

WINTER PARK HIGH SCHOOL BANDS

Wednesday, May 6 | 7:00 p.m.

Winter Park High School | Ann Derflinger Auditorium

WINTER PARK HIGH SCHOOL FRESHMAN JAZZ BAND

Christopher Blackmer, conductor

- Raincheck* (1941).....Billy Strayhorn (1915 – 1967)
trans. David Berger
- Samantha* (1981).....Sammy Nestico (b. 1924)
Mitchell Thomas, *alto saxophone*
- Pressure Cooker* (1981).....Sammy Nestico

WINTER PARK HIGH SCHOOL JAZZ ENSEMBLE

Michael Clemente, conductor

- Until I Met You* (1956/1996).....Don Wolf & Freddy Greene (1911-1986)
arr. Dave Wolpe
- Memphis Blues* (1946/2014).....W.C. Handy (1873 – 1958)
arr. Duke Ellington & Billy Strayhorn
- Groovin' Hard* (1970).....Don Menza (b. 1936)

WINTER PARK HIGH SCHOOL CONCERT BAND

Christopher Blackmer, conductor

- Fanfare and Evocation* (2002).....John Moss (1948 – 2010)
- African Dreams* (2012).....Brant Karrick (b. 1960)
- Into the Storm* (1994).....Robert W. Smith (b. 1958)

WINTER PARK HIGH SCHOOL SYMPHONIC BAND

Michael Clemente, conductor

- Fanfare: A Vision and a Dream* (2013).....Ryan Nowlin (b. 1978)
- Consolation* (2014).....Noah D. Taylor (b. 1982)
- Mansions of Glory* (2007).....David R. Gillingham (b. 1947)

Matthew Mignardi, *piano*

WINTER PARK HIGH SCHOOL WIND ENSEMBLE
Christopher Blackmer, conductor

Concertino (1902/1960).....Cecile
Chaminade

(1857 – 1944)
arr. Clayton Wilson

Sara Nazarian, *flute*
Michael Clemente, *conductor*

Quiet City (1941/1992).....Aaron Copland
(1900 – 1990)
arr. Donald Hunsberger

Matthew Mignardi, *trumpet*; Jeff Valisno, *English horn*

Danzon No.2 (1998/2009).....Arturo Marquez
(b. 1950)
trans. Oliver Nickel

Karen Sun, *piano*; Edwin Rivera, *bass*

Please join us in the Auditorium Lobby following tonight's performance for refreshments!

PROGRAM NOTES

Fanfare and Evocation – John Moss

A “fanfare” is a short ceremonial tune or flourish, typically performed on brass instruments, to introduce something or someone important, and an “evocation” is an act of calling or summoning. The exciting opening fanfare section of *Fanfare and Evocation* ends with a clarinet cadenza, which introduces the evocation section of the work. Striking sonorities and graceful melodies are heard before the brief return of the fanfare theme and clarinet solo. From there, the work tapers to a quiet and serene close.

Fanfare and Evocation was commissioned by the Parkside Middle School Symphonic Band (Jackson, Michigan), and dedicated to the memory of Stacie Davis, a former Parkside Middle School band student.

African Dreams – Brant Karrick

The subtitle of this work is, “Based on the story of a remarkable young man and his windmill.”

William Kamkwamba was raised in Malawi, an African country where magical thoughts prevailed but modern technology was a mystery. From books he read, young William imagined building a windmill that might, one day, bring electricity and water to his village and drastically change the lives of his neighbors. Hoping to someday study science, his country was debilitated by famine that forced William to drop out of school and forage for food as thousands throughout the country died of starvation. However, William’s passion remained unfaltering and, using scrap metal, tractor parts, and bicycle halves, he ingeniously built a crude yet operable windmill that powered four lights and his radio. News of William’s achievement soon spread beyond his country’s borders, and the young boy who was once thought of as crazy became a hero to many around the world.

Into the Storm – Robert W. Smith

Into the Storm was inspired by the “Storm of the Century”, the great blizzard of 1993. This composer spent most of his life in the southern United States, far away from the vicious winter storms of the northeastern part of the country. Spending four days completely sown-bound prompted many hours of watching and listening to the spectacle of nature outside the comfort of a warm house and a roaring fire. The work opens a calm scene but with the initial shaking of a snow globe, the winter storm is unleashed. Every storm has an “eye” which is a period of intense calm and beauty and this is portrayed in the middle section with the brass and woodwind choirs. The fury of the storm returns building to the storm’s finish, ending as abruptly as it began.

Fanfare: A Vision and a Dream – Ryan Nowlin

William Doud Packard and his brother, James Ward, formed the New York and Ohio Company in 1891 to produce incandescent carbon-arc lamps and transformers. In 1899, along with George Lewis Weiss, they built the first automobile bearing the Packard name, a car that became a respected name in the automotive industry.

