shane Gomes
Laura Frazier
Aliyah Manning

Clarinet

Sydney Ovaise

Bass Clarinet

Leo Stout

Saxophone

Vikrant Dogra
Christian Hernandez

Trumpet

Ani Ward
Pranav Kommaraju
Lok Katasani
Preston Scott

Trombone

Emily Chilton

Euphonium

Vada Smith
Rajiv Prasad
Biraj Kunwar

Tuba

Cameron Carter
Grayson Rothwell
Aleksi Quintero
Gunther Langhammer
Zachary Scheurich
Blake Weber

Percussion

Daniel Cervantes

CHS CONCERT BAND I

Adrian Caswell, conductor

Program

The Invincible Spirit (2002)

John Moss

Selections from "Les Miserables" (1980)

Claude-Michel Schönberg / Warren Barker

Cheerio March (1933)

Edwin Franko Goldman

MOSS: Invincible Spirit (2m30s)

John Moss (1948-2010) was active nationwide as a composer, arranger, and orchestrator in a wide variety of musical styles and formats. As a composer, he had an extensive background creating original music for documentary, educational, and promotional films. John's educational background included undergraduate study in instrumental music at Central Michigan University and graduate work in theory and composition at Michigan State University. He taught at both public school (band and choir) and university (theory) levels in Michigan.

Starting with a powerful brass and percussion fanfare, this heroic-sounding composition is filled with exciting flourishes and soaring melodies. We hope you enjoy *Invincible Spirit*.

SCHÖNBERG/BARKER: Selections from Les Miserables (10m)

Born in 1944 of Hungarian parents, Claude-Michel Schönberg began his career as a singer, writer and producer of popular songs. He wrote the musical score of *La Révolution Française* (1973), *Les Misérables* (1980-85), *Miss Saigon* (1989) and *Martin Guerre* (1996). In 2001, he composed his first ballet score, *Wuthering Heights*, which was created by the Northern Ballet in 2002. *The Pirate Queen*, which opened on Broadway in 2007, is his sixth complete score. *Marguerite*, Claude-Michel's collaboration with Alain Boublil, Michel Legrand and Herbert Kretzmer, opened in May 2008 at the Theatre Royal in Haymarket.

Based on a classic novel by Victor Hugo, *Les Mis* opened in Paris in 1980, and five years later in London where it became the longest-running musical in West End history. The novel begins in 1815 and culminates in the 1832 June Rebellion in Paris. It follows the lives and interactions of several characters, focusing on the struggles of ex-convict Jean Valjean and his experience of redemption. The 2012 movie has brought renewed popularity. This masterful medley includes: "At the End of the Day," "I Dreamed a Dream," "Master of the House," "On My Own" and "Do You Hear the People Sing?"

GOLDMAN/VINSON: Cheerio March - Sing and Whistle (3m45s)

Edwin Franko Goldman (1878-1956) was an American composer and conductor. One of the most significant American band composers of the early 20th century, Goldman composed over 150 works, but is best known for his marches. He founded the renowned Goldman Band of New York City and the American Bandmasters Association. Goldman's works are characterized by their pleasant and catchy tunes, as well as their fine trios and solos. He also encouraged audiences to whistle/hum along to his marches.

The *Cheerio March* incorporated the gimmick of audience participation that Goldman had used for his march *On The Mall*. The trio of the march called for the audience to sing (la-la-la) or whistle along with the music. The inaugural performance was given on the anniversary of John Philip Sousa's birthday - November 6, 1932. It was first played over the radio as an unnamed composition and the radio listeners were asked to suggest a title. The name chosen was *Cheerio*.

