

WINTER PARK HIGH SCHOOL BANDS

Wednesday, April 30, 2014 – 7:00 p.m.
Winter Park High School – Ann Derflinger Auditorium

WINTER PARK HIGH SCHOOL JAZZ ENSEMBLE

Michael Clemente, director

- St. Thomas* (1963/2011).....Sonny Rollins
(b. 1930)
Arr. Michael Philip Mossman
- In A Sentimental Mood* (1935/1998).....Duke Ellington
(1899-1974)
Arr. Mike Tomaro
- Killer Joe* (1979/1986).....Benny Golson
(b. 1929)
Arr. Les Hooper
- The Suncatchers* (1974).....Marius Nordal
(b. 1943)

WINTER PARK HIGH SCHOOL CONCERT BAND

Christopher Blackmer, conductor

- Mighty Mite* (1951/2003).....Ted
Mesang
(1902 – 1967)
arr. Sean O’Loughlin
- Tudor Suite* (2008).....William Byrd, Giles Farnaby & Thomas
Morley
(1540 – 1623, 1560 – 1640, 1557 – 1602)
arr. Johnnie Vinson
1. My Bonny Lass
 2. Fortune
 3. A Toye

Michael Clemente, conductor

- On the American River* (2006).....Alan Lee
Silva
(b. 1962)

WINTER PARK HIGH SCHOOL SYMPHONIC BAND

Michael Clemente, conductor

- J.S. Jig* (2006).....Brant Karrick
(b. 1960)
Christopher Blackmer, conductor
- Ave Maria* (1964).....Franz Biebl
(1906 – 2001)
arr. Robert C. Cameron
- English Folk Song Suite* (1924/2008).....Ralph Vaughn Williams
(1872 – 1958)
1. March – “Seventeen Come Sunday”

- 2. Intermezzo – “My Bonny Boy”
- 3. March – “Folk Songs from Somerset”

WINTER PARK HIGH SCHOOL WIND ENSEMBLE
Christopher Blackmer, conductor

Canzona (1954/2000).....Peter Mennin
 (1923 – 1983)

Michael Clemente, *conductor*

Concertino for Trombone and Orchestra (1837/2000).....Ferdinand
 David
 (1810 – 1873)

trans. Charles T. Yeago

Kevin Casey, *trombone*

- 2. Marcia funebre
- 3. Allegro maestoso

Symphony No. 4 (1993).....David Maslanka
 (b. 1943)

Robyn Stanton, *piano*; Catherine Way, *harp*; Karen Sun, *organ*



KEVIN CASEY is the winner of the first annual Winter Park High School Bands Senior Concerto Competition. For four years he has studied privately with Joseph Vascik, and performs with the Winter Park Wind Ensemble, Marching Band, and the top choir – Park Singers. In addition, Kevin is co-principal trombone of the Florida Symphony Youth Orchestra.

Music honors include the All-State Jazz Band, lead trombone in the All-County Jazz Band, the All-State Concert Orchestra, and recipient of a Winter Park Musicale award of \$1,000.

Kevin feels very fortunate for this performance opportunity, and would like to thank his parents, Mark and Natalie Casey, and all of his music teachers, past and present, for their invaluable support and guidance. In the fall of 2014, Kevin will attend Columbus State University in Columbus, GA, and major in Music Education.

PROGRAM NOTES

Tudor Suite – William Byrd, Giles Farnaby & Thomas Morley / arr. Johnnie Vinson

Tudor Suite is a collection of three short pieces by English composers of the Renaissance. “My Bonny Lass,” by Thomas Moorley, is a famous madrigal that was first published in 1595, and based on an Italian madrigal of Giovanni Gastoldi in 1591. The original setting was for five-part choir. “Fortune,” by William Byrd, and “A Toye,” by Giles Farnaby were taken from the *Fitzwilliam Virginal Book*, a large collection of nearly 300 keyboard works of the late Renaissance. The virginal was a keyboard instrument similar to the harpsichord.

