

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
Ann Hepenstal - Program Manager
Julie McAfee - Speech Pathologist
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 Engr. (Retired)

B-flat Clarinet:

Ann Guerra* - Administrator
Stephen Uhler* - Computer Scientist
Brian Becker - Engineer
Alicia Breen - Engineer
Susan Byrne - Nurse
Chris Farrell - Software Developer
Owen Hablutzel - Appraisal Inspector
Laurie Ho - Loan Processor
David Huber - Research Engineer
Rebecca Jagannathan - Paralegal
Yvonne Liu - Nurse
Lewis Singer - Salesman (Retired)
Sydney Smith - Oriental Carpet Dealer
Carol Somersille - Physician
Roy Stehle² - Electronics Engr. (Retired)
Elene Terry - Engineer

Bass Clarinet:

Lisa Acuff - Registered Nurse
David Roberts - Engineer

Saxophone:

Leslie Muscha (Alto) - Engineer
Max Scheiber (Alto) - Software Engineer
Richard Uhler (Alto) - Software Engineer
Bradley Urban (Tenor) - Thermal Engineer
Susan Hartzman (Baritone) - Marketing Manager

Bassoon:

Christopher Lane - Systems Administrator
Peter Neumann - Computer Scientist

French Horn:

Scott Dickerman* - Teacher
Tim Dowd - Retired
Kristina Granlund-Moyer* - Teacher
Chandler Baldwin - Retired Engineer
Becky Bell - Pharmacist
Natalie Ives-Drouillard - Retired
Nelson Iwai - Programmer

Trumpet and Cornet:

Tim Swensen* - Electrical Engineer
Scott Beeler - Aerospace Engineer
Paul Clement - Factory Worker
Paul Dhuse - QA Engineer
Paul Hubel - Optical Engineer
Steve Kitzerow - Draftsman
Mari Masuda - Technical Writer
Fred Munic - Engineer
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 Engineer

Euphonium:

Tom Campbell - Physicist (Retired)
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
Arnar Birgisson - Security SW Engineer
Mazera Cox-Coulter - Prof. Musician
Andrew Hepenstal - Student
Margie Stehle - Grandma

*

Section Leader

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Program Notes & Poster Design

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FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR



A Celebration of Anniversaries

Sunday, December 6, 2015
Cubberley Theater
4000 Middlefield Road
Palo Alto, CA



***The Mad Major March* Kenneth J. Alford**

***Finale from Finlandia* Jean Sibelius**

Celebrates the 150th birthday of Jean Sibelius

***Finale to Hail! California* Camille Saint-Saëns
 Peter Stanley Martin, Ed. & Arr.**

100th Anniversary of the premier at the 1915 Panama-Pacific Exposition

***Promising Skies* Robert W. Smith**

*Blue Sky • Threatening Sky • Raging Sky • Dawn of a New Sky
 A City Reborn*

10th Anniversary of Hurricane Katrina's devastation in New Orleans

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Kaleidoscopic Overture* Lee Actor**

With Each Sunset

***(Comes the Promise of a New Day)* .. Richard Saucedo**

***A Charlie Brown Christmas* Vince Guaraldi
 Carl Strommen, Arr.**

Linus And Lucy • Skating • Christmas Time Is Here • O Tannenbaum

50th Anniversary of the TV Special & 65th Anniversary of "Peanuts"

***Finale to Symphony No. 1* Vasily Kalinnikov**

Performed at our first concert on December 10, 1980

Please mark your calendar for our next concerts:

March 13, 2016 June 5, 2016

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

of Luke. Charlie Brown decides that commercialism need not ruin his Christmas. A small fir tree, the only natural tree left on the lot for him to buy, doesn't help his spirit when it wilts under the weight of one ornament. The tree ends up serving as a symbol of love when the children join in song and decorate the tree. In 1966, the show was awarded an Emmy Award for Outstanding Children's Program and a Peabody Award for Excellence in Programming.

