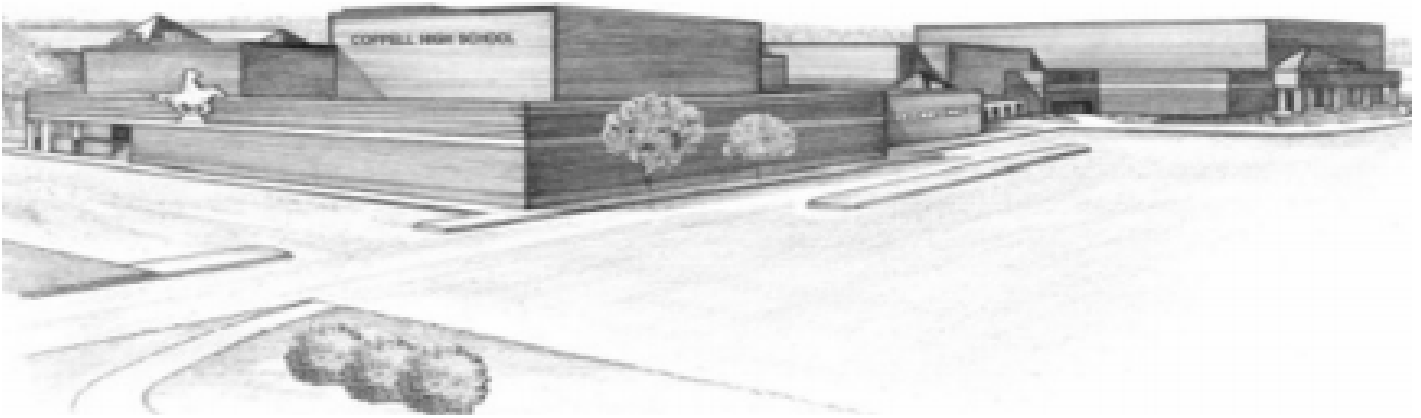


THE COPPELL HIGH SCHOOL BAND presents...



SPRING CONCERT

**Friday-Saturday, May 14-15, 2021
Coppel 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
Matthew Gaona, Student Teacher (University of North Texas)
Elizabeth Rivera, Student Teacher (University of Texas at Arlington)

CHS9 CONCERT BAND

Kate Klontz, conductor

Program

The Incredibles (2004)

Michael Giacchino / Paul Murtha

Music from Pirates of the Caribbean (2003)

Klaus Badelt / Michael Brown

Mighty Mite March (1951)

Ted Mesang / Sean O'Loughlin

GIOACCHINO: *The Incredibles* (5m)

Michael Giacchino (b. 1967) started venturing into music at the age of ten, where he spent his time between the cinema and his basement. Creating his own stop motion animation films on his brother's pool table, he found the most enjoyable part of the process was putting music to the pictures. He later joined the School of Visual Arts in New York where he received a major in film production and a minor in history. During his time there he took an unpaid internship at Universal Pictures as well as working at a department store to pay the rent. He graduated in 1990 with a Bachelor of Fine Arts and began studying music at the Juilliard School at the Lincoln Center. He worked day jobs at the publicity offices for Universal and Disney. Two years later he moved to Disney Studios in Burbank, working in their feature film publicity department as well as taking night classes in music at UCLA. His work at Disney involved interacting with various people from the film industry, including producers who hire composers.

The Incredibles is a 2004 American computer-animated superhero film written and directed by Brad Bird, produced by Pixar Animation Studios, and starring the voices of Craig T. Nelson, Holly Hunter, Samuel L. Jackson, and Elizabeth Peña. Set in an alternate version of the 1960s, the film follows the Parrs, a family of superheroes who hide their powers in accordance with a government mandate, and attempt to live a quiet suburban life. Mr. Incredible's desire to help people draws the entire family into a confrontation with a vengeful fan-turned-foe.

BADELT: *Music from Pirates of the Caribbean* (3m45s)

Klaus Badelt (b. 1967) started his musical career composing for movies and commercials in his homeland of Germany. In 1998, Oscar-winning film composer Hans Zimmer invited Badelt to work in Hollywood. Since then, Badelt has been working on a number of his own film and television projects such as *The Time Machine* and *K-19: The Widowmaker*.

Pirates of the Caribbean: The Curse of the Black Pearl is a 2003 American fantasy swashbuckler film directed by Gore Verbinski and the first film in the *Pirates of the Caribbean* film series. Produced by Walt Disney Pictures and Jerry Bruckheimer, the film is based on Walt Disney's *Pirates of the Caribbean* attraction at Disney theme parks. The story follows pirate Jack Sparrow (Johnny Depp) and blacksmith Will Turner (Orlando Bloom) as they rescue the kidnapped Elizabeth Swann (Keira Knightley) from the cursed crew of the *Black Pearl*, captained by Hector Barbossa (Geoffrey Rush), who become undead skeletons at night.

MESANG: *Mighty Mite March* (2m30s)

Theodore Mesang (1904-1967) was an American composer and conductor. Mesang studied at the University of Wisconsin and at the University of Minnesota, where he earned his master's degree. As a clarinetist, he performed with military bands, theater orchestras, and dance orchestras. He was the director of instrumental music in the public schools of Ashland, Oregon, before being appointed director of bands at Oregon State University in 1949.

