

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
Nicole Esposito - Sales Engineer
Norma Ford - Household Engineer
Ann Hepenstal - Program Manager
Julie McAfee - Speech Pathologist
Ginger Rombach-Adams - Music Teacher

Oboe:

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

English Horn:

Kim Hill - Clinical Lab Scientist

E-flat Clarinet:

David Thompson - Research Scientist

B-flat Clarinet:

Ann Guerra* - Administrator
Brian Becker - Engineer
Alicia Breen - Engineer
Susan Byrne - Nurse
Dionne Clabaugh - Education Professor
Chris Farrell - Software Developer
Owen Hablutzel - Appraisal Inspector
Laurie Ho - Loan Processor
David Huber - Research Engineer
Yvonne Liu - Nurse
Liron Mendelson - Engineer
Lewis Singer - Salesman (Retired)
Roy Stehle² - Electronics Engr. (Retired)
Elene Terry - Engineer
David Thompson - Research Scientist

Bass Clarinet:

David Roberts - Engineer
Carol Somersille - Physician
Ann Varady - Retired Programmer

Saxophone:

Dan Ortega* (Alto) - HR Analyst
Leslie Muscha (Alto) - Engineer
Susan Hartzman (Tenor) - Marketing Manager
Stephen Uhler (Baritone) - Computer Scientist

Bassoon:

Christopher Lane* - System Administrator
Peter Neumann - Computer Scientist
Erin Tiedens - Mother

French Horn:

Scott Dickerman* - Teacher
Becky Bell - Pharmacist
Kristina Granlund-Moyer - Teacher
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

Bass Trombone:

Bruce Packman - Navy Chief Musician (Retired)
Anthony Teresi - Engineer

Euphonium:

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

Tuba:

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

Percussion:

Peter Adams* - Contractor
Scott Beeler - Aerospace Engineer
Frank Dachtile - Student
Charlene Jang - Audio Data Engineer
Margie Stehle - Grandma



A Musical Potpourri

Sunday, December 11, 2016
Cubberley Theater
4000 Middlefield Road
Palo Alto, CA

* Section Leader
2 Program Notes & Poster Design





FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR

Overture in Five Flat **Julie Giroux**

The Sound of Favignana **Giancarlo Aquilanti**

A Childhood Remembered **Rossano Galante**

Lauds and Tropes - In Praise **W. Francis McBeth**

I. *Laud I*

II. *Trope I*

III. *Laud II*

IV. *Trope II*

V. *Laud III*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

The Black Horse Troop March **John Philip Sousa**
Frederick Fennell, Editor

Lullaby For Noah **Joseph Turrin**

Slava! A Concert Overture **Leonard Bernstein**
Clare Grundman, Transcriber

Harry's Wondrous World **John Williams**
Paul Lavender, Transcriber

Russian Christmas Music **Alfred Reed**

Please mark your calendar for our next concerts:

March 12, 2017 June 11, 2017

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

when he was called upon to create what has become a masterpiece of the wind literature. It was in 1944, when optimism was running high with the successful invasion of France and Belgium by the Allied forces. A holiday band concert was planned by the city of Denver to further promote Russian-American unity with premieres of new works from both countries. Roy Harris was placed in charge and planned the second movement of his *Sixth Symphony* (the "Abraham Lincoln Symphony") to be the American work. The Russian work was to have been Prokofiev's *March, Op. 99*, but Harris discovered that it had already been performed in the United States (by Reed's own organization). With just 16 days until the concert, Harris assigned Reed, already working for Harris as an aide, to compose a new Russian work for the concert. Scouring the Corp's music library, Reed found an authentic 16th-century Russian Christmas Song "Carol of the Little Russian Children" to use for an introductory theme. Drawing on his investigations of Eastern Orthodox liturgical music for other thematic ideas, he completed the score of *Russian Christmas Music* in 11 days; copyists took another two days to prepare parts for rehearsal. The music was first performed on December 12, 1944, on a nationwide NBC broadcast. A concert performance was given in Denver two days later. In later years, Reed made minor changes to the instrumentation to suit a large ensemble, but today's version is essentially the same as the original.

