It is the eternal struggle between two principles, right and wrong, throughout the world.

As I would not be a slave, so I would not be a master.
Foothill Symphonic Winds
David Bruce Adams, Director

Bravura March ......................... Charles E. Duble

October ................................. Eric Whitacre

Bridgewater Breeze......................... Adam Gorb
   Foxtrot
   Samba
   Merry-go-round
   Lament
   Hoe down

Do Not Go Gentle Into That Good Night
Elliot Del Borgo

.✦✦✦ Intermission ✦✦✦

Noble Element ......................... Timothy Mahr

Pavanne from “Symphonette No. 2” ....Morton Gould

Lincoln Portrait ......................... Aaron Copland
   Scott Dickerman, narrator

Please mark your calendar for our next concerts:
   June 9, 2013
   December 8, 2013
   March 9, 2014

http://FoothillSymphonicWinds.org

The Internal Revenue Service has recently approved the Foothill Symphonic Winds as a 501(c)(3) charitable organization. Donations to support the purchase of new music, operations expenses, and concert expenses are now fully tax deductible in accordance with the tax code.

We gratefully acknowledge the pro bono legal services provided by the attorneys of Kaye Scholer LLP.
Our concert theme of "Noble Element" pays tribute to the honorable efforts of our 16th president, Abraham Lincoln, who fought for the abolition of slavery and the preservation of the Union. His words and actions are hallmarks of greatness and nobility that are not associated with heredity or oppression. This year marks the sesquicentennial of the signing of the Emancipation Proclamation (January 1, 1863). Lincoln's short address at the dedication of the Soldiers’ National Cemetery in Gettysburg, Pennsylvania (November 19, 1863), memorialized those who had given their lives to preserve the principle of equality for all people and the viability of democracy as a form of government.

We also salute the 100th anniversary of the birth of Morton Gould (December 10, 1913), an American composer who could fuse the diverse musical elements of a country, including jazz, blues, gospel, patriotic, and folk elements with classical forms. His patriotic compositions are as fresh today as they were back in the years of World War II, even though they were based on the simple tunes of "Yankee Doodle" or "When Johnny Comes Marching Home."

**Bravura March .................. Charles E. Duble**

*Bravura* is the most famous of Charles Edward Duble’s thirty-one marches. As the title announces, it declares the show of daring, exceptional ability, and technical skill that is displayed by circus performers and musicians. Written in 1918 while Duble was playing trombone with the Sells-Floto Circus, it is a much enjoyed circus “screamer” that was suitable for the opening parade of performers, a wild animal act, or for aerialists swinging under the great white tents. Listen for the important passages that he wrote for the brass sections.

Charles Edward Duble was born in Jeffersonville, Indiana, in 1884. He had a strong talent for music and he became proficient on the trombone. His first march, *Floral City*, was composed in 1905 and he published 11 more before he began his professional career as trombonist in 1909, when he joined the Sun Brothers Circus. His most famous marches are *Bravura* (1918), *Battle of the Winds* (1917), *The Circus King* (1916), *Under White Tents* (1908), and *Wizard of the West* (1908). He completed his composing career in 1928 with a total of 31 marches and two waltzes. Duble’s role as a circus musician spanned 23 years and included more than a score of circuses, shows, and wild west acts that included the Gentry Brothers Famous Dog & Pony Show and ended in the Ringling Brothers & Barnum & Bailey Combined Shows under the direction of Merle Evans. He wrote many articles for “Bandwagon,” the Journal of the Circus Historical Society, also serving as Associate Editor. His dedication to preserving the history of circus music continued to his death in 1960 in his home town, where he spent many of his later years. Windjammers Unlimited, a circus historical society, honored Charles Duble as the 10th inductee into their Hall of Fame.
**October**                        Eric Whitacre

The composer described his inspiration for this work, completed in 2000: “October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was almost perfectly suited to capture the natural and pastoral soul of the season.”

Eric Whitacre (born January 2, 1970) began playing piano at an early age and played keyboards in high school. He played trumpet in the marching band, but was kicked out for being obnoxious. Despite this inauspicious beginning, Whitacre became a music major at the University of Nevada, Las Vegas (Bachelor of Music 1995). His first real exposure to classical music was when he sang Mozart’s *Requiem* with the school choir. The experience caused him to learn to read music and to think like a classical composer. His first assignment, writing a work for 100 trombones and percussion, was a failure. Shortly afterwards, he overheard the sound of a wind symphony rehearsal and was drawn to it. The director, Tom Leslie, encouraged Whitacre’s ideas for a composition that, in 1995, became *Ghost Train*. His *Godzilla Eats Las Vegas!*, written in 1996 struck a whimsical chord with many, including the US Marine Band and international audiences. Whitacre earned a master’s degree in 1997 from the Juilliard School of Music. He currently lives in Los Angeles and composes film scores and works for chorus and band. In 2012, he received a Best Choral Performance Grammy as composer and conductor for the album “Light & Gold.”

