

Moments...

La Peri, Paul Dukas, arr. Longfield

Paul Dukas spent his entire life in Paris as a greatly respected teacher and composer. He studied at the Paris Conservatory and was a close friend of fellow student [Claude Debussy](#), whose influence is heard in much of Dukas' music. He was extremely critical of his own music to the point of destroying most of his works. Later in his life, he was appointed professor of composition at the Paris Conservatoire where he had significant influence on many young students who eventually became famous French composers, including Yvonne Desportes and [Olivier Messiaen](#). Dukas was considered one of the most insightful and sensitive critics of his time and held the respect and admiration of many fellow composers; he even worked collaboratively with [Camille Saint-Saens](#) to complete an unfinished opera by Guiraud.

In 1912, as a means to give the typically noisy audiences of the day time to settle into their seats, Dukas wrote The Fanfare from La Peri as a last-minute addition, a prelude for the premier performance of the ballet La Peri. This was the last of his works that he allowed to be published.

- Program Note by the Vista Ridge High School Wind Ensemble

Army Ants March and Boogie, David Holsinger

One afternoon, as I sat on the front steps, I watched a string of ants scurry across my path in a crack of the sidewalk. These were big black ants and they literally moved in tandem, one after another. For some strange reason, they would all occasionally stop, rise up on their various back legs and fidget about in some jittery, arm-flailing motion, before assuming their marching stance and moving quickly on. I squinted, trying to fasten my sight squarely on each ant, because, in my imagination, I wondered . . . Is there a chance that each of those diminutive hymenopterous insects has a tiny I-pod dangling from his neck!?!?! Just a thought...

- Program note by composer

Slava, Leonard Bernstein, arr. Longfield

For the second week of his first season as music director of the National Symphony Orchestra, in October 1977, Mstislav Rostropovich invited Leonard Bernstein for a program of his own works, in which the two musicians shared the podium and Mr. Rostropovich performed also as soloist in a work composed for him. In addition to the well-known suite from the music for the movie *On the Waterfront*, conducted by Mr. Rostropovich, there were three premieres: Bernstein conducted his new *Songfest* (settings of thirteen American poems, for six solo singers and orchestra, which he recorded here following the concerts), and, with Mr. Rostropovich as soloist, *Three Meditations* from "Mass," for cello and orchestra.

The third premiere, actually the work that opened the program, was the piece Bernstein composed especially for that occasion, and in fact so close to the concert date that it had to be listed in a separate insert in the program booklet: the "political overture" *Slava!* That title, as listeners familiar with Mussorgsky's *Boris Godunov* know, is the Russian word for "glory"; for that opera's coronation scene, Mussorgsky set that word to the old traditional tune known as "the Slava," a tune quoted earlier by Beethoven in the scherzo of his *String Quartet in E minor, Op. 59, No. 2* (the second of his three "Razumovsky" quartets), and subsequently by Rimsky-Korsakov and other Russian composers. "Slava" is also a nickname given to men with such names as Miroslav, Vladyslav and Vyacheslav, and by far the best known bearer of that sobriquet is Mr. Rostropovich himself, who is "Slava" to friends, family, colleagues -- and indeed everyone who knows him or speaks of him.

That is the context in which Bernstein's overture is titled, but there is a reference to the traditional musical "Slava" as well, very brief and in an altered rhythm, at the end of the piece. When Bernstein received our

Slava's request for a "rousing new overture," he took his basic materials from his musical play 1600 Pennsylvania Avenue, which had been introduced in Philadelphia the previous year; although that show was unsuccessful, its setting seemed to point to it as an apt source for welcoming Slava to Washington, and the exuberance of the themes definitely met his expressed specification. The score is marked "Fast and flamboyant." Jack Gottlieb, in his notes for the premiere, wrote that the first theme is "a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme II comes from the opening of the show, a canonic tune in 7/8 time. Instead of a conventional development section, there follows another kind of development, heard on tape, which will literally speak for itself [a parody of political oratory]. The two themes recur in reverse order. Near the end of the piece the two themes are presented together with the fleeting citation of the Russian Slava theme as noted above. The other "new material" at the end is the chanting of the name "Slava" itself by members of the orchestra. The first performance of this piece, in October 1977, was actually the first world premiere Slava conducted as music director of the NSO. The Bernstein performance included in the orchestra's 75th-anniversary set of commemorative recordings is the only item in that collection performed under a conductor who was not the orchestra's music director.

