



FLORIDA WIND BAND

# *An International Celebration*

**MATTHEW MCCUTCHEN, ARTISTIC DIRECTOR**

**TINA DIMEGLIO, VISITING CONDUCTOR**

**KEITH GRIFFIS, GUEST CONDUCTOR**

**SATURDAY, MARCH 25TH AT 6:00PM**  
**EDUCATIONAL OUTREACH**

**SICKLES HIGH SCHOOL**  
**7950 GUNN HIGHWAY**  
**TAMPA, FL 33626**

**SUNDAY, MARCH 26TH AT 6:00PM**  
**COMMUNITY CONCERT**

**PALMA CEIA PRESBYTERIAN CHURCH**  
**3501 W. SAN JOSE STREET**  
**TAMPA, FL 33629**

# Our Mission & Vision

*The mission of the Florida Wind Band is to entertain and inspire the community through live performances of high-quality wind band music, while providing enhanced youth performance opportunities.*

*The Florida Wind Band is a non-profit organization in Tampa, Florida, encompassing adult and youth wind ensembles aimed at providing talented local musicians of all ages a musical outlet for performance. In addition to our primary adult wind ensemble comprised of the area's top professional musicians, the Florida Wind Band is the parent organization to Bay Area Youth (BAY) Winds. BAY Winds is Tampa Bay's premier outlet for outstanding students to perform in high-caliber wind ensembles aimed at providing additional performance opportunities for the area's top middle and high school students.*

*Our vision is to be the premier, professional wind band in the Tampa Bay Area.*

*Our ensemble continues to grow and thrive by the selfless work of our volunteers and generous support from donations and sponsorships within the community. There are many ways you can make a contribution to support our mission and vision. You can become a monthly donor or make a one-time tax-exempt donation at [www.floridawindband.org](http://www.floridawindband.org). Tiered sponsorships are also available for corporations, individuals, and families.*



## Board of Directors

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# An International Celebration

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## FLORIDA WIND BAND

**MATTHEW MCCUTCHEN**, ARTISTIC CONDUCTOR

**TINA DIMEGLIO**, VISITING CONDUCTOR

**KEITH GRIFFIS**, GUEST CONDUCTOR

DMITRI SHASTOKOVICH (1906—1975)  
ARR. DONALD HUNSBERGER

JULIE GIROUX (b. 1961)

JOHANNES BRAHMS (1833—1897)  
ARR. BUEHLMAN

PERCY GRAINGER (1882—1961)  
ARR. OSMOND

KEVIN DAY (b. 1996)

FRANK TICHELI (b. 1958)

**FESTIVE OVERTURE**

**EVENING SNOW AT KAMBARA**

**BLESSED ARE THEY**

**SCOTCH STRATHSPEY AND REEL**

**HAVANA**

**BLUE SHADES**

# Our History

The Florida Wind Band is Tampa's premier wind band, bringing entertaining and inspiring performances of high-quality music to our vibrant and engaging community. The ensemble is comprised of professional musicians which include K-12 teachers, college professors, and full-time performers who have a deep love for the eclectic repertoire ranging from Bach to contemporary composers. The band is led by USF's Director of Bands, Matthew McCutchen, who is dedicated to programming music that will make audiences laugh, cry, dance, and wonder.

Wind bands are an integral part of American history and culture. From circuses to military ceremonies, concerts in the park to concerts in Carnegie Hall, bands have provided Americans with entertainment and artistic enlightenment for generations. From the great touring professional bands of the 19<sup>th</sup> and early 20<sup>th</sup> centuries to the outstanding high school and collegiate ensembles that have entertained the country since World War II, wind bands have long captured the hearts and imaginations of audiences across the county.

Outside of our country's wonderful military bands, there are currently no full-time professional wind bands in America, so when John Carmichael moved to Tampa in 2007 to become the Director of Bands at the University of South Florida, he came with the goal of rectifying that situation. He believed that the Tampa Bay area has the unique ability to support such an ensemble, and he spent the next 11 years until his retirement working tirelessly to bring this dream to fruition.

Since its debut in 2008, the Florida Wind Band has entertained thousands of people, including prestigious performances for the American Bandmaster's Association, the College Band Directors National Association, and the Florida Music Educators Association Convention. We look forward to many more years of inspired music-making and hope you will join us in these endeavors.