The liturgical music of the Eastern Orthodox Church is entirely vocal, admitting no instrumental music into the services. Alfred Reed has captured the sonorities, rhythmic inflections, clarity, and flowing phrases of the human voice in his composition. Although the work is in the form of a single movement, four distinct sections can be recognized. The opening "Carol" sets a restrained and gentle mood. The chant from the trombones and trumpets climaxes into the "Antiphonal Chant" carried by the woodwinds. The rhythm picks up for the "Village Song," which is presented in two bar phrases that rise and fall with the liturgy. The church bells herald the final "Cathedral Chorus" that builds in a steady crescendo, pausing for a soft and sonorous chorale, before continuing with the introduction of additional instruments until all of the colors and intensity of the celebration fill the hall.

Alfred Reed was born on Manhattan Island in New York City on January 25, 1921. His formal music training began at the age of 10, when he studied the trumpet. As a teenager, he played with small hotel combos in the Catskill Mountains. His interests shifted from performing to arranging and composition. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned the Bachelor of Music degree (1955). A year later, he received his Master of Music degree. His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become a professor of music at the University of Miami, where he served until his retirement in 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan. At the age of 84, on September 17, 2005, Alfred Reed passed away after a short illness.

Program Notes

time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end, they are combined with a quotation (proclaimed by the ubiquitous trombones) from the Coronation Scene of Mousorgsky's "Boris Goudonov", where the chorus sings the Russian word *slava!* meaning *glory!* In this way, of course, the composer is paying an extra four-bar homage to his friend Mistislav "Slava" Rostropovich, to whom the overture is fondly dedicated.

The son of a Russian immigrant, Leonard Bernstein (1918 - 1990), began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland. Their friendship was cemented in the early 1940's in the workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. It was his fate to be far more than routinely successful. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his *Mass* and the score to *West Side Story*. Other notable works are *Candide*, *Fancy Free*, and *Chichester Psalms*. William Schumann said of Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists." In 1990, the musical world lost both Bernstein and his teacher and friend, Aaron Copland.

Harry's Wondrous World John Williams

"Harry Potter and the Philosopher's Stone" is the first novel in the series authored by J.K. Rowling. Warner Brothers Pictures selected John Williams to compose the score to the 2001 film version. Harry Potter is an 11-year old boy living in near servitude with his aunt and uncle in Surry, England. His adventures begin when he is invited to attend the Hogwarts School for Witchcraft and Wizardry. Mail delivering owls and flying broomsticks are the more docile beginnings as Harry and his Gryffindor friends Hermione and Ron face a three-headed dog, flying keys, and a deadly chess match against the villain Lord Voldemort. These adventures and their magic are portrayed in Williams' score.

John Williams (b. February 8, 1932, Floral Park, NY) studied composition at UCLA with Mario Castel-nueovo-Tedesco and later attended the Juilliard School. In 1956, he started working as a session pianist in film orchestras. He has composed the music and served as music director for over 70 films, including *Jaws*, *E.T.*, *Star Wars*, *Superman*, *Raiders of the Lost Ark*, *Schindler's List*, *Jurassic Park*, *Memoirs of a Geisha*, and the *Harry Potter* series. Williams has been awarded six Emmys, five Oscars, and 22 Grammy Awards, as well as several gold and platinum records. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra and continues as Laureate Conductor. He has written many concert pieces and is also known for his themes and fanfares written for the 1984, 1988, 1996, and 2002 Olympics.