CHS CONCERT BAND I

Adrian Caswell, conductor

Personnel

Flute

Megan Chambliss
Lara Nakisli
Annjeantte Salcido
Sonia Bhattacharyya
Shane Gomes
Nicole Carroll
Amanda Gray

Oboe

Mihir Bhatnagar

Bassoon

Era Mahabaleshwarkar
Alexander Imhoff

Clarinet

Rachel Hertanto
Mahita Maddukuri
Sydney Ovaise
Abigail Hays
Rishi Choudhary
Kinjal Patel
Hannah Dunkin

Bass Clarinet

Kelli Pinder
Joshua Remis

Saxophone

Hrithik Choudhary
Brink Van Eeden
Jacob Ifrah
Noah Morse
Johann Gonzalez
Akshat Talathi
Vincent Runfola

Trumpet

Evan Wright
Ryan McDonald
Ved Sharma
Jadam Liu
Kelly Wheeler
Daniel Hernandez
Parker Crane
Brendan Weiss

Horn

Anthony Liu
Alex Moino
Jonathan Moehlis
Jacob Velasquez

Trombone

Siddharth Rao
Jordy Diaz
Sumedha Bhattacharyaa
Aryan Pal
Mason Young
Aaron Ma
Ikenna Okoli

Euphonium

Advait Peddi
Ashlee Sheppard

Tuba

Katy Garcia
Raunak Bose
Danielle Pouwels

Percussion

Vamsi Chintha
Tomas Olivas
Joshua Ahn
Aiden Boonjue
Ben LeBlanc

ideal
orthodontics

ANAMIA'S
TEX-MEX

CHS9 SYMPHONIC BAND

Kate Klontz, conductor

Program

Midway March (1976)

John Williams / Paul Lavender

Our Kingsland Spring (2005)

Sam Hazo

Overture for Winds

Felix Mendelssohn/John P. Boyd

WILLIAMS: Midway March (4m40s)

John Williams was born in New York City on February 8, 1932. Williams, who studied at Juilliard, worked as a jazz pianist and studio musician before starting to compose for television and film. His career took off in the 1970's; since then, he has scored more than 100 films, including *Jaws* (1975), the *Star Wars* films, *E.T.* (1982) and *Schindler's List* (1993). Williams has won five Academy Awards and received a record-breaking number of nominations.

The 1976 feature film *Midway* chronicles the incredible Battle of Midway, which was a turning point in the Pacific during World War II. Until this critical stand and victory led by the U.S. Marines, the Imperial Japanese Navy had been undefeated in battle for nearly eighty years. The film highlighted the remarkable American strategy and success against all odds with an all-star cast including Charlton Heston, James Coburn, and Henry Fonda, who played the part of legendary Admiral Chester Nimitz. Several scenes in the film were shot using the USS Lexington, the last Essex-class aircraft carrier from World War II in service at the time of production. The movie also employed a special sound mix called Sensurround. This early technique of enveloping the audience in the sonic action of the movie was used in only four films of the era and required special speakers to be installed in theaters where they were shown.

HAZO: Our Kingsland Spring (3m45s)

Hazo is the son of the poet and playwright Samuel John Hazo. After elementary and secondary schooling in the Upper St. Clair School District, he gained a bachelor's degree in music education and a master's in education from Duquesne University. He taught music in the Upper St. Clair School District. Hazo retired from teaching in 2006. He lives in Pittsburgh, Pennsylvania with his wife and children. Hazo began composing aged 30, and had his first composition published aged 35. In 2001, he received the National Band Association Merrill Jones Award for the best high school wind symphony composition. In 2003, he received the William D. Revelli Composition Award for his piece *Perthshire Majesty*. This was the first time in the associations' forty-four year history that one person had won both composition awards.

Of *Our Kingsland Spring*, the composer writes, "This work was commissioned by my friend Elizabeth E. Taylor, District Band Chair for the Georgia Music Educators' Association District 8 Honor Band. It was premiered by this ensemble in Kingsland, Georgia in a wonderful festival for which I was invited to guest conduct. The students and their teachers were so enjoyable to be around that I decided on this title to commemorate our time together. *Our Kingsland Spring* was the final piece in our festival concert, which was actually held on the first day of Spring in 2004."

