



Solano Winds

COMMUNITY CONCERT BAND

presents

Joyful Traditions

Friday, December 7

8:00 PM

Downtown Theatre

1035 West Texas Street, Fairfield

Sponsored by the DeLong Family Foundation



Solano Winds History

One August afternoon in 1995, a handful of local musicians gathered around a kitchen table and cobbled together a plan to assemble a local community band. Fairfield had a rich tradition of successful music programs in the schools, but folks who wanted to continue playing in a concert band had to find those opportunities out of town. We compiled lists of people to call, hoping to get enough musicians together to scrape together a band.

Two months later, on October 5, 1995, 45 musicians showed up at Fairfield High School to make music together. By the next week, we were up to 60 all-volunteer members, and as they say, “the rest is history”! Solano Winds Community Concert Band held its premiere performance at Will C. Wood High School in December of 1995. We’ve performed four “subscription” programs and numerous community events since then. Our band has appeared every year since 1997 in the Carmichael Park Community Band Festival in the Sacramento area. In 2013, we will perform in the Association of Concert Bands’ National Convention in San Ramon, CA – one of only seven bands invited for this prestigious honor.

Solano Winds has always taken on the personality of our founding Conductor, Robert O. Briggs. Bob retired in 1995 as Director of Bands at the University of California, Berkeley, and immediately dove into the project of getting Solano Winds off the ground. Before his time at Cal, Bob built the Armijo High School SuperBand, and won widespread recognition for Fairfield’s music programs across the State of California. Bill Doherty was a student of Bob’s at Cal, and played in Solano Winds until carrying on Bob’s work as Music Director since 2008. As the first President of the Band’s Board of Directors, Bill worked with Bob to instill our core mission with the ensemble: to perform the high quality band repertoire well, and to have fun doing it!

There have been four key ingredients to our sustained success. Most importantly, Bob Briggs instilled in everyone a love for music and brought that joy of music to all rehearsals and performances. Second, we’ve been very fortunate to attract superb musicians from nine counties. These talented artists give of their time every week to make music together and to share that music with our audiences. Third, the generous support we’ve received from our community has allowed our art to thrive over the years. Our list of donors is too long to list here – be sure to look at it elsewhere in this program – but it all started with seed funding from the Fairfield High School Scarlet Brigade Boosters and Gordon’s Music and Sound. Finally, nothing that we do would happen if it weren’t for our audiences – thank you for being here!

JOIN US for more...

Still to come in

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December 7, 2012

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Welcome



Tradition. It is a word that Tevye put to good use in “Fiddler on the Roof”. Like Tevye, we all have traditions that we rely upon to guide us through our daily living.

In this holiday season, traditions become an more significant ingredient in our lives. Institutions rely heavily upon the “traditional” way of doing things. Different cultures have different ways to observe the holidays, and society pulls together a blend of those traditions. Art reflects culture, and much of our music, especially at the holidays, is considered “traditional” in origin – in fact, many folk songs have only “Traditional” listed as the name of their composer!

But tradition more commonly reflects life on a smaller scale. Our families are at the heart of all culture and society. Every family blends experiences from their own history and creates their own traditions, large and small. Especially in the holiday season, these traditions can become a source of joy for all, keeping us young at heart and wise beyond our years. Solano Winds thanks you for sharing this tradition of community music making with us tonight, and wish you many Joyful Traditions as you celebrate this season with friends and family.

Bill Doherty

Bill Doherty

Music Director

J Bill Doherty – Music Director

In 1994, as Bob Briggs was beginning his last year before retirement as Director of the University of California Band, Bill Doherty suggested to him that they start a community band in Fairfield. A year later, that vision became a reality as Bob founded Solano Winds. Bill served as the first President of the group and helped to formalize the behind-the-scenes workings of the band while playing principal trumpet. Upon the passing of Robert O. Briggs in September 2008, Bill was named Music Director of Solano Winds.



