**WINTER PARK HIGH SCHOOL BANDS**

**Saturday, February 20, 2016 | 4:00 PM**

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

**Dr. Mary K. Schneider, *guest conductor***

**Brass Quintet**

Luke Padilla, *trumpet*; Crystal Flores, *trumpet*; Victoria Day, *horn*; Ted Panos, *trombone*; and Mauricio Dantas, *tuba*

**Quintet in B Minor** Victor Ewald

III. Allegro Moderato (1860 – 1935)

arr. H. Voxman

**Bassoon Trio**

Jonathan Kruskamp, Julia Needham, and Dylan Wagg

**Six Trios for Three Bassoons** Julius Weissenborn

II. Polonaise (1837 – 1888)

**Trombone Quartet**

Justin Chisholm, Sam Dufresne, Jordan Gidus, and Zach Noble

**Adagio (from Symphony No. 7)** Anton Bruckner

(1824 – 1896)

arr. Jay Friedman

**Saxophone Quartet**

Edun Kalmar, *soprano*; Adam DeLoach, *alto*; Joel Klein, *tenor*; and Keondre Jordan, *baritone*

**Organ Fugue in G Minor (“Little”)** Johann Sebastian Bach

(1685 – 1750)

arr. E. Stanton

**Brass Quintet**

Gabriel Bornstein, *trumpet*; Abby Marcil, *trumpet*; Tyler Stephens, *horn*; Samuel Dufresne, *trombone*;

and Alex Carpenter, *tuba*

**Fanfare from “La Peri”** Paul Dukas

(1865 – 1935)

arr. Wayne Barrinton

*brief pause*

**Concert Band**

Christopher Blackmer, *conductor*

**Aces of the Air** (1942/2011) Karl L. King

(1891 – 1971)

arr. James Swearingen

Dr. Mary K. Schneider, *conductor*

**The Red River Valley** (2001) Pierre LaPlante

(b. 1943)

**Folk Songs of the British Isles** (2006) traditional

arr. Douglas Wagner

*brief pause*

**Symphonic Band**

Michael Clemente, *conductor*

**Proud Heritage** (1956) William Latham

(1917 – 2004)

**Sheltering Sky** (2012) John Mackey

(b. 1973)

Dr. Mary K. Schneider, *conductor*

**Fortress** (1989) Frank Ticheli

(b. 1958)

*brief pause*

**Wind Ensemble**

Christopher Blackmer, *conductor*

**Amparito Roca** (1925/1935) Jamie Texidor

(1884 – 1957)

arr. Aubrey Winter

 **Occident and Orient** (1869) Camille Saint-Saens

(1835 – 1921)

ed. Loras John Schissel

**Selections from “The Danserye”** (2002) Tielman Susato

I. La Morisque (1500 – 1561)

II. Bergerette arr. Patrick Dunnigan

III. Les quatre Branles

VI. Ronde & Salterelle

VII. Ronde & Aliud

VIII. Basse danse: Mon desir

IX. Pavane: La Battaille

Dr. Mary K. Schneider, *conductor*

**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.

**OUR GUEST CONDUCTOR**

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**Dr. Mary K. Schneider** is Associate Professor of Music and Director of Bands at Eastern Michigan University, where she conducts the Wind Symphony, teaches both graduate and undergraduate courses in conducting and music education, and oversees and guides all aspects of EMU’s comprehensive band program. Under her direction, the EMU Wind Symphony has received an unprecedented level of accolades for its performances, including an invited performance at the North Central College Band Directors Association Conference in 2012 (the first time since 1968), and at the Michigan Music Conference in 2011. Prior to her appointment at EMU in the fall of 2008, Dr. Schneider was a faculty member at the School of Music at the University of Minnesota.

Active nationally and internationally as a guest conductor, clinician, and adjudicator, Dr. Schneider is a strong advocate for new wind music and maintains an active interest in that area of research. In addition to published articles in the series Teaching Music Through Performance in Band, she has engaged in extensive research and presentations surrounding Pulitzer Prize-winning composer John Corigliano and his Symphony No. 3 for large wind ensemble, “Circus Maximus.”

Dr. Schneider brings a diverse background to the podium and to her students in the classroom. She holds a doctor of musical arts degree from the University of Texas at Austin, where she studied conducting with Jerry Junkin. She has also earned degrees in both horn performance and music education from the University of Connecticut and the New England Conservatory of Music, having graduated with Distinction in Performance honors from the latter. Her teaching experience includes numerous years as a public school music educator in her native state of New Jersey, where she taught all grade levels of instrumental music at award-winning programs, and maintained a busy performing schedule as a hornist.

