

# Foothill Symphonic Winds

David Bruce Adams, Director

## Piccolo:

Norma Ford\* - *Household Engineer*  
Jennifer Co - *Lawyer*

## Flute:

Jennifer Co\* - *Lawyer*  
Andrea Anderson - *Sales Leader*  
Rebecca Bauer - *Scientist*  
Christina Conner - *Teacher*  
Norma Ford - *Household Engineer*  
Ann Hepenstal - *BC Consultant*  
Julie McAfee - *Speech Pathologist*

## Oboe:

Jenny Wong\* - *Software Engineer*  
Dianne Alexander - *Computer Technician*  
Kim Hill - *Clinical Lab Scientist*

## English Horn:

Kim Hill - *Clinical Lab Scientist*

## E-flat Clarinet:

Roy Stehle<sup>2</sup> - *Electronics Engr.*  
(Retired)

## B-flat Clarinet:

Chris Farrell\* - *Software Developer*  
Brian Becker - *Engineer*  
Alicia Breen - *Engineer*  
Susan Byrne - *Nurse*  
Chris Farrell - *Software Developer*  
Ann Guerra - *Administrator*  
Owen Hablutzel - *Appraisal Inspector*  
Laurie Ho - *Loan Processor*  
David Huber - *Research Engineer*  
Yvonne Liu - *Nurse*  
Lewis Singer - *Salesman (Retired)*  
Carol Somersille - *Physician*  
Roy Stehle<sup>2</sup> - *Electronics Engr.*  
(Retired)  
David Thompson - *Research Scientist*

## Alto Clarinet:

Elene Terry - *Engineer*

## Bass Clarinet:

Owen Hakes - *Retired*  
Sara Hartinger - *Clinical Lab Scientist*

## Saxophone:

Dan Ortega\* (Soprano & Alto) - *HR Analyst*  
Mae Hubel (Alto) - *Student*  
Leslie Muscha (Alto) - *Engineer*  
David Doberne (Tenor) - *Musician*  
Susan Hartzman (Baritone) -  
*Marketing Manager*

## Bassoon:

Erin Tiedens\* - *Happy Housewife*  
Peter Neumann - *Computer Scientist*

## French Horn:

Scott Dickerman\* - *Teacher*  
Becky Bell - *Pharmacist*  
Kristina Granlund-Moyer - *Teacher*  
Holly Grench - *Intern*  
Nelson Iwai - *Programmer*

## Trumpet and Cornet:

Tim Swensen\* - *Electrical Engineer*  
Dana Bates - *IT Tech (Retired)*  
Paul Clement - *Factory Worker*  
Paul Dhuse - *QA Engineer*  
Paul Hubel - *Optical Engineer*  
Steve Kitzerow - *Draftsman*  
Mari Masuda - *Software Engineer*  
Fred Munic - *Engineer*  
Josh Parker - *Software Engineer*

## Trombone:

Kyle Adler\* - *Photographer*  
John Brenneise - *Software Developer*  
Pat Chow - *Structural Engineer*  
David Papay - *Software Engineer*  
Bruce Packman - *Navy Chief Musician*  
(Retired)  
Luke Paulsen - *Software Engineer*  
Anthony Teresi - *Mechanical Engineer*

## Euphonium:

Art Lewis - *Scientist (Retired)*  
Jerry Rosenblum - *IP Consultant*  
Dennis Wilson - *Engineer (Retired)*

## Tuba:

Brent Herhold\* - *Business Mgr.*  
(Retired)  
Chris Hondl - *Software Engineer*  
Kevin Leung - *Software Engineer*  
John Whitecar - *Electrical Engineer*

## Keyboard:

Nancy Whitecar - *Music Teacher*

## Percussion:

Peter Adams\* - *Contractor*  
Scott Beeler - *Aerospace Engineer*  
Frank Dachille - *Student*  
Margie Stehle - *Grandma*

\* Section Leader

<sup>2</sup> Program Notes & Poster Design

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DAVID BRUCE ADAMS, DIRECTOR

# As Summer Was Just Beginning

Sunday, June 11, 2017  
Cubberley Theater  
4000 Middlefield Road  
Palo Alto, CA



# FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR

***The Glory of the Yankee Navy March***  
**John Philip Sousa/Frederick Fennell**

***Elegy For a Young American* . . . . . Ronald Lo Presti**

***Cole Porter On Broadway* . . . . Cole Porter/Warren Barker**

*Anything Goes • You Do Something To Me • Let's Do It*  
*What Is This Thing Called Love? • You're The Top*  
*Just One Of Those Things • Love For Sale • Night and Day • Blow, Gabriel, Blow*

***Suite Française* . . . . . Darius Milhaud**

- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace-Lorraine
- V. Provence

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***An Outdoor Overture* . . . . . Aaron Copland**

***As Summer Was Just Beginning* . . . . . Larry Daehn**

***The Ramparts* . . . . . Clifton Williams**

***Spring Divertimento* . . . . . Timothy Mahr**

- I. Fanfare
- II. Hymn
- III. Scherzo
- IV. Serenade
- V. Dance
- VI. Flourish

***America, the Beautiful* . Samuel A. Ward/Carmen Dragon**

Please mark your calendar for our next concerts:

December 10, 2017    March 11, 2018    June 10, 2018

Wisconsin chapter of Phi Beta Mu, he was honored by that organization as Outstanding Bandmaster. Daehn has composed *With Quiet Courage*, in memory of his mother, and *As Summer Was Just Beginning*. An avid admirer of Percy Grainger, he has written several arrangements of that composer's melodies and an article on the Grainger Museum. He is the owner of Daehn Publications.

***Spring Divertimento* . . . . . Timothy Mahr**

*Spring Divertimento* was written as a tribute to the great composers Vincent Persichetti and Leonard Bernstein. It is a six-movement composition with an overall lightness to be a pleasant diversion. The opening *Fanfare* is showy and dramatic and in contrast to the tranquil *Hymn* movement. Frivolity returns with a solo trumpet playing above a rhythmic background in the *Scherzo* movement. The rhythm of the third movement shifts to a nostalgic waltz before returning to the light trumpet melody. A calm *Serenade* is introduced by the alto saxophone. The piano runs, like a babbling brook, through the *Dance* movement as clusters of chords reflect the bright colors of springtime. *Flourish* is an appropriate title for the last movement as bell tones from the brass grow in harmony and structure until the final proclamation of the full ensemble.

Timothy Mahr was born in 1956 in Reedsburg, Wisconsin. He graduated with two Bachelor degrees summa cum laude from St. Olaf College in 1977 and 1978. He holds a Masters degree in trombone performance (1983) and a Doctor of Musical Arts in instrumental conducting (1995) from the University of Iowa. In 1994, Mahr joined the faculty of St. Olaf College where he serves as Professor of Music and Director of Bands. Active also as a composer, Mahr has over 50 works to his credit, many of which are published for band. His piece, *The Soaring Hawk*, earned the 1991 ABA/Ostwald Award. He is sought after as a guest conductor and clinician.

***America, the Beautiful* . . . . . Samuel A. Ward / Carmen Dragon**

The lyrics to *America, The Beautiful* were written by American songwriter Katharine Lee Bates (1859 - 1929), an English teacher, during a 1893 summer in Colorado Springs. She and other teachers hired a wagon to ascend nearby Pikes Peak; they had to take mules to reach the top. Though tired from the trip, the view from the top evoked strong emotions she jotted down in a notebook. She recalled: "It was then and there, as I was looking out over the sea-like expanse of fertile country spreading away so far under those ample skies, that the opening lines of the hymn floated into my mind." The words first appeared in print on July 4, 1895, in *The Congregationalist*, and attracted a great amount of attention as people tried to match the words to music. Bates "...rewrote it, trying to make the phraseology more simple and direct." The revision was printed in 1904 and was quickly applied to Samuel A. Ward's hymn *Materna*.

