

Foothill Symphonic Winds

David Bruce Adams, Director

Piccolo:

Norma Ford - Household Engineer
Peggy George - Web Designer/Musician

Flute:

Peggy George* - Web Designer/Musician
Kristen Brun - Online Marketing Manager
Andrea Contreras - Student
Norma Ford - Household Engineer
Ann Hepenstal - Risk Manager
Laura Kenney - Editorial Manager
Chao-Li Tang - Engineer

Oboe:

Kimberly Hill* - Mom
Rebecca Ritger - Web Designer

E-flat Clarinet:

Roy Stehle ^{2 3} - Electronics Program Manager

B-flat Clarinet:

Syd Smith* - Oriental Carpet Dealer
Brian Becker - Engineer
Alicia Breen - Engineer
Barbara Denny - Computer Scientist
Ann Guerra - Administrator
Owen Hablutzel - Appraisal Inspector
Owen Hakes - Retired
David Huber - Research Engineer
Alicia Prioste - Substitute Teacher
Lewis Singer - Salesman
Carol Somersille - Physician
Roy Stehle ^{2 3} - Electronics Program Manager
Elene Terry - Engineer
Stephen Uhler - Computer Scientist
Amanda Williamsen - English Teacher

Bass Clarinet:

Bobbie Howe* - Music Teacher

Conta Alto Clarinet:

Nick Stumbaugh - Criminalist
(Semi-retired)

Saxophone:

Dan Ortega* (Alto) - HR Analyst
Amy Martin (Alto) - Accounting Associate
Leslie Muscha (Alto) - Engineer
Lee Bright (Tenor) - Retired
Bradley Urban (Tenor) - Thermal Engineer
Ian Morneau (Baritone) - Student
Andy Ritger (Baritone) - Software Engineer

Bassoon:

Christopher Lane - Systems Administrator

French Horn:

Scott Dickerman* - Teacher
Chandler Baldwin - Retired Engineer
Becky Bell - Pharmacist
Kristina Granlund-Moyer - Academic Coach

Trumpet and Cornet:

Tim Swensen* - Electrical Engineer
Scott Beeler - Engineer
Paul Clement - Factory Worker
Paul Dhuse - QA Engineer
David Forshaw - Math Guy
Steve Kitzerow - Monty & Spencer's Dad
Bob Mosley - Engineer (Retired)
Hal Nystrom - Engineering Professor (Retired)
Melinda Wienand - Consultant
Terry Yamaguchi - Engineer

Trombone:

Kyle Adler* - Marketing Manager
John Brenneise - Software Developer
Pat Chow - Structural Engineer
Jeff Goodhue - Software Engineer
Kelly O'Brien - Software Architect
Bruce Packman - Navy Chief Musician (Retired)
Ian Wienand - Software Engineer

Euphonium:

Tom Campbell* - Physicist
Art Lewis - Scientist (Retired)
Jerry Rosenblum - Patent Attorney
Huibin Zhang - Graduate Student

Tuba:

Brent Herhold* - Business Manager (Retired)
Chris Hondl - Software Engineer
Liz Neumann - Googler

Percussion:

Peter Adams* - Contractor
Christine Calara - Graduate Student
Margie Stehle - Grandma

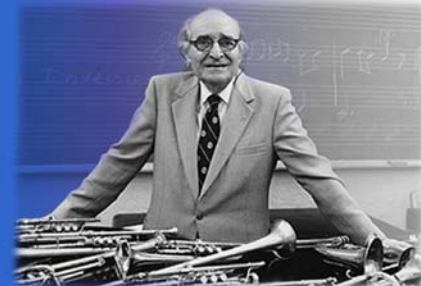
Timpani:

Richard Peterson - Minister/Music Teacher, Calligrapher

* Section Leader
² Program Notes
³ Poster Design

Foothill Symphonic Winds

David Bruce Adams, Director
presents



Tributes

Sunday, December 14, 2008

Cubberley Theater

4000 Middlefield Road

Palo Alto, CA



Foothill Symphonic Winds

David Bruce Adams, Director

***The Glory of the Yankee Navy* John Philip Sousa**

Toccata (in the style of G. Frescobaldi)

