

Frisco Independent School District and Lebanon Trail High School

proudly present



**Lebanon Trail High School Band
Midwinter Concert**

Wednesday, February 7, 2018
7:00 p.m.
Lebanon Trail High School Auditorium

Concert Program

Jazz Ensemble *Kelly Wykoff, Director*

- Alamode Curtis Fuller
arranged by Paul Murtha
- Sonnymoon for Two Sonny Rollins

Concert Band *Kelly Wykoff and Matthew Schaul, Directors*

- The Old Red Mill Brant Karrick
- March of the Trolls Edvard Grieg
arranged by Brian Beck

Symphonic Band *Matthew Schaul, Director*

- A Longford Legend Robert Sheldon
I. A Longford Legend
II. Young Molly Bawn
- Amazing Grace Frank Ticheli
- His Honor Henry Fillmore
edited by Frederick Fennell

Wind Symphony *Kelly Wykoff, Director*

- Second Suite in F for Military Band..... Gustav Holst
edited by Colin Matthews
- I. March
II. Song Without Words, 'I'll love my love'
III. Song of the Blacksmith
IV. Fantasia on the 'Dargason'
- Overture to The Barber of Seville Gioachino Rossini
arranged by M.L. Lake, edited by Robert Curry

PROGRAM NOTES

The Old Red Mill

Brant Karrick (b. 1960)

Program notes compiled by Bryce Gillilan.

Dr. Brant Karrick joined the faculty of Northern Kentucky University in the fall of 2003 as Director of Bands. His prior teaching experience includes nine years at the University of Toledo and seven years of public school teaching in Kentucky. Karrick is active as a guest conductor, adjudicator, clinician, composer, and music arranger. His prior education includes a Bachelor of Music Education from the University of Louisville, a Master of Arts in Education from Western Kentucky University, and a Ph.D. in Music Education from Louisiana State University.

The historic red mill is known across the country as an iconic image symbolizing early America's ingenuity and industry. Early 19th century water mills were used for grinding grains into flour, cutting timber into lumber, weaving cloth, making paper, making gunpowder, and eventually the production of electricity. Water mills were the tools to power factories and America's growth. In early settlements and villages, water mills were not only a way of life, but also a means of survival.

Located in the western part of New York, the village of Williamsville originated at a crossroads just above Glen Falls. The water power generated by the waterfall attracted millers. The first mill was built by Jonas Williams in 1811, resulting in the village's first name, "Williams Mills." The mill became one of the earliest commercial manufacturers of natural cement in the United States. Cement produced at the mill was used on such notable projects as the locks on the Erie Canal. During the War of 1812, American soldiers were stationed in Williamsville. The area was home to a field hospital treating both American soldiers and British prisoners. Today, the water mill still stands tall in the picturesque hills of Erie County within the town of Amherst. The Williamsville Mill was listed in the National Register of Historic Place in 1983. The Village of Williamsville acquired the water mill in 2005 and decided to restore and re-use the mill.

The Old Red Mill is written in two connected sections. The first is a slow lyrical song representing a pleasant morning sunrise and the reverence and devotion of the town's hard-working citizens. The second is a duple-meter dance which typifies the village at play, socializing and celebrating the fruits of their labor. *The Old Red Mill* was commissioned by the Casey, Heim, Mill, and Transit Middle Schools of the Williamsville Central School District, Williamsville, NY. It is the composer's desire to pay homage to the water mill's historical significance on America and to recognize the efforts of the people of Williamsville to restore its venerable landmark.

March of the Trolls

Edvard Grieg (1843-1907)

Arranged by Brian Beck

Program notes compiled by Anne Johnson.

Edvard Grieg was a Norwegian composer and pianist who composed during the Romantic era. He is widely-recognized as Norway's greatest composer, best known for his eternally popular *Piano Concerto in a minor*, as well as his *Peer Gynt Suite*.