- Program Note by Jonathan Poquette for the University of Georgia Hodgson Wind Symphony concert program, 19 September 2016

Ride, Samuel Hazo

Ride was written as a gesture of appreciation for all of the kind things [Jack Stamp](#) has done for me, ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. During the years 2001 and 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously experienced. The common thread in all of these things was Jack Stamp. I began to receive calls from all over the country, inquiring about my music, and when I traced back the steps of how someone so far away could know of my (then) unpublished works, all paths led to either reading sessions Jack had conducted, or recommendations he had made to band directors about new pieces for wind band. The noblest thing about him was that he never let me reciprocate in any way, not even allowing me to buy him dessert after a concert. All he would ever say is, "Just keep sending us the music," which I could only take as the privilege it was, as well as an opportunity to give something back that was truly unique.

In late April of 2002, Jack had invited me to take part in a composer's forum he had organized for his students at Indiana University of Pennsylvania. I was to present alongside [Joseph Wilcox Jenkins](#), [Mark Camphouse](#), [Bruce Yurko](#) and [Aldo Forte](#). This forum was affectionately referred to in my house as "four famous guys and you." It was such a creatively charged event, that everyone who took part was still talking about it months after it happened. Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house (a/d/a Gavorkna House) from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen-minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. Ride was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were equal in their inspiration as the beautiful Indiana, Pennsylvania, countryside blurring past my car window.

- Program Note by composer

Autumn On White Lake, Samuel Hazo

Autumn on White Lake conjures images of falling leaves and autumn winds in Michigan. It stirs childhood memories - the smell of the air, raking leaves, slight chill of early evening, gray skies, autumn rains, crisp air.

Composer Samuel R. Hazo (b. 1966) graduated from Duquesne University. He has taught at every grade level, serves as a guest conductor and clinician for Hal Leonard Corp., and is sponsored by Sibelius Music Software.

- Program note by Palatine Concert Band

Pixar Movie Magic, arr. Michael Brown

Since 1995 the creative team at Pixar Studios has given us heartwarming stories and unforgettable characters that appeal to audiences of all ages. In addition, the music created for these films is an integral part of their charm and popularity. Here is a terrific arrangement of these familiar melodies that will thrill audiences everywhere. Included are: You've Got a Friend in Me ("Toy Story"), The Spirit of Adventure ("Up"), The Glory Days ("The Incredibles"), The Big Race ("Cars") and Ratatouille Main Theme.

- Program Note from publisher

San Antonio Dances, Frank Ticheli

San Antonio Dances was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched my life during my three years as a young music professor at Trinity University. It has been 20 years since I lived in San Antonio, but the city still tugs at my heartstrings and lives in this music.

The first movement depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself.

The second movement's lighthearted and joyous music celebrates San Antonio's famous Riverwalk. Inspired by the streets and canals of Venice, Italy, architect Robert Hugman proposed his idea of converting the San Antonio riverfront into a beautiful urban park back in the 1920s. It took decades to complete, but the Riverwalk eventually became a reality -- a 2-1/2 mile stretch of stunningly landscaped waterfront lined with hotels, restaurants, night clubs and shops.

Picture a group of friends seated at an outdoor patio of one of the Riverwalk's many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever.

Viva San Antonio!

- Program note by composer

Vesuvius, Frank Ticheli

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

- Program Note by composer

Dr, William Sand, Guest Conductor

William Sand earned a Bachelor of Music Education and a Master's degree in Performance (French Horn) from Northwestern University and a Doctor of Musical Arts in Performance from the University of Wisconsin. He performed professionally for nineteen years as Principal Horn in the Greater Bridgeport (CT) Symphony Orchestra and the Connecticut Grand Opera Company.

Bill's teaching experience, which spans more than 50 years, includes everything from elementary general music to graduate courses in music education to twelve years of Fine Arts administration. His primary focus, however, was as a band director. In that capacity, his experience includes more than 25 years of high school band and serving as Director of Bands at three universities. Bill spent four years working for the Connecticut Department of Music Education where he worked on the committee that developed music teaching standards used throughout the state, presented seminars for music teachers going through the process of becoming certified and traveled throughout the state providing guidance for teachers in need of assistance.

In 1985, Bill organized and directed the Connecticut Symphonic Band (CSB) which was dedicated to pursuing the highest level of musical performance and challenging the best amateur performers in the Connecticut-New York area. During his 18 years with this group, the CSB toured Canada, England, Germany and Austria. On three occasions he conducted the CSB in Carnegie Hall.

Bill finished his teaching career conducting WesWinds during the fall semesters of the 2015 and 2016 academic years.