

STOW MUNROE FALLS  
HIGH SCHOOL

Instrumental Music Department presents:

A WINTER  
CONCERT

BRIAN MONROE, SANDRA SANDMAN &  
GREG NEWMAN: DIRECTORS

Stow-Munroe Falls H.S. Auditorium

December 14, 2011

7:00 P.M.





# FRESHMAN BAND

Brian Monroe & Sandra Sandman: Directors



**Declaration Overture.....Claude T. Smith**

Claude T. Smith received his undergraduate training at Central Methodist College in Fayette, Missouri and at the University of Kansas. He 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 famous musicians such artists as "Doc" Severinsen. Mr. Smith taught instrumental music in the public schools of Nebraska and Missouri. Mr. Smith passed away on December 13, 1987 in Kansas City, Mo. He had just completed conducting a Christmas Concert at his church.

Declaration Overture is dedicated to Mr. Smith's wife, Maureen. The work was premiered by the North Central Bandmasters Honors Band at their 25th Anniversary Concert, November, 1975, in Chillicothe, Missouri. The overture is based on variations of the opening melody.

**Still, Still, Still.....German Carol**

Setting by Randall D Standridge

Christmas carols are some of the most beloved music of all time. During my years of teaching, it has saddened me to realize that many of my students don't know wide array of carols. Still, Still, still is a gorgeous German carol that I felt would make an excellent addition to the concert repertoire and serve as a great teaching tool, both musically and culturally, for my students. The carol describes a peaceful, snowing evening during the nativity.

Notes by Randall D Standridge

**Scherzo for Santa.....Matt Conaway**

I am a chronic procrastinator. The creed of the procrastinator seems to be "Why do today, what you can put off until tomorrow?" Unfortunately, we've all been stung from time to time when we stall too long, and face a deadline with almost no change of completion. Given that the jolly man in the red suite has historically faced an annual (and fairly important) deadline, I wanted to see what would happen if Santa were a lot like me. While the stress and panic ended up being pretty similar to what I experience on a deadline, I have to say that the big guy has a much better soundtrack. Enjoy!!!

Notes by Matt Conaway





# MAROON

## SYMPHONIC BAND



Sandra Sandman: Director

**Steel.....Randall D. Standridge**

Steel is the third piece in what I am now calling my "Machine Series." Many of the rhythmic, harmonic, and structural ideas that began in Afterburn and continued through Adrenaline engines have reached a new level of maturity in Steel. Steel is an energetic concert opener that contains heavy percussion writing, interesting use of syncopation, motivic development, and multiple time signature changes. It is inspired by my love of fast music and heavily influence by techno, heavy metal, and symphonic music. In writing this piece, I have also tried to write interesting parts for instruments that normally are slighted in this area, such as bass woodwinds, brass and the bass drum.

**Carol of the Night (based on "Silent Night").....Richard L Saucedo**

A reverent and creative setting and variation of the carol "Silent Night." On Christmas Eve, 1818, in a small Austrian village, the Oberndorf choir, accompanied only by a guitar, sang for the first time the immortal hymn that begins, "Silent Night... Holy Night," based upon a poem by Reverend Josef Mohr set to music by Franz Gruber (the church organist.)

**Temple of the Murals.....Brian Balmages**

Temple of the Murals was inspired by a recent trip I took to Riviera Maya, Mexico, and an ancient Mayan archaeological site called Bonampak, which is located about 20 miles south of a larger site called Yaxchilan. More specifically, "The Temple of the Murals" refers to what is known as Structure 1, a building containing 3 rooms with incredible paintings. Several expeditions have studied, photographed, and created reproductions of the paintings, the oldest of which date back in time to 790. Amazingly, the research indicates that each room was painted in a single session.

This work depicts the art in each of the three rooms, beginning with the first room that houses a painting depicting the robbing of priests and nobles. This painting includes images of musicians playing trumpets, drums and other instruments. This scene is reflected in the opening passage of the work, which begins with those particular instrument groups presenting a two-measure motive that reappears throughout the work. The music has an air of nobility and continues to harness more power as the piece develops.

The mood becomes more solemn to portray an image of the nobles. This, without warning, leads to a sudden burst of energy that thrusts the listener into the second room depicting a war scene. The rhythm and energy of this section are relentless. The fanfares and flourishes in the winds only increase as the tension of the music, which develops mainly through textural and harmonic changes. Eventually, a fugue of the emerges to signify multiple groups fighting in a devastating battle.