This classic Ted Mesang march has been a band staple for years. It's in classic march form, and is unique in that its first strain is in a minor key.

CHS9 CONCERT BAND

Kate Klontz, conductor

Personnel

Flute

Tanmayee Chandupatla •
Anvi Gondipalli
Tony Huang
Manasi Kalpathy
Daphne Lin •
Aishwarya Mahanandigari
Nitya Mirchandani
Ramya Motati
Aryan Pillai
Akhil Sankar
JJ Scheurich
Kurumi Toyota
Manaswee Upreti
Kalyan Vivekanandan

Oboe

Ananya Atluri •
Christopher McNair
Charchit Sisodia

Bassoon

Kirtana Kalvakuntla

Clarinet

Vedh Gontuka
Shaheem Jaleel
Matthew Long
Victoria Osmond
Diego Vega

Bass Clarinet

Nadia Boonjue •
Mavari McDonald

Saxophone

Lachlan Coffey
Saiansh Kavuri
Anish Koppisetty
Praniti Kovela
Manan Patel
Aditi Prakash
David Weekly

Trumpet

Soumil Asanare •
Aman Asthana
Ryan Booker
Daniel Case
Ethan Henderson
Jaideep Katoch
Jackson Kessler

Horn

Yousef Kadri
Trevor O'Brien
Xander Politz
Zachary Sanders
Yash Utturkar
Jerry Wang

Trombone

Ethan Camaret
Alex Coffman
Adin Hover
Aliya Ibrahim
Nikhil Kini
Anthony Nolan
Micah Thomas
Rishi Vemireddy
Sharan Venugopal

Euphonium

Diego Bello

Tuba

Harper Snyder

Percussion

Avani Betigeri
Maurya Kanagala
Marcus Ollier
Dhroov Pathare

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ADAIR

ALLERGY & ASTHMA CLINIC, PA

CHS9 SYMPHONIC BAND

Kate Klontz, conductor

Program

Red Rock Mountain (2016)

Rossano Galante

Star Wars Heroes (2016)

John Williams / Jerry Brubaker

How To Train Your Dragon (2010)

John Powell / Sean O'Loughlin

GALANTE: *Red Rock Mountain* (6m45s)

Rossano Galante earned a degree in trumpet performance from the State University of New York at Buffalo in 1992. He then was accepted into the film scoring program at the University of Southern California and studied with film composer Jerry Goldsmith. Mr. Galante has served as orchestrator for over sixty studio films including *A Quiet Place*, *The Mummy*, *Logan*, *Big Fat Liar*, *Scary Movie 2*, *The Tuxedo*, and *Tuesdays With Morrie*.

Galante's *Red Rock Mountain* refers to a geologic feature in Ricketts Glen State Park in Luzerne, Pennsylvania. Streams with occasional waterfalls frame the park's trails. A hiker reaching the summit of Red Rock Mountains is rewarded with vistas that include the undulating ridge of the Allegheny Front and Pocono Formation. This composition is an episodic work that paints a musical portrait of a beautiful mountain landscape. Brass fanfares and soaring wind lines begin the piece, transitioning into an emotional section depicting the mountains at dusk. As the sun rises and sheds light on its peaks, the music becomes lyrical and rhythmically incisive, culminating in a heroic brass finale that depicts the full grandeur of the mountains.

WILLIAMS: *Star Wars Heroes* (6m10s)

John Towner Williams (b. 1932) was born just one month shy of the death of John Philip Sousa, the son of a jazz drummer, Williams studied piano and composition at the University of California at Los Angeles and The Juilliard School in New York City. By the time he was in his late twenties, Williams was an active jazz and studio pianist and began composing music for television and films. In 1974, he met an ambitious young director named Steven Spielberg, and the two forged a friendship that would prove to be one of the most successful partnerships in the history of filmmaking. That year, the pair worked together on a film called *Sugarland Express* starring Goldie Hawn and a year later teamed up again for *Jaws*. It wasn't long before Williams' music garnered international attention unlike any American composer since Sousa. In a career that spans six decades, Williams has composed many of the most famous film scores in Hollywood history, including *Star Wars*, *Superman*, *Home Alone*, the first three *Harry Potter* movies, and all but two of Steven Spielberg's feature films, including the *Indiana Jones* series, *Schindler's List*, *E.T. the Extra-Terrestrial*, *Jurassic Park* and *Jaws*. Williams has composed theme music for four Olympic Games, the NBC Nightly News, the inauguration of Barack Obama, and numerous television series and concert pieces. He served as the principal conductor of the Boston Pops Orchestra from 1980 to 1993, and is now the orchestra's laureate conductor. Williams is a five-time winner of the Academy Award. He has also won four Golden Globe Awards, seven BAFTA Awards and 21 Grammy Awards. With 45 Academy Award nominations, Williams is, together with composer Alfred Newman, the second most nominated individual after Walt Disney. He was inducted into the Hollywood Bowl Hall of Fame in 2000, and was a recipient of the Kennedy Center Honors in 2004.

