

Clouds That Sail in Heaven Todd Stalter

Clouds That Sail in Heaven was premiered at the 2005 Illinois Music Educators Association All-State Conference. It is a concert fanfare based on the hymn "All Creatures of our God and King." Short strands of this famous melody are combined to form intricate and expressive textures, and the fanfare is punctuated with exciting, syncopated figures and bold percussion scoring.

Excerpts from "Appalachian Spring" Aaron Copland, arr. Longfield

Written in 1943-44 as a ballet for Martha Graham, *Appalachian Spring* is one of Aaron Copland's most celebrated compositions and winner of the Pulitzer Prize in 1945. In this edition for concert band, Robert Longfield has skillfully adapted the most striking and beautiful sections from the orchestral suite. The work ranges in scope from delicate and soloistic to the overpowering force of the full ensemble, culminating with Copland's signature setting of "Simple Gifts." A wonderful opportunity for band members and their audiences to enjoy this beloved music from one of America's preeminent composers.

Serenade Derek Bourgeois

Derek Bourgeois wrote this *Serenade* for his own wedding, to be played by the organist as the guests left the ceremony. Not wishing to allow them the luxury of proceeding in an orderly 2/4, the composer wrote the work in 11/8, and in case anyone felt too comfortable, he changed it to 13/8 in the middle! The work has now been released in a number of different orchestrations of the original version for organ.

El Camino Real Alfred Reed

El Camino Real (literally "The Royal Road" or "The King's Highway") was commissioned by, and is dedicated to, the 581st Air Force Band (AFRES) and its commander, Lt. Col. Ray E. Toler. Composed during the latter half of 1984 and completed in early '85, it bears the subtitle "A Latin Fantasy."

The music is based on a series of chord progressions common to countless generations of Spanish flamenco (and other) guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the "melodizing of harmony," they have created a vast body of what most people would consider authentic Spanish music.

The first section of the music is based upon the dance form known as the *Jota*, while the second, contrasting section is derived from the *Fandango*, but here altered considerably in both time and tempo from its usual form. Overall, the music follows a tradition three-part pattern: fast-slow-fast.

The first public performance of *El Camino Real* took place on April 15th, 1985, in Sarasota, Florida, with the 581st Air Force Band under the direction of Lt. Col. Ray E. Toler.

- *Program Note by composer*

Everything Beautiful Sam Hazo (program note by the composer)

Chuck Campbell was my friend. I could end these notes with that one sentence, but the greatness of Chuck's spirit and the breadth of his legacy demands so much more. What I can't say in these words, I hope I have said, more poignantly, in my music.

The Title

There was a line from the movie *Sleepless In Seattle* when Tom Hanks' widowed character is describing his wife. About her, he said, "She made everything beautiful." That IS Chuck Campbell. I often heard Chuck humbly say about himself that he was not the greatest teacher or conductor or musician, even though he truly was top-shelf in all of those categories. What I can say, unequivocally, is that Chuck Campbell was the greatest at making everyone feel like their whole selves in his presence. I have thought for a long time, and I cannot define a better quality for a music educator than that precise one. His students would perform beyond themselves. Under his direction, two bands from two separate schools (George Rogers Clark HS and North Hardin HS) were invited to present concerts at the prestigious Midwest Clinic. Then, the Midwest Clinic invited his former student, Teresa Effiott, to bring her Beaumont Middle School Band. As impressive as that is, it is just a small piece in the inspiring story of Charles Campbell.

Movement I — *The Stillness of Remembering*

I distinctly remember learning of Chuck's passing in an email from Jacqueline Metr, a dear friend of mine from college who now teaches at Assumption High School in Louisville. The grief was great enough that I immediately went to my piano and began to play. The notes matched my feelings so perfectly that I sketched out exactly what I played, never knowing I'd be asked to compose Chuck's requiem. There are very few textures that express pain and joy simultaneously; holding that balance between the optimism of open voicing and the introspection of subtle note clusters. My fingers just happened to land in the perfect places. Months later, I was able to find my sketch and, beginning to end, it is the first movement. I am convinced Chuck was with me.

The title of this movement is taken from the poetic song *Dreams*, penned in 1976 by Stevie Nicks in Sausalito, Calif. The verse reads:

Like a heartbeat drives you mad
In the the stillness of remembering
What you had and what you lost,
And what you had, and what you lost.

Movement II -*Irish Tune*

This movement is not the “Irish Tune” we often think of in the wind band genre. It is an original Irish melody I composed, but this second movement is based on a story that involves the Grainger classic.

