**WINTER PARK HIGH SCHOOL BANDS**

**with special guest artist Joseph Vascik**

**Thursday, April 28, 2016 | 7:00 PM**

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

**PROGRAM**

**Trombone Ensemble**

Christopher Blackmer, *conductor*

**Elsa’s Procession to the Cathedral from “Lohengrin”** (1850/1980) Richard Wagner

(1813 – 1883)

arr. Wesley Hanson

Sam Dufresne, Zach Noble, Tommy Claus, Jordan Gidus, Stuart Thomas, Ted Panos, & Justin Chisholm

**Freshman Jazz Band**

Christopher Blackmer, *conductor*

**Lili’s Song** (2005) Paul White

**A Child is Born** (1969) Thad Jones

(1923 – 1986)

**One More for Johnny** (2015) Dean Sorenson

(b. 1963)

**Jazz Ensemble**

Michael Clemente, *conductor*

**Nica’s Dream** (1956/1999) Horace Silver

(1928 – 2014)

arr. Michael Philip Mossman

**Shiny Stockings** (1983) Frank Foster

(1928 – 2011)

**Cat Race** (1996) Toshio Mashima

(b. 1949)

**Concert Band**

Christopher Blackmer, *conductor*

**El Capitan** (1896/2000) John Philip Sousa

(1854 – 1932)

arr. Andrew Balent

**Turning Point** (2012) Sean O’Loughlin

(b. 1972)

**Shenandoah** (1999) Frank Ticheli

(b. 1958)

**The Cave You Fear** (2014) Michael Markowski

(b. 1986)

**Symphonic Band**

Michael Clemente, *conductor*

**Seven Hills Overture** (2014) John Fannin

(b. 1958)

Edun Kalmar, *piano*

**As Summer Was Just Beginning** (1994) Larry D. Daehn

(b. 1939)

**Scenes from “The Louvre”** (1966) Norman Dello Joio

(1913 – 2008)

1. The Portals
2. Children’s Gallery
3. The Kings of France
4. The Nativity Paintings
5. Finale

**Wind Ensemble**

Christopher Blackmer, *conductor*

**Ecstatic Fanfare** (2012) Steven Bryant

(b. 1972)

Edun Kalmar, *piano*

**Morceau Symphonique** (1902/1966) Alexandre Guilmant

(1837 – 1911)

arr. Wesley Shepard

Justin Chisholm, *trombone*

A Percy Aldridge Grainger Set (1882 – 1961)

**Children’s March** (1916) ed. R. Mark Rogers

**Irish Tune from County Derry** (1918/2001) ed. Larry Clark

**Handel in the Strand** (1911/1962) arr. Richard Franko Goldman

**T-Bone Concerto** (1996) Johan de Meij

I. Rare (b. 1953)

Joseph Vascik, *trombone*

Catherine Way, *harp,* Adam DeLoach, *piano*

**Angels in the Architecture** (2009) Frank Ticheli

Emma Chambers, *soprano*

Please join us in the Auditorium lobby for a reception following tonight’s performance!

**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 ARTIST**

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**Joseph Vascik** is a trombonist and low brass instructor in demand in the Central Florida area. As an orchestral performer, Vascik plays with the Jacksonville Symphony, the Orlando Philharmonic, and the Brevard Symphony. Vascik has performed as a soloist with the UCF Wind Ensemble, the Rollins Wind Ensemble, with visiting bands as a Disney Performing Artist Soloist, and many other ensembles. With Disney, Vascik has been recorded for commercials and live shows for the parks throughout the world and currently plays in the orchestra for the Candlelight Processional.

Mr. Vascik is actively teaching and works with students from age 10 through college level. Many of his students achieve top honors such as Florida All State bands and All County bands. Every one of his students who have entered college for music have received scholarship for their skill. Outside of music, Vascik loves spending time with his wife and son, paddle boarding, mountain biking, playing racquetball, and cooking with his giant wok.

**PROGRAM NOTES**

**Elsa’s Procession to the Cathedral from “Lohengrin” – Richard Wagner**

*Lohengrin* received its first performance on August 28, 1850, under the direction of composer and conductor Franz Liszt. The libretto, written by Wagner himself, was based on a lengthy medieval romantic poem entitled *Wartburgkrieg*. Wagner’s exile from Germany for his radical political beliefs combined with conflicts over the appropriate language for the opera resulted in its production being delayed for over four years. When it was finally premiered, a grossly undermanned orchestra, consisting of a total of 38 musicians, and unprepared singers produced a disastrous failure. After several revisions, the opera was restaged and has since become standard repertoire in several countries.

*Elsa’s Procession to the Cathedral* appears towards the beginning of Act II as she and her bridal party enter the cathedral for her marriage to Lohengrin.

