

Foothill Symphonic Winds

David Bruce Adams, Director

Piccolo:

Norma Ford* - Household Engineer
Jennifer Co - Lawyer

Flute:

Jennifer Co* - Lawyer
Andrea Contreras - Sales Leader
Norma Ford - Household Engineer
Raechel Harnoto - Biologist
Ginger Rombach-Adams - Music Teacher

Oboe:

Kim Hill* - Clinical Lab Scientist
Dianne Alexander - Mom

English Horn:

Kim Hill - Clinical Lab Scientist

E-flat Clarinet:

Roy Stehle² - Electronics Program Mgr.

B-flat Clarinet:

Stephen Uhler* - Computer Scientist
Brian Becker - Engineer
Susan Byrne - Nurse
Chris Farrell - Software Developer
Ann Guerra - Administrator
Owen Hablutzel - Appraisal Inspector
David Huber - Research Engineer
Rebecca Jagannathan - Paralegal
Yvonne Liu - Nurse
Martha McClatchie - Girl Scout Leader
Lewis Singer - Salesman (Retired)
Carol Somersille - Physician
Roy Stehle² - Electronics Program Mgr.
Elene Terry - Engineer

Bass Clarinet:

Susan Hartzman* - Marketing Manager
Owen Hakes - Retired
David Roberts - Engineer

Saxophone:

Dan Ortega* (Soprano & Alto) - HR Analyst
Leslie Muscha (Alto) - Engineer
Charity Shelburg (Alto) - Event Manager
Richard Uhler (Alto) - Software Engineer
Bradley Urban (Tenor) - Thermal Engineer
Ian Morneau (Baritone) - Music Instrument Sales & Repair

Bassoon:

Chelsea Byom - Communications Mgr.
Peter Neumann - Computer Scientist

French Horn:

Scott Dickerman* - Teacher
Kristina Granlund-Moyer* - Teacher
Chandler Baldwin - Retired Engineer
Becky Bell - Pharmacist
Natalie Ives-Drouillard - Retired
Nelson Iwai - Programmer
Alice Morneau - Music Store Manager

Trumpet and Cornet:

Tim Swensen* - Electrical Engineer
Paul Clement - Factory Worker
Paul Dhuse - QA Engineer
Paul Hubel - Optical Engineer
Steve Kitzerow - Draftsman
Mari Masuda - Technical Writer
Fred Munic - Engineer
Tomas Rodriguez - Systems Administrator
Natalie Weires - Software Engineer

Trombone:

Kyle Adler* - Marketing Manager
John Brenneise - Software Developer
Pat Chow - Structural Engineer
Kelly O'Brien - Software Architect

Bass Trombone:

Bruce Packman - Navy Chief Musician (Retired)
Luke Paulsen - Software Developer

Euphonium:

Art Lewis - Scientist (Retired)
Jerry Rosenblum - Patent Attorney

Tuba:

Brent Herhold* - Business Manager (Retired)
Gil Livnah - Corp. Attorney & Advisor
Liz Neumann - Google-ist
John Whitecar - Electrical Engineer

Percussion:

Peter Adams* - Contractor
Scott Beeler - Aerospace Engineer
Todd Sachs - Electrical Engineer
Margie Stehle - Grandma



FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR



Bandancing

Sunday, June 7, 2015
Cubberley Theater
4000 Middlefield Road
Palo Alto, CA

* Section Leader
2 Program Notes & Poster Design



Foothill Symphonic Winds

David Bruce Adams, Director

***Pepita Greus* Pascual Pérez Choví**
Roy J. Weger, Ed.

***The Courtly Dances* Benjamin Britten**
Jan Bach Arr.

March • Coranto • Galliard • Lavolta • March

Fantasia Humoresque on “Yankee Doodle”
D. W. Reeves
Keith Brion, Ed.