March of the Trolls is from Grieg's *Lyric Suite, Op. 54*. Trolls are a constant theme in Norwegian folklore and can be viewed as the equivalent of our "boogie man." Far to the north in Norway where the winter storms whip the weather-beaten coasts, you will find dark forests with moonlit lakes, deep fjords surrounded by mighty snowcapped mountains, and long rivers and cold streams cascading down the mountain sides. This is where you might find the irritable, short-tempered trolls coming out of their hiding places after sunset, marching to wreak havoc on unsuspecting Norwegian households.

A Longford Legend

Robert Sheldon (b. 1954)

Program notes compiled by Sam Knox.

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 the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida.

Subtitled *A Collection of Irish Street Ballades, A Longford Legend, op. 58* was commissioned by the Normal Community West High School Band, Normal, Illinois, Lisa Preston, director. The piece was written in 1996 and premiered in April of that year with the composer conducting. It is based on the Sheldon's impressions of three poems found in a collection of 18th-century Irish ballades and is written as a tribute to the wonderful music of Grainger, Holst, and Vaughan Williams.

Amazing Grace

Frank Ticheli (b. 1958)

Program notes compiled by Cary Kullenberg.

Ticheli was born in Monroe, Louisiana. He graduated from L.V. Berkner High School in Richardson, Texas and earned a Bachelor of Music in Composition from Southern Methodist University, where he studied with Donald Erb and Jack Waldenmaier. He went on to receive his master's and doctoral degrees in composition from the University of

Michigan, where he studied with William Albright, Leslie Bassett, George Wilson, and William Bolcom.

Subsequently, Ticheli was an Assistant Professor of Music at Trinity University in San Antonio, Texas. There, he served on the board of directors of the Texas Composers Forum and was a member of the advisory committee for the San Antonio Symphony's "Music of the Americas" project. From 1991 to 1998, Ticheli was composer-in-residence with the Pacific Symphony Orchestra in Orange County, California. Since 1991, he has been a Professor of Composition at the University of Southern California's Thornton School of Music. In 2011, he endowed the "Frank Ticheli Composition Scholarship" to be awarded each year to an incoming graduate student in composition.

From the composer:

I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody - to be sincere, to be direct, to be honest - and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about "Amazing Grace" reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, "Amazing Grace," was written by John Newton (1725-1807), a slaveship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, "Amazing Grace" has since grown to become one of the most beloved of all American spirituals.

Amazing Grace was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994 by the Michigan State University Wind Symphony, John Whitwell conductor.

His Honor

Henry Fillmore (1881-1956)

Edited by Frederick Fennell (1914-2004)

Program notes compiled by Luke Swanson.

Henry Fillmore was the most colorful bandsman of his time, and that era stretched across fifty vibrant years during which he probably wrote more band music – much of it under assumed names – than any composer or bandmaster in history. Fillmore's back ground in his family's publishing house, the Fillmore Brothers of Cincinnati, led him at an early age down a variety of productive paths as a composer. Over the span of his fifty-year career, he (and his pseudonyms) wrote more than 250 original compositions, including 113 marches. His irrepressible talent for marches produced a string of masterpieces uniquely of his own flavor. Fillmore also started his own professional band in Cincinnati in the 1930s. The Fillmore Band was among the last in the long line of great professional bands that provided the United States their particular combination of music and entertainment.

His Honor is just one of Fillmore's famous marches. Written in 1933, it is a brisk circus march with challenges for every instrument. Fillmore dedicated *His Honor* to Mayor Russell Wilson of Cincinnati, and it was probably played for the first time by the Fillmore Band during their concerts at the Cincinnati Zoological Gardens in August 1933.

Second Suite in F for Military Band

Gustav Holst (1874-1934)

Edited by Colin Matthews (b. 1946)

Program notes compiled by Arianna Parks.

Gustav Holst was an English composer and teacher. He attended the Royal College of Music in 1893, where he studied trombone with George Case and composition with Charles Villiers Stanford. After graduating, Holst played the organ at various London churches, played trombone in the Carl Rosa Opera Company, and toured with the Scottish Orchestra. Following the death of his father, Holst and his family moved to Germany, where Holst decided to abandon orchestral playing and focus on composing. He took a job offer as director of music at St. Paul's Girls' School in 1905 and director of music at Morley College in 1907. Some of Holst's most popular works include *First Suite in E-flat*, *The Moorside Suite*, and *The Planets*.