Ultimately, the fanfare themes and flourishes return as the music moves into a massive percussion statement that takes the listener into the third room of Structure 1- where a ceremony is depicted where dancers don masks of the gods. To illustrate such an event, this section of the piece draws on

an actual Mayan warrior dance song called Xtoles. This melody is said to have been chanted by warriors in praise of the Mayan Sun God. Because it is over 1,000 years old, there are several interpretations of the tune.

The final stage in development includes a key change that brings the piece into the much brighter and powerful key of C Major. The 3-part canon continues while a soaring countermelody emerges from the incredibly dense canvas of sound. This leads into a restatement of the opening fanfare motive, which now appears in conjunction with the Mayan warrior song. The joining of these themes completes the form of the work and unites all three sections in a final powerful statement.



GOLD  
S\*YMPHONIC B\*AND



**Mr. Greg A. Newman: Director**

**Go Galop.....Will Huff (Henry Fillmore)**

Arranged by Nicholas J Contorno

William "Will" Lockwood Huff (1875-1942), born in Massieville, Ohio, was a cornetist, band conductor, and composer. Yet the great band composer Henry Fillmore (1881-1956), who also was born in Ohio, apparently did not know about the real Will Huff when he used that pseudonym for some of his many works including this composition. "Go, Galop," published in 1916, has been a circus favorite, often accompanying clown acts and providing endings for animal acts. There are two curious things about "Go, Galop" in addition to the use of the real person pseudonym. First, this composition, of his over 250 original works, might be the only galop Fillmore wrote. Second, the name originally was simply "Go" followed by the descriptor "galop," but common usage has converted the title into "Go, Galop."

**Have Yourself A Merry Little Christmas.....Hugh Martin & Ralph Blane**

Arranged by Douglas E. Wagner

"Have Yourself a Merry Little Christmas" is a song introduced by Judy Garland in the 1944 MGM musical *Meet Me in St. Louis*. Frank Sinatra later recorded a version with modified lyrics, which has become more common than the original. The song was written by Hugh Martin and Ralph Blane. In 2007, ASCAP ranked "Have Yourself a Merry Little Christmas" the third most performed Christmas song during the preceding five years that had been written by ASCAP members

**A Christmas Festival.....Leroy Anderson**

Leroy Anderson (June 29, 1908 – May 18, 1975) was an American composer of short, light concert pieces, many of which were introduced by the Boston Pops Orchestra under the direction of Arthur Fiedler. John Williams described him as "one of the great American masters of light orchestral music."





# WIND ENSEMBLE



Mr. Brian L. Monroe: Director

## **Transcendent Journey.....Rossano Galante**

With the first sounds of Transcendent Journey, I wanted to create a big, powerful, exhilarating chair that would grab the listener right away. This introduction is the beginning of our "journey" and gives a melodic hint, stated by horns, to the heroic main theme. The main theme should evoke not only the heroic quality of the melody, but also it's beauty. This was suited perfectly for the trumpets. The listener should feel as tough they can accomplish anything, no matter how challenging. I feel this is a melody that transcends all my other. The same theme is then stated in the horns and woodwind accompanied with rhythmic hits by the rest of the ensemble creating a stalwart sound.

Then a short B section is introduced, performed by Piccolo and Oboe with delicate accompaniment. Note the light relaxed feeling of joy in this section in contrast to the heroic material in the opening.

Following the B section, the main theme return, this time played by the flutes, capturing the sensitive aspects of the heroic thee. We now move into the slower section of the composition. This warm melody is almost wistful with a sad, yearning quality. It is repeated three times, each getting stronger, emotional and very climatic.

The final section is fast paced version of the introduction that includes extensive percussion and woodwind ostinati. Exhilaration and achievement is what I am trying to convey here. We finally complete our "journey" with a slower, grand statement of the main theme performed by trumpets and trombones. The piece ends with the full ensemble bringing the "transcendent journey" to an end.

## **As Twilight Falls.....Robert Sheldon**

The sense of peace & tranquility of twilight on a summer's evening inspires this lovely lyrical offering.

## **Cantique De Noel.....Adolphe Adam**

Adapted by Chip Davis  
Arranged by Brian Monroe

"O Holy Night" ("Cantique de Noël") is a well-known Christmas carol composed by Adolphe Adam in 1847 to the French poem "Minuit, chrétiens" (Midnight, Christians) by Placide Cappeau, a wine merchant and poet, who had been asked by a parish priest to write a Christmas poem. Unitarian minister John Sullivan Dwight, editor of *Dwight's Journal of Music*, created a singing edition based on Cappeau's French text in 1855. In both the French original and in the two familiar English versions of the carol, the text reflects on the birth of Jesus and of mankind's redemption.

