

Foothill Symphonic Winds

David Bruce Adams, Director

Piccolo:

Victoria Williams - *Music Teacher*

Flute:

Jennifer L. Co* - *Lawyer & Auntie*
Andrea Anderson - *Bookkeeper*
Ann Hepenstal - *Emergency Mgr.*
Julie McAfee - *Speech-Language Pathologist*
Victoria Williams - *Music Teacher*

Oboe:

Dianne Alexander - *Computer Technician*
Kim Hill - *Clinical Lab Scientist*

English Horn:

Kim Hill - *Clinical Lab Scientist*

E-flat Clarinet:

David Huber - *Engineer*

B-flat Clarinet:

Susan Byrne* - *Nurse*
Brian Becker - *Engineer*
Alicia Breen - *Engineer*
Richard Dreblow - *Mechanical Engineer (retired)*
Stephen Fernbach - *Physician*
Laurie Ho - *Business Ops*
David Huber - *Engineer*
Yvonne Liu - *Nurse*
Roy Stehle † - *Electronics Engr. (retired)*
Elene Terry - *Engineer*
Stephen Uhler - *Computer Scientist*

Bass Clarinet:

Anttoni Jaakkola - *Engineer*
Carol Somersille - *Physician*

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*
Gabrial Peterson - *Physicist*
Dan Smith - *College Music Admin.*

Trumpet and Cornet:

Paul Hubel* - *Photographic Engineer*
Dana Bates - *Musician*
Mark Disler - *Software Engineer*
Anna Hubel - *Data Scientist*
Tracey Hurley - *Music Store Education Representative*
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:

Richard Coolman - *Pediatrician (retired)*
Art Lewis - *Scientist (retired)*
Adam McAfee - *Financial Executive*

Tuba:

John Whitecar - *Audio Acoustic Engineer*
Chris Hondl - *Software Engineer*
Richard McCracken - *Lawyer*

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



Musical Pageantry

Sunday, June 2, 2024
Cubberley Theatre
4000 Middlefield Road
Palo Alto, CA





- Commando March** **Samuel Barber**
Pageant **Vincent Persichetti**
Give Us This Day **David Maslanka**
Hobbits from Symphony No. 1
“The Lord of the Rings” **Johan de Meij**

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

- One Life Beautiful** **Julie Giroux**
Star Wars Trilogy **John Williams / Donald Hunsberger**
 I. *The Imperial March (Darth Vader’s Theme)*
 II. *Princess Leia’s Theme*
 III. *Battle in the Forest (a/k/a The Forest Battle)*
 IV. *Yoda’s Theme*
 V. *Star Wars (Main Theme)*

Program Notes

Commando March **Samuel Barber**

Samuel Barber was already an accomplished composer and a professor of composition when World War II began to impact the United States. In September 1942, he began military duty in the Army. After basic training, his evening guard details dwindled and he had a few hours a day to devote to music. His main role was writing music for the Army, but he’d received requests from Serge Koussevitzky, an old friend and conductor of the Boston Symphony Orchestra (BSO), to write music in support of the war effort. *Commando March*, completed in 1943, became Barber’s only published work for band. It was premiered at a weekly Sunday concert by the Army Air Corps Band at Convention Hall in Atlantic City, New Jersey and was played quite frequently during the final years of the war. Barber’s concert march has the rhythms, fanfares, flourishes, and percussion expected of a march, but it lacks the traditional trio of a march and injects some of the harmony of new music of the time. Whether this was intentional or just natural on Barber’s part, the departure from tradition was representative of the

Star Wars Trilogy . . . John Williams / Donald Hunsberger

In 1977, George Lucas' highly imaginative entertainment experience first transported an audience to an unknown galaxy thousands of light years from earth. The “Star Wars” experience was a blending of contemporary science fiction with the romantic fantasies of sword and sorcery. The story follows a young man, Luke Skywalker, on a journey through exotic worlds in a perpetual struggle of good against evil and the eventual success of love conquering all. “Star Wars” and its two companion films, “Return of the Jedi” and “The Empire Strikes Back,” form the center of a planned nine-part historical series. The five movements of the *Trilogy* were selected by arranger Donald Hunsberger to display the excitement, beauty, and contrast in these first three films.

The Imperial March, subtitled *Darth Vader's Theme*, represents the evil might of the Galactic Empire and the supreme villainy of its leader. *Princess Leia's Theme* is much gentler and pays tribute to the romantic music of the early film heroines. Musical themes are scattered and rapidly shifting in the *Battle in the Forest*, reflecting the cuts in the movie as the ground battle begins. The almost comedic theme of the teddy bear-like Ewoks contrasts against the huge, but mechanical, armament of the Empire's forces. The old Jedi Master of Dagobah is honored in *Yoda's Theme*. The gentleness and understanding of the Master is conveyed in the ethereal setting of the swamp where Yoda harnesses the power of the Force to raise Luke's crashed X-Wing fighter. The transition into the heroic *Star Wars (Main Theme)* seems natural as the power of good, embodied in the Force, is triumphant.

