

Celebrating America's Heritage

a concert event
by Solano Winds
Fri. Dec. 6th 8PM
tickets available at
solanowinds.org



PROGRAM NOTES

Fanfare for the Common Man

From the concert stage to the gridiron halftime show, the Montreal Olympics, and television commercials, Aaron Copland's *Fanfare for the Common Man* has challenged performers and excited listeners. The score was written in 1943 "for the common man, who, after all, was doing all the dirty work in the war and in the army. He deserved a fanfare." Copland later used it as a integral part of his *Third Symphony*.

~ from "Program Notes for Band" by Norman E. Smith

Fantasia on British Sea Songs

Sir Henry J. Wood (1869-1944) wrote his *Fantasia on British Sea Songs* in 1905 to commemorate the 100th year anniversary of Admiral Lord Nelson's defeat of the French and Spanish fleets at the Battle of Trafalgar. Selected portions from the medley of bugle calls, sea shanties, folk songs, and popular melodies are programmed as required fare at the Last Night of the BBC's Promenade Concerts at Royal Albert Hall each year.

Nine sections comprise the extensive work, with the addition of an encore (*Rule Britannia*). This arrangement for symphonic band presents five of these musical episodes:

1. The Saucy Arethusa
2. Tom Bowling
3. Jack's the Lad (Hornpipe)
4. Farewell and Adieu
5. See, the Conquering Hero Comes

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Four Scottish Dances

These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns.

The first dance is in the style of a slow strathspey – a slow Scottish dance in 4/4 meter – with many dotted notes, frequently in the inverted arrangement of the “Scotch snap”. The name was derived from the strath valley of Spey.

The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides.

The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin (saxophones in the band edition).

~ from the composer, Malcolm Arnold

Variations on “America”

Variations on “America” is a witty, irreverent piece from organ which Charles Ives composed at 16. According to his biographers, Henry and Sidney Cowell, it was played by Ives in organ recitals in Danbury and in Brewster, New York, in the same year. At the Brewster concert his father would not let him play the pages which included canons in two and three keys at once because they were “unsuited to performance in church – they made the boys laugh out and get noisy.” This is Ives' earliest surviving piece using polytonality. William Schuman wrote a most effective orchestra transcription of this work in 1964, and it is this version upon which William Rhoads based his equally effective band transcription.

~ from “Program Notes for Band” by Norman E. Smith

The Pathfinder of Panama March

One of twelve marches John Philip Sousa composed for various expositions or fairs, *The Pathfinder of Panama March* was dedicated to the Panama Canal and the Panama-Pacific Exposition held in San Francisco in 1915. Sousa's Band played a nine-week engagement at the exposition. The march was composed at the request of Walter Anthony, a reporter for the San Francisco Call. The Panama Canal was the pathfinder of Sousa's title; it shortened the ocean voyage between San Francisco and New York by 8,000 miles.

~ from “The Works of John Philip Sousa” by Paul E. Bierley

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Blues for Santa

Santa has never sounded so blue! Featuring multiple soloists, Robert W. Smith has created this fun arrangement that is a decidedly new twist on the classic favorite *Up on the Housetop*. Originally scored for the University of Illinois Marching Illini and their appearance in the annual Macy's Thanksgiving Day Parade in New York City, we invite you to tap your toes, clap and sing along as we ring in the holiday season Chicago blues style.

'Twas the Night Before Christmas

Clement Clarke Moore, an American poet born in New York City in 1779 is credited with the writing of A Visit To St. Nicholas for his children in 1822. It was first published anonymously in the Troy (New York) Sentinel in 1823. Moore was educated at Columbia College (now Columbia University).

The music was commissioned in the 1980's for a Christmas Concert by the Philly Pops conducted by Peter Nero, and was designed to feature the Phillie's star pitcher, Tug McGraw.

Good Swing Wenceslas

Sammy Nestico's works for concert band and jazz band are highly respected by both school and professional musicians. He spent three years in the military service during World War II and then earned a degree in music from Duquesne University. During his time at Duquesne, he also played in the dance orchestras of Charlie Barnet and Gene Krupa.

After a year teaching high school music in Pennsylvania, Nestico moved to Washington D.C. to direct the U.S. Air Force jazz ensemble, the Airmen of Note. While in the service, he also played briefly with the Tommy Dorsey and Woody Herman jazz bands. He remained a staff arranger for the Air Force Band, and later the Marine Band, from 1951 to 1968, when he became a conductor-composer for the Count Basie Band, a position he held until 1984. Nestico has over 600 published works to his credit, and has arranged sixty-three albums of music for Capitol Records.

Sleigh Ride

Leroy Anderson believed that musical ideas came to his mind because he was constantly on the alert for them. Fiddle Faddle, for example, was composed after hearing Paganini's Perpetual Motion. Memories of sleigh-ride sounds from his New England boyhood suggested the musical themes in this work. As in Typewriter and Sandpaper Ballet, sounds from the "real world" are used in Sleigh Ride. As important as the nostalgic bell sounds, however, are Anderson's excellent melodies and scoring.

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A Christmas Festival

John Williams described Leroy Anderson as “one of the great American masters of light orchestral music.” Many of Anderson’s compositions were introduced by the Boston Pops Orchestra under the direction of Arthur Fiedler. Among these were “Jazz Pizzicato”, “The Syncopated Clock”, “The Typewriter”, “Bugler’s Holiday”, “Blue Tango”, and “A Trumpeter’s Lullaby”. One of his most familiar tunes, “Sleigh Ride”, was written during an August heat wave, not as a Christmas piece but rather a work describing a winter event.

In “A Christmas Festival”, Anderson applied his masterful scoring to a number of familiar Christmas melodies: “Joy to the World”, “Deck the Halls”, “God Rest Ye Merry Gentlemen”, “Good King Wenceslas”, “Hark, the Herald Angels Sing”, “Silent Night”, “Jingle Bells”, and “O Come All Ye Faithful”.