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## DR. MATTHEW MCCUTCHEN ARTISTIC DIRECTOR & CONDUCTOR



The oldest musical instrument in the world, a 50,000-year-old flute made from the bones of a bear, was discovered in a cave in Slovenia and has been declared by experts to have been made by Neanderthals. While we may not know exactly how it was used by our ancestors, it is proof that we have been making music with wind instruments since long before recorded human history. In the years since that poor bear gave his thigh bone for musical purposes, wind instruments have been used in concerts, ceremonies, and celebrations around the world.

Tonight the Florida Wind Band will take you on an aural journey around the world. While we will avoid Slovenian caves, we will visit a concert hall in Moscow, the mountains of Japan, a cathedral in Germany, a barn dance in Scotland, a parade in Cuba, and various music venues in our own Tampa Bay, with perhaps an extra celebratory surprise thrown in at the end. We hope you enjoy "An International Celebration".

We are blessed to have a community that appreciates and supports local talent and the healing impact that music has on each of our lives. Everything we do requires the support of thousands of people who care about music and the important connection that only live performance can provide. Please consider making a sponsorship or continuing a sponsorship next season, which will be our 16th year in sharing high-quality wind band music throughout Tampa Bay.

On behalf of the Board of Directors and the entire Florida Wind Band family, thank you for spending your time together with us for this joyous performance.

# Musicians

## Flute

Robert Neale\*  
John Brennan  
Mandy Swaim  
John Gonzalez  
Anne Wall, *piccolo*

## Oboe

Lauren Murray\*  
Carole Leidi

## Bassoon

Javi Rodriguez\*  
Tristan Hensley  
Kevin Lindow

## Clarinet

Tony Negron\*  
Sharon Henson  
Stefanie McDannald, *E♭*  
Kathleen Sadowsky  
Diana Belcher  
Tashianna Torres  
Francisco Quixtan, *bass*  
Evan Lutz, *bass*

## Saxophone

Nick Seier\*  
Revaé Douglas Ross  
Alex Ehredt  
Brian J. Panetta

## Percussion

Kyle Cherwinski\*  
Fai Fai Ho  
Zach Wadsworth  
Elise Prather  
Gabriel Travieso

## Trumpet

Robert Baldrige\*  
William Lockett  
John Baker  
Kevin D. Clark

## Horn

Brandon McDannald\*  
Keith Griffis  
Devin DeDon  
Benjamin Walukonis  
Gary S. Wright

## Trombone

John Marcellus\*  
Buggy Bowden  
Roy Mitchell  
Brian Mason, *bass*

## Euphonium

Aaron Campbell\*  
Roy Mitchell

## Tuba

Philip Beatty\*

## Piano

Kathy Baker\*

## Bass

Timothy Roy\*

## Harp

John McColley\*

\*Denotes principal player.



FLORIDA WIND BAND

# Program Notes

## FESTIVE OVERTURE DMITRI SHOSTAKOVICH (1906—1975)

Program note by Beryl McHenry.

Dmitri Shostakovich was a composer whose music was inseparable from his personal experiences. As such, it was very much a barometer of life in Stalinist Russia. As an impressionable youngster in 1917, he saw a small boy suspected of stealing killed by a policeman during the Bolshevik Revolution. Ten years later he wrote his Second Symphony in memory of the revolution, but also, as some suggested, as a funeral march for the boy who had been killed. He was continually walking a fine line between loyal Stalinist and bitter man denying alliance to the Soviet system. Following the success of his First Symphony in 1926, Shostakovich was recognized by the Soviet government as a very talented, completely Soviet artist. He became an instrument of propaganda aimed toward Western countries. But he was also twice reprimanded publicly by Stalin, as if to remind him where the power lay. Later compositions were criticized and maligned, described as “crude, primitive and vulgar”, and in his memoirs Shostakovich recalls waiting with his wife for the knock on the door in the middle of the night that would mean imprisonment or execution, as it had to many others.