Second Suite in F for Military Band was written in 1911, two years after Holst's *First Suite in E-flat for Military Band*, and consists of four different movements each influenced by English folk songs. The first movement is a march including a medley of themes from a Morris dance entitled "Glorishears" and the folk tunes "Swansea Town" and "Claudy Banks." The second movement, "Song Without Words, 'I'll love my love,'" is quiet and lyrical. This song tells the story of a woman who is awaiting the return of her love from overseas. The lyrics coincide with the overall sorrowful tone of the piece:

*"O cruel were his parents who sent my love to sea,
And cruel was the ship that bore my love from me;
Yet I love his parents since they're his
Although they've ruined me
I love my love because I know my love loves me!"*

The suite returns to a driving feel with the third movement, "Song of The Blacksmith." This is considerably the most unique movement, considering Holst included an anvil in the original score. The final movement is based off of "Dargason," a 16th-century English dance, and "Greensleeves," a song believed to be composed by Henry VIII during the same time period. "Fantasia on the 'Dargason,'" with its catchy melody, closes out the suite on a fun and lively note.

Overture to The Barber of Seville

Gioachino Rossini (1792-1868)

Arranged by M.L. Lake (1879-1955), edited by Robert Curry

Program notes compiled by Joey Lopez.

Gioachino Rossini, an Italian composer, was born into a family of musicians in Pesaro, a town on the Adriatic coast of Italy. His father, Giuseppe, was a horn player and inspector of slaughterhouses, while his mother, Anna, was a singer and a baker's daughter. In 1805, he appeared

at the theatre of the Commune in Ferdinando Paer's *Camilla*, his only public appearance as a singer. The following year, Rossini became a cello student under Cavedagni at the Conservatorio di Bologna. Besides learning to play cello with ease, another notable accomplishment is his capability of being a horn player, treading in the footsteps of his father. As early as 12 years old, Rossini began composing, with heavy influences from Mozart, earning him the nickname, "The Italian Mozart". His most celebrated works include *The William Tell Overture*, *Cinderella (La Cenerentola)*, and the famous Italian opera, *The Barber of Seville*. With his music, Rossini arguably has been the most popular opera composer in history, until his retirement in 1829.

The Barber of Seville, or *The Useless Precaution*, is an opera buffa in two acts by Gioachino Rossini with an Italian libretto by Cesare Sterbini. *The Barber of Seville* follows Count Almaviva, a Spanish aristocrat, and his quest to be with Rosina. Along the way, he acquires the help of Figaro, the barber of Seville. Figaro is also a famous character from Mozart's

opera, *The Marriage of Figaro*, the sequel to *The Barber of Seville*. Despite the inevitable success, initially, *The Barber of Seville* had a disastrous premiere. At the Teatro Argentina in Rome, supposedly the audience "hissed and jeered throughout, and several on-stage accidents occurred." In the next production, the opera was met with adequate success. Much like the original French play, *Le Barbier de Séville*, critics hated it initially, and then loved it. The continuous success of *The Barber of Seville* can be seen in *Rabbit of Seville*, a Warner Bros. Looney Tunes theatrical cartoon short released in 1950. This animated classic, featured in *Bugs Bunny at the Symphony II*, continues to live on as a fan favorite and an early introduction to classical music. Throughout the piece, an effect known as the "Rossini Crescendo" can be heard. Rossini's compositional method increases sound volume gradually in steps, gathering intensity and excitement over time. The opera's story flows freely, while the melodies are bright and smooth. With speed and complexity, the piece finally ends to a virtuous climax.

