

THE COPPELL HIGH SCHOOL BAND presents...



WINTER CONCERT

Tuesday, December 10, 2019

Wednesday, December 11, 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

Adrien Alkazzaz, Student Teacher (UNT)

Alex Kolb, Student Teacher (Texas Tech)

CHS CONCERT BAND I

Adrian Caswell, conductor

Program

March On An Irish Air (1978)

Claude T. Smith

Downtown Divertimento, Movements I and III (2013)

Johan de Meij

Christmas Tryptich, Movement 3 (1990)

Traditional / James Curnow

SMITH: March On An Irish Air (1m55s)

Claude T. Smith composed extensively in the areas of instrumental and choral music and his compositions have been performed by leading musical organizations throughout the world. Having over 110 band works, 12 orchestra works and 15 choral works, he composed solos for such artists as "Doc" Severinsen, Dale Underwood, and Brian Bowman. Mr. Smith taught instrumental music in the public schools of Nebraska and Missouri.

Smith received numerous prestigious commissions including works for the U. S. Air Force Band, the "President's Own" U. S. Marine Band, the U. S. Navy Band, and the Army Field Band. His composition "Flight" was adapted as the "Official March" of the National Air and Space Museum of the Smithsonian Institute

DE MIEJ: Downtown Divertimento (6m35s)

Dutch composer and conductor Johan de Meij received his musical training at the Royal Conservatory of Music, where he studied trombone and conducting. His award-winning oeuvre of original compositions, symphonic transcriptions and film score arrangements has garnered him international acclaim and have become permanent fixtures in the repertoire of renowned ensembles throughout the world. His Symphony No. 1 The Lord of the Rings was awarded the prestigious Sudler Composition Prize and has been recorded by myriad ensembles including The London Symphony Orchestra, The North Netherlands Orchestra, The Nagoya Philharmonic and The Amsterdam Wind Orchestra.

De Meij writes, "The inspiration for Downtown Divertimento comes from my daily wanderings in Chelsea, in lower Manhattan. The day begins with a leisurely walk to Madison Square Park with our dog, Alice. We visit the dog run where she meets up with other city canines. On the way back we have a moment of reflection looking at the nearby Flatiron Building, the striking triangular city landmark. I go for a run later in the day. My jogging shoes naturally head for The Highline, an abandoned railway viaduct that was transformed into a lushly landscaped National Park. I absorb the spectacular views of the Hudson River and the majestic New York Skyline as if seeing them for the first time."

CURNOW: Christmas Tryptich (1m55s)

James Curnow received his initial musical training in the public schools and The Salvation Army Instrumental Programs in these cities. He lives in Nicholasville, Kentucky where he is president, composer, and educational consultant for Curnow Music Press. He also serves as Composer-in-residence (Emeritus) on the faculty of Asbury College.

Curnow has been commissioned to write over two hundred works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over four hundred. His most recent commissions include the Tokyo Symphony Orchestra, the United States Army Band, the Olympic Fanfare and Theme for the Olympic Flag, and the Michigan State University Bands. Curnow's suite of Christmas favorites includes settings of Westminster Carol; Joy to the World; Silent Night; Coventry Carol; and Good King Wenceslas.

CHS CONCERT BAND I

Adrian Caswell, conductor

Personnel

Flute

Lindy Crofts
Ebby Emefiele ★
Amanda Gray
Khushi Gupta
Natalie Hays
Hayoung Kim
Jane Kim
Mia Requenez
Annjeantte Salcido
Katherine Zoller

Oboe

Mihir Bhatnagar

Bassoon

Lily Arancheril
Aryav Mehrotra

Clarinet

Tejas Alankar
Shreeya Anantha
Rachel Hertanto
Naomi Kho
Kinjal Patel
Mari Pletta

Saxophone

Vikrant Dogra
Jacob Ifrah
Krithi Meduri
Dylan Newsom
Vincent Runfolo
Adhunik Sundar
Akshat Talathi

Trumpet

Aastha Kadyan
Smaran Karthik ★
Pranav Kommaraju
Carter Peck
Marianne Ramirez
Tullia Sandlin
Nick Searight ★
Tanay Shrivastav
Ani Ward
Brendan Weiss

Horn

Caralyn Bittner
Anthony Liu
Jonathan Moehlis

Trombone

Andrew Chang
Dominic Godinez
Jeff Houm
Avik Malladi ★
Clayton McLean
Morgan McLean
Arman Pathan ★
Harry Rayburn
Angela Yuan

Euphonium

Hayden Braafladt
Josphin Kallery ★
Jackson Moe

Tuba

Zachary Ebert
Katy Garcia
Dhruv Shetty

Percussion

Muskaan Agrawal ★
Pranav Govil
Bailey Kim
Amy Li
Sarah Matthews
Claire Wang
Destiny Wang
Kelly Wei

