**WINTER PARK HIGH SCHOOL BANDS**

**Saturday, February 18, 2017 | 5:00 PM**

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

**Dr. Daniel Tembras, *guest conductor***

**PROGRAM**

**Concert Band**

Christopher Blackmer, *conductor*

**Normandy Beach March** (1982) John Edmondson

**The Battle Pavane** (1551/1981) Tielman Susato

arr. Bob Margolis

**Kentucky 1800** (1955/1987) Clare Grundman

Dr. Daniel Tembras, *conductor*

**Symphonic Band**

Michael Clemente, *conductor*

**Pentland Hills March** (1965) Major J.W. Howe

**Dusk** (2004) Steven Bryant

Dr. Daniel Tembras, *conductor*

**Cajun Folk Songs** (1991) Frank Ticheli

1. La Belle et le Capitaine

2. Belle

**Wind Ensemble**

Christopher Blackmer, *conductor*

**William Byrd Suite** (1924) Gordon Jacob

1. The Earle of Oxford’s Marche

5. Wolsey’s Wilde

6. The Bells

Dr. Daniel Tembras, *conductor*

**Blue Shades** (1996) Frank Ticheli

**Rolling Thunder** (1916/1930) Henry Fillmore

**OUR GUEST CONDUCTOR**

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**Daniel Tembras** serves as the Director of Instrumental Studies at Indiana University – Purdue University Fort Wayne (IPFW). His duties include conducting the Symphonic Wind Ensemble and Symphonic Band, teaching courses in conducting and music education, and coordinating the woodwind, brass, and percussion areas. Dr. Tembras holds a DMA degree in Wind Conducting from The University of Texas at Austin. Prior to this, he served as the Assistant to the Director of Bands at The University of Texas at Austin, Director of the Longhorn Jazz Band and Combo, and Assistant Director of the Longhorn Basketball and Volleyball Bands. Dr. Tembras received the Master of Music degree in Wind Conducting from Michigan State University.

While in Michigan, Dr. Tembras served as a director in the Mason Public Schools in Mason, Michigan and in the Kearsley Community Schools in Flint, Michigan. Dr. Tembras is a native of Lansing, Michigan and received his Bachelor of Music degree from Michigan State University.

A champion of artistic collaboration and new music, Tembras has premiered and/or collaborated with leading artists including Pulitzer Prize winning composer William Bolcom, David Maslanka, John Mackey, Steven Bryant, Joel Puckett, Michael Markowski and soloists Billy Hunter, Principal Trumpet of the Metropolitan Opera Orchestra, Gail Williams, Joseph Lulloff, and Kenneth Tse, amongst others.

Dr. Tembras is a frequent guest conductor throughout the United States and abroad, including the Beijing Central Conservatory of Music in Beijing, China, the United States Army Field Band and the World Youth Wind Orchestra Project (WYWOP) in Schladming, Austria as part of the Mid-Europe International Festival, an ensemble comprised of talented young international musicians from Europe, Australia, Japan, and North America. Most recently, the IPFW Symphonic Wind Ensemble gave their debut performance in Carnegie Hall in New York City. Dr. Tembras is a member of the College Band Directors National Association, NAfME, the Texas Music Educators Association, the Michigan State Band and Orchestra Association, and is a frequent guest clinician throughout the United States and is an honorary member of Phi Mu Alpha.

**PROGRAM NOTES**

**Normandy Beach March**

Written to emulate the style of a stately British march, the *Normandy Beach March* commemorates the Allied invasion of Normandy nearly seventy three years ago, “D-Day,” June 6, 1944. Part of the largest amphibious invasion in modern history that marked a significant turning point in the defeat of Germany, and the beginning of the end to World War II.

John Edmondson received his BA from the University of Florida and his MM in Composition from the University of Kentucky, studying with Kenneth Wright and R. Bernard Fitzgerald. He taught public school music in the central Kentucky region for ten years, during which he wrote extensively for his own students. At this same time, he was the staff arranger for the University of Kentucky Wildcat Marching Band, and also arranged for several other universities and regional high school marching bands. In addition to freelance composing and arranging, John was a professional trumpet player and pianist, and developed his own educational publishing firm.

**The Battle Pavane**

Though not a very familiar figure today, Tielman Susato was a prominent Renaissance musician, composer, and calligrapher. Living primarily in Antwerp, Susato performed as a trumpeter, composed music for a variety of instruments and voices, and is best known today by scholars for establishing a successful music printing shop in 1543.  
  
*The Battle Pavane* is arranged from a collection of popular dance tunes (*Het derde musyck boexken alderbande Danserye*) published by the composer in 1551. A pavane was a sixteenth-century court dance that has an Italian origin, but quickly spread in popularity throughout Europe.

**Kentucky 1800**

For almost any musician that has played in a band, Clare Grundman is one of the most recognizable names in composition. Grundman is a leader in the development of American wind literature for the young student. He has composed over sixty works for band, as well as having arranged many orchestral works for band by such composers as Leonard Bernstein, Aaron Copland, and Gustav Holst.

