

**THE COPPELL HIGH SCHOOL BAND presents...**



# **MID-WINTER CONCERT**

**Monday, February 22 – Thursday, February 25, 2021**  
**Coppell HS and CHS9 Gyms**

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

*Mighty Mite March* (1951)

Ted Mesang | Sean O'Loughlin

*As Twilight Falls* (2011)

Robert Sheldon

*Sparks* (2007)

Brian Balmages

### **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.

### **SHELDON: *As Twilight Falls* (6min9s/3min)**

Robert Sheldon has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University where he taught conducting and instrumental music education classes, and directed the university bands. As Concert Band Editor for the Alfred Publishing Company, he maintains an active composition and conducting schedule, and regularly accepts commissions for new works. Sheldon received a Bachelor of Music in Music Education degree from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida.

The sense of peace and tranquility of twilight on a summer's evening inspires this lovely lyrical offering. *As Twilight Falls* provides a moment of contrast of mood.

### **BALMAGES: *Sparks* (3m50s)**

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.

This magical work depicts how incredible things happen with just a small spark – whether it is a spark of the imagination or a tiny spark that becomes a magnificent fire. A tapestry of sounds is woven throughout the woodwinds and percussion as brass enters with bold fanfares to open the work. A lyrical middle section at the same tempo keeps the energy moving as the piece eventually drives toward a riveting finish. The work changes character several times as it explores various aspects of its title. However, despite its multifaceted form, it also seeks to show the seamlessness of these ideas, indicating the presence of a universal spark. The piece is essentially a metaphor that attempts to reveal the true power of even the smallest of actions or events. It reminds us that we are all capable of making a difference, no matter how insignificant we think we are.

# 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 Kovala  
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

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# CHS9 SYMPHONIC BAND

Kate Klontz, conductor

## Program

*The Black Horse Troop March* (1924)

John Philip Sousa | Frederick Fennell

*Kindred Spirits* (2009)

Brian Balmages

*Red Rock Mountain* (2016)

Rossano Galante

### **SOUSA: *The Black Horse Troop* (3m30s)**

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*.

*The Black Horse Troop* was completed December 30, 1924, at Sousa's Sands Point, Long Island estate. It was played for the first time about ten months later on October 17, 1925, at a concert of the Sousa Band in the Public Auditorium, Cleveland, Ohio. As Sousa's march was being played, Troop A rode the stage and stood behind the band to the tumultuous cheering of all. The March King enjoyed a long relationship with the men and horses of Cleveland's Ohio National Guard, known as Troop A.

### **BALMAGES: *Kindred Spirits* (5m30s)**

For a brief biography of Brian Balmages, please see the program notes for the CHS9 Concert Band.

*Kindred Spirits* was composed at the request of Jonathan Sindler, Director of Bands at Cockeysville Middle School in Maryland. It is dedicated to the memory of John, Tamara, Gregory and Benjamin Browning. The latter two were brothers who played in the Cockeysville Middle School Bands. The four family members tragically lost their lives in 2008.

### **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.

# 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

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# CHS CONCERT BAND II

Brandon Slovak, conductor

## Program

*Brighton Beach March* (1954)

William P. Latham

*Three Renaissance Dances* (2003)

Tielman Susato and Michael Praetorius | John Moss  
I. Basse Danse; II. Volte; III. The King's Pavan

*Hypnotic Fireflies* (2012)

Brian Balmages

### **LATHAM: *Brighton Beach March* (3m45s)**

William Peters Latham (1917-2004) was educated in Kentucky, Ohio and New York, completing degrees in composition and theory at the University of Cincinnati College-Conservatory of Music. Later, he was awarded a Ph.D. in composition at the Eastman School of Music in Rochester, New York (1951). His principal composition teachers were Sir Eugene Aynsley Goossens and Howard Hanson. After serving as an Infantry officer in World War II, where he was wounded in action, Latham taught theory and composition at the University of Northern Iowa from 1946 to 1965. In 1965, he joined the faculty of the University of North Texas as Professor of Music and Coordinator of Composition. He retired from active teaching at UNT in June of 1984, and he was formally designated Professor Emeritus by the Board of Regents in November of that year.