In 1977, George Lucas's highly imaginative entertainment experience first transported an audience to an unknown galaxy thousands of light years from Earth. The *Star Wars* experience was a blending of contemporary science fiction with the romantic fantasies of sword and sorcery. The story follows a young man, Luke Skywalker, on a journey through exotic worlds in a perpetual struggle of good against evil and the eventual success of love conquering all. *Star Wars* and its two companion films, *Return of the Jedi* and *The Empire Strikes Back*, form the center of a planned nine-part historical series.

POWELL: *How To Train Your Dragon* (4m45s)

John Powell (b. 1963) is an English composer, best known for his scores to motion pictures. Powell originally trained as a violinist as a child, before studying at London's Trinity College of Music. He later ventured into jazz and rock music, playing in a soul band the Faboulistics. On leaving college, he composed music for commercials, which led to a job as an assistant to the composer Patrick Doyle on several film productions, including *Much Ado About Nothing*. He has been based in Los Angeles since 1997 and has composed the scores to over fifty feature films. He is particularly known for his scores for animated films, including *Antz*, *Chicken Run*, *Shrek*, *Robots*, *Happy Feet*, three *Ice Age* films, and *How to Train Your Dragon*, for which he was nominated for an Academy Award, and its 2014 sequel.

How to Train Your Dragon is a 2010 American 3D computer-animated action-fantasy film produced by DreamWorks Animation and distributed by Paramount Pictures. "We looked at all the folk music from the Nordic areas. And I'm [Jon Powell] part Scottish and grew up with a lot of Scottish folk music, so that came into it a lot. And Celtic music was something that Jeffrey Katzenberg felt had this very attractive quality to it, and sweetness, that he thought would be wonderful for the film."

CHS9 SYMPHONIC BAND

Kate Klontz, conductor

Personnel

Flute

Ananya Balaji •
Sanika Bedse •
Keertan Chennupati •
Naisha Jain •
Sarayu Kalavapalli •
Abhilash Katuru •
Joann Manuel •
Avani Munji •
Lauren Yoo

Oboe

Aryan Bansal

Bassoon

Devadarsh Baiju
Risha Kulkarni

Clarinet

Aromi Han •
Weina Lu •
Srihith Thotapalle •
Virinchi Vellampalli
Suzie Van Eeden

Bass Clarinet

Dhruva Mateti •
Rujuta Padalikar •

Saxophone

Ashwin Avadhanula •
Rishi Dasari •
Henry Henze
Caleb Park •
Daniel Wang •

Trumpet

Sreyas Chakka
Mariano Gordon •
Aydin Keen •
Ethan Paul
Austin Santhakumar

Horn

Ronaldo Aguilar •
Akshath Annadi •
Ameya Kulkarni
Ansh Lala •
Rishika Pillai
Livia Thomas

Trombone

Philip Chae
Daniel Henze
Alex Jang
Sam Mokashi
Nishan Venugopal
Steven Widjaja •

Euphonium

EJ Haywood
Likith Singam

Tuba

Prerith Arunkumar
Sergio Reyna

Percussion

Ayan Bhakta
Matthew Boyle
Anish Dasu
Akanksha Subbarao

• – Region

CHS CONCERT BAND II

Brandon Slovak, conductor

Program

True Blue March (1925)

Karl L. King/Swearingen

Sólas Ané (2006)

Samuel Hazo

Within the Castle Walls: Songs of Welsh Revolution (2012)

Brian Balmages

I. A Mighty Warrior

II. Over the Stone

III. Men of Harlech

IV. Owain Glyndwr's War Song

KING: *True Blue March* (3m45s)

Karl L. King's (1891-1971) family moved to Xenia a short time after his birth, and around the turn of the century the King family moved to Canton, where young Karl would begin to develop an interest in bands and music. After receiving some instruction on the cornet, King switched to baritone. His first band experience was with the Thayer Military Band of Canton, while in his teens. In 1909 King spent some time as a member of bands in Columbus and also Danville, Illinois. While a member of these bands, King began to compose marches and other works. Beginning in 1910, King began a decade-long career as a circus musician, spending one season each as a baritone player in the bands of Robinson's Famous Circus, Yankee Robinson Circus, Sells Floto Circus, and the Barnum and Bailey "Greatest Show On Earth." In 1920 King relocated to Fort Dodge, Iowa, where he assumed leadership of the municipal band and operated his own publishing company, the K. L. King Music House. As a composer, King ranked alongside Henry Fillmore and only just behind John Philip Sousa as one of the most prolific and popular in the history of band music. He composed at least 291 works, including 185 marches, 22 overtures, 12 gallops, 29 waltzes, and works in many other styles.

This classic march from Karl L. King's extensive library is full of energy, extremely tuneful, and is a guaranteed toe-tapper.

HAZO: *Sólas Ané* (4m50s)

Samuel R. Hazo (b. 1966) received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. He resides in Pittsburgh, Pennsylvania, with his wife and children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. Mr. Hazo's compositions have been performed and recorded worldwide, including performances by the Tokyo Kosei Wind Orchestra (national tour), the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. Additionally, his music is included in the series "Teaching Music Through Performance in Band." Mr. Hazo's works have been premiered and performed at the Music Educators' National Conference, Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles Convention, National Honor Band of America, National Band Association/TBA Convention, College Band Directors' National Association Convention and also aired in full-length programs on National Public Radio. He has served as composer-in-residence at Craig Kirchoff's University of Minnesota Conducting Symposium and has also lectured on music and music education at universities and high schools internationally. In 2004, Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band.

