



MADE IN THE U.S.A.

MARCH 9, 2025

PROGRAM NOTES

***American Overture for Band* – Joseph Willcox Jenkins**

American Overture was Jenkins's first work for band, written in 1953 when he was 25 years old, while serving as an arranger for the U.S. Army Field Band. *American Overture* is bold, optimistic, and became an immediate staple in wind band literature. Jenkins himself said he remained "hard-pressed to duplicate its success". It's a treat for every player in the band to play, with a little extra love given to one section...get 'em, horns!

***After the Rain* – Melvin Brito**

World Premiere by the Solano Winds Woodwind Quintet

After the Rain is a simple Sonatina, depicting moments of joy, angst and whimsy after the rain. It was given to Solano Winds in 2020, at a time when musicians were truly just coming out of a long period of silence during the pandemic. The first reading was outside, 6ft. apart!

Melvin Brito has been performing and writing music for most of his adult life. From his school days in Northern California to Boston's Berklee College of Music, Mr. Brito creates music in a wide variety of genres with his signature imaginative flair.

Frank Ticheli's *Blue Shades* launches on a minor third – the building block of the Blues – into a vibrant exploration of the melodies, harmonies, and rhythms of jazz and blues, a uniquely American genre. Many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue. At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

***Silverado* – Bruce Broughton**
Kevin Glaser, Guest Conductor

In 1985, when American Westerns had become nearly nonexistent, the film *Silverado* was released (in the same season as *Back To The Future!*) and quickly earned an Oscar nomination for Best Music (Original Score). Prolific movie and TV score composer Bruce Broughton channeled scores of 1940s-50s Westerns for the score. Its success was driven by the standout actors at the beginning of their careers and the spirited score by composer Bruce Broughton, featuring soaring woodwind lines intertwined seamlessly with bold brass melodic statements.

INTERMISSION

Overture to “The Vyborg Side” – Dmitri Shostakovich
Transcribed by Glen Lienhart

Vyborg, St. Petersburg’s working class district, is the subject and title of the final film in the Maxim Trilogy, a fictionalized portrayal of the unrest of the Bolsheviks toward the pro-Czarist class. Shostakovich’s film score imparts the mood smartly with an overture in the form of a bright and assertive little march, a sequence called ‘The Looting Of The Wine-Cellars’ and a rousing finale.

Roger Nixon’s Centennial Fanfare-March was commissioned in 1970 for the 100th anniversary of the founding of the City of Modesto, California.

Born and raised in California's Central Valley towns of Tulare and Modesto, Roger Nixon acquired a taste for the rhythms and dances of the early settlers of the state, which appear in many of his works. His musical interests were nurtured in the public school music program, summer camp at Pacific Grove, and Modesto Junior College. He obtained his Ph.D. from the University of California at Berkeley, and later joined the faculty at San Francisco State University, and began a long association with the Symphonic Band, which premiered many of his works. On legacy: “We’re all children of our times. You just can’t get around it, or should even try to get around it. We are here at a certain time, and we are influenced by those who came before us, and we’ll probably influence those who come after us.”

Lincoln Portrait – Aaron Copland

Ron Garrison, Narrator

One of Copland's most popular pieces, *Lincoln Portrait* was commissioned during the early years of WWII for a program of three new works by American composers. Copland chose excerpts from Lincoln's own words for the narration. According to Copland, "I worked with musical materials of my own, with the exception of two songs of the period: the famous *Camptown Races* and a ballad known today as *Springfield Mountain*. In neither case is the treatment a literal one... In the opening section I wanted to suggest something of a mysterious sense of fatality that surrounds Lincoln's personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.

A monument "constructed not of stone, but rather in sound," *Lincoln Portrait* has continued to invite reflection, and the meaning of *Lincoln Portrait* becomes fully developed through the interaction of composer, artists, and recipients in the context of performance.

Olympic Spirit – John Williams

For NBC's coverage of the 1988 Summer Olympics in Seoul, South Korea, the network commissioned Williams to write a new piece of Olympics music, a follow-up to his 1984 Olympic Fanfare and Theme.

John Williams stated that with this piece he "tried to create a clear, simple 'anthem' that could be stated by the entire ensemble, but primarily featuring the brass choir which is unequalled in its ability to conjure the spirit of heroism and dedication exhibited by Olympic athletes."

"As always, the Olympic Games themselves present a metaphor for peaceful competition and worldwide cooperation that are our best hope for the future, and if *The Olympic Spirit* can in some small way capture the essence of these higher goals it would indeed be rewarding."

The Stars and Stripes Forever – John Philip Sousa

In his autobiography, *Marching Along*, Sousa provides the details of its creation after he had received a cablegram in Italy that his manager, David Blakely, had died:

"Aboard the *Teutonic*, as it steamed out of the harbor on my return from Europe in 1896, came one of the most vivid incidents of my career. As I paced the deck, absorbed in thought, suddenly I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and reechoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached the shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever changed. The composition is known the world over as *The Stars and Stripes Forever* and is probably my most popular march." Sousa explained to the press that the three themes of the final trio were meant to typify the three sections of the United States. The broad melody, or main theme, represents the North. The South is represented by the famous piccolo obligato, and the West by the bold countermelody of the trombones.