*Kentucky 1800* is based on the tunes of three American folk songs: “The Promised Land,” “Cindy,” and “I’m Sad and I’m Lonely,” melodies that are reminiscent of the years the pioneers were forging westward. Grundman uses these folk tunes as thematic material and, through the use of colorful scoring and interesting accompaniment figures, creates a rhapsodic tone poem.

**Pentland Hills March**

The professional life of James Howe has been a combination of military service and music. He attended the Royal Military School of Music and also studied at the Royal Academy and the Royal College of Music. From 1954 to 1974 he was the musical director of H.M. Scots Guards. Howe’s extensive conducting experience includes concerts for the BBC and in London’s Royal Albert Hall.

*Pentland Hills* is named after the range of hills near Edinburgh, Scotland, where the piece was composed. It is based on three Scottish Airs; “The Lass O’Gowrie,” “John Anderson My Jo’,” and “Rowan Tree.” The march enjoys great popularity with the bands of Great Britain and is featured by H.M. Scots Guards on the ceremony of “Trouping the Colour.”

**Dusk**

The composer writes, “This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.”

Steven Bryant is an active composer and conductor with a varied catalog, including numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, music for chamber ensembles, and music for the Web. He studied composition with John Corigliano at The Julliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

**Cajun Folk Songs**

Cajuns are descendants of the Acadians, a group of early French who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today, there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

“La Bell et le Capitaine” tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, initially heard from the Alto Saxophone, and shifts back and forth between duple and triple meters.

“Belle” is about a man who goes away to Texas only to receive word of his sweetheart’s illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail.

*Cajun Folk Songs* was composed as a tribute to the people of the old Cajun folksong culture with hopes that their contributions will not be forgotten. The work is dedicated to the Murchison Middle School Band, Austin, Texas, Cheryl Floyd, Director, who commissioned the work and gave its premiere on May 22, 1990.

**Rolling Thunder**

Henry Fillmore is best known as a prolific composer and arranger of music for wind band with over 250 compositions in his catalog. His free spirit and love of “fun music” is evident across the majority of his works, and his best marches are notable for their intense energy, bravado, and technical challenge. Henry and his wife moved to the state of Florida in 1938 and began a long association with the band at The University of Miami where he was named “permanent guest conductor” and accompanied the band on trips, including three to Central America. The university eventually awarded him an honorary doctorate.

Fillmore wrote his greatest circus march, *Rolling Thunder*, while he was living in Cincinnati, Ohio. Fillmore feel in love with the circus at an early age, and many of his compositions reflect both his love of the trombone, and his infatuation with the circus. *Rolling Thunder* reflects both of these loves with its exciting, virtuosic trombone part and its success as a “rip-roaring” circus march.

**William Byrd Suite**

Gordon Jacob was born in London in 1895 and studied music at the Royal College of Music, where he eventually became a faculty member – a position he held for forty years. Jacob was a teacher, conductor, orchestrator, composer, and author, and he contributed several pieces to the wind band repertoire during a time when bands had limited original literature.

Jacob chose six pieces from the *Fitzwilliam Virginal Book* in 1923 to honor the 300th anniversary of William Byrd’s death. He selected appropriate music that would lie with ease within the British military band. The pieces were originally written for the virginal, a small and simple instrument belonging to the harpsichord family that was extremely portable and could often be performed from a table-top.

**Blue Shades**

Composer Frank Ticheli is Professor of Composition at the University of Southern California. He holds degrees from Southern Methodist University and the University of Michigan.

*Blue Shades* was composed in 1996, the result of a consortium commission of thirty high school and university bands. The eleven-minute work is a three-part (ABA) episodic composition based on jazz-influenced motifs and rhythms, treated within the context of soloists, chamber groupings, and full wind ensemble.

Ticheli writes: “As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent, however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily influenced by the Blues: ‘Blue notes’ (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many ‘shades of blue’ are depicted, from bright blue, to dark, to dirty, to hot blue.”

**UPCOMING EVENTS**

**Symphonic Band MPA Performance**

Thursday, March 2, Edgewater High School, 1:40 PM

**Concert Band MPA Performance**

Friday, March 3, Edgewater High School, 12:00 PM

**Wind Ensemble MPA Performance**

Friday, March 3, Edgewater High School, 7:10 PM

**Band Picnic**

Saturday, March 4, Blue Jacket Park, 11:30 AM – 2:00 PM

**Senior Concerto Competition Auditions**

Wednesday, March 8, Band Room, 1:30 PM

**Park Philharmonic Orchestra MPA Performance**

Friday, March 10, Wekiva High School, 12:00 PM

**Drum Major Auditions**

Wednesday, March 15, Band Room, 1:30 PM

For all Winter Park High School Band related information and events, go to

**www.winterparkhsband.com**