With resilience Shostakovich bounced back into national favor. In 1940 he was awarded the Stalin Prize for his Quintet for Piano and Strings. Once again he found himself among the most highly honored of Soviet composers. His Seventh Symphony reflected the spirit of the Soviet people during the siege of Leningrad, a vibrant testament of the times and a strong weapon in the war effort. He received the Stalin Prize for the second time. His popularity remained undiminished, and for his fiftieth birthday he received the Stalin Prize, now renamed the Lenin Prize, for the third time. In his sixtieth year he was awarded the title of Hero of Socialist Labor, the first musician ever to be awarded that prize.

Shostakovich has been accused of writing for his audience, adopting styles and subject matter currently in favor with governmental authority. Integrity has sometimes been sacrificed for superficial effect. Nonetheless when he draws from his own resources and remains true to himself there is no one better at depicting honest emotion, nobility and grandeur. He also possesses a gift for creatively presenting the Russian experience through music. The Festive Overture, composed in 1954, some say in celebration of the death of Stalin, is a short, very lively work, in which the composer gives free reign to the rhythmic vitality and excitement he does so well.

## EVENING SNOW AT KAMBARA JULIE GIRIOUX (b. 1961)

Program note by Julie Girioux.

Based on the bookmark “Evening Snow at Kambara” by Hiroshige Ando from the print series “The Fifty-three Stations of the Tokaido Highway.” Hiroshige Ando (1797-1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with was transporting horses which were gifts to be offered to the imperial court. The journey greatly inspired Hiroshige for he sketched many of its scenes during his journey’s round trip. In all, Hiroshige produced 55 prints for the series “The Fifty-three Stations of the Tokaido Highway.” Fifty-three of the prints represent the 53 post stations along the way. The additional two prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway. “Evening Snow at Kambara” was the 15th station Hiroshige visited. A song in structure, this piece sings of the soft and slow process of spiritual healing whose soft touch is not unlike that of falling snow. The piece starts with solo piano, harp and alto flute. The melody is simple, yet haunting, and grows with the slow addition of players. The piece ends with the same three soloists it began with. It is a song in structure, a song representing the soft touch of healing.

## BLESSED ARE THEY JOHANNES BRAHMS (1833—1897)

Program note from Appalachian State University Concert Band concert program, April 25, 2016.

A *German Requiem* is considered Brahms' greatest vocal work. It was premiered on Good Friday, April 10, 1868, at the Cathedral Church in Bremen, Germany. Brahms had to receive special permission to perform the piece because it "contained no explicit reference to Christ and scrupulously avoided an exposition of doctrinal theology." Regardless, the public immediately accepted the piece and its performance became an annual event at the cathedral. Critics claimed it uplifted them "both spiritually and aesthetically." Brahms' *German Requiem* differs from the standard Roman Catholic requiem mass by offering a message of "assurance and hope to the living."

A characteristic of Brahms was his laboring over a score even after it has been finished. In fact, Part V of the Requiem was not even included in the original score but later added. The Requiem "evolved through nearly a decade of painstaking composition and revision." The opening of the Requiem is an affirmation, as opposed to the typical requiem opening with a plea. The Roman Catholic requiem mass opened by bringing our attention in honoring the dead, but Brahms opens his work by seeking to comfort the living and to offer solace and hope to those who have lost loved ones. The text was selected from Luther's translation of the Bible and Part I reads as follows:

*Blessed are they that mourn, for they shall be comforted.* – Matthew 5:4

*They that sow in tears shall reap in joy. They who go forth and weep, and bear precious seed, shall come again with rejoicing and bring their sheaves with them.* – Psalm 126:5-6

Johannes Brahms was not a religious man in the usual sense of the term. Thus, it should be of no surprise that when he wrote the *German Requiem*, it did not follow the prescribed five movement form of the traditional requiem mass based on biblical texts, but instead contained seven movements. The work was premiered in the Bremen Cathedral on Good Friday, 1868. The *German Requiem* marked the first time that Brahms combined orchestra with chorus and soloists. It is considered to be his choral masterwork. While the style is unabashedly romantic, the form is clearly influenced by Handel and reflects Brahms' intensive study of earlier masters.

Part I, the prelude of Brahms' *Requiem*, was used by Barbara Buehlman for *Blessed Are They*. This arrangement for band was published in 1970. *Blessed Are They* is the first movement of the *German Requiem*. The original version pairs the chorus with the orchestra to create a heavy, somber mood.