Mr. Packard was a man with a vision when it came to music as well. In his last will and testament, Packard designated that funds would be set aside in a trust to build a music hall and finance the establishment of a band for the “edification and entertainment of the people of Warren.” \$1.4 million was used from the trust to build the W. D. Packard Music Hall with the remainder of the income from the trust to be used to maintain the band. Today, the Packard Music Hall is the center of cultural and entertainment programs in the Warren area and averages over 150,000 attendees each year.

Fanfare: A Vision and a Dream was commissioned by the W. D. Packard Concert Band, Warren, Ohio. Dedicated in W. D. Packard’s honor and intended as an opening fanfare for W. D. Packard Concert Band performances, this piece attempts to capture Mr. Packard’s ingenuity, patriotism, and generosity, as well as the deep gratitude of the people of Warren.

Consolation – Noah D. Taylor

Consolation is chorale-like and passionately evokes the emotions one endures when they find a source of comfort in a time of suffering or grief. Representing the complex emotions of the human condition, *Consolation* juxtaposes moments of quiet solace, building tension, and immense emotional release.

Mansions of Glory – David R. Gillingham

Mansions of Glory is a fantasy on the hymn, “My Jesus, I Love Thee,” music by Adoniram J. Gordon and words by William R. Featherstone. Throughout the work, the listener will hear the theme presented in multiple different styles and tonal centers. The words of the hymn reflect joy, awe and sacrifice; therefore, the listener will hear a fluctuation of moods throughout the work. The title of the work is taken from the final verse of the hymn.

The Lambda Epsilon Chapter of Kappa Kappa Psi and the Theta Beta Chapter of Tau Beta Sigma fraternities at Ouachita Baptist University commissioned this piece in recognition of Dr. Craig V. Hamilton, Director of Bands at Ouachita Baptist University. The hymn was chosen because it is among many of Dr. Hamilton’s favorites.

Concertino – Cecile Chaminade

Concertino is a rhapsodic, romantic solo work for flute with band accompaniment. It features two main themes, plus many melodic episodes. Since the work displays such thorough knowledge and appreciation of the expressive and technical qualities of the flute, it has remained one of the great standards of the instrument’s literature.

Cecile Chaminade, born in Paris, enjoyed a long and fruitful musical life. She studied at first with her mother, then with several professionals, but not officially, since her father disapproved of her musical education. She started composing at age eight. At sixteen, she embarked on a highly successful career as a concert pianist, traveling extensively at home and abroad. Although she wrote several larger works of considerable merit, she is mostly noted for her short and charming pieces for piano.

Quiet City – Aaron Copland

Quiet City began as incidental music, which Copland wrote for the play of the same name by Irwin Shaw. He later re-arranged the music into a ten-minute piece for trumpet, English horn, and strings, and it was premiered in New York City on January 28, 1941.

Copland described the piece as “an attempt to mirror the troubled main character of Irwin Shaw’s play”. It concerns a man who abandons his Jewish ancestry and his poetic aspirations in order to pursue material success. He changes his name, marries a rich socialite, and rises to become the president of a department store. However he cannot succeed in making the break with his past, which is continually recalled to his conscience by the haunting sound of his brother’s trumpet playing. Copland added the English horn to the suite partly to give it more color, and partly to provide rests for the trumpet soloist. He was never contented with his work for the stage, however he did say that, “Quiet City seems to have become a musical entity, superseding the original reasons for its composition.” And, indeed it has survived as a popular piece long after the play has been forgotten.

Danzon No. 2 – Arturo Marquez

Arturo Marquez received his first inspiration for *Danzon No. 2* while traveling to Malinalco in 1993 with painter Andres Fonseca and dancer Irene Martinez, who both loved to dance. The pair later brought Marquez to dance halls in Veracruz and the popular Salon Colonia in Mexico City. Like Aaron Copland, who traveled to the dance halls of Mexico City and produced *El Salon Mexico* in 1932, Marquez found himself entranced and inspired by the music. But unlike Copland, who was a visitor from the outside finding his way into the music, Marquez was a native who discovered the music from the inside out, connecting with the musical traditions of his parents and grandparents. Of this experience, Marquez writes: "I was fascinated and I started to understand that the apparent lightness of the danzon is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City. The *Danzon No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music."

Upcoming Winter Park Band Events

Band Registration Night

Tuesday, May 19

Band Room

6:00 p.m. – 9:00 p.m.

Freshman: 6:00 p.m. – 6:45 p.m., Sophomore: 6:45 p.m. – 7:30 p.m., Junior: 7:30 p.m. – 8:15 p.m., Senior: 8:15 p.m. – 9:00 p.m.

Incoming Freshman Icebreakers & Parent Meeting

Thursday, May 14

Band Room/Orchestra Room

6:00 p.m. – 8:00 p.m.

Band Banquet

Friday, May 15

West Cafeteria/Auditorium

6:15 p.m.

Memorial Weekend Concert

Friday, May 22

Ann Derflinger Auditorium

7:00 p.m.

Freshman Mini Camp Day 1

Saturday, May 30

Band Room

12:00 p.m. – 6:00 p.m.

Freshman Mini Camp Day 2

Sunday, May 31

Band Room
2:00 p.m. – 6:00 p.m.