

## AROUND THE WORLD WITH SOLANO WINDS

PROGRAM NOTES – OCTOBER 2023

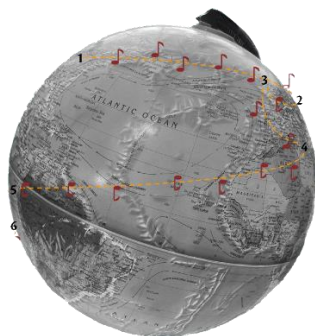
### HIS HONOR

Henry Fillmore (1881-1956) was probably the most flamboyant bandsman and most prolific composer of his time, composing over 250 works and arranging more than 750 others. Born in Cincinnati, Ohio, his father was a partner in the Fillmore Brothers religious music publishing business. He easily learned a number of instruments at a young age, but really longed to play the slide trombone. Although his father considered the trombone too evil for any righteous person to play, his mother prevailed in hopes of keeping young Henry out of trouble.

Fillmore attended the College of Music of Cincinnati, and for a time worked for his father's publishing business. He left the firm in 1905 after an argument with his father about the "evils" of band music and problems in his personal life. He proposed by mail to Mabel May Jones, an exotic show dancer with whom he had fallen in love. The two married in St. Louis and joined the Lemon Brothers Circus.

From 1921 to 1926, Fillmore conducted the Syrian Temple Shrine Band, and in 1927 organized his own professional band. He was a consummate showman, using "certain little gestures" to delight his spectators. When he developed heart problems in 1938, he moved to Miami, intending to retire. Instead, he began to assist with the University of Miami Band, judge music festivals, and guest conduct across the country. He composed music from his teenage years to his death in 1956 under his own name and that of seven pseudonyms.

"His Honor" was composed in 1933 for Fillmore's own band and was a favorite of band members and audiences alike. The title refers to Cincinnati Mayor Russell Wilson, who impressed Fillmore with his sense of humor as well as his executive ability. Its unexpected melodic and rhythmic changes and various performance possibilities makes "His Honor" still one of Fillmore's most popular marches.



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### CONCERTO FOR Eb ALTO SAXOPHONE

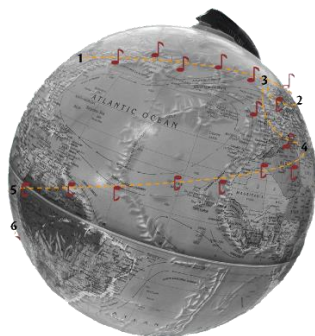
Alexander Glazunov (1865-1936) was a composer, music teacher, and conductor in the late Russian Romantic period. He began studying with Rimsky-Korsakoff at the age of fifteen and completed his systematic program in just one and a half years of weekly lessons. His First Symphony was performed in St. Petersburg at age sixteen, and he enjoyed an international reputation for his methodical work. He was awarded honorary doctorates from both Cambridge and Oxford Universities in recognition of his stellar reputation.

In 1905, Glazunov was elected director of the St. Petersburg Conservatory, a post that he held until 1930. He was chiefly responsible for reorganizing the Conservatory of the Petrograd Conservatory and later the Leningrad Conservatory. Eventually, his work there taxed his ability to compose as much as he had previously. H. G. Wells met Glazunov in Petrograd in 1920 and describes their meeting thus:

“He used to be a very florid man, but now he is pallid and very much fallen away, so that his clothes hang loosely on him... He told me he still composed, but that his stock of music paper was almost exhausted. ‘Then there will be no more.’”

After the War and Revolution, he left Russia for Paris in 1928, although he remained director at the Conservatory.

Glazunov’s “Concerto for Eb Alto Saxophone” was premiered in 1934 in Sweden. Although Glazunov never mentioned in any of his papers a collaborator, a piano reduction edition was published in 1936 adding A. Petoit as a second composer, probably for copyright purposes, a common practice at that time for Soviet Union composers.



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### **MANNIN VEEN – DEAR ISLE OF MAN**

Born in England in 1992, Haydn Wood moved with his family to the Isle of Man when he was two years old. He won the Morley Scholarship to the Royal College of Music at age 15. When two internationally known violinists heard him play at the opening of the Royal College Concert Hall, he was sent at their recommendation to Bussels to study with César Thomson. He performed widely as a world-famous violinist and at the same time was a versatile composer of serious as well as more popular works.