Russian Christmas Music Alfred Reed

Alfred Reed was a 23 year old staff arranger for the 529th Army Air Corps Band

Overture in Five Flat. Julie Giroux

In musical notation, sharps (♯) and flats (♭) designate a key signature and denote the shifting higher or lower of a musical note, respectively. Composer Julie Giroux offers a tongue-in-cheek title for her *Overture* with a different connotation. Musicians will recognize that the overture is not in 5 flats, but in the simpler key of B♭. The composer has challenged them to perform this energetic and demanding work in exactly five minutes. Tempos vary throughout to offer interesting melodies and the conclusion accelerates to propel us to the finish line on time.

Julie Ann Giroux was born December 12, 1961, in Fairhaven, Massachusetts and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She has studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Although an accomplished performer on piano and horn, her first love is composition. She began playing the piano at the age of three and published her first piece at the age of ten. In 1985, she began composing, orchestrating, and conducting music for television and films and now has over 100 film and television credits. She has received three Emmy Awards. Giroux currently resides in Jackson, MS, coexisting with her lovable dogs, cats, birds, and too many fish to count. An avid animal rescue member who ends up keeping more than she should, Julie composes in between feedings! Her hobbies include: gardening, model building, cooking, and collecting.

The Sound of Favignana Giancarlo Aquilanti

This composition is inspired by the Canti dei Tonnaroti (chants of the tuna fisherman) from Favignana, a beautiful, tiny island off the western coast of Sicily. The songs were a part of the annual ritual of harvesting these great fish in large nets with rooms of decreasing size. The music starts softly to the pulsating of the ocean waves. Phrases from the song *Aja Mola* are introduced as the fishermen, in their black boats, chant responsively to coordinate their hauling in of the nets. Moving slowly at the start, the tempo quickens as the bounty reaches the surface. A clarinet solo plays in a jazzy swing tempo to signify a link between the people of the island and the visiting Americans premiering the composition. On the island on June 16, 2011, the Stanford Wind Ensemble performed this piece dedicated to Ignazio Galuppo, President of the Municipal Council of Favignana.

Giancarlo Aquilanti was born in 1959 in Jesi, a small town in central Italy. He studied at the Conservatory of Music in Pesaro, Italy, where he received diplomas in Trumpet Performance, Choral Music, and Composition. In 1985, he moved to the United States, earning a Master's Degree in Composition cum laude in 1988 from California State University at Hayward. Aquilanti continued his studies at Stanford University where he was awarded a Doctoral degree in Composition in 1996. At Stanford, he began his teaching career in music theory, composition, and conducting. In 2004, he was honored with the Walter J. Gores Award for Excellence in Teaching for teaching musical concepts in ways that demystified their complexities and for a broad repertoire of teaching methods. He has written works for orchestras, chamber and choral groups, and wind ensembles. Aquilanti has been Music Director of the Stanford Wind Ensemble

since 1997 and served as the Musical Director of the Leland Stanford Junior University Marching Band (LSJUMB) from 2002 to 2016.

***A Childhood Remembered* Rossano Galante**

The lilting and flowing music of this composition recalls the happiness of childhood. What might the music invoke in your memory? Running across a spring meadow, blowing on dandelions • Getting a bike or doll house • Learning to swim • Playing with your pet • Jumping in a pile of autumn leaves • A family gathering • Waking to new snowfall and a school closure • A double feature movie with cartoons and eating ice cream or a big box of popcorn.

A native of Buffalo, NY, Rossano Galante (b. 1967) received his Bachelor of Arts degree in trumpet performance from SUNY at Buffalo in 1992. He was accepted at the University of Southern California's film scoring program, studying under Oscar winning composer Jerry Goldsmith. Galante went on to orchestrate major film and television series. He has received more than two dozen commissions from wind ensembles and orchestras in the United States.

