



Commando March

Samuel Barber's orchestral and choral works were celebrated around the world before his mid-career stint in the US Army Air Corps, where in 1943, he wrote his single, enduring work for band, **Commando March**. Barber described the music – a steady march theme peppered with spry rhythms and flourishes – as representing “a new kind of soldier, one who did not march in straight lines” but “struck in stealth with speed, disappearing as quickly as he came.”

Shenandoah

Omar Thomas' breathtaking **Shenandoah** offers an introspective and soulful reimagining of the beloved folk tune first sung by fur traders' journeys “’cross the wide Missouri” in the Shenandoah Valley...this time, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall, in layered textures of instrumental and body percussion.

Variations on “America”

Charles Ives wrote **Variations on "America"** for pipe organ when he was 17, music he later described as "but a boy's work, partly serious and partly in fun." Its variations are witty, irreverent takes on the well-known tune "My Country, 'Tis of Thee" and inspires awe for its difficulty as well as giggles for its clever musical jokes.

The **Solano Winds Saxophone Ensemble** is featured next for 3 songs:

Hoe Down

Nigel Street's **Hoe Down** highlights the saxophone's ability to mimic other instruments. Even fiddles? Hear it for yourself!

Tradewinds

Tradewinds by Lennie Niehaus is a high energy jazz arrangement written in Niehaus' timeless jazz style with endless syncopations and thick harmonies.

Saxophobia

The saxophone came into being in 1846, long after most other instruments were established in classical music repertoire. It was almost 60 years later in Midwest America that phenom Rudy Wiedoeft brought the saxophone from novelty to national mania. In 1918 he wrote ***Saxophobia***, becoming the largest selling solo in the history of the saxophone; every kid wanted to play just like him, and every home had its share of gramophone disks dispensing Wiedoeft's own special brand of ragtime.

Fort McHenry Suite

Emmy-winning American composer Julie Giroux wrote ***Fort McHenry Suite*** to evoke the multitude of patriotic feelings we share as Americans, and recognizing the stand our Military takes on our behalf around the world. The morning after the British siege "our flag was still there" – naturally, the titles of the three movements are quotes taken directly from the 1st, 2nd, and 4th verses of the Star-Spangled Banner.

Battle Hymn of the Republic

Perhaps no hymn is more ingrained in the American voice than ***Battle Hymn of the Republic*** by Julia Ward Howe. Poets, presidents, and the common man have stirred the call to justice with Howe's words of, "Glory, Glory, Hallelujah!" and "...as He died to make men holy, let us live to make men free!". Peter J Wilhousky's memorable arrangement for band builds steadily, pausing to reflect before urging stridently to the end.