John Towner Williams was born in Floral Park, NY, on February 8, 1932. As the son of a percussionist in the CBS radio orchestra, he was exposed to music very early and he learned to play the piano, clarinet, trumpet and trombone. He 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 115 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, and nine episodes of *Star Wars*. Williams has been awarded three Emmys, five Oscars, and 26 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. In 2004, he received Kennedy Center Honors and, in 2009, the National Medal of Arts, the highest award given by the U.S. Government to an artist. He retired in 2023 after the release of *Indiana Jones and the Dial of Destiny*.

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 December 8, 2024 ~ March 16, 2025 ~ June 8, 2025*

performing on trombone and euphonium in groups such as the Dutch Brass Sextet, the Amsterdam Trombone Quartet, and the Amsterdam Wind Orchestra. He is the founder of the publishing company Amstel Music.

***One Life Beautiful* Julie Giroux**

Julie Giroux has dedicated this work to Heather Cramer Reu who was killed by a hit-and-run driver while she was riding her bicycle. Heather is the daughter of Giroux's long time friend, Ray Cramer, former Indiana University band director, and had just celebrated her 42nd birthday. She was married to Phillip Reu with whom she had four children. The following program note describes Giroux's selection of the title:

“One Life Beautiful” - The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in “one life” that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic and so very precious. This is an impressionistic work musically describing that condition. Shakespeare's “sweet sorrow,” the frailty and strength of life, the meaning of what it is to truly live One Life Beautiful.

In an extemporaneous introduction to the work's performance, Julie Giroux gave some comments on its creation. On a stormy June night, she received a call from Ray Cramer informing her of Heather's death. Giroux knew the family well and she couldn't sleep thinking about the tragedy and creating a composition in Heather's memory. The power had gone out and she couldn't use her computer for composing. Her grand piano and paper became tools for her to develop the composition and keep it fresh in her memory until power was restored in the morning. Her three small dogs sat beside her on the wide piano bench and didn't move for the 3-1/2 hours it took her to complete the work. She said “I just knew I had a lot of help... because it wrote itself that night.”

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; the first woman to earn an Emmy as well as being the youngest person. Giroux currently resides in Jackson, Mississippi, 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. She's an avid video gamer and alpha and beta tests games in addition to composing music for them.

new “commando” units in the military that now traveled lightly and struck with stealth and speed, disappearing as quickly as they had appeared. Barber completed an orchestral version five months later to be premiered by the BSO.

Born March 9, 1910, in West Chester, Pennsylvania, Samuel Osborne Barber II developed an early interest in music, fostered by his pianist mother, opera contralto aunt, and song composer uncle. He studied piano at 6, started composing at 7, and was playing the church organ at 12. At 9, his musical interest was evident from a note he wrote to his mother: “I was meant to be a composer and will be I'm sure.... Don't ask me to try to forget this unpleasant thing and go play football - Please.” At 14, he entered the Curtis Institute, studying piano, composition, and voice. His attractive baritone voice had him considering becoming a professional singer. His compositions in his late teen years were mostly vocal music. Two years of study at the American Academy in Rome resulted from his being awarded the 1935 Prix de Rome and a Pulitzer traveling scholarship. This began his exposure to international music. His *First Symphony* and the *Adagio for Strings* (1936) resulted from this opportunity. The *Adagio* has been selected as one of National Public Radio's 100 most important musical works of the twentieth century. It is Barber's most recognized work and has become a solemn work performed at the funerals of presidents and other prominent persons. Barber served in the Army Air Corps in World War II, where he composed his *Second Symphony* and *Commando March*. Post war, Barber continued to compose in multiple genres. He won the Pulitzer Prize in 1958 for his opera *Vanessa* and in 1963 for his *Concerto for Piano and Orchestra*. The opera *Antony and Cleopatra*, commissioned for the opening of the new Metropolitan Opera House, was considered a failure at the premier, largely due to the over-elaborate staging of the opening. The poor reviews drove Barber into depression and isolation. In 1978, he was diagnosed with multiple myeloma, which required hospitalizations. He died January 23, 1981, in New York City as the result of a stroke.

***Pageant* Vincent Persichetti**

Vincent Persichetti composed *Pageant* in 1953, as something of a sequel to his *Psalm* written the previous year. Edwin Franko Goldman was responsible for its commissioning from the American Bandmasters Association. A solo French horn begins with a three note motive that becomes the basis for the entire work. A clarinet choir develops the theme as other instruments are introduced to exploit their tonal colors. The tempo becomes faster for the second section, as the brass and woodwinds take turns with the theme. *Pageant* is an accessible, warmly exuberant work whose simple directness conceals a formal sophistication that lends the music strength and durability.

