

Foothill Symphonic Winds

David Bruce Adams, Director

Piccolo:

Norma Ford* - Household Engineer
Jennifer Co - Lawyer

Flute:

Jennifer Co* - Lawyer
Andrea Contreras - Sales Leader
Nicole Esposito - Sales Engineer
Norma Ford - Household Engineer
Ann Hepenstal - Program Manager
Helena Lee - Compensation Analyst
Ginger Rombach-Adams - Music Teacher
Anne Willner - Student

Oboe:

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

English Horn:

Kim Hill - Clinical Lab Scientist

E-flat Clarinet:

Roy Stehle² - Electronics Engr. (Retired)

B-flat Clarinet:

Ann Guerra* - Administrator
Brian Becker - Engineer
Alicia Breen - Engineer
Susan Byrne - Nurse
Dionne Clabaugh - Education Professor
Owen Hablutzel - Appraisal Inspector
Laurie Ho - Loan Processor
David Huber - Research Engineer
Rebecca Jagannathan - Paralegal
Yvonne Liu - Nurse
Liron Mendelson - Engineer
Lewis Singer - Salesman (Retired)
Carol Somersille - Physician
Elene Terry - Engineer
David Thompson - Research Scientist
Stephen Uhler - Computer Scientist

E-flat Alto Clarinet:

Elene Terry - Engineer

Bass Clarinet:

Chris Farrell - Software Developer
Owen Hakes - Retired
David Roberts - Engineer

Saxophone:

Dan Ortega* (Alto) - HR Analyst
Leslie Muscha (Alto) - Engineer
Richard Uhler (Alto) - Software Engineer
Max Scheiber (Tenor) - Software Engineer
Susan Hartzman (Baritone) - Marketing Manager

Bassoon:

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

French Horn:

Scott Dickerman* - Teacher
Chandler Baldwin - Retired Engineer
Kristina Granlund-Moyer - Teacher
Natalie Ives-Drouillard - Retired

Trumpet and Cornet:

Tim Swensen* - Electrical Engineer
Paul Clement - Factory Worker
Paul Dhuse - QA Engineer
Paul Hubel - Optical Engineer
Steve Kitzerow - Draftsman
Mari Masuda - Technical Writer
Josh Parker - Software Engineer
Natalie Weires - Software Engineer
Jeff Willner - Music Teacher

Trombone:

Kyle Adler* - Marketing Manager
John Brenneise - Software Developer
Jessica Christiansen - Veterinarian
David Papay - Software Engineer
Luke Paulsen - Software Engineer

Bass Trombone:

Pat Chow - Structural Engineer
Bruce Packman - Navy Chief Musician
(Retired)

Euphonium:

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
Liz Neumann - Google-ist
John Whitecar - Electrical Engineer

Percussion:

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

* Section Leader

² Program Notes & Poster Design

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The International Voice of Community Bands
www.actbands.org



FOOTHILL
SYMPHONIC WINDS
DAVID BRUCE ADAMS, DIRECTOR

A
MUSICAL
SAMPLER

Sunday, June 5, 2016
Cubberley Theater
4000 Middlefield Road
Palo Alto, CA

The poster is a vertical rectangular graphic with a light beige background. On the left side, there is a decorative border made of blue and white geometric patterns. The central part of the poster features a black silhouette of a conductor standing at a podium, facing right. Above the conductor, there are several musical instruments and symbols: a black saxophone, a large orange and yellow flame-like shape, a treble clef with musical notes, and a black trombone. Below the conductor, there is a red and white drum, a large orange and yellow trumpet, and a golden saxophone. The text 'FOOTHILL SYMPHONIC WINDS' and 'DAVID BRUCE ADAMS, DIRECTOR' is at the top right. The title 'A MUSICAL SAMPLER' is in large, blue, pixelated letters in the middle right. The date and location 'Sunday, June 5, 2016 Cubberley Theater 4000 Middlefield Road Palo Alto, CA' is at the bottom right. At the bottom left, there is a small logo for the Association of Concert Bands (ACB) with the text 'Proud member of the Association of Concert Bands: The International Voice of Community Bands www.actbands.org'.