MENDELSSOHN: Overture for Winds (9m30s)

Felix Mendelssohn was born on February 3, 1809, in Hamburg, Germany. At age 9, he made his public debut in Berlin. In 1819, he joined the Singakademie music academy and began composing non-stop. At Singakademie, he also became a conductor, but continued to compose prolifically. Mendelssohn founded the Leipzig Conservatory of Music in 1843. He died on November 4, 1847, in Leipzig.

The Op. 24 by Felix Mendelssohn-Bartholdy was composed in July of 1824 for the court orchestra of Bad Doberan near Rostock, where the young musician was accompanying his father. Writing for the Boston Symphony, George Marke remarks, "Some artists develop their craft slowly, others seem to be at the top. There is little difference between Mendelssohn's early and his mature works." The original score was lost but recopied by Mendelssohn in July of 1826. These two scores were entitled Nocturno and were written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one English bass horn (a conical bore upright serpent in the shape of a bassoon). The 1838 composition is a re-scoring of the Nocturno for German Band of that era and was not published until 1852 following the death of Mendelssohn. Several editions for modern instrumentation have appeared, all using the 1838 score as their source. However, the rediscovery of the 1826 autograph makes possible this edition based on the most authentic source known to date.

CHS9 SYMPHONIC BAND

Kate Klontz, conductor

Personnel

Flute

Anika Dachiraju ★
Neha Marneni ★
Lauren Sutton
Ujwal Boinpally
Hayoung Kim ★
Lindy Crofts
Risa Azim ★
Gana Ventrapragada ★

Oboe

Jaideep Sarma
Nathan Yang

Bassoon

Wes Booker ★
Nia Savova
Sofia Ufret

Clarinet

Shota Kakiuchi
Ollie Wang ★
Molly Du ★
Shreeya Anantha
James Davidson
Zoey Scheurich
Mitchell Vu
Tejas Alankar

Bass Clarinet

Prerana Kalapatapu
Maiu Iwasaki

Saxophone

Nikhil Kabra
Krish Chanda
Kaushik Ramakrishnan ★
Aadhunik Sundar
Alexander Azhari

Trumpet

Andrew Loera ★
Kotaro Ueda
Matthew McAhren
Carter Peck
Dawson Marold ★
Tullia Sandlin
Liqing Hu

Horn

Grace Meng
Caralyn Bittner
Joshua Baker

Trombone

Dillan Bhakta ★
Jeff Houm
Saif Kader
Sownthar Periathambi
Malik Williams
Clayton McLean
Morgan McLean

Euphonium

Kris Kannan
Jackson Moe

Tuba

Emma Mathis
Dhruv Shetty

Percussion

Mihir Chaudhari
Smaran Voora
Pranav Govil ★
Blake Foster

★ - TMEA All-Region Band



DEEANN BENNETT DDS, PA
cosmetic and family dentistry

CHS WIND SYMPHONY

Gerry Miller, conductor

Program

Frenergy (2011)

John Estacio

Suite from the Opera "Merry Mount" (1934)

Howard Hanson / John Boyd

- I. Overture
- II. Children's Dance
- III. Love Duet
- IV. Prelude to Act II and The Maypole Dances

Russian Sailor's Dance

Reinhold Glière / Erik Leidzen

The Melody Shop (1911)

Karl L. King

ESTACIO: *Frenergy* (5m30s)

Estacio was born in Newmarket, Ontario. Raised in the farming community of the Holland Marsh, Ontario, Estacio took piano and accordion lessons, and played church organ every Sunday. As a teenager, he created soundtracks for short student films, played trumpet, and performed in high school productions of Broadway musicals. He majored in composition at Wilfrid Laurier University in Waterloo, Ontario studying with Glenn Buhr and Peter Hatch. He earned his post-graduate degree at the University of British Columbia where he studied composition with Stephen Chatman.

Frenergy was commissioned by the Edmonton Symphony Orchestra in 1998. Estacio's combination of "frantic" and "energy" into the work's title speaks as well to its nature and verve as any worded description could. Following the pounding opening of drums, the brisk piece is comprised of four short melodic ideas that are tossed among the instruments. The first of these is a chromatic melody first heard in the woodwinds. It is then often complemented by a showy tune frequently presented by the brass. The third idea is first heard on the flute, and is perhaps the most substantial of any theme in the work, strongly characterized by the 6/8 lilt of the piece.

