**WINTER PARK HIGH SCHOOL BANDS**

**Tuesday, October 20, 2015 | 7:00 PM**

**Winter Park High School | Ann Derflinger Auditorium**

**Freshman Jazz Band**

Christopher Blackmer, *director*

**Blues for Bart** (1990) Ralph Gingery

(b. 1945)

**Samba del Lado** (2015) Tim Fisher

(b. 1969)

**Walkin’ Shoes** (1954/2015) Gerry Mulligan

(1927 – 1996)

arr. Mark Taylor

**Jazz Ensemble**

Michael Clemente, *director*

**Big Dipper** (1965) Thad Jones

(1923-1986)

**Moon Over Cuba** (1939/2008) Juan Tizol

(1900-1984)

arr. Duke Ellington

trans. David Berger

**Foo Birds of a Feather** (2015) Reginald Thomas

(b.1953)

**Concert Band**

Christopher Blackmer, *conductor*

**Mighty Mite** (1951) Ted Mesang

(1902 – 1967)

arr. Sean O’Loughlin

**Air for Band** (1956) Frank Erickson

(1923 – 1996)

**Thrive** (2015) Sean O’Loughlin

(b. 1972)

**Symphonic Band**

Michael Clemente, *conductor*

**Songs of Old Kentucky** (2007) Brant Karrick

(b. 1960)

**Down a Country Lane** (1962/1991) Aaron Copland

(1900-1990)

trans. Merlin Patterson

**Ghost Dances** (2010) Roland Barrett

(b. 1955)

**Wind Ensemble**

Christopher Blackmer, *conductor*

**Prelude and Fugue in G minor** (1707/1939) Johann Sebastian Bach

(1685 – 1750)

trans. Roland L. Moehlmann

**Symphonie fantastique** (1830) Hector Berlioz

IV. Marche au supplice (1803 – 1869)

trans. R Mark Rogers

**PROGRAM NOTES**

**Mighty Mite –** Ted Mesang/arr. Sean O’Loughlin

*Mighty Mite* is a quick two-step march originally written by Theodore Mesang to be performed while parade marching.

**Air for Band –** Frank Erickson

*Air for Band* was composed early in Erickson’s career, in 1956, a period during which some composers were very mindful of writing tuneful works that had great educational value to young American bands. The term “air” refers to a tuneful melody (or song), whether vocal or instrumental.

Frank Erickson was born in Spokane, Washington in 1923. He began composing while still in high school, and after four years in the Air Force, followed by two years as a “dance band” arranger, he received his Bachelor’s and Master’s degrees from the University of California. At the time of his death, Mr. Erickson had more than 200 published works.

**Thrive** – Sean O’Loughlin

*Thrive* was commissioned by New Bern High School in New Bern, North Carolina. The piece is dedicated to the New Bern High School seniors, Class of 2014. The band director, Christopher Elbing, was open to anything for this composition but really wanted music that would celebrate the great and hard-working students that have continued to “make the music program thrive;” hence the title.

**Songs of Old Kentucky** – Brant Karrick

Kentucky has a rich and unique history that dates from the 1670s, when the English settlers sent explorers from Virginia to survey the frontier. As Eastern Kentucky became the starting point for many westward migrations, stout pioneers settled into the Appalachian and Cumberland Mountains, creating a wonderful array of culture including language, crafts, and music. The Kentucky mountaineer helped to propagate a proud heritage of traditional ballad and other old Scottish and English folk songs that had been brought to America by their ancestors.

During the early part of the 20th century, Josephine McGill and Loraine Wyman each traveled through the Cumberland Mountains and transcribed words and melodies for over 200 songs. It is in their collection that the five tunes used in this setting – “John Riley,” “The Lonesome Scenes of Winter,” “Sourwood Mountain,” “Frog Went-A-Counting,” and “Loving Hannah” – are found.

**Down a Country Lane** – Aaron Copland/trans. Merlin Patterson

*Down a Country Lane* is based off of music Copland composed for a 1945 film entitled *The Cummington Story*. This film was created by the Office of War Information and only distributed overseas. The film depicts a group of Eastern European immigrants through their journey to Cummington, Massachusetts where they eventually find homes and integrate into the community. Copland was able to sum up the film’s intended message with its last line saying, “Strangeness between people breaks down when they live and work and meet together as neighbors.”

**Ghost Dances** – Roland Barrett

*Ghost Dances* was inspired by the tragic story of the massacre of some 300 members of the Lakota Sioux tribe at Wounded Knee, South Dakota, in 1890. The massacre occurred when American government troops were ordered to disarm the Lakota Sioux. While placing their weapons on a large pile in the center of the camp, a rifle in the pile discharged sending the already tense moment into chaos. When the dust had cleared, nearly 300 Lakota Sioux lay dead. Perhaps no summation of the catastrophic event is more profound or eloquent than the following words, offered by the famous Lakota medicine man Black Elk, who survived the massacre:

“I did not know then how much was ended. A people’s dream died there. It was a beautiful dream… The nation’s hoop is broken and scattered. There is no center any longer, and the sacred tree is dead.”

**Prelude and Fugue in G minor** – Johann Sebastian Bach/trans. Roland L. Moehlmann

This composition is a setting of J.S. Bach’s keyboard music. Both the Prelude and the Fugue are polyphonic (producing many sounds simultaneously) compositions, reflecting the typical style of the Baroque period in Bach’s day. A Prelude is a work (usually for keyboard) most often paired with a subsequent work (such as a hymn, fugue, set of dances, etc.). Its primary purpose is to establish the pitch or key of the following work. The Fugue, which became fully developed in the Baroque period, is based upon the procedure of imitative counterpoint (two or more voices entering a different times). J.S. Bach considered the different parts (voices) of a fugue “as if they were persons who conversed together like a select company.” Bach’s *Well-Tempered Clavier* and *The Art of the Fugue* have come to be regarded as the supreme examples of fugal composition.

**Symphonie fantastique (IV. Marche au supplice) –** Hector Berlioz/trans. R. Mark Rogers

*Symphonie fantastique* is an epic for a huge orchestra. Through its movements, it tells the story of an artist's self-destructive passion for a beautiful woman. The symphony describes his obsession and dreams, tantrums and moments of tenderness, and visions of suicide and murder, ecstasy and despair. The story is a self-portrait of its composer, Hector Berlioz.

In the fourth movement, Berlioz begins to reveal the truly sinister side of his imagination.

The program notes read, "The Artist, knowing beyond all doubt that his love is not returned, poisons himself with opium. The narcotic plunges him into sleep, accompanied by the most horrible visions." The first of those visions is the "March to the Scaffold." In it, the Artist is executed for the murder of his beloved. The march echoes the sound of the real life bands that would accompany the condemned to their execution. The military band escorts the prisoner to the enthusiastic cheers of the strings. In the last instant of his life the Artist thinks of his beloved. Her theme begins but is truncated by the blade of the guillotine. The Artist's head bounces down the steps, the drums roll and the crowds roar.