**El Capitan – John Philip Sousa**

In 1895, John Philip Sousa wrote a comic operetta entitled *El Capitan*, which was a great success at its April 13, 1896, Boston premiere. It garnered 112 performances in New York and also created a sensation in Europe. Sousa extracted a march from it, using two of the operetta's most popular themes, and it too became a hit. Arrangements of it were subsequently made for various and quite exotic instruments, including piano, guitar, banjo, zither, and mandolin. But it was, of course, the band version of this march that achieved the most success then and the one that remains popular today. The *El Capitan March* theme has a bouncy exuberance and jovial spirit, quite suited to the comic nature of the operetta. Its latter half features the theme that appears at the operetta's close, a playful, carefree creation less march-like than the opening, but more colorful in its carefree, jaunty manner.

**Turning Point – Sean O’Loughlin**

Sean O’Loughlin is the Principal Pops Conductor of Symphoria, from Syracuse, New York. He is a fresh voice and a rising name in the music world. His music is characterized by vibrant rhythms, passionate melodies, and colorful scoring. Commissions from the Boston Pops Orchestra, the San Francisco Symphony, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra highlight and showcase his diverse musical abilities. As a conductor, he has led performances with the Boston Pops Orchestra, the San Francisco Symphony, the Chicago Symphony, the Hollywood Bowl Orchestra, the Minnesota Orchestra, the Dallas Symphony, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Houston Symphony, the Victoria Symphony and the Seattle Symphony amongst others. He has served as conductor for summer symphony tours with Josh Groban, Sarah McLachlan, Melissa Etheridge and the Jerry Garcia Symphonic Celebration.

**Shenandoah – Frank Ticheli**

The composer writes, “In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy – its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.”

The origins of the folksong are somewhat obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania, to a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman.

**The Cave You Fear – Michael Markowski**

About *The Cave You Fear*, the composer reflects, “I've been thinking a lot lately about all the opportunities we're given day-to-day to try something new or to go somewhere we've never been before—the opportunity to take a spontaneous road trip, to go see a concert by a band we've never heard of at a venue we've never been to, to try that new restaurant down the street where the menu is in a language we don't quite understand. Some people have an innate sense of adventure, who go-with-the-flow, who live life for the unexplored, and I couldn't be more inspired by them.

For a long time, I was the opposite. I used to prefer to stay at home, working on my computer because it was the safe and responsible thing to be doing, listening to the same albums on my iPod, ordering the same meal at the same, familiar restaurants. And while there's nothing necessarily wrong with having a routine or knowing what you like, I eventually realized that my life was starting to have a certain predictability to it. It was a few years ago, while I was still living in the same state that I was born and raised in, that I had the most terrifying epiphany that I think I've ever had. I was becoming increasingly bored and incredibly boring.

In film schools around the world, Joseph Campbell's book The Hero With A Thousand Faces is required reading for filmmakers, screenwriters, and storytellers because Campbell has single-handedly identified what we refer to as "The Hero's Journey" — the series of events and conflicts that arise along a character's path as he or she fights their way to some ultimate goal. After studying Campbell, it's easy to question where we are on our own paths. What is our own story? What are we fighting for? What does it mean to be a 'hero' and how can we be more 'heroic' ourselves? When we hear our own call-to-adventure, will we jump up, prepared, or will we ignore it, sit idly and take the easy way out because we would rather life be quiet and comfortable? According to Campbell, each of our adventures are already out there, waiting for us. That's not the problem. For him, ‘the big question is whether you are going to be able to say a hearty 'yes' to your adventure.’”

**Seven Hills Overture – John Fannin**

*Seven Hills Overture* is an exciting fanfare that utilizes shifting meter to create a light, happy groove. A lyrical interlude provides an opportunity for ensembles to explore *rubato* playing. Commissioned be the Kentucky Music Educators Third District for the 2013 9th and 10th Grade District Honor Band, the premiere performance in Bowling Green, Kentucky was conducted by the composer. The title is inspired by the seven hills that surround Bowling Green.

**As Summer Was Just Beginning (Song for James Dean) – Larry Daehn**

James Byron Dean (1931 – 1955) experienced the brightest and briefest movie career ever. In 16 months he made three movies: *East of Eden*, *Rebel Without a Cause*, and *Giant*. Only the first had been released when he was killed in a car accident at age 24. His death on September 30, 1955, sparked an unparalleled outpouring of sorrow. For three years after his death, Warner Brothers received more letters to him than to any living actor.