PERSONNEL

JAZZ ENSEMBLE

Alto Saxophone

Shivam Gupta 10
Ernie Wang 10

Tenor Saxophone

Sasha Kadamba 9
Brendan Quiggle 10

Baritone Saxophone

Zain Kalson 10

Trumpets

Jaxon Chalfant 10
Rijul Kakar 9
Mason Kuehne 10
Shreeka Kumar 10
Cory Shen 10

Tenor Trombone

Joshua Crossman 10
Daniel Grenier 10
Joey Lopez 10

Bass Trombone

Colton Daigneault 10

Piano

Sophy Li 10
Ben Wang 9

Guitar

Spencer Singer 10 *(JR)(JA)(JS)*

Bass

Luke Mello 10

Percussion

Naveen Iyer 9
Austin Probst 10
Arvind Subramanian 10

**All students are listed in alphabetical order by section, (JR) = students who made the Jazz All-Region Band, (JA) = students who advanced to the Jazz Area level, (JS) = students who made the All-State Jazz Ensemble*

CONCERT BAND

Flute

Merna Gabra 9
Veena Ganeshan 9
Kaylin Hong 9
Damien Johnson 9
Amber Tripp 9

Clarinet

Myah Beckwith 9
Audrey Donarumo 10
Lawson Sims 9
Ashley Walters 9

Bass Clarinet

David Li 9 *(9)*

Alto Saxophone

Devon Bolton 9
Jireh Goh 9

Tenor Saxophone

Bryce Gillilan 10

Baritone Saxophone

Caitlin Hanna 9

Trumpet

Anne Johnson 10
Eduard Miroslubov 9
Kathryn O'Reilly 9
Brooke Royer 9

Horn

Nicole Luque 9
Abby Mendez 10
Taylor Statzer 10
Mary Thurman 9

Trombone

Braydon Elliott 9
Christina Emanuel 10
Joseph Fadhil 10
Alexander Gimmeson 9

Euphonium

Dominique Luque 9
Rachel Rogers 9
Aashka Shroff 9

Tuba

Melissa Helm 9
Chase Montelongo 10
Nicholas Thomas 9
Sofia Zaman 9

Percussion

Gabriel Anareta 9
Andrew Marshall 9
Divya Nitin 9
Claire Sun 9
Mason Wicherts 10

**All students are listed in alphabetical order by section, (9) = students who made 9th Grade All-Region Band, (R) = students who made the All-Region Band, (A) = students who advanced to the Area level, (AS) = students who made the All-State Band, (O) = students who made the All-Region Orchestra*

SYMPHONIC BAND

Flute

Elle Donoho 10
Aman Hiremath 10
Sydney Jones 9
Madeline Lee 9
Manasvi Neti 9
Ayush Patel 10
Namratha Thrikutam 9 (9)
Hannah Truong 9

Oboe

Emilia Roco 9
Oliver Zhu 10

Bassoon

Francesca Conde 9

Clarinet

Neha Bajaj 9 (9)
Jasmine Fadhil 9
Harsha Ketavarapu 9 (9)
Claire Kimani 9
Francis Meisenzahl 10
Abby Moen 9
Genesis Ramirez 9

Bass Clarinet

Luke Swanson 9 (9)

Alto Saxophone

Krishi Manem 10
Vishnuvardhan Ramesh 9

Tenor Saxophone

Sasha Kadamba 9

Baritone Saxophone

August Chibnall 9

Trumpet

Jaxon Chalfant 10
Ashwin Kannan 9
Sam Knox 9
Mason Kuehne 10
Spencer Singer 10
Jack Wittenbrook 10

Horn

Shriya Bangaru 9
Kyle Bowser 9
Jackson Hembree 9
Gabe Ibanez 10
Cary Kullenberg 9
Nicole Mullaney 9
Luka Pavich 9
Joshua Weng 10 (R)

Trombone

Jane Horn 9
Wesley Seeto 9 (9)
Ryan Yoon 9 (9)

Euphonium

Jamiah Dyer 9 (9)
Bailey Ericson 9
Lauren McCord 9 (9)
Stavros Pafilis 9

Tuba

Kelsey Burdick 10
Spencer Keen 9 (9)
Jonathan Nelson 9
Christopher Rumbo 9 (9)

Percussion

Bethany Abebe 9
Naveen Iyer 9
Chaydon Phelps 10
Vedansh Vaidhyanathan 9
Naimisha Vunnam 9

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WIND SYMPHONY

Piccolo

Tara Bowe 10 (R)