**Bridgewater Breeze**          Adam Gorb

Invoking a play on words, *Bridgewater Breeze* is the composer’s full band transcription of his early work, *Suite for Winds*. It was commissioned by Timothy Reynish for and premiered by the Northern College of Music Wind Orchestra in the Bridgewater Hall in Manchester, England, in 1996. The five movements are like lessons in styles of music, ranging from light to serious to raucous. Leading off is the *Foxtrot*, the smooth flow of the dance punctuated by some fancy footwork. A Latin rhythm is invoked by the Brazilian *Samba*. Memories of childhood return with the up and down flow of the horses around the *Merry-go-round* and toots of the organ pipes. The mood becomes more somber with the *Lament* conveying grief or disappointment. Finally, the country music of a *Hoe down* brings us back to the happy and quick steps of a community drawn together to dance and to enjoy their accomplishments and companionship.

Born in Cardiff, the capital of Wales, in 1958, Adam Gorb first tried his hand at composing at the age of 10. A set of piano pieces, written when he was 15, were broadcast by BBC Radio. In 1977, he entered Cambridge University to study music and continued on to the Royal Academy of Music, gaining a MMus degree with highest honors in 1993. Since 2000, he has served as Head of the School of Composition at the Royal College of Music in Manchester. Gorb is equally comfortable and accomplished at writing technically challenging works of more accessible, yet still entertaining,
instructional compositions. His *Metropolis* (1992) quickly gained international recognition. The Tokyo Kosei Wind Ensemble premiered *Towards Nirvana*, which led to the first of his three British Composer Awards. In his more than 35 works for wind ensemble, he has tried to infuse his music with elements of popular music, including big band, jazz, and rock, to provide contrasts and content to which modern audiences can relate.

**Do Not Go Gentle Into That Good Night**

Elliot Del Borgo

The Dylan Thomas poem of the same title was the motivation for Del Borgo’s composition. It does not attempt to be a musical representation of the poem, but it attempts to capture the moods, joys, and struggles it contains. The poem expresses a son’s love for his father. Thomas’ father was very ill and nearing the end of his life. Although his father would never see the poem, in Thomas’ mind he implores him to fight against his illness and to treasure the happiness that life can give. People of action would grieve before their leaving and rage for not finishing all they could have done. He wishes for his father’s blessing, but understands the father’s curses of jealousy for the son’s continuing to live.

**Stanza 1**

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

**Stanza 6**

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

With an impressive list of over 600 compositions for wind band, orchestra, and chorus, Elliot Del Borgo is well respected in the music world. Born October 27, 1938, in Port Chester, New York, Del Borgo earned a B.S. degree from the State University of New York (SUNY) (1960), an Ed.M. degree from Temple University (1962), and a M.M degree from the Philadelphia Conservatory of Music (1962). His principal instructors were Vincent Persichetti and Robert Washburn for composition, Gilber Johnson for trumpet, Morris Shotock for violin, and Harry I. Phillips and N. Brock McElheran for conducting. In 1993, he was granted the doctoral equivalency by SUNY. From 1961-1966, Del Borgo taught instrumental music in the public schools in Philadelphia, Pennsylvania. From 1966 to 1995, he was a Professor of Music and held administrative positions at SUNY Crane School of Music. In his retirement, he is sought out as a lecturer, clinician, and adjudicator. His energetic and firm, but humorous, style makes him welcome by middle and high school students. His willingness to share of his musical experience is welcomed by teachers and performers. He runs his publishing and clinic operations seasonally from North Port, Florida, and Cape Vincent, New York.

**Noble Element**

Timothy Mahr

*Noble Element* was commissioned by the American School Band Directors Association (SBDA) in observance of their 50th Anniversary in 2003, with support from the Minnesota Music Educators Association (MMEA) and is dedicated to the 2002-3 MMEA All-State Symphonic Band. The SBDA
was formed to help influence the direction and furthering the cause of good music in the nation's public schools. Mahr’s composition is meant to honor these dedicated professionals who believe that music as art is an important part of the curriculum. The pooling of their collective experience would help their colleagues better present the repertoire, teaching techniques, and responsibilities to administrations. Beginning with a stately and noble introduction, a purposeful rhythm builds interest and drives the theme forward. A tranquil interlude allows a time for reflection of what has been accomplished. A nimble theme builds to announce the opportunities that the future holds. A dance of joy is a prelude to the goal-driven finale.