Gaspar Cassadó

Concerto for Trombone and Band

Nicholai Rimsky-Korsakov

Kyle Adler, trombone soloist

1. *Allegro vivace*
2. *Andante Cantabile*
3. *Allegro - Allegretto*

***Scenes from “The Louvre”* Norman Dello Joio**

1. *The Portal*
2. *Children’s Gallery*
3. *Kings of France*
4. *The Nativity Paintings*
5. *Finale*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Overture to “Candide”* Leonard Bernstein**

***A Trumpeter’s Lullaby* Leroy Anderson**

David Bruce Adams, trumpet soloist

***Psalm for Band* Vincent Persichetti**

***Four Norfolk Dances* Philip Sparke**

1. *Pulham Prelude*
2. *Diss Dance*
3. *Lopham Lament*
4. *Garboldisham Jig*

Please mark your calendar for our next concert:

Sunday, March 22, 2009 at 2:30 PM

Learn more about our activities at <http://www.windband.org/foothill>

Santa Clara County Band Directors' Association and as Area Representative for the California Music Educators Association.

***Psalm for Band* Vincent Persichetti**

Psalm for Band was commissioned by the Pi Kappa Omicron music fraternity at the University of Louisville and premiered on May 2, 1952. It was Persichetti’s second composition for band, following his *Divertimento* written in 1950. The composer provided the following program note:

Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections — a sustained chordal mood, a forward moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.

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.

***Four Norfolk Dances* Philip Sparke**

The composer has offered the following notes about his composition:

Four Norfolk Dances was commissioned by the South Norfolk Youth Symphonic Band, who gave the first performance on 15th September 2001. Norfolk is one of the most beautiful counties in England, famous for its charming villages and boundless broads, a popular centre for sailing holidays. It is also the home of one of the best known of all British composers, Sir Malcolm Arnold. The date of the premiere of this piece was to fall close to his 80th birthday, so I decided to write something of a birthday tribute.

Some of Arnold’s best-loved orchestral works are his sets of dances: there are two sets of *English Dances*, *Four Scottish Dances*, *Four Cornish Dances* etc., most of which have been arranged for concert band at one time or another. I thought it would be appropriate for the concert band to have its own set of dances and wrote *Four Norfolk Dances* very much in the style of Arnold’s suites.

The four movements are each named after a village in South Norfolk that has a particular association with the band. *Pulham Prelude* is robust in nature and combines strong fanfare figures with a burlesque dance. *Diss Dance* is a charming waltz, which contrasts solo passages with the full band. *Lopham Lament* features a mournful oboe solo and a passionate climax for the whole band. *Garboldisham Jig* combines a lively jig with a graceful chorale tune.

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.

1990, the musical world lost both Bernstein and his teacher and friend, Aaron Copland.

***A Trumpeter's Lullaby* Leroy Anderson**

Leroy Anderson had a strong relationship with the Boston Pops Orchestra. After one concert, Roger Voisin, principal trumpet, asked Anderson to write a trumpet solo different from the usual loud, martial, or triumphant works in existence. Anderson wrote about the request: "After thinking it over, it occurred to me that I had never heard a lullaby for trumpet, so I set out to write one with a quiet melody based on bugle notes played by the trumpet and with the rest of the orchestra playing a lullaby background." This delightful composition for solo trumpet and ensemble lives up to the definition of a lullaby: a song to quiet children or lull them to sleep. The opening *andante tranquillo* section "rocks" the child to sleep. A short *piu animato* section recalls the child's dreams of active play before the original tempo returns and the child is fast asleep.

Roger Voisin (1918 - 2008) was arguably one of the most influential trumpet performers and teachers of the 20th century. He was also the youngest musician to ever play in the Boston Symphony Orchestra (BSO). His family emigrated to the United States from France in 1929 and his father accepted a position as trumpeter with the BSO. Under his father's tutelage, Roger's talents quickly developed. His playing caught the ear of Arthur Fiedler, who hired Roger to play fanfares to recall the audience after intermissions of the Boston Esplanade Orchestra. Fiedler encouraged Sergei Koussevitzky to hire Roger into the BSO, beginning a long and significant career that lasted until his retirement in 1973. Roger Voisin served as principal trumpet from 1950 to 1965. His teaching career began with the Tanglewood Music Center in 1940. He taught trumpet at the New England Conservatory from 1950 to 1969, when he moved to Boston University where he taught until his retirement in 1999. Roger Voisin was a warm and generous individual who dedicated himself to his students, colleagues, and family.