“Mannin Veen” was one of two compositions that Wood wrote originally for band. The tone poem is based on four Manx (Isle of Man) folk tunes. “The Good Old Way” is an old and typical air written mostly in the Dorian mode. The second tune is a reel, “The Manx Fiddler.” The third tune, “Sweet Water in the Common” relates to the practice of summoning 24 men to decide questions connected with watercourses and boundaries. The final tune is an old hymn, “The Harvest of the Sea,” sung by fishermen as a song of thanksgiving after their safe return from the fishing grounds.

### **ORACLES OF THE SIROCCO**

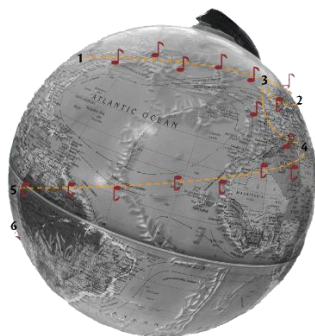
Born in 1954, Robert Sheldon studied at the University of Miami and the University of Florida. He has taught extensively in Florida and Illinois, including at Florida State University and the University of Florida, and taught clinics around the world. For seventeen years, he was Director of Concert Band Publications at Alfred Music.

The hot winds blowing over the Mediterranean Sea off the coast of Northern Africa are called the Sirocco. This wind emanates exotic energy, creating feelings of introspection and adventure captured in the mystical messages that seem to reside in the breeze.

“Oracles of the Sirocco” was commissioned by the Regional Repertory Wind Ensemble, Clarksville, Maryland, David Smith, Director.

### **PERUVIAN SUITE**

The work of composer and multi-instrumentalist Sergio Santiago Cabada Ortiz (b.1994) encapsulates a fusion of American musical traditions. His music has been performed by ensembles such as the Intermission Orchestra at Berkeley, the Napa Valley College and U.C. Berkeley Undergraduate Composer’s Clubs, and the UC Berkeley Wind Ensemble. Sergio holds degrees in Music from Napa Valley College (A.A.-T. 2016), and the University of California, Berkeley (B.A. 2020). He currently serves as music instructor for the Live Music Center in Vacaville, collaborative pianist for the Vallejo Choral Society, and full time music instructor at Vacaville Unified School District.



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### SOUTH PACIFIC – “SYMPHONIC SCENARIO”

When “South Pacific” opened at the Majestic Theatre in New York on April 7, 1949, the team of Richard Rodgers and Oscar Hammerstein were well established as the most innovative team writing for the Broadway stage. Two of their earlier collaborations, “Oklahoma” and “Carousel”, had set new standards in all aspects of creative thought, and with “South Pacific” they reached heights that others could only imagine. Rodgers and Hammerstein turned to James Michener’s non-fiction memoir of the World War II, “Tales of the South Pacific”, and drawing upon several different story lines, created a charming musical comedy that brought the human face of the war to the stage while not ignoring the tragedy of the disruption of lives that the war brought about. The musical won the Pulitzer Prize in 1950, and ran for 1,925 performances.

Part of the phenomenal success of the Rodgers and Hammerstein team lay in the recognition that their creative team should include the finest talent in every area. After Rodgers and Hammerstein themselves, the longest serving member of their collaborative team was the orchestrator and arranger Robert Russell Bennett, who was part of the creative team throughout its existence, from “Oklahoma” through “The Sound of Music.” Bennett was without question the finest orchestrator and arranger of his day. Though equally gifted in writing for both band and orchestra, his services were in such demand that he was not always available to pen a medley of selections from every show that he orchestrated. While Bennett gave the band world first class medleys from “The King and I” and “The Sound of Music”, he had no part in any of the band medleys from “South Pacific” that have ever been printed. This edition adapted for concert band by R. Mark Rogers remedies that situation.

“South Pacific” put special demands on Bennett’s skills as an orchestrator, for it was largely up to Bennett to find the exotic tone colors that would transport the audience from the world of their everyday existence to the exotic land of Bali Ha’i. The orchestral medley that he constructed from the show, which he called a “Symphonic Scenario”, demonstrates how well he succeeded in this attempt. In this adaptation, the “Symphonic Scenario” has been faithfully transcribed from the masterful orchestral score that Robert Russell Bennett constructed in 1949.

Featured selections include “Dites-moi (Tell Me Why)”, “A Cock-eyed Optimist”, “Some Enchanted Evening”, “Bloody Mary”, “There is Nothin’ Like a Dame”, “Bali Ha’i”, “I’m Gonna Wash That Man Right Outa My Hair”, “A Wonderful Guy”, “Younger Than Springtime”, “Happy Talk”, “Honey Bun”, and “This Nearly Was Mine”.