Vince Guaraldi was born in San Francisco, California, on July 17, 1928. At the age of 7, he began piano lessons with his mother. His musical uncles also encouraged his interest in music. After graduating from Lincoln High School and serving as an Army cook in the Korean War, Guaraldi began lessons at the San Francisco Conservatory of Music. He played piano at North Beach music halls while still in school. He was a pianist for Johnny Mathis's recordings on Columbia Records. In 1956, he established his jazz trio (piano, guitar, drums) and recorded their first album. Guaraldi's early style was energetic *bebop* and *boogie woogie*, but he became strongly influenced by the *bossa nova*. A secondary composition, *Cast Your Fate To The Wind*, for the flip-side of a record, became extremely popular and would be awarded a Grammy for the Best Original Jazz Composition in 1962. It was that unpretentious & catchy tune, in a restrained and tasteful presentation, that attracted the attention of Lee Mendelson, who was in the early stages of producing "A Charlie Brown Christmas" and signed Guaraldi to do the musical score. Thus began a long partnership with the "Peanuts" productions, with Guaraldi composing scores for 17 "Peanuts" TV productions and the feature film "A Boy Named Charlie Brown." On February 6, 1976, between jazz sets at Butterfield's Nightclub in Menlo Park, CA, he died from a heart attack.

Carl Strommen (b. May 7, 1939) is an American composer, arranger, and clinician. A graduate of Long Island University (B.A. English Literature) and The City College of New York (M.A. Music), he studied under Manny Albam and Stefan Wolpe. Strommen is an adjunct professor at Long Island University in Brookville, New York. His works are for orchestra, band, wind ensemble, and chorus. He has repeatedly earned the annual ASCAP Standard Writers Award.

***Finale to Symphony No. 1* Vasily Kalinnikov**

Kalinnikov's *First Symphony* was a rousing success at its 1897 premiere at the Russian Music Society in Kiev. It was well received in Moscow, Vienna, and Berlin. The 'Finale' provides a summation of the full symphony that is thoroughly national in character. Starting with a broad, sonorous melody, we hear contrasts in texture and color. Plaintive and dance-like motives evolve into a spirited and triumphant ending.

Vasily Kalinnikov was born in Voina in the Government of Orlov, Russia. He received early musical training at the Orlovsky Seminary, where, at the age of 14, he directed the choir. He received a scholarship in 1884 that allowed him to attend the Philharmonic Music School in Moscow. He tried to earn a living by playing bassoon, timpani, or violin in theater orchestras, but the bitter poverty of his family forced him to abandon his studies. Tchaikovsky, impressed by Kalinnikov's skill, secured him an appointment as conductor of the Italian Opera in Moscow for the 1893-4 season. Stricken by tuberculosis, he was forced to relinquish the position after just a few months. He moved to the relative warmth of the South Crimea, where he completed his two symphonies, orchestral intermezzi, a cantata, and incidental theatrical music. He died in 1901, two days before his 35th birthday.

Program Notes

1975) and music (San Jose State University 1981). He studied composition with Donald Sur and Brent Heisinger and conducting with Angelo Frascarelli and David Epstein. Actor was a violinist with the Albany Symphony Orchestra from 1972 to 1975. He was named Composer-in-Residence of the Palo Alto Philharmonic in 2002, following Assistant Conductor assignments in that and other San Francisco Bay Area orchestras. Actor's extensive list of orchestral music is characterized by its dramatic impact and emotional expressivity, featuring a striking use of harmony, counterpoint, motivic development, and lyricism with a fresh, modern flavor. In 2004, Actor was one of five composers selected as Honored Artists of The American Prize celebrating American excellence in the arts. He began writing for band in 2007; *Kaleidoscopic Overture*, written in 2014, is his latest work in that genre.

