

## Stow-Munroe Falls City Schools Administration

**Mr. Edward VandenBulke**  
Superintendent of Schools

**Mr. Dennis Frisbee**  
Assistant Superintendent

**Mr. Terry Swearingen**  
Personnel Director

**Mrs. Linda Klamer**  
Director of Curriculum

**Mrs. Cynthia Finley**  
Stow-Munroe Falls High School Principal

## Stow-Munroe Falls Schools Band Staff

**Mr. Brian L. Monroe**  
Music Department Chairperson  
Director of Bands  
High School Wind Ensemble Director  
Percussion Specialist

**Mrs. Sandra Sandman**  
High School Symphonic Band & Jazz Ensemble Director  
Woodwind Specialist

**Mr. Greg A. Newman**  
Band Director Kimpton Middle School  
Assistant High School Director  
Brass Specialist



# Stow- Munroe Falls High School Wind Ensemble



## **Stow -Munroe Falls High School**

Instrumental Music Department

Brian L. Monroe: *Director*

American School Band Directors Association  
Ohio Convention  
Saturday, February 26, 2005, 12:00 P.M.  
Green High School Auditorium

## About Stow-Munroe Falls City Schools

The **Stow-Munroe Falls City Schools** are located 30 miles south of Cleveland and 10 miles northeast of Akron and serve the cities of Stow and Munroe Falls. Currently over 6,000 students are enrolled in six elementaries, one intermediate, one middle school and one high school. **Stow-Munroe Falls High School** is home to nearly 2,000 students and offers a comprehensive curriculum with over a hundred course offerings. The fine arts program includes classes in music, art and drama. The music department offers several performing ensembles including the “bulldog” Marching Band, three concert bands, string orchestra, two concert choirs, the Madrigals, the Notables show choir, and jazz ensemble. In addition to performing ensembles, music theory, advanced placement music theory, and ATAP (the Academy of Theater Arts and Performance) are also offered.

The Stow-Munroe Falls City Schools band department consists of four staff members who team teach the 650 students currently enrolled in the instrumental music program. Band instruction begins in fifth grade when students receive instruction from a specialist in their field: woodwinds, woodwinds/double reeds, brass, and percussion. Elementary students receive a thirty minute group lesson and thirty minute full band experience each week. Elementary students perform three concerts during the year. At the middle school level both seventh grade band and eighth grade band meet daily for fifty-five minutes. Both middle school bands participate in OMEA Adjudicated Events. In addition to their full band experience, selected students are invited to join the jazz ensemble which meets one evening a week.

The 197 member high school band program consists of a marching band, in which all students must participate, and three ability-based concert bands. The “Bulldog” Marching Band performs regularly at football games, parades, and OMEA adjudicated events. They have also performed for the Toronto Argonauts Football League, for the Gator Bowl halftime shows, for the Chicago Christmas Parade, in the Baltimore Inner Harbor, at Walt Disney World Magic Kingdom and Epcot Center and for former President Clinton at the world famous Goodyear Airdock. Each fall, at the end of marching band, students audition for placement in one of the concert bands. Each band meets for at least forty-five minutes. All bands participate in concerts and OMEA Large Group Adjudicated Events.

The Wind Ensemble has performed at the Ohio Band Directors Conference, twice with the University of Akron Symphonic Band and as part of Kent State University’s Partnership Concert. In 2000, the band performed at the OMEA Professional Conference in Cleveland. The Wind Ensemble has been privileged to work with the following musicians: Wayne Gorder, Robert Jorgenson, Kenneth Bloomquist, William Guegold, Michael Golemo, Alan Gray, Stephen Peterson, and James Keene and Euphoniumist Steven Mead.

## Acknowledgments

- \* Stow Munroe Falls City Schools Board of Education & Administration \*
- \* Stow-Munroe Falls Band Parents Association \*
- \* The Students of the SMFHS Wind Ensemble \*
- \* My Colleagues: Greg and Sam for your fine teaching and support \*
- \* My former Colleague: Richard Oliver for his continued support \*
- \* Mrs. Denna Patterson \*

## About the Director

**Brian L. Monroe** has been a band director in Stow-Munroe Falls for fifteen years, serving as the assistant director for six years and director of bands for nine years. His teaching responsibilities include: teaching clarinet, tuba and percussion lessons and directing the Lakeview 6th Grade Band, assisting with sectionals and group lessons at Kimpton Middle School. and team teaching the high school Contest Band at Stow-Munroe Falls High School. In addition he teaches AP Music Theory and serves as the Music Department Chairperson. Monroe is a graduate of Crestwood High School in Mantua where his high school band director was Dr. William Guegold. He holds a Bachelor’s Degree in Music Education and a Master of Arts in Music Composition, both from Kent State University. He has studied percussion with Tom Fries and Michael Burritt and composition with Thomas Janson, Walter Watson, and J. Rex Mitchell. He is a member of the Music Educators National Conference, the Ohio Music Education Association and the Percussive Arts Society and ASBDA. Mr. Monroe is also a published composer of band and percussion ensemble works with Ludwig Music and enjoys working as a guest clinician with local schools. He is an adjudicator for OMEA marching band, concert band and solo and ensemble adjudicated events and is chairing the percussion committee for the next solo and ensemble list. He is completing his term as President of OMEA district VI.

