

TEMPLE HILL SYMPHONY ORCHESTRA

Jay Trottier, Director

AMERICAN

CLASSICS

Grofé, Ellington,
Copland & Gershwin



Saturday & Sunday

October 27-28, 2018

www.templehillsymphony.org



JAY TROTTIER, MUSIC DIRECTOR



One only needs a brief conversation or a snippet of rehearsal to recognize Jay's overwhelming passion for music. Influenced by his mother who sang in the Tabernacle Choir at Temple Square, he began piano lessons at the age of eight and pursued clarinet and oboe in high school and college. He exercised his vocal cords as Captain von Trapp in *The Sound of Music* and Professor Henry Higgins in *My Fair Lady*, as well as serving as music director of *The Music Man* in community productions. Jay founded and conducted the Solano Community Symphony 30 years ago, and began directing the Temple Hill Symphony Orchestra in 2012. Though he has been instructed by Robert Lenz, assistant director of the Utah Symphony, and Denis de Coteau, director of the San Francisco Ballet, his greatest teacher has been his heart – he simply feels music!

Jay and his wife Becky are parents of four children, and live in Fairfield, California.

RUSSELL HANCOCK, PIANIST

Russell Hancock has delighted audiences across the United States as an entertainer, educator and virtuoso pianist. He was a stage performer by the age of eight, performing with USO troupes at army bases and hospitals; his debut as a concert artist came at the age of 11 when he appeared with the Northwest Chamber Orchestra. Subsequent outings brought him to the attention of conductor Frances Walton who promoted the young Hancock in performances of the concerto masterworks throughout his native Seattle and greater Pacific Northwest.



Russell leads a parallel life in the political world. He is president and CEO of Joint Venture Silicon Valley, a group of government and business leaders tackling regional issues. A graduate of Harvard, he holds a Ph.D. in political science from Stanford University, where he teaches in the Public Policy Program. Simultaneously he concertizes, appearing with symphony orchestras and chamber ensembles, most recently with the Bismarck Symphony, the Peninsula Symphony, and the Bemidji Symphony in Minnesota. Other recent stage appearances include Boston's Methuen Memorial Concert Hall, Kuang-Jen Conservatory in Taipei, Le Petit Trianon in San Jose, the Tabernacle in Salt Lake City, and the Flint Center in Cupertino.

As a chamber musician Russell is the founder of The Saint Michael Trio, with violinist Robin Sharp and cellist Michel Flexer. The Trio's recordings have won accolades in the national press, and are heard on iTunes, Spotify, Pandora, and radio stations across the US and Canada. Since 2012 Saint Mike has been artists-in-residence at California's Montalvo Arts Center.

Russell is an inveterate music educator, relishing opportunities to talk about the music in addition to performing it. At Stanford he has popularized the "informance" format—programs featuring slides, technical demonstrations, audience participation, and in-depth commentary in addition to the music itself.

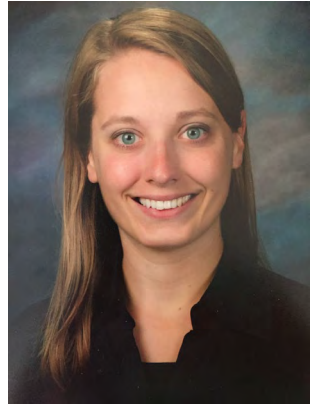
Russell and his wife Marguerite are parents of three children, and live in Palo Alto, California.

MARY JULIA MCKEAN, GUEST CONDUCTOR

Mary Julia McKean was raised in Beaverton, Oregon where she studied violin with Clarisse Atcherson and Jeanine Orme. She played in the Portland Youth Philharmonic throughout middle and high school and taught violin lessons in her hours after school.

After high school Mary Julia attended college at Brigham Young University in Provo, Utah, studying violin with Monte Belknap. She performed with the BYU Honor String Quartet, Philharmonic and Chamber Orchestras, as well as various bluegrass and Celtic groups, touring to China, around the United States, and the British Isles. In 2009, she won the BYU concerto competition, performing solo with the BYU Philharmonic Beethoven's Concerto for Violin.