On the American River – Alan Lee Silva

Alan Lee Silva is a composer and arranger whose credits include orchestration for television series like *7th Heaven* and *Eight Simple Rules*, arrangements for feature films like *Enough*, and scores for the independent films *Eli's Coming*, *State of the Artist*, and *The Studio*. His pieces have been performed by some of Hollywood's finest studio musicians, and his strong melodic style and contemporary harmonies are influenced by the music of Aaron Copland, Dave Grusin, and Jerry Goldsmith.

J.S. Jig – Brant Karrick

J.S. Jig is a dance that fuses themes of J.S. Bach into a lilting 6/8 Irish jig. The beginning consists of the main theme, initially as a fugue, and includes a short quote from Bach's well-known “Jesu, Joy of Man's Desiring.” The composer then continues to play with the theme, experimenting with harmonies, colors and orchestration. It later infuses another Bach composition, the chorale “Was Gott tut, das ist Wohlgetan,” which the composer's father had transcribed and had become a favorite of the composer.

J.S. Jig is dedicated to Joe Allen and to the students of 2006 – 2007 Muhlenberg North (Kentucky) High School Band.

Ave Maria – Franz Biebl / arr. Robert C. Cameron

Herr Biebl told me that when he was organist/choirmaster and teacher in the Fürstentfeldbruck parish near Munich he had in his church choir a fireman. It was common for companies, factories, police and fire departments, etc., to sponsor an employees' choir, which often would participate in choral competitions and festivals with other similar choirs. This fireman asked Biebl to please compose something for his fireman's choir for such an occasion. The result was the Ave Maria (double male choir version).

The piece gained practically no attention in Germany for many years. However, when Biebl was the head of choral programs for the Bayerischen Rundfunk (Bavarian Radio) he made a habit of inviting American choirs to come to Munich and sing on the radio and with other German choirs. One of these choirs (the Cornell University Men's Glee Club) was introduced to his Ave Maria and brought it back to the US, where it became increasingly popular. When Chanticleer recorded it, it became a hit, not only in the US but in Germany too, which now considered the piece must be special as it was such a hit in America! Biebl did arrangements for other voicings, and the seven-part mixed choir arrangement is now probably the most popular.

The text is unique in its conjoining of two sources. The first source is the thrice-daily devotional exercise called the Angelus in the Catholic Church. It is cued by the ringing of the "Angelus" bell, sometimes referred to as the "Peace Bell." It consists of a thrice-repeated "Hail Mary," each with an introductory versicle based on the Gospel, followed by a concluding versicle and prayer.

Here is the first part of the Angelus, the only part that Biebl uses:

Angelus Domini nuntiavit Mariae
Et concepit de Spiritu Sancto.
Ave Maria, Sancta Maria.
Ecce ancilla Domini
Fiat mihi secundum verbum tuum.
Ave Maria, Sancta Maria.
Et verbum caro factum est
Et habitavit in nobis
Ave Maria, Sancta Maria
Ora pro nobis sancta Dei genetrix

*The Angel of the Lord announced to Mary
And she conceived by the Holy Spirit.
Hail Mary, Holy Mary.
Behold the handmaiden of the Lord
Do to me according to your word.
Hail Mary, Holy Mary.
And the Word was made flesh
And dwelt among us.
Hail Mary, Holy Mary
Pray for us, O Holy Mother of God.*

In place of the “Ave Maria, Sancta Maria” from the Angelus text, Biebl has substituted the first part of the even more familiar text of the standard “Ave Maria” prayer [Ave Maria, gratia plena, Dominus tecum, etc.] and in lieu of the closing versicle and prayer of the “Angelus” he has substituted the second part of the “Ave Maria” [Sancta Maria, Mater Dei, ora pro nobis, etc.], so that the whole is a hybrid of the two ancient texts.

