The High School Cadets (John Philip Sousa)
The mutual admiration society that existed between John Philip Sousa and the school bands of America has caused many musicians and writers to conclude that this march was composed as a salute to the school band movement. However, it was written 20 years before that movement had begun. It was composed at the solicitation of the marching cadet corps of the one and only Washington, D.C., high school in 1890 (later called Central High School) and was dedicated to the teachers and pupils.
-Program Note from John Philip Sousa: A Descriptive Catalog of His Works

Red River Valley (Traditional)
The original *Red River Valley*, composed around the time of the 1870 Red River Rebellion, tells of the relationship between a local Métis woman and an English-speaking soldier who came west with the troops. The Métis girl is heartbroken because her soldier lover must decamp back east with his troop: *Red River Valley* had spread through five Canadian provinces well before the availability of recording technology or radio. Then in 1896, the tune was published in the U.S. as *In the Bright Mohawk Valley*, and became associated with a different Red River, the one that runs through Texas. Later lyrics have a cowboy saying goodbye to his girl, and today that is the best-known version.

Joy Revisited (Frank Ticheli)
*Joy*, and its companion piece, *Joy Revisited*, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic, harmonic, and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin - but with one major distinction: *Joy* was created with young players in mind, while *Joy Revisited* was aimed at more advanced players. Both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, *Joy* and *Joy Revisited* serve as two expressions of the feelings experienced by one expectant father (who happens also to be a composer) on one wonderfully anxious and exciting day.
- Program Note by composer

In Dreams (Cait Nishimura)
Cait Nishimura is a Canadian composer, musician, and educator. Known for writing nature-inspired, programmatic music, Cait has quickly established herself as a prominent voice in the concert band community. *In Dreams* explores the powerful and surreal experience of the crossover between dreams and reality. With subtle shifts in color and texture, tender and soaring memories, and driving ostinatos, the piece introduces intermediate to advanced bands to elements of minimalism and provides musical challenges for all sections of the ensemble. *In Dreams* takes players and listeners on an emotional and music journey full of hope and yearning, from deep sleep to a world of dreams and back.

Danza Sonora (Claude T. Smith)
Claude Thomas Smith (14 March 1932, Monroe City, Mo. – 13 December 1987, Kansas City, Mo.) was an American composer, conductor, educator, and publisher. He started his musical career playing trumpet in the fifth grade. He attended Central Methodist College, Fayette, Missouri, until he was drafted into the Army during the Korean Conflict. Unable to find a position with the service bands as a trumpeter, he auditioned on the French horn and won a position with the 371st Army Band. He finished his undergraduate training at the University of Kansas. Smith taught instrumental music in the public schools of Nebraska and Missouri. He also served as a member of the faculty of Southwest Missouri State University in Springfield where he taught composition, theory, and conducted the University Symphony Orchestra.

Home on the Range (Daniel E. Kelley)
*Home on the Range* is a classic Western folk song sometimes called the "unofficial anthem" of the American West. The lyrics were originally written by Dr. Brewster M. Higley of Smith County, Kansas, in a poem entitled *My Western Home* in 1872. The music was later added by Daniel E. Kelley (1808–1905), a carpenter and friend of Higley. In 1947, it became the state song of the U.S. state of Kansas.

The Carillon Calls (Grace Baugher Dunlap)
Grace Baugher Dunlap is a Kansas born composer, horn player, and music educator. Her music is known for its memorable melodies and highlights emotional aspects of the human experience. She received degrees from Kansas State University and the University of Tennessee. *The Carillon Calls* celebrates the students, parents, families, and community of the Topeka High Trojan Band over the last century of making music together.
KU Symphonic Band
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Journey to the Lion’s Castle (Rossano Galante)
Born and raised in Buffalo, New York, Rossano Galante received his Bachelor of Arts Degree in trumpet performance from SUNY at Buffalo in 1992. That same year he was one of nineteen people across the country to be accepted to the University of Southern California’s Film Scoring Program. He studied with the late Jerry Goldsmith, and has composed and orchestrated music for numerous films, including The Mummy, Avengers: Age of Ultron, The Wolverine, 3:10 to Yuma, and Alvin and the Chipmunks.

The Governor’s Own (Alton Adams)
As a boy, Adams had imagined himself conducting Sousa’s band while listening secretly to phonograph records outside a neighbor’s home. He studied composition and orchestration in part by copying the individual parts to Sousa’s marches into full score. Acknowledged as one of Adams’s best compositions, The Governor’s Own was among the top four best-selling marches for Carl Fisher in 1924 and became the official commencement march of Howard University. In 1963, Adams rededicated the march to the people of the Virgin Islands and its status as music for government occasions on the islands was recognized by the legislature. It is the official march of the islands’ governors, akin to Hail to the Chief for the U.S. president, although Adams’s piece may be freely performed on occasions when the governor is not present.

- Program Note by Mark Clague

The Persistence of Memory (Joni Greene)
I wrote The Persistence of Memory for my father. As a great supporter of my music, he has always encouraged my writing and helped foster a love of music. From an early age, I remember his love of solo lyrical moments in music, particularly the lush capabilities of the woodwind section...Like the work, the title represents the relationship between my father and me. His life and the moments he and I have shared will persist in my memory. The title is adapted from Carl Sagan’s chapter “A Persistence of Memory” from The Cosmos, a book and television series that my father and I watched together throughout my childhood.

- Program Note by composer

Acadiana (Frank Ticheli)
The word acadiana refers to a region comprising much of the southern half of the state of Louisiana, where Cajun culture and heritage are most predominant. Acadiana honors that heritage and completes a trilogy of Cajun inspired works I have composed for concert band over a twenty-five-year period. The trilogy draws from personal childhood memories growing up in South Louisiana and captures in music my lifelong love of Cajun music and culture.

Acadiana is composed in three movements. The first is a bright and lively dance that makes use of two different Cajun rhythmic features: 1) un valse in deux temps (a waltz in two times), a Cajun dance rhythm that alternates between triple and duple meters; and, later in the movement, 2) a lively Cajun two-step dance.

The second movement, composed in memory of the victims of Hurricane Katrina, serves as the emotional heart of the entire work. It is constructed as a set of six variations on an ancient Cajun ballad, La fille de quartorze ans, (The fourteen-year-old-girl). The melody, which doesn’t appear until about ninety seconds into the movement, is first stated by the piccolo and tuba four octaves apart from each other. As the variations unfold, the music slowly grows in volume and speed, finally bursting out into a wildly chaotic climax. Amidst this chaos, several old Cajun folk songs make short, cameo appearances, and combine with original music to create a complex, frenzied texture that reminds me of some of the wonderful melodic pastiches of American composer Charles Ives. The energy eventually collapses into dark and powerful sustained brass chord, which in turn slowly gives way to a final, prayer-like statement of the melody.

Beginning without a pause, the final movement is an exalted dance that makes use of a variant on an old Cajun folk melody whose origins are clouded by history (as is the case with so many folksongs). The tune may have first appeared in the folksong Jeunes gens campagnard (Young Country Gentlemen); however, many years later, in the late 1920s, a variant of the tune was used for the song Allons a Lafayette (Let’s go to Lafayette). My own melodic variant is quite removed from either of these ascendants, while still upholding their inherent joie de vivre. From beginning to end, the finale is an exuberant celebration of life. Laissez les bon temps rouler (“let the good times roll!”).

- Program Note by composer