***Marche Des Parachutistes Belges* Pierre Leemans
Charles A. Wiley, Arranger**

***The Banks of Newfoundland* Howard Cable**

***Bagatelles for Band* Vincent Persichetti**

- I. *Vivace*
- II. *Allegretto*
- III. *Andante sostenuto*
- IV. *Allegro con spirito*

***My Fair Lady* Frederick Loewe & Alan Jay Lerner
Robert Russell Bennett, Transcriber**

*On The Street Where You Live • I Could Have Danced All Night
With A Little Bit of Luck • I've Grown Accustomed to Her Face
Wouldn't It Be Lovely?*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Egmont Overture* Ludwig van Beethoven
Theodore Moses Tobani, Arranger**

***English Dances, Set 1* Malcolm Arnold
Maurice Johnstone, Arranger**

- I. *Andantino*
- II. *Vivace*
- III. *Mesto*
- IV. *Allegro risoluto*

***Fiesta Del Pacifico* Roger Nixon**

Please mark your calendar for our next concerts:
December 11, 2016 March 12, 2017 June 11, 2017

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

Oscar for his music for the 1958 film, *Bridge on the River Kwai*. His suites of English, Scottish, and Cornish dances are hallmarks of his repertoire. He served many years as principal trumpet player in the London Philharmonic Orchestra.

***Fiesta Del Pacifico* Roger Nixon**

Fiesta del Pacifico, dedicated to the San Francisco State College Symphonic Band and its director Edwin Kruth, was composed for them at about the same time Roger Nixon joined that institutions's faculty. The title refers to one of several festivals held annually in various communities in California which celebrate the Old Spanish Days of the state. The particular festival is held in San Diego for twelve days in the summer and features a play on the history of the area and a cast of over a thousand, a parade, a rodeo, and street dances. "Tonal fresco" is the phrase Nixon uses to describe this brief but evocative piece, adding that the concept is "similar to that of a tone poem, or that of the music drama, in that some of the musical ideas have extra-musical connotations. It is impressionistic in that the aim is to create descriptive impressions rather than to tell a story. The work is a large dance movement which makes frequent use of Spanish-Mexican idioms, and a detailed knowledge of the musical imagery is not requisite to enjoyment."

Born and raised in California's Central Valley towns of Tulare and Modesto, Roger Nixon (b. 1921) acquired a taste for the rhythms and dances of the early settlers of the state which appear in many of his works. His musical interests were nurtured in the public school music program, summer camp at Pacific Grove, and Modesto Junior College. He spent the war years in the Navy as a commanding officer of an LCMR in the Atlantic. He obtained his Ph.D. from the University of California at Berkeley, where he studied with Roger Sessions, Sir Arthur Bliss, Ernest Bloch and privately with Arnold Schoenberg. In 1960, he joined the faculty at San Francisco State University. He has written over 60 compositions for orchestra, band, choir, and opera. In 1997, Nixon was honored by the Texas Bandmasters Association as a Heritage American Composer.

Our Director

David Bruce Adams became the Director of the Foothill Symphonic Winds in September 1993, after performing for many years as lead trumpeter for the group. His professional conducting experience includes three years as the Assistant Conductor of the San Jose Municipal Band. Mr. Adams earned his Bachelor of Music degree from Boston University, where he studied trumpet with John Coffey and Roger Voisin of the Boston Symphony Orchestra. He later earned his Master of Arts degree at San Jose State University while teaching music and directing bands in the Cupertino Union School District. For fourteen years he was Instrumental Music Director at Palo Alto High School, where his concert and jazz bands won numerous awards. In 1987, Mr. Adams received a Fellowship for advanced music studies at Northwestern University. In 1998 he chose to teach music in the Palo Alto elementary schools so that he could spend more time with his wife and young son. He continues to perform professionally with many Bay Area ensembles and is an active adjudicator for jazz, orchestra and band festivals in Northern California. He has served as president of the Santa Clara County Band Directors' Association and as Area Representative for the California Music Educators Association.