*Brighton Beach March*, composed in 1954, was Latham's first published work for band. It was an immediate success among school band directors and was listed among the 100 most popular marches by *The Instrumentalist* four times between 1960 and 1976. The style is British, in the tradition of Edward Elgar, Gustav Holst, William Walton, and Ralph Vaughan Williams. The title refers to a famous resort on the southern coast of England. In October 1984, Brighton was very much in the news following a pre-dawn Irish Republican Army bomb explosion at the 122-year-old Grand Hotel which killed four people. Prime Minister Margaret Thatcher escaped death by only two minutes.

### **SUSATO and PRAETORIUS: *Three Renaissance Dances***

Tielman Susato (1510-1570) was a Renaissance composer, instrumentalist and publisher of music in Antwerp. While Susato's place of birth is unknown, some scholars believe that because of his name - Susato meaning "de Soest", of the town of Soest - he may be from the town of that name in Westphalia, or the town of Soest in The Netherlands. Not much is known about his early life, but he begins appearing in various Antwerp archives around 1530 working as a calligrapher as well as an instrumentalist: trumpet, flute and tenor pipe are listed as instruments that he owned.

Michael Praetorius (1571-1621) was a German composer, organist, and music theorist. He was one of the most versatile composers of his age, being particularly significant in the development of musical forms based on Protestant hymns.

Despite the extensive amount of music composed in the Renaissance Period (c.1450-1600) very little of it is performed or heard today. This is unfortunate when pieces like the dances of Susato and Praetorius are so deserving of study and performance.

(I) *Basse Danse* (Susato) is a generic title for a 16<sup>th</sup>-century dance that has the unique rhythmic feature of "sounding" with sub-divisions of three while notated and performed, in modern editions, with sub-divisions of two.

(II) *Volte* (Praetorius) was an extremely popular dance of the late Renaissance Period characterized by occasional rhythmic shiftings, usually at the conclusion of phrases.

(III) *Pavan* is a moderately-slow, processional dance. "The King's Pavane" dates from the middle of the 16<sup>th</sup>-century in Italy.

### **BALMAGES: *Hypnotic Fireflies* (3m55s)**

For a brief biography of Brian Balmages, please see the program notes for the CHS9 Concert Band.

This creative commissioned work was inspired by the composer's vision of an open field on a summer night, with thousands of fireflies lighting up the darkness. Intended to take listeners on a metaphorical journey, the piece envisions being hypnotized by the flashing lights from a distance before awakening in the middle of the field surrounded by their magnificent glow. A soft introduction, initially featuring piano accompanied by soft metallic sounds from percussion, represents the view of the field and the twinkling lights from a distance. The music slowly intensifies to a point that listeners soon find themselves in the middle of the field surrounded by the fireflies. Driving rhythms and thick textures represents the lights reaching their peak, before the glow and musical intensity begins to fade. The hypnotic effect occurs again as listeners are transported back to their original location observing the fireflies from afar before being engulfed by darkness and silence.

# 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

*Domingo Ortega* (1976) Florencio Ledesma and Rafael Oropesa | Charles A. Wiley  
“*Acrostic Song*” from *Final Alice* (1978) David Del Tredici | Mark Spede  
*Renaissance Reimagined* (2017) Brian Balmages

### **LEDESMA and OROPESA: *Domingo Ortega* (2m30s)**

Domingo Ortega, brother of matador Luis Lopez Ortega, was born in 1906 and didn't fight his first bull until 1931. Although referred to as an "old man" when he became a bullfighter, he immediately became a star. Domingo was one of the most consistently fine *matadores* for the next twenty-five years. His *temple* (smoothness) was perhaps the greatest ever seen. He invented the *trincerzazo* (right handed maleta pass) and the *orteguina* with the cape, and still was fighting superbly at the advanced age of fifty.

### **DEL TREDICI: *Acrostic Song* (5m20s)**

David Del Tredici began his musical career as an accomplished child pianist. He studied piano and eventually composition at Berkeley. Later, he trained at Princeton as a serialist. Del Tredici is generally recognized as the father of the Neo-Romantic movement in music. He has received numerous awards, including the Pulitzer Prize, and has been commissioned and performed by nearly every major American and European orchestral ensemble. "Del Tredici," said Aaron Copland, "is that rare find among composers - a creator with a truly original gift. I venture to say that his music is certain to make a lasting impression on the American musical scene. I know of no other composer of his generation who composes music of greater freshness and daring, or with more personality."

