

Fanfare for the Common Man, Aaron Copeland, arr. Robert Longfield

The "Fanfare for the Common Man," arranged by Robert Longfield, is a powerful, patriotic piece composed by Aaron Copland in 1942. It's a response to a request for a fanfare to boost wartime morale, specifically for the US entry into WWII. The original fanfare was commissioned by Eugene Goossens, who sought a musical tribute honoring the war effort. Longfield's arrangement adapts Copland's work for a more flexible instrumentation, suitable for both brass ensembles and mixed ensembles, and is often used in concert bands.

Historical Context:

Aaron Copland: was inspired to write the "Fanfare for the Common Man" by a speech by Vice President Henry A. Wallace in 1942.

- The piece was commissioned by Eugene Goossens of the Cincinnati Symphony Orchestra, who envisioned a musical tribute to the soldiers, airmen, and sailors of World War II. Copland delivered the fanfare later than anticipated, prompting Goossens to reschedule the premiere.

Musical Features:

- Instrumentation: The original fanfare utilizes brass instruments (horns, trumpets, trombones, tuba) and percussion (timpani, bass drum, tam-tam).
- Longfield's arrangement: adapts the piece for more flexible instrumentation, often used by concert bands and brass ensembles. The fanfare is known for its majestic, slow tempo, starting with percussive sounds and then introducing a clear trumpet call, forming the main theme. The piece features a prominent swing rhythm, a triplet subdivision of the beat where the first two notes are longer than the third.

A Ship in the Mist, Rossano Galante

Experience a dynamic oceanic adventure with this engaging work by Rossano Galante, who has composed the piece in a sea shanty style. A Ship in the Mist includes strong rhythmic elements that complement gorgeous lyrical writing, soaring themes, and lush harmonies. A fast, rhythmic transition brings the main theme back in grandiose fashion before a thrilling conclusion.

Lord of the Rings, Fellowship of the Rings, Howard Shore, arr. Victor Lopez

With energy and excitement, Victor López has scored a dramatic collage of the tunes from Howard Shore's award-winning film score. The beautiful *In Dreams* melody is enhanced with a variety of the forceful themes. Relive the passion of the film with this spectacular arrangement.

The suite contains:

- Prologue
- The Black Rider
- Concerning Hobbits
- Bilbo
- Departure of Boromir
- At the Sign of the Prancing Pony
- The Fellowship Theme
- In Dreams
- Three Is Company

- *Program Note from publisher*

Amazing Grace, Frank Ticheli

I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody -- to be sincere, to be direct, to be honest -- and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, *Amazing Grace*, was written by [John Newton](#) (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, *Amazing Grace* has since grown to become one of the most beloved of all American spirituals.

Amazing Grace was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994, by the Michigan State University Wind Symphony, John Whitwell conductor.

- *Program Note by composer (1994 edition)*

Uptick, Jack Stamp

You'll get the feeling that time is running out with this gripping and tension-filled original work. Driving rhythms, shifting meters, running eighth-note lines, biting staccatos, and powerful brass impacts will keep the musicians on their toes and the audience on the edge of their seats. All sections get a technical workout.

March Grandioso, Roland Seitz, arr. Alfred Reed

This dramatic march opens with a theme from Liszt's *Hungarian Rhapsody No. 14* (Allegro Eroico section). Like Huffine's *Them Basses March*, **March Grandioso** has a minimum of important simultaneous melodic lines and can thus be performed with very few instruments. When played at a football half-time show or during a parade by a band with 200 to 300 performers (such as the University of Texas Longhorn Marching Band), the powerful unison strains can be heard for a considerable distance. This may explain *Grandioso's* current popularity in Great Britain and Western Europe.

-Program Note from Program Notes for Band

Elements, Brian Balmages

This short four-movement work is written in the same form as a traditional symphony, hence the subtitle *Petite Symphony*. Each movement depicts one of four elements: air, water, earth and fire. The first movement, "Air," features a four-note motif that continues uninterrupted throughout the movement. The voices and textures surrounding the motif evolve and change as the work progresses, but the original four notes remain the same. The second movement, "Water," represents a quiet body of water. The dips and crests in the music represent droplets of water interrupting the smoothness of the surface, creating small ripples across the otherwise peaceful water. "Earth," the third movement of the work, depicts the rapid spinning of the earth itself. The movement draws musical inspiration from "Mercury, the Winged Messenger" from Holst's *The Planets* ("Rather ironically...", the composer writes, "...because earth was the only planet excluded from his work"). The movement is constructed in ABA form, wherein the A section returns almost in its entirety, which "symbolizes the earth's recurrent spinning on its axis." The fourth and final movement, "Fire," depicts the raging intensity of fire. This movement is the most aggressive and harmonically complex. As the work progresses, the four-note motif from "Air" returns, symbolizing Greek philosopher Empedocles' idea that both fire and air are "outwardly reaching" elements.

Heroes of the Marvel Universe, arr. Michael Brown

Some of the most impressive movie themes in recent years have come from the blockbuster Marvel films and their superheroes. This dynamic and well-paced medley features memorable hero themes including: *Captain America*, *Ant-Man*, *Thor*, *Iron Man*, *Black Panther*, and of course *The Avengers*.