

WINTER PARK HIGH SCHOOL BANDS

Wednesday, December 11, 2013 – 7:00 p.m.
Winter Park High School Gymnasium

WINTER PARK HIGH SCHOOL JAZZ ENSEMBLE Michael Clemente, conductor

<i>Phunky Speakin'</i> (1998).....	Victor Lopez
<i>Always and Forever</i> (1992).....	Pat Metheny (b. 1954) arr. Bob Curnow
<i>Jingle Bells</i> (1988/2006).....	James Pierpont (1822 – 1893)

WINTER PARK HIGH SCHOOL CONCERT BAND Christopher Blackmer, conductor

<i>Shadow of the Condor</i> (1995).....	Frank Erickson (1923 - 1996)
<i>Legends in the Mist</i> (1996).....	Michael Sweeney (b. 1952)

WINTER PARK HIGH SCHOOL SYMPHONIC BAND Michael Clemente, conductor

<i>American Fanfare</i> (1990).....	John Wasson (b. 1956)
<i>Benediction</i> (2002/2010).....	John Stevens (b. 1951)
<i>Christopher Blackmer, conductor</i>	
<i>Greensleeves</i> (1962/1990).....	traditional arr. Alfred Reed
<i>A Scottish Rhapsody</i> (1981).....	Clare Grundman (1913 – 1996)

WINTER PARK HIGH SCHOOL WIND ENSEMBLE Christopher Blackmer, conductor

<i>The Old Circus Band</i> (1923).....	Fred Jewel (1875 – 1936) ed. John Boyd
<i>Michael Clemente, conductor</i>	
<i>The Eighth Candle</i> (1997).....	Steve Reisteter
<i>With Heart and Voice</i> (2001).....	David R. Gillingham (b. 1947)
<i>Russian Christmas Music</i> (1944/1969).....	Alfred Reed (1921 – 2005)

PROGRAM NOTES

Shadow of the Condor – Frank Erickson

Frank Erickson began studying piano at the age of eight, trumpet at ten, and wrote his first band composition when he was in high school. He received his Mus.B. in 1950 and his Mus.M. in 1951, both from the University of Southern California. Before entering college he studied privately with Mario Castelnuovo-Tedesco, and with Halsey Stevens and Clarence Sawhill after enrolling at USC.

Erickson was a composer, conductor, arranger, and author of books on band method. He also lectured at the University of California at Los Angeles (1958) and was professor of music at San Jose State University. For a number of years he worked for a music publishing company, and later began his own company. He served with the United States Army Air Force from 1942 – 1946, and wrote arrangements for army bands during that time. After the war ended he worked in Los Angeles as a trumpet player and jazz arranger. He was a life member of the National Band Association, elected to the Academy of Wind and Percussion Arts in 1986, and a member of ASCAP (American Society of Composers, Authors and Publishers), Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Phi Beta Mu, and the American Bandmasters Association.

Regarding *Shadow of the Condor*, the composer writes, “Although music can be sufficient unto itself, it also may conjure images and ideas of many kinds to the audience, as well as to the composer. It is not difficult to imagine the restlessness, the flight, the search for prey, the attack, and the condor at rest during the many changes in mood of this composition.”

Legends in the Mist – Michael Sweeney

The Finger Lakes area in New York state is rich with Native American legends dating back hundreds of years. One particular legend involves the booming drum-line sounds that are heard coming from Seneca Lake. These are claimed by some to be the sounds of ancient war drums or angry spirits. Although not meant to be descriptive of any specific tale, this composition is suggestive of the mysteries and moods surrounding these early legends.

Legends in the Mist was commissioned by the Dundee Junior and Senior High School Bands (Dundee, New York).

American Fanfare – John Wasson

American Fanfare was composed by John Wasson for the Dallas Brass and premiered by the Austin Symphonic Band at the 1989 Midwest International Band and Orchestra Clinic in Chicago, IL. The original featured the Dallas Brass Quintet with full band accompaniment, and was later rescored by the composer as a full ensemble work.

American fanfare prominently features the trumpet section throughout, having them carry the main tune whenever it is present. Contrasting styles, dynamic shifts, and strong full ensemble moments really make this fanfare jump off the stage.

