



## PROGRAM NOTES OCTOBER 2025

### From the conductor:

My general thoughts about the messaging for this concert is the honoring of foundations while simultaneously looking ahead to the future. I was trying to break away from the common dichotomy of past vs. present, old vs. new, established vs. unknown, because I don't think things really work that way as much as they present as opposites. In the sense of Solano Winds, the obvious context is my arrival as the new music director, and I think the same applies - my goal is neither to change everything and ignore the past, nor to only re-enact the way things have been done. Finding that sweet spot of operating in both perspectives is what I hope to do, and that is also what led my repertoire choice - honoring some great foundational works in the concert band repertoire, while also highlighting some "modern" works that I believe one day in the future will become standard repertoire as well.

### ARMENIAN DANCES, PART I

The **Armenian Dances, Parts I and II** [by **Alfred Reed**], constitute a four-movement suite for concert band or wind ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music.

Part I, containing the first movement of this suite (the remaining three movements constituting Part II), is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern, integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral, approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work if this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. Hopefully, this new instrumental setting will prove to be at least a small step in this direction.

Part I of the Armenian Dances was completed in the summer of 1972 and first performed by Dr. Harry Begian, (to whom the work is dedicated), and the University of Illinois Symphonic Band, on January 10, 1973, at the C.B.D.N.A. Convention in Urbana, Illinois.

Part I of the Armenian Dances is built upon five Armenian folk songs which were first notated, purified, researched and later arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance in the score, they are : *Tzirani Tzar* (The Apricot Tree); *Gakavi Yerk* (Partridge's Song); *Hoy, Nazan Eem* (Hoy, My Nazan); *Alagyaz* and *Gna, Gna* (Go, Go).

*The Apricot Tree* consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song.

*The Partridge's Song* is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge.

*Hoy, Nazan Eem* was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune.

*Alagyaz* (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment, and also in a choral arrangement. It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself.

*Go, Go* is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, *The Jug*. Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style.

- Program note by Violet Vagramian, Florida International University

## PEACE DANCER

**Peace Dancer** is inspired by the First Nations text of the same name by Roy Henry Vickers (Squamish Nation). In the words of the author:

The story Peace Dancer is about a song and dance that is thousands of years old originating from the time of the flood. Songs have been composed for different Chiefs up and down the Pacific Northwest coast. The Chief who is chosen to do this sacred dance is recognized as a healer in each community, and the songs and dances are a reminder of the great flood and how the people lost their way and their love for all things in creation. During the dance there is a time when the dancer shakes the eagle down from their headdress to remind the people of the flood.

While this text affords many music-making opportunities, the composer chose to focus on one moment.

We have really lost our way, we have not taught our children love and respect.

This is achieved by dividing this short piece into "moments" of meditation, awakening, realization, and humility. It takes you, the audience, on an emotional journey, similar to realizing you have been in the wrong; maybe you have been unkind or acted in a way that does not become you. Once you realize the consequences of your actions, remorse and the understanding that there is a need to move forward with grace and humility follows. Thus is the lesson of Peace Dancer.

*- Program notes from the composer*

## **DIVERTIMENTO FOR BAND**

The ***Divertimento*** is one of **Persichetti's** lightest and most entertaining works. It was written in a log cabin schoolhouse in Kansas in 1949 and premiered in New York City with the composer conducting in 1950. In a June 1980 letter to Frederick Fennell, founder of the famed Eastman Wind Ensemble, Persichetti explained that family friends had given him the cabin one summer to write a new work for full orchestra. He explained that as he wrote the brasses tossing the woodwinds about while the timpani was commenting here and there, something strange was happening. He began to realize that the strings were NEVER going to come in. So thus was created the composer's first work for band!

The six short movements demonstrate rhythmic and contrapuntal savoir-faire blended neatly with tongue-in-cheek humor and lyrical nostalgia. The work is still one of Persichetti's most popular compositions.

*- Program Note from Lee University Wind Ensemble concert program, 11 October 2016*

## **STEAMPUNK SUITE**

Steampunk refers to a subgenre of science fiction and sometimes fantasy that incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered machinery. It places an emphasis on steam- or spring-propelled gadgets. The most common historical steampunk settings are often set in the Victorian era, but in an alternative history where technology employs steam power. It may, therefore, be described as neo-Victorian. Steampunk features retro-futuristic inventions as people in the 19th century might have envisioned them, and is likewise rooted in the era's perspective on fashion, culture, architectural style, and art. Such technology may include fictional machines like those found in the works of H. G. Wells and Jules Verne.

