

The Magnificent Seven, Elmer Bernstein, arr. Phillippe

The Magnificent Seven is a 1960 American Western film directed by John Sturges and starring Yul Brynner, Eli Wallach, Horst Buchholz, James Coburn, Brad Dexter, Steve McQueen, Robert Vaughn, and Charles Bronson. The film is an Old West-style remake of Akira Kurosawa's 1954 Japanese film *Seven Samurai*. Brynner, McQueen, Buchholz, Bronson, Vaughn, Coburn, and Dexter portray the title characters, a group of seven gunfighters hired to protect a small village in Mexico from a group of marauding bandits and their leader (Wallach).

The film's score is by Elmer Bernstein. Along with the iconic main theme and effective support of the story line, the score also contains allusions to twentieth-century symphonic works, such as the reference to Bartok's *Concerto for Orchestra*, second movement, in the tense quiet scene just before the shootout. The original soundtrack was not released at the time until reused and rerecorded by Bernstein for the soundtrack of *Return of the Seven*.

In 2013, the film was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant".

This striking Roy Phillippe arrangement of the Elmer Bernstein classic march-style overture will provide a familiar theme, filled with energy to spare, allowing all in the ensemble to have a chance at the melody along with the ever-present driving rhythmic foundation that makes this Bernstein classic so recognizable.

Middletown Quasquicentennial March, Dana Paul Perna

Composed to commemorate the 125th anniversary of the City of Middletown New York's Incorporation, this work enjoys the distinction of having November 2, 2013 declared Middletown Quasquicentennial March Day by that city's council. The premier performance of the march was performed by the Orange County Community College Band under the direction of Kevin Scott during the performance on that day at the Paramount Theater in Middletown NY. Tonight's performance of the Middletown Quasquicentennial March that WesWinds will play was "retooled" by the composer in the spring of 2020 and represents the premier performance of this version. WesWinds thanks Dr. Perna for sharing this stirring, reimagined concert march with our ensemble.

The Old Grumbly Bear, Julius Fučík

Who would have thought that a grumpy old bear could be so delightful to spend time with? This old fashioned charmer can feature your choice of low-voiced soloist, including bassoon, bass clarinet, baritone saxophone, euphonium (B.C. or T.C.) or as in the case of our program, tuba. It's an ideal solo to showcase our star performer's musical abilities in a humorous and fun way.

- Program Note from publisher

Fučík was himself a bassoon player and composed this charming "polka comique" for solo bassoon and orchestra around 1910 under the title *Der alto Brummbär* or the Old Grumbling

Bear. The title suggests the possibility that this piece might in some way be a musical portrait, either of Fučík himself or of some cranky older bassoonist that Fučík met in his long performance career.

- Program Note from Indian Springs School Band concert program, 12 February 2016

Havana Nights, Randall Standridge

My musical tastes are wildly eclectic. One moment, you might find me enjoying Beethoven's symphonies and the other you might find me head-banging to Iron Maiden. I have never been a musical snob, and I value and love the entire array of sounds, rhythms, and textures that the world of music, in all its forms, has to offer.

One genre I have a particular affection for is mambo. Being introduced to the style when I was in high school, I was enchanted with the melodies, rhythms, and excitement that it generates. As I dug more deeply into the style, I was introduced to the work of Yma Sumac, Tito Puente, Pérez Prado, and others. I was absolutely enchanted.

Havana Nights is a concert work for wind ensemble, but it was also conceived as a short ballet. The action takes place in the mambo clubs of Havana as our heroine (Havanna) dances her way through the night life. She encounters another young dancer and the two begin a flirtatious, seductive conversation through the art of movement. As the ballet comes to a close, Havanna casts one final, gleeful look at her would-be suitor before escaping into the night.

This work was commissioned by District 10 of the Ohio Music Educators Association for their 2018 District 10 OMEA Honor Band. I would like to thank them for trusting my creativity and allowing me to create something "entirely else" for wind ensemble. Thank you for letting me use my musical voice.

Also, this work is dedicated to one of my composition professors, Dr. Tom O'Connor. I absolutely could not have done any of this without your guidance, advice, and encouragement. I am forever in your debt.