With Each Sunset

***(Comes the Promise of a New Day)* Richard Saucedo**

"Music has always been used as a way of expressing emotions or as an antidote to certain painful life encounters," wrote composer Richard L. Saucedo. It is in that sentiment that he composed this piece in memory of Jack Hensley (1955 - 2004), a civil engineer from Cook County, Georgia. During tough economic times in the United States and struggling to support his family with three jobs, Mr. Hensley signed on for a year-long construction job in Iraq. One morning in Baghdad, on their way to work, he and two fellow workers were kidnapped and later executed by terrorists.

Richard L. Saucedo is currently Director of Bands, Emeritus, after retiring from the William H. Duke Center for the Performing Arts at Carmel High School in Carmel, Indiana. The Carmel bands received numerous state and national honors in the areas of concert band, jazz, and marching band during his 31 years of tenure. In 2010, Saucedo was named "Outstanding Music Educator" by the Indiana Music Educators Association. He was born December 2, 1957, and grew up in Anderson, Indiana. He did his undergraduate work at Indiana University in Bloomington and completed his Master's degree at Butler University in Indianapolis. Saucedo works as a freelance arranger and composer with many compositions for concert band, arrangements for marching band, and choral works. He is a much sought-after clinician, adjudicator, and guest conductor for concert, jazz, and marching bands and orchestra. He is also an aviation enthusiast and a certified private pilot.

***A Charlie Brown Christmas* Vince Guaraldi**

On October 5, 1950, the "Peanuts" comic strip by Charles Schulz (1922 - 2000) begin its syndication in seven newspapers. Building from the popularity of the comic strip, the 25-minute animated holiday TV special, "A Charlie Brown Christmas," was enjoyed in half of the country's homes on December 9, 1965. It has remained an annual holiday classic. The show included ice skating, a pageant, and Christmas carols. The sponsor (Coca-Cola) and CBS network executives were not enthused by the production; they thought the show moved too slowly, needed a laugh track, and inappropriately mixed jazz with children's characters. The use of non-professional neighborhood children for the speaking parts and Vince Guaraldi's simple jazz routines, however, added a special appeal to the production. When Charlie Brown expresses concern over the overwhelming commercialization of the holiday and confusion about the true meaning of Christmas, Linus responds with a recitation of the birth of Jesus from the Gospel

***The Mad Major March* Kenneth J. Alford**

The Mad Major was Alford's first post-war march, written and published in 1921. It pays homage to Major Graham Seton-Hutchinson, given that nickname for his dauntless exploits in World War I. A Machine Gun Officer, known for his tactical innovations and a strong opposition to retreat, Seton-Hutchinson was honored with the Military Cross and Distinguished Service Order.

Kenneth J. Alford was a pseudonym for Frederick Joseph Ricketts (1881 - 1945); Alford was his mother's family name. Born the son of a coal merchant in London, he studied both piano and organ as a child and by the age of fourteen was playing cornet in the Royal Irish Regiment Band. He completed the bandmaster's course at the Royal Military School of Music at Kneller Hall in 1908. Most of his marches were composed during the next two decades while he was bandmaster of the Second Battalion Argyll and Sutherland Highlanders. Alford is best remembered for his restrained and dignified "poetic" marches. He was as famous in England for his marches as Sousa was in the United States.

***Finale from Finlandia* Jean Sibelius**

Finland was a part of the Swedish Empire for centuries before Russia invaded Finland in 1808, establishing it as a Grand Duchy a year later. In the late 19th Century, Finnish nationalism began to rise. Tsar Nicholas II worked to defeat this trend, ultimately issuing a manifesto in 1899 that said he had the power to make laws for Finland. Jean Sibelius was one of Finland's artists who supported the nationalism movement. In 1899, Sibelius' "Press Celebrations Music" suite, a tableau of Finnish history, was ostensibly about raising funds for newspapers. The seventh movement was called *Finland Awakes*. This movement evoked strong feelings within the Finnish population and it had to be performed under differing titles (e.g., *Happy Feelings at the Awakening of Finnish Spring*, *A Scandinavian Choral March*) to avoid censorship. With some revisions, *Finlandia* premiered in Helsinki on July 2, 1900. This tone poem begins in a solemn and brooding mood reminiscent of Russia's oppression. Becoming more energetic, the nationalism of the people begins to emerge. A passionate hymn section provides strength and hope for the struggle. The rousing ending rallies support for independence.

