

NORTHMONT HIGH SCHOOL BAND PRESENTS

A WINTER CONCERT

Concert Band
Symphonic Band
Wind Ensemble

Brian Wissman, Director
Sara Lewis, Director

Wednesday, December 15, 2021

7:00PM

Northmont Community Auditorium



PROGRAM

Concert Band

Festive Fanfare

Brian Balmages

Mechanical Monsters

Randall D. Standridge

Conducted by Connor Spangler, Student Aide

A Crazy Mixed-Up Christmas Concert

David Shaffer

Santa the Barbarian

Randall D. Standridge

Narration by Mr. Ranger Puterbaugh

Symphonic Band

As Winds Dance

Samuel R. Hazo

How Firm Thy Friendship

James Swearingen

Canon for Christmas

Larry Clark

Haunted Sleigh Ride

Brian Beck

Wind Ensemble

Adventum

Jared Barnes

Some Treasures are Heavy with Human Tears

John Mackey

A Zillion Nickels

Samuel R. Hazo



PERSONNEL

Listed in Alphabetical Order

Concert Band

Flute

Jackson Combs
Logan Fast
Madison Hughes
Wyatt Miller
Allison Valladares

Clarinet

Sebastian Luster
Jaiden O'Dell
Davin Rose
Connor Spangler

Bass Clarinet

Nicholas Bullio

Alto Sax

Braylon Boddie
Dawson Isaacs
Cooper Meeks

Trumpet

Roman Baumer
Arnold Bolender
Hunter Dillon
Austen Dozier
Shay Edwards
Kimora Shavers
Kaylee Warden

Trombone

Payton Anderson
Isaiah Atwood
Hayden Davis
Michael Tracy

Baritone

Tyler Buxton
Nevaeh Kitchens

Tuba

Colton Bingham
Cameron Pemberton

Percussion Ensemble

Sydney Asbra
Noah Burke
Troy Coots
Ryan Fitzgerald
Benjamin Gaya
Carilyse Hall

Jordan Harrison
RJay Karban
Mackarthur Lakes
Cody Law
Jacob Rieben
Joshua Rieben

Keegan Roberts
Jeffrey Shirk
Haley Smith
Carson Stone
Jayden Swartzel
Jared Wright



PERSONNEL

Listed in Alphabetical Order

Symphonic Band

Flute

Lily Braswell
Autumn Hardin
Makenzie Kolp
Madeline Seibert
Janessa Simon
Ellery Torrence
Ava Tracy

Clarinet

Lola Gosser
Joel Harvey
Connor Spangler
Bethany Williams

Bass Clarinet

Bobbi Carsner

Bassoon

Allison Fletcher
Troi Smith

Alto Sax

Jackson Berter
Julian Clark
Cooper Meeks
Myrah Peters

Tenor Sax

Robert Macy

Baritone Sax

Gabe Malott

French Horn

Nicholas Knoth
Ashley Weiss

Trumpet

Nathan Abner
Mekhi Coleman
Michael Goffinet
Joey Hibbard
Izzy Plummer
Nona Whalen

Trombone

Kaleah Aaron
Jay'relle Cooper
Kevin Liu

Baritone

Owen Franks
Cameron Pemberton
Michael Tracy

Tuba

Chris Gross



PERSONNEL

Listed in Alphabetical Order

Wind Ensemble

Flute

Cassie Dranschak
Julia Gau
Katie Schmitz

Oboe

Aly Pahl

Clarinet

Hannah Daniel
Lola Gosser
Hailey Pahl
Connor Spangler

Bass Clarinet

Sydney Gross
Reagan Nguyen

Bassoon

Allison Fletcher

Alto Sax

Chad Crawford

Baritone Sax

Robert Macy

Trumpet

Natalie Canterbury
Rylen Dellinger
Sophia Fritz
Dalton Sauber
Bridget Scranton
Brandon Shafner