**Steampunk Suite** (by **Erika Svanoe**) attempts to depict various scenes that take place in a fictional alternate history that features notable people alive in the Victorian era, including Charles Ives, Marie Curie, H.G. Wells, Jules Verne, P.T. Barnum and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, and waltz, and combines them with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of time, including Ives, Sousa, Satie, Karl King, Stravinsky, and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. This piece has been

transcribed for wind ensemble from the original chamber work Steampunk Scenes by the composer.

Steampunk Suite for band was adapted from Steampunk Scenes for chamber ensemble. The fanciful titles of each of the four movements:

- Charlie and the Mechanical Man Marching Band
- The Strange Case of Dr. Curie and Madam Hyde
- Bertie Wells attends Mr. Verne's lecture on flying machines
- Barnum and Tesla's Tandem Bicycle

pay homage to the literary genre of steampunk. Steampunk has many variations but is most often defined as neo-Victorian. In these works, steam power dominates technology, and there is often an anachronistic element involved. Some examples of the genre include alternative history set in the British Victorian era, or a post-apocalyptic future where steam power is still used to power our modern technology. As seen in the movement titles of Svanoë's composition, inspiration is drawn from famous figures of the Victorian era and their inventions to create a quirky composition. She relies on musical traditions and forms from the past while infusing those traditions with modern techniques to create a unique and fun composition.

- *Program notes from the composer and publisher*

## **PERSONNEL**

### CONDUCTOR

Roger Wu Fu - Conductor

### FLUTE

May Dulce - Business Analyst

Rebecca Edwards - Nonprofit Director/Minister

\* Sherrill Honeychurch – Teacher

Linda Horsman - Retired RN

\* Lisa Laughlin - Retired EH&S Specialist

Taylor Pantiga – Biologist

\* Shelley Shubert - Special Needs Mom

Eve Somjen - Retired City Planner

Phong Tran - College Student

### OBOE

Mary Cabral - Retired Laboratory Manager

& Kevin Glaser - Retired Music Educator

### BASSOON

Lynn Garrison - Retired Teacher

### Bb CLARINET

Rosie Aron – Retired

Samantha Bragg – Student

John Campbell - Retired Librarian, SF Symphony

Lilli Ede – Teacher

Tom Green – Retired

Leslie Louie - Retired Public Health Administrator

% Pam Nadeau - Retired Music Teacher

Ava Ramirez – Student

Mari Verano – Psychotherapist

Jorge Villaseñor - United States Air Force

Michelle Williams - Mom, musician, teacher

### BASS CLARINET

Bill Aron – Musician

Cliff Gordon - Music Sales

Garnet Piper-Lopez - Retired RN/Microbiologist

### ALTO SAXOPHONE

Natalie Gately – Student

Robert Honeychurch - Music Teacher

Theresa Huynh - Music Therapist

#### TENOR SAXOPHONE

Nathan Tedrow - Accountant

#### BARITONE SAXOPHONE

Teri Lynn Caughie - Retired 911 Dispatcher

Nilo Dulce - QA Inspector

#### TRUMPET

Bill Doherty - Retired Teacher

Rafael Espinoza - College Student

Heather Handa - Science Teacher

Andy Herout - Band Director

Edward Schubert - Cyber Security Analyst

#### HORN

K. C. Baltz - Software Engineer

Kel Bowen - Pet Care Specialist

Jeff Dickey - Retired Music Educator

Marthen Nodado - Information Analyst

Kim Rodriguez - Database Administrator

#### TROMBONE

Sergio Cabada - Music Educator

Adrian Coulson - Retired Music Educator

Mac Douglas – Retired

Valerie Quiroz – Engineer

Eric Woodcock - Music Educator

#### EUPHONIUM

Raymond Cabral - Retired IT

Ron Garrison - Retired Educator

#### TUBA

Glen Lienhart - Music Teacher

#### STRING BASS

Shawn Floyd - Retired

## PERCUSSION

Robert Browning - Retired Air Force Band/Music Educator

Fox Clower - AV Technician

Jennifer Doherty - Retired Music Educator

Nicholas Hanley - Behavioral Technician

Theodore Hodrick – Student

Craig Lukowicz - Systems Engineer

^ Mary Robinson - Retired Engineer

Maxwell Schneider – Student

\* - doubles on Piccolo

& - doubles on English Horn

% - doubles on Eb Clarinet

^ - doubles on Flute