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CHS SYMPHONIC BAND II

Brandon Slovak, conductor

Program

Salvation is Created (1912)

Pavel Grigoryevich Tschesnokoff / Bruce Houseknecht

Military Symphony in F (1793)

Francois Joseph Gossec / Richard Franko Goldman and Robert Leist

The Lighter Side of Christmas (1950)

Traditional / Frank Richards

TSCHESNOKOFF: Salvation is Created (3m20s)

Pavel Grigoryevich Chesnokov/Tschesnokoff (1877-1944) was possibly the most prominent Russian composer of sacred choral works during his time. Out of his 500 choral works, 400 of them are sacred. However, Chesnokov was better known for his choral conducting. His reputation earned him a position on staff at the Moscow Conservatory (the same school he attended). Chesnokov was a devout follower of the Russian Orthodox Church and wrote most of his works for worship in that faith.

His best-known composition is *Salvation is Created*, a Communion hymn based on a Ukrainian (Kievan) chant melody. During the Russian [Bolshevik] Revolution, Chesnokov was forced to stop composing sacred music by the anti-religious Soviets. In fact, under communist rule, no one was permitted to produce any form of sacred art. Chesnokov began writing secular works, conducted the secular Moscow Academy Choir and Bolshoi Theatre Choir, and was also the choirmaster at the Cathedral of Christ the Saviour in Moscow. In 1931, however, on orders from Stalin, the cathedral was demolished to make way for construction of a skyscraper - a monument of socialism to be named "The Palace of the Soviets" - a building which would never be built. Chesnokov became so distraught over the cathedral's destruction that he stopped composing altogether. He continued teaching and conducting various choirs in Moscow until his death in 1944. In 1990, the Russian Orthodox Church received permission from the Soviet Government to rebuild the Cathedral of Christ the Saviour on the exact location of the original. The cathedral was completed and consecrated on Aug 19, 2000.

GOSSEC: Military Symphony in F (8m35s)

Francois Joseph Gossec was one of the principal composers of 18th-century France, whose symphonies and chamber works helped shape the orchestral forms of the Classical period. Gossec was a versatile and prolific composer - particularly of instrumental music, as exemplified by his symphonies and string quartets. He enlarged the expressive capabilities of the orchestra, relying on his harmonic imagination and sense of sound texture; in many ways his experiments presage the works of Haydn and Beethoven. Gossec composed some works for military orchestras. One of these is the *Military Symphony* (*Symphonie Militaire*), written in 1793-94 during the French Revolution for the Band of the National Guard. In fact, Gossec composed more band music for the revolution than any other composer.

The first movement of this symphony is spirited and majestic and is written in the key of F, a common key for the period because of the preponderance of brass instruments built in F and restricted to upper partial tones. The second movement is a short, melodic pastorella in a slow 6/8 meter. The third movement is fast and exciting.

VARIOUS: The Lighter Side of Christmas (4m30s)

A medley that includes: *Frosty the Snowman*, written by Walter Rollins and Steve Nelson was first recorded in 1950 by Gene Autry and the Cass County Boys. It was written after the success of Autry's recording of "Rudolph the Red-Nosed Reindeer." Like "Rudolph", "Frosty" was adapted to other media including the popular animated television special. *Suzy Snowflake* was written by Sid Tepper and Roy C. Bennett and was made famous by Rosemary Clooney in 1951. *C.H.R.I.S.T.M.A.S.* was written by Jenny Lou Carson and Eddy Arnold and was released by Country star Eddy Arnold in 1949 and later popularized by Perry Como in 1953. *Jingle Bell Rock* was composed by Joseph Beal and James Boothe and released by Bobby Helms in 1957. Helms' version charted at No. 13 on *Billboard's* Most Played Country and Western, and also crossed to the pop charts, peaking at No. 6. In January 2019, the song hit the Hot 100's top 10 for the first time reaching No. 8. With this feat, Helms broke the record for the longest wait to the Hot 100's top 10 achieving this 60 years after his first entry in 1958. Lastly, *The Merry Christmas Polka* was written by Sonny Burke and Paul Webster and was first recorded by Andrews Sisters and Guy Lombardo with His Royal Canadians in 1949.