Trombone

Liam Gniazdowski
Cameron Pemberton
Michael Tracy

Baritone

Jacob Hobbs

Tuba

Jacob Miller
Levi Miller



PROGRAM NOTES

All program notes provided by composer unless otherwise stated

Concert Band

A Festive Fanfare

Written as a celebratory overture to a winter holiday program, this fanfare infuses driving original material with holiday favorites. The piece includes several well-known carols, though they are not approached as a medley. Rather, they are treated as small excerpts that appear throughout the fanfare without artificial transitions connecting them together. Carols include *O Come, All Ye Faithful*; *Hark! The Herald Angels Sing*; *Deck the Hall*; *Good King Wenceslas*; *Jingle Bells*; and *Joy to the World*.

Mechanical Monsters

Mechanical Monsters was born out of my love of two things:

- 1) B-Monster Movies from the 50's and 60's.
- 2) Teaching Beginning Band

When writing for young band, I always try to ask myself “what would I have LOVED to play at that age?” In this work, the sounds of metal and gears are used to overlay a repeating, plodding groove that suggests something shambling it's way across a darkened countryside, drawing ever closer to the unsuspecting city dwellers, completely unaware of the havoc that is about to befall them. My younger self would have relished this mental image, and I hope your band students will too.



PROGRAM NOTES

Concert Band

A Crazy Mixed-up Christmas Concert

Pranks and musical mischief highlight this holiday novelty by Ohio native David Shaffer. Opening with The Twelve Days of Christmas, the piece moves right into a gospel setting of Go Tell It on the Mountain, and eventually Up on the Housetop. The three tunes process through a myriad of styles and settings making this a light-hearted, fun piece for a winter concert.

Santa the Barbarian

As I have stated before, I often suffer from an overactive imagination. This is not precisely true, as I don't really suffer...I enjoy all of the strange ideas that my mind comes up with. And I have the perfect ace in the hole, too, as any time someone asks me to explain myself, I simply say, "I'm artistic." But, I digress...

During my career as a composer, I have written a multitude of Christmas works. These are always quite challenging, as you have two factors working against from the outset. One, you are dealing with a very limited amount of recognizable material, as you can only use works that are in the public domain, and two, you are writing in an over-populated genre in which almost every conceivable combination of holiday tunes has been plumbed to death. The challenge, then, is to find a new angle that puts a different spin on well loved holiday classics.

Enter Santa the Barbarian.

In this work, I have reimagined the jolly old elf as a warrior of the winter wastes. The familiar tunes of Up on the Housetop and Jingle Bells are transformed into a war cry for this incarnation of Santa, as he navigates the snowy desert with his eight mighty reign-deer: Basher, Danger, Lancer, Victim, Bomb-it, Brutis, Runner, and Blitz-Them. On Christmas night, he fights his way across the unforgiving terrain in time to bring toys to all the good children, leaving a path of destruction and candy cane carnage in his wake.

PROGRAM NOTES

Symphonic Band

As Winds Dance

The composer, Samuel R. Hazo, notes that he can still hear his college sight-singing professor, Dr. Louis Munkachy, telling him, in his thick Hungarian accent, "Repetition is the mother of knowledge." For every bit of truth this statement holds, it is equally true that repetition is that natural enemy to the eleven to thirteen year-old. Their motto more resembles: I did it great once; therefore, greatness must flow from me. So in trying to compose a piece that painlessly introduced middle level students to syncopation, Hazo knew that repetition had to be present, but disguised so as not to look like something instructive. Moreover, the students would need to perceive (on their own) that the musical needs of the piece dictated how many times a syncopated rhythm would recur. I believe that balance exists in *As Winds Dance*.

How Firm Thy Friendship

This chorale prelude by Ohio native, James Swearingen, is based on *Carmen Ohio*, the familiar alma mater of The Ohio State University. The title is taken from the ending lyrics:
"How firm thy friendship... O-HI-O"



PROGRAM NOTES

Symphonic Band

Canon for Christmas

Johann Pachelbel's *Canon in D* has long been one of the most popular "classical" pieces, and has occasionally been connected to Christmas through various settings of the piece. In this arrangement, the Canon is combined with the popular Christmas carols *Hark, the Herald Angels Sing* and *The First Noel* to create a truly unique musical experience.