Mary Julia earned Bachelor's and Master's degrees in Music Education in 2011 and 2017. While at BYU she studied conducting with Kirt Saville and Don Peterson. She worked as an orchestra teacher for six years in Orem, Utah prior to her move to Vallejo, California in 2017 with her family. She is married to Alex McKean, and has two children—Douglas, three; and Teddy, four.



CYBÈLE STEVENSON D'AMBROSIO, CONCERTMISTRESS

A native of Berkeley, Cybèle Stevenson D'Ambrosio began her violin studies at age five and holds Bachelor's and Master's degrees in Music Performance from Brigham Young University and Mills College. While serving an 18-month mission to Southern Italy for the Church of Jesus Christ of Latter-day Saints she was able to share her love of music in multiple venues throughout Puglia, Calabria and Sicily. She later lived in Italy for seven years where she taught violin and chamber music at the Accademia Musicale Mediterranea in Leporano. She now teaches strings and orchestra at the Berkeley Rose Waldorf School and runs her own private teaching studio. She enjoys performing with both professional and non-professional orchestras and composes music for her students and other small ensembles. She recently collaborated with the Central Works Theater Company to compose, arrange and perform the musical score for their production of "The Yellow Wallpaper." She currently serves as the Solo Competition Chair of the San Francisco section of the American String Teachers Association and was honored to receive their national Kudos award in 2015. She lives in Berkeley with her husband Max and their four children.

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This concert is dedicated to Ve'Laine Manion  
June 17, 1950 – August 25, 2018

# AMERICAN CLASSICS

## ***I Am a Child of God/I Am His Daughter***

Naomi W. Randall/Mildred T. Pettit  
& Stephanie Mabey/Debra Fotheringham  
Arrangement by Mike Carson & Alexi Cox  
*Alexi & Morgan Cox, Vocalists*

## ***Grand Canyon Suite - Ferde Grofé***

Sunrise  
The Painted Desert  
On The Trail  
Sunset  
Cloudburst

## ***Duke Ellington Medley***

Mary Julia McKean, Guest Conductor

## **INTERMISSION**

## ***Rodeo - Aaron Copland***

Buckaroo Holiday  
Hoe-down

## ***Rhapsody in Blue - George Gershwin***

Featuring Russell Hancock, Piano

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TEMPLE HILL SYMPHONY ORCHESTRA

Jay Trottier, Music Director

Mary Julia McKean, Guest Conductor

VIOLIN I

Cybele D'Ambrosio*,
Concertmistress
Peggy Jellinghausen,
Assoc.

Concertmistress

Debbie Dittmer,
Asst.

Concertmistress

Douglas Morrison

Spencer Larsen

Derrick Xia

Linda Sanditur

VIOLIN II

Patrice May*

Keita Morikawa

Tiffani Mix

Linda Pedersen

Hannelore Harwood

Erica Bingham

VIOLA

Mary Julia McKean*

Liz Hare

CELLO

Beth Nelson*

Ariel Whitbeck

Mary Asnicap

Ted Kolda

Eric Anderson

Greg Jones

BASS

Tim Neff*

Navaz Jasavala

Zach Parkes

FLUTE

Melissa

Gulamhussein*

Sharon Young

Leslie Thatcher

OBOE

Barbara

Hodgkinson*

Larry George

(English Horn)

CLARINET

Ron Jarvis

Brinley Nearon

BASS CLARINET

Mariko Abe

Kathy Vork

ALTO SAXOPHONE

Manny Medina

TENOR SAXOPHONE

Kathy Vork

BASSOON

Michael Stern*

Catherine Tracy

CONTRA BASSOON

Lori Garvey

FRENCH HORN

Ross Gershenson*

Gary Crandell

Sally Johnson

Kathryn Crandell

Daniel Bao

TRUMPET

John Escalera*

Jorge Padilla

David Freebairn

TROMBONE

Deven Halcomb*

Dave Downer

Megan Kennedy

TUBA

Matt Kaufman

TIMPANI

Ralph Granich

PERCUSSION

John Watson

Annette Granger

Alexi Cox

DRUM SET

Richard Parker

HARP

Sara Goss

PIANO

Rica Van Katwyck

* Principal

Please join Jay and the Orchestra for refreshments and a reception in the cultural hall after the concert.

