

# *Foothill Symphonic Winds*

*David Bruce Adams, Director*

## **Piccolo:**

Victoria Williams - *Music Teacher*

## **Flute:**

Jennifer L. Co\* - *Lawyer*

Andrea Anderson - *Bookkeeper*

Ann Hepenstal - *Emergency Mgr.*

Julie McAfee - *Speech-Language  
Pathologist*

Kent Peacock - *Software Developer  
(retired)*

Victoria Williams - *Music Teacher*

## **Oboe:**

Dianne Alexander - *Computer  
Technician*

Kim Hill - *Clinical Lab Scientist*

## **E-flat Clarinet:**

Roy Stehle † - *Electronics Engr.  
(retired)*

## **B-flat Clarinet:**

Yvonne Liu\* - *Nurse*

Brian Becker - *Engineer*

Alicia Breen - *Engineer*

Susan Byrne - *Nurse*

Richard Dreblow - *Mechanical  
Engineer (retired)*

Stephen Fernbach - *Physician*

Laurie Ho - *Business Ops*

David Huber - *Engineer*

Alia Schoen - *Grant Writer*

Roy Stehle † - *Electronics Engr.  
(retired)*

Elene Terry - *Engineer*

Stephen Uhler - *Computer Scientist*

## **Bass Clarinet:**

Carol Somersille - *Physician*

Anttoni Jaakkola - *Engineer*

## **Contra-alto Clarinet:**

Alicia Breen - *Engineer*

## **Saxophone:**

Dan Ortega\* (Soprano & Alto) -  
*H. R. Analyst (retired)*

Josef Orner (Alto) - *Student*

David Karel (Tenor) - *Marketer*

Fred Sandsmark (Baritone) -  
*Marketing Writer*

## **Bassoon:**

Christopher Lane - *School  
Technology Director*

## **French Horn:**

Scott Dickerman\* - *Teacher*

Kristina Granlund-Moyer -  
*Teacher*

Nelson Iwai - *Programmer*

Dan Smith - *College Music Admin.*

## **Trumpet and Cornet:**

Dana Bates - *Musician*

Anna Hubel - *Data Scientist*

Paul Hubel - *Photographic  
Engineer*

Tracey Hurley - *Music Store Staff*

Fred Munic - *Engineer (retired) /  
Musician*

Jim Talevich - *C.F.O. (retired)*

Michael Williams - *R.F. Engineer*

## **Trombone:**

Kyle Adler\* - *Photographer*

John Brenneise - *Software  
Developer*

Patrick Chow - *Structural Engr.  
(retired)*

Timothy McAfee - *Trombone Tutor*

David Papay - *Software Engineer*

Anthony Teresi - *Mechanical  
Engineer*

## **Euphonium:**

Anu Jaakkola\* - *Student*

Jason Chee - *Engineer*

Art Lewis - *Scientist (retired)*

Adam McAfee - *Financial  
Executive*

## **Tuba:**

John Whitecar - *Audio Acoustic  
Engineer*

## **Keyboard:**

Mazera Cox-Coulter - *Musician*

## **Percussion:**

Peter Adams\* - *Contractor*

Scott Beeler - *Rocket Scientist*

John Dohse - *Retired*

Margie Stehle - *Grammy*

\* Section Leader

† Program Notes & Poster Design

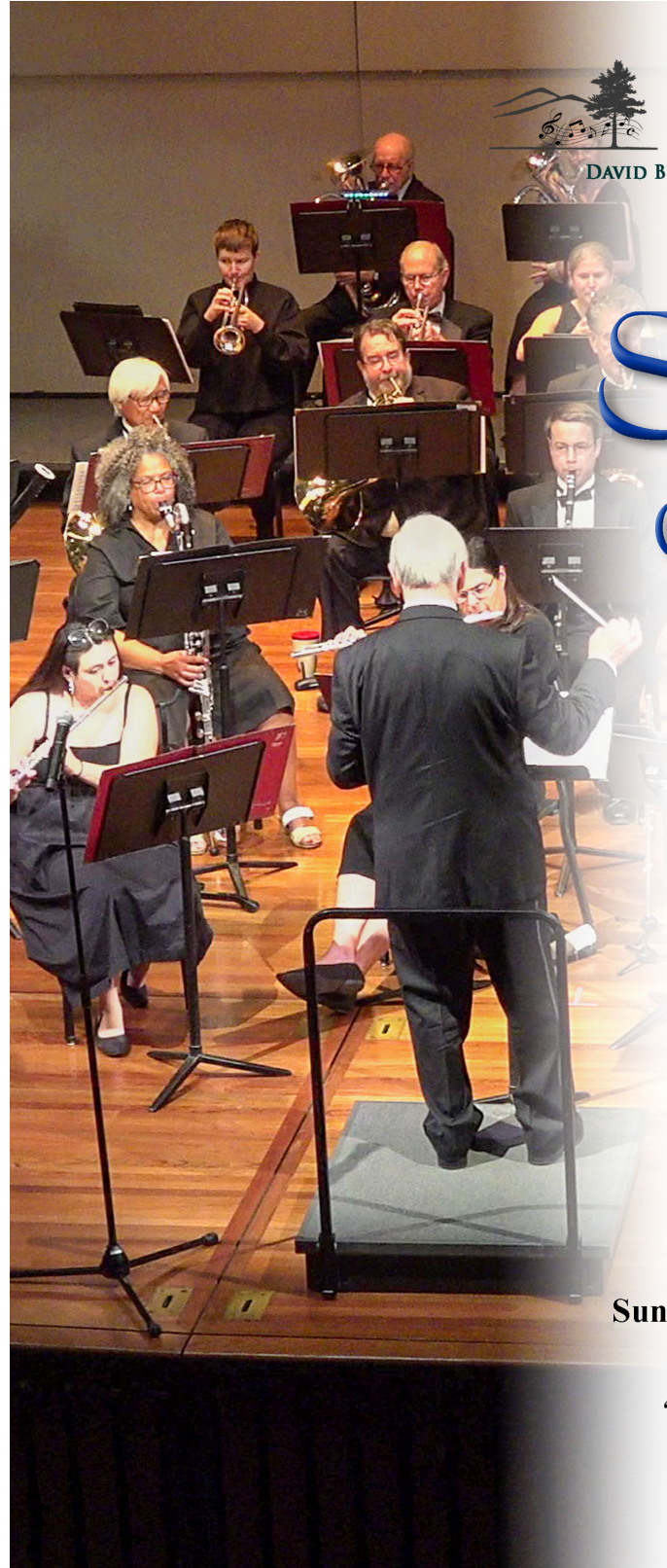
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**FOOTHILL  
SYMPHONIC WINDS**

DAVID BRUCE ADAMS, DIRECTOR

# Sound Ideas



**Sunday, December 3, 2023**

**Cubberley Theatre**

**4000 Middlefield Road**

**Palo Alto, CA**



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# FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR

***Pas Redoublé* . . . . . Camille Saint Saëns**  
**Arthur Frackenpohl, Transcriber**

***Vulnerable Joy* . . . . . Julie Blackshaw**

***Juba Dance* . . . . . Florence Price**  
**Jay Bocook, Transcriber**

***Paris Sketches* . . . . . Martin Ellerby**

- I. *Saint-Germain-des-Prés*
- II. *Pigalle*
- III. *Père Lachaise*
- IV. *Les Halles*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Valdres* . . . . . Johannes Hanssen**  
**Glenn C. Bainum, Arranger**

***A Charlie Brown Christmas***  
**Vince Guaraldi & Lee Mendelson**  
**Carl Strommen, Arranger**

*Linus and Lucy - Skating - Christmas Time is Here*  
*O Tannenbaum - Linus and Lucy*

***Suite from Hymn of the Highlands* . . . . . Philip Sparks**

- I. *Andros Castle*
- II. *Alladale*
- III. *Dundonnell*

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*Please plan to attend our next concerts*  
*March 10, 2024*  
*June 2, 2024*  
*December 8, 2024*

*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.

***Suite from Hymn of the Highlands* . . . . . Philip Sparke**

The *Hymn Of The Highlands* was commissioned for the 2002 European Brass Band Championships Gala Concert in Brussels. The full suite comprised seven movements, all named after locations in the Scottish Highlands. The composer transcribed three of those movements judged suitable for performance by a concert band. His description of these movements follows:

*Ardross Castle*, (named after a small village near Ardross in Easter Ross, just north of the Cromarty Firth) starts with solos from clarinet and bassoon (or euphonium) before the bagpipe tune is introduced. A faster central section uses the opening material in a different guise but the movement ends slowly. *Alladale*, (the river Alladale is a tributary of the Carron, which leads out into the Dornoch Firth on the east coast) is a saxophone trio with an accompaniment featuring the percussion. This leads to the finale, *Dundonnell*, (named after a charming village at the head of Little Loch Broom which leads out to the ocean near Summer Isles) which starts in martial mood but soon breaks out into a wild presto. Eventually the bagpipe tune from the first movement returns before the presto crashes to a close.

The composer did not intend a specific story behind a theatrical presentation, but considered major scenes from an imaginary pantomime in the Italian commedia dell’arte tradition. A short and engaging overture is followed by the introduction of a knavish Harlequin, a comic character usually represented in diamond-patterned multicolored tights, wearing a black mask. A solo clarinet represents his part in a tender waltz shared with his sweetheart Columbine, a beautiful servant girl, performed by the solo flute. The presentation finishes with a vibrant peasants’ dance with staccato passages characteristic of the fast footwork and swirling skirts of the dancers.