## Program

### Olympiada.....**Samuel R. Hazo**

(Boosey & Hawks)

In its simplest analysis, Olympiada can be translated as a tone poem of a race. The piece begins with a driving ostinato in the woodwinds. These melodies, rhythms and textures then take the listener through the pace of such a competition. Adrenaline surges and excitement at the outset make way for the low brass theme representing vigorous effort. Layered on top of the low brass theme is a melodic line that immediately preceded it, only this time sounding much more strained. Then the primal drums take over, conveying a racing pulse surrounding by asymmetric rhythms. The introductory theme is then repeated in a minor key with "Greek" woodwind passages played over top, representing the timelessness of physical competition. Following the threshold of pain expressed through rising staccato 16th note passages, the tension is released with uplifting chords and textures symbolizing the end of a struggle and a sense of victory. The recapitulated fanfare is then played by the entire ensemble signifying the sense of global unity, brought about for athleticism, which is the fundamental doctrine of the Olympics.

### Canterbury Chorale.....**Jan Van der Roost**

(DeHaske)

This beautiful chorale was written to emulate the sound of the music heard by the composer when he toured Canterbury Cathedral in London, England. The rich, symphonic textures & sounds approximate the sound created by the pipe organ.

### Pride of the Fleet.....**James L. Hosay**

(Curnow Music)

Pride of the Fleet was originally written for the U.S. Atlantic Fleet Navy Band to welcome home the *U.S.S. Wisconsin* to Norfolk, Virginia after being retired from active status. commissioned in 1944, this grand vessel was the largest battleship ever built and contributed greatly to U.S. victory in W.W. II. It went on to serve in the Korean War and was then retired for a lengthy stint until being called back into service during the Gulf War. After being retired for the second time, the *U.S.S. Wisconsin* now docks quietly in Norfolk's downtown harbor and serves as a floating Naval museum. No matter where it was stationed or where it served throughout its long history, the *U.S.S. Wisconsin* has always been the Pride of the Fleet.

### Chester, Overture for Band.....**William Schuman**

(Theodore Presser)

William Schuman, one of America's most famous composers, was born in New York City. He studied at the Malkin Conservatory in New York, the Teachers College of Columbia University, and the Mozarteum Academy in Salzburg. After completing his studies, Schuman became music instructor at Sarah Lawrence College and later president of the Julliard School of Music. His musical output also includes an opera, six symphonies, concertos, choral works, chamber music, and of course, music for the concert band. Schuman composed five original band works from 1940 to 1980 with *Newsreel* (1941) as the first venture into the medium. Like his teacher, Roy Harris, Schuman uses long, flowing melodies; emotional tension is accomplished through chromaticism and polytonality.

Chester was originally the third movement of an orchestral work, *New England Triptych: Three Pieces after William Billings* (1956), commissioned by Andre Kostelanetz. When Pi Kappa Omicron commissioned Schuman to write a piece for band in 1956, the composer rescored and adapted Chester for the concert band. Billings' original work was composed as a church hymn but was later employed by the Continental Army and it is this duality that Schuman so aptly weaves into a classic work for band. The initial *Religioso* opening section explores the simplicity and majesty of the early American hymn tune, but once its religious roots are revealed, Schuman presents the melody as a marching song, now in memory of its relationship to the early militia. Throughout the composition, Billings' tune goes through a series of transformations, fusing the character and musical genius of both composers into a wonderfully conceived masterwork.