Samuel Augustus Ward was born in Newark, New Jersey, on December 28, 1847. Ward started playing the accordion at the age of six and went on to study music in New York City. He became organist at Grace Episcopal Church in Newark, New Jersey, in 1880. His hymn *Materna*, uses lyrics from Psalm 46:1: "God is our Refuge and our Strength, Our ever present Aid, And, therefore, though the earth remove, We will not be afraid." The melody was written on a boat ride home to Newark after a day's outing to Coney Island, an amusement park on Long Island, NY. Ward never knew of the successful pairing of his music to Bates' lyrics, as he died on September 28, 1903, more than a year before the publication of Bates' new version in the Boston Evening Transcript on November 19, 1904.

***The Ramparts* . . . . . Clifton Williams**

Clifton Williams was commissioned to write *The Ramparts* in commemoration of the U.S. Air Force Academy's tenth anniversary. The title refers to the Rampart Range of the Rocky Mountains that rise to the west of the Academy in Colorado Springs, CO. The fanfare opening by the brass conveys the height and majesty of this mountain range, while the woodwinds provide rapid phrases that represent the challenges and dangers that exist. A slow, hymn-like section was included for the Cadet Chorale. Entitled *What Greater Thing*, it has been performed at every Academy commencement since the 1965 premiere and has become an unofficial Alma Mater song. The ensemble work recalls the opening theme and presents a positive conclusion for problems overcome.

*From the ramparts we will go into the sky,  
Far away from comrades here,  
To whatever fate may bring; fame, or glory, even death.  
But no matter what may come,  
Life is better, purpose more, honor bright  
Because 'twas here we first beheld,  
What greater thing could be.*

James Clifton Williams Jr. was born in Traskwood, Arkansas, in 1923. Despite the financial difficulties of the depression of the early 1930's, Williams fared well in school, learning the piano, mellophone, and french horn. In his senior class of 600, he was voted the most outstanding in artistry, talent, and versatility. In 1942, he joined the Army Air Corps as a bandsman, serving as drum major and composing works at every opportunity. After the war, he attended Louisiana State University and went on to earn his M. M. degree at the Eastman School of Music in 1949. He taught at the University of Texas at Austin for seventeen years. In the 10 years before his death from cancer in 1976, he served as chairman of the Department of Theory and Composition at the University of Miami, where he was influenced by and became close friends with Frederick Fennell.

***As Summer Was Just Beginning* . . . . . Larry Daehn**

Larry Daehn composed this work as a memorial to actor James Dean whose tragic and untimely death affected many. Daehn wrote:

James Byron Dean (1931 - 1955) experienced the brightest and briefest movie career ever. In 16 months he made three movies: *East of Eden*, *Rebel Without a Cause*, and *Giant*. Only the first had been released when he was killed in a car accident at age 24. His death on September 30, 1955, sparked an unparalleled outpouring of sorrow. For three years after his death, Warner Brothers received more letters to him than to any living actor.

A bronze bust of James Dean by artist Kenneth Kendall stands near Griffith Park Observatory in Los Angeles, California. There is a Greek inscription on the right shoulder which, when translated reads, "As Summer Was Just Beginning." This sentiment, from a painting by John La Farge, is a Greek epitaph concerning the death of a young person. I chose it as the title for this piece.

Larry Daehn was born in Rosendale, Wisconsin, in 1939 and grew up on the farms of that state. He received a B.A. in Musical Education from the University of Wisconsin at Oshkosh in 1964 and his Masters degree in 1976 from the University of Wisconsin at Platteville. He has been a teacher of music for 35 years; the last 29 of them at the New Glaris (WI) High School. A past president of the

***Program Notes***

***The Glory of the Yankee Navy March***

**John Philip Sousa / Frederick Fennell**

Noted Sousa historian Paul Bierley wrote about this march composed in 1909:

The musical comedy "The Yankee Girl" was in need of a spirited march, so Sousa was prevailed upon to provide one. The march, one of Sousa's most interesting musically, was dedicated to the star of the show, Blanche Ring. Lyrics were provided by Kenneth S. Clark. The title underwent a process of evolution. The earliest known manuscript was labeled *Uncle Sam's Navy*. Prior to the opening, newspapers referred to the march as *The Honor of the Yankee Navy*.