tyranny of the Spanish rulers and called for a revolution. Threatened with imprisonment, Egmont refused to take refuge in a foreign land. The play ends with his execution, but not before he makes a last call for a fight for independence. It was Egmont's martyrdom that served as a victory over oppression. In 1809, the Burgtheater of Vienna asked Beethoven to compose incidental music for a revival of the play. An admirer of Goethe, Beethoven readily accepted the commission and completed it in June 1810. Beginning with dark tonality and setting a tragic atmosphere, the Overture to *Egmont* summarizes the action of the play. A frantic theme develops into a storm of turmoil. The clarinet becomes a sole voice calling for independence. The struggle resumes until a hush symbolizes Egmont's death. Beethoven then builds a triumphant fanfare honoring this valiant stand against oppression.

Ludwig van Beethoven (1770 - 1827) was born in Bonn, German, the son of a court musician who taught his son the rudiments of music. The son's gift for music was quickly exploited for financial gain. Ludwig gave his first public performance at the age of 7 1/2 and composed his first work before the age of 12. In 1792, he was sent to Vienna to be tutored by Haydn. Three years later, three piano trios by Beethoven were published and his fame grew rapidly. In but three years more, Beethoven realized that he was growing deaf, beginning his struggle with this disability and its hindrance to his creativity. He composed concertos and sonatas and even choral works, but his symphonies are the most recognized. It is said that 20,000 people attended his funeral.

***English Dances, Set 1* Malcolm Arnold**

Malcolm Arnold's publisher, Bernard de Nevers, suggested that a suite of dances be composed to provide an English counterpart to Antonin Dvorak's *Slavonic Dances* or Bartok's *Romanian Folk Dances*. Arnold developed eight original melodies that seemed firmly rooted in traditional English dance and song. The melodies were divided into two sets of four. Written in 1950, *English Dances* was dedicated to de Nevers. The first movement, *Andantino*, opens quietly to 4-part chords played by the French horns and a melody introduced by the oboe. The melody is reminiscent of the gentle movement of a country breeze or the slowly flowing streams, sometimes becoming agitated when encountering obstacles. Both the obvious and haunting bell tones heard in this movement and the others have been suggested as the source for the English nature of the dances. The church bells in the towns and cities of England are often tuned to the notes of the diatonic scale (i.e., the notes of the white keys of a piano). This scale is used extensively by Arnold, who believed in its "eternal value." The second movement, *Vivace*, begins with bell tones that seem to signal the start of festivities in a village town. *Mesto*, the third movement, translates as sad or melancholy. The final movement, *Allegro risoluto*, is characterized by a driving and determined rhythm in the brass with ornamentation from the woodwinds.

Malcolm Arnold (1921 - 2006) has created for himself a significant and somewhat unique position in contemporary British music. At a time when much new music is foreboding or despairing, his optimistic outlook and high spirits are the more welcome. He was born in Northampton, a town with considerable musical tradition. He studied at the Royal College of Music, where he would later return as an instructor. His list of works includes nine symphonies, twenty concertos, much chamber music, five ballets, and music for several films; he received an

Program Notes

***Marche Des Parachutistes Belges* Pierre Leemans**

While he was serving his year of military duty at the end of World War I, Leemans' regimental commander asked him to compose a march; it was begun, but never finished. Near the end of World War II, he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander drove him home that night, the march theme came back to his mind, and he wrote out all of the parts for the official *March of the Belgian Paratroopers* after reaching home. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a "patrol"; the music marches on from the distance, plays, and passes. This arrangement was made by Charles Wiley at the request of his Lamar (Texas) University Band students for the march's first U.S. performance.