***Bandancing* Jack Stamp**

- I. City Shuffle*
- II. Tango*
- III. Waltz*
- IV. Slow Dance*
- V. Last Dance*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Into The Raging River* Stephen Reineke**

***Sleep* Eric Whitacre**

***Sinatra!* Stephen Bulla, Arr.**

Come Fly With Me • Witchcraft
That’s Life • Fly Me to the Moon

Variations on a Korean Folk Song
John Barnes Chance

Please mark your calendar for our next concerts:

December 6, 2015 March 13, 2016 June 5, 2016

Learn more about us at: <http://FSWinds.org>

tion with Capital Records in 1943 launched his career as a solo artist. His fans ranged from “bobby soxers” to senior citizens. Stephen Bulla’s arrangement *Sinatra!* provides us with just four of his many popular tunes. *Come Fly With Me*, by Jimmy Van Heusen and Sammy Cahn, was the cover tune for a 1958 album that took listeners on a musical trip around the world (Capri, Vermont, New York, Mandalay, Paris, London, Brazil, and Hawaii). Cy Coleman composed *Witchcraft* as an instrumental piece for the review “Take Five.” Lyrics by Carolyn Leigh were added for Sinatra’s recording in 1957. Another album title song, *That’s Life* by Dean Kay and Kelly Gordon, became a top five hit in 1966 is the era of post-Beatles rock music. Bart Howard’s 1954 *Fly Me to the Moon* became synonymous with NASA’s space program with Sinatra’s 1964 recording. It was played on the Apollo 10 mission, as it orbited the Moon and again, on Apollo 11 astronaut Buzz Aldrin’s cassette player after he stepped onto the Moon.

Stephen Bulla (1953 -) received his musical instruction, beginning at the age of 6, from a father who played tuba and a mother who played piano. He played euphonium until the 11th grade when he switched to his musical love, the trombone. In 1976, he graduated Magna Cum Laude from Berklee College of Music in Boston, where he studied trombone, composition, and arranging. Attracted to the commercial music field, he arranged, composed, and recorded with famous vocalists and instrumentalists. In 1980, Bulla was appointed Staff Arranger to the U.S. Marine Band and White House Orchestra. His distinguished career of 30 years produced many scores for a wide range of musical events. He collaborated with composer John Williams in transcriptions of the latter’s movie scores for performances by the Marine Band. Bulla is a member of ASCAP and has received many of its awards. The ASCAP database lists 293 of his compositions and arrangements. Bulla was chosen to complete the score of the *Library of Congress March* from manuscript fragments of Sousa’s last work. Bulla founded and performs with the jazz trombone group Bad to the Bone.

***Variations on a Korean Folk Song* John Barnes Chance**

While stationed with the U.S. Army in Korea in the late 50’s, Chance became fascinated by the popular folk melody Arirang, using it as the basis for his *Variations on a Korean Folk Song*. *Arirang* is a traditional Korean song of love and heartbreak that can be found in many variations, with an origin that may date back a thousand years. The pentatonic (5 tone) theme is heard at the outset of this composition and is contrasted with five variations.

A Texas native, John Barnes Chance was born in Beaumont in 1932. He played percussion in high school and started composing. Attending the University of Texas under a scholarship, he earned his bachelor’s and master’s degrees in music, studying under Clifton Williams. After graduation, he began a three year tour of duty in the Army service bands as a percussionist and arranger. After his discharge, he received a grant from the Ford Foundation’s Young Composers Project and was assigned to the Greensboro, North Carolina public schools. He wrote seven pieces for school ensembles including *Incantation and Dance*. In 1966, his *Variations on a Korean Folk Song* received the Ostwald Award from the American Bandmasters Association. The following year he was appointed to the faculty of the University of Kentucky, where he was later appointed head of the theory-composition program. In 1972, Chance’s promising career was cut short when he died from cardiac arrest after a tent pole accidentally contacted an electrified fence in his backyard.