The man who would become known as "The March King" was born in Washington D.C. on November 6, 1854 to a Portuguese father, who earlier that year had enlisted in the Marine Band, and a German mother. John Philip Sousa began formal musical instruction at the age of 6 and appeared as a violin soloist at the age of 11. Two years later, he began his career in the U.S. Marine Band, serving as an apprentice "boy" to receive instruction "in the trade or mystery of a musician." He became leader of the Marine Band in 1880 and served in that position until 1892, when he resigned to organize a band of his own. Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches. He was a prolific composer who found themes for his compositions in his country's history, dedication events, military groups, and even newspaper contests. Before his death at the age of 78, Sousa had composed 136 marches, 15 operettas, 70 songs, 11 waltzes, and a wide variety of incidental works. His most famous march, *The Stars and Stripes Forever*, has been designated as the official march of the United States.

***Elegy For a Young American* . . . . . Ronald Lo Presti**

The *Elegy For a Young American* was written in 1964 and is dedicated to the memory of President John F. Kennedy. The many stages of mourning can be felt as the work unfolds. A quiet *adagio* sets a tone of respect and solemnity in the beginning. Feelings of shock and denial are reflected by the dynamics and octave jumps in the melody. Anger and remorse express themselves, but they are replaced with a resolution of the loss and an *allegro* celebration of the contributions of this great American. The *maestoso* closing reminds us again of our loss.

Ronald Lo Presti was born October 28, 1933 in Williamstown, Massachusetts. Coincidentally, this was the same town in the Berkshire Mountains where Cole Porter bought his home in 1940 after returning from Paris. Lo Presti received his Bachelor of Music (1955) and Master of Music (1956) from the Eastman School of Music, where he studied under Louis Meninni and Bernard Rogers. After graduation, he worked as a music teacher and clarinet instructor at several public schools. From 1959 to 1960, he was an instructor in music theory at Texas Technological College, Lubbock. In another two-year period, he served as Composer-in-Residence with the Winfield, Kansas public schools. An appointment as assistant professor of theory and composition at Indiana University of Pennsylvania followed. From 1964 to his death on October 25, 1985, Lo Presti was a professor of music and theory at Arizona State University, Tempe.

***Cole Porter On Broadway* . . . . . Cole Porter / Warren Barker**

Cole Porter is one of the great song writers of the Twentieth Century. He started



to achieve success in the 1920s and by the 30s his Broadway musicals were as popular as those of his contemporaries George Gershwin, Richard Rodgers, and Jerome Kern. Arranger Warren Barker has melded nine of Porter's tunes from that period into the delightful *Cole Porter On Broadway*. Porter's 1934 musical "Anything Goes" featured Ethel Merman. Her strong, brassy voice informed us that the conventions of the olden days were gone and now *Anything Goes*. Porter's lyrics were clever, funny, and romantic with great nuances. Amorous situations were topics in *You Do Something To Me* (1929), *Let's Do It (Let's Fall In Love)* (1928), and *What Is This Thing Called Love?* (1929). The musical "Anything Goes" also featured one of Porter's famous "list" songs, *You're The Top*, with more than 60 comparisons to people, places, and things. References to a Bendel bonnet, Lady Aster, Arrow Shirt collars, and Phenolax might not be recognized by contemporary audiences, but the quick and witty responses are still appreciated. *Just One Of Those Things* was a lucky survivor of the 1935 musical "Jubilee" that ran for just 169 performances. The lyrics to *Love For Sale* were considered too explicit for radio broadcast in 1930, granting it instant notoriety. In his last Broadway show, "The Gay Divorce," Fred Astaire sang *Night and Day*. It became one of Porter's most recorded songs. This medley fittingly concludes with *Blow, Gabriel, Blow* from "Anything Goes."

