

Friday, December 5th, 2025, 7:30pm
Downtown Theatre, Fairfield
Solano Winds Community Concert Band
Dr. Roger Wu Fu, Music Director

Tuesday, December 9th, 2025, 7:30pm
Paradise Valley Estates
Solano Winds Community Concert Band
Dr. Roger Wu Fu, Music Director

SOLANO WINDS COMMUNITY CONCERT BAND

Festive Overture, Op. 96 (1965) - Dmitri Shostakovich (1906 - 1975), arr. Hunsberger (1932 - 2023)

Summerland from *Three Visions* (2013) - William Grant Still (1895 - 1978), arr. Teter

Chester Overture from *New England Triptych* (1956) - William Schuman (1910 - 1992)

Intermission

West Side Story: Selections (1959) - Leonard Bernstein (1918 - 1990), arr. Duthoit (1885 - 1965)

SOLANO WINDS BRASS QUINTET

Away in a Manger (2:33)
Wonderful Christmastime (4:11)
'Twas the Night Before Christmas (6:28)
Ding Dong (2:07)

SOLANO WINDS COMMUNITY CONCERT BAND

The Nightmare Before Christmas (1993) - Danny Elfman (b. 1953), arr. Bertrand Moren (b. 1976)

PROGRAM NOTES

The **Festive Overture** was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

The Festive Overture is an excellent curtain raiser and contains one of **Shostakovich's** greatest attributes -- the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a "festive overture."

- *Note from the score, by **Donald Hunsberger***

Summerland is the second of three Visions, written in 1935. Originally composed for solo piano, this short, intensely expressive work has been arranged for a wide variety of instruments and combinations. The piece is essentially an elegy -- dreamy and atmospheric, suggesting the summer of its title, with hints of the blues and a nod to his fellow composer Debussy.

- *Program Note by Thalia Symphony Orchestra, 2019*

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as *Billings' Best* following as it did his first book called *The New England Psalm Singer*, published in 1770. **Chester** was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.

The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'ral's yield to beardless Boys.

What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev'ry Chord.

- Program Note by **William Schuman**

West Side Story was Bernstein's greatest popular success. Characterized as an American Romeo and Juliet, the work is noted for its "extraordinary dance sequences, melodic characterization, musical continuity, cohesive plot construction, and excellent orchestration." With a romantic setting against a background of social and racial and ethnic strife, Bernstein's music reflects the countless emotions which permeate Stephen Sondheim's lyrics. From a basic mood of studied nonchalance and defiance by the juvenile set, the music at times becomes devout and tender or, in contrasting sections, dynamic in intensity. Songs included are I Feel Pretty, Maria, Something's Coming, Tonight, One Hand, One Heart, Cool, and America.

- Program Note from Program Notes for Band

This medley of tunes from the movie *The Nightmare Before Christmas* contains Overture, Sally's Song, This is Halloween, Oogie Boogie's Song, and End Credits.

- Program Note from Wind Repertory Project