Born in Schaarbeek, Belgium, in 1897, Pierre Leemans went on to study piano, harmony, orchestration, and composition and began his teaching career in 1917 at the Etterbeek Music Academy. At 22, he served his year of military duty and returned to teach music again until 1932, when he became the pianist-conductor-program director for the official broadcasting company, N.I.R. In 1934, he won the composition contest for the official march of the 1935 Brussels World Exposition. He founded the Schaarbeek High School Choir in 1940 and won a composition contest for school songs three years later. From entries by 109 anonymous composers, works by Leemans were selected for first and second prize for the 1958 Brussels World's Fair. After a lifetime of composing, teaching, performing, and conducting, he died in 1980 at the age of eighty-two.

***The Banks of Newfoundland* Howard Cable**

Newfoundland and Labrador form the youngest and easternmost province of Canada. They are bounded by the sea, with Newfoundland an island. The Vikings were the first explorers to reach its shores. A half-century later, in 1497, Italian John Cabot claimed the land in the name of England's Henry VII. He hadn't found the northern passage to Asia, as he had hoped, but he did find shores that were abundant with fish. The Continental Shelf extends into the Atlantic Ocean for up to 350 miles at depths less than 300 feet, forming the fertile banks: Grand, Green, and St. Pierre. The warm water of the Gulf Stream mixes with the colder water of the Labrador Current providing favorable conditions for the growth of plankton that fish depend upon directly or indirectly for their food. Fishing towns dot the coast where cod, haddock, salmon, herring, tuna, and many other varieties are harvested.

Songs have helped people pass the time while doing the tedious tasks of their everyday life. These tunes enabled a sense of community with their coworkers and added a rhythm to their tasks. Sailors and fishermen used songs and shanties to "keep time" when pulling lines, raising sails and anchors, or manning the bilge pumps. They also provided entertainment with stories of the weather, good or bad fortune, conquests, and their ladies. Howard Cable has arranged eight popular sea songs and ballads into his *The Banks of Newfoundland* and provided short descriptions of each:

“*We’ll Rant and We’ll Roar Like True Newfoundlanders* is the island’s theme tune. The words were written in 1880 and set to an English air. *The Sailing Cruise of the Lone Flier* is considered to be one of the finest airs in the dorian mode. Variants have been found in several states in the USA. *Petty Harbour Bait Skiff* marks a tragedy at sea. It is a composed folk song by a national bard, John Grace, written in the late 19th century. *The Badger Drive*, composed by the bard John Devine, celebrated the winter months, when fishermen left their nets to work in logging camps in the interior. *The Wreck of the H’Emmer Jane* is known by more titles and carries more verses than most folk songs. In the United States, it is the famous 49’rs song *Sweet Betsy from Pike*. *Up the Pond* is known as the tune played for the August Regatta Day in St. John’s, the capital of Newfoundland. This event began in the mid 19th century. In a march tempo, it is the regimental march of the Royal Newfoundland Regiment. *I’se the B’y* is the most popular square dance, foot stompin’ song on the island. *The Kelligrew’s Soiree* is a much loved land song, written by the bard Johnny Burke around 1910.”

Howard Reid Cable was born in Toronto, Canada, on December 15, 1920. Musically active until his passing on March 30, 2016, at the age of 95, he was a prominent and respected figure in Canadian music. He studied piano, clarinet, and oboe at the Toronto Royal Conservatory of Music (while leading a dance band in the evenings), receiving a degree in 1939. He began working for the Canadian Broadcasting Company (CBC) in 1941 as composer, arranger, and conductor for a variety of radio programs. With the growth of television, he became musical director and arranger for CBC-TV’s popular “Showtime” program from 1952 to 1959. Cable also composed film scores for the National Film Board. His composition *The Saturday Game* opened every Hockey Night TV broadcast from 1952 to 1968, when it was replaced by his arrangement of Dolores Claman’s *The Hockey Theme*, which became known as “Canada’s Second National Anthem.” In the mid-1960’s, he worked in New York City as a studio conductor and conducted for Ella Fitzgerald, Tony Bennett, Peggy Lee, Bob Hope, Victor Borge, and Danny Kaye. He did arrangements for the Broadway productions of Richard Rodgers and Meredith Willson. He was conductor for “Man of La Mancha.” Returning to Canada, he served as entertainment director at Montreal’s Expo ‘67 and head of the music department of the Banff Centre. Cable served as guest conductor for symphony orchestras across Canada. In the late-1980’s, he was approached by a young quintet, The Canadian Brass, to develop a repertoire for the group. More than 80 works were generated during the two decades of their successful partnership. He hosted radio programs into his 90’s and continued as a guest conductor for Canadian symphonies. His concerts often included a refreshing mix of light classical, musical theater, pop, and big band swing tunes. On the day before his passing, he was writing and proof-reading the encore number for his Symphony Nova Scotia concert planned for November 2016.