Haunted Sleigh Ride

Haunted Sleigh Ride is based on "Jingle Bells" but shifted to a minor key, transforming a winter favorite into an eerie adventure into the snowy unknown. We may not be "laughing all the way." Shifting a piece from major to minor (or vice versa) will instantly illuminate a melody and breathe new life into a piece. What was happy is now sad, what was dark is now vibrant, and, in this case, what was cheerful is now spooky.

PROGRAM NOTES

Wind Ensemble

Adventum

Written to depict the events and stories surrounding the first Christmas, this arrangement captures the anticipation, arrival, and celebration of the holidays through the use of sacred and secular carols alike. The piece opens with a quiet setting of "O Come, O Come Emmanuel," then continues with a colorful and energetic rendition of the "Ukrainian Bell Carol" before drawing the piece to an exciting conclusion against a cacophony of ringing bells.





Oregon District Tragedy Commission Project

We want to thank Mrs. Barbra Siler, Director of Bands at Bellbrook High School for putting together this commission project to honor the lives of those lost and changed by the Oregon District shooting. It has been a humbling experience to be a small part of this project and to work on this piece for tonight's concert. We thank all of those who helped make this piece a reality for our Dayton community and for the music community. We hope you enjoy!



PROGRAM NOTES

Wind Ensemble

Some Treasures are Heavy with Human Tears

At 1:05 AM on Sunday, August 4, 2019, in the Oregon Historic District of Dayton, Ohio, a man armed with a semi-automatic AM-15 approached a crowded neighborhood bar and opened fire. In under thirty seconds, he fired 41 rounds, killing nine people and injuring another 17.

That's where the story of John Mackey's "Some treasures are heavy with human tears" begins.

One of the victims of the shooting was Megan Betts, a 22-year-old woman who had played trumpet in her high school band in nearby Bellbrook. The Bellbrook program reached out to Mackey to commission a work that would commemorate the tragedy, a task he approached with some reluctance:

"I've been asked on several occasions to write pieces in response to tragedies, but I've rarely felt like it was appropriate. Something about this, though—happening in Dayton, where I've been many times, and so close to Columbus, where I grew up—that I felt like I wanted to try to say something musically, even though I was at a loss for what I could say verbally.

Fortunately, Abby (my spouse) found this incredible title, which says so much before the music even starts. The last thing the community needed was a piece of music that relived the event. The piece isn't trying to sound like WHAT happened; it's trying to convey what it feels like to KNOW that it happened."

The piece is not programmatic. Rather, it exists in abstraction: a meditation on grief. In framing the work in this way, Mackey's music transcends elegizing a singular horrific event and instead provides an artistic representation of how we cope with all tragedies, both those that are intensely personal and the ones that are communal. It explores a wide range of emotions, from denial through shock, fury, and anguish before finally finding an incomplete peace.

PROGRAM NOTES

Wind Ensemble

Some Treasures are Heavy with Human Tears (Continued)

Some treasures are heavy with human tears begins with a simple motivic gesture: a rocking oscillation between flute and vibraphone that sounds akin to a lullaby. This principal motive carries throughout the piece, acting as the listener's avatar through the emotional journey. A melody spins out from it, accompanied by ethereal ringing provided by crystal glasses and whirly tubes, and although the overall mood is one of melancholy, the atmosphere is also peaceful until a disorienting fog of trombone glissandi passes over. The songlike melody continues, at times abruptly shifting from the resigned mood of the home key of G minor to the distantly bright C major, evoking a fleeting remembrance of a more hopeful spirit, before just as quickly dissipating back. The simplicity of the opening returns, but this time fuller, with more voices joining before the glissando cloud returns (this time augmented by timpani), ushering in a new mood: confusion. The opening gesture reemerges, ceaselessly rocking in a rhythmic nature, oblivious to a building torment in the surrounding harmonies which become brasher and angrier as the piece approaches its dramatic climax. The apex of the piece is a wail, acknowledging the reality of the trauma in a moment of agony bordering on rage. This too, however, subsides, and the peacefulness of the beginning of the work returns to stay with one exception: as the final phrase of the work cadences and the last tones decay, a single muted trumpet rises from the silence in a bright flash and is suddenly extinguished.