Benediction – John Stevens

Composer John Stevens is on the faculty at the University of Wisconsin-Madison, where he teaches tuba and euphonium. He is renowned for his series of tuba-euphonium quartets. *Benediction* began life as one of these. It was commissioned by the Sotto Voce Quartet in 2002 for inclusion on their recording of Stevens’ music. The composer created this version for wind band with the encouragement of Scott Teeple, Director of Bands at the University of Wisconsin-Madison. *Benediction* is a lyrical piece, intended as a vocal, sonorous contrast to his more lively quartets.

Greensleeves – traditional/arr. Alfred Reed

It is generally agreed that the melody we know as *Greensleeves* is probably the second oldest piece of secular music in our Western culture, its origins having been traced back to about 1360. While we are not certain this was the original title, it is known that in the latter 14th century, English ladies wore gowns with great billowing sleeves, and the lyrics that have come down to us speak of a lover’s lament over his lady’s cruel treatment of him by a lady clad in a dress of green sleeves.

By the time of William Shakespeare, this song had already become a classic and he made use of it in two of his plays, most notably in the *Merry Wives of Windsor*. Over 300 years later, the English composer Ralph Vaughn Williams used this melody as an intermezzo between two acts of his opera *Sir John in Love*, which was based on the same play. Since then the tune has been adapted as the basis for at least one Christmas carol (“What Child is This?”), several popular songs, and even by the Swingle Singers on one of their albums. In addition, it has been performed instrumentally by groups of all sizes and styles from full symphony orchestra to small jazz and rock groups.

This arrangement is a symphonic development of this 600-year-old classic melody adapted for the full resources of the modern wind orchestra or concert band.

A Scottish Rhapsody – Clare Grundman

Scotland is a land of contrast, from the sweeping hills of the Lowlands, and the densely populated industrial Midlands, to the mountains and glens of the North, and the craggy sparseness of the outer isles. Scotland's musical heritage is no less varied and colorful. The Scot has been described as "a creature of extremes - his sadness is despair, his joy is rapture" and Scotland's turbulent history only serves to accentuate these characteristics.

Clare Grundman's *Scottish Rhapsody* brings together some of Scotland's internationally known songs, such as "Auld Lang Syne," "Scotland the Brave," and "The Bluebells of Scotland," while others – "An Eriskay Love Lilt" and "The Cockle Gatherer" - so well known and loved in Scotland are not that familiar to foreign ears, and rightly deserve wider recognition. Both these songs are Hebridean in origin, and are contained in the Kennedy-Fraser collection, *Songs of the Hebrides*.

The beautifully lyrical love song, "An Eriskay Love Lilt," contrasts sharply with the militant tones of "Scotland the Brave." The Scottish Rebellion of 1745 led by Prince Charles Edward Stuart ('Bonnie Prince Charlie') ended brutally on the battlefield of Culloden, and the Prince had to flee for his life. He escaped in a boat to Skye. This event is recalled in the poignantly lovely "Skye Boat Song." The haunting lament, Will "Ye No Come Back Again?," is also addressed to Bonnie Prince Charlie who, incidentally, was never able to return to Scotland.

Scottish Rhapsody typifies the loves and woes, the joys and longings, presented in so many Scottish songs. It is a most appropriate musical portrait of Scotland.

The Old Circus March – Fred Jewell/ed. John Boyd

Fred Alton Jewell was one of eight children and was born in Worthington, Indiana. His father was a music teacher and Fred began studying the euphonium, piano, violin, and cornet. In 1891, he left school to join a circus band, Brothers Dog and Pony Show. In 1902, he left to join the Otto Floto Show where he became conductor in 1909. In addition, he led the Iowa Brigade Band and the Shrine Band in Oskaloosa, Iowa.

He wrote 105 marches during his lifetime. John Phillip Sousa made a special trip to Worthington to see him. Also he was a member of the American Bandmasters Association.