The title *Sólas Ané* is Gaelic for "Yesterday's Joy". With a unique blend of flowing lines and lush textures coupled with dynamic Celtic drumming, Hazo has created a very stylized and effective setting for wind band. Interspersed are quiet moments with soloistic woodwind lines that contrast nicely with the emotional full band passages.

BALMAGES: *Within the Castle Walls* (4m)

Brian Balmages received his bachelor's degree in music industry from James Madison University and his masters in media writing and production from the University of Miami. His fresh compositional ideas have been heralded by many performers and directors, resulting in a high demand of his works for winds, brass, and orchestra. Mr. Balmages studied trumpet with James Kluesner, Don Tison, and Gilbert Johnson. Mr. Balmages' compositions have been performed worldwide at conferences including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. Currently, he is Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida, where he oversees all aspects of the instrumental program related to works for concert band, jazz ensemble, and orchestra.

Within the Castle Walls is a collection of Welsh songs inspired by war and revolution. It is set mostly in a Renaissance style with a few contemporary twists thrown in from time to time. The first movement, *A Mighty Warrior*, tells a fascinating legend of the capture of King Richard the Lionheart. The second movement, *Over the Stone*, is a traditional Welsh song telling the story about a warrior who returns home from battle. This movement in particular inspired the title of the entire piece. *Men of Harlech* is a famous march based on an old Welsh air. It is a great source of Welsh pride and nationalism as it describes the defending of Harlech Castle against English forces in 1468. The final movement, *Owain Glyndwr's War Song*, is based on the tune *The Rising of the Lark*, a traditional Welsh march.

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ANAMIA'S
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CHS CONCERT BAND II

Brandon Slovak, conductor

Personnel

Flute

Ananya Agarwal
Gayathri Arivazhagan
Risa Azim
Ujwal Boinpally
Catherine Char
Katherine Choi
Carrie Hill
Rhythm Khandelwal
Nandini Muresh
Jeevana Ramakrishna
Ashvita Sundarapandian
Harshitha Swaminathan
Shivani Tadimeti

Bassoon

Joshua David
Vansh Nanda

Clarinet

Leilani Lin
Erik Ugarte

Saxophone

Sampat Bandlamudi
Abhinav Bhimoreddy
Joseph Chandy
Abhinav Divyakolu
Christian Hernandez
Lin Hlaing
Anuj Parikh
Dilan Patel

Trumpet

Peter Carpenter
Sachet Chandra
Sam Daiker
Pratham Doshi
Arjun Kaistha
Levi Miller
Abraham Morales
Saurav Rout

Horn

Juan Cordova
Kyle Elms

Trombone

Abbas Khawaja
Beau Lin
Mihir Mahesh
Simon Phan
Varun Ramanathan
Harry Rayburn

Euphonium

Adrian Cordoba
William Craig
Shawn Ma
Rajiv Prasad

Tuba

Owen Dinger
Makayla Wilkins

Percussion

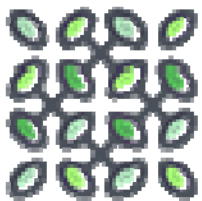
Becca Baker
Elijah Brewer
Micah Brewer
Renee Chen
Kirthi Madhavan
Aman Singhal
Smaran Voora
Cooper Wiethoff

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CHS CONCERT BAND I

Adrian Caswell, conductor

Program

The Mandalorian (2020)

Ludwig Göransson/Paul Murtha

The Rakes of Mallow (1953)

Leroy Anderson

Carnaval in Sao Paulo (2003)

James Barnes

GORANSSON: *The Mandalorian* (2m30s)

The Mandalorian is an American space Western streaming television series created by Jon Favreau for Disney+. It is the first live-action series in the *Star Wars* franchise, beginning five years after the events of *Return of the Jedi* (1983). It stars Pedro Pascal as the title character, a lone bounty hunter who is hired to retrieve "The Child". *The Mandalorian* premiered on Disney+ on November 12, 2019 with the service's launch. *The Mandalorian* follows Din Djarin, a lone Mandalorian bounty hunter in the outer reaches of the galaxy. He is hired by remnant Imperial forces to retrieve the child Grogu, but instead goes on the run to protect the infant. While looking to reunite Grogu with his kind, they are pursued by Moff Gideon, who wants to use Grogu's connection to the Force.

Ludwig Emil Tomas Göransson (b. 1984) is a Swedish composer, conductor, and record producer. Göransson was named after Ludwig van Beethoven. He began music lessons at a young age and went on to graduate from the Stockholm Royal College of Music. In 2007, he moved to Los Angeles to study at the University of Southern California Scoring for Motion Picture and Television program. It was at USC that Ludwig met Ryan Coogler. Ludwig composed music for the award-winning short film *Fig* in 2011 (written by Alex George Pickering), which Ryan directed while at USC. The pair would eventually go on to work together on *Fruitvale Station*, *Creed* and *Black Panther*. Soon after graduating USC he began work assisting Theodore Shapiro. Ludwig's first break came in 2009 as the composer for the comedy *Community*. For his work on the 2018 superhero film *Black Panther*, he won the Grammy Award for Best Score Soundtrack for Visual Media and the Academy Award for Best Original Score, as well as a nomination for the Golden Globe Award for Best Original Score.