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.

***Give Us This Day* David Maslanka**

The composer gave the listener his insight into this work, completed in 2005:

“The words ‘Give us this day’ are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tick Not Hahn”) entitled *For a Future to be Possible*.” His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

“Music makes the connection to reality, and by reality I mean a true awakensness and awareness. *Give Us This Day* gives us this very moment of awakensness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

“I chose the subtitle “Short Symphony for Wind Ensemble” because the music isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser im Himmelreich (Our Father in Heaven)*, no. 110 from the 371 four-part chorales of Johann Sebastian Bach.”

The melody of Bach’s 18th century chorale has been sometimes attributed to Martin Luther, but it has been traced to writings of 1539 by an anonymous composer. For contemporary audiences, the melody will be most often associated with the tune of the “Old 100th” to which is sung the Christian Doxology *Praise God, from Whom All Blessings Flow*. Betty Pulkingham’s 1973 composition of Our Father in Heaven has a much lighter, modern melody for the Lord’s Prayer.

David Henry Maslanka was born in New Bedford, Massachusetts in 1943. While his parents weren’t musicians, Maslanka believes that his mother stressed the heritage of his maternal grandfather, a violinist and amateur violin maker, and this grandfather’s brother who played clarinet. Maslanka listened to his mother’s collections of records that featured Chopin, Rimsky-Korsakov, and other classical composers. He was drawn to the clarinet and became quite proficient on the instrument, playing in All State Bands and the Greater Boston Youth Symphony Orchestra. He earned a Bachelor of Music Education from Oberlin College Conservatory (1965), where he studied under Joseph Wood. His Oberlin curriculum included a year of study (1963) at the Mozarteum in Salzburg, Austria. Graduate studies continued at Michigan State University (1965-1971) studying composi-

tion under H. Owen Reed and earning his MM and PhD. He taught at SUNY-Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College in New York. Significant in Maslanka’s development as a composer was an exchange of letters with composer Michael Colgrass. Colgrass had pointed out that composers often needed a second job to pay the bills and said “I think the most important thing a composer must do is decide if he is a composer...it’s a difficult decision to make because once you’ve committed yourself to it most people will think you’re irresponsible...” It took 17 years for Maslanka to make the decision, which ultimately led him to settle in the relatively isolated town of Missoula, Montana. Maslanka has written many works for winds and percussion. He draws sounds from pop, folk, and jazz music, as well as Bach chorales, which he considers to have been folk tunes in their time. His *A Child’s Garden of Dreams* is his most popular work for wind ensemble. He kept horses and enjoyed taking walks up Blue Mountain with his dog. When not composing, he would fill sketchbooks with chalk and oil pastels as expressions of moods for musical ideas. On August 6, 2017, Maslanka died in his Missoula home from the effects of colon cancer.

Hobbits from Symphony No. 1

“The Lord of the Rings” Johan de Meij

Johan de Meij’s first symphony, *The Lord of the Rings*, is based on the trilogy of that name by J.R.R. Tolkein. This book has fascinated millions of readers since its publication in 1955. Tolkein made up the story of the hobbit Bilbo Baggins, who went with the wizard Gandalf and thirteen dwarves to steal the treasure of the dragon Smaug, to tell to his children at bedtime. In essence a story of the ancient battle between light and darkness, it has been embraced by children and adults who fell in love with the hobbits, those little people with big, hairy feet and a passion for good food, pipe smoking, and comfort. The symphony, composed in 1988, consists of five movements, each illustrating a personage or an important episode from the book. The final movement, *Hobbits*, first expresses the carefree and optimistic character of the Hobbits in a happy folk dance. The following hymn is symbolic of the determination and nobility of the Hobbit folk. The symphony does not end on an exuberant note, but concludes peacefully and resigned, in keeping with the symbolic mood of the last chapter “The Grey Havens” in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

Johan de Meij was born November 23, 1953 in Voorburg, Holland. He received his musical education at the Royal Conservatory in the Hague, where he studied band conducting and trombone. After his graduation, he gained an international reputation as an arranger of classical and popular works. His first composition for symphonic band, *Symphony No. 1 The Lord of the Rings*, he was awarded the first prize at the prestigious Sudler International Wind Band Composition Competition 1989 in Chicago. His *Symphony No. 5 Return to Middle-earth* reinvoles the Hobbit theme. He has also written the symphonic poem *Loch Ness* and, for fanfare band, the work *Pentagram*. Johan de Meij is an accomplished musician,