

# *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*

## **English Horn:**

Kim Hill - *Clinical Lab Scientist*

## **E-flat Clarinet:**

Laurie Ho - *Business Ops*

## **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*

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

Elene Terry - *Engineer*

Stephen Uhler - *Computer Scientist*

## **Alto Clarinet:**

Stephen Uhler - *Computer Scientist*

## **Bass Clarinet:**

Carol Somersille\* - *Physician*

Anttoni Jaakkola - *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:**

Paul Hubel\* - *Photographic Engineer*

Dana Bates - *Musician*

Mark Disler - *Software Engineer*

Anna Hubel - *Data Scientist*

Tracey Hurley - *Music Store Staff*

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*

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



**FOOTHILL**  
**SYMPHONIC WINDS**

DAVID BRUCE ADAMS, DIRECTOR

# Melodies for Spring



**Sunday, March 10, 2024**

**Cubberley Theatre**

**4000 Middlefield Road**

**Palo Alto, CA**



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***Viva Musica!* . . . . . Alfred Reed**

***D'un Matin de Printemps (Of A Spring Morning)*  
Lili Boulanger / Jack Hontz, Trans.**

***Beguine for Band* . . . . . Glenn Osser**

***With Quiet Courage* . . . . . Larry Daehn**

***Orient and Occident* .. Camille Saint-Saëns/Loras Schissel, Ed.**

❖ ❖ ❖ ***Intermission*** ❖ ❖ ❖

***March Op. 99* . . . . . Serge Prokofieff / Paul Yoder, Arr.**

***Illyrian Dances* . . . . . Guy Woolfenden**

*I. Rondeau      II. Aubade      III. Gigue*

***The Old Boatman* . . . . . Florence Price  
Dana Paul Perna, Arr.**

***Savannah River Holiday* . . . . . Ron Nelson**

*Program Notes*

***Viva Musica!* . . . . . Alfred Reed**

Commissioned by the VanderCook College of Music, *Viva Musica!* has been “dedicated to all who strive for excellence in the noble field of music education.” The composer noted that while there have been many testimonials to the joy of *making* music and to the joy of *hearing* it, there have been few dedicated to the joy of *teaching* it.

This composition is in the form of a single movement marked “allegro brillante”, with an immediate statement of a basic motif out of which the entire texture is developed. Three elements (the basic, fanfare-like motif, a playful contrasting figure, and a broad lyrical line with its unusual rhythmic basis) make up the remainder of the music, ending with a final, joyous outburst of the basic motif in a lustrous and affirmative conclusion.

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

Born in Little Rock, Arkansas, on April 9, 1887, Florence Beatrice Price, née 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.

***Savannah River Holiday* . . . . . Ron Nelson**

Originally composed as an orchestral overture, this work received its premiere over NBC Radio on March 16, 1953. Two contrasting moods alternate throughout the work. One, gay and reckless, opens and closes the overture. The other, quiet and reflective, provides a lovely lyrical balance. Together, these moods reflect the power and serenity of a mighty river.

Ronald Jack Nelson was born in Joliet, Illinois, on December 14, 1929. He began piano lessons at the age of 6. At that tender age, he wrote his first composition entitled *The Sailboat*, finding it more fun to improvise than to practice. He became a church organist at the age of 13. His early efforts rewarded him with the discipline to write down his improvisations and the basic principles of orchestration. He studied at the Eastman School of Music, where he earned his B. Mus, M. Mus, and D.M.A. in 1952, 1953, and 1956, respectively. After receiving his Doctorate, he joined the music faculty of Brown University, where he served as Chairman of the Music Department from 1963 to 1973, retiring in 1993. He composed two operas, a mass, music for films and television, 90 choral works, and over 40 instrumental works. Composing for band became a major focus and the community has been rewarded with his *Savannah River Holiday*, *Rocky Point Holiday*, *Passacaglia*, and *Chaconne*. Besides music, he was attracted by all things scientific and he enjoyed sports cars and the movies. Ron Nelson passed away at his home on December 24, 2023.

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

Born in 1891 in Sontzovka, Russia, Sergie Prokofiev exhibited exceptional musical talent as a child. Tutored at the piano by his mother, he wrote a number of piano pieces, including six marches, when he was five. At nine, he wrote the piano score to the opera *Giant*. He entered the St. Petersburg Conservatory, at the age of 13, where he was taught by Rimsky-Korsakov, Liadov, and Tcherepnin. His travels, after graduation, took him to the United States, but he found the political and cultural climate of Paris in 1920 to be more sympathetic to his compositions. He retained his Russian citizenship and returned there in 1936, where he lived until his death in Moscow on March 5, 1953; his death was overshadowed by that of Joseph Stalin, who died the same day. The catalog of Prokofiev's works includes symphonies, band works, concertos, piano sonatas, and chamber music compositions. His better known works include the opera *The Love of Three Oranges*, the ballet *Romeo and Juliet*, the symphonic *Lieutenant Kije Suite* and *Peter and the Wolf*, and the film music to *Alexander Nevsky*.