ANDERSON: *The Rakes of Mallow* (3m20s)

Leroy Anderson (1908-1975) was born to Swedish immigrants. He attended Harvard University where he received Bachelor's and Masters of Art degrees in music and eventually attained a Ph.D. in German and Scandinavian languages. His composition teachers included George Enescu and Walter Piston. While in school he tutored music at Radcliffe College and was director of the Harvard University Band. After hearing Anderson's arrangements for band, Arthur Fiedler asked him to do an arrangement of Harvard songs for the Boston Pops Orchestra. This eventually led to the orchestra performing original works by Anderson. He served in the United States Army during World War II as an interpreter for the Counter Intelligence Corps and rose to the positions of chief of the Scandinavian Department of Military Intelligence. He was awarded a star on the Hollywood Walk of Fame the year after his death in 1975.

Taken from his larger *Irish Suite*, Anderson based *The Rakes of Mallow* on a traditional 18th century Irish polka. Adopted as a fight song by Notre Dame University, the polka has subsequently been featured in the films *1941*, *The Quiet Man*, and *Rudy*.

BARNES: *Carnaval in Sao Paulo* (3m)

James Barnes (b. 1949) studied composition and music theory at the University of Kansas, earning a Bachelor of Music degree in 1974, and Master of Music degree in 1975. He studied conducting privately with Zuohuang Chen. Professor Barnes is member of both the History and Theory-Composition faculties at the University of Kansas, where he teaches orchestration, arranging and composition courses, and wind band history and repertoire courses. At KU, he served as an assistant, and later, as associate director of bands for 27 years. Barnes has twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. He has also been commissioned to compose works for all five of the major military bands in Washington, DC.

Carnaval in São Paulo by James Barnes is a fun samba that celebrates the Rio de Janeiro Carnival. It highlights each section of the band with challenging rhythms and four different keys.

CHS CONCERT BAND I

Adrian Caswell, conductor

Personnel

Flute

Sonia Bhattacharyya
Nicole Carroll
Lindy Crofts
Ebby Emefiele
Abiral Gnyawali
Hayoung Kim
Megan McLean
Mia Requenez
Rachel Sun

Oboe

Mihir Bhatnagar
Riva Mathur

Bassoon

Chaeyun Han
Alex Imhoff

Clarinet

Shreeya Anantha
Danielle Andrews
Ruijia Huang
Robert Park
Kinjal Patel
Zoey Scheurich
Alessandra Vasquez
Mitchell Vu

Bass Clarinet

Akshat Ghuge •

Saxophone

Haavish Arutla
Vikrant Dogra
Arjun Nayak
Kaushik Ramakrishnan
Manas Vayuvegula

Trumpet

Aastha Kadyan
Pranav Kommaraju
Emma Lindbloom
Ryan McDonald
Tullia Sandlin
Tanay Shrivastav
Ani Ward

Horn

Sejal Goyal
Navya Koneru
Jacob Sanders
Lindsey Wright

Trombone

Sumedha Bhattacharyaa
Raymond Carroll
Ryan Ifflander
Zachary Li
Mason Young

Euphonium

Hayden Braafladt
Riuxin Qiu

Tuba

Bryn Hughes
Spoorthi Sadasivuni
Shlok Shetty

Percussion

Danish Khan
Andrew Lin
Megha Pazhayidathu
Mahati Sudhagar
Madhav Thamaran
Matthew Tindoc
Destiny Wang

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CHS SYMPHONIC BAND II

Brandon Slovak, conductor

Program

On the Mall (1923)

Edwin Franko Goldman

John Williams: The Symphonic Marches (1984)

John Williams/John Higgins/Paul Lavender

Red Rock Mountain (2016)

Rossano Galante

GOLDMAN: *On the Mall* (3m10s)

Edwin Franko Goldman (1878-1956) is one of America's prominent band composers of the early 20th century. He composed over 150 works, more notably his marches. He is known for founding the renowned Goldman Band of New York City and the American Bandmasters Association. Goldman's works are known for their pleasant and catchy tunes, as well as their fine trios and solos. In 1892, after winning a scholarship, he attended the National Conservatory of Music, where he studied music theory and played trumpet in the Conservatory orchestra. He also studied under master cornetist Jules Levy. In 1893 he became a professional trumpet player, performing in such organizations as the Metropolitan Opera House orchestra alongside his uncle Nahan Franko, the orchestra's concertmaster and assistant conductor. He eventually left the Metropolitan Opera orchestra and went to work for the publishing house Carl Fischer Music, where he remained for ten years. Goldman founded the New York Military Band in 1911, later known as the famous Goldman Band. The band played in many summer band concerts throughout New York, especially The Green at Columbia University and then The Mall in Central Park. In the 1930s the band performed three nights a week at the bandstand in Brooklyn's Prospect Park. They were also heard on many radio broadcasts.

On the Mall vies with *Chimes of Liberty* as Goldman's two most-popular compositions. The phrase "On the Mall" refers to the Mall at the Naumburg Bandshell, where the famous Goldman Band frequently performed in New York City's Central Park. Goldman composed *On the Mall* to honor local philanthropist Elkan Naumburg, who financed the band shell construction in 1923. When Goldman performed *On the Mall* with his band, he often encouraged the audience to whistle the catchy tune of the trio section along with the band, eventually letting the crowd carry the melody "solo." The tradition of whistling that trio melody continues to this day.