The original work was premiered by soprano Barbara Hendricks and the Chicago Symphony in 1976. David Del Tredici has composed numerous pieces based on the *Alice in Wonderland* books by Lewis Carroll. This moving piece is the lullaby-like concluding aria from Pulitzer Prize-winning composer David Del Tredici's *Final Alice*, the fifth of six large works for soprano and orchestra based on Lewis Carroll's *Alice in Wonderland* books.

### **BALMAGES: *Renaissance Reimagined* (4m40s)**

For a brief biography of Brian Balmages, please see the program notes for the CHS9 Concert Band.

While the source material for this piece is completely original, it is clearly written with a strong nod toward Renaissance music. The harmonies are largely indicative of the style, yet some occasional contemporary harmonies emerge to foreshadow the development about to take place. As the piece moves into a faster tempo, rhythm takes on a central role and the orchestration becomes heavier with more layered elements. Throughout this evolution, the opening eight notes of the piece continue to emerge, sometimes in fragments while other times in full form. These fragments continue to develop as the harmonic rhythm of the piece accelerates. The final element of layering begins where the opening theme returns in duple against the triple meter of the presto section. The orchestration continues to develop, becoming more powerful until the final powerful statement in the timpani and brass. Symbolically, this final section combines "old" and "new," fusing the two together in something better than the sum of its parts.



# 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

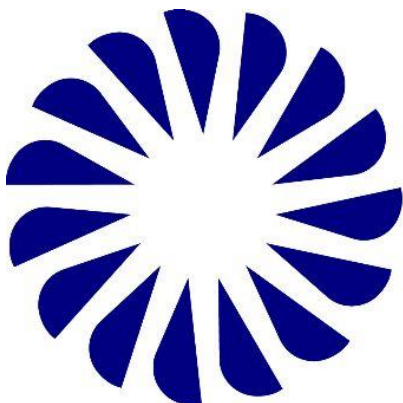
Bryn Hughes  
Spoorthi Sadasivuni  
Shlok Shetty

### Percussion

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

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# Frost

# CHS SYMPHONIC BAND II

Brandon Slovak, conductor

## Program

*Kirkpatrick Fanfare* (2001)

Andrew Boysen, Jr.

*Suite Française* (1944)

Darius Milhaud

I. Normandie; III. Ile de France; IV. Alsace-Lorraine

*Block M March* (1955)

Jerry H. Bilik

### **BOYSEN: *Kirkpatrick Fanfare* (2m40s)**

Andrew Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991. Boysen is presently a full professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting, composition and orchestration. Previously, Boysen served as an assistant professor and acting associate director of bands at Indiana State University, where he directed the Marching Sycamores, conducted the symphonic band and taught in the music education department. Prior to that appointment, he was the director of bands at Cary-Grove High School and was the music director and conductor of the Deerfield Community Concert Band.

*Kirkpatrick Fanfare* was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. This work has a definite Irish flavor, including a strain of Danny Boy.

### **MILHAUD: *Suite Française* (8m/16m)**

Darius Milhaud (1892-1974) studied at the Paris Conservatory where he studied alongside fellow composers Arthur Honegger and Germaine Tailleferre. He studied composition under Charles Widor, harmony and counterpoint with André Gédalge and studied privately with Vincent d'Indy. He was a member of *Les Six* - also known as the *Groupe des Six* - and one of the most prolific composers of the 20<sup>th</sup> century. His compositions are particularly noted as being influenced by jazz and for their use of polytonality. As a young man he worked in the diplomatic entourage of Paul Claudel, the eminent poet and dramatist, who was serving as ambassador to Brazil. He left France in 1939 and emigrated to America in 1940. His Jewish background made it impossible for him to return to his native country until after World War II. He secured a teaching position at Mills College in Oakland, California. Legendary jazz pianist Dave Brubeck became Milhaud's most-famous student.

*Suite Française* was written in 1944 on commission from the publisher Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. Milhaud's first extended work for winds, *Suite Française* was premiered by the Goldman Band in 1945. About the *Suite Française*, Milhaud writes: "For a long time, I have had the idea of writing a composition fit for high school purposes, and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer. The five parts of this suite are named after French provinces, the very ones in which the American and Allied forces fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace)."