The Old Circus Band March stays true to its name in both American march style and reminiscent melodies. The opening strain of the march takes the audience back to a simpler time with images of a summer's afternoon and a big red and white striped tent. The second strain creates tension, with the sudden dynamic changes and minor key center, all while showcasing the technical abilities of each instrument on the stage. The trio and the third strain make their way back to the feel good images of the opening and end in a firework-like flourish.

The Eighth Candle – Steve Reisteter

Alluding to the story of Hanukkah, *The Eighth Candle* begins with an extended hymn-like section followed by an exciting dance of celebration. The feast commemorates the victory of the Maccabees over the Syrian-Greek tyrant Antiochus over 2,180 years ago. Legend has it that after the battles were won there was only enough oil for the ceremonial lights to last for one day, yet by some miracle the oil lasted for eight days. Hanukkah is celebrated by the family in the home, rather than in the synagogue. In modern times candles are lit, one for each day of the holiday, prayers are recited, then the feast and merrymaking begin.

Of *The Eighth Candle*, the composer writes, "I have the good fortune to perform in many groups here in the Lehigh Valley (Pennsylvania). One of them is the Allentown Band, which is America's oldest civilian concert band (est. 1828). We do a lot of concerts throughout the year and we always do a holiday concert at Allentown's Symphony Hall in December. Back in 1997 our conductor, Ronny Demkee (to whom *The Eighth Candle* is dedicated) came to me asking if I could compose a piece for Hanukkah since the band had hardly any music for that beautiful holiday. Unfortunately he asked me to do this in November and the band needed it in a hurry. Luckily, things went well and I finished composing the piece in about three days. The orchestration and printing out the parts took a little longer. I just wanted to write a piece with two contrasting sections. Being Roman Catholic I didn't grow up singing Hanukkah songs or celebrating the holiday. I'm familiar with Jewish music from playing clarinet and tarogato with Klezmer groups (so maybe that explains some of the hyperactive passages for the woodwinds near the end of the piece). I tried to do with the piece what Copland did in some of his works. Don't get me wrong: I'm nowhere near Copland's league as a composer. However, in many of his compositions he composed his own folk songs and hymn tunes. He did this in pieces like *Our Town*, *The Red Pony*, and *Appalachian Spring* (except where he quoted *Simple Gifts*). I tried to make my material in *The Eighth Candle* sound as if it could be Hebraic, but they're all composed by me."

With Heart and Voice – David R. Gillingham

With Heart and Voice was commissioned by the Apple Valley High School Bands (Apple Valley, Minnesota) to commemorate the school's twenty-fifth anniversary.

Thematically, the work is based on the Apple Valley High School Alma Mater, an old Spanish hymn which has made its way into most church hymnals under the name of "Come, Christians, Join to Sing." Christian Henry Bateman wrote the words for the hymn in 1843 and the first verse contains the line, "Let all, with heart and voice, before the throne rejoice."

Gillingham writes, "Although the work is largely celebratory in nature, it begins with a feeling of reticence and apprehension, much like the beginnings of Apple Valley High School. It was at one time only an idea or perhaps a sketch in the mind of the architect. Small fragments of the Alma Mater are heard in the opening moments of the piece. The piece gains momentum, texture and volume in this opening section culminating in a dramatic statement of the first four notes of the theme. A calmness follows and a lyrical flute solo enters. This new material represents the uniqueness of the "mission" of a new school which will have roots in academic excellence and commitment to the visual and performing arts. The euphonium echoes the flute and soon more instruments join in and the section culminates with a dramatic fanfare. This is followed by a transitional-section with much more dissonance and the rhythmic activity, equated to the challenge of bringing life to this new school. A glorious statement of the Alma Mater follows signifying the dedication of Apple Valley High School, twenty-five years ago. The ensuing section begins as a fugue with underlying unsettling rhythmic activity in the percussion. The obvious reference of this section is to challenge - maintaining the goals and mission of the high school. The section becomes frantic and desperate, but soon subsides into peacefulness. The peacefulness is stated by the marriage of the 'Alma Mater theme' and the 'Mission' theme.' An extended finale follows which celebrates both themes in playful, joyful, and dramatic exuberance."

