**“FALL FESTIVAL OF BANDS”**

**Wednesday, November 11, 2015 | 7:30 PM**

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

**PROGRAM**

**Glenridge Middle School Symphonic Band**

Brian Sullivan & Chad Shoopman, *conductors*

**Trumpets of Seville** Mark Williams

**Sentinels** Roland Barrett

**Maitland Middle School Wind Ensemble**

Eric Mendez, *conductor*

**Fantasy on an Early American Marching Tune** Robert Sheldon

**Chester Variations** Elliot Del Borgo

**Winter Park High School Wind Ensemble**

Christopher Blackmer, *conductor*

**A Son of a Gambolier** (1895/1961) Charles Ives

(1874 – 1954)

arr. Jonathan Elkus

Michael Clemente, *conductor*

**Baron Cimetiere’s Mambo** (2004) Donald Grantham

(b. 1947)

Amy LiKamWa, *piano*

**First Suite in E-flat** (1911) Gustav Holst

(1874 – 1934)

I. Chaconne

II. Intermezzo

III. March

*~ brief intermission ~*

**“Sound of the Wildcats” Marching Band**

Christopher Blackmer & Michael Clemente, *directors*

**Drumline Cadence** traditional

**Winter Park High School “Fight Song”**  Edgar Williams

**I Want You Back** Freddie Perren, Alphonso Mizell, Berry Gordy & Deke Richards

arr. Michael Sweeney

**The Avengers** Alan Silvestri

arr. Michael Brown

**Open Up Wide** Bill Chase

arr. Scott Boerma

**Handbags and Gladrags** Mike D’abo

arr. Scott Boerma

**Get It On** Bill Chase & Terry Richards

arr. Scott Boerma

**Winter Park High School “Alma Mater”** Edgar Williams

arr. Joseph Kreines

**Winter Park High School “Fight Song”**  Edgar Williams

**CONCERT ETIQUETTE**

* Make certain that all **cellphones** are either turned off or muted prior to the start of the performance.
* Parents should keep small children seated with them. **If children become restless or fussy, please move them to the auditorium lobby.**
* **Clapping** is the appropriate way to show appreciation for the performance rather than whistling or cheering.
* Watch the conductor when the music stops to decide whether to applaud. **Some musical works have several parts or movements and the audience is expected to applaud only have all movements have been performed.**
* **Never stand or move around while music is being performed.** It distracts listeners around you, as well as the performers on stage. **If you must leave for any reason, please wait until a piece is finished, and the audience is applauding.** Also, return to your seat only between pieces.
* **Those video recording the performance with cameras or other electronic devices (including smart phones and tablets) should do so from the back of the auditorium.**
* **It is impolite to talk, or even whisper, while the music is being performed.** Listeners and performers are also distracted by sounds from programs, candy wrappers, and other objects. Remain still, and be thoughtful of others by talking or making sounds only between pieces.
* It is impolite to wear hats or caps during a concert.
* It is impolite to eat or drink refreshments during a concert.
* **Finally, please limit flash photography to those times in between pieces of music.** Flashes emanating from a darkened auditorium can be extremely distracting to performers on stage.