Program Notes

cre sought publication rights, he learned that the Robert Frost estate had recently withdrawn rights for any use of the poem. It may have been the more than twenty compositions based on the poem, from which Whitacre had naively assumed it was open for use, that had caused the shutdown. Extensive negotiations with the Frost estate were to no avail and permission to use was denied until the poem would fall into the public domain in 2038. Whitacre was determined that his moving composition would not lay fallow for the next 37 years, so he approached his friend and accomplished poet, Charles Anthony Silvestri, to create a poem with the exact same structure, rhyming, and vowel sounds as that of Frost's. Silvestri has provided the following description of his creation of the replacement poem:

"Replacing one of the most beloved poems in the English language was a scary task, to say the least. I chose the title *Sleep* because Eric's original setting had ended on a haunting meditation on the word "sleep"--"and miles to go before I sleep..." which was too beautiful to sacrifice. Another line, "both dark and deep" also simply had to remain in the text. While I was trying to come up with ideas for the piece, my son, then three years old, would not settle down for bed. That got me remembering what it was like to resist sleep as a child--all the games you play with yourself about monsters under the bed, or spooky shadows in the window, etc. and the idea for *Sleep* was born. I worked furiously, seized by the inspiration of the challenge, and gave Eric the finished poem the next morning!"

- | | |
|---|---|
| 1) <i>The evening hangs beneath the moon</i>
<i>A silver thread on darkened dune</i>
<i>With closing eyes and resting head</i>
<i>I know that sleep is coming soon</i> | 3) <i>If there are noises in the night</i>
<i>A frightening shadow, flickering light</i>
<i>Then I surrender unto sleep</i>
<i>Where Clouds of dream give second sight</i> |
| 2) <i>Upon my pillow, safe in bed</i>
<i>A thousand pictures fill my head</i>
<i>I cannot sleep, my mind's a-flight</i>
<i>And yet my limbs seem made of lead</i> | 4) <i>What dreams may come, both dark and deep</i>
<i>Of flying wings and soaring leap</i>
<i>As I surrender unto sleep</i>
<i>As I surrender unto sleep</i> |

Eric Whitacre (born January 2, 1970) began playing piano at an early age and played keyboards in high school. He played trumpet in the marching band, but was kicked out for being obnoxious. Despite this inauspicious beginning, Whitacre became a music major at the University of Nevada, Las Vegas (Bachelor of Music 1995). His first real exposure to classical music was when he sang Mozart's *Requiem* with the school choir. The experience caused him to learn to read music and to think like a classical composer. His first assignment, writing a work for 100 trombones and percussion, was a failure. Shortly afterwards, he overheard the sound of a wind symphony rehearsal and was drawn to it. The director, Tom Leslie, encouraged Whitacre's ideas for a composition that, in 1995, became *Ghost Train*. His *Godzilla Eats Las Vegas!*, written in 1996 struck a whimsical chord with many, including the US Marine Band and international audiences. Whitacre earned a master's degree in 1997 from the Juilliard School of Music. He currently lives in Los Angeles and composes film scores and works for chorus and band. In 2012, he received a Best Choral Performance Grammy as composer and conductor for the album "Light & Gold."

Sinatra!..... **Stephen Bulla, Arr.**

Frank Sinatra is one of the best-selling musical artists of all time, having sold more than 150 million records worldwide. He began his musical career in the swing era as a singer with Harry James and Tommy Dorsey. Sinatra's associa-

Pepita Greus **Pascual Pérez Choví**

The *pasodoble* is often associated with the bullring. The beautiful *Pepita Greus* embodies a more romantic essence, highlighted by a clarinet solo, to be inferred by composer Pascual Pérez Choví's dedication of the work to the poet Angela-Josefa Greus Sáez. "Pepita" was the nickname for little Josefa. Her family would not allow Choví to court her and she eventually became a nun. *Pepita Greus* was awarded first prize when it premiered in a contest in Valencia in 1926. Its popularity was confirmed with additional first and second prizes in 1930 and later.

Pascual Pérez Choví was born in Alginet, Province of Valencia, Spain, in 1889. His death occurred in that city in 1953. At the age of seven, he began studying clarinet and music theory with Maestro Aguado, director of the Municipal Band of Valencia. Four years later, the talented Choví was the E-flat clarinet soloist with that band, later becoming principal B-flat clarinetist. In 1920, he continued his studies with Maestro Navarro, director of the military chapel band in Valencia. Choví became director of the Alginet Musical Art Society Band in 1923. That band would win two second prizes at the International Contest of City Bands in Valencia in 1924 and 1925. It premiered *Pepita Greus*, Choví's best known work, at that contest in 1926 where it and the band were awarded first prize. He composed other pasodobles, waltzes, a mazurka, and a serenade.