### **BILIK: *Block M March* (3m30s)**

Jerry Bilik was considered a musical virtuoso by the age of 13. He composed more than 50 pieces of music, which run the gamut from popular ballads to marches. He is a graduate of the University of Michigan (1955, BM in music education; 1961, MM in composition) where he rose from the position of 17<sup>th</sup> chair trombone in the marching band to become their chief composer and arranger from 1955-1958. He also studied with Tibor Serly, who had been a student of Béla Bartók, and taught at his alma mater and at Wayne State University. Bilik has worked with many popular artists, including Danny Kaye, Dick Van Dyke, Leonard Bernstein, Barbra Streisand, and Neil Diamond. He has arranged music for several television series, including *Starsky and Hutch* and *Charlie's Angels*. He serves as vice president of creative development for *Disney on Ice*, having arranged all the music for the *Disney on Ice* shows, which he also writes and directs.

*Block M* march refers to the familiar logo of the University of Michigan. Though written when the composer was only 22 years of age, this march features a mature style, with contrasting brass and woodwind figures, prominent use of syncopation, and a driving tempo with a dramatic opening and conclusion.

# 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

The Thunderer (1889)

John Philip Sousa

*Carmina Burana* (1935-1936)

Carl Orff | John Krance

1. O Fortuna (O Fortune, Variable as the Moon)
2. Fortune plango vulnere (I Lament the Wounds that Fortune Deals)
3. Ecce gratum (Behold the Spring)
6. Were diu werlt alle min (Were the World All Mine)
10. In trutina (On the Scales)
13. Fortuna Imperatrix Mundi (Fortune, Empress of the World)

*Folk Dances* (1942)

Dmitri Shostakovich | H. Robert Reynolds

### **SOUSA: *The Thunderer* (2m50s)**

For a brief biography of John Philip Sousa, please view the program notes for the CHS9 Symphonic Band.

*The Thunderer* was Mrs. Sousa's favorite march. Their daughter Helen revealed this, who 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.

### **ORFF: *Carmina Burana* (13m15s)**

Carl Orff (1895-1982) started studying the piano at the age of five, and he also took organ and cello lessons. He soon found that he was more interested in composing original music than in studying to be a performer. Orff wrote and staged puppet shows for his family, composing music for piano, violin, zither, and glockenspiel to accompany them. He had a short story published in a children's magazine in 1905 and started to write a book about nature. In his spare time he enjoyed collecting insects. By the time he was a teenager, having studied neither harmony nor composition, Orff was writing songs; his mother helped him set down his first works in musical notation. Orff wrote his own texts and, without a teacher, learned the art of composing by studying classical masterworks on his own.

Carl Orff's first stage work, *Carmina Burana*, was premiered at the Frankfurt Opera in 1937; it became an outstanding success. Orff drew the inspiration for his grand vocal and orchestral work from 24 poems of the 13<sup>th</sup> century found in the 13<sup>th</sup> century monastery of Benediktbeuern, near Munich in Bavaria, and published in 1847 under the title of *Carmina Burana*. Both sacred and secular, the texts are frank avowals of earthly pleasure. They proclaim the beauty of life and the glory of springtime. The music is simple in harmony and range, consistent with 13<sup>th</sup> century music, with a driving rhythm to which the listener instinctively responds.

### **SHOSTAKOVICH: *Folk Dances* (4m15s)**

Dmitri Dmitriyevich Shostakovich (1906-1975) was a Russian composer who lived under the Soviet regime. Shostakovich had a complex and difficult relationship with the Soviet government, suffering two official denunciations of his music, in 1936 and 1948, and the periodic banning of his work. Shostakovich's response to official criticism and, more importantly, the question of whether he used music as a kind of abstract dissidence is a matter of dispute. It is clear that outwardly he conformed to government policies and positions, reading speeches and putting his name to articles expressing the government line.

This popular wind band work by the Soviet-era composer Dmitri Shostakovich was originally composed in 1943 as the third movement, *Dance of Youth, Of My Beloved Country*, Op. 63. It was first arranged for Russian bands by Mark Vakhutinskii in 1970 and edited for American bands by H. Robert Reynolds nine years later.