The hymn section is only surpassed by the Finnish national anthem *Maamme (Our Land)* in the hearts of the Finnish people. Sibelius did not provide lyrics to the hymn. In 1941, Veikko Antero Koskenniemi wrote lyrics (the English translation by Keith Bosley is given below) which Sibelius accepted as the official libretto in 1942.

*Finland, behold, thy daylight now is dawning,
the threat of night has now been driven away.
The skylark calls across the light of morning,
the blue of heaven lets it have its way,
and now the day the powers of night is scorning:
thy daylight dawns, O Finland of ours!*

*Finland, arise, and raise towards the highest
thy head now crowned with mighty memory.
Finland, arise, for to the world thou criest
that thou hast thrown off thy slavery,
beneath oppression's yoke thou never liest.
Thy morning's come, O Finland of ours!*

Jean Sibelius, born Johan Julius Christian Sibelius (December 8, 1865, Hämeenlinna, Finland - September 20, 1957, Järvenpää, Finland) was a Finnish composer whose works helped his people gain a national identity. He grew up at a

time that his country was fighting for its independence from Russia. He learned to play the piano from his mother and aunt, switching to violin when he was 15. In 1884, he taught himself music theory from Johann Christian Lobe's composition book. After high school, he began to study law, but soon realized he was more interested in music; he studied at the Helsinki Music Institute (now the Sibelius Academy) from 1885 to 1889. Sibelius pursued his studies in Berlin (1889-90) and Vienna (1890-91). He came to realize that he could not commit himself to being a virtuoso violinist and he directed his efforts to composing. His love of nature and of Finnish mythology, particularly the *Kalevala*, would influence his style. *En Saga (fairy tale)* and the *Lemminkäinen and Karelia Suites* led up to *Finlandia*, the best known of his compositions and a spearhead of the growing nationalism movement. Besides these tone poems, Sibelius is noted for his *Violin Concerto* and his 7 symphonies. His creativity was prolific up to his tone poem *Tapiola* (1926) and *The Tempest* suites (1927). Although he lived for another 30 years, he did not publish any further works of note.

Finale to Hail! California Camille Saint-Saëns

For 9 months in 1915, over 3 miles of San Francisco's waterfront, from Fort Mason to the Marina, were the site of the Panama-Pacific International Exposition. Officially, it celebrated the completion of the Panama Canal. It also became a showcase for the City's transformation from a pioneer town into a global metropolis and a demonstration of its comeback from the disastrous 1906 earthquake. Thirty-one nations and many U.S. states had exhibition halls in this city within a city. Inside the impressive structures were exhibitions of technology (i.e., telephones, cars, airplanes, and motion pictures), farming & dairy techniques (i.e., Luther Burbank's horticulture, milking machines), and the arts. The French Government appointed Saint-Saëns to be an emissary who might encourage the United States to become an ally in the naval war that was being waged by the Germans. Saint-Saëns gave lectures and conducted concerts. For the occasion, he composed *Hail! California*. The premiere took place in the Festival Hall seating 3,782 persons. The work called for a full orchestra of 80, an organ, and a wind band of 60. The Sousa Band filled the part of the latter, with its participation during the last six minutes of the lengthy orchestral work. As a gesture for unity, Saint-Saëns has woven phrases of the national anthems *La Marseillaise* and *The Star-Spangled Banner* into the Finale. Editor and Arranger Peter Stanley Martin found the original score at the Eastman School of Music and has skillfully incorporated the orchestral parts of the Finale into the score for the Sousa Band to create a work for modern wind band.