**Illyrian Dances . . . . . Guy Woolfenden**

Viola: *What country, friend, is this?*  
 Captain: *This is Illyria, lady.*  
 Shakespeare's "Twelfth Night"

The composer wrote: "The precise geographical location of Illyria was not important to Shakespeare. What excited him was the resonance of the word itself and the romance of all far away, make-believe places. Illyria is Never Never Land and the idea of inventing dances for such a place intrigued me." This suite of three dances was commissioned by the British Association of Symphonic Bands and Wind Ensembles and was given its first performance in 1986. A *rondeau* was a Medieval and early Renaissance dance of moderate pace with a rigid pattern of repetition. The serenity of a breaking dawn is the theme behind an *aubade*. It also refers to a song or poem about lovers separating at daybreak. A *gigue* is a lively Baroque dance from France that had origins in the British jig and was danced by the nobility at social occasions.

Guy Woolfenden (England, July 12, 1937 - April 15, 2016) studied at Christ's College Cambridge and Guildhall School of Music and arts. He had served as Music Director for the Royal Shakespeare Company beginning in 1962. In that capacity, he composed more than one hundred and fifty scores to support their productions. He adapted other Shakespearean thematic material in his composition *Gallimaufry*. His French Impressions was commissioned by the Metropolitan Wind Symphony of Boston. Woolfenden became a patron of the Birmingham (England) Symphonic Winds in 1997 and soon after completed *Curtain Call* under their commission. The Birmingham Symphonic Winds premiered his *Fire-dance* in November 2002.

**The Old Boatman . . . . . Florence Price**

Florence Price composed *The Old Boatman* as an exercise for her developing piano students. It is possible that the subject of this lyric melody came from Price's experiences watching boats travel on the Arkansas River near her home in Little Rock. Dana Paul Perna was enthralled by the melody and transcribed it for string orchestra in 2002. Encouraged by conductor John McLaughlin Williams, Perna enriched the composition with his 2017 arrangement, completing a version for wind orchestra in 2022.

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.

**D'un Matin de Printemps . . . . . Lili Boulanger**

At the age of 23, Lili Boulanger began work on *D'un Matin de Printemps (Of a Spring Morning)* as a piece for violin and piano, adapting it for piano trio and ultimately for full orchestra. She had already won the prestigious Prix de Rome at the age of 19. Her style had been welcomed by the French impressionists of that time. With a bold and playful opening, it invokes the freshness of spring. After passing the theme amongst the ensemble, it slows and evokes a dark, solemn or dreamlike mood, perhaps with some uncertainty of what will come. Light segments of the opening theme succeed brightening the tune until energy is infused and the brilliance of the opening is restored. Lili Boulanger was seriously ill most of her life. Terminally ill and in a weakened state, she mostly completed this work in January 1918. Her musically-renowned, elder sister, Nadia, added final dynamics and performance directions. Lili died less than 2 months later.

Lili Boulanger (August 21, 1893, Paris, France - March 15, 1918, Mézy-par-Meulan, France) was born into a musical family. Her father was a composer, her mother, a performer, and her elder (6 years) sister, Nadia, who became an internationally recognized teacher and composer. The family friends included Gabriel Fauré, Charles Gounod, and Camille Saint-Saëns. At the age of 4, Lili would tag along to her sister's classes at the Paris Conservatoire. Debilitated by a near-fatal bout of pneumonia at the age of 3 and other illnesses, she did not have the strength to master an instrument, so she decided in 1909 to be a composer. After private study, she was formally admitted to the Conservatoire. In 1914, she became the first woman to win the Prix de Rome for her cantata *Faust et Hélène*. Her weak state from intestinal tuberculosis (Crohn's Disease) and the onset of World War I kept her close to home in Paris. The complementary scores of *D'un Matin de Printemps (Of a Spring Morning)* and *D'un Soir triste (Of a Sad Evening)* were the last that she composed in her own hand before passing on.

**Beguine for Band . . . . . Glenn Osser**

The beguine is a dance and music form with a quick rhythm derived from the rumba and bolero. With Creole influences, it developed in the islands of Guadeloupe and Martinique. Cole Porter's song *Begin the Beguine*, written for "Jubilee", a 1935 musical comedy with a book by Moss Hart, was a hit during the 1930's with performances by Artie Shaw and Ella Fitzgerald. Glenn Osser

revived the rhythm with his 1954 composition *Beguine For Band* that has become a standard in our musical repertoire.