The Courtly Dances **Benjamin Britten**

In 1952, a year away from the coronation of Queen Elizabeth II, Benjamin Britten was given royal approval to create a national opera to be called "Gloriana." The opera was based on Lytton Strachey's book *Elizabeth and Essex* and tells the story of Elizabeth I and her relationship with Lord Essex. The opera did not win favor with the audiences nor with Queen Elizabeth II, who did not appreciate the amorous nature of the story. *The Courtly Dances*, which appear in Act II in a ball given by the Queen, have remained popular reflections of Elizabethan times. The *March* introduces this composition, providing the basic repetitive rhythm for a parade of dancers around the great hall. Rapid embellishments to the military march add elegance to the simple beat. The *Coranto* is danced by traversing and running with rising and leaping. The tempo slows with the graceful and flowing *Galliard* set in 3/4 time. The pace quickens with the vigorous *Lavolta*, in which the ladies are tossed into the air by their partners. The energy is so intense that the Queen in "Gloriana" commands afterwards: 'Ladies, go change thy linen!' Britten's music concludes with a reprise of the *March* theme.

Lord Benjamin Britten (1913 - 1976) was an outstanding British musician of his generation, contributing as a creator, interpreter, and performer. A brilliant pianist and conductor, his supreme gift was in composition; he was a hardworking and thorough professional and proud of the fact. Britten began composing at the age of six, while also studying the piano and viola. At the age of 11, he began formal studies with composer Frank Bridge. From 1930 - 1933, Britten studied unhappily at the Royal College of Music, composing *Sinfonietta* and other works. A trip to the united States from 1939 to 1942 produced his first opera *Paul Bunyan*. His *Peter Grimes* (1945) revitalized British opera, but his *The Young Person's Guide to the Orchestra* (1946) and other works for children, either as listeners or performers, are most memorable to the public.

Fantasia Humoresque on “Yankee Doodle” D. W. Reeves

*Yankee Doodle came to town a-riding on a pony,
He stuck a feather in his cap and called it macaroni.*

The words of *Yankee Doodle*, as known in the United States, were written by an English Army surgeon, Dr. Richard Schuckburgh. The song made fun of the untrained American troops during the French and Indian War in 1755. The soldiers liked the song, instead, and it became well known by the time of the Revolutionary War. It was often sung by the colonists in battle and it was played as the British left after the surrender of Yorktown. The early settlers of New York were Dutch and the name for Johnny was Janke, pronounced Yankee. Doodle meant “a simple, foolish person.” The word macaroni was a reference, in those days, to the young men of London who dressed in odd Italian styles.

Written in 1878, this composition was intended as a showpiece for the performers of Reeves’ American Band of Providence, Rhode Island. The industrial revolution of the late 19th century brought significant advances in the construction of wind instruments and an accompanying increase in playing technique. The many sections of the ensemble perform variations on the simple melody to demonstrate these performance skills.

David Wallace Reeves (1838 - 1900) grew up in Oswego, New York. As a teenager, he played alto horn and cornet in the town band and spent three summers touring with the Dan Rice Circus Band, where he received cornet lessons from Thomas Canham. After touring internationally with other bands, Reeves became conductor of the American Band in 1866. After the death of Patrick Gilmore in 1892, Reeves led the Gilmore Band for a year, before returning to the American Band. Best known for the more than 80 marches that he wrote, Reeves also composed operettas, polkas, fantasies, and quadrilles.

***Bandancing*. Jack Stamp**

In 1953, the national chapters of Kappa Kappa Psi and Tau Beta Sigma, the honorary band fraternity and sorority, respectively, initiated a joint project for commissioning music requiring the highest technical proficiency and musicality with the goals of enhancing the available band literature and improving the performance level of bands. Thirty one works have been commissioned through 2015. *Bandancing* was commissioned in 2003 and was dedicated to composer Norman Dello Joio in celebration of his 90th birthday. Jack Stamp provided some background on this five-movement suite of American dances.