# CHS SYMPHONIC BAND I

Adrian Caswell, conductor

## Personnel

### Flute

Suchira Karusala •  
Ada Kivanc  
Jonathan Lai •  
Jennifer Li •  
Jeanette Liu  
Esther Park •

### Oboe

Emily Goodwin •  
Kelly Park •  
Nandhini Parthipan

### Bassoon

Medha Pudhota •  
Sofia Ufret •

### Clarinet

James Davidson  
Naomi Kho •  
Esther Kim  
Hector Romero-Lopez  
Jayden Vigue • †  
Isabella Zhang •

### Bass Clarinet

Marty Hightower •  
Rohit Kondareddy

### Saxophone

Ethan Havemann  
Nikhil Kabra  
Eric Moore  
Dylan Newsom  
Veeti Tuppurainen

### Trumpet

Arya Agrawal  
Smaran Karthik •  
Saharsh Manderwad •  
Dawson Marold  
Sharan Sethi •  
Rohan Sharma  
Sragvi Swarna  
Brendan Weiss

### Horn

Caralyn Bittner •  
Max Hopkin •  
Sarojini Malladi •  
Grace Meng

### Trombone

Arnav Balaji •  
Jordy Diaz •  
Arman Pathan  
Ethan Reaves •  
Anden Watchman  
Malik Williams •

### Euphonium

Caroline Anderson  
Kris Kannan  
Andrew Moore

### Tuba

Amalia Figueroa-Nieves  
Jerry Thomas  
Amogh Waranashiwar

### Percussion

Joshua Ahn  
Akhil Aitha  
Ashrith Anumala  
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# CHS WIND SYMPHONY

Gerry Miller, conductor

## Program

<i>Nobles of the Mystic Shrine</i> (1923)	John Philip Sousa
<i>Time Remembered</i> (2000)	Philip Sparke
<i>Dances from "The Oprichnik"</i> (1872)	Piotr Ilyich Tchaikovsky   John R. Bourgeois
<i>Selections from Porgy and Bess</i> (1934)	George and Ira Gershwin   James Barnes
<i>The Hounds of Spring</i> (1981)	Alfred Reed

### **SOUSA: *Nobles of the Mystic Shrine* (3m20s)**

For a brief biography of John Philip Sousa, please view the program notes for the CHS9 Symphonic Band.

This concert-oriented march celebrates Sousa's membership in the Ancient Arabic Order of the Nobles of the Mystic Shrine, commonly known as the Shriners. His local chapter hosted the national convention in 1923 in Washington, D.C., and Sousa conducted a band of 6,200 members in Griffith Stadium, the largest group he ever conducted. Contemporary versions of the Turkish Janissary Band are a vital part of colorful Shrine marching units, and this march was intended to recreate the musical style of this Turkish music.

### **SPARKE: *Time Remembered* (8m15s)**

Mr. Sparke studied composition, trumpet and piano at the Royal College of Music, where he gained an ARCM. It was at the college that his interest in bands arose. He played in the college wind orchestra and also formed a brass band among the students, writing several works for both ensembles. At that time, his first published works appeared - *Concert Prelude* (brass band) and *Gaudium* (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand.

*Time Remembered* was commissioned by the Woking Wind Orchestra with support from the British Association of Symphonic Bands and Wind Ensembles (BASBWE). The initial idea was for a millennium piece, which it is. But rather than add to the many celebratory pieces that have understandably been written to salute the start of the 3<sup>rd</sup> Millennium, Philip Sparke thought it would perhaps be appropriate to think about the aspects of life that are constantly with us (faith, philosophy) rather than the exciting changes that the year 2000 has undeniably wrought. The aim was to write a piece which reflects on those things we all need to hold on to, no matter how many changes take place around us and to acknowledge the necessity not to forget our past while looking forward to the future.

### **TCHAIKOVSKY: *Dances from The Oprichnik* (6m5s)**

Peter Ilyich Tchaikovsky (1840-1893) was initially educated for a career as a civil servant. When an opportunity for a musical education arose, he entered the Saint Petersburg Conservatory, from which he graduated in 1865. The formal, Western-oriented teaching he received there set him apart from composers of the contemporary nationalist movement embodied by other Russian composers, with whom his professional relationship was mixed. Tchaikovsky's training set him on a path to reconcile what he had learned with the native musical practices to which he had been exposed from childhood. From this reconciliation, he forged a personal, independent but unmistakably Russian style, a task that did not prove easy.

