

ABOUT THE COMPOSER



Jon Bubbett has spent the past 38 years as a high school band director in Georgia and Alabama. He has served as the director of bands for Thompson High School in Alabaster, AL for the past 25 years. During that time the Thompson High School Wind Ensemble has performed at The Music for All National Concert Band Festival twice, has performed for the Alabama Music Educators Association 4 times and has made numerous conference appearances in throughout the southeast. Mr. Bubbett has received the National Band Association's Citation of Excellence Award 7 times. He has also presented at The Midwest Clinic, the Alabama Music Educators Association and has been guest clinician and adjudicator in Alabama, Georgia and Mississippi. He has been married to Jeannie Bubbett for 38 years and they have two incredible children, Miles and Mallory!

SUNSET IN THE EAST

Samurai warriors were the elite defenders of the feudal lords in ancient Japan. They were the protectors of the upper class and were charged with defending their way of life from other feudal lords who would attempt to overthrow them. The Samurai were a class unto themselves as they went about their journeys on horseback in their heavy armor or yoroi. The Samurai started as archers and fought with bows and arrows for hundreds of years. They were most notably recognized for their katana, a long sword slightly curved that hung on their left hip. As the Japanese Emperor grew in power, the Samurai were no longer needed and were eventually defeated and abolished as Japanese culture began to modernize.

ABOUT THE PIECE

Sunset In The East opens softly with the woodwinds, but make certain the fury and intensity build in the crescendos to the dramatic percussion parts. The Woodblock and Brake Drum should dominate the percussive colors being reminiscent of an ancient society. No high tech sounds here. In M.25 make certain that the woodwinds match the intensity of the brass in this call and response section. Paying attention to the articulation will make this section come to life. M.28 should be very dramatic in terms of both ritardando and crescendo leading into the fermata and decrescendo in M.29. A quiet, reflective moment of a way of life coming to an end begins at M.30. Low reeds should be very prominent but not so much that the quiet reflectiveness of the music is altered. The accelerando started by the percussion in M.33 should be as smooth as possible leading back to the opening tempo and fury at M.35. Take care that all three entrances beginning at M.55 can be distinctively heard before the crescendo into the dramatic ending. Let the Gong and the Suspended Cymbals continue to ring after the final notes as the Samurai fade away into the sunset!



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