Timothy Mahr was born in 1956 in Reedsburg, Wisconsin. He graduated with two Bachelor degrees summa cum laude from St. Olaf College in 1977 and 1978. He holds a Masters degree in trombone performance (1983) and a Doctor of Musical Arts in instrumental conducting (1995) from the University of Iowa. In 1994, Mahr joined the faculty of St. Olaf College where he serves as Professor of Music and Director of Bands. Active also as a composer, Mahr has over 50 works to his credit, many of which are published for band. His piece, The Soaring Hawk, earned the 1991 ABA/Ostwald Award. He is sought after as a guest conductor and clinician.

**Pavanne from “Symphonette No. 2”**

The pavane was a stately dance in slow duple time dating from the 16th century that took its name from the Middle French word for a peacock. Morton Gould intentionally misspelled the title to match the usage of most people. Pavanne is the middle movement of Gould’s Symphonette No. 2, written in 1938. Its slow, bouncy style is both simple and elegant. The theme is introduced by a muted trumpet and it blossoms into a range of instrumental colors as the whole ensemble joins in. The Pavanne gained great popularity outside of the concert hall and on the radio. With tongue in cheek, Gould said, “I was summarily excoriated for going commercial. I promised never to write anything that popular again. I lived up to the promise beyond my wildest dreams.”

Morton Gould was a life long resident of Long Island. Born in 1913 in a suburban section of Queens, his musical life was notable from completion of his first composition for piano at the age of 6 to his receipt of the Pulitzer Prize as an octogenarian. He was an eclectic composer of more than 1000 works including popular music, film scores, children’s songs, and Broadway shows. During the Depression, he dropped out of high school to earn money for his family by working in vaudeville and movie theaters as a pianist. At 21, he conducted and arranged orchestral programming for WOR radio in New York. During the 30s and 40s, his works were often heard on the radio by millions of listeners. Gould served as a director of A.S.C.A.P. for 35 years, retiring as president in 1994. A supporter of education, he believed that the arts are what make us civilized. In a 1953 interview, he explained: “I’ve always felt that music should be a normal part of the experience that surrounds people. It’s not a special taste. An American composer should have something to say to a cab driver.” He was 82 when he died in his sleep after attending a concert of his works at the Disney Institute in Orlando, Florida, where he’d received a standing ovation.
Lincoln Portrait ............................ Aaron Copland

As Americans were gathering their resources following the attack on Pearl Harbor, Andre Kostelanez approached Aaron Copland, Virgil Thomson, and Jerome Kern with the idea of a series of concerts that would prominently feature “a portrait gallery of great Americans.” Thomson's subject was New York Mayor Fiorello LaGuardia. Copland's first choice was Walt Whitman, but when Kern chose Mark Twain, Kostelanez suggested that Copland choose a statesman, rather than another literary figure. Abraham Lincoln seemed an inevitable choice. Sifting through the President's speeches and writings, Copland chose a few excerpts that were particularly relevant to America's situation in 1942.

Copland's score is not a literal exposition of Lincoln's pronouncements, but an extraordinarily skilled way of applying and combining free-sounding music with specific prose meanings. It is as moving and significant as the words Lincoln wrote. The composition is divided roughly into three main sections. In the opening, Copland hoped to suggest something of a mysterious sense of fatality that surrounds Lincoln's personality, transitioning to suggestions of his gentleness and simplicity of spirit. Brief sketches, in the quick middle section, relate to the times in which Lincoln lived. The conclusion draws a simple but impressive frame about the words of Lincoln himself.

Born in Brooklyn, Aaron Copland (1900 - 1990) has been called the “dean of American music.” He first studied with Rubin Goldmark and then, in 1921, with Nadia Boulanger in Paris. Returning in 1924, he sought a style “that could speak of universal things in a vernacular of American speech rhythms.” He seemed to know what to remove from the music of the European tradition, simplifying the chords and opening the melodic language, in order to make a fresh idiom. The strains of his ballet and theater scores - Appalachian Spring, Billy the Kid, and Rodeo - and his orchestral and recital repertory - El Salon Mexico, Lincoln Portrait, Fanfare for the Common Man, and Quiet City - immediately evoke visions of the beauty and grandeur of his homeland and of its heroes and workers. He was a great teacher, whether to the classes of composers at the Tanglewood Festival or to broad spectrum audiences of laymen. In his later years, he was often called upon to conduct and narrate his own works. It can honestly be said that Copland set America's soul to music. The year 1990 saw the loss of both Aaron Copland and his devoted student, Leonard Bernstein.