Bill played in the Cal Band under Bob’s leadership while earning his Bachelor of Arts in Music from the University of California at Berkeley. He taught band for eleven years, including a three-year stay at Vanden High School, before adding mathematics to his teaching credential. In addition to his high school bands, Bill conducted the Berkeley Symphonic Band from 1985 to 1989. Currently, he teaches mathematics and assists teachers in their use of instructional technology at Campolindo High School in Moraga. He lives in Fairfield with his wife, Jennifer, who teaches music in Fairfield and plays percussion in Solano Winds, and his daughter Emily, who plays oboe and English Horn in Solano Winds. His daughter Melissa teaches dance in Redding, CA, and his son Kevin studies Musical Theatre at UCLA.



P rogram

His Honor.....Henry Fillmore

William Tell Overture.....Giacchino Rossini
Edited by Tommy J. Fry

O Magnum Mysterium.....Morten Lauridsen
Transcribed by H. Robert Reynolds

Symphonic Dances from “Fiddler on the Roof”
Jerry Bock and Sheldon Harnick
Arranged by Ira Hearshen

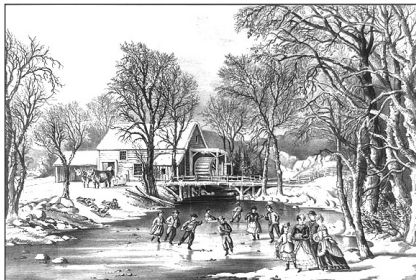
Fugue on Yankee Doodle.....John Philip Sousa
Arranged by Keith Brion and Loras Schissel

I ntermission

Russian Christmas Music.....Alfred Reed

Imani.....Sean O’Loughlin

A Christmas Festival.....Leroy Anderson



*P*rogram Notes



His Honor

With a career that spanned the first half of the 20th century, Henry Fillmore was one of the most successful composers/bandmasters in history. He composed over 250 works and arranged over 750 others. Fillmore was associated with five different circus bands during his career, and organized his own professional band in 1927, one of the last in a long line of great American professional bands. He “retired” to Miami in 1938, where he promptly began assisting with the University of Miami Band while also judging music festivals and guest-conducting across the country.

One of Fillmore’s favorite marches was “His Honor”. It was written for his own band, and enjoyed by band and audience members alike. “His Honor” refers to Cincinnati Mayor Russell Wilson, whose sense of humor and executive ability appealed to Fillmore. The marches unexpected melodic and rhythmic changes keep it as one of Fillmore’s most popular marches today.

William Tell Overture

While IT HAS BEEN SAID THE Rossini wrote only to please the public, his opera “William Tell” proves that he could write for posterity, because the reforms that he inaugurated in this opera led directly to the school adopted by Verdi, Boito, Leoncavallo, Mascagni and other composers after him. “William Tell” was first produced in Paris in 1829. The libretto is founded on a French translation of Schiller’s famous drama of the same title. It originally had four acts but, after fifty performances, was cut to three. The action includes the famous incident of the cruel tyrant Gessler, who condemns Tell to shoot an apple from the head of his son to punish Tell for insubordination. Later, he is to be imprisoned, but escapes his captors during a terrific storm. Hiding in the mountains, the patriot succeeds in shooting Gessler as he passes far below, and is hailed by the Swiss people as their liberator.

The overture is among the best of its kind and is one of the most popular in the entire range of orchestral literature. The material employed depicts the mood and atmosphere of the Tell legend but bears no relation thematically to the story of the opera itself. The overture consists of four definite sections: the serene prelude, depicting a peaceful mountain scene; the tempestuous episode, foreshadowing the storm scene in the opera; the pastorale with its Ranz des Vaches, the herdsmen singing bits of song between blasts of their horns, as they assemble the grazing cattle (this for English horn and flute), and; the brilliant finale with its military march and spirited melodies which carry the listener to a convincing climax.