My arrangement is based upon the Mannheim Steamroller orchestration found on their 1988 album A Fresh Air Christmas. While the original features piano, strings, and synthesizers, my arrangement draws heavily on the Woodwind, Brass and Percussion choirs and allows them to all demonstrate their timbres before the full band enters. The piano retains it's solo role in my arraignment and is joined with wind sounds in the brass and singing making the carol darker and more reminiscent of this time of year.

## **Sleigh Ride.....Leroy Anderson**

"Sleigh Ride" is a popular light orchestral piece, composed by Leroy Anderson, about a person who would like to ride in a sleigh on a winter's day with another person. The composer had the original idea for the piece during a heat wave in July 1946; he finished the work in February 1948. It was first recorded in 1946 by Arthur Fiedler and The Boston Pops Orchestra. Although "Sleigh Ride" is often associated with Christmas, the songs lyrics never specifically mention any holiday or religion. According to author Steve Metcalf in the book *Leroy Anderson: A Bio-Bibliography*, "Sleigh Ride"... has been performed and recorded by a wider array of musical artists than any other piece in the history of Western music."



### **UPCOMING EVENTS:**

- January 3: Solo and Ensemble Forms & Money Due  
Solos: \$15, Ensembles \$20
- January 10: Florida Trip Payment Due: \$175
- January 12: *Jazz In January Concert: Jazz 1 & 2: 7:00PM*
- February 1: Final Florida Trip Payment: Balance Due: Bills will be sent
- February 4: *Solo and Ensemble Contest: Crestwood HS*
- February 16: *Wind Ensemble Performance @ OMEA 1:30PM*
- March 5: Florida Trip Practice 6:00-7:30 PM  
Florida Trip Parent & Student Meeting 7:45PM.  
*All Parents and Students must attend!*
- March 7: *HS Band Benefit Concert 7:00 PM*
- March 12: Florida Trip Practice 6:00-7:30 PM:
- March 14: Florida Trip Packing Night 6:00-7:30 PM Band Room
- March 15: Depart for FLORIDA!!!!!!!!!!



**HAPPY HOLIDAYS**

# FRESHMEN BAND

## FLUTE

Allison Stutz  
Kayla Holzwarth  
Rayla Garske  
Zach Kenna  
Freesia Yoon  
Mikayla Capozzi  
Taylor Andrews

## OBOE

Hannah Elmore

## BASSOON

Shane Riddle

## CLARINET

Emily Toppin  
Amanda Kenepf  
Rachel Pokelsek  
Sonia Felan  
Alexis Streharsky  
Rebecca Bernert  
Nicole Miller  
Olivia Loughrie  
Emily Wright  
Sabrina Craighead

## BASS CLARINET

Kelly Vantrease  
Hannah Thomasson  
Abby Schrickel

## ALTO SAX

Kate Borthwick  
Maria Doty  
Megan Supple  
Natalie Menke  
Elizabeth Markley  
Mara Deiwert

## TENOR SAX

Grant Homa  
Jesse Hauck  
Aaron Gates

## BARITONE SAX

Nick Powell

## TRUMPET

Ryan Aho  
Zach Bindus  
Joseph O'Malley  
Schuyler Morris  
Hannah Murrey  
Blaise Marchetti  
Bryan Shelley

## FRENCH HORNS

Paul Thiese  
Anne West

## TROMBONES

Brent Wilmoth  
Rachel Huber

## EUPHONIUM

Jeff May  
Allison Brewer

## TUBA

Justin Mast  
Corey Dyer

## PERCUSSION

Wes Terrill  
Maddie Dunn  
Andrew Falbo  
Mia Hamilton  
Ryan Pitts

# MAROON SYMPHONIC BAND

## FLUTE

Brianna Miragliotta  
Sierra Clark  
Theresa Liebhart  
Kelly Swensen  
Kara Burton  
Claudia Tommasi  
Anne Marie Gallagher  
Theresa Howieson  
Katherine Memmen  
Tia Santee

## OBOE

Natalie Crow

## BASSOON

Baylee Walters  
Marcus Thompson

## CLARINET

Palak Patadia  
Mariah Schurko  
Sarah Brown  
Ashley Staats  
Sara Schmidt  
Cassie Mackaman  
Gina Durkos  
Cierra Perry

## BASS CLARINET

Alyson Schrengauer  
Kenna Earley

## ALTO SAX

Caleb Studt  
Maddie Dyer  
Matt Walker  
Alicia Waino  
Allen Freitas  
Joe Wisniewski

## TENOR SAX

Jacob Earle  
Steven Sharp  
Xavier Denton

## BARITONE SAX

Adriana Alvarez

## TRUMPET

Sara Fildes  
Will Crane  
Alex Herring  
Justin McCaffrey  
Joe Phillips  
Abbey Laber  
Faris Ahmed  
Melissa Bright  
Kayla Day  
Chris Eberhardt