WILLIAMS: *The Symphonic Marches* (8m)

For a brief biography of John Williams, please see the program notes for the CHS9 Symphonic Band.

This work incorporates the music from three of John Williams's most marches, *Raider's March* (from *Raiders of the Lost Ark*), *The Imperial March* (*Star Wars*) and the *Olympic Fanfare*, composed for the 1984 Los Angeles Olympic Games.

GALANTE: *Red Rock Mountain* (6m45s)

Rossano Galante earned a degree in trumpet performance from the State University of New York at Buffalo in 1992. He then was accepted into the film scoring program at the University of Southern California and studied with film composer Jerry Goldsmith. Mr. Galante has served as orchestrator for over sixty studio films including *A Quiet Place*, *The Mummy*, *Logan*, *Big Fat Liar*, *Scary Movie 2*, *The Tuxedo*, and *Tuesdays With Morrie*.

Galante's *Red Rock Mountain* refers to a geologic feature in Ricketts Glen State Park in Luzerne, Pennsylvania. Streams with occasional waterfalls frame the park's trails. A hiker reaching the summit of Red Rock Mountains is rewarded with vistas that include the undulating ridge of the Allegheny Front and Pocono Formation. This composition is an episodic work that paints a musical portrait of a beautiful mountain landscape. Brass fanfares and soaring wind lines begin the piece, transitioning into an emotional section depicting the mountains at dusk. As the sun rises and sheds light on its peaks, the music becomes lyrical and rhythmically incisive, culminating in a heroic brass finale that depicts the full grandeur of the mountains.

CHS SYMPHONIC BAND II

Brandon Slovak, conductor

Personnel

Flute

Adithi Chitiprolu
Marcus Kim
Neha Marneni
Reema Nannapaneni
Riya Padhiar
Christy Park •
Sophia Santhosh
Katherine Zoller

Oboe

Renee Carroll •
Jaideep Sarma

Bassoon

Krish Bangur
Nia Savova

Clarinet

Rachel Hertanto
Breena Hira
Nicole Kim
Meghna Kulkarni
Amaris Romero-Lopez
Collette Skiles
Amanda Zhang • †

Bass Clarinet

Siddharth Sivakumar • †

Saxophone

Krish Chanda
Mihir Devmuni
Jan Florentino
Ethan Horng •
Jacob Ifrah

Trumpet

Ved Gurralla
Chetana Kuchibhotla
Marianne Ramirez
Akshaj Ravi
Nick Searight
Nicholas Tran •
Evan Wright •
Daniel Xie

Horn

Trey Bass •
Saniya Koppikar
Ryan Sierra
Tony Yamouni

Trombone

Prajit Alexander
Jefferson Houm •
Saif Kader
Morgan McLean •
Sownthar Periathambi
Siddharth Rao

Euphonium

Andrew Chang
Jackson Moe
Ashlee Sheppard

Tuba

Zachary Ebert
Emma Mathis
Dhruv Shetty

Percussion

Nivi Anandaraj
Caleb Brooks
Mihir Chaudhari
Blake Foster
Pranav Govil
Rohin Joshi
Aryan Shah
Claire Wang
Ashley Zhang

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CHS SYMPHONIC BAND I

Adrian Caswell, conductor

Program

Semper Fidelis (1888)

John Philip Sousa/Loras Schissel

Of Our New Day Begun (2015)

Omar Thomas

America, The Beautiful (1882/1963)

Samuel Ward / Carmen Dragon

The Cowboys (1972)

John Williams / James Curnow

SOUSA: *Semper Fidelis* (2m40s)

John Philip Sousa (1854-1932) was America's best known composer and conductor during his lifetime. Sousa was born the third of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). John Philip's father, Antonio, played trombone in the U.S. Marine Band, so young John grew up around military band music. Sousa started his music education playing the violin, as a pupil of John Esputa and G. F. Benkert for harmony and musical composition at the age of six. He was found to have absolute pitch. When Sousa reached the age of 13, his father, a trombonist in the Marine Band, enlisted his son in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin. Several years later, Sousa left his apprenticeship to join a theatrical orchestra where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880, and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured from 1892-1931, performing 15,623 concerts. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band marched in over its forty years. Sousa wrote 136 marches. He also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was *The Stars and Stripes Forever*.

It is unfortunate that President Chester A. Arthur, the man responsible for this march, did not live to hear it. In a conversation with Sousa, then leader of the U.S. Marine Band, he expressed his displeasure at the official use of the song *Hail to the Chief*. When Sousa stated that it was actually an old Scottish boating song, the President suggested that he compose more appropriate music. Sousa responded with two pieces, not one. First he composed *Presidential Polonaise* (1886). Then, two years after Arthur's death, he wrote *Semper Fidelis*. The march takes its title from the motto of the U.S. Marine Corps: "Semper Fidelis" — "Always Faithful." The trio is an extension of an earlier Sousa composition, *With Steady Step*, one of eight brief trumpet and drum pieces he wrote for *The Trumpet and Drum* (1886). It was dedicated to those who inspired it -- the officers and men of the U.S. Marine Corps. In Sousa's own words: "I wrote *Semper Fidelis* one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico."

