

# *Foothill Symphonic Winds*

*David Bruce Adams, Director*

## **Piccolo:**

Norma Ford\* - *Household Engineer*  
Jennifer Co - *Lawyer*  
Ginger Rombach-Adams - *Music Teacher*

## **Flute:**

Jennifer Co\* - *Lawyer*  
Norma Ford - *Household Engineer*  
Ann Hepenstal - *Emergency Manager*  
Julie McAfee - *Speech Pathologist*  
Ginger Rombach-Adams - *Music Teacher*  
Jennifer Rozario - *Training Manager*  
Victoria Williams - *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:**

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

## **B-flat Clarinet:**

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

Stephen Uhler - *Computer Scientist*

## **Alto Clarinet:**

Elene Terry - *Engineer*

## **Bass Clarinet:**

Owen Hakes - *Retired*  
Ali McCully - *Postdoctoral Researcher*  
Carol Somersille - *Physician*

## **Saxophone:**

Leslie Muscha\* (Soprano & Alto) - *Engineer*  
Josef Orner (Alto) - *Student*  
Mathew Banks (Tenor) - *Music Teacher*  
Susan Hartzman (Baritone) - *Marketing Manager*

## **Bassoon:**

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

## **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*  
Jason De Souza - *Mechanical Engineer*  
Paul Hubel - *Photographic Engineer*  
Tracey Hurley - *Music Store Staff*  
Steve Kitzerow - *Draftsman*  
Mari Masuda - *Software Engineer*  
Fred Munc - *Engineer (Retired)*  
Josh Parker - *Software Engineer*

## **Trombone:**

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

## **Euphonium:**

Art Lewis - *Scientist (Retired)*  
Tim McAfee - *Student*  
Dennis Wilson - *Engineer (Retired)*

## **Tuba:**

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

## **Percussion:**

Peter Adams\* - *Contractor*  
Scott Beeler - *Rocket Scientist*  
John Dohse - *Retired*  
Margie Stehle - *Grammy*

\* Section Leader

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

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**FOOTHILL**  
**SYMPHONIC WINDS**

DAVID BRUCE ADAMS, DIRECTOR



# Winterscape

Sunday, December 9, 2018  
Cubberley Theater, Palo Alto



***Little English Girl (L'Inglesina)* . . . . . Davide Delle Cese**

***'Twas In The Moon of Wintertime* . . . . . Traditional  
Robert W. Smith, Arr.**

***Winter Dances* . . . . . Fergal Carroll**  
1. November      2. December      3. January

***Midnight Sleighride* . . . . . Serge Prokofiev  
Tom Wallace, Arr.**

***Variants on a Mediaeval Tune* . . . . . Norman Dello Joio**  
TEMA. "In dulci jubilo"  
I. *Allegro deciso*  
II. *Lento, pesante*  
III. *Allegro spumante*  
IV. *Andante*  
V. *Allegro gioioso*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Symphonic Prelude on Adeste Fidelis* . . . . Claude T. Smith**

***Folk Song Suite* . . . . . Ralph Vaughan Williams**  
1. *March - "Seventeen Come Sunday"*  
2. *Intermezzo - "My Bonny Boy"*  
3. *March - "Folk Songs from Somerset"*

***The Eighth Candle* . . . . . Steve Reisteter**

***Aurora Borealis* . . . . . Rossano Galante**

Please mark your calendar for our next concerts:

March 17, 2019      June 9, 2019

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much larger force of Syrian-Greek oppressors who had defiled the temple. The menorah was required to burn within the temple at all times, but the Maccabees only found one day's worth of uncontaminated olive oil. Miraculously, the oil burned for eight days, allowing time to find a fresh supply. In modern times, candles are ceremoniously lit over eight days.