## SCOTCH STRATHSPEY AND REEL PERCY GRAINGER (1882—1961)

Program notes from the University of North Texas Concert Band concert program, February 26, 2018 and from the liner notes of *ABC Classics CD Best of Percy Grainger*.

This work was originally written for four male voices and an indeterminate number of instruments between 1901 and 1911. Its alternate title reads "Scotch Strathspey and Reel inlaid with Several Irish and Scotch Tunes and Sea-Chanty." A *strathspey* is a dance tune in four, similar to a hornpipe. *Scotch Strathspey and Reel* makes use of melody from the sea-shanty *What Shall We Do with a Drunken Sailor?* along with six Scottish and Irish folksongs which are skillfully interwoven. Writing about *Scotch Strathspey and Reel* in a program note, Grainger suggests that:

*If a room full of Scotch and Irish fiddlers and any nationality of chanty-singing deep-sea sailors could be spirited together and suddenly miraculously endowed with the gift of polyphonic harmonic free improvisation enjoyed for instance by South Sea Island Polynesians, a rather merry babble of tune, harmony and rhythm would result.*

With *Scotch Strathspey and Reel* (1924), it is interesting to note how many Celtic dance tunes there are that are so alike in their harmonic schemes (however diverse they may be rhythmically and melodically) that any number of them can be played together at the same time and mingle harmoniously. Occasionally a sea-chanty will fit in perfectly with such a group of Celtic tunes. The underlying tune in the strathspey is *Marquis of Huntley* and in the reel *The Reel of Tulloch (Thulichan)*. Of the other tunes employed in the strathspey a Scotch tune was quoted to Grainger by the painter Hugo Rumbold, and the Irish tunes are Nr. 983 and Nr. 319 in *The Complete Petrie Collection of Irish Music*, edited by Charles Villiers.

## SCOTCH STRATHSPEY AND REEL (CONTINUED...)

The sea-chanty entitled *What Shall We Do with a Drunken Sailor?* is a top-sail haulyards chanty from Mr. Charles Rosher's collection. Its text is as follows:

1st man: *What shall we do with a drunken sailor? (twice)*

2nd man: *Put 'im in the long-boat and let 'im lay there, Early in the morning.*

Chorus: *Way oh! and up she rises, (thrice), Early in the morning.*

## HAVANA KEVIN DAY (b. 1996)

Program note by Kevin Day.

*Havana* was a wind ensemble piece that I started working on in 2017, got about 30 measures into writing, and then put on the shelf. I couldn't think of what to do with it or come up with an idea, so I ended up just putting it aside until I could. I ended up forgetting about it, and while I was searching through my music files on a night in September 2018, I stumbled on this work and found inspiration to write on what I had. I wanted to tell a story with the piece and make it authentic, and so I spent a lot of time carefully writing the work. After messing with a few titles and feeling a good amount of frustration, I decided to go with *Havana*, despite there being a viral pop song already in existence with the same name (a song that is honestly a guilty pleasure of mine to listen to). This piece, however, has nothing to do with the Camilla Cabello mega-hit.

*Havana* (for Wind Ensemble) is a 7:30-minute work that is heavily influenced on Cuban music, rhythms, and percussion. I wanted to highlight different dance genres such as salsa, mambo, and cha-cha, while also making the piece in my own voice. I have a strong love for Latin music, and so this was incredibly fun to write. I sought to paint a mental picture of the city of Havana, the beautiful landscape, and the culture that it is known and beloved for. There are many "Latin-influenced" pieces for band already and so I wanted to make *Havana* stand out as one that is exciting and memorable. I hope that performers and audiences will tap their foot, bop their heads, and feel the music.

## BLUE SHADES FRANK TICHELI (b. 1958)

Program note by Frank Ticheli.

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing with Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. I experienced tremendous joy during the creation of *Playing with Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it, I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style. Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. 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.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

*Blue Shades* was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

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# Support Today

We are excited that you are joining us in our mission to entertain and inspire the community through live performances of high-quality wind band music.

The Florida Wind Band continues its concerted efforts to perform in venues throughout Tampa Bay. As a 501c3 non-profit organization, our operations require funding for facility fees, transportation costs, music expenses, insurance payments, and the many other expenditures associated with delivering entertaining concerts and educational outreach, averaging \$3,500 per concert production. There are many ways you can make a contribution to support our mission. You can become a season or concert sponsor, monthly donor, or make a one-time tax-exempt donation by visiting our website at [www.floridawindband.org](http://www.floridawindband.org) or by scanning the QR code below.