### Aerodynamics.....**David R. Gillingham**

(C. Alan Publications)

Aerodynamics was commissioned by Donald W. Bruning for the Sinclair Community College Community Bands, conducted by Kenneth Kohlenberg, on the occasion of their Twenty-Fifth Anniversary Season. Since the event coincides with the 100th Anniversary of the invention of flight by the Wright Brothers, I thought it would be appropriate to compose a work which honors that occasion. The result is a work which is entirely celebratory in nature, celebrating man's technological invention and creativity. It is cast in six sections: 1) Invention, 2) Dayton, Ohio, 1903, 3) The Wright Brothers, 4) Construction, 5) Flight and 6) Celebration. Each of these sections intentionally alludes to its programmatic content. In the first section, "Invention," there is a sense of the unknown and anticipation. Particularly noticeable are the wind noises which allude to flight." The motivic material is taken from Scott Joplin's *Weeping Willow Rag*, written in 1903, the year of the first successful flight. Throughout the section the piano hints at the ragtime style and segues into the second section, "Dayton, Ohio 1903," where the second strain of the rag is played out on the piano, followed by the flute and alto saxophone playing the first strain. The third section, "The Wright Brothers," unfolds a new and dramatic theme which captures the spirit and importance that the Wright Brothers brought to America with their invention of flight. The middle of the section is interrupted with the first strain of the *Weeping Willow Rag*, followed by a reprise of the "Wright Brothers Theme." "Construction" makes reference to the building of the airplane that would later prove successful in flight.

**Aerodynamics: continued**

The Wrights built the plane in the back of their bicycle shop in Dayton, Ohio. There is pounding on metal and wood and the constant ticking of time throughout the entire section and a smattering of motives from the *Rag*. The ensuing section is a musical depiction of the first successful "flight." The wind noise returns along with ascending and descending chromatic passages in the woodwinds and brass. Underscoring the section are hints of the "Wright Brothers Theme." The section grows in texture and strength and segues into the final section, "Celebration," where the "Wright Brothers Theme" returns in a glorious and celebratory fashion and drives to a resounding conclusion.

**Phantom of the Opera.....**Andrew Lloyd Webber****

transcribed & orchestrated by Johan de Meij  
(Molenaar Muziekcentrale NV)

The English Composer Andrew Lloyd Webber has managed to create one worldwide success after another starting with his musical Joseph and the Amazing Tetracolor Dreamcoat (1968), Jesus Christ Superstar in 1971. Webber continued his successes with Evita (1976), Cats (1981), Song and Dance (1982), Starlight Express (1984), Requiem (1985), Phantom of the Opera, (1985) and Aspects of Love (1989), Sunset Boulevard (1993). Two of his musicals, Evita and most recently Phantom of the Opera, have crossed from the stage to the silver screen.

Andrew Lloyd Webber and Richard Stilgoe began working on Phantom after reading Gaston Leroux's famous novel The Phantom of the Opera. Gracefully using various elements of this well known novel, Andrew Lloyd Webber has transformed the text into a musical which embraces the feelings of love and loss. The songs featured in this arrangement include: "Angel of Music," "The Music of the Night," "Notes," "Think of Me," "All I Ask of You," "Phantom of the Opera," and "Wishing You Were Somehow Here Again." This transcription/orchestration, created by Johan DeMeij, interweaves themes to create the finest arrangement of this musical/movie in-print today.

# **The Stow-Munroe Falls High School Wind Ensemble**

*Brian L. Monroe: director*

**FLUTE**

Jennifer Kremyar  
Amanda Hight  
Jennifer Edwards  
Erica Archer  
Brittany Bejcek  
Shawn Mendez  
Sara Barbuto  
Katie Moga

**OBOE**

Chelsea Joyce  
Katie Eppley

**ENGLISH HORN**

Kelly Conger

**BASSOON**

Eric Louie  
Matt Keller

**CLARINET**

Breanne St. Jean  
Karissa Kainrad  
Caryn Pittinger  
Rebecca Allison  
Lindsay Neff  
Sarah Behal  
Lauren Bromley  
Lauren Hadley  
Lindsay Dunphy  
Sara Falther

**BASS CLARINET**

Ryan Weitzel  
Jillian Auxter

**CONTRABASS CLAR**

Stephanie Inglezakis

**ALTO SAX**

Joe Carlson  
Evan Bosso  
Kyle Potter  
Rachel Bejcek

**TENOR SAX**

Katie Trudgen  
David Dix

**BARI SAX**

Brian Fulmer

**TRUMPET**

Brian Radack  
Jillian Geopfert  
Sarah Husseini  
Dakota Garner  
Anne Dotson  
Michael Hornsby

**FRENCH HORN**

Andy Sutter  
Andrew Garner  
Victoria Merkiel  
Brandon Schaber

**TROMBONE**

Katie Radack  
Jeremy Werden  
Ben Levenger  
David Kapko

**BASS TROMBONE**

Ingrid Babri

**EUPHONIUM**

Steve Robishaw  
Margie Loesch

**TUBA**

Dan Baer  
Cory Cotrill  
Mark Chesnes

**PERCUSSION**

Michael Paul  
Dan Kandel  
Brian Kurr  
Tom Lewis  
Corey Nielsen  
David Haluga  
Brian Falther  
Ian Naragon

**PIANO/KEYBOARD**

Michael Paul  
Corey Nielsen