Born in London in 1951, Philip Sparke went on to study composition, trumpet, and piano at the Royal College of Music, where he earned an Associate degree. His participation in wind band at the College, together with a brass band that he formed, piqued his interest in wind music and resulted in his composition of several works for both ensembles. Interest in his first published works led to his receiving several commissions, including *The Land of the Long White Cloud* written for the Centennial Brass Band Championships in New Zealand. He has written for brass band championships in the United Kingdom, Switzerland, Holland, Australia, and New Zealand. In 1997, his *Dance Movements*, commissioned by the U.S. Air Force Band, won the prestigious Sudler Prize.

compositional efforts with international lecture tours. He solicits comments from musicians on his compositions, commenting “Without performers I’m inarticulate.” Ellerby’s hobbies are reading, walking, and cooking. He resides in Altrincham, Cheshire, England, with his wife, acclaimed clarinetist Linda Merrick.

#### **Valdres . . . . .Johannes Hanssen**

The title has both geographic and musical connotations. Valdres is a beautiful region in Norway between Oslo and Bergen. The first three measures contain the old signature fanfare for the Valdres Battalion, which is based on an ancient melody formerly played on the lur (a straight wooden “trumpet”). Other melodies derive from a Hardanger fiddle tune and a pentatonic folk tune, above a typical Norwegian drone bass. It was first performed in 1904 by the band of the second regiment of Norway, with the composer playing the baritone horn himself.

Johannes Hanssen (1874 -1967) was one of Norway's most active and influential bandmasters, composers, and teachers during the first forty years of the 20th century. He was born in Ullensaker, a small town near Oslo, and played in a military band in Oslo as a young boy. He was bandmaster of the Oslo Military Band from 1926 to 1934 and again from 1945 to 1946. Hanssen received many honors in his lifetime, including the King's Order of Merit in Gold and King Haakon VIII's Jubilee Medal.

#### **A Charlie Brown Christmas. . . . .Vince Guaraldi & Lee Mendelson**

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 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*

## *Program Notes*

### ***Pas Redoublé* . . . . . Camille Saint Saëns**

Originally written for four-hand piano, this piece was transcribed for band by Arthur Frackenpohl. The tempo of a pas redoublé varies with the proficiency of the performer(s), as well as the wishes of the composer and the customs of that period. During the mid-nineteenth century, military units in some nations were marching to a cadence of about ninety steps per minute for the slow march (*pas ordinaire*), 120 for the quick march (*pas redoublé*), and 160 to 180 for the double-quick march (*pas de charge*). Frackenpohl recommends a tempo of 144 for this march.

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.

### ***Vulnerable Joy* . . . . . Jodie Blackshaw**

In the words of the composer, Jodie Blackshaw, “*Vulnerable Joy* is inspired by the self-sacrifice, commitment and humility of the mother Humpback whale.” After a summer of feeding on krill in Antarctic waters, the world’s largest mammal migrates north to warmer tropical waters to birth her calf. Together, they will return to those feeding grounds 8-9 months later. All this time, she will not eat while nursing her calf. Blackshaw relates “I imagined the sheer relief she must feel in that moment when the cool waters of the Southern Ocean rub her skin for the first time. She is tired and hungry but in that moment (in my imagination), I feel her joy, her intense, overwhelming joy.” During the opening and closing sections of this composition, the musicians whisper words and phrases in diverse languages including *Welcome, Peace be with you, Live long and prosper, and Love* to “to provide a link between the humpback whales’ intelligent communication capability and our inability to understand them.”

Jodie Blackshaw was born in 1971 in the lush agricultural Riverina region of New South Wales (NSW), Australia, and has spent much of her life in that region. An opportunity to play in the town youth band allowed her to learn the clarinet and participate in regional school ensembles. After earning her Bachelor of Music degree at the Australian National University (ANU), she worked as a self-employed music tutor and band director in the remote regions of NSW. Through this experience, Blackshaw recognized the ability that music had to increase a student’s ability and the need to make the experience accessible and

diverse. In 2017, passionate about fostering equality in concert programs, she founded the Female Band Composer database. Returning to ANU, she earned a PhD in Composition in 2020, giving her the credentials to teach music in the classroom. She came to adopt the principles of the Orff Schulwerk approach to inspire students in different and equally unique ways. Her compositions often raise an awareness of endangered species and good citizen climate awareness. They also allow the student performer to make decisions and be creative about the music and instrumentation with a goal of fostering self-esteem and love of self through music.

