



NORTHMONT HIGH SCHOOL BAND  
PRESENTS:

**MUSIC IN OUR**  
**SCHOOLS MONTH**  
*Concert*

Featuring:  
Concert Band  
Symphonic Band  
Wind Ensemble

Northmont Community Auditorium  
March 15, 2023 - 7pm

Brian Wissman, Director  
Sara Lewis, Director  
Sierra Mitchell, Student Teacher



# PROGRAM

## CONCERT BAND

LOST LADY FOUND (DANCE SONG)

FROM *LINCOLNSHIRE POSY*

THE BONSAI TREE

RHYTHMS AND RIFFS

PERCY ALDRIDGE GRAINGER

ARRANGED BY MICHAEL SWEENEY

JULIE GIROUX

BRIAN BALMAGES



## SYMPHONIC BAND

TRUCKASAURUS

SHENANDOAH TRIPTYCH

BYZANTINE DANCES

DANIEL MONTOYA JR.

BRIAN BALMAGES

CAROL BRITTIN CHAMBERS



## WIND ENSEMBLE

CHILDREN'S MARCH

(OVER THE HILLS AND FAR AWAY)

BLUE AND GREEN MUSIC

LET ME BE FRANK WITH YOU

PERCY ALDRIDGE GRAINGER

ARRANGED BY DOUGLAS E. WAGNER

SAMUEL R. HAZO

JOHN MACKEY



# PERSONNEL

## CONCERT BAND

### Flute

Emma Ashley  
Joslyn Barna  
Logan Fast  
Autumn Hardin  
Jamie Rickmon  
Hunter Risner

### Clarinet

Keira Bingham  
Annika Comer  
Sebastian Luster

### Bass Clarinet

Joel Harvey

### Alto Sax

Jacob Bushong

### French Horn

Christopher Beal  
Griffin Coleman  
Noah Reinke

### Trumpet

Tyler Burneka  
Brayden Carsner  
Mekhi Coleman  
Austen Dozier  
Isaac Fambro  
Michael Fletcher  
Owen Hedke  
Alexander Pfeiler  
Kaydin Rugg

### Trombone

Jocelyn Brown  
Kevin Liu  
Javier Pfeiler  
Izabella Phelps  
Kamille Stanifer

### Baritone

Henry Colley-Lambright  
Elijah Nyandwi  
Brandon Shafner

### Tuba

Jacob Erickson  
Annie Haas  
Colton Smart

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## SYMPHONIC BAND

### Flute

Jackson Combs  
Julia Gau  
Autumn Hardin  
Wyatt Miller  
Janessa Simon  
Ava Tracy  
Courtney Vanwinkle

### Clarinet

Allison Fletcher  
Jaiden O'Dell Howard

Davin Rose

### Bass Clarinet

Nicholas Bullio

### Saxophones

Braylon Boddie (alto)  
Dawson Isaacs (alto)  
Cooper Meeks (bari)

### Trumpet

Nathan Abner  
Arnold Bolender  
Mekhi Coleman  
Hunter Dillon  
Shay Edwards  
Michael Goffinet  
Joey Hibbard  
Megan Michel  
Brandon Shafner

### Trumpet (cont.)

Kimora Shavers  
Kaylee Warden

### Trombone

Isaiah Atwood  
Jay'relle Cooper  
Emmalee Gross

### Baritone

Tyler Buxton  
Nevaeh Kitchens  
Ashlee Martin

### Tuba

Colton Bingham

# PERSONNEL

## WIND ENSEMBLE

### Flute

Lily Braswell  
Cassie Dranschak  
Julia Gau  
Katie Schmitz  
Madeline Seibert  
Ellery Torrence

### Clarinet

Lola Gosser  
Joel Harvey  
Hailey Pahl  
Bethany Williams

### Bass Clarinet

Bobbi Carsner  
Reagan Nguyen

### Bassoon

Austin Baker ∞  
Allison Fletcher

### Saxophones

Julian Clark (tenor)  
Gabe Malott (bari)  
Alex Mohr (alto) ∞  
Myrah Peters (alto)  
Tabetha Sloboda (alto) ∞

### Trumpet

Rylen Dellinger  
Sophia Fritz  
Michael Goffinet  
David Lewis ∞  
Izzy Plummer  
Bridget Scranton  
Brandon Shafner  
Brian West ∞  
Nona Whalen

∞ DENOTES GUEST MUSICIAN

### French Horn

Mary Emery ∞  
James Simonson ∞

### Trombone

Liam Gniazdowski  
Elijah Gray ∞  
Kevin Liu

### Baritone

Owen Franks  
Jacob Hobbs  
Shelby Walker

### Tuba

Chris Gross  
Levi Miller

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## PERCUSSION

Sydney Asbra § ≠  
Connor Baker §  
Cameron Channels § ¶ ≠  
Ryan Fitzgerald ¶ ≠  
Allison Fletcher §  
Benjamin Gaya §  
Mia Getter § ¶ ≠

Carilyse Hall § ¶  
Jenna Hall § ¶  
Jordan Harrison § ¶  
Ezra Hensley § ¶  
Mason Jennings § ¶ ≠  
RJay Karban ¶ ≠  
Mackarthur Lakes § ¶  
Jacob Rieben ¶ ≠