Program Notes

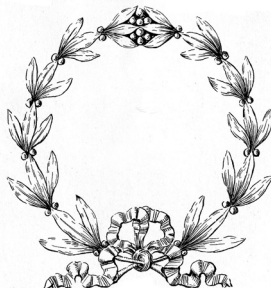
O Magnum Mysterium

Morten Lauridsen's choral setting of "O Magnum Mysterium" ("O Great Mystery") has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. About his setting, Morten Lauridsen writes, "For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

Symphonic Dances from "Fiddler on the Roof"

"Fiddler on the Roof" opened on Broadway in 1964 and became the first musical theatre production whose run surpassed 3,000 performances. For 10 years, it held the record as the longest running show on Broadway, and it remains the 15th longest running show in history. "Fiddler" tells the story of the Russian town of Anatevka in 1905. Tevye is a poor Jewish milkman with five daughters and an affinity for the rich traditions surrounding his life. The show won Tony Awards for Best Musical, Best Score, and Best Book. The 1971 film adaptation won three Academy Awards, including one for arranger-conductor John Williams. The role of Tevye was famously played by Zero Mostel on Broadway and by Chaim Topol in the film.

Dance plays a large role in this show, and "Symphonic Dances from 'Fiddler on the Roof'" includes the best dance selections from the score. It includes "Tradition", "Wedding Dance #1", "Perchik and Hodel Dance", "Chava Sequence", and "To Life – Dance".





Fugue on Yankee Doodle

For two and a half centuries, “Yankee Doodle” has survived as one of America’s endearing, albeit humorous national airs. In the fife and drum state of Connecticut, it is the official state song. George M. Cohan kept the tune alive in his “Yankee Doodle Boy” (“I’m a Yankee Doodle Dandy”) of 1904. John Philip Sousa was immensely fond of this work. He employed it in many of his arrangements and patriotic fantasies. He even used it as a countermelody in his march “America First”.

The “Fugue on Yankee Doodle” is not an unknown score by John Philip Sousa. Instead, it has been “compiled” by the arrangers from three different Sousa publications of “Yankee Doodle”. All three have been placed in a unifying order, simulating an opening, exposition, development, and finale. The first two appear just as they were composed. Then, as a finale, the third setting has been augmented and lengthened. In this process, the arrangers have extended several new measures from Sousa’s writing. They have also added two short drum solos. Approximately 95% of this compilation remains exactly as Sousa scored it. The remainder is simply brief connective and closing material.



Russian Christmas Music

Originally written in November 1944, “Russian Christmas Music” was first performed in December of that year at a special concert in Denver, Colorado, by a select group of musicians from five of the leading service bands stationed in that area. Two years later the music was revised and somewhat enlarged, and in that form was one of the three prize-winning works in the 1947 Columbia University contest for new serious music for symphonic band. First performances of this second version subsequently took place in 1948: the first by the Juilliard Band under Donald I. Moore, and the second by the Syracuse University Symphonic Band under Harwood Simmons, to whom the work was dedicated. Since then this music, although not previously published, has remained in the repertory of the concert band consistently and has established Alfred Reed as one of the most important writers for the contemporary band or wind ensemble.



*P*rogram Notes

Imani

"Imani" is a work for concert band that was commissioned by the Solvay High School Concert Band in Solvay, New York, under the direction of John J. Spillett. "Imani" means faith and represents the seventh day of Kwanzaa. It is the final day of a week long celebration that begins the day after Christmas. Even though it is associated with the holidays, Kwanzaa is a set of principles that are carried on throughout the entire year. "Imani" is the principle that reminds one "...to believe in their parents, teachers, leaders, and people; to believe in victory at the end of the struggle." "Imani" embodies this principle and spirit with its use of form and harmony.

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".



Member Bio



Wendy Purvis

The newest member in the Solano Winds clarinet section is Wendy Purvis. She was born on the island of Terceira, in the Azores, Portugal. Because her father was in the Air Force, she lived at Kelly AFB in Texas for a couple of years, and then the family moved to Travis AFB in Fairfield in 1968. Wendy has lived in Fairfield ever since except for two years when she and her husband lived in Virginia Beach.