- Dr. Wilbur Skeels

English Folk Song Suite – Ralph Vaughn Williams

English Folk Song Suite was commissioned by the Band of the Royal Military School of Music. It was premiered on July 4, 1923, at Kneller Hall, London, England with H.E. Adkins conducting. In three movements, the suite contains many different folk songs from the Norfolk and Somerset regions of England, including “Seventeen Come Sunday,” “Pretty Caroline,” “Dives and Lazarus,” “My Bonny Boy,” “Green Bushes,” “Blow Away the Morning Dew,” “High Germany,” and “The Tree So High.” Historically, the suite is considered (along with Gustav Holst’s two suites for military band) to be a cornerstone work in the literature, and one of the earliest “serious” works for the wind band.

Canzona – Peter Mennin

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Canzona was commissioned by Edwin Franko Goldman through The League of Composers, and was premiered by the Eastman Wind Ensemble, Frederick Fennel conducting, in New York on 15 June 1951.

-Peter Mennin

This is the only piece that Mennin wrote for wind band.

Concertino for Trombone and Orchestra – Ferdinand David / trans. Charles T. Yeago

The German virtuoso violinist Ferdinand David’s *Concertino for Trombone and Orchestra*, Op.4, was composed in 1837. It is well-known as one of the earliest Romantic-era solo pieces for trombone. It was dedicated to Karl Traugott Queisser, a famous trombone soloist of the time.

Symphony No. 4 – David Maslanka

From the composer: “The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration – but nearly impossible to write of its soul nature except through hints and suggestions.

The roots of the *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of this voice is one of being helpless and torn open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune “Old Hundredth,” several other hymn tunes (the Bach chorales “Only Trust in God to Guide You” and “Christ Who Makes Us Holy), and original melodies which are hymn-like in nature, form the backbone of *Symphony No. 4*.

To explain the presence of these hymns, at least in part, and to hint at the life of the *Symphony*, I must say something about my long-time fascination with Abraham Lincoln. From Carl Sandburg’s monumental *Abraham Lincoln*, I offer two quotes. The first is a description of Lincoln in death by his close friend David R. Locke:

I saw him, or what was mortal of him, in his coffin. The face had an expression of absolute content, or relief, at throwing off a burden such as few men have been called on to bear – a burden which few men could have borne. I have seen the same expression on his living face only a few times, when after a great calamity he had come to a great victory. It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possibly do for him – he gave him peace.

The second, referring to the passage through the country from Washington, D.C. to Springfield, Illinois of the coffin bearing Lincoln’s body.

To the rotunda of Ohio’s capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering “Old Hundred,” and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.

For me Lincoln’s life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakeable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposites comes new life and hope. From this impulse I used “Old Hundredth,” known as the Doxology – a hymn of praise to God: Praise God from Whom all Blessings Flow; Gloria in excelsis Deo – the mid sixteenth century setting of Psalm 100. Psalm 100 reads in part:

Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness: come before his presence with singing...Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and rebirth in this chaotic time.”

Upcoming Winter Park Band Events

Wednesday, May 7

In-coming Freshman Ice Breaker / New Band Parent Meeting, 6:00 p.m. – 8:00 p.m., WPHS Band Room

Friday, May 9

Band Banquet, 6:00 p.m., WPHS Main Campus

Friday, May 23

Winter Park Bands “Deconstructed” Concert, 7:00 p.m., WPHS Auditorium

Tuesday, May 27

Band Registration Night, 5:00 p.m. – 9:00 p.m., WPHS Band Room

In-Coming Freshman Parents: 5:00 p.m. – 6:30 p.m.

Sophomore Parents: 6:15 p.m. – 7:15 p.m.

Junior Parents: 7:00 p.m. – 8:00 p.m.

Senior Parents: 7:45 p.m. – 9:00 p.m.

Saturday, May 31

Freshman Mini-Camp Part One, 12:00 p.m. – 5:00 p.m., WPHS Band Room

Sunday, June 1

Freshman Mini-Camp Part Two, 2:00 p.m. – 5:00 p.m., WPHS Band Room

Monday, July 28 – Thursday, July 31

Marching Band Camp Week One, 1:00 p.m. – 8:00 p.m.

Monday, August 4 – Friday, August 8

Marching Band Camp Week Two, 1:00 p.m. – 8:00 p.m.

Friday, August 8

Marching Band Premier Show, Showalter Stadium, 7:00 p.m.