HANSON/BOYD: *Suite from the Opera "Merry Mount"* (18m45s)

Howard Harold Hanson (1896-1981) was an American composer, conductor, educator, music theorist, and champion of American classical music. As director for 40 years of the Eastman School of Music, he built a high-quality school and provided opportunities for commissioning and performing American music. In 1944, he won a Pulitzer Prize for his Symphony No. 4, and received numerous other awards including the George Foster Peabody Award for Outstanding Entertainment in Music in 1946.

Based on Nathaniel Hawthorne's short story *The Maypole of Merry Mount*, its plot is anything but merry. Set in a Puritan town in old New England, it concerns a pastor's romantic obsession with a visiting Lady Marigold Sandys. The austere "Overture", which describes the Puritans, makes extensive use of the modal writing Hanson considered keeping with the Puritan character. The playfulness of the second movement, "Children's Dance" is deceptive: it reflects the disruptive presence in the town of the hedonistic cavaliers. The third movement, "Love Duet" delves into a passionate account of the pastor's desires. The exhilarating "Maypole Dances" uses original themes to depict the springtime ritual dance and becomes the object that scandalizes the Puritans and leads the pastor to murder.

GLIÈRE/LEIDZEN: *Russian Sailor's Dance* (3m45s)

Reinhold Glière (1874-1956) was the son of a musician and maker of wind instruments. He attended the Moscow Conservatory where he studied violin, composition, and music theory with such notable composers as Sergey Taneyev, Anton Arensky, and Mikhail Ippolitov-Ivanov, and graduated in 1900. Glière taught at the Kiev Conservatory and was appointed director in 1914. He returned to Moscow in 1920, taught at the conservatory there, and became involved in studying folk music, traveling widely to collect material. Glière achieved a high status in the Soviet musical world after the Russian Revolution, largely because of his interest in national styles. He organized workers' concerts and directed committees of the Moscow Union of Composers and Union of Soviet Composers.

The ballet *The Red Poppy* was written in 1927. It deals with an uprising on board Chinese ship and the successful intervention of Russian sailors. The *Russian Sailors Dance* is the best-known excerpt from the ballet, and is founded on the popular Russian folk tune title *Yablochka* ("Little Apple"). The dance takes the form of a series of variations on this striking song. Interestingly enough, this folk tune was used both as a revolutionary and counter-revolutionary song throughout Russian history.

KING: *The Melody Shop* (4m)

Karl Lawrence King was born in the village of Paintersville, Ohio. He grew up as a self-taught musician with very little schooling of any kind (he left school after the eighth grade). His only music instruction included assistance from local musicians when he played brass instruments in the Canton Marine Band. He learned to compose by studying scores.

The Melody Shop was one of King's earliest published marches, written when the composer was nineteen years old. Composed in the virtuosic style of the circus march, the baritone part has long been notorious for its dizzying and extremely difficult final strain. One popular legend explaining this challenging part involves a chance meeting in a Canton, Ohio, barbershop between King and a stranger. The stranger was also a baritone player and he struck up a conversation with King, not knowing the composer's identity. The stranger referred to King as "that guy who writes those dinky, little marches." The story goes that this was all the urging King needed to make *The Melody Shop* baritone part one of the most famous in all band literature.

CHS WIND SYMPHONY

Gerry Miller, conductor

Personnel

Flute

Alice Mae Alford ★❖○
Eden Kim ★❖○
Rachana Inteti ★
Anish Singhal ★❖○
Marlee Moe ★
Suchira Karusala ★

Oboe

Jacqueline Palmer ★❖○§
Samantha Lai ★❖○
Anvita Ukidwe ★

Bassoon

Isabel Goodwin ★❖○§
Mallika Chadaga ★○
Spraha Pandey ★

Clarinet

Alec Xu ★❖○
Celeste Wang ★○
Seunghyun Chun ★○§
Danny Xie ★
Seungmin Chun ★○§
Emilie Sangerhausen ★
Juwon Lee ★○
Joshua Chio ★○