CHS SYMPHONIC BAND II

Brandon Slovak, conductor

Personnel

Flute

Sonia Bhattacharyya
Lauren Boyd ★
Nicole Carroll
Jeanette Liu
Esther Park ★
Rachel Sun
Lauren Sutton

Oboe

Emily Goodwin ★
Jaideep Sarma

Bassoon

Alex Imhoff
Nia Savova

Clarinet

James Davidson
Molly Du
Ruijia Huang ★
Hector Romero-Lopez ★
Zoey Scheurich

Bass Clarinet

Kelli Pinder

Saxophone

Krish Chanda
Jan Florentino
Ethan Havemann ★
Nikhil Kabra

Trumpet

Aaron Balsamo ★
Parker Crane
Nathan Kinley
Dawson Marold
Ryan McDonald
Connor Neeley
Ved Sharma
Kelly Wheeler

Horn

Joshua Baker
Trey Bass
Navya Koneru
Grace Meng

Trombone

Dillan Bhakta
Sumedha Bhattacharyya
Jordy Diaz
Sowanthar Perialthambi
Siddharth Rao
Malik Williams
Mason Young

Euphonium

Caroline Anderson
Kris Kannan
Ashlee Sheppard

Tuba

Amogh Waranashiwar ★
Tabi Tudor
Emma Mathis ★

Percussion

Om Agrawal ★
Joshua Ahn
Akhil Aitha ★
Ashrith Anumala
Rohin Joshi
Mario Torres-Ramos ★

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CHS WIND SYMPHONY

Gerry Miller, conductor

Program

<i>The White Rose March</i> (1917)	John Philip Sousa
<i>Prelude and Fugue in Eb: "St. Anne"</i> (1739)	Johann Sebastian Bach / Donald Hunsberger
<i>Overture to "The Drum Major's Daughter"</i> (1879)	Jacques Offenbach / Lawrence Odom
<i>Hold This Boy and Listen</i> (2008)	Carter Pann
<i>A Christmas Festival</i> (1950)	Leroy Anderson

SOUSA: The White Rose Concert March (3m30s)

John Philip Sousa (1854-1932) was an American composer and conductor of the late Romantic era known primarily for American military marches. He is known as "The March King" or the "American March King". Sousa began his career playing violin and studying music theory and composition. His father enlisted him in the United States Marine Band as an apprentice in 1868. From 1880 until his death, he focused exclusively on conducting and writing music. He eventually rejoined the Marine Band and served there for 12 years as director, after which he organized his own band.

At a concert by the Sousa Band in York, Pennsylvania, a civic committee requested this Sousa march. The march was to be used at the York Flower Festival, commemorating White Rose Day. The white rose is the emblem of the House of York, in England, from which York, Pennsylvania, took its name. The White Rose Day celebration was canceled, owing to priorities of World War I. Nevertheless, Sousa's march was played at a public concert by combined bands and given some measure of publicity in a recording by the Victor Talking Machine Company. It never became popular, however. By request, Sousa incorporated several themes from the opera *Nittanais*, composed by York banker C. C. Frick.

BACH: Prelude and Fugue in Eb Major – "St. Anne" (14m45s)

Johann Sebastian Bach (1685-1750) was a German composer and musician of the Baroque period. His music is revered for its intellectual depth, technical command, and artistic beauty. Bach was born in Eisenach, Saxe-Eisenach. His father taught him to play violin and harpsichord, and his brother taught him the clavichord and exposed him to much contemporary music. After graduating from university, he held several musical posts across Germany: he served as Kapellmeister to Leopold, Prince of Anhalt-Köthen, Cantor of the Thomasschule in Leipzig, and Royal Court Composer to August III. He is now generally regarded as one of the main composers of the Baroque period, and as one of the greatest composers of all time.

The Clavier-Übung III, sometimes referred to as the German Organ Mass, is a collection of compositions for organ started in 1735 and published in 1739. It is considered Bach's most significant and extensive work for organ, containing some of his most musically complex and technically demanding compositions for that instrument. The fugue in Eb Major (BWV 552) that ends Clavier-Übung III has become known in English-speaking countries as the "St. Anne" because of the first subject's resemblance to a hymn tune of the same name by William Croft, a tune that was not likely known to Bach.

OFFENBACH: Overture to "The Drum Major's Daughter" (6m45s)

Jacques Offenbach (1819-1880) was a German-born composer, cellist and impresario of the romantic period. He is remembered for his nearly 100 operettas and his uncompleted opera *The Tales of Hoffmann*. Born in Cologne, the son of a synagogue cantor, Offenbach showed early musical talent. At the age of 14, he was accepted as a student at the Paris Conservatoire but left after a year. Offenbach became associated with the Second French Empire of Napoleon III. Napoleon personally granted him French citizenship and the Légion d'Honneur.

The Drum-Major's Daughter (1879) is an opéra-comique, or operetta, in three acts. The French libretto was written by Alfred Duru and Henri Charles Chivot. It was first staged at the Folies-Dramatiques in Paris on December 13, 1879. This late Offenbach piece followed *Madame Favart* (1878) and would soon be followed by Offenbach's masterpiece, *Tales of Hoffman*. This was the last of his operas that Offenbach lived to see produced. The piece was very successful, running for over 240 performances in its initial production and enjoying many foreign productions into the 1880s, although it did not retain the popularity outside of France.