***Bagatelles for Band* Vincent Persichetti**

The four movements of this work vary in tempo, but they fit one definition of a bagatelle as a short literary or musical piece in a light style. The composer would not have agreed with another definition that called it an unimportant or insignificant thing; a trifle. In a 1963 interview, when asked why many of his band pieces were so short, Persichetti replied:

“Length has nothing to do with quality. I feel that each movement of the *Bagatelles*, for example, is as carefully a worked out musical idea as is a movement from one of my symphonies, and it stands as high in my esteem. I certainly will not add padding to a movement in order to prove its performance.”

Bagatelles for Band (Op. 87) was commissioned by Dartmouth College and premiered in May 1961. Persichetti had commented that he did not accept commissions unless he had ideas at the time for that ensemble. He said, “If I hear an idea, I don’t just hear a tune or a harmony; I hear it in a medium.”

Philadelphia-born Vincent Persichetti (1915 - 1987) established himself as a leading figure in contemporary music. He was a virtuoso keyboard performer, scholar, author, and energetic teacher. To his credit are more than eighty compositions, including major works in almost every genre. Dr. Persichetti was graduated from Combs College, Philadelphia Conservatory, and Curtis Institute. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on harmonic practices of this century.

***My Fair Lady* Frederick Loewe & Alan Jay Lerner**

My Fair Lady is the musical adaptation of George Bernard Shaw’s “Pygmalion.” The 1956 Broadway production greatly pleased the public and the critics, earning many awards, including the longest-running musical at the time, with 2,717 performances. The lyrics of Alan Jay Lerner and the music of Frederick Loewe told the story of Professor Henry Higgins’ bet to transform an unrefined Cockney flower girl, Eliza Doolittle, into a lady, with all the plot turns involving love and ego. Robert Russell Bennett’s arrangement includes “With A Little Bit Of Luck,” “On The Street Where You Live,” “Wouldn’t It Be Lovely,” “Get Me To The Church On Time,” “I’ve Grown Accustomed To Her Face,” and “I Could Have Danced All Night.”

The son of a famous Viennese operetta tenor, Frederick Loewe began to study piano when he was five and at thirteen became the youngest pianist ever to appear as soloist with the Berlin Symphony. Composition also began early; during his early boyhood, he completed several musical numbers that were used in his father’s act in a variety theater. Loewe came to the United States in 1924 to further his career as a piano virtuoso. Unable to get a hearing from managers, he decided to give up serious music. Supporting himself for a while by playing piano in a Greenwich Village night club and working as a bus boy in a cafeteria, Loewe eventually adopted a nomadic lifestyle, wandering across the US, taking on any job that came along. He prospected for gold, punched cattle in Montana, worked as a riding instructor in New Hampshire, delivered mail by horseback, engaged in professional boxing bouts in Brooklyn, and played piano on cruise ships and in beer halls. He had some success in the 1930’s, when some of his songs made it into Broadway productions.

***Egmont Overture* Ludwig van Beethoven**

The 1787 play by Goethe relates the fight of Flemish Count Egmont (1522-1568) against the despotic Fernando Álvarez de Toledo, Duke of Albe, a Spanish general and the governor of the Netherlands. Egmont protested against the