And the James Dean phenomenon has never really ended. Thousands still come to the little town of Fairmount, Indiana, to see the farm where he grew up and to visit his grave there. His familiar image appears worldwide on posters and t-shirts. He has been the subject of many books, songs, TV documentaries, plays, movies, and hundreds of magazine articles. Forty years after his death, James Dean is still a hero to his own generation and to succeeding generations who keep his legend alive.

*People were robbed of him. Whenever you’re robbed of something, it lingers with you.* – Martin Landau

A bronze bust of James Dean by artist Kenneth Kendall stands near Griffith Park Observatory in Los Angeles, CA. There is a Greek inscription on the right shoulder,

ΘEPEOΣ NEON IΣTAMENOIO

which, when translated, reads, “As Summer Was Just Beginning”: This sentiment, from a painting by John La Farge, is a Greek epitaph concerning the death of a young person. I chose it as the title for this piece.

I loosely based the main melody (heard at the beginning and at measures 33 and 57) on an old British Isles folksong, “The Winter it is past, and the Summer’s here at last.” I choose it because Dean’s Quaker heritage goes back to England, Ireland, and Scotland, and because the simple bittersweet song about summer seemed appropriate for remembering James Dean.

**Scenes from “The Louvre” – Norman Dello Joio**

Norman Dello Joio, descended from three generations of Italian organists, began his music training early. He quickly showed remarkable aptitude and facility. At fourteen, he already was organist and choir director of the Sea Church in City Island, NY.

Composition attracted him while a Julliard School of Music student. After three years, he proceeded to the Yale School of Music to study under Paul Hindemith. For some years Dello Joio was on the faculty of Sarah Lawrence College and also served as professor of composition at Mannes College of Music in New York, NY. Some of Dello Joio’s compositions have won him the Pulitzer Prize, the New York Music Critics Circle Award, and the Emmy among others. His works for band include “Variants on a Mediaeval Tune” and “From Every Horizon.”

This band version of *“The Louvre”* is taken from the original score of the NBC Television special that was first broadcast nationally in November 1964. In September 1965, the Composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965. The five movements of this suite cover the period of The Louvre’s development during the Renaissance. Here themes are used from composers of that time. Edward Downes, the noted critic, has written about this work that “a strong melodic vein, rhythmic vitality, an infectious brio, and freshness of invention are among the earmarks of Dello Joio’s style.” *Scenes from “The Louvre”* was commissioned by Baldwin-Wallace College for the Baldwin-Wallace Symphonic Band, Kenneth Snapp, conductor, and was premiered March 13, 1966, conducted by the composer.

**Ecstatic Fanfare – Steven Bryant**

Ecstatic Fanfare was extracted in 2012 from a larger work, *Ecstatic Waters* (2008). The fanfare uses some of the tutti material from the larger work’s opening movement.

Steven Bryant is an acclaimed, award-winning composer whose works often straddle different media. He is a three-time recipient of the National Band Association’s William D. Revelli Composition Award (2007, 2008, and 2010). His unique works for wind band and electronics have received more performances than any other pieces of their kind. His other work includes pieces for wind band (some with added electronics), orchestra, chamber ensembles, and electronic music. He studied composition at The Juilliard School with John Corigliano, at the University of North Texas with Cindy McTee, and at Ouachita University with W. Francis McBeth.

**Morceau Symphonique – Alexandre Guilmant**

Alexandre Guilmant’s *Morceau Symphonique* shares an origin similar to J.E. Barat’s *Andante et Allegro*—it too was written as a contest piece at the Paris Conservatory. Guilmant, however, was not a trombonist. He was a keyboardist most notably known for his organ sonatas and symphonies. But despite not being a brass player, his *Morceau Symphonique* has lived on as a favorite among trombonists and euphonists across the world, owing to its gorgeous phrases and exciting allegro theme.

The piece opens with notes slowly descending in the accompaniment, setting up the mood to the beautiful first half. The melodies are flowing and lyrical with a section of quick liveliness to uplift the spirit of the piece. These lyrical passages, however, eventually give way to a short cadenza which heralds in the excitement of the allegro. Quick scales and dialog between the solo and the accompaniment pervade most of the second half of the *Morceau Symphonique*, with only a short interlude to briefly reintroduce the opening theme. The interlude is quickly over, however, and it becomes a race towards the end with renewed vigor as the piece speeds through triplet runs and interjections of previous themes being briefly heard.

**Children’s March / Irish Tune from County Derry / Handel in the Strand –**

**Percy Aldridge Grainger**

Percy Aldridge Grainger was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music. Born in Australia, he began studying piano at an early age. He came to the United States at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings (like Lincolnshire Posy), his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers.