PANN: Hold this Boy and Listen (6m30s)

Carter Pann (b. 1972) is an American composer. He studied composition and piano at the Eastman School of Music and the University of Michigan, where he earned a Doctor of Musical Arts degree. Pann is one of the most versatile talents among composers of his generation. In 2000, his Piano Concerto was nominated for a Grammy Award. His work *The Mechanics: Six from the Shop Floor* was a finalist for the 2016 Pulitzer Prize in music. Pann is currently on faculty at the University of Colorado in Boulder.

The composer writes, "*Hold this Boy and Listen* is an unusually soft and subdued song for band, written for my third nephew, David Paulus, Jr. I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure not unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene."

ANDERSON: A Christmas Festival (7m)

Leroy Anderson (1908-1975) attended Harvard University, where he received Bachelor's and Master's of Art degrees in music and eventually attained a PhD in German and Scandinavian languages. He served in the United States Army during World War II as an interpreter for the Counter Intelligence Corps. After the war, Anderson moved to Connecticut and composed some of his most successful works, including *Sleigh Ride* (1948). In 1976, Anderson was posthumously awarded a star on the Hollywood Walk of Fame.

A Christmas Festival, composed in 1950, is a concert overture built upon traditional Christmas songs. Originally recorded by the Boston Pops, it is the Christmas medley that sets the standard for all others. Anderson has encompassed the joy, celebration, and solemnity of Christmas in his arrangements of *Joy to The World* • *Deck the Halls* • *God Rest Ye Merry Gentlemen* • *Good King Wenceslas* • *Hark! The Herald Angels Sing* • *The First Noel* • *Silent Night* • *Jingle Bells* and *O Come, All Ye Faithful*.

CHS WIND SYMPHONY

Gerry Miller, conductor

Personnel

Flute

Alice Mae Alford ★❖○
Suchira Karusala
Kelly Kim ★
Jonathan Lai ★○
Marlee Moe ★
Anish Singhal ★❖○

Oboe

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

Bassoon

Spraha Pandey ★
Shreya Premkumar
Sahan Yerram ★

Clarinet

Claire Cheon ★
Joshua Chio ★❖○
Seunghyun Chun ★❖○
Markus Jarvela ★○
Emilie Sangerhausen ★○
Megan Vu ★
Celeste Wang ★

Bass Clarinet

Timothy Joseph ★○
Muhtasim Mahfuz ★❖○

Saxophone

Sangho Han ★
Sofia Tobias ★○
Christine Xu ★○
Catherine Yang ★
Daniel Zhang ★

Trumpet

Vedant Bhattacharyya ★
Landon Cochran ★○
Hamza Hussain
Matt Newsom ★
Terri Rauschenbach ★❖○
Anushri Saxena
Jaxson Shealy ★
Zain Zaidi ★❖○

Horn

Arya Agiwal ★
Neha Bharadwaj ★❖○
Lindsey Magee ★
Tony Yamouni

Trombone

Ryan Elms ★
Jessica Magee ★
Sean Nelson ★❖○
Avery Owens ★
Nathan Salcedo ★
Milada Zatkalik ★○

Euphonium

Aashi Lala
Harini Lenin ★○
Anand Vemuganti ★○

Tuba

Teresa Chin ★○
Mason Clark ★○
Shray Shine ★○

Percussion

Annika Agnihotri
Vedin Barve ★
Anna Judd
Lily Lee ★
Mihir Ranjan ★○
Andrew Tao ★❖○

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❖ - TMEA All-Region Orchestra
○ - TMEA Area Advancer



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CHS9 CONCERT BAND

Gerry Miller and Adrien Alkazzaz, conductors

Program

España Cañí (1921)

Pascual Marquina Narro / Michael Story

Expectations (2015)

Larry Clark

Hsien (2015)

Earl J. Fox Jr.

A Very Merry Christmas Medley (1979)

Traditional / Bill Holcomb

NARRO: España Cañí (2m15s)

Pascual Marquina Narro (1873-1948) was a prolific Spanish orchestral and operatic composer, known particularly for his pasodoble works, such as *España Cañí*. Marquina was born into a family of musicians. His father, James Marquina Redrado, was director of several orchestras, including the Musical Band of the Bilbilitana Union and the Band of Tobé Music Torrella. His first music lessons came from his father, but after seven years he became part of the Childrens Choir of the Basilica of the Holy Sepulchre, under the direction of Hazel Ildefonso. By the age of nine he was playing flute with the Musical Band of the Bilbilitana Union. At fifteen he wrote his first composition, a work for tenor and organ entitled *Osarum*. He became director of Band of Daroca at age 17. Following military service in the Regiment Band Luchana in Barcelona, Marquina studied composition and harmony at the Municipal Music Conservatory of Barcelona. There are streets dedicated to Pascual Marquina in the cities of Cartagena, Calatayud, Zaragoza, Oviedo and Montilla.