Keegan Roberts ≠  
Brandon Shafner § ¶  
Jeffrey Shirk § ¶ ≠  
Bennett Stouder § ¶ ≠  
Jayden Swartzel § ¶  
Kyla Wilcoxson §  
Jared Wright ¶ ≠

§ denotes Concert Band

¶ denotes Symphonic Band

≠ denotes Wind Ensemble

# PROGRAM NOTES

## CONCERT BAND

### LOST LADY FOUND (DANCE SONG)

FROM 'LINCOLNSHIRE POSY)

Percy Grainger's masterwork for band, *Lincolnshire Posy*, was composed in 1937 and includes unique and striking settings of English folk melodies. The sixth and final movement is the lively dance "The Lost Lady Found," and has been arranged here with reduced instrumentation.

The folk song tells of a young woman stolen away by gypsies and missing for years. Her uncle is accused of doing away with her to gain her fortune, and is sent to prison. Her sweetheart, however, searches far and wide and eventually finds the woman and brings her back home just in time to rescue her uncle from being hanged at the gallows. At measure 130, the original Grainger score calls for multiple "tuneful percussion" instruments as the music celebrates the happy ending to the story.

*Then straight from the gallows they led him away,  
The bells they did ring, and the music did play;  
Every house in the valley with mirth did resound,  
As soon as they heard the lost lady was found.*

notes prepared by the arranger

### THE BONSAI TREE

Sandai-Shogun no Matsu (image on the following page), a five-needle pine bonsai is considered one of Japan's national treasures. The tree is at least 500 years old and is considered to be one of the oldest known living bonsai trees. It is documented as having been cared for by Tokugawa Iemitsu (August 12, 1604 - June 8, 1651) who was the third shogun of the Tokugawa dynasty. Sandai-Shogun no Matsu is housed in the Tokyo Imperial Palace.

"Although the center of this famous tree's trunk is now totally hollow, it has been carefully nurtured for generations, and gazing at its gnarled form today, a sense of awe is felt at the forceful destiny that has allowed such a small piece of life to survive for so many centuries."

notes prepared by the composer

# PROGRAM NOTES

## CONCERT BAND

### RHYTHMS AND RIFFS

As its title implies, *Rhythms and Riffs* is a work that explores musical pulse, grooves, and various short motifs that recur throughout the work. It was my hope to compose a contemporary work of a serious nature that was able to explore various sounds not often utilized with younger bands. From the very first measure, the work sets a groove. Various instruments are lawyer atop each other until the entire ensemble is essentially functioning as a drum set.

notes prepared by the composer



SANDAI-SHOGUN NO MATSU

# PROGRAM NOTES

## SYMPHONIC BAND

### TRUCKASAURUS

The Simpsons

Episode 7F06

"Bart the Daredevil"

Original Air Date: December 6, 1990

TV Voice #1: This Saturday, for one night only, your life will be changed forever.

TV Voice #1: Saturday!

TV Voice #2: Saturday!

TV Voice #3: SATURDAY! At the Springfield Speedway.

TV Voice #1: Speedway!

TV Voice #2: SPEEDWAY!

All Three Voices: MONSTER TRUCK RALLY!!!

TV Voice #1: One Night Only.

TV Voice #2: Plus the amazing...

TV Voice #3: The astounding...

TV Voice #1: The unbelievable...

All Three Voices: TRUCKASAURUS!!!

TV Voice #2: Twenty tons and four stories of car-crunching, fire-breathing prehistoric insanity!

TV Voice #1: One night only!

TV Voice #2: One night only!

TV Voice #3: One night only at the Springfield Speedway, this Saturday!

TV Voice #2: If you miss this you'd better be dead or in jail.

TV Voice #2: And if you're in jail, break out!

TV Voice #3: Be there!

notes prepared by the composer



# PROGRAM NOTES

## SYMPHONIC BAND

### SHENDANDOAH TRIPTYCH

This piece is a three-part fantasy, which bases all of its material on the theme from *Shenandoah*. The first section makes use of slight variations without departing drastically from the source material. The lyrical section is performed in retrograde. (The melody is played completely backward). Eventually, both the original and retrograde versions are performed simultaneously as the section comes to a close. The third section begins as a brisk march, quoting the introduction with additional alterations. A brief exchange among the various choirs of the ensemble completes a full statement of the theme. The upper woodwinds begin an ostinato as the brass and low woodwinds state the full, harmonized version. This beautiful chorale leads into a final fanfare, which alludes to the beginning of the piece.

notes prepared by the composer

### BYZANTINE DANCES

*Byzantine Dances* is generally meant to portray a set of Turkish Dances. The opening dance is fast and energetic, written in the style of a Roma Gypsy dance. During this upbeat dance, the melody incorporated grace notes that are fun to play, while the harmony and bass line incorporate enjoyable countermelodies and syncopated lines. The slower section in the middle of the piece is written in the style of a Zeybek dance. This type of dance is often performed by a solo dancer symbolizing courage and heroism. The dance uses out-stretched arms, almost resembling a great hawk.

