



FAVORITES
MAY 2, 2025
PROGRAM NOTES

A Slavic Farewell (Farewell to a Slavonic Woman)

The Russian military march “A Slavic Farewell: Farewell to the Slavic Woman” was written by Vasilij Agapkin who was conducting the famous November parade in Moscow in 1941 when Nazi forces were right next to Moscow. The song was composed in 1912, and it has been used to say farewell to Russian troops going to the front ever since.

The march, performed as part of the celebrations marking the 60th anniversary of the end of World War II in Europe, is full of patriotic and martial spirit that contrasts sharply with its original elegiac and authentic tone. On May 9, 2005, military bands from France, Britain and Russia joined the U.S. Army Band as part of the international celebration, dominated by the stirring martial music Russians have always linked with their nation’s stature as a global power. The final performance inside the Kremlin included a rendition of “A Slavic Farewell: Farewell to the Slavic Woman” played by the combined orchestras from the Russian, U.S., British and French armies, navies and air forces.

La Belle Hélène

“La Belle Hélène” (“The Beautiful Helen”) was a satirical operetta from the pen of Jacques Offenbach, the famous creator and leading exponent of comic opera. Offenbach was born in Cologne, Germany on June 20, 1819. His “La Belle Hélène” was written as a spoof on the Greek myth of Helen of Troy. It can also be construed as a satire on the age of Napoleon III. The first performance was given in Paris in 1864 at the Théâtre des Variétés. Jacques Offenbach died sixteen years later on October 4, 1880 in Paris.

Lawrence Odom was the arranger/transcriber for the United States Air Force Band in Washington D.C. when he wrote this arrangement. It is dedicated to Colonel Arnald Gabriel, the Commander of that Band at the time.



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Elegy for Tuba and Wind Ensemble

Composer Edward J. Madden writes:

“Elegy” (a mournful lament, poem or song for a dead person) was composed in memory of Taylor Roland, a wonderful, gentle, and much admired man who played tuba with the Boston University Alumni Concert Band and who died suddenly while only in his mid-forties.

His passing was particularly sad since he had just been married the week before he died. Members of the band and I as conductor wanted to acknowledge him in some special way; this composition was the result. It was first performed by the BU Alumni Band and with Taylor’s tearful widow in the audience.

The tuba itself, like other deep bass instruments, is usually not known or regarded as an instrument with an outstanding capacity for great lyrical abilities as a solo instrument, especially when compared to instruments like the cello, violin, or any of the other upper voiced string or wind instruments. Yet a fine player who has the capacity for rich melodic playing can prove that the instrument itself is capable of rich expression. That stated, this work in performance can be the very poignant moment it is intended to convey.

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Candide Suite

This Suite for concert band is made up of five numbers from the musical “Candide,” which premiered on Broadway in 1956. The satiric novella “Candide” by Voltaire was the basis for a political and musical satire with a libretto by Lillian Hellman and music by Leonard Bernstein. “Candide” as a musical has since had many reincarnations, but the sections of this Suite utilize musical numbers that have remained virtually unchanged from the original Broadway production.

1. The Best of All Possible Worlds

Doctor Pangloss, Voltaire’s satirical portrait of the philosopher Gottfried von Leibnitz, tutors his Westphalian pupils (Candide and Cunegonde among them) in the finer points of optimism, refined by a classical education. The music alternately enjoins the pupil’s responses with Pangloss’s pedantic free-associative explanations that the ills of this world are somehow all for the best. The refrain is, of course, that this *is* the best of all possible worlds.

2. Westphalia Chorale and Battle Scene

The devout Westphalians sing a chorale praising the integrity of their homeland, after which they are massacred by the invading Bulgarian army. The Battle Scene adroitly juxtaposes major and minor modes of material familiar from the Overture.

3. Auto-da-fé

Candide and Doctor Pangloss find themselves in Lisbon, where, being free thinkers (and optimists), they are prosecuted as heretics by the Spanish Inquisition. The handling of heretics was meant to prevent earthquakes, and the joyous music depicts the happy crowd celebrating their deliverance. However, the earthquake happens anyway, and Candide and Doctor Pangloss escape.

4. Glitter and Be Gay

Cunegonde, Candide’s true love, has become the reigning madam in Paris, France. In a parody of “Jewel Songs,” (such as that in Gounod’s “Faust”), she sings of how she endeavors to maintain a brilliant, carefree exterior, while she may (or may not) be tortured inwardly by self-doubt.

5. Make Our Garden Grow

At the conclusion of the musical, and of Voltaire’s novella, Candide realizes that the only purpose of living is to cultivate the earth, and to create a garden. He enjoins the others to assist him in bringing things to life, and even Cunegonde proposes to bake a loaf of daily bread. Optimism is transformed into practical necessity, and the entire cast of characters join in a hymn full of hope.