An elected member of the American Bandmasters Association, Schneider is currently serving her second term as President of the Mid-American Conference Band Directors Association. Additionally, she maintains professional affiliations with the College Band Directors National Association, the World Association for Symphonic Bands and Ensembles, and the National Association for Music Education. She has also been awarded lifetime honorary memberships in Kappa Kappa Psi, Tau Beta Sigma, and the Michigan School Band and Orchestra Association.

Dr. Schneider has a busy guest conducting schedule over the next several years, conducting all-state ensembles in Ohio, Michigan, and New Jersey.

**PROGRAM NOTES**

**Aces of the Air – Karl L. King/arr. James Swearingen**

*Aces of the Air* was one of a number of marches placed in Karl King’s “Marching to Victory” band folio, which contained 15 other march selections. The designation of “ace” began during World War I and was awarded to a pilot who was credited with five confirmed enemy planes shot down.

Although King wrote 300 works during a half-century of composing, he rarely ran out of notes. He did, however, run out of titles and presumably asked the Barnhouse publishers to name this march, and the other 15 which he wrote for the folio, and each was given a patriotic title. These folios were widely used by military bands throughout World War II and, now, are very popular with school bands, community bands, and professional bands of all levels.

In correspondences dated April 22 and November 19, 1942, King refers to his new “Marching to Victory” folios and indicated that he originally wanted to publish the folio himself; however, was unable to raise the funds and allowed Barnhouse to publish it for royalty. The sale of the folio helped King remain solvent during that time.

**The Red River Valley – Pierre LaPlante**

“The Red River Valley” is probably one of the best known and widely sung folk songs in the United States. Although we sometimes associate the song with cowboys and cowboy life, it did not have its origins in the Old West. For many years it was believed this song was based on a composed song by James J. Kerrigan titled “In the Bright Mohawk Valley,” published in New York in 1896. However, Canadian folklorist Edith Fowke suggests that this folk tune has an even earlier history dating back to the 1860s, a time when the Canadian government was establishing the Province of Manitoba. In 1869 the Canadians sent soldiers in to put down a rebellion of the Metis who had settled in the area and who were afraid of losing their lands. The Canadian Army remained as an army of occupation, and many of the Metis fled to the south to the United States. The Canadian version is a lament about a Metis maiden in love with a British soldier leaving for his homeland. The title comes from the Red River that flows into Lake Winnepeg, and not the Red River that borders Texas and Oklahoma.

Pierre LaPlante, of French Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. He recently retired after teaching public school music for 32 years, and he now resides in the Madison area where he still composes and play bassoon in the Madison Wind Ensemble.

**Folk Songs of the British Isles – traditional/arr. Douglas Wagner**

The four British folk songs presented in *Folk Songs of the British Isles* include: “A Rovin’”: Versions of this rollicking sea shanty date back as far as the early 17th century during the reign of Charles I; “Early One Morning”: One of the most recognizable of the British folk tunes, dating back to the 18th century, accompanies words describing the despair of lost love; “Barbara Allen”: Early versions of this sad and poignant ballad around found with the alternate title “Barbara Ellen,” and date back to the 17th century; “The Lincolnshire Poacher”: Poaching was actually a way of life for many English country families, even up to the 19th century, and this is certainly one of the best-known folk songs on the subject that has survived.

**Proud Heritage – William Latham**

Used as both a Concert March and a Processional, *Proud Heritage* is much more a stately march than one in the typical American tradition. The piece highlights the low reeds, horns, and low brass, frequently giving them the melodic role in each strain. Punctuated by trumpet fanfares and delicate brass choir moments, the piece presents many different textures and colors of the wind band.

**Sheltering Sky – John Mackey**

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey’s *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended.

The work itself has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughn Williams to the modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger’s *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger’s melody was entirely original – his own concoction to express how he felt about his native Austrailia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies – the call as a sighing descent from the oboe, and its answer as a hopeful rising line in the trumpet. Though the composer’s trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns – the opening chords finally coming to rest.

 -Program note by Jake Wallace. Used with permission.

**Fortress – Frank Ticheli**

*Fortress* can be roughly divided into five main sections based on three critical thematic ideas.

**Section I**: The piece begins in the percussion very quietly. The first theme presented is the “call motif” from the solo trumpet. This theme is answered by the low brass and horns presenting the “main idea,” which dominates this section of the piece

**Section II**: The “call motif” is developed canonically at the triton, first as a two part canon in tutti (Italian meaning “all together”), then as a four part canon by soloists.

**Section III**: The third main idea, the “legato theme” is introduced by the oboe and flute and is developed through several keys as the section builds from a general piano dynamic level to a full fortissimo. The “main idea” is recalled by the brass, but now it is always subordinate to the “legato theme.”

**Section IV**: The “legato theme” is now in diminution over marcato chords in the low brass and low reeds. This iteration evolves into a brief recollection of the main idea in tutti. A brief restatement of the “legato theme” is its original state prepares the final section.

**Section V** (CODA): Material from throughout the piece is recalled over a tonic pedal. The section begins very quietly and mysteriously, then gradually builds to the ending fanfare and flourish.

**Amparito Roca – Jamie Texidor/arr. Aubrey Winter**

Jaime Texidor was a composer, conductor, and publisher who lived most of his life in Baracaldo, Spain. Early in his life he played saxophone in a military band. For many years, from 1928 until his death in 1957, he directed the Baracaldo Municipal Band. Though best known for *Amparito Roca*, Texidor was a prolific composer of music for band. His compositions became so numerous, eventually totaling over 500 that he decided to start his own publishing company. *Amparito Roca* is one of the band world's most popular paso doble. The paso doble is a typical Spanish march-like musical style as well as the corresponding two-step dance style danced by a couple. It is the type of music typically played in bullfights during the bullfighter’s entrance to the ring or during the passes just before the kill. It corresponds to the paso doble dance (traditional and ballroom).

**Occident and Orient – Camille Saint-Saens/ed. Loras John Schissel**

The years of the French revolution provided an important development in the history of bands with the rise of the large wind bands replacing the smaller chamber music (one on a part) of the Classical Period. With the rise of more public bands as represented by the large wind ensembles such as the Grade Nationale Band, which performed for special occasions with original music by composers like Hector Berlioz and others, the modern band came into existence. It was in this tradition that Camille Saint-Saens composed the first of his four works for band, *Orient et Occident* in 1869.

A prolific composer, Saint-Saens compositional output includes three symphonies, concertos for a variety of instruments, various works for chamber ensemble, and 13 works for the stage. At the time he composed Orient et Occident, he was also working on his epic opera *Samson et Dalila*, which contains similar references to eastern music as does the march. It was a prolific time for Saint-Saens – a twenty-year period during which he composed most of the works for which he is remembered today.

Although designated as a “grand symphonic march,” *Occident and Orient* is really a tone poem (a programmatic musical work representing a story or theme). The “trio” section of the march represents the Janissary music of the near East, including the use of percussion and unison melodies. The western aspect of the work includes a broad, noble melody and dramatic counterpoint worthy of the English composers Edward Elgar or William Walton.

**Selections from “The Danserye” – Tielman Susato/arr. Patrick Dunnigan**

Tielman Susato began his career as a musician and trumpet player in Antwerp, Belgium, but he is best remembered today as a music publisher and entrepreneur. He possessed a longtime interest in calligraphy and typesetting, and is credited with raising the standards of published music during his life. His numerous publications consisted mainly of anthologies of various vocal works, although some editions were dedicated to single composers. Susato was also widely known as a composer having published, among others, his own collection of chansons – secular lyric French songs.

The original version of *The Danserye* is a set of instrumental dances based on popular tunes of the late Renaissance Period, arranged by Susato, and published in 1551 as *Het derde musyck boexken*. With over 50 individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated, suggesting that the tunes were performed by whatever combination of winds and strings were available – a common practice of the time. *Selections from The Danserye* was composed for the Florida State University Symphonic Band and premiered in 2002. The Dallas Wind Symphony made the professional premiere later that same year.

**UPCOMING EVENTS**

**Friday, February 26**

University of Central Florida Wind Ensemble

Winter Park High School Ann Derflinger Auditorium

7 PM

**Thursday, March 3**

Symphonic Band MPA

Edgewater High School Auditorium

3:30 PM

**FRIDAY, March 4**

Concert Band MPA

Edgewater High School Auditorium

12:30 PM

**FRIDAY, March 4**

Wind Ensemble MPA

Edgewater High School Auditorium

6 PM

**WEDNESDAY, March 16**

Drum Major Auditions

Band Room

1:30 PM

**WEDNESDAY, april 6**

Marching Percussion 2016 Audition Clinics Begin

Band Room

5 PM – 7 PM

**THURSDAY, APRIL 28**

Spring Band Concert

Winter Park High School Ann Derflinger Auditorium

7 PM

**WEDNESDAY, MAY 4**

Marching Percussion 2016 Auditions

Band Room

2 PM – 6 PM

**FRIDAY, MAY 13**

Band Banquet

Cafeteria/Auditorium

6 PM

**TUESDAY, MAY 17**

Band 2016/2017 Registration Night

Band Room

6 PM – 9 PM

**FRIDAY, MAY 27**

Memorial Weekend Concert

Winter Park – Central Park

6 PM