España Cañí (meaning "Gypsy Spain" in Spanish) is a famous instrumental Spanish piece of pasodoble music by Pascual Marquina Narro. The work was composed on a train ride to Madrid, inspired by the rattle of the train. Originally bearing the name of *The Cañí Patternmaker*, it was dedicated to José López de la Osa. The work was premiered in Almansa (where José López lived) at his door, performed by The Band Engineers of Madrid.

CLARK: Expectations (3m10s)

Music by Larry Clark (b. 1963) is some of the most popular and most performed by concert bands of all ability levels. He is an ASCAP award-winning composer, has over 200 publications in print, and is in demand to write commissions for bands and orchestras across the country. He serves as Vice President – Editor-in-Chief for Carl Fischer Music. He holds a Bachelor's Degree in Music Education from Florida State University and a Masters Degree in both Conducting and Composition from James Madison University in Virginia.

Mr. Clark writes, "*Expectations* is a special piece for me. I wrote it with my youngest son Benjamin in mind. Most nine-year-olds, as Benjamin, are full of carefree joy, wonder, and excitement. It was my hope to depict this nature in the style of the piece."

FOX: HSIEN (3m30s)

Earl J. Fox, Jr. received his Bachelor's of Music Education and Masters of Music Education from the University of Southern Mississippi. He obtained a Ph.D. in music from Louisiana State University. Fox taught band for twenty years in the Orleans Parish School System having served as director at both Capdau Junior High and Abramson Senior High Schools. He later worked at Holy Cross School in New Orleans. Presently, he resides in Picayune, Mississippi where he teaches general music at South Side Elementary School. He is a member of American Society of Composers, Authors, and Publishers (ASCAP). He is also a member of Kappa Kappa Psi national honorary band fraternity and Phi Mu Alpha Sinfonia, a professional music fraternity.

In popular Chinese religion, Hsien are believed to be benevolent spirits that roam the earth spreading goodwill and peace. This piece depicts a kindly invisible force roaming the earth seeking to do good and promote acts of kindness for those in need, portraying the essence of Hsien.

HOLCOMB: A Very Merry Christmas Medley (4m30s)

While studying composition at the University of Pennsylvania in 1941, Bill Holcomb (1924-2010) was a pupil of Harold Bennett, then the piccolo player of the Philadelphia Orchestra. In addition to his extensive training in writing music, Bill majored in flute at Julliard. After World War II, Bill returned to Penn, working his way through college playing with and arranging for area big bands. After graduating from Penn, Bill went to New York City to get his musician's union card and to break into the then lucrative staff radio and recording scene. Bill was introduced to Tommy Dorsey, who hired him as a utility reed player and staff arranger. After a year with the Tommy Dorsey Band, Bill returned to New York, taking a six-month position with Fred Waring and the Pennsylvanians. When he completed this stint, Bill was immediately hired to play first flute and doubles for Metro-Goldwyn-Mayer at their New York radio station, WMGM. In the late fifties, Bill wrote the music for several film scores.

CHS9 CONCERT BAND

Gerry Miller and Adrien Alkazzaz, conductors

Personnel

Flute

Ananya Agarwal ★
Catherine Chaar
Katherine Choi
Carrie Hill
Rhythm Khandelwal
Nandini Muresh ★
Sophia Santhosh ★
Anika Sinha
Ashvita Sundarapandian
Shivani Tadimeti
Veronica Tilley

Oboe

Riva Mathur

Bassoon

Joshua David
Vansh Nanda
Alexis Sibanda

Clarinet

Mehak Arora
Breena Hira
Meghna Kulkarni
Leilani Lin
Robert Park ★
Tucker Sparks
Erik Ugarte
Chetan Valleppalli

Saxophone

Sampat Bandlamudi
Arjun Nayak ★
Diego Olvera ★
Dilan Patel
Manas Vayuvegula
RaaJ Yedida

Trumpet

Pratham Doshi
Sachet Chandra
Levi Miller
Abraham Morales
Saurav Rout

Horn

Juan Cordova
Kyle Elms
Jacob Sanders

Trombone

Connor Bailey
Siya Deole
Cameron Churchill-Dowd
Anand Joshi
Zachary Li
Beau Lin
Ananya Mukund
Emilio Olivares
Simon Phan

Euphonium

William Craig
Anish Kantareddy
Marisa Martin

Tuba

Nathan Baker
Megan Broyles
Amalia Figueroa-Nieves ★

Percussion

Becca Baker
Scout Carrell
Renee Chen
Robert Herkert
Danish Khan

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CHS9 SYMPHONIC BAND

Kate Klontz, conductor

Program

Winter on Emerald Bay (2010)

Alan Lee Silva

Benediction (2002)

John Stevens

Trombonanza (1963)

Frank D. Cofield

SILVA: Winter on Emerald Bay (4m10s)

Written with a lilting Irish flavor, this spirited, dancelike piece captures both the raucous energy and mystical beauty found in this joyous style of music. *Winter on Emerald Bay* is animated and jubilant throughout. The heroic opening in the key of Ab introduces the main melody which is based on the first four notes of the major scale. The dynamics quiet to reveal a playful flute melody, lightly accompanied by clarinets and sleigh bells. The piece continues to exuberantly push forward with a spirited woodwind melody over a drone-like pedal point on the dominant. The bold music in this Celtic-style piece has a rollicking 12/8 feel with lots of shifting textures and timbres. Emotions go from joyous fanfare-like figures to flowing woodwind lines, punctuated by effective percussion scoring.