In November 1997, Steve Reisteter was requested by Ronny Demkee, the conductor of the Allentown Band, to compose a piece for their December holiday concert that would represent the festival of Hanukkah, since there was very little music available. Fortunately, Reisteter was able to conceive a beautiful piece in time for rehearsals before the holiday concert. Reisteter has offered the following comments on his work: "I just wanted to write a piece with two contrasting sections. Being Roman Catholic I didn't grow up singing Hanukkah songs or celebrating the holiday. I'm familiar with Jewish music from playing clarinet and tarogato with Klezmer groups (so maybe that explains some of the hyperactive passages for the woodwinds near the end of the piece) . . . I tried to make my material in *The Eighth Candle* sound as if it could be Hebraic, but they're all composed by me (it's not an arrangement of pre-existing material). I've had Jewish band directors contact me and ask where I found all of these Hanukkah tunes that they weren't familiar with. The simple answer is that they're my own from my imagination."

Stephen W. Reisteter was born on November 30, 1957, in Bethlehem, Pennsylvania, and, except for time in college, has lived there since. He earned a B.A. in music education from Lebanon Valley College in 1979 and received a M.A. in theory and composition from Ohio University in 1982. Besides composing and arranging, Reisteter is an elementary school vocal and instrumental music teacher in the Whitehall-Coplay School District. Since 1984, he has played clarinet and often solos with the Allentown Band, founded in 1828. He met his wife, Johanna, a French horn player who joined the Allentown Band the year before he did.

***Aurora Borealis* . . . . . Rossano Galante**

The whole sky is a pallet for the striking natural phenomenon that is the Aurora Borealis or Northern Lights. The curtains and bands of color stir the imaginations of peoples of our northern latitudes. Our ancestors did not know that they are caused by the interaction of electronically charged particles in our upper atmosphere. Guiding lights, heavenly travelers, fires of the departed, and reflections of battle were common themes. Some people said that they could hear the lights sing. Let us transport you into the dark, cold night to let your thoughts evolve and marvel at the majesty.

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.

Methodist College until he was drafted into the Army during the Korean Conflict. Unable to find a position with the service bands as a trumpeter, he auditioned on the French horn and won a position with the 371st Army Band. Smith finished his undergraduate studies at the University of Kansas in Lawrence. He taught instrumental music in Nebraska and Missouri junior and senior high schools, later teaching composition and conducting the orchestra at Southwest Missouri State University. In 1978, Smith gave up teaching to serve as a full-time composer and consultant for Wingert-Jones Music Company and Jenson Publishing Company. During his career, he composed over 120 works for band, chorus, orchestra, and small ensembles. Active as a clinician and guest conductor, he received numerous awards and honors, including election to the presidency of the Missouri Music Educators Association. His composition *Flight* has been adopted as the “Official March” of the National Air and Space Museum of the Smithsonian Institution.

### ***Folk Song Suite* . . . . . Ralph Vaughan Williams**

At the beginning of the twentieth century, European composers, including Vaughan Williams and Grainger, developed an interest in collecting folk music. Vaughan Williams employs nine folk songs in his *Folk Song Suite*. The first movement begins with *Seventeen Come Sunday*, a tale of a soldier enticing a pretty maid, followed by *Pretty Caroline* in which a sailor, gone seven years, returns to his true love. The third melody tells Vaughan Williams’ favorite biblical tale of the rich man and Lazarus. A reprise of the folk tunes concludes the movement. The second movement is more haunting with a solo oboe introducing *My Bonny Boy*, a tale of unrequited love. *Green Bushes* tells another tale of unanswered passion. The final movement contains four melodies from Somerset, a county at the southwestern tip of England. *Blow Away The Morning Dew* is a light and jaunty melody. The rousing war ballad *High Germany* asks, unsuccessfully, for a soldier’s maiden to follow him to war on the Continent. A daughter pleads with her father over an arranged marriage in *The Tree So High*. An allegory of the cultivation and harvesting of barley corn is told in *John Barleycorn*.

Ralph Vaughan Williams (1872 - 1958) spent two years between school and university in musical study at the Royal College of Music. After taking a degree at Cambridge, he returned to the Royal College in London for further study, then visited Germany, where he heard the Wagnerian music dramas and stayed to study with Max Bruch. He returned to England to receive a doctorate in music at Cambridge. With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent, these two young Englishmen decided to seek them at home in England’s own past.