“In writing *Bandancing*, I wanted to fuse elements of popular dance to my own harmonic style-to write a ‘Suite of New American Dances.’ The first movement, City Shuffle, is a type of *funk* with frequent meter changes. I intended to write a 12-note tango bass line for the second movement, but only got ten notes out of it. The performance should be sultry and remind the listener of the dancer in the red dress in ‘Lord of the Dance.’ The waltz has been a dance for 300 years or more. As a drummer, I loved playing jazz waltzes. The third movement is a jazz waltz featuring a mini-fugue. The fourth movement, Slow Dance, is more of a ballad than a dance and has some of the most poignant harmony found in the entire work. Last Dance includes a samba and a very difficult fugue. It is cyclic, as the theme from the first movement returns.”

Jack Stamp (b. 1954) is Professor of Music and Conductor of Bands at Indiana University of Pennsylvania (IUP), where he teaches courses in undergraduate

and graduate conducting. He received his Bachelor of Science in Music Education degree from IUP, a Master’s in Percussion Performance from East Carolina University, and a Doctor of Musical Arts degree in Conducting from Michigan State University. Dr. Stamp’s primary composition teachers have been Robert Washburn and Fisher Tull. He has studied with American composers David Diamond and Joan Tower and with conductor Eugene Corporon. In 2000, he was inducted into the prestigious American Bandmasters Association. The Keystone Wind Ensemble, which he founded and conducts, has produced several recordings on the Citadel label. He is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain.

***Into The Raging River* Stephen Reineke**

A whitewater rafting trip on the Gauley River in the mountains of southern West Virginia inspired composer Stephen Reineke to write *Into the Raging River*. He offered the following program note:

“The opening of the composition depicts the sunrise as we watch from the bank of the river. Dawn breaks with a single ray of light that grows in intensity until the entire gorge is bathed in the glorious morning sun. The next section underscores our entry into the river as we launch our raft and begin to run the rapids. This section is full of anticipation, excitement and sheer ecstasy. After several thrills and spills on the whitewater, we come across a resting place. Here the water is calm and we have a chance to take in all of the beauty of the fall foliage and the rock formations surrounding us. The serenity is soon interrupted by the gurgling sounds of the river as we approach more rapids. This time we have to battle the river as it brutally tosses us around. Our adrenaline surges as we approach our final obstacle, a thirteen foot, class IV waterfall. The *finale* of the piece portrays our exhilaration as we heroically plunge over Sweet Falls, thus ending our journey on the raging river.”

Steven Reineke was born in Tipp City, Ohio, on September 14, 1970. He graduated from Miami University of Ohio in 1993 with two Bachelors’ of Music degrees with honors in trumpet performance and music composition. For 15 years, he served with the Cincinnati Pops Orchestra as composer, arranger, and conducting protégé of conductor Erich Kunzel and created more than 100 arrangements for them. He has composed more than 20 works for concert band including commissions from the Contra Costa Wind Symphony: *Symphony No. 1, New Day Rising*, in recognition of the centennial of San Francisco’s 1906 earthquake, and *Mt. Diablo: A Symphonic Portrait* for the CCWS’s 20th anniversary. Reineke now serves as the Music Director of The New York Pops at Carnegie Hall, Principal Pops Conductor of the National Symphony Orchestra at the John F. Kennedy Center for the Performing Arts, and Principal Pops Conductor of the Toronto Symphony Orchestra. He presently resides in New York City.

***Sleep* Eric Whitacre**

Eric Whitacre was commissioned by a woman in Texas to write a choral work in memory of her parents, who had recently died in an automobile accident. She requested that the work be a setting of Robert Frost’s poem “Stopping by Woods on a Snowy Evening” which was her parents’ favorite. Whitacre used great care to craft his composition to match the mood and meter of the poem. The Austin (TX) ProChorus premiered the work in 2001 with great acclaim. When Whita-