Alan Lee Silva is a composer, arranger, and orchestrator whose credits include the feature films *Cinderella 3 and Enough*, and television's *7th Heaven*, *Brothers and Sisters*, and *Soul Collector*. He scored the independent films *Animated American*, *Full Moon fables* and *Eli's Coming* and has written songs, arrangements, and background music for theme parks all over the world, including *Sea World's Aquatica*, *Tokyo Disney Sea*, *Universal Studios Japan*, and *Seasame Street Place*.

STEVENS: Benediction (3m30s)

Benediction was originally a work for tuba/euphonium quartet. It was composed for the Sotto Voice Quartet in 2002 to be the final work on a recording of all of the composer's tuba quartets (Summit Records). This internationally acclaimed quartet is made up entirely of former students of John Stevens at the University of Wisconsin-Madison. *Benediction* was intended to be a sonorous "amen" of vocal character on this recording primarily comprised of more lively works. The composer's creation of this version for wind band was encouraged by and is dedicated to Scott Teeple, Director of Band at University of Wisconsin-Madison.

Stevens has enjoyed an acclaimed career as an orchestral, chamber, solo, jazz, and Broadway performer and recording artist on the tuba, teacher, composer/arranger, conductor and administrator.

COFIELD: (3m35s)

This work is meant to feature the trombone section of the band. With the opening statement of the band the trombones enter with a catchy melodic line to which you will walk away singing. A jovial uplifting piece that everyone can easily follow along to. The accompaniment in the winds add a swaying like effect that will find you shifting from side to side in your seat. This work was intended to feature the trombone section which is divided into three separate parts. Each part is specifically meant to blend the others in order to make the full brass sound you hear. Most performances you see the trombones are in the back row of the ensemble however for this particular piece we have decided to bring the section forwards at to be the highlighted piece. We hope you enjoy *Trombonanza*.

CHS9 SYMPHONIC BAND

Kate Klontz, conductor

Personnel

Flute

Reema Nannapaneni ★
Riya Padhiar
Esther Han ★❖○
Jennifer Li ★
Akshara Sankar ★○
Marcus Kim ★
Harshitha Swaminathan ★
Jeevana Ramakrishna
Abiral Gnyawali ★

Oboe

Renee Carroll ★
Nandhini Parthipan ★

Bassoon

Krish Bangur
Chaeyun Han ★

Clarinet

Danielle Andrews
Kate Markham
Nicole Kim ★
Kanna Iyyappan
Isabella Zhang ★
Amaris Romero Lopez
Alessandra Vasquez

Bass Clarinet

Siddharth Sivakumar

Saxophone

Abhinav Digyakolu
Mihir Devmuni
Abhinav Bhimireddy
Ethan Horng ★
Joseph Chandy

Trumpet

Daniel Xie ★
Chetana Kuchibhotla
Nicholas Tran
Arjun Kaistha

Horn

Max Hopkin ★
Saniya Koppikar

Trombone

Prajit Alexander
Raymond Carroll
Varun Ramanathan
Arnav Balaji ★
Mihir Mahesh
Anden Watchman ★
Ethan Reaves ★

Euphonium

Shawn Ma
Riuxin Qiu

Tuba

Jeremiah Thomas
Shlok Shetty

Percussion

Caleb Brooks
Andrew Lin
Zarek Morshed ★
Megha Pazhayidathu
Aryan Shah
Matthew Tindoc
Cooper Wiethoff

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| ★ | - TMEA All-Region Band |
| ❖ | - TMEA All-Region Orchestra |
| ○ | - TMEA Area Advancer |



CHS CONCERT BAND II

Brandon Slovak, conductor

Program

Alamo March (1943)

Karl L. King / James Swearingen

Russian Christmas Music (1944)

Alfred Reed / James Curnow

Christmas Moods (1950)

Traditional

KING: Alamo March (2m15s)

When it came to writing marches that sounded great with bands at all grade levels, Karl King had no peer. Dedicated to the heroes of the Alamo, this march was one of King's favorites.