***Lauds and Tropes - In Praise* W. Francis McBeth**

Commissioned for the 1997 celebration of the retirement of Dan Ellis, Director of Bands at Furman University, *Lauds and Tropes - In Praise* honors 37 years of Ellis' contributions to instrumental musical education. McBeth had a close connection to Ellis, as the two served together in the 101st Airborne Band and had been lifelong friends. The composition offers three Lauds, from the Latin *praise* and the important canonical hour at sunrise, when monks of the Middle Ages would chant plainsong. McBeth's first two Lauds are followed by Tropes, which were an addition to the Gregorian repertory, offering new material or expansions of the prior material.

Dr. Francis McBeth, born March 9, 1933, in Ropesville, Texas, was Professor of Music and Resident Composer at Ouachita University, Arkadelphia, Arkansas, until his retirement in 1996. As the Conductor Emeritus of the Arkansas Symphony and composer for all media, his intense interest in the wind symphony has been a shaping force in its literature and his style is much reflected in the younger composers. McBeth attended the University of Texas and the Eastman School of Music. He was presented with the Howard Hanson Composition Award in 1963. In 1975, Arkansas Governor Bob C. Riley appointed McBeth as Composer Laureate of that state. His conducting activities took him to 49 states, Canada, Japan, and Australia. A resident of Arkansas for more than half a century, McBeth passed away in Arkadelphia on January 6, 2012 at the age of 78.

***The Black Horse Troop March* John Philip Sousa**

John Philip Sousa had a special affinity for horses, but had to give up riding after breaking his neck in a fall from a high-spirited stallion in 1921. Premiered October 17, 1925, by the Sousa Band, this piece stands with *Riders for the Flag* and *Sabre and Spurs* as one of his outstanding "equestrian" marches. The march conveys the solid dignity of the riders and their black steeds moving at a precise and purposeful gait. Editor for this march and world famous conductor, Frederick Fennell, wrote of his experience attending the premier:

"I heard the first performance of John Philip Sousa's *The Black Horse Troop* when I was eleven years old. My father had taken me to a concert by Sousa's Band at the Public Auditorium in Cleveland, Ohio. At the end of

the concert Sousa turned and faced the audience. This was obviously a signal, for the whole of Troop A of the Ohio National Guard Cavalry — The Black Horse Troop — walked their horses up the aisles and onto the stage. Standing at attention behind the Band, they faced the audience as Sousa led his musicians in the first performance of the march. Their reception as they made their way to the stage was wild enough, but the tumultuous applause for all at the conclusion of *The Black Horse Troop* was like nothing I had ever heard. It was probably Sousa's 125th march."

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.

***Lullaby For Noah* Joseph Turrin**

A piccolo and clarinets introduce this 2008 commissioned work by Joseph Turrin, who offered comments on its creation:

"*Lullaby for Noah* was composed for Noah Donald Koffman-Adsit and commissioned by Glen Adsit and the Hartt School Wind Ensemble. When Glen asked me to compose a lullaby for his son Noah I was completely taken with the idea. I wanted to write a piece that was simple and eloquent. As I composed this piece, I thought of that wonderful main theme of Elmer Bernstein's score for the film: *To Kill a Mockingbird* – how provocative and song-like – beautifully shaped and filled with a quiet melancholy. There is also a touch of melancholy in this lullaby and perhaps a longing for the innocence that once was our basic nature."

The works of Joseph Turrin (b. January 4, 1947, Clifton, NJ) encompass many varied forms including film, musical theater, wind and brass band, orchestra, choir, and piano. Turrin began playing trumpet in the fifth grade and relished in classical music. His interests shifted to composition and piano in his high school years. In 1965, he pursued a composition degree at The Eastman School of Music but left after three years to support his family's financial burdens. He did find time to attend the Manhattan School of Music. In 2006, he was honored with an honorary degree from Eastman. He worked as a conductor for the Pittsburgh, Baltimore, New Orleans, and Detroit Symphony Orchestras. Commissions have been offered by the New York Philharmonic, New Jersey Symphony, Lincoln Center Chamber Music Society, and West Point Military Academy.

***Slava! A Concert Overture* Leonard Bernstein**

The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two is a canonic tune in 7/8