Scott Dickerman has played French Horn with the Foothill Symphonic Winds since 1990 and has also sung with the San Francisco Symphony Chorus since 2003. He has lived in the San Francisco Bay Area almost his entire life; he grew up in Daly City and now resides there. While in high school, he played with the CBDA All-State Honor Band both in 1981 and 1982. He earned his AB in Geology from UC Berkeley in 1986, performing with a number of chamber ensembles while a student there. He also earned his MS in Geology and his teaching credential from Cal State Hayward (now CSU East Bay) in 1999 and 2001, respectively. A product of the California public education system, Dickerman became a substitute high school teacher in the East Bay while working on his MS degree and has taught science at Lowell High School in San Francisco since 2002.
Foothill Symphonic Winds
David Bruce Adams, Director

Piccolo:
Norma Ford - Household Engineer

Flute:
Susan Roloff* - Homemaker
Jennifer Co - Lawyer
Andrea Contreras - Student
Norma Ford - Household Engineer
Ann Hepenstal - Program Manager
Judy Quinn - Program Manager

Oboe:
Kimberly Hill - CLS Intern
Dianne Alexander - Mom

E-flat Clarinet:
Roy Stehle ² ³ - Electronics Program Manager

B-flat Clarinet:
Ann Guerra* - Administrator
Brian Becker - Engineer
Alicia Breen - Engineer
Chris Farrell - Software Developer
Owen Hablutzels - Appraisal Inspector
Owen Hakes - Retired
Becky Hill - Student
David Huber - Research Engineer
Alexandra Jiang - Software Engineer
Martha McClatchie - Girl Scout Leader
Lewis Singer - Salesman
Syd Smith - Oriental Carpet Dealer
Roy Stehle ² ³ - Electronics Program Manager
Elene Terry - Engineer
Stephen Uhler - Computer Scientist
Robin White - Professor
Amanda Williamsen - Writer

Bass Clarinet:
Nick Stumbaugh* - Criminalist
Stephen Uhler - Computer Scientist

Saxophone:
Dan Ortega* (Alto) - HR Analyst
Amy Morneau (Alto) - Accounting
Leslie Muscha (Alto) - Engineer
Lee Bright (Tenor) - Retired
Paul Taira (Tenor) - IT Project Manager
Ian Morneau (Baritone) - Music Sales

* Section Leader
² Program Notes
³ Poster Design

Bassoon:
Peter Neumann* - Computer Scientist
Chelsea Byom - Marketing & PR Manager

French Horn:
Scott Dickerman* - Teacher
Chandler Baldwin - Retired Engineer
Becky Bell - Retired Pharmacist
Kristina Granlund-Moyer - Teacher
Natalie Ives-Drouillard - Retired
Alice Morneau - Music Sales

Trumpet and Cornet:
Tim Swensen* - Electrical Engineer
Scott Beeler - Aerospace Engineer
Paul Clement - Factory Worker
Paul Dhuse - QA Engineer
Steve Gileno - Software Program Manager
Anna Hubel - Student
Paul Hubel - Camera Man
Steve Kitzerow - Draftsman
Bob Mosley - Engineer (Retired)
Melinda Wienand - Consultant
Terry Yamaguchi - Engineer

Trombone:
Kyle Adler* - Marketing Manager
John Brenneise - Software Developer
Pat Chow - Structural Engineer
Kelly O’Brien - Software Architect
Richard Robbins - Retired Educator

Bass Trombone:
Bruce Packman - Navy Chief Musician (Retired)

Euphonium:
Tom Campbell* - Physicist
Art Lewis - Scientist (Retired)
Jerry Rosenblum - Patent Attorney

Tuba:
Brent Herhold* - Business Manager (Retired)
Gil Livnah - Corp. Attorney & Advisor
Liz Neumann - Googler

Percussion:
Peter Adams* - Contractor
Scott Beeler - Aerospace Engineer
Margie Stehle - Grandma

Timpani:
Richard Peterson - Minister/Music Teacher, Calligrapher