In December 1835 (a mere 184 years ago), during Texas' war for independence from Mexico, a group of Texan volunteer soldiers occupied the Alamo, a former Franciscan mission located inside present-day San Antonio. On February 23, 1836, a Mexican force numbering in the thousands and led by General Antonio Lopez de Santa Anna began a siege of the fort. Though vastly outnumbered, the Alamo's 200 defenders—commanded by James Bowie and William Travis and including the famed frontiersman Davy Crockett—held out for 13 days before the Mexican forces finally overpowered them. For Texans, the Battle of the Alamo became an enduring symbol of their heroic resistance to oppression and their struggle for independence, which was won later that year.

REED: Russian Christmas Music (6m30s)

Russian Christmas Music is one of the most popular and frequently performed pieces of concert band literature. In 1944 international optimism was high, with the successful invasion of France and Belgium by the Allied forces. A holiday band concert was planned by the city of Denver to further promote Russian-American unity, featuring premiers of new works from both countries. The Russian work was intended to have been Prokofiev's March, Op. 99, but it had already been performed in the United States. Commissioned as a tribute to the friendship between the Russian and American allies in WW II, Reed was assigned to compose a new Russian work in only 16 days for the special NBC Radio nationwide broadcast on December 12, 1944. It was written to convey the sounds of Eastern Orthodox liturgical music, which uses the human voice exclusively. The musical impression is that of old Russia during the Christmas season. It's four distinct sections are: "Children's Carol", based upon a 16th century Russian carol, setting a gentle mood; "Antiphonal Chant" carried by the woodwinds; "Village Song" is presented in two-bar phrases that rise and fall with the liturgy; and the church bells announce the final "Cathedral Chorus" that steadily builds, pauses for a soft chorale, then continues adding instruments until all of the colors and intensity of the celebration fill the cathedral.

Alfred Reed (1921-2005) was born in New York City. Acquainted with symphonic and operatic repertoire from an early age, he played trumpet professionally in the Catskills while still in high school. During WWII he was a member of the 529th Army Air Corps Band where he produced over 100 compositions and arrangements. He studied at Juilliard and became a staff composer and arranger with NBC, then ABC. He later conducted the Baylor Symphony Orchestra and worked as a music editor. He taught at the University of Miami for 27 years and remained active as a composer and guest conductor during a long retirement.

TRADITIONAL: Christmas Moods (3m30s)

Combining the efforts of several arrangers, the Hal Leonard Publishing Company put together *Hark the Herald Angels Sing*, *The First Noel*, *We Three Kings*, *O Come All Ye Faithful*, and *Silent Night* in this holiday medley. We hope you enjoy this rendition of a few sacred yet familiar classics

CHS CONCERT BAND II

Brandon Slovak, conductor

Personnel

Flute

Risa Azim
Ujwal Boinpally
Adithi Chitiprolu ★
Laura Frazier
Hayoung Kim
Ada Kivanc
Megan McLean
Gana Ventrapagada
Stephanie You
Hyewon Youn ★

Bassoon

Jacob Elizardo

Clarinet

Ramin Ansary
Mitchell Vu

Bass Clarinet

Rohit Kondareddy
Joshua Remis

Saxophone

Haavish Arutla
Christian Hernandez
Lin Hlaing
Anuj Parikh
Kaushik Ramakrishnan
Jamiah Taylor
Jeremiah Wesley

Trumpet

Peter Carpenter
Sam Daiker
Aastha Kadyan
Juan Lavieri
Hazel Salinas
Yuna Terachi

Horn

Sejal Goyal
Sydney Watson

Trombone

Wesley Baskett
Natasha Bonfiglio
Kylie Fowler
Ryan Ifflander
Abbas Khawaja
Ikenna Okoli

Euphonium

Rajiv Prasad

Tuba

Owen Dingler
Zachary Scheurich
Makayla Wilkins

Percussion

Nivi Anandaraj
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Ashley Zhang

CHS SYMPHONIC BAND I

Adrian Caswell, conductor

Program

El Capitan (1896)

John Philip Sousa

Nabucco Overture (1842)

Giuseppe Verdi / Franco Cesarini

Sleigh Ride (1948)

Leroy Anderson

SOUSA: El Capitan (2m15s)

John Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still new nation. His ever-touring band represented America across the globe and brought music to hundreds of American towns. John Philip Sousa, born November 6, 1854, reached this exalted position with startling quickness. In 1880, at the age of 26, he became conductor of the U.S. Marine Band. In twelve years the vastly improved ensemble won high renown and Sousa's compositions earned him the title of "The March King". Sousa went one better with the formation of his own band in 1892, bringing world acclaim.

Sousa's compositions also spread his fame. Such marches as *The Stars and Stripes Forever*, *El Capitan*, *The Washington Post*, and *Semper Fidelis* are universally acknowledged as the best of the genre. Sousa said a march "should make a man with a wooden leg step out", and his surely did. Although he standardized the march form as it is known today, he was no mere maker of marches, but an exceptionally inventive composer of over 200 works, including symphonic poems, suites, operas and operettas. His principles of instrumentation and tonal color influenced many classical composers. His robust, patriotic operettas of the 1890s helped introduce a truly native musical attitude in American theater.