Program notes provided by Jake Wallace, Director of Concert Bands at South Dakota State University

Commissioned by Bellbrook High School, Barabara Siler, Director of Bands

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Wright State University, Dr. Shelly Jagow Director
Miamisburg High School, Steve Aylward, Director
Northmont High School, Brian Wissman, Director
Springboro Wind Symphony, Josh Baker, Conductor
University of Dayton, Dr. Patrick Reynolds, Professor of Music

PROGRAM NOTES

Wind Ensemble

A Zillion Nickels

A Zillion Nickels was commissioned by the consortium of Toms River High Schools North, East, and South; Toms River, NJ.

People who live in New Jersey have a special relationship with their shore. It symbolizes everything from childhood memories to taking your grandchildren to the exact same spot on the beach that you claimed as a teen. Throw in the amusement parks and attractions, and you have a place with a deeply layered identity. Truth-be-told, every park of the Jersey shore is not representative of the hedonistic reputation the words "Jersey Shore" conjure, although that part truly does exist and there are numerous t-shirts displaying tasteless messages to prove it! Regardless of which aspect of the Jersey shore creates nostalgia, it is a part of the state that Jersey-ites own with pride. My own experience during a 1980;s visit to Seaside Heights proved this to me, first-hand.

Perhaps this is why they quite literally went into shock when viewing televised photos of the Jet Star roller coaster sitting in the Atlantic Ocean following Hurricane Sandy; one of the most iconic news images of all time. Ironically, that roller coaster was in the Seaside Heights area I had visited almost 30 years earlier, and just across the bridge from the Toms River schools that commissioned this piece. It could be argued that no area took a greater hit from Hurricane Sandy than the town of Toms River, New Jersey.

Originally, the rebuilding that followed the hurricane was Commission Chair, Jon Grill's, request for the topic of the composition. Then, after I sketched ideas, I told him that the piece was shaping into a chronological mood piece about the shore with pre and post hurricane sections.

PROGRAM NOTES

Wind Ensemble

A Zillion Nickels (continued)

Most prevalent were the sound swells symbolizing the progression and regression of the waves and ties in micro and macro lengths. There were numerous call and response themes as well as question/answer sections symbolizing how quickly we go from the present to a memory. There were peaceful sections and turbulent sections. But, of greatest importance were the sections representing hope that close the composition.

The title came from my father, the Poet Laureate of Pennsylvania. Decades ago, he and I were looking out from a hotel balcony at the sun reflecting on the Mediterranean Sea when he said me, "the waves glitter like a zillion nickels." He later used that line in a poem titled *Soldiers Despite Ourselves*.

While all instruments have vital parts, *A Zillion Nickels* emphasizes percussion. The musical feel was inspired by the drumming of percussion virtuoso, Steve Smith; perhaps the greatest call and response drummer/musician I have ever heard. Even in his earlier days as the drummer for Journey, his drumming fulfilled the role that I tell compositions students they must fulfill in their treatment; percussion must "paint" the musical work. Sometimes it accentuates, sometimes it answers, sometimes it stats, sometimes it doubles and supports, sometimes it echoes, sometimes it's textural, but never should it just keep time.

As a percussion major, turned teacher, turned composer.. I can spend hours studying internet drumming videos. After I had the main themes planned out for this piece, I came across some of my favorite Steve Smith videos, and that was the spark.

THANK YOU

The High School Band Department
would like to thank...

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