**GLENRIDGE MIDDLE SCHOOL SYMPHONIC BAND**

**Flute**

Zoey Berkeley

Kaitlyn Driscoll

Jessica Lincoln

Tien Nguyen

Brianna Smith

Emma Spencer

Shay Stulman

Emily Tao

Katherine Terry

Carmina Valisno

Madison Worrell

**Oboe**

Andres Cotto

Blake Vick

**Bassoon**

Adrain Santos

**Bass Clarinet**

Piper Langan

Zack Moss

Malik Renard

**Clarinet**

Maya Alexander

Edwin Aragon

Sathya Bharath

Carter Boo

Nick Colquitt

Gabriel Fernandez

Bella Fimognari

Yalisa Gamarra

Bebe Gardner

Austin Garrido

Henri Keefe

Steven Le

Edwin Lopez

Ariel Marquez

Davis Massengale

Chase Maxwell

Anna Sepulveres

Gustavo Sa

Charlize Stone

John Tringas

**Saxophone**

Leon Edge

Libby Ferguson

Dylen Fernandez

Kellen Friedburg

Elizabeth Kufrovich

Kyle Lee

Linnel Madarang

Tristan Murray

Steven Nguyen

Christian Shearer

**Euphonium**

Angel Albarran

Ismail Bahbaz

Carlos Feliciano

Gilbert Figueroa

Aidan Yon

**Horn**

Christopher Adams

Sam Gonzalez

Patrick Keefe

Devin Lin

Matthew Mongin

Bruce Powers

Sophia Ramb

Mitchell Reid

Brooke Revolt

John Skage

**Trumpet**

Christian Arnold

Dayton Axsom

Molly Banks

Trent Cate

Devin Davis

Wesley Featherston

Maikel Figueroa

Jarod Griffith

Kam’ren Harrington

Jack Henderson

Grant Migetz

Caleb Miller

Adrian Noboa

Matthew Paray

Ryan Plones

Alex Remoll

Hector Soto

Liam Swanson

Connor Winzig

Brandon Zamora

**Trombone**

David Behrle

Cain Cervenka

William deZwart

Zach Hanson

David Huynh

Ben Johnston

Liam Negron

Tanner Preston

Nick Wyant

**Tuba**

Luke Adragna

Chris Apuan

John Binkley

Nathan Bowers

Angel Ceballos

Aiden Frame

Max Geller

Nathaniel Koerner

Dario Rico

**Percussion**

Jacob Cook

Parker Goodwin

Caleb Rolls

Matthew Weaver

Antonio White

Max Zimmerman

**MAITLAND MIDDLE SCHOOL WIND ENSEMBLE**

**Flute**

Nicole Baird

Shali Baker

Riley Callahan

Erin Clifton

Casey Hodge

Elisha Morris

Zoe Yourish

**Oboe**

Foster Langholz

Owen Santos

**Bassoon**

Nicholas Bulynin

Andrew Heard

Clayton Salmons

**Clarinet**

Matthew Bressler

Nathan Cartier

Michael Conti

Ethan Lines

Mary Nazarian

Olive Rodriguez

Kevin Smith

**Alto Saxophone**

Christian D’Allessandro

Isabella Daily

Desmond Everett

Joshua McPherson

**Tenor Saxophone**

Alex Bludworth

**Baritone Saxophone**

Luke Cullen

**Horn**

Blake Cox

Logan Davis

Aiden Hughes

**Trumpet**

Trent DeHart

William Halligan

Garrett Kildron

Aidan Moody

Matt Prudhomme

Jack Robinson

**Trombone**

Thomas Chasser

Mitchell Dyen

Seth Green

**Euphonium**

Matt Brietz

Nicholas Murphy

**Tuba**

Cole Brooks

Alex Candelario

Liam Dunbrack

Adam Maulfair

Bradley Ribaric

**Percussion**

Dylan Brazil

Libby Harrity

Anthony Nguyen

**PROGRAM NOTES**

**A Son of a Gambolier – Charles Ives/arr. Jonathan Elkus**

The tune “A Son of a Gambolier” is most likely of Irish origin and has become a widespread favorite of American college men who have composed an unending canon of rollicking ditties to it (probably the best known being “rambling Wreck from Georgia Tech”). Ives completed his setting of *A Son of a Gambolier* for voice and piano, one of his “marches with college tunes in the trio against the original themes,” in 1895 while a sophomore at Yale. It is remarkably more elaborate and extended than his earlier known marches, one of which similarly introduces the jaunty “Gambolier” tune.

This arrangement for concert band was made in 1961 for Keith Wilson and the Yale University Band on the occasion of their first European tour. Publication was arranged through the kindness of Henry Cowell.

**Baron Cimetiere’s Mambo – Donald Grantham**

*Baron Cimetiere’s Mambo* was commissioned by Neil Jenkins and Nikk Plato for the J.P. Taravella High School Wind Orchestra, Coral Springs, Florida.

The Baron Cimetiere is a part of the vodun (voodoo) culture; he is one of the spirits of the head whose role is to guard cemeteries. A program note written by the composer for the University of Texas Wind Ensemble’s 2005 Carnegie Hall performance of the *Mambo* reads in part: “I first came across Baron Cimetiere in Russell Bank’s fascinating novel *Continental Drift*, which deals with the collision between American and Haitian culture during the ‘boat people’ episodes of the late 1970s and early 1980s. Voodoo is a strong element of that novel, and when my mambo began to take on a dark, mordant, sinister quality, I decided to link it to the Baron.”

**First Suite in E-flat – Gustav Holst**

The *First Suite in E-flat* was composed in 1909 and is generally considered to be the first significant composition approximating what is today’s standard band instrumentation. It utilizes classical forms with an occasional modern variation. The trend of writing for wind bands during the early part of the 20th century favored imitating the military literature and major genre, the march, and that is used here as the concluding movement. What sets this work apart, however, is its treatment of the band as potential soloists. Many instruments have solos, and there is frequent use of small groups of instruments being treated as chamber ensembles.

Gustav Holst, along with Ralph Vaughn Williams, served as the models of British composition in the first half of the 20th century. Holst used the tradition of Elizabethan folk music, infused with 20th century compositional techniques, to form a new British style based on melody. Characteristically, his compositions are guided by melody; prominent at all levels of listening. The companion work to the *First Suite in E-flat* is the *Second Suite in F*, composed two years later.

**UPCOMING EVENTS**

**Wednesday, November 18**

Marching Band to Epcot Center

7:30 AM – 8:00 PM

**Thursday, November 19**

“Night of Jazz”

WPHS Auditorium

7:00 PM

**Saturday, December 5**

Winter Park Christmas Parade

8:30 AM – 12:00 PM

**Thursday, December 10**

WPHS Winter Band Concert

WPHS Auditorium

7:00 PM

**Friday, December 11**

Maitland Middle School Winter Concert

WPHS Auditorium

7:00 PM

**Saturday, December 12**

Baldwin Park Holiday Parade

4:00 PM – 7:00 PM

**Tuesday, December 15**

Winterfest

WPHS Auditorium

7:00 PM

**Tuesday, December 15**

Glenridge Middle School Winter Concert

Glenridge MS Gym

7:00 PM