Sousa's operetta *El Capitan* was one of the earliest musicals by an American composer to have a successful run on Broadway. Set in colonial Peru, it tells a farcical story of the Viceroy of Peru posing as a fearless rebel leader fighting to unseat himself. The selection comprises the *Prelude*, *I've a Most Decided Notion*, *Beautiful Land of Spain*, *Finale Act 2*, *A Typical Tune of Zanzibar*, and *Finale* including the main themes of Sousa's popular *El Capitan March*.

VERDI: Nabucco Overture (7m50s)

Early in his career, Verdi became the most talked about composer in Italy. By the end of his long and astonishingly productive life, he was probably the most beloved composer in the world. The range of his life could not have been greater—from his childhood in a dirt-floored house in Roncole (more of a crossroads than a village) to a retirement marked by the kind of prestige, wealth, and international fame few composers ever enjoy.

"With *Nabucco*," Verdi wrote, "my career can be said to have begun." *Nabucco* was his third opera and his first big success. Coming quickly after the dispiriting failure of *Un giorno di regno* (*King for a day*)—when Verdi seriously considered giving up composition for good, before he had even written a single work that would keep his name alive—*Nabucco* marked the turning point in his fortunes. From that moment on, not every opera he composed found easy success with the public, but each one drew crowds, demanded attention, and moved him closer to reaching his ideal form of musical theater. In Italy, Verdi was quickly recognized as the voice of the future.

The Overture to *Nabucco* was hastily written after the opera was finished, scarcely in time for the premiere. It is based on themes from the opera, including the big melody of "*Va, pensiero*" (the great chorus of the Hebrew slaves performed later in this concert), which is never stated full-out, but is instead previewed and glimpsed, in order not to spoil its ultimate effect in the opera. It resounds with the confidence and assurance of a composer who has found his voice.

ANDERSON: Sleigh Ride (2m55s)

Born in America of Swedish parents, Leroy Anderson has a star on the Hollywood Walk of Fame for his contribution to light orchestral music composition. He had the original idea for *Sleigh Ride* during a heat wave in July 1946 and finished the work two years later. The lyrics, about riding in a sleigh on a winter's day, were written by Mitchell Parish two years afterwards. The song was a hit record and has probably been performed and recorded by a wider array of musical artists than any other piece in the history of Western music. Anderson had studied music composition then languages at Harvard University, becoming fluent in seven foreign tongues, whilst also conducting and arranging for dance bands around Boston. He served active duty in the Korean War and in 1945 became Chief of the Scandinavian Desk of Military Intelligence at the Pentagon. He later chose music as his sole career. Anderson's style was influenced by the music of George Gershwin and folk music of various countries.

Anderson had been discovered by Arthur Fiedler, director of The Boston Pops Orchestra, and was championed by Fiedler, who invited him to conduct his own works with that orchestra. When he conducted *The Typewriter*, he did so wearing a green visor with his sleeves rolled up (hallmarks of the newspaper editor), and pretending to be typing in time with the music. *Sleigh Ride* is perhaps the most frequently performed Anderson work.

CHS SYMPHONIC BAND I

Adrian Caswell, conductor

Personnel

Flute

Lauren Boyd ★
Anika Dachiraju ★
Eden Kim ★❖○
Neha Marneni ★
Christy Park ★
Crystal Suk ★○
Isabel Tseng ★

Oboe

Samidha Menon ★❖○
Kelly Park ★

Bassoon

Wes Booker ★
Ritika Nagalamadaka
Sofia Ufret

Clarinet

Catherine Alford
Samantha Chen
Matilda Lee
Matthew Plawecki ★
Ella Potts ★
Areebah Syed ★
Raghav Vemuganti ★
Jayden Vigue ★○

Bass Clarinet

Marty Hightower ★
Prerana Kalapatapu ★

Saxophone

Nathan Crawford ★
Jacob Garza ★
Arnav Mazumder ★○
Veeti Tuppurainen ★
Brink VanEeden

Trumpet

Arya Agrawal
Brandon Dastur ★○
Dasha Ellalasingham ★
Srikar Gade ★
Connor Gilbert ★○
Saharsh Manderwad ★
Aneesh Roy ★○
Evan Wright

Horn

Owen Clark
Sarojini Malladi ★
Ananya Prakash ★

Trombone

Wyatt Andrews ★
Troy Angulo ★
Delase Ansah ★
Hannah Christudass
Saif Kader ★
Hari Malladi ★○
Dylan Suriadinata ★

Euphonium

Timothy Du
Advait Peddi

Tuba

Brenten George ★
Rohan Kanjani ★

Percussion

Andres Lopez
Yuan Paulino
Yiwei Shen ★
Kate Spencer
Kaitlin Tan
Jessica Yang

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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.