PROGRAM NOTES

FERDE GROFÉ (1892-1972)

Born into a musical family, it was not surprising that Ferde Grofé left college (his parents had wanted him to study law) to focus on music. By 1908 (age 16,) he was performing as a violinist, violist, and pianist. Working with drummer Art Hickman's orchestra in 1914, Grofé conceived arrangements that were an important early step in the development of big band jazz and dance music. In 1917 Grofé joined the orchestra of Paul Whiteman, serving briefly as band pianist, and as one of his main arrangers, he orchestrated George Gershwin's *Rhapsody in Blue* for its debut performance with the Whiteman orchestra in 1924. Grofé helped Whiteman realize the goal of combining the rhythms of jazz and dance music with elements of classical music. Grofé wrote several original works during his tenure with Whiteman including his best-known composition, *Grand Canyon Suite* (1931) from which the movement "On the Trail" became a jazz standard.

Grand Canyon Suite

SUNRISE: It is early morning on the desert. The sun rises slowly spattering the darkness with rich colors of dawn. The sun comes from beyond the horizon and a brilliant spray of colors announces the full break of day.

The movement begins with a soft roll on the kettledrums, and a series of chords played by the woodwind follows. The main theme is played by the English horn. The development of the movement is taken up by other instruments reaching a triumphant climax that depicts the dawn of a new day.

THE PAINTED DESERT: The desert is silent and mysterious yet beautiful. As the bright rays of the sun are reflected against majestic crags and spread across the sands in varying hues, the entire scene appears as a canvas thick with the pigments of nature's own blending.

The movement starts with a mysterious theme played by bass clarinet and viola accompanied by weird chords in the lower registers of the orchestra. It is interrupted by strange harmonies from the woodwind and the upper register of the piano. A contrasting melody of lyric quality follows. This is succeeded by the mysterious music which opened the movement.

ON THE TRAIL: A traveler and his burro are descending the trail. The sharp hoof beats of the animal form an unusual rhythmic background for the cowboy's song. The sounds of a waterfall tells them of a nearby oasis. A lone cabin is soon sighted and, as they near it, a music box is heard. The travelers stop at the cabin for refreshment. Now fully rested, the travelers journey forth at a livelier pace. The movement ends as man and burro disappear in the distance.

This is the most popular movement of the suite. It starts as the orchestra simulates the loud bray of a burro. After a violin cadenza, the first theme -- a graceful melody in a rhythmic pattern -- is established. It has the feeling of the burro walking. The second theme of the movement -- a melody in Western style -- is played contrapuntally to the first. This is followed by a suggestion of an old music box, which is played by the celeste. The opening theme is heard again in a faster tempo. The movement is concluded with the bray of the burro and the musical ending, itself, is short and incisive.

SUNSET: Now the shades of night sweep over the golden hues of day. As evening envelopes the desert in a cloak of darkness, there is a suggestion of animal calls coming from the distant rim of the canyon.

A wild, animal-like call, played by the horns, opens this movement. This is followed by the main theme, which is introduced by bells and violins. In the development, the theme is repeated by oboes and violins, then by woodwind and violins, again by cellos and horns, horns and flutes. Finally the horns again play the calls heard in the opening bars and the movement ends as the tones fade into the distance.

CLOUDBURST: This is the most pictorial movement of the suite. We hear the approach of the storm. Lightning flashes across the sky and thunder roars from the darkness. The torrent of rain reaches its height in a cloudburst, but the storm disappears rapidly and the moon comes from behind clouds. Nature again rejoices in all its grandeur.

Glissando effects in the violin section describe the approach of the storm. It is interesting to note how in the development of the movement Grofé uses all the resources of the orchestra to portray the battle of the elements. The agitated movement subsides, and then follows a gradual crescendo that reaches its climax at the very end.

EDWARD KENNEDY ELLINGTON - "THE DUKE" (1899 - 1974)

Ellington was given the moniker "Duke" by a childhood friend who admired his good manners and grace. Soon, the name became famous.

Composer, pianist, conductor, and big band leader, Ellington composed over 1,000 compositions. He performed at the famous Cotton Club in Harlem, 1927-1937. He toured throughout the world. Harvard Biographical Dictionary of Music asserts his "unrivalled gift for jazz orchestration," and compositions