### **Juba Dance . . . . . Florence Price**

Florence Price earned the distinction of being the first African American woman composer to have a symphonic work performed by a major orchestra. Her *Symphony No. 1 in E Minor* caught the attention of Frederick Stock, the Music Director of the Chicago Symphony Orchestra, who chose it as the centerpiece of a concert performed June 15, 1933, as part of the World's Fair that celebrated Chicago's centennial. *Juba Dance* is the third movement of that symphony, transcribed for concert band by Jay Bocook in 2018. The composer has offered the following background information on the composition:

A Juba Dance, also known as “pattin juba” or the hambone originated in West Africa around 1840 and was first brought by slaves to Charleston, South Carolina. It is a fast-paced dance that involved stomping, slapping and patting the arms and legs, chest and cheeks. This plantation dance with the use of “pattin juba,” or now what we call “body percussion,” was performed when instruments weren’t allowed because of the fear that secret codes could be hidden by the slaves in the drumming.

The Juba Dance would have a circle of men around two men in the center. They would perform various steps in a call and response – the two men would improvise a response to the call of the other dancers in the circle. There would be a steady, fast-paced beat with a repeating rhythm called an ostinato with improvisation and shuffle steps above it.

Born in Little Rock, Arkansas, on April 9, 1887, Florence Beatrice Price, nee Smith, received her early musical training from her mother, a music teacher. She gave her first piano recital at the age of 4 and had a composition published at the age of 11. She graduated valedictorian of her high school at the age of 14 and enrolled in the New England Conservatory of Music in Boston, majoring in piano and organ. After graduating in 1906, she accepted the position of head of the music department at the Clark Atlanta University. Following marriage in 1912 to Thomas Price, a lawyer, the couple moved to Little Rock for his practice. Jim Crow laws with ugly racial tension prompted a move to Chicago in 1927. The failure of her first and second marriages left her a single mother with two daughters. Florence earned money by playing the organ for silent films and composing songs for radio commercials. She wrote more serious compositions, but found it hard to be accepted because of her sex and mixed-racial ethnicity. Her *Symphony No. 1* earned her more respect and opportunities. African American melodies and rhythms were prominent in many of her works. On Easter Sunday, 1939, her *My Soul's Been Anchored in de Lord* was performed by contralto Marian Anderson on the steps of the Lincoln Memorial. Anderson had been denied a performance in Washington, D.C.'s Constitution Hall because of segregation laws.

First Lady Eleanor Roosevelt arranged for the performance venue's move to the Lincoln Memorial. Florence Price died in Chicago, Illinois, on June 3, 1953 following a stroke. She wrote more than 300 works for orchestra, chamber groups, violin, organ, piano, and vocal. However, many of these were unknown until 2009 when an accidental discovery of her manuscript collection was found in an abandoned house in St. Anne, Illinois.

### **Paris Sketches . . . . . Martin Ellerby**

Written in 1994, this composition, subtitled *Homages for Wind Band*, provides musical vignettes of Paris, the City of Light. Composer Martin Ellerby has offered his notes about the work:

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through – rather as Ravel did in his own tribute to an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole piece is the idea of bells – a prominent feature of Parisian life. The work is cast in four movements:

1. **Saint Germain-des-Prés** - The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn prelude haunted by the shade of Ravel: the city awakens with the ever-present sound of morning bells.

2. **Pigalle** - The Soho of Paris. This is a ‘burlesque with scenes’ cast in the mould of a balletic scherzo – humorous in a kind of ‘Stravinsky-meets-Prokofiev’ way. It is episodic but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

3. **Père Lachaise** - The city's largest cemetery, the final resting place of many a celebrity who once walked its streets. The spirit of Satie's *Gymnopédies* – themselves a tribute to a still more distant past – is affectionately evoked before the movement concludes with a ‘hidden’ quotation of the Dies Irae. This is the work's slow movement, the mood is one of softness and delicacy, which I have attempted to match with more transparent orchestration. The bells are gentle, nostalgic, wistful.

4. **Les Halles** - A bustling finale with bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden and, like Pigalle, this is a series of related but contrasted episodes. The climax quotes from Berlioz's *Te Deum*, which was first performed in 1855 at the church of St Eustache, actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the material proper and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*.

Martin Ellerby was born in 1957 in the coal mining town of Worksop, Nottinghamshire, England. Most students made the choice of working in the pit or joining the army. Ellerby had been captivated by the melody and harmony of some classical music played in class one day and became committed to creating music. As a trumpet performance major, he was able to get into college, but he really wanted to compose. He attended the London College of Music, finishing his studies in 1981. He did postgraduate work at the Royal College of Music, studying composition under Joseph Horowitz. He has written over 80 original compositions for brass and wind bands, orchestras, small ensembles, and solo instruments along with test pieces for brass band competitions. He combines his