THOMAS: *Of Our New Day Begun* (10m15s)

Omar Thomas (b. 1984) was born to Guyanese parents. Thomas moved to Boston in 2006 to pursue a Master of Music degree in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg, and has studied under Maria Schneider. Thomas's music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men's Choruses, and the Colorado Symphony Orchestra. Mr. Thomas accepted a position in the composition area at the University of Texas in Austin in the fall of 2020. Previously he was a member of both the Harmony and Music Education departments at Berklee, where he taught all four levels of harmony offered, in addition to taking charge of the "Introduction to Music Education" course. Omar was an active member of the Berklee community, serving on the Diversity and Inclusion Council, the Comprehensive Enrollment Strategy Workgroup, and acting as co-chair of the LGBT Allies. Omar was nominated for the Distinguished Faculty Award after only three years at the college, and was thrice awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a teaching fellow.

Of Our New Day Begun was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. The composer writes, "My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families."

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, *Lift Every Voice and Sing*, and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

WARD: America the Beautiful (3m25s)

Samuel Augustus Ward (1847-1903) studied music in New York and became an organist at Grace Episcopal Church in Newark in 1880. He is remembered for his hymn *Materna* (1882) which was used for the anthem *America the Beautiful*, with words by Katharine Lee Bates. However, Ward never met Bates. He died in 1903 in Newark and was buried in Mount Pleasant Cemetery. Ward was inducted into the Songwriters Hall of Fame in 1970.

The rich musical legacy that Carmen Dragon left the world usually includes his solid reputation as a consummate orchestrator. He is best remembered for the iconic arrangement of *America, the Beautiful* for both symphony orchestra and symphonic band. Samuel Ward's familiar tune enjoys a sumptuous feast of harmonic color and instrumental nuance.

WILLIAMS: The Cowboys (10m)

For a brief biography of John Williams, please see the program notes for the CHS9 Symphonic Band.

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 have to 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.

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CHS WIND SYMPHONY

Gerry Miller, conductor

Program

Vientos y Tangos (2004)

Michael Gandolfi

Rhapsody in Blue (1924)

George Gershwin / Ferde Grofé

featuring Anastasia Markina, pianist

American Salute (1943)

Morton Gould / Philip J. Lang

Bugler's Holiday (1954)

Leroy Anderson

GANDOLFI: *Vientos y Tangos* (11m30s)

Michael Gandolfi (b. 1956) received the B.M. and M.M. degrees in composition from the New England Conservatory of Music, as well as fellowships for study at the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center. His music has been performed by many leading ensembles including the Boston Symphony Orchestra, the BBC Symphony Orchestra, the San Francisco Symphony Orchestra, the Tanglewood Music Center Orchestra, the Orpheus Chamber Orchestra, the Saint Paul Chamber Orchestra, the Los Angeles Chamber Orchestra, Nieuw Sinfonietta Amsterdam, the Pro Arte Chamber Orchestra and the Boston Modern Orchestra Project. Currently, he is a faculty member of the New England Conservatory of Music and the Tanglewood Music Center, and was a visiting lecturer on music at Harvard University in 2002, holding a similar position there from 1996-1999.

Vientos y Tangos (Winds and Tangos) was commissioned The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. The composer writes, "It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the "Tango Nievo" style of Astor Piazzolla to the current trend of "Disco/Techno Tango," among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tango to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass."

GERSHWIN: *Rhapsody in Blue* (16m)

George Gershwin (1898-1937) was the son of Russian immigrants. Fueled by a passion for music, Gershwin began studying the piano at the age of 12. Not being academically inclined, he convinced his parents to let him quit school at 15, and he became a pianist in Tin Pan Alley, demonstrating songs for the Remick Publishing Company. He began to compose popular songs while still a teenager and produced a succession of musicals, including *Strike Up the Band* (1927), with his brother Ira as lyricist. Gershwin was a sensitive songwriter of great melodic gifts and blended jazz, folk, and classical styles into a uniquely American musical form.

On January 4, 1924, Ira Gershwin brought a brief item in a New York Tribune to the attention of his younger brother George. Its heading read "Whiteman Judges Named. Committee Will Decide 'What Is American Music.'" According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks later. Included would be "a jazz concert" on which George Gershwin was currently "at work." Busy with his show *Sweet Little Devil*, Gershwin had not yet begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band.

Gershwin began work on *Rhapsody in Blue* on Monday, January 7. Though a gifted melodist, he was ill equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin's music and Grofé's arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman's lead reed player) improvised the signature clarinet "wail." According to contemporary reviews, the concert was rather dull, but *Rhapsody in Blue* was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski and Igor Stravinsky.