### ***The Eighth Candle* . . . . . Steve Reisteter**

Subtitled *Prayer and Dance for Hanukkah*, this composition celebrates the Jewish festival commemorating the rededication of the Second Temple in Jerusalem in 165 BC. A revolt by a small group of Maccabees defeated the

## ***Program Notes***

### ***Little English Girl (L’Inglesina)* . . . . . Davide Delle Cese**

This symphonic march was composed in 1897 and has been ranked as the tenth most popular march in the world. It begins with a lilting melody, reminiscent of *L’Inglesina*. The march contains sweet melodies, like arias in an opera. Once heard, played, or conducted, the march becomes a part of you and the measure for others of the classic Italian *marcia simfonico* style.

Italian composer Davide Delle Cese (1856 - 1938) received his initial musical instruction from his godfather, Antonio Geminiani, a theater conductor in Rome. He received formal musical training at the Conservatory of San Pietro a Majella in Naples. After more than 3 years of work and at age 26, Delle Cese had scored for wind band all of the known national anthems. Following military service, he led bands in Pontecorvo, Venice, and San Leo, finally settling in the port of Bitonto where he became resident bandmaster. He wrote more than 35 pieces for band including marches, lyric works, waltzes, and mazurkas.

### ***’Twas In The Moon of Wintertime* . . . . . Traditional Robert W. Smith, Arr.**

Also known as *The Huron Carol*, this ancient Christmas hymn was written in 1642 by Jean de Brébeuf, a Jesuit missionary to the Huron people in Canada; he wrote the lyrics in the native language of those people. The melody was derived from a French folk song, *Une Jeune Pucelle (A Young Maid)*. The native setting had Jesus born in a lodge of broken bark, wrapped in a robe of rabbit skin and surrounded by hunters. Chiefs from afar brought him fox and beaver pelts. Jesse Edgar Middleton translated the lyrics into English in 1926. The carol is often heard in Canadian churches at Christmas time.

Born October 24, 1958 in Daleville, Alabama, 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, Alabama. 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.

### ***Winter Dances* . . . . . Fergal Carroll**

Irishman Fergal Carroll was commissioned to write a work for the November 2002 opening of The Pyramid Concert Hall in Warrington, London. *Winter Dances* is written in three movements to represent the three winter months of the Celtic calendar. Carroll commented “... these are our winter months,

although given our usual weather, I could probably have called a movement July or August.” *November* is unrelenting with a driving pulse from the high woodwinds. Low instruments reflect storms in the complex weather. Finally, the onslaught slackens. The deep cold and calm of *December* allows time for reflection. Fragments from *Coventry Carol* reference the arrival of Christmas. The storms of *January* come swiftly and with impact.

Fergal Carroll was born in 1969 in Clonmel, County Tipperary, Ireland. As a youth, he played trumpet and piano. He received his music degree from the Waterford Institute of Technology and earned the Master of Music degree in 2000 from the Royal Northern College of Music. He served as musical director of Banna Chluain Meala, the Clonmel youth band. Carroll was commissioned into the Irish Defense Forces in September 2005. He was appointed conductor of the Army Band No. 1 in June 2006 and assumed his current position as staff conductor the following year at the Defence Forces School of Music, Dublin. He also serves as a conductor for several civilian musical groups. His compositions have been well received in the United Kingdom and internationally.

### ***Midnight Sleighride* . . . . . Serge Prokofiev Tom Wallace, Arr.**

Serge Prokofiev was one of the first of the great composers to write music for the cinema. In the early 1930's, he provided music to Alexander Feinzimmer's satirical *Lieutenant Kijé*. An anecdote related that the Czar Nicholas I misread a military report and inferred that there was a Lieutenant Kijé. His staff did not want to point out the obvious error and went to extensive lengths to invent such an officer. The mythical officer would receive the blame for much bureaucratic bungling and was exiled (on paper) to Siberia. The Czar took pity and pardoned him and wished to elevate his rank and made efforts to meet Kijé. The staff had to invent complex scenarios to avoid such a meeting, eventually having Kijé suffer a hero's death and the staff advised the Czar that a good man had expired.