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Solano Winds Heritage

Commissioned by Jennifer Doherty and originally composed for the Solano Winds Gala in May of 2020, "Solano Winds Heritage" finally was premiered at the rescheduled Gala in May of 2023. Composer Melvin Brito was a student of Solano Winds Music Director Bill Doherty at Vanden High School. Brito included in the piece many musical quotations from music personally important to Doherty in the piece:

- "All of Me," a song special to Bill and Jennifer
- "Hail to California," the UC Berkeley alma mater
- "Overture 1812," music that Bill and Jennifer's oldest child, Melissa, was born to (with well-timed cannon shots)
- "O Sole Mio," music that Bill and Jennifer's second child, Kevin, was born to, and that Bill later changed the lyrics to in the creation of a family "party song"
- "The Little Beggerman," music that Bill and Jennifer's youngest child, Emily, was born to, and had long been Bill's father's "party song"
- "Danny Boy," another tune that appeared at many family gatherings



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Symphony on Themes of John Philip Sousa – II. After “The Thunderer”

This is the second movement of a four-movement symphony composed by Ira Hearshen, in which each movement is based on a different Sousa March.

- I. After “Washington Post”
- II. After “The Thunderer”
- III. After “Fairest of the Fair”
- IV. After “Hands Across the Sea”

Hearshen writes:

Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obbligato in the trio of “The Stars and Stripes Forever.” While the thought of transforming popular march music into a legitimate piece for concert stage had a lot of intellectual appeal, I figured that any attempt I make to pay homage to Sousa would be misunderstood. But artistic challenge won out and I stated working on what was to become the second movement of the symphony in the winter of 1990-91.

I began this piece by taking the ‘trio’ theme from the march, “The Thunderer,” slowing it down to a tempo of 48 beats per minute and casting it in the style of the Finale of Mahler’s third symphony.

From the audience reaction to the first performance of [after] “The Thunderer,” I knew I was involved with something unusual in the realm of band music. The weight of the piece and its 8-minute performance time meant that the idea of a light concert suite of 4 to 6 movements as originally commissioned was out of the question. It was at this time I realized that I had the beginning of a full-scale symphony in both length and depth.

I began to envision this work as a four-movement symphony classically constructed. It would have a first movement written in ‘sonata-allegro’ form, a slow movement, a scherzo, and a

finale. Each of the four sections would be based on a different Sousa march and the outer movements must be at least twice as long as the internal two so that the work would have integrity of true symphonic form.

There are two other problems that had to be solved: Each movement had to be playable as a separate piece, and there needed to be some unifying melodic material that could bring four different Sousa marches together. I found the solution in Sousa's scores. There was a four-note melodic fragment common to virtually every tune I wanted to use, the same four notes that begin the "Dies Irae" portion of the Catholic Mass. The intervals are a minor 2nd down, a minor second up, followed by a minor 3rd down. In the key of C major or A minor these notes would be C-B-C-A. This melodic motive occurs in the trios of both "Hands Across the Sea" and "Washington Post" as well as in the introduction to "Fairest of the Fair." In fact, these are the first four notes one hears in "The Stars and Stripes Forever."

I used this 4-note Sousa "signature" to introduce and end the symphony, in the construction of the scherzo, and to create the finale. The coda of the last movement became extended as a prologue to the entire symphony preceding the first movement. Thus, the symphony became a cyclical work unified in its construction, with each movement playable as a separate entity.

Sousa's melodies are all strong and of a wide variety of architectural styles. They range from complex ("Hands Across the Sea"), to simple ("Washington Post"), and all are stirring, intense, and above all, really fun to listen to. This is what makes Sousa's music "classic." I hope listeners have as much of an adventure listening to this as I did putting it together.

Carnival of Venice

This dazzling cornet/trumpet virtuoso piece was based on an air by Niccolò Paganini, and was originally composed for violin. Herbert L. Clarke was called the greatest cornetist of all time, and at the urging of another famous cornet soloist, Walter Rogers, Clarke was encouraged to write his own solos. His composition legacy includes over fifty solos, duets, and trios, as well as marches and works for concert band. *Carnival of Venice* may well be his best-known piece, and generations of brass players have worked to conquer and perform this masterwork.



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Whispers from Beyond

Composer Rossano Galante was born in Buffalo, New York, and received his Bachelor of Arts Degree in Trumpet Performance from SUNY Buffalo in 1992. He was accepted to the University of Southern California's Film Scoring Program and studied with Jerry Goldsmith, who won an Academy Award for his film score for "The Omen" and also composed the score for the Disney experience "California Soaring."

This composition was composed in memory of Galante's friend Cheryl Williams-Jaenecke. The piece is not a mournful tribute, but a joyous representation of her life. The work has two main themes that ebb and flow as the music progresses. Beautiful melodies and rich orchestration lead this musical creation to a full, yet delicate conclusion.

Pineapple Poll – III. Poll's Dance, IV. Finale

After the copyright on Arthur Sullivan's music expired in 1950, the English opera company Sadler's Wells created a ballet called *Pineapple Poll*, based on Gilbert's Bab Ballad, "The Bumboat Woman's Story." It was set exclusively to music by Sullivan, arranged by Charles Mackerras. Mackerras had played oboe in a Sydney theater that produced all but two of the Gilbert & Sullivan operas. He wove the tunes from these works together brilliantly, and listeners may well recognize melodies from Mikado, Iolanthe, Princess Ida, Patience, Ruddigore, Gondoliers and other works in these selections.