These dances display Tchaikovsky's remarkable grasp of symphonic writing and are among the very best of his dance sequences. Carefully transcribed for band, they are taken from the opera *The Oprichnik*. The Oprichnik were the personal bodyguards of Tsar Ivan the Terrible. The opening dance features various woodwind solo passages that display a hauntingly poignant Slavic flavor. The second dance begins vigorously and surges forward with ever-increasing accelerandi that lead to a fiery conclusion.

### **GERSHWIN: *Porgy and Bess* (7m)**

George and Ira Gershwin were brothers, the sons of Russian immigrants. Fueled by a passion for music, George 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 with his brother Ira as lyricist. Gershwin was a sensitive songwriter who blended jazz, folk, and classical styles into a uniquely American musical form.

Gershwin's folk opera *Porgy and Bess* climaxed his brief but spectacular career as both a popular and serious work. It was performed by the Theatre Guild in Boston and New York in 1935 by an all-black cast, with Todd Duncan as Porgy and Anne Brown as Bess. The opera ran 124 performances New York, a flop by Broadway standards. However, it revived in 1942, almost five years after Gershwin's death, and the show had the longest run of any revival in Broadway musical history.

**REED: *The Hounds of Spring* (8m50s)**

Alfred Reed (1921-2005) was born into a family of Austrian descent that cherished music, Alfred Reed began his musical studies at age ten on trumpet, and by high school age he was performing professionally in the Catskills at resort hotels. He served as musician and arranger during World War II in the 529<sup>th</sup> Army Air Force Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard. He was staff composer and arranger for both the National Broadcasting Corporation and the American Broadcasting Corporation. In 1953, Mr. Reed became conductor of the Baylor Symphony Orchestra in Waco, Texas, at the same time completing his academic work; he received his B.M. in 1955 and his M.M. in 1956. In 1966 he left Baylor to join the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop the unique (at the time) Music Industry degree program.

This exciting, rhythmic overture for band is in the fast-slow-fast format of the early 18<sup>th</sup>-century Italian opera overtures. The composer's purpose was to capture the twin elements (exuberant, youthful gaiety and the sweetness of tender love) found in the following excerpt from *Atlanta in Calydon*, written in 1865 by the English poet Algernon Charles Swinburne (1837-1909).

When the hounds of spring are on winter's traces,  
The mother of months in meadow or plain  
Fills the shadows and windy places  
With lisp of leaves and ripple of rain;  
Where shall we find her, how shall we sing to her,  
Fold our hands round her knees and cling?  
O that man's heart were as fire and could spring to her,  
Fire, or the strength of the streams that spring!  
And soft as lips that laugh and hide  
The laughing leaves of the trees divide,  
And screen from seeing and leave in sight  
The god pursuing, the maiden hin.

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# CHS WIND SYMPHONY

Gerry Miller, conductor

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Anish Singhal • †  
Crystal Suk • † Δ  
Lindsey Won • † Δ  
Hyewon Youn • †

### Oboe

Andrew Cai • †  
Samidha Menon • †  
Anvita Ukidwe •

### Bassoon

Wes Booker • †  
Shreya Premkumar  
Sahan Yerram • †

### Clarinet

Mehak Arora •  
Joshua Chio • †  
Marcus Jarvela •  
Matthew Plawecki • † Δ  
Areebah Syed •  
Raghav Vemuganti • †

### Bass Clarinet

Prerana Kalapatapu  
Muhtasim Mahfuz • † Δ

### Saxophone

Nathan Crawford •  
Arnav Mazumder • †  
Brink Van Eeden  
Christine Xu •

### Trumpet

Aaron Balsamo  
Brandon Dastur • †  
Dasha Ellalasingham • †  
Srikar Gade •  
Connor Gilbert • †  
Hamza Hussain •  
Anushri Saxena • †  
Zain Zaidi • †

### Horn

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Neha Bharadwaj • † Δ  
Owen Clark • †  
Lindsey Magee •

### Trombone

Wyatt Andrews • †  
Troy Angulo •  
Delase Ansa •  
Hannah Christudass • † Δ  
Avik Malladi •  
Avery Owens •

### Euphonium

Josphin Kallery •  
Aashi Lala •  
Harini Lenin • † Δ

### Tuba

Brenten George •  
Rohan Kanjani • †  
Shray Shine •

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Please stay seated while the ensemble is performing.

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

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