## FRENCH HORNS

Christine Halasz  
Amber Ripley Fife  
Carmen Ramos

## TROMBONES

Michael Scheatzle  
Lora Stewart  
Willy Donahue  
Austin Tracy

## EUPHONIUM

Laura Kruger  
Patrick Lackey  
Nicole Blanco

## TUBA

John Douds  
Mitchell Felan  
Alex Toth

## PERCUSSION

Brittany Grove  
Jake Butcher  
Joel Confer  
Brian DiPaolo  
Aidan Teagle  
Spencer Dadarrio  
Mark Styles  
Doug Herbert  
Andy McMaster

# GOLD SYMPHONIC BAND

## FLUTE

Emily Klingler  
Taylor Deininger  
Alexis Costill  
Kaitlyn Lagodich  
Amanda Wisniewski  
Emily Christman  
Jennifer Gless  
Angel Gulyas

## OBOE

Brittani Hylton

## BASSOON

Mike Urban

## BASS CLARINET

Destiny Nowicki  
Max Krusinski

## CLARINET

Chelsea Owen  
Marissa Valente  
Kayla Elbon  
Jamie Cunnington  
Carly Albanese  
Alicia Sloan  
Hannah Domonkas  
Allison Staats  
Brandon Bury

## ALTO SAX

Olivia Rizzo  
Maria Confer  
Samantha Kirgesner  
Jessica Hejduk  
Conrad Usner  
Robbie DiPaolo  
Christian Hedrick

## TENOR SAX

Shelby Denton  
Sarah Wills

## BARITONE SAX

Stephanie Little

## TRUMPET

Matt Landis  
Zach Fretag  
Jessie Lee  
Shannon Perko  
Katie Kohl  
Liz Nowicki  
Marshall Kirkendall  
Travis Reynolds  
Mark Berger

## FRENCH HORNS

Alex Styles  
Ryan Kevern

## TROMBONES

Peter Rebuck  
Dan Perry  
Dan Devos  
Creighton Cloud

## EUPHONIUM

Eric Davis  
Ashleigh Somerfelt  
Allison Cirner  
Ed Allshouse

## TUBA

Andrew Walls  
Nathan Moore  
Chris Wright  
Jon Phillips

## PERCUSSION

Mason Gabriel  
Parker Gabriel  
David Fair  
Jack Butcher  
Steve Gates  
Haley Hopkins  
Mike Hamilton  
Cody Vantrease  
Kevin Rauh

# WIND ENSEMBLE

## FLUTE

Sarah Falbo •  
Cassidy Pittman  
Suzanna Moyer  
Sarah Powell  
Samantha Pribula  
Jasmine Hinton  
Amanda Cook  
Kristen Koyle

## OBOE

Kirstin Holm ¶  
Elizabeth Garner

## BASSOON

Emerson Cloud  
Connor Dunn

## CLARINET

Caitlin Bockbrader ✱  
Erica Quay  
Emma Stout  
Kayla Thomas  
Matt Barnett  
Izzy Jones  
Andi Hauck  
Leslie Ditrack

## BASS CLARINET

Jen Marten  
Maggie Marten

## CONTRA BASS CL.

Nate Elmore

## ALTO SAX

Ryan Gopp  
Brandon Cook  
Amanda Gopp  
Julie Nolte

## TENOR SAX

Victoria Lero ¶  
Jason Wolf

## BARITONE SAX

Nick Jira

## TRUMPET

Mark Kelley  
Kayla Andersen  
Ilyanna Keller  
Elise Wehry  
Mark Landis  
Kristen Cannon  
Scott Kevern  
Allison Caldwell

## FRENCH HORNS

Brett Bejcek ¶  
Matt Stuneck  
Ryan Green  
Michael Walsh

## TROMBONES

Brian Thiese  
Ryan Cook  
Collin Oborn

## BASS TROMBONE

Michael Welden

## EUPHONIUM

Charlie MacKay  
Bryan Detweiler  
Victoria Pace

## TUBA

Michael Pribula  
Shawn O'Malley  
Ryan Evans

## PERCUSSION

Neil Lantry \* ¶  
Caleb Kirkwood \*  
Mike Petrecca  
Josh Sandman  
Shannon Hoffman  
Ryan Esterle  
Matt Roseman  
Halle Miller

## PIANO

Josh Sandman

\* denotes co-principle players

¶ Ohio Band Directors Hall of Fame All Star Band

• Bowling Green State University All Star Band

✱ OMEA All State Band