Your contributions will allow us to continue bringing high-quality music to our community this season and invest in sustainability for our future success and continued development. Tiered sponsorships are available for corporations, individuals, and families. In addition to the prestige associated with sponsorship of the arts, an enhanced corporate image will be driven by brand recognition and patron support. The Florida Wind Band offers visibility with sponsorships through monthly communications, advertisements in our concert programs, and promotional materials including flyers and social media. Consider a sponsorship level that reflects your investment and passion for the success of our organization's mission.

On behalf of the Board of Directors, we sincerely appreciate your attendance at our concerts, loyal patronage, and generous giving. Thank you for your continued support in bringing high-quality wind band music to the Tampa Bay community.



***The Florida Wind Band is grateful for the support of our volunteers, donors, and sponsors!***

# Season 16 Sponsorship Levels

## Season Sponsorship \$20,000 | Corporate or Private

- Company name with event name for all concert promotions, both in print and on social media.
- Company logo and name linked on our website.
- Company can provide a banner to be displayed at all events.
- On-stage acknowledgement at performances.
- Opportunity to speak at all events throughout the season.
- Full page color advertisement in concert programs.
- Vendor booth space available at our May or July concerts.
- Reserved VIP seating at all concerts for up to 10 guests.
- Florida Wind Band promotional items.

## Diamond Level \$5,000 | Corporate or Private

- Company name with event name for all concert promotions, both in print and on social media.
- Company logo and name linked on our website.
- Company can provide a banner to be displayed at all events.
- On-stage acknowledgement at performances.
- Half page color advertisement in concert programs.
- Reserved VIP seating at all concerts for up to 6 guests.
- Florida Wind Band promotional items.

## Platinum Level \$2,500 | Corporate or Private

- On-stage acknowledgement at performances and in concert programs.
- Company logo and name linked on our website.
- Reserved VIP seating at all concerts for up to 6 guests.

## Gold Level \$1,000 | Corporate or Private

- On-stage acknowledgement at performances and in concert programs.
- Company logo and name linked on our website.
- Reserved VIP seating at all concerts for up to 4 guests.

## Silver Level \$500 | Corporate or Private

- Acknowledgement in the concert programs.
- Reserved VIP seating at all concerts for up to 2 guests.

## Bronze Level \$250 | Corporate or Private

- Acknowledgement in the concert programs.
- Florida Wind Band promotional item.

**\*All sponsorships are tax-deductible.**

*Florida Wind Band, Inc. is a non-profit 501(c)3 EIN: 26-2517523 #CH39713*

A COPY OF THE OFFICIAL REGISTRATION AND FINANCIAL INFORMATION MAY BE OBTAINED FROM THE DIVISION OF CONSUMER SERVICES BY CALLING TOLL-FREE WITHIN THE STATE 1-800-HELP-FLA (800-435-7352) OR OUT OF STATE 850-410-3800 OR GO TO THE WEBSITE [WWW.FLORIDAConsumerHELP.COM](http://WWW.FLORIDAConsumerHELP.COM) REGISTRATION DOES NOT IMPLY ENDORSEMENT, APPROVAL, OR RECOMMENDATION BY THE STATE.

# Upcoming Concerts

## Masterworks: Let's Dance!

**Sunday, May 21st at 3:30pm**

USF School of Music | 3755 USF Holly Drive

## All Things America

### **Performance 1—Park Concert (Outdoors)**

**Saturday, July 1st at 5:30pm**

Carrollwood Village Park | 4680 West Village Drive

### **Performance 2—Community Concert (Indoors)**

**Sunday, July 2nd at 6:00pm**

Palma Ceia Presbyterian Church | 3501 West San Jose Street

## Season 16

### **We are currently planning our 2023-2024 season!**

Tiered sponsorships are now available for corporations, individuals, and families to make our 2023-2024 season a success! Sponsorships are tax-deductible and support our mission within the community.

**Visit our website at [www.floridawindband.org](http://www.floridawindband.org) to learn more.**