Flute

Taylor Boydston 10

Annie Lammes 10

Ivy Park 10 (R)

Hailey Rasco 9 (9)

Natasha Tsay 9 (R)

Catherine Zhou 10 (R)(A)(AS)(O)

Oboe

Lexi Aguirre 10

Miranda Johnson 10

Bassoon

Ryan Wallace 10

Clarinet

Annika Gupta 10

Srinjoyi Lahiri 9 (R)

Sophy Li 10 (R)

Megan Mba 10

Luke Mello 10 (R)

Katie Rasco 10

Surya Shankar 10 (R)

Alora Uva 9 (R)

Bass Clarinet

Chloe Lee 10 (R)

Katherine Wardell 10

Alto Saxophone

Shivam Gupta 10

Ernie Wang 10 (R)

Tenor Saxophone

Brendan Quiggle 10

Baritone Saxophone

Zain Kalson 10 (R)

Trumpet

Katy Baker 10

Deborah Heo 10

Aven Hurwich 10

Rijul Kakar 9

Shreeka Kumar 10 (R)

Cory Shen 10

Avery Sinnathamby 10

Horn

Aarti Aravapalli 10 (R)

Ethan Beltran 10 (R)(O)

Arianna Bohara 10 (R)(O)

Mary Debes 10 (R)

Emma Forester 10

Arianna Parks 10 (R)(A)(O)

Trombone

Daniel Grenier 10

Joey Lopez 10

Brian Peng 10

Bass Trombone

Colton Daigneault 10

Euphonium

Elio Castanuela 10

Joshua Crossman 10 (R)

Emma Hicks 9 (R)

Tuba

Luke Brady 10

Ethan Chan 9 (R)

Valeria Davila 10

Riley McMahan 10 (R)

Percussion

Noah Crayton 10

Austin Probst 10

Arvind Subramanian 10 (R)

Kyne Sun 10 (R)

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UPCOMING DATES

Winterguard International Dallas Regional	February 10
TMEA Convention/All-State	February 14-17
UIL Solo & Ensemble	February 24
Winterguard NTCA Contest – Mesquite John Horn	March 2
Winterguard NTCA Contest – Wakeland	March 3
Jazz Festival	March 3
Spring Break	March 12-16
Frisco Flag Night	March 22
Winterguard NTCA Contest – The Colony	March 24
Plano Jazz Invitational	March 24
Pre-UIL Concert	March 28
Frisco Flag Night	April 6
Winterguard NTCA Championships	April 7-8
UIL Concert & Sightreading	April 17-19
Percussion Concert	April 26
Spring Camp	May 5
Band Banquet	May 10
Spring Trip	May 19-22
Spring Concert	May 23

ACKNOWLEDGMENTS

The Lebanon Trail High School Band would like to thank the following people for their support:

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Eliot Johnson, Percussion

Applied Music Faculty

To sign up for private lessons, please contact our lesson staff directly.

Their contact information can be found at:

<http://trailblazerband.com/private-lessons/>

Jenifer McKenzie, Flute
Eboney Thomas, Flute
Erin Anderson, Oboe
Ashley Rollins, Oboe
Spencer Wilson, Bassoon
Dr. James Chen, Clarinet
Holly Hang, Clarinet
Ron Davis, Saxophone
Todd Gentzel, Saxophone
Julian Sutherland, Saxophone
Richard Adams, Trumpet
Stuart Womble, Horn
Dr. Allen Vandivere, Trombone
Brian Gozdowski, Euphonium/Tuba
August Wenck, Euphonium/Tuba
Dr. Rachel Liu, Percussion
Arjuna Contreras, Percussion

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Jackie Smith, Lead Counselor
Christine Wilson, Counselor

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Todd Fouche, Deputy Superintendent of Business and Operations
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Amanda McCune, Chief Communications Officer
Kimberly Pickens, Chief Financial Officer
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Trail Blazer Band Staff

Kelly Wykoff, Director of Bands
Matthew Schaul, Associate Director of Bands
Dr. Rob Parks, Percussion Director
Lauren Potter, Color Guard Director
Eliot Johnson, Assistant Percussion Director