Bass Clarinet

Muhtasim Mahufuz ★
Aditya Rajesh ★

Saxophone

Ethan Garrett ★❖○§
Sangho Han ★❖○
Deepika Krishnan ★
Kevin Shi ★
Catherine Yang ★○

Trumpet

Trevor Holmes ★❖○§
Terri Rauschenbach ★○
Zain Zaidi ★○§
Landon Cochran ★○
Supratik Pochampally ★
Andrew Clarke ★○
Hamza Hussain ★
Koushik Thudi ★

Horn

Claire Holmes ★
Eunice Tan ★
Neha Ghanta ★
Tony Yamouni
Patrick Unnikrishnan ★

Trombone

Avery Owens ★○
Arnav Saxena ★○
Jessica Magee ★
Sean Nelson ★
Milada Zatkalik ★○
Nathan Salcedo ★

Euphonium

Brian Chong ★
Harini Lenin ★○
Joel Karumathy ★

Tuba

Mason Clark ★
Teresa Chin ★
Alberto Villarreal ★

Percussion

Andrew Tao ★❖○§
Mihir Ranjan ★❖○
Akhil Aitha ★
Vedin Barve ★
Yiwei Shen
Mario Torres-Ramos ★
Annika Agnihotri ★
Pratik Koppikar ★
Jessica Yang ★
Lily Lee

★ - TMEA All-Region Band
❖ - TMEA All-Region Orchestra
○ - TMEA Area Advancer
§ - TMEA All-State Performer

FOUR
POINTS
BY SHERATON

Acknowledgments

Special thanks to all of our supporters:

Coppell HS Band Boosters

Coppell HS Administration

Coppell HS 9th Grade Campus

New Tech HS Administration

Coppell ISD Board of Trustees

Coppell ISD Administration

CMS East Band Directors

CMS North Band Directors

CMS West Band Directors

Coppell HS Choir Faculty

Coppell HS Theatre Faculty

Coppell HS Dance Faculty

Mr. and Mrs. Barrett and Allison Clark, Presidents

Dr. Nicole Jund, Principal

Mrs. Melissa Arnold, Fine Arts Department Dean

Mr. Cody Koontz, Principal

Mrs. Stephanie Batik, Principal

Mrs. Tracy Fisher, President

Mr. Brad Hunt, Superintendent

Mrs. Ron Marie Johnson, Director of CTE, Fine Arts, and PE

Mr. Rusty Gray and Mr. Josh Boyd

Mr. Jeremy Lindquist and Mrs. Allie Guinn

Mr. Greg McCutcheon and Ms. Chantal Hoang

Ms. Bona Coogle and Mr. Aaron Coronado

Mrs. Karen Ruth and Mr. Les Thomas

Ms. Diane Craig and Mrs. Julie Stralow

Coppell HS Private Lesson Faculty

Mrs. Cecilia Hamilton, flute

Mrs. Sally Bohls, oboe

Dr. Sarah McCallum-Addams, bassoon

Mr. Jonathan Jones, clarinet

Mrs. Christy Springer, saxophone

Mr. Eric Martin, percussion

Mrs. Patricia Islas, percussion

Mr. David Cavazos, percussion

Mr. David Stermer, guard

Ms. Destiny White, guard

Dr. Jared Hunt, trumpet

Mr. Mark Bohls, horn

Dr. Andrea Denis, horn

Mr. Jon Bohls, trombone

Dr. Donald Bruce, euphonium

Mr. Jung Moo Lee, tuba

Mr. Doug Bush, percussion

Mr. David Marchuk, percussion

Mr. Kris Galbreath, guard

We would respectfully ask that our audience observe traditional concert etiquette:

Please turn off or silence all electronic devices.

Please stay seated while the ensemble is performing.

If you need to exit during the concert, please do so during applause between works.

If you need to have a conversation with someone, please step into the lobby during applause.