Russian Christmas Music – Alfred Reed

Alfred Reed was a 23 year-old staff arranger for the 529th Army Air Corps Band when he was called upon to create what has become a masterpiece of the wind literature. It was in 1944, when optimism was running high with the successful invasion of France and Belgium by the Allied forces. A holiday band concert was planned by the city of Denver to further promote Russian-American unity with premiers of new works from both countries. Roy Harris was placed in charge and planned the second movement of his Sixth Symphony (the "Abraham Lincoln Symphony") to be the American work. The Russian work was to have been Prokofiev's *March, Op. 99*, but Harris discovered that it had already been performed in the United States (by Reed's own organization). With just 16 days until the concert, Harris assigned Reed, already working for Harris as an aid, to compose a new Russian work for the concert. Scouring the Corp's music library, Reed found an authentic sixteenth century Russian Christmas song "Carol of the Little Russian Children" to use for an introductory theme. Drawing on his investigations of Eastern Orthodox liturgical music for other thematic ideas, he completed the score of Russian Christmas Music in 11 days; copyists took another two days to prepare parts for rehearsal. The music was first performed on December 12, 1944, on a nationwide NBC broadcast. A concert performance was given in Denver two days later. In later years, Reed made minor changes to the instrumentation to suit a large ensemble, but this "new version" is essentially the same as the original.

The liturgical music of the Eastern Orthodox Church is entirely vocal, admitting no instrumental music into the services. Alfred Reed has captured the sonorities, rhythmic inflections, clarity, and flowing phrases of the human voice in his composition. Although the work is in the form of a single movement, four distinct sections can be recognized. The opening "Carol" sets a restrained and gentle mood. The chant from the trombones and trumpets climaxes into the "Antiphonal Chant" carried by the woodwinds. The rhythm picks up for the "Village Song," which is presented in two bar phrases that rise and fall with the liturgy. The church bells herald the final "Cathedral Chorus" that builds in a steady crescendo, pausing for a soft and sonorous chorale, before continuing with the introduction of additional instruments until all of the colors and intensity of the celebration fill the hall.

UPCOMING WINTER PARK BAND EVENTS

Thursday, December 12

Band Composite Picture viewing and ordering, 5:00 p.m. – 8:00 p.m., Band Room

Saturday, December 14

Baldwin Park Holiday Parade, 6:00 p.m. (4:00 p.m. call time)

Wednesday, January 8 – Saturday, January 11, 2014

All-State Band, Tampa

Tuesday, January 21 and Thursday, January 23

All-County Band Rehearsals, 5:00 p.m. – 9:00 p.m., Winter Park High School

Friday, January 24

All-County Band Rehearsal, all day, Winter Park High School

Saturday, January 25

All-County Rehearsal and Concert, Winter Park High School

Friday, January 31

Jazz Ensemble and Flute Clinics, 3:00 p.m. – 5:00 p.m., Band Room

Saturday, February 1

Door-To-Door Fundraiser

Thursday, February 6

Jazz MPA

Friday, January 7 and Saturday, January 8

Solo & Ensemble MPA

CONGRATULATIONS TO OUR STUDENTS SELECTED TO THE VARIOUS HONORS ENSEMBLES!

University of Florida “Tri-State Band Festival”

Caroline Lazar
Matthew Mignardi
Jessica Zimmon

Matthew Mignardi
Sara Nazarian
Jessica Needham
Bea Silva
Gabe White
Jordan Young
Jessica Zimmon

University of South Florida “Festival of Winds”

Scott Baker
Jeff Valisno

All-County Concert Band

Ben Cendan
Justin Chisholm
Matthew Dunbrack
Edun Kalmar
Arvind Shankar
Thomas Sims
Sloan Stephens
Carly Thomas

All-County Jazz Ensemble

Kevin Casey
Justin Chisholm
Nicholas Dufresne
Austin Eunice
Matthew Maulfair
Matthew Mignardi

All-County Symphonic Band

Scott Baker
Kevin Casey
Alicia Claus
Katie Giebler
Nick Lewis
Matthew Maulfair

Florida All-State 9-10 Band

Arvind Shankar
Thomas Sims

Florida All-State 11-12 Band

Nicholas Dufresne
Matthew Mignardi

Florida All-State Jazz Ensemble

Kevin Casey