In May of 2011, Chuck gathered enough strength to conduct it at an alumni event at North Hardin HS, leaving the audience and the band in tears. Under new director Brian Froedge, the North Hardin High School Band was accepted to perform at the 2012 Kentucky Music Educators’ convention. It was decided that Chuck Campbell would guest conduct Percy Grainger’s *Irish Tune from County Derry* at that performance because the piece meant a lot to Chuck and was even played at his father’s funeral. With half a year until he was to conduct at the Kentucky state convention, Chuck’s cancer took him. The North Hardin Band did perform Grainger’s *Irish Tune* at the 2012 Kentucky state convention ... with no conductor.

Movement III - *While I Think on Thee, Dear Friend*

The title of Movement III is from the final couplet of William Shakespeare’s Sonnet 30. Shakespeare, eternity’s foremost master of the art of language, writes of grief and loss that can only be countered by the warmth and hope brought by thoughts of his dear friend. *Everything Beautiful* ends in hope. It is sorely ironic that we smile less when we lose those who made us smile most. It is the last thing they would want for us, but yet we allow part of our joy to be taken. For all of Chuck Campbell’s family and friends, this final movement is the permission to feel the joy he absolutely wishes for each of us; to be our whole selves.

- Program Notes from the Composer

Pavanne Morton Gould

The *Pavanne* is one of Morton Gould's most often performed and recorded works, but is actually the second movement of his *American Symphonette No. 2*, a symphonic suite written with a jazz tinge and intended for radio performance. The *Pavanne* is written as a short allegretto, lasting roughly four minutes. It opens with a jazzy trumpet tune superimposed over a subtle, walking bass-like ostinato. Different instruments join in, and the work builds to replicate the sounds of a 1940s big band. The structure is loosely ABACDCABA, with the C section introducing a melancholy flute fragment that could be an homage to [Gabriel Fauré](#)’s even more famous *Pavane*.

Fragments of Gould’s *Pavanne* were later worked into such jazz pieces as John Coltrane's "Impressions," [Dizzy Gillespie](#)'s "Bebop" and "April B," and David Baker's "Wes Montgomery in Memoriam."

Gould recorded an orchestral version of this composition about three years after the release of Bill Finnigan’s more widely known dance band arrangement was featured on the flip-side of Glenn Miller’s *Little Brown Jug*. Gould transcribed the piece for band in 1961. Relatively unknown by today’s young audiences, it is a delightful little swing number for band.

- Program Note by David Holsinger

English Folk Song Suite Ralph Vaughan Williams

The ***English Folk Song Suite*** was written in 1923 and includes three movements. The first is a march entitled *Seventeen Come Sunday* and begins with the folksong of the movement's name with the melody in the woodwinds. It is followed by the folksong *Pretty Caroline* which features a solo clarinet and cornet, and the last melody in the first movement is *Dives and Lazarus* which features the lower instruments with the upper woodwinds playing against them.

The second movement is *Intermezzo: My Bonnie Boy* which opens with an oboe solo to the tune of *My Bonnie Boy* and is interrupted by the tune *Green Bushes* which is more upbeat and dance-like than the slow, emotional opening. The movement ends with a fragment of the original melody. The third movement is a march called *Folk Songs from Somerset* which opens with a light introduction of four measures before the first melody, the folk song *Blow Away the Morning Dew*, played by a solo cornet. The second melody, *High Germany*, is played by the lower instruments and transitions into *The Tree So High* and *John Barleycorn* before repeating back to the beginning of the movement.

Historically, the piece is considered to be a cornerstone work in the literature, and one of the earliest “serious” works for wind band.

- Program Note from the Baldwin-Wallace College Symphonic Band concert program, 20 November 2016

Dam Busters Eric Coates

'***The Dambusters*** concert march is the theme to the popular 1955 film *The Dam Busters*. Coates had been carrying out an exercise in composing a march that emulated the musical forms of Edward Elgar when he was contacted by the film's producers. However, having a profound dislike of writing film music he turned down their numerous requests; it was not until they told him that this was “a film of national importance” that he agreed, concluding that the piece he had just finished would be perfect overture. The march is also the musical setting for the hymn *God is our strength and refuge*, based on Psalm 46.

- Program Note from Leeds University Union (England) Concert Band concert program

Selections from “Chicago” Ebb & Lander arr. Ricketts

Music from this academy award-winning movie harkens back to the early jazz age and raucous life style of gangster-era Chicago. This well-scored arrangement opens with a bluesy trumpet solo and includes feature spots for all sections of the band as it winds through the hits from the show. Includes: *And All That Jazz*; *Cell Block Tango*; *Roxie* and *They Both Reached for the Gun*.

- Program Note from publisher