Abraham “Glenn” Osser (August 28, 1914 - April 29, 2014), the son of Russian-Jewish immigrants, was born in the small town of Munising, Michigan. He learned to play the piano, violin, saxophone, and clarinet while in high school. He enrolled in the University of Michigan in music education, expecting to become a teacher. Midway in his studies, he switched to music theory and graduated in 1935. He played in a dance band until the leader advised Osser that his talents would be better utilized in New York City. This was a time when music was everywhere to lift everyone’s spirits during the Great Depression. NBC Radio provided him with steady employment as a staff arranger. Opportunities to play saxophone and clarinet on the side ultimately led him to positions with Les Brown and Benny Goodman. As a sub for Goodman’s regular arranger, Osser’s arrangement for *And the Angels Sing* became one of Goodman’s greatest hits.

During World War II, Osser served in the maritime service working with a band led by Emery Deutsch. Following his discharge in 1944, he began to arrange for Paul Whiteman on ABC’s Philco Radio Hall of Fame show. Osser remained with ABC until 1969, when staff orchestras were discontinued. He went on to become arranger/conductor for Mercury Records and, later, Columbia Records. Vocalists he supported included Patti Page, Vic Damone, Doris Day, Johnny Mathis, Tony Bennett, and Robert Goulet. For television, he served as musical director and orchestrator for a number of series and special productions. In 1955, Osser began his 35 year run as conductor and arranger for the Miss America Pageant.

***With Quiet Courage* . . . . . Larry Daehn**

*Her life was heroic, but without fanfare.  
She worked and hoped and inspired.  
She loved and was loved.  
Her life was a noble song of quiet courage.*

With those words, Larry Daehn dedicated this composition to the memory of his mother. He describes her as a brave woman who raised her family through the hardships of farm life in Wisconsin. Despite the loss of both legs due to diabetes, she lived with nobility and quiet courage. She loved to sing. These qualities are evident in this composition, which was written in the summer of 1995 following Lois Daehn's death. It is a song that is passed between the horns, saxophones, a solo trumpet, percussion, and finally to the full ensemble. Building from a quiet pianissimo to the strength of a fortissimo, it concludes with the gentle chords symbolic of the open Wisconsin farmland and a full and rewarding life. *With Quiet Courage* was premiered by the U.S. Navy Band in our nation's capital in 1995.

Larry Daehn was born in Rosendale, Wisconsin, in 1939 and grew up on the farms of that state. He received a B.A. in Musical Education from the University of Wisconsin at Oshkosh in 1964 and his Masters degree in 1976 from the University of Wisconsin at Platteville. He has been a teacher of music for 35 years; the last 29 of them at the New Glaris (WI) High School. A past president of the Wisconsin chapter of Phi Beta Mu, he was honored by that organization as Outstanding Bandmaster. Daehn has composed *With Quiet Courage*, in memory of his mother, and *As Summer Was Just Beginning*, a memorial to actor James

Dean. An avid admirer of Percy Grainger, he has written several arrangements of that composer's melodies and an article on the Grainger Museum. He is the owner of Daehn Publications.

***Orient and Occident* . . . . . Camille Saint Saëns**

In the style of a “grand concert march,” *Orient et Occident* encompasses the musical stereotypes of the East and West as known by Europeans of the time. Completed in 1869, it was the first of four original works that Saint-Saëns composed for band. His last such composition, *Hail California*, was premiered by the Sousa band in 1915 at the Panama Pacific Exposition in San Francisco. The premiere of *Orient et Occident* took place at a gala celebration of the relationship between arts and industry and was featured at an exhibition of oriental art. The composition is dedicated to Theodore Blais, a close friend of Saint-Saëns and the manufacturer of church ornaments. Forty-seven years after completing the version for band, Saint-Saëns transcribed the work for orchestra.

This composition begins with the strong march rhythms characteristic of the West. The brass and clarinets are prominent and progress into a processional *legato*. The central section is dedicated to the Orient, which we recognize as North Africa and the Near and Middle East. Saint-Saëns employs the oboe, clarinet, and flute with Moorish rhythms over light percussive accents from drums, cymbals, and triangles to convey the metaphor of Eastern musical style. The styles of the East and West are melded together for the grand finale that reasserts the introductory theme of the West.

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.

***March Op. 99* . . . . . Serge Prokofieff**

Unlike his other band marches, Prokofiev wrote this one for concert presentation. This concert march was written in 1943, when he was a dominant force in Soviet music, having rehabilitated himself from being branded “an enemy of the people” as a result of Stalin's characterization of Prokofiev's music as being “degenerate”. Opening with a strong *allegro* pulse that carries the composition, the main theme is introduced by the solo trumpet. Woodwind runs add to the excitement, before a mellow French horn and euphonium phrase is introduced. The clarinets and brass reenter and their themes intertwine to the rousing finale.