Famous for his "concert music with a pop quality" (his own words), Leroy Anderson (1908 - 1975) possessed not merely a skill in technique and a rich melodic gift, but also an engaging sense of humor. He was particularly successful in creating descriptive pieces that effectively borrowed sounds and rhythms of the extramusical world, such as the ticking of a clock, the clicking of a typewriter, and the ringing of sleigh bells. Anderson first studied music with his mother, who was a church organist. He earned a B.A. degree in music at Harvard University in 1929 and an M.A. degree in foreign language there the following year. As a student, he conducted the Harvard Band from 1928 to 1930. He became a music instructor at Radcliffe College from 1930 to 1932 and returned to Harvard as band conductor from 1932 to 1935. Later, he served as a church choir director, an organist, a conductor, and a composer-arranger, whose works in the "encore" category have few equals.

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

Program Notes

***The Glory of the Yankee Navy* John Philip Sousa**

Noted Sousa historian Paul Bierley wrote about this march composed in 1909:

The musical comedy "The Yankee Girl" was in need of a spirited march, so Sousa was prevailed upon to provide one. The march, one of Sousa's most interesting musically, was dedicated to the star of the show, Blanche Ring. Lyrics were provided by Kenneth S. Clark. The title underwent a process of evolution. The earliest known manuscript was labeled *Uncle Sam's Navy*. Prior to the opening, newspapers referred to the march as *The Honor of the Yankee Navy*.

The man who would become known as "The March King" was born in Washington D.C. on November 6, 1854 to a Portuguese father, who earlier that year had enlisted in the Marine Band, and a German mother. John Philip Sousa began formal musical instruction at the age of 6 and appeared as a violin soloist at the age of 11. Two years later, he began his career in the U.S. Marine Band, serving as an apprentice "boy" to receive instruction "in the trade or mystery of a musician." He became leader of the Marine Band in 1880 and served in that position until 1892, when he resigned to organize a band of his own. Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches. He was a prolific composer who found themes for his compositions in his country's history, dedication events, military groups, and even newspaper contests. Before his death at the age of 78, Sousa had composed 136 marches, 15 operettas, 70 songs, 11 waltzes, and a wide variety of incidental works. His most famous march, *The Stars and Strips Forever*, has been designated as the official march of the United States.

***Toccata (in the style of G. Frescobaldi)* Gaspar Cassado**

A *toccata* is a rhapsodic form of instrumental music. Originally written for the organ, it is essentially a solo piece which was improvised. The name "toccata" indicates that it was conceived as a "touch piece" characterized by rhapsodic sections with sustained chords, scale passages, and broken figuration. The present toccata consists of three sections with tempos of slow, fast, and slow. The rhapsodic beginning and closing sections enclose a quick middle section, featuring French horns, which is based on a development of a tuneful fanfare motif. The subject is treated antiphonally and is varied continually through the addition of new counter-subjects and accompaniments. The movement concludes with a short, fast coda.

Girolamo Frescobaldi was originally credited as the composer of the *Toccata*. Musical scholars in the late 20th century began to question the existence of Romantic references within the Baroque setting of the piece. In 1982, it was discovered that Gaspar Cassadó (1897 - 1966), the son of Spanish composer Joaquin Cassadó and a student of Pablo Casals, had written the work in 1925 for cello and piano and had attributed it to Frescobaldi to promote the work. Attributing new works to established composers has occurred frequently in musical history. Gaspar Cassadó was an accomplished cellist. In addition to the *Toccata*, he wrote an oratorio, a cello concerto, a rhapsody, and several chamber works.

Girolamo Frescobaldi (Ferrara, Italy 1583 - Rome 1643) was the most eminent organist of the first half of the seventeenth century. When he was appointed organist at St. Peter's in Rome in 1603, 30,000 people were reported to have witnessed his first performance. Except for the period 1628-33, when he served as the court organist at Florence, Frescobaldi was the organist at St. Peter's from 1608 until his death in 1643.

Concerto for Trombone and Band . . . Nikolai Rimsky-Korsakov

The *Concerto* was written in 1877 and premiered the following year with the composer as conductor of the Navy Band in Kronstadt, Russia. The first of three concertos written for band accompaniment, Rimsky-Korsakov wanted to create music that was unique from the concert pieces that were trite and commonplace at the time. Written as three loosely connected movements, the *Concerto* begins with proclamatory upward leaping arpeggio figures. The second movement showcases the smooth, lyrical qualities of the trombone. A series of challenging cadenzas transitions into a stately allegretto movement with a march theme that is traded between the soloist and the band, concluding with more cadenzas and a final fanfare.