Cole Albert Porter (1891 - 1964) was born into a wealthy family in Peru, Indiana. Encouraged by his mother, he studied music from an early age and began composing as a teenager. In 1909, he entered Yale University majoring in English and minoring in music. His composition of more than 300 songs while there contributed to his being voted "most entertaining man." After Yale, Porter enrolled in the Harvard Law School in 1913, but he soon transferred into the Music School. His trips to New York City were the impetus for his first musical "See America First", which closed after 15 performances. Travel to Europe and some Paris productions gave a boost to his musical skills and productions using his songs were brought to the U.S. His skills as a witty lyricist and ingenious melodist created many popular Broadway musicals including "Anything Goes," "Silk Stockings," "Kiss Me Kate," and "Can Can."

### ***Suite Française* . . . . . Darius Milhaud**

Darius Milhaud wrote the *Suite Française*, his first extended work for winds, in 1945 on a commission from the publisher, Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. *Suite Française* was given its first performance by the Goldman Band in 1945. It was so successful that Milhaud was requested to rescore it for orchestra. The premiere of the orchestral edition was played by the New York Philharmonic. The composer provided the following notes about the work:

"The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country -- Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence."

"I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France."

Composer Darius Milhaud (1892 - 1974) grew up in southern France, the son of an almond importer. He was an accomplished pianist at the age of 4 and learned to play violin a few years later. He attended the National Conservatory in Paris, winning prizes in violin performance, counterpoint, and fugue. His studies were interrupted by the first World War and he became an attaché at the French Legion in Rio de Janeiro. His exposure to Brazilian popular music would be incorporated into some of his later works. Returning to Paris in 1919, he became a member of *Les Six* with Auric, Honegger, Poulenc, Durey, and Tailleferre, who rejected prewar impressionism. Milhaud was introduced to jazz in the early 1920s with his visits to London and Harlem. He emigrated to the United States shortly after the fall of Paris in 1940, joining the faculty at Mills College, Oakland, California, where he taught for three decades. His joy at encouraging student composers (including Dave Brubeck and Peter Schickele) to develop quality, creative music offset some of his problems of being confined to a wheelchair due to arthritis. From 1947 to his death, he also served as professor of composition at the National Conservatory in Paris. Milhaud's music was diverse and noted for its bitonality and polychords. He wrote more than 400 works in many styles.

### ***An Outdoor Overture* . . . . . Aaron Copland**

Alexander Richter was the head of the music department of the High School of Music and Art in New York City. He had been seeking a work to launch a campaign of "American Music for American Youth." Richter had been very impressed by Copland's *The Second Hurricane*, an opera for school performance. Copland found the campaign so irresistible that he interrupted the orchestration for *Billy the Kid*. When Copland played a piano sketch for Richter, the latter commented that it had an open-air quality, thus giving rise to the title of *An Outdoor Overture*. The high school premiered the *Overture* on December 16 and 17, 1938. Copland scored both an orchestral and band version of the work, which features an opening fanfare followed by a lyric trumpet solo. A driving march-like theme alternates with reflective melodic sections. These themes become interwoven into an exultant conclusion. The first "regular" orchestral premiere was by the Federal Symphony for the New York World's Fair at Carnegie Hall on May 7, 1929. Critics characterized it as "kid stuff," but were chastised by composer Elliott Carter who said it "... contains some of his finest and most personal music. Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer."

Born in Brooklyn, Aaron Copland (1900 - 1990) has been called the "dean of American music." He first studied with Rubin Goldmark and then, in 1921, with Nadia Boulanger in Paris. Returning in 1924, he sought a style "that could speak of universal things in a vernacular of American speech rhythms." He seemed to know what to remove from the music of the European tradition, simplifying the chords and opening the melodic language, in order to make a fresh idiom. The strains of his ballet and theater scores - *Appalachian Spring*, *Billy the Kid*, and *Rodeo* - and his orchestral and recital repertory - *El Salon Mexico*, *Lincoln Portrait*, *Fanfare for the Common Man*, and *Quiet City* - immediately evoke visions of the beauty and grandeur of his homeland and of its heroes and workers. He was a great teacher, whether to the classes of composers at the Tanglewood Festival or to broad spectrum audiences of laymen. In his later years, he was often called upon to conduct and narrate his own works. It can honestly be said that Copland set America's soul to music. The year 1990 saw the loss of both Aaron Copland and his devoted student, Leonard Bernstein.