Children’s March was written between 1916 and 1919, during a flurry of activity that produced several of Grainger’s miniature masterworks for winds. The version for full band was premiered by the Goldman Band at Columbia University in 1919. As with most of his music, Grainger wrote and orchestrated Children’s March with a very specific vision, but also with a widely flexible instrumentation. The piece could be played by ensembles as small as a woodwind quintet, or those as large as a full symphonic band or symphony orchestra. While this flexibility is not unusual in Grainger’s work, one feature of Children’s March, in particular, set it apart from his contemporaneous works: the use of two 4-part vocal passages in the piece that are intended to be sung by the members of the band. Furthermore, Children’s March is a rare instance of Grainger using original material. Most of his other enduring works were based on existing folk melodies.

Irish Tune from County Derry is a setting of a now-famous tune from the Irish county of Derry in the north (sometimes called Londonderry). This classic arrangement features beautiful, delicate part-writing for both woodwinds and brass, highlighting each family in turn.

While the tune is widely associated with the lyrics “Danny Boy,” it in fact as a rich history of lyric settings of which “Danny Boy” is a relative latecomer. It is also commonly known as the tune to “Londonderry Air.”

Oh Danny Boy, the pipes, the pipes are calling.  
From glen to glen and down the mountain side.  
The summer's gone, and all the flowers dying.  
'Tis you, 'tis you must go, and I must bide.

But come ye back when summer's in the meadow,  
or when the valley's hushed and white with snow.  
'Tis I'll be here in sunshine or in shadow.  
Oh Danny Boy, oh Danny Boy, I love you so.

But when ye come and all the roses falling,  
and I am dead, as dead I well may be,  
Go out and find the place where I am lying,  
And kneel and say an Ave there for me.

And I will hear tho' soft your tread above me,  
and then my grave will warm and sweeter be.  
For you shall bend and tell me that you love me,  
And I will sleep in peace until you come to me.

*Handel in the Strand* is one of Grainger’s early light orchestral works, written in 1911, before he enlisted in the US Army. Grainger had no trouble allowing other musicians to arrange his music to suit their needs, so *Handel in the Strand* has existed in several different versions. After its original massed piano and string orchestra setting came versions for full orchestra, piano (solo and 4 hands), organ, trombone choir, and two different settings for band (Goldman and Sousa).

Its original title was “Clog Dance,” but Grainger’s friend William Gair Rathbone (to whom the piece is dedicated) suggested the title “Handel in the Strand” because the music seemed to reflect both George Frederick Handel and English musical comedy (the “Strand” is a street in London and the “home of London musical comedy”) – as if a jovial Handel were strolling down the Strand to the strains of modern English popular music.

**T-Bone Concerto – Johan de Meij**

The T-Bone Concerto was Johan de Meij’s first composition for solo instrument and symphonic band. It consists of three movements called respectively “Rare,” “Medium,” and “Well Done.” It was commissioned by the Kentucky Music Educators Association and was written between August 1995 and January 1996. The first movement was premiered at the annual KMEA conference in Louisville, Kentucky in February 1996, with the first performance of the entire work the following month by the Band of the Royal Dutch Marines in Amsterdam.

**Angels in the Architecture – Frank Ticheli**

*Angels in the Architecture*was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States. The work unfolds as a dramatic conflict between the two extremes of human existence – one divine, the other evil. The work’s title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

*Angels in the Architecture* begins with a single voice singing a 19th century Shaker song:

I am an angel of Light

I have soared from above

I am cloth’d with Mother’s love.

I have come, I have come,

To protect my chosen band

And lead them to the promised land.

This “angel” – represented by the singer – frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light – played by instruments rather than sung – include a traditional Hebrew song of peace (“Hevenu Shalom Aleichem”) and the well-known 16th century Genevan Psalter, “Old Hundredth.” These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love.

An original chorale, appearing twice in the work, represents the composer’s personal expression of these aspirations. In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light – darkness – light – darkness – light). Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the “unanswered question” of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears – distantly, ominously.

**UPCOMING EVENTS**

**Band Banquet**

Friday, May 13

Cafeteria/Auditorium, 6 PM

**Band Registration Night**

Tuesday, May 17

Band Room, 6 PM – 9 PM

**Memorial Weekend Pops Concert**

Friday, May 27

Ann Derflinger Auditorium, 7 PM

**Marching Band Mini-Camp Part I**

(Incoming Freshman & Leadership)

Saturday, June 4, 12 PM – 6 PM

**Marching Band Mini-Camp Part II**

(Full Marching Band – All Grades)

Sunday, June 5, 2 PM – 8 PM

**Marching Band Camp**

(Full Marching Band – All Grades)

Monday, July 25 – Thursday, July 28, 9 AM – 5 PM

Monday, August 1 – Friday, August 5, 9 AM – 5 PM

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

**www.WinterParkHSBand.com**