Nicholai Rimsky-Korsakov (1844 - 1908) was born into an aristocratic family in Tikhvin, in the Novgorod district of Russia, where his father had retired from the Navy. As a child, he was exposed to the folk songs sung by his mother and the bells and singing of the monks in the Monastery across the river from his home. The folk melodies would later appear in his *Maid of Pskov* and *Tsar Sultan*, while the monastery bells would sound in his *Russian Easter Overture* and the monks' cries to gather the hay are heard in the *Snow Maiden*. At the age of twelve, he enrolled at the Naval College of St. Petersburg, where he received instruction in piano and cello along with his naval studies. Mily Balakirev, the leader of the new, nationalist school of music, persuaded a 17-year old Rimsky-Korsakov to study composition. Driven by the idea to give Russia a distinct and distinguished musical voice, he managed to compose his first symphony while on a compulsory three-year naval cruise. This score and others that followed drew attention to this brilliant young composer. While still in the Navy, he was appointed as professor of composition in 1871 at the St. Petersburg Conservatory. Largely self taught and normally working by ear, the new professor became the Conservatory's best pupil as he dug deeply into studies of harmony, counterpoint, and musical analysis to keep a step ahead of his pupils. In a few years, he became a fine teacher and was even dispensing advice on instrumentation to the older members of "The Mighty Five". His music, for the most part, is joyous and gay; his rich orchestrations are evident in his *Scheherazade* and *Capriccio Espagnol*. In 1899, a traveling Richard Wagner inspired Rimsky-Korsakov to devote himself almost entirely to operas, of which he was to compose fourteen, with *The Golden Cockerel* being his last.

Trombone soloist Kyle Adler began playing the trombone in the fifth grade. While an undergraduate at Harvard College, he performed with numerous ensembles including as principal trombone with the Harvard-Radcliffe Orchestra and the Harvard Bach Society Orchestra. His principal teachers have been Lawrence Isaacson of the Empire Brass Quintet and Per Brevig of the Juilliard School and the New York Metropolitan Opera Orchestra. After college, Kyle continued to play and perform actively as a trombonist in the Boston area and later, in Pennsylvania, at the Wharton School. Relocating to the Bay Area after finishing graduate school in 1990, he has held a variety of professional and management positions with Hewlett-Packard, where he currently manages HP's worldwide consumer trade services business. Married with two daughters (ages 14 and 12), Kyle continues to play the trombone for fun, having performed with the Foothill Symphonic Winds for 14 of the past 19 seasons. In addition, he has played with the Nova Vista Symphony, the Palo Alto Philharmonic, and the Redwood Symphony, as well as in a variety of chamber music ensembles. He coaches student ensembles and hopes to encourage kids to perform music throughout their lives, regardless of their chosen career path.

Scenes from "The Louvre" Norman Dello Joio

This band version of *Scenes from "The Louvre"* is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. The composer received the Emmy Award for that season's most outstanding musical score written for television. Bearing the subtitle "based on Ancient Airs," the five

movements of this suite cover the period of the famous Paris museum's development during the Renaissance and are based on themes from composers of that period. *The Portals* begins with a low brass choir and evokes notions of the grandeur of the Louvre. The light, delicate staccato playing of the clarinets conveys the gaiety of children at play in the *Children's Gallery*. Visions of state occasions and courtly dances evolve from the brass' contrapuntal parts in *The Kings of France*. The religious theme *In Dulci Jubilo* appears in *Nativity Paintings* and features the solo clarinet and oboe. The *Finale* is introduced by a royal fanfare and bears the pomp and elegance of the era as the ensemble brings the work to a noble conclusion.

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 choir-master 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 the 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.

Overture to "Candide" Leonard Bernstein

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best "in this best of all possible worlds." Taking with him his sweetheart, Conegonde, and Pangloss, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Conegonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with "And let us try before we die/To make some sense of life. We're neither pure nor wise nor good; We'll do the best we know." The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty.

The son of a Russian immigrant, Leonard Bernstein (1918 - 1990), began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland. Their friendship was cemented in the early 1940's in the workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. It was his fate to be far more than routinely successful. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his *Mass* and the score to *West Side Story*. Other notable works are *Candide*, *Fancy Free*, and *Chichester Psalms*. William Schumann said of Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists." In