**Raise of the Son**
**Rossano Galante**
Galante likes music with variety and a lot of climaxes. "With 'Raise,' I wanted something to rise and fall and then rise again to exhibit a splendid reaffirmation of the work's best moments." There are two primary themes with a recapitulation of the first. The title is a play on words. Without seeing the words, one would think of the morning sunrise and transcendent sun's rays. Upon seeing the words, however, one is immediately drawn to the Resurrection. Both are very stimulating and dramatic images and fit nicely into the overall feeling of the music.

With its opening fanfare, the work evolves to an intense climax only to withdraw to a more melodic and flowing second theme. At precisely the right moment, the second theme builds once more a final uplifting climax as in raising of the son, or sun.

**Folk Dances**
**Dmitri Shostakovich**
Folk Dances was originally the third movement of a suite for orchestra entitled Native Leningrad, Op. 63, first published in 1942 and reissued in 1970 as Suite, My Native Country. This suite was assimilated from the incidental music to a theatrical production of the same opus entitled Motherland. Shostakovich collected several native Russian dance tunes and carefully tied them together into this single composition. In the theatrical production, this set was called Youth Dance or Dance of the Sailors – a name, though not specifically noted, that held over to the orchestral suite. Vakhutinskii arranged this suite for Russian band instrumentation (a greater percentage of brass parts than American instrumentation) in 1952. When the work became available in the United States in 1979, both Reynolds and Erickson scored their versions available for American bands. Its diatonic technical lines are similar to the principle themes of the composer's Festive Overture, but it is dissimilar to Shostakovich's original band work from the same era (but without an assigned opus number), Solemn March for Military Band, written in 1941.

**Serenade For Band**
**Vincent Persichetti**
This is a work in five movements that reflects the moods of a summer evening, possibly at the band-shell in the park. Beginning with the *Pastoral*, the easy mood of the country atmosphere is introduced. The *Humoreske* injects a bit of levity into the scene. The beauty of the night is expressed in the graceful and expressive *Nocturne*. The *Intermezzo* plays its role as the transition piece into the *Capriccio*. This spirited movement reflects the joy of the moment. The main theme is often diverted in its path as youthful exuberance demands its voice. The *Serenade for Band* (Op. 85) was the first of two commissions to Vincent Persichetti from the Ithaca (NY) High School Band under the directorship of Frank Battisti. The first performance was on April 19th, 1961, by that band under the direction of the composer. It was the eleventh in a series of "night music" suites for miscellaneous instrumental groupings: No. 1 for Ten Wind Instruments, No. 2 for Piano, No. 3 for Violin, Cello and Piano, No. 4 for Violin and Piano, No. 5 for Orchestra, No. 6 for Trombone, Viola and Cello, No. 7 for Piano, No. 8 for Piano, Four hands, No. 9 for Soprano and Alto Recorders, No. 10 for Flute and Harp, No. 11 for Band, No. 12 for Solo Tuba and No. 13 for Two Clarinets.

**Loch Lomond**
**Frank Ticheli**
At the time in Scottish history when *Loch Lomond* was a new song, the United Kingdom (which united Scotland, England, and Wales) had already been formed. But the Highland Scots wanted a Scottish, not an English King to rule. Led by their Bonnie Prince Charlie (Prince Charles Edward Stuart) they attempted unsuccessfully to depose Britain's King George II. An army of 7,000 Highlanders were defeated on April 16, 1746 at the famous Battle of Culloden Moor.

It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England's Carlisle Castle, near the border of Scotland. "Loch Lomond" tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by "the low

road" – the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the "high road" over the mountains, to arrive afterwards.

The song is from the point of view of the soldier who will be executed: When he sings, "ye'll tak' the high road and I'll tak' the low road" in effect he is saying that you will return alive, and I will return in spirit. He remembers his happy past, "By yon bonnie banks … where me and my true love were ever wont to gae [accustomed to go]" and sadly accepts his death "the broken heart it ken nae [knows no] second Spring again."

The original folksong uses a six note scale; the seventh scale degree is absent from the melody. The lyric intertwines the sadness of the soldier's plight with images of Loch Lomond's stunning natural beauty.

In my setting, I have tried to preserve the folksong's simple charm, while also suggesting a sense of hope, and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong, "Danny Boy." It was by happy accident that I discovered how well these two beloved songs share each other's company, and I hope their intermingling suggests a spirit of human harmony.

Loch Lomond was commissioned by Nigel Durno, for the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, with funds provided by the Scottish Arts Council. The premiere performance was given on June 18, 2002 by the Stewarton Academy Senior Wind Ensemble at Royal Concert Hall in Glasgow, Scotland.

—*Frank Ticheli*

## To Walk With Wings
**Julie Giroux**

To Walk With Wings, Fanfare & Overture, is a musical epic of man's quest for flight. From the early beginnings of cloth and wooden wings through the exploration of space, this highly programmatic piece takes the listener on a musical tour through aeronautic history.

It captures mental images of men jumping off cliffs with fabric wings, the first true flight, trials and errors, the comical age of contraptions, the cold, brutal strength of fabricated metal machines, the whirring of the computer age, the tragedy of the Space Shuttle Challenger, and the overall spirit of man and his desire to travel through space and beyond.

Though the piece tells the tale of the mastering of flight, the real driving force behind the music is found in the questions: "Who are we?" and "What is out there?"

—*Julie Giroux*

## Symphonic Dance No. 3
**Clifton Williams**

*Fiesta* was originally one of Clifton Williams' five *Symphonic Dances*, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called "the pageantry of Latin-American celebration - street bands, bull fights, bright costumes, the colorful legacy of a proud people." The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.