In this piece, I chose to incorporate some uniquely Turkish-sounding elements. Much of the melodic material is based on either the Byzantine scale or the Harmonic Major scale, both of which produce a somewhat exotic sound. Another element is the use of finger cymbals, which are often used in dances of this region.

The Byzantine Empire, also known as the Eastern Roman Empire, lasted from about 400-1453 A.D. and covered much of the area of what is now Turkey. With the conquest of the Byzantine Empire's capital, Constantinople, the Ottoman Empire began its reign in 1453. After WWI, the Ottoman Empire fell, and the Republic of Turkey was formed in 1923.

notes prepared by the composer



# PROGRAM NOTES

## WIND ENSEMBLE

### CHILDREN'S MARCH

#### (OVER THE HILLS AND FAR AWAY)

Composed and scored over a three-year period (1916–1919), Percy Grainger's *Children's March* represents a departure from march fare of the time. Its playful compound duple-meter, engagingly buoyant themes, and extensive use of the tonal colors of the low winds set it apart as pure Grainger at his innovative best.

The work is interestingly inscribed "For my playmate beyond the hills," who was, in all likelihood Karen Holten. After being introduced, she and Grainger developed a relationship, mostly by mail. They probably would have married had it not been for his mother's overbearing and possessive personality.

As was the case with many of his works, Grainger also made a two-piano (four-hand) version of *Children's March* as well as an excerpted arrangement for solo piano.

This is an abridged concert band arrangement prepared from Grainger's original edition, preserving the integrity of the work while maximizing its practicality.

notes prepared by the arranger

# PROGRAM NOTES

## WIND ENSEMBLE

### BLUE AND GREEN MUSIC

*Blue and Green Music* is based on artist Georgia O'Keeffe's 1921 painting of the same name. The idea for this composition came from one of Conductor Chris Gleason's students, while planning a Comprehensive Musicianship Project. O'Keeffe is a celebrated native of Sun Prairie, Wisconsin, the same town in which you will find the Patrick Marsh Band that commissioned me to write for them. I was intrigued by the idea of basing a piece on Georgia O'Keeffe so I began to research her life and works. That's when I found "Blue and Green Music." As O'Keeffe explained, it is painted upon "the idea that music could be translated into something for the eye." My job would be to translate it back into something for the ear.

The entire piece is based on one theme that is varied into numerous alternate treatments. Although I tried to make certain parts of the music tie to specific aspects in the painting, I do not want the "observer/listener" to be influenced by my decisions. In fact, the more I go over the composition, the more I can see many different match-ups of musical and visual textures.

Strangely, I always felt a special connection to the idea of music based on her work, even before I knew the details of O'Keeffe's life and work. Perhaps that is only augmented by a fact I discovered early into my research that Georgia O'Keeffe and I share the same birthday.

The original Georgia O'Keeffe painting "Blue and Green Music" is currently on display at the Art Institute of Chicago, where it has been since she gave it to them in 1969.

notes prepared by the composer



# PROGRAM NOTES

## WIND ENSEMBLE

### LET ME BE FRANK WITH YOU

*In the summer of 2020, in the midst of COVID, I desperately felt like I needed to write something joyful. So I started writing, and after about 24 measures, I had this terrible feeling - not uncommon for composers - that maybe the piece I was writing had already been written. And in this case, I feared that I had just plagiarized Frank Ticheli.*

*I sent the opening to Frank, who was incredibly gracious in his response. He said that he had NOT written this tune - although it's clear to anyone that he could have. This is a Ticheli-esque tune if ever I had written one!*

*It turns out that if I think "let's write 3 minutes of joyful fun," my brain jumps to "you mean Ticheli but with an excessive amount of snare drum and a few extra "wrong" notes."*

*Thank you to Frank Ticheli - to whom the piece is dedicated - for his inspiration.*

notes prepared by the composer



# THANK YOU

The Northmont Band Program would like to  
thank the following individuals

High School Administration, Auditorium Staff, Mr. Tony Thomas, Band Boosters, High School Secretaries and Office Staff, High School Counselors, High School Custodial Staff, Private Lesson Instructors, Miss Newbauer, Mr. Chatterton, Mrs. King, Mrs. Emmons, Middle School & Elementary Music Departments, Mr. Bill Jobert - Wright State University, David Lewis, Tiffany, Emmett, and Eliza Wissman for their support  
Ms. Sierra Mitchell, WSU Student Teacher for all her outstanding work

Special thanks to your guest musicians this evening

Austin Baker, Bassoon - Mary Emery - French Horn

Elijah Gray, Trombone - David Lewis, Trumpet Alex Mohr, Alto Sax

James Simonson, French Horn -Tabetha Sloboda, Alto Sax - Brian West, Trumpet



## Remaining High School Band Concert Schedule

March 16th - Side by Side Concert with Middle School (Wind Ensemble only)

\*April 12th - Audition Recording/End of Course Performance due for all 8th-11th grade students regardless of their musical plans for next school year

May 4th - Percussion Ensemble and Jazz Band

May 16th - Spring Concert (all bands)

May 21st - Graduation Band (all non-senior band members)