Peace, Love, and Music

-Program Note by the Composer

O Nata Lux, Guy Forbes, arr. Hazzard

In 2005, Guy Forbes began writing choral music, and he has quickly received critical acclaim for his work. His first SATB composition was O Nata Lux, which won the 2006 Vanguard Voices Premieres Choral Composition Contest and has since been performed by university choirs across the country. Originally conceived as a choral work by Dr. Forbes, this has been skillfully transcribed for winds by Preston Hazzard. The opening section of this beautiful lyric piece is meant to depict light breaking upon a darkened world. Filled with vibrant instrumental colors and textures, this piece expands to a climax, followed by a serene closing passage.

- Program Note from Baylor University Concert band concert program, 1 March 2020

Miss Trombone, Henry Fillmore

Known as the "Father of the Trombone Smear," Henry Fillmore, wrote a series of fifteen novelty ragtime solos known as The Trombone Family. Miss Trombone - the first of these - was written in 1908. Dr. Contorno's setting maintains all the fun and mischief of the original.

-Program note by publisher

This delightful setting of the Fillmore ragtime march captures all the spirit and energy of the original. Fillmore, known as the "Father of the Trombone Smear," wrote a series of fifteen novelty ragtime pieces featuring trombone smears that he referred to as The Trombone Family. This march was the first of the series. The arrangement gives the trombones, euphoniums, and tenor saxophones the bulk of the melodic material, with the trombones of course also featured with numerous smears. Precise rhythmic execution, careful attention to articulation and dynamic indications, and proper performance of the trombone smears are crucial for an exceptional performance.

- Notes from The Instrumentalist (M.H.) February 2013

Havendance, David Holsinger

David Holsinger's first child, his daughter Haven, was the inspiration for this 1983 composition. Its driving rhythms represent the energy of an eight year old, who was constantly dancing and twirling around the house, dreaming of being a ballerina. The composition undergoes several variations in style, but it is always filled with energy. Some passages evoke the image of a single dancer, with solo pirouettes and leaps; these light efforts grow to draw in the full dance company with an unrelenting, underlying rhythm. Havendance is the first of three dancesongs honoring the composer's children; Nilesdance and Graysondance reflect the diverse personalities of his two sons.

- Program notes by David Bruce Adams

Disney At The Movies, Arranged by John Higgins

This medley of Disney movie themes includes Zip-A-Dee-Doo-Dah; A Dream Is a Wish Your Heart Makes; Never Smile at a Crocodile; Supercalifragilisticexpialidocious; Bare Necessities; Under the Sea; Be Our Guest; Beauty and the Beast; A Whole New World; Friend Like Me; Circle of Life; Can You Feel the Love Tonight; This Land and Colors of the Wind.

- Program Note from publisher

Dr. Steven Wilkinson, Tuba Soloist

Based in Central Massachusetts, Dr. Wilkinson serves as a core member of the New England-based ensembles LP Quartet and Amity Street Brass Quintet. He has concertized with the likes of Sonic Brass and Bala Brass, as well as Symphoria and the Cape Symphony. A multi-faceted musician, Steve can also sometimes be spotted strolling alongside New Orleans-style street bands in parades or on the streets of Boston, or donning his lederhosen for Oktoberfest season.

A licensed K-12 educator in Massachusetts, Dr. Wilkinson is a passionate pedagogue. Currently, Steve maintains a robust low brass studio among Natick Public Schools, Leominster High School, Tantasqua Regional Schools, and Milton Academy where his students achieve high levels of success in their band classes, district auditions, and youth orchestras. He also teaches and serves as Instructor of Tuba and Euphonium at Wesleyan University in Middletown, CT. Dr. Wilkinson is a talented composer, gradually filling out his catalogue of original and arranged works for brass in various settings, both self-driven and commissioned. He also keeps busy composing original exercises and materials for his students.

Dr. Wilkinson earned his doctorate at The Hartt School under the tutelage of Scott Mendoker and James Jackson. In addition, he has studied composition with Robert Carl and Daron Hagen. He earned his Master of Music Performance at Ithaca College under Justin Benavidez and Craig Sutherland, and he holds a dual degree in Music Performance and Music Education from the University of Massachusetts Amherst where he worked with John Bottomley.