*Midnight Serenade* is based on the fourth movement, *Troika*, from Prokofiev's suite that describes a group of drunken officers driving a three-horse open sleigh in order to fetch Kijé, while singing rowdy songs. The clatter of hoofs and the jingle of bells has made *Troika* a holiday standard. In the 1950's, Eddie Sauter and Bill Finegan created an arrangement of Prokofiev's music for jazz band. Tom Wallace's adaptation of that jazz arrangement retains all of the original lively rhythms and wit in his version of *Midnight Sleighride*.

Tom Wallace has completed over 200 arrangements of popular tunes for marching band. His folk and holiday tunes have been well received by concert bands. While pursuing bachelor's and master's degrees in music composition at the University of Georgia (UGA), Wallace played trumpet and trombone with the UGA Redcoat Band, becoming their arranger in 1977. Before becoming a full-time arranger, he taught music theory and composition at UGA.

### ***Variants on a Mediaeval Tune* . . . . . Norman Dello Joio**

After a bold introduction led by a cornet fanfare, Dello Joio introduces the theme that forms the basis of these *Variants*, composed in 1963. The melody of *In dulci jubilo* is often associated with the Christmas carol *Good Christian Men, Rejoice*, but it has been dated back to the early 16th century and Martin Luther, who probably borrowed it from older non-liturgical music. After a brief introduction of the *Theme*, the first variation (*Allegro deciso*) rushes by with such speed that it is hard to recognize that it is based on notes two through five of the melody. The trumpets announce the peasant style of the next variation (*Lento, pesante*), with the theme being found in the woodwinds and low brass. The rapidly articulated, “sparkling” notes of the clarinets hide the theme in the third variation (*Allegro spumante*). This contrasts with the rich, dark quality of the bassoons and bass clarinets in the next variation (*Andante*). An increase in dynamic level gives the brass a turn with the theme until it slowly fades away. The final variation (*Allegro glorioso*) is a spirited proclamation of the theme and conclusion of the work.

Norman Dello Joio descends from a long line of Italian church organists. Born in New York City in 1913, he received his musical training from his father, an organist and a coach for the Metropolitan Opera. Dello Joio recalls growing up surrounded by musicians and music in his home. He began working as a church organist and choirmaster at the age of 12. In 1939, he received a scholarship to study at the Juilliard School of Music. Believing that composition suited his interests better than being an organist, Dello Joio studied under Paul Hindemith at Tanglewood and the Yale School of Music. He began his teaching career at Sarah Lawrence College, became a professor of composition at Mannes College (1956-72), and professor of music and dean of the Fine and Applied Arts School of Boston University (1972-9). Hindemith praised the lyrical nature of Dello Joio's music. A prolific composer, Dello Joio has written for chorus, orchestra, and band, along with many works for solo instruments. His accolades include the Pulitzer Prize in 1957 for *Meditations on Ecclesiastes* and an Emmy Award for *The Louvre* in 1965. He was musically active until his death on July 23, 2008 at his home in East Hampton, NY.

### ***Symphonic Prelude on Adeste Fidelis* . . . . . Claude T. Smith**

*Adeste Fidelis* (*O Come All Ye Faithful*) is one of the best known Christmas carols. The original Latin version appeared circa 1743 and has been credited to Englishman John Francis Wade, who made a living by copying plainchant and manuscripts for chapels and private use. In 1845, Frederick Oakeley, British clergyman, translated the Latin verse into English because he thought it would be easier for his congregation to sing. Claude T. Smith's *Symphonic Prelude* begins with a trumpet fanfare augmented by the full brass. The mood becomes more solemn with the entry of the woodwinds. All parts join for a triumphal finish.

Claude T. Smith (1932 - 1987) was born in Monroe City, Missouri. He started his musical career playing trumpet in the fifth grade. He attended Central