About Anastasia Markina, pianist

Born and raised in Saint-Petersburg, Russia, Anastasia Markina started playing piano at the age of four, and gave her first public performance at the age of 10, when she won her first piano competition. Her talent has been recognized at numerous international piano competitions, and she has received top prizes in Europe, Russia, and the United States, including 1st prize at the 1st Maria Yudina International Piano Competition, 1st prize in both solo and chamber music at the "Beach of Hope" International Music Competition in Dobrich-Albena, Bulgaria, 1st prize at the International Peter the Great Music Festival in Groningen, the Netherlands, 1st prize at the San Angelo Sorantin International Music Competition, 1st prize at the 1st Boesendorfer International Piano Competition, 1st and Grand Prize at the Young Texas Artist Music Competition, and 1st, 2nd and 4th prizes at the Jose Iturbi Music Competitions. Ms. Markina has performed with the Jalisco Philharmonic under Joolz Gale in Guadalajara, Mexico; the San Angelo Symphony under Lawrence Golan. She has performed solo, orchestral, as well as chamber music works in the United States, Canada, Mexico, the Netherlands, Germany, Spain and Russia, including performances in the Barge Music Series and Summit Music Festival in New York City, NY; ISB Convention in Rochester, NY; Sitka Festival in Anchorage, AL;

concerts in Los Angeles and San Diego, CA; and Vetta Chamber Music Series in Canada. Other collaborations include, among others, recitals with Paul Rosenthal, Mark Peskanov, James Galway, Michael Shih, Alexander Kerr, Emmanuel Borok, Bonita Boyd, Toby Oft and Joseph Alessi. In collaboration with the cellist Eugene Osadchy she recorded two CDs - "Russian Romances" and "Nacht und Traume". Anastasia received her Bachelor's, Master's and Artist Certificate Degrees in Piano Performance at University of North Texas, studying with Vladimir Viardo, as well as Bachelor's Degree from Saint-Petersburg Rimsky-Korsakov College of Music, where she studied with Mary Guseva. Her other teachers include Alexander Mndoyantz, Maria Mekler, and Tatiana Shrago. From 2002 to 2018 Anastasia served as a pianist for the Argyle UMC. In 2018 Ms. Markina has accepted the position of the Director of Sanctuary Worship at the First United Methodist Church in Coppell, TX. Anastasia is a Dallas Symphony Pianist.

GOULD: *American Salute* (8m50s)

Morton Gould (1913-1996) was an American pianist, composer, conductor, and arranger. Gould was recognized early as a child prodigy with abilities in improvisation and composition. His first composition was published at age six. Gould studied at the Institute of Musical Art (now the Juilliard School). During the Depression, Gould, while a teenager, worked in New York City playing piano in movie theaters, as well as with vaudeville acts. When Radio City Music Hall opened, Gould was hired as the staff pianist. By 1935, he was conducting and arranging orchestral programs for New York's WOR radio station, where he reached a national audience via the Mutual Broadcasting System, combining popular programming with classical music. As a conductor, Gould led all of the major American orchestras as well as those of Canada, Mexico, Europe, Japan, and Australia. With his orchestra, he recorded music of many classical standards, including Gershwin's *Rhapsody in Blue* on which he also played the piano. He won a Grammy Award in 1966 for his recording of Charles Ives' *First Symphony*, with the Chicago Symphony Orchestra. He was president of ASCAP, a position he held from 1986 until 1994. In 1995, Gould was awarded the Pulitzer Prize for Stringmusic, a composition commissioned by the National Symphony Orchestra in recognition of the final season of director Mstislav Rostropovich. In 2005, he was honored with the Grammy Lifetime Achievement Award.

Originally written for orchestra, *American Salute* has become a favorite of the concert band repertoire. Using the familiar tune *When Johnny Comes Marching Home* as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune. Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a "Salute to America." The composer insisted that he had no idea that the work was destined to become a classic: "It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things." A million may be an exaggeration, but not by much. The pace of Gould's schedule in those days was astounding. By his own account he composed and scored *American Salute* in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn't have been dry, the score and parts were on the stand in time for rehearsal the next morning and ready for broadcast that evening.

ANDERSON: *Bugler's Holiday* (2m40s)

Leroy Anderson (1908-1975) was born to Swedish immigrants. He attended Harvard University where he received Bachelor's and Master's of Art degrees in music and eventually attained a Ph.D. in German and Scandinavian languages. His composition teachers included George Enescu and Walter Piston. While in school he tutored music at Radcliffe College and was director of the Harvard University Band. After hearing Anderson's arrangements for band, Arthur Fiedler asked him to do an arrangement of Harvard songs for the Boston Pops Orchestra. This eventually led to the orchestra performing original works by Anderson. He served in the United States Army during World War II as an interpreter for the Counter Intelligence Corps and rose to the positions of chief of the Scandinavian Department of Military Intelligence. He was awarded a star on the Hollywood Walk of Fame the year after his death in 1975.

Bugler's Holiday is one of the best-known pieces of band literature. Anderson wrote *Bugler's Holiday* as a solo piece for three trumpets accompanied by a band. At that time, Anderson had his own ensemble that was recording for Decca Records. He hoped *Bugler's Holiday* would become a hit, possibly helping the group surpass the success of their previous gold-record album released in 1951. The solo trumpet parts in *Bugler's Holiday* are written to imitate the sound of a bugle, a brass instrument without valves that is commonly used for military calls and fanfares. Anderson intended for the soloists to stand in front of the ensemble instead of sitting in seats among the band. Since the premiere of *Bugler's Holiday* 60 years ago, the piece has remained a favorite among crowds and trumpet enthusiasts.

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