Paris-born Charles Camille Saint-Saëns (1835 - 1921) was a child prodigy, composing his first piece for piano at the age of three. He studied with Stamaty and Boëly before entering the Paris Conservatory in 1848. He was a private student of Gounod. Saint-Saëns had total recall; any book he read or tune he heard was forever committed to his memory. He held the coveted post of organist at the Madeleine from 1857 to 1875. He was also an accomplished pianist, conductor, score reader, and astronomer. As a composer, he wrote in many genres, including opera, symphonies, concertos, sacred and secular choral music, concertos, and chamber music. His highly popular works, including *Danse Macabre* (1875) and *Samson and Delilah* were written during a short and tragic marriage, that included the loss of his two young sons within a period of six weeks. *The Carnival of the Animals* is a favorite of children of all ages, but it had only two performances while Saint-Saëns was alive, possibly because he had written it as a parody of some of the popular music of the time.

New Yorker Peter Stanley Martin has a true passion for American contemporary music and for finding links between new and classic works of the repertoire. He participates as conductor, composer, arranger, educator, and clinician. He graduated from Hofstra (B.S.) and Rutgers (M.M.). Martin is currently Production Associate and Assistant Editor at G. Schirmer, Inc. & Associated Music Publishers. He serves as an Instrumental Performance, Composition & Conducting Judge for The American Prize.

Promising Skies Robert W. Smith

Early in the morning of August 29, 2005, Hurricane Katrina made landfall on the Gulf Coast states, with the city of New Orleans experiencing major destruction. The most destructive storm in United States history had sustained winds of 120 MPH and a water surge over 27 feet. Over 80% of the city was under water and more than 1 million people along the coast were displaced. An estimated 1,800 people lost their lives. The U. S. Marine Corps Band, New Orleans, commissioned Robert W. Smith to compose a piece in honor of the victims of Hurricane Katrina and the re-birth of the city of New Orleans. Smith's son, Kurtis, and his family lived in a suburb of New Orleans and experienced the storm and participated in the relief efforts that followed. *Promising Skies* begins with the "Blue Sky" jazz theme from a solo trumpet, followed by a trombone, tuba, and snare drum, symbolizing the musical heritage of this historic city. The whole ensemble joins to enjoy the effervescent life of the city. Tones of the "Threatening Sky" signal the approach of the storm and give way to the loud and percussive nature of the "Raging Sky." As the storm moves on, "Dawn of a New Sky" and "A City Reborn" signal the city's renewal of its musical treasures.

Born October 24, 1958 in Daleville, AL, Robert W. Smith is one of the most popular and prolific composers of concert band and orchestral music. He has over 600 publications in print. He received a Bachelor of Music Education from Troy University and a Masters in Music and Media Writing & Production from the University of Miami, where he studied under the legendary composer Alfred Reed. He is currently teaching in the Music Industry program at Troy University in Troy, AL. Smith's *Symphony #1 (The Divine Comedy)*, #2 (*The Odyssey*), and #3 (*Don Quixote*) have received much acclaim. His music has been performed at a wide variety of venues from schools to Macy's Thanksgiving Day Parade, Olympic ceremonies in Japan, and Opening Day at Dodger Stadium.

Kaleidoscopic Overture. Lee Actor

This work was commissioned for the Green Valley (AZ) Concert Band and written in late 2014. The composer provided the following insight to the piece:

"Unlike most of my works, the title for *Kaleidoscopic Overture* was not determined until the piece was completely finished. My initial concept was a bright, energetic, upbeat piece of several contrasting sections, interspersed by references to the opening fanfare heard in the horns. Reflecting on the finished work, with its material undergoing at times nearly continuous motivic and harmonic transformation, suggested the shifting colors of a kaleidoscope. Given its general character as a relatively brief, attention-getting opener, the title *Kaleidoscopic Overture* seemed natural – and at the very least more descriptive than the working title of *Band Piece*."

Composer and conductor Lee Actor was born in 1952 in Denver, Colorado, and now resides in Monte Sereno, California. He has the unique honor of having advanced degrees in both engineering (Rensselaer Polytechnic Institute, 1974 &