Wendy attended Cleo Gordon Elementary School and Fairfield High School, both in Fairfield. Her favorite subject in high school was "Band". Wendy's musical experiences started in 2nd grade with the playing of the song flute. She also started piano lessons at this time and then clarinet in 4th grade, flute in 5th grade, and saxophone in high school. Wendy was a member of the Sullivan Celtic Marching Band, the Fairfield High Scarlet Brigade, and played one concert with the Solano Winds 8 years ago. At 17 Wendy began accompanying her church choir and later she took organ lessons.

Wendy met her husband, LeRoy, while he was in the Navy at Mare Island. He works for Chevron in their Information Technology Department as a Systems Analyst. Wendy is to be commended for being a stay-at-home mom while raising four children, who are Sarah (26), Hannah (14), Joshua (12), and Jacob (8). All the children are involved in playing many different musical instruments.

Wendy is active in her church as a choir accompanist, organist, and as secretary for the children's organization. She teaches kickboxing and step classes at a local fitness club. She also runs 5 and 10Ks. She ran a half marathon and completed a triathlon last year. Wendy and LeRoy plan to cycle a 100 mile course next year.





Member Bio

Delbert Bump

The Solano Winds Concert Band is fortunate to have Delbert Bump as a member. He is a professional musician, who plays the Euphonium with the band. Besides being an instrumentalist, he is a composer, music teacher, and band conductor. Delbert was born in Oroville, CA June 25th, 1945. At age seven he became very aware of his father's piano playing ability. As Delbert states, he became fascinated and hooked on music. One day he found an old melophone in the closet, took it to school and started playing it in the beginners' band. A few months later Delbert's mother started him on piano lessons – and he was on his way. He played bugle in the local Elk's drum and bugle corps and later played the bass drum. As he continued his studies of the classics, he branched into Rock and Roll, Jazz and other forms of Pop music.

Delbert played in a Rock band, and at age thirteen, he was leading his own band in high school where they played "after-game" dances. Later he worked in a pizza parlor playing Ragtime piano compositions. After high school, he attended Chico State College and played a lot of Jazz gigs at local teen centers and coffee houses. By this time Delbert learned to play the saxophone to go with his trumpet and piano performance career. Being a pre-dental major at school didn't suit him, and he turned his full attention to being a professional musician.

For the next five or six years he was on the road traveling with a show group throughout the western states and Hawaii. On returning to Sacramento, he was encouraged by other musicians to go back to college and basically get serious about his music. Delbert attended Consumnes River College and then Sacramento State where he was privileged to have Frank Wasco and Herb Harrison as his mentors. Delbert's next educational experience was at San Francisco State, where he wanted to study with a first rate band composer. This man was Dr. Roger Nixon, who was Delbert's major professor. It was at this time that Delbert decided that a teaching career was something he could do and still maintain his piano practice and music composition.

He was hired as the music teacher at the Athenian School in Danville, CA, where he did everything musical including Jazz band, concert band, choir, history, and school musicals. Next he was hired as Professor of music theory at Solano College, where he taught for thirty-two years. He has composed over four thousand Jazz tunes plus works for orchestra, concert band, and Jazz ensembles. Currently, Delbert is Jazz Professor at University of California - Davis. On October 14, 2011, the Solano Winds concert band played the world premier of Delbert's composition, "Sorrow in Sendai", which was dedicated to the victims and survivors of the March 11, 2011 earthquake and tsunami in Sendai, Japan. The composition and performance was a great success. Delbert plans to compose more works for the concert band.

Solano Winds Personnel



Conductor

Bill Doherty – Math Teacher/Technology Coordinator

Piccolo

Cathy Pierce – Second Grade Teacher

Flute

May Dulce – Business Analyst

Holly Gregory – Graphic Artist

Hannah Lee - Student

Lauren Nucum – Chemical Engineer

Cathy Pierce – Second Grade Teacher

Donna Plummer – Jazz Flautist/Portrait Artist

Leslie Williams - Student

Oboe

Bill Aron - Musician

Emily Doherty - Student

Tracy Popey – Orthopedic Surgeon

Bassoon

Rafael Figueroa – Administrative Support Supervisor

Clarinet

Rosie Aron – Special Education Instructional Assistant/Nana

Jan Groth – Educator: Art

Michelle Johnson – U.S. Air Force Registered Nurse

Don Meehan – Retired Mare Island - Electronx

Garnet Piper-Lopez – Advice Nurse

Wendy Purvis – Mom to Four (ages 8-26)

Andrew Smith – Student

Inga Soule - Bookkeeper

Otto Vasak – Retired Chemical Engineer

Bass Clarinet

Cliff Gordon – Music Sales

Russell Grindle – Education Specialist

Deborah Johnson – Parole District Administrator

Alto Saxophone

Samantha Johnson – Music/AVID Teacher

Stinn McDaniel – Education Specialist

Tenor Saxophone

Evie Ayers – Arts Administrator

Nilo Dulce – Senior Quality Assurance Inspector

Joe Rico – Telecommunications Staff Engineer



Solano Winds Personnel

Baritone Saxophone

TeriLynn Caughie – 911 Dispatch Supervisor

Trumpet

Bob Bacchus – Music Teacher

Heather Handa – Science Teacher

Jack Hanes – Music Teacher

Chip Miller – Retired Sales Representative

Joe Regner – Retired Electronic Engineer

Dean Tomek - Retired

Douglas Zuehlke – Music Teacher

Horn

Linn Benson – Lt. Col. USAF Retired; Business Owner

Mark Stephens – Natural Gas Drilling & Production

Jim Tutt – Retired Educator

Trombone

Scott Carter - Geologist

Bob Evans – High School Principal

Jeff Johnstone – Software Sales

Larry Knowles – Retired Engineer; Big Band Leader

Kim McCrea – Mommy

Euphonium

Delbert Bump – Music Educator

Raymond Cabral – Programmer/Analyst

Tuba

Dick Grokenberger – Retired US Army; Retired Teacher

Tim Mack – Retired Music Teacher, Administrator

String Bass

Tracy Popey – Orthopedic Surgeon

Percussion

Jennifer Doherty – Music Educator

Phil Doty – Retired Teacher; US Mint

Wally Hunt – Band Director

Nick Martens - Student

Timpani

Colin Gordon – Musician

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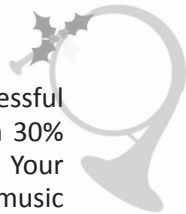
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would like to thank our donors, the Paradise
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& Sound, the City of Fairfield, and the
Downtown Theatre Foundation for the Arts
for their generous support.*

Solano Winds Community Concert Band
www.solanowinds.org

Support Our Band!



Our generous donors are the key to our successful community band. Ticket revenues make up less than 30% of our overall budget, and your help is always needed! Your tax deductible donation will help us in expanding our music library, commissioning a concert piece to be composed for our band, purchasing and renting musical instruments and equipment, and sponsoring guest artists at our performances.

Becoming an Admirer, Devotee or Enthusiast means you receive membership benefits. Help us spread the sound of fine concert band music throughout our community!

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Two concert vouchers
Recognition of gift in concert program

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Recognition of gift in concert program

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Eight concert vouchers
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Concert Sponsor: \$1,500

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Contributions may be sent to:
Solano Winds
PO Box 722
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W **WOULD YOU LIKE TO PLAY IN THE SOLANO WINDS?**

We rehearse Tuesdays from 7:00 to 9:30 in the Solano Community College Band Room (room 1245), 4000 Suisun Valley Road, Fairfield, from late August through early June. If you play a band instrument, you are welcome to join us. Band musicians of all abilities are welcome!

For more information, send an email to
bandinfo@solanowinds.org,
or visit our website at www.solanowinds.org.



LW

*Tonight's
performance
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