

WINTER PARK HIGH SCHOOL BANDS

Saturday, February 21, 2015 | 4:00 p.m.
Winter Park High School | Ann Derflinger Auditorium

WINTER PARK HIGH SCHOOL CONCERT BAND Christopher Blackmer, conductor

- Rough-Riders* (1943).....Karl L.
King
(1891 – 1971)
- At Morning's First Light* (2004).....David R. Gillingham
(b. 1947)
- Simple Gifts: Four Shaker Songs* (2002).....Frank Ticheli
(b. 1958)
1. In Yonder Valley
 2. Dance
 4. Simple Gifts

WINTER PARK HIGH SCHOOL SYMPHONIC BAND Michael Clemente, conductor

- S.S. Eagle March* (1969).....Robert Russell Bennett
(1894 – 1981)
- On a Hymnsong of Philip Bliss* (1989).....David R.
Holsinger
(b. 1945)
- Chorale and Shaker Dance* (1972).....John
Zdechlik
(b. 1937)

WINTER PARK HIGH SCHOOL WIND ENSEMBLE Christopher Blackmer, conductor

- The Pride of the Wolverines* (1926/1974).....John Philip
Sousa
(1854 – 1932)
ed. Frederick Fennell
- O Magnum Mysterium* (2003).....Morten
Lauridsen
(b. 1943)
trans. H. Robert Reynolds
- Lincolnshire Posy* (1937).....Percy Aldridge
Grainger
(1882 – 1961)
1. Lisbon
 2. Horkstow Grange
 4. The Brisk Young Sailor
 5. Lord Melbourne
 6. The Lost Lady Found

PROGRAM NOTES

Rough-Riders – Karl L. King

Karl King generally did not title his marches, and there is no personal significance to the title of *Rough Riders* for Karl King. While composing music for school bands, King would send the marches to Barnhouse Publishing, and they would put patriotic titles to the pieces. *Rough Riders* can be found in the *Uncle Sam A-Strut March Book*, and was originally published in 1943. Karl King was born in Paintersville, Ohio on February 21, 1891, and died in Fort Dodge, Iowa on March 31, 1971. During his life he became known as one of the greatest march composers of all time, and his marches are still revered as some of the finest ever written.

At Morning's First Light – David R. Gillingham

At Morning's First Light is a programmatic work that captures the serenity and beauty of daybreak. From the opening thin layers of sound, a broad, sweeping feel emerges, sprinkled with active lines depicting nature awakening.

David Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire. His commissioning schedule dates well into the second decade of the 21st century. He is currently professor of music at Central Michigan University where he teaches composition.

Simple Gifts: Four Shaker Songs – Frank Ticheli

Of *Simple Gifts*, the composer writes: “My work is built from four Shaker melodies - a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, ‘Simple Gifts,’ the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially, of orchestration.

The first movement is a setting of ‘In Yonder Valley,’ generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751 – 1787), a member of the small group of Shakers who immigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a birdcall motive.

The second movement, ‘Dance,’ makes use of a tune from a 1830s Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-quarter speed in counterpoint against the woodwinds who state it at normal speed.

The finale is a setting of the Shakers' most famous song, ‘Simple Gifts,’ sometimes attributed to Elder Joseph Brackett (1797 – 1882) of the Alfred, Maine community, and also said as having been received from a Negro spirit at Canterbury, New Hampshire, making ‘Simple Gifts’ possibly a visionary *gift song*. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his *Appalachian Spring*. Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.”

S.S. Eagle March – Robert Russell Bennett

Part of a larger symphonic suite for band entitled *Down to the Sea in Ships*, the *S. S. Eagle March* is one of Robert Russell Bennett's lesser-known compositions. Written in the standard American march form (without a break strain), this march uses many instruments to harken images of a voyage. In the introduction, a ship's bell is heard followed by woodwinds playing figures that imitate Morse code. The woodwinds have chromatic figures throughout meant to conjure images of waves, and the third strain of the piece contains the melody “Am Meer,” which translates to “near the sea,” by Franz Schubert.

On a Hymnsong of Philip Bliss – David R. Holsinger

Horatio G. Spafford, a Chicago Presbyterian layman and successful businessman, planned a European trip for his family in 1873. In November of that year, due to unexpected last minute business developments, he remained in Chicago and sent his wife and four daughters ahead as scheduled on the S.S. Ville du Havre. He expected to follow in a few days. On November 22, the S.S. Ville du Havre was struck by the Lochearn, an English vessel, and sank in twelve minutes. Several days later, the survivors were landed at Cardiff, Wales, and Mrs. Spafford cabled her husband, "Saved Alone." Shortly thereafter, Horatio left by ship to join his bereaved wife.

It is speculated that on the sea near the area where it is thought his four daughters drowned, Spafford penned this text with words so significantly describing his own grief, "When sorrows like sea billows roll..." It is noteworthy, however, that Spafford does not dwell on the theme of life's sorrows and trials, but focuses attention in the third stanza on the redemptive work of Christ. Humanly speaking, it is amazing that one could experience such personal tragedy and sorrow as did Horatio Spafford and still be able to say with such convincing clarity "It is well with my soul."

Words to the hymn "It is Well with my Soul":

When peace like a river, attendeth my way,
When sorrows like sea billows roll;
Whatever my lot, Thou hast taught me to say,
It is well, it is well, with my soul.

Refrain:

It is well, with my soul,
It is well, with my soul,
It is well, it is well, with my soul.

Though Satan should buffet, though trials should come,
Let this blest assurance control,
That Christ has regarded my helpless estate,
And hath shed His own blood for my soul.

My sin, oh, the bliss of this glorious thought!
My sin, not in part but the whole,
Is nailed to the cross, and I bear it no more,
Praise the Lord, praise the Lord, O my soul!

Hymn writer Philip Paul Bliss was so impressed with the experience and expression of Spafford's text that he shortly wrote the music for it, first published in 1876. Bliss was a prolific writer of gospel songs throughout his brief lifetime and in most cases, he wrote both the words and music. This hymn is one of the few exceptions.

Chorale and Shaker Dance – John Zdechlik

Written in 1972, *Chorale and Shaker Dance* combines a simple chorale theme, introduced by the woodwinds, with variations of the well-known Shaker hymn Simple Gifts. There is a progression of instrumental timbres and chord textures as the theme alternate and mingle. Brief solos for flute, clarinet, saxophone, and trumpet occur at tempo changes. The brass and woodwinds exchange the themes as time signatures cause in increased in both tempo and intensity. Sustained brass sections play the chorale with woodwinds performing a fiery obbligato based on the Shaker hymn as the development peaks. A timpani part punctuates the dramatic ending.

The Pride of the Wolverines – John Philip Sousa/ed. Frederick Fennell

In 1926, when *The Pride of the Wolverines* was written, Sousa had already left his post as director of the United States Marine Band to being his own band (The Sousa Band). While touring, Sousa continued to follow his dream of becoming an opera composer, frequently presenting his operas on stages across the country; equally as frequently, unfortunately, his operas were coolly received. The tunes from arias, choruses, and recitative passages in his operas eventually found themselves in this marches. While on one of many train tours of America, Sousa was inspired to compose a march for the mayor of Detroit, John W. Smith. The march, which uses the nickname for the state of Michigan, is certainly one of his finest.

O Magnum Mysterium – Morten Lauridsen/trans. H. Robert Reynolds

Morten Lauridsen's choral setting of *O Magnum Mysterium* (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale, conducted by Paul Salamunovich. The work was commissioned by Marshall Rutter in honor of his wife Terry Knowles.

About his setting, Morten Lauridsen writes: "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the newborn King amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Recordings of Lauridsen's music have received numerous GRAMMY nominations, and the composer was a 2007 recipient of the National Medal of Arts. H. Robert Reynolds arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

Lincolnshire Posy – Percy Aldridge Grainger

Grainger was something of a musical eccentric in many people's eyes, but his genius for taking the language of English folk song and turning it into musical gems was unsurpassed. *Lincolnshire Posy* is a suite based on folk songs collected in Lincolnshire, England, and each movement is a musical portrait of the singer who sang its underlying melody.

In December 1936, Grainger received a letter from the American Bandmasters Association inviting him to write two works for the eighth annual convention in Milwaukee, Wisconsin, in March 1937. He decided to make a new arrangement of *The Lads of Wampbray March*, as well as a suite for wind band, based on the folk songs he collected in Lincolnshire, thirty years before. Three of the six movements for the suite were finished within four days. After feverishly writing out all parts without a score, he rehearsed the piece with success at the Ernest Williams School of Music in Brooklyn, and rushed off to Milwaukee.

Grainger himself conducted the premiere on March 7, 1937, on which occasion only three of the six movements were played. The premiere resulted in a great fiasco. The band was composed of local professional musicians who had a great deal of difficulty playing the irregular rhythms and "free time"-bars. In the preface of the subsequent published score, Grainger explains to bandleaders that the only players likely to balk at those rhythms were seasoned bandsmen, who "think more of their beer than of their music." Three months later, the Goldman Band performed the full piece, with great success. Percy Grainger, who had lost faith in the piece till that time, was delighted.

Although the music is based on existing melodies, Grainger adapted the songs in such a personal way that *Lincolnshire Posy* can't be called a mere selection of arrangements. In the program notes Grainger explains his intentions: "Each number is intended to be a kind of musical portrait of the singer who sang its underlying melody, a musical portrait of the singer's personality no less than of his habits of song, his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrasts of legato and staccato, his tendency towards breath or delicacy of tone."

"Lisbon Bay" is a brisk sailor's song with a pronounced lilt.

"Horkstow Grange," the second movement, is named for a pleasantly situated 18th century farm house that stands beside the minor road to South Ferriby, just south of where the mighty Humber Bridge now stands - Horkstow has its own tiny suspension bridge.

The "Brisk Young Sailor" is a simple tune that tells of one who returned to wed his true love.

"Lord Melbourne" is a war song with the lyrics "I am a noble Englishman, Lord Melbourne is my name. I never lost any battle, but won great victory."

The set is completed with "The Lost Lady Found," a dance song that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. Her sweetheart, searching everywhere, eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle's hanging for the alleged crime. The town rejoices. This last tune was actually not collected by Grainger, but by Lucy E. Broadwood, secretary of the Folk Song Society.

Upcoming Winter Park Band Events

Concert Band MPA Performance

Thursday, March 5
Edgewater High School Auditorium
1:30 p.m.

Symphonic Band MPA Performance

Thursday, March 5
Edgewater High School Auditorium
4:10 p.m.

Wind Ensemble MPA Performance

Friday, March 6
Edgewater High School Auditorium
7:00 p.m.

Washington, D.C. Tour

Thursday, March 19 – Monday, March 23

State Solo & Ensemble MPA

Tuesday, March 31 (tentative)
Tenoroc High School

State Jazz MPA

Tuesday, March 31 (tentative)
Tenoroc High School

Spring Concert

Wednesday, May 6
Winter Park High School Auditorium
7:00 p.m.

Band Banquet

Friday, May 15
Winter Park Cafeteria/Auditorium
6:00 p.m.

Band Registration Night

Tuesday, May 19
Band Room
6:00 p.m. – 9:00 p.m.

Memorial Day Weekend “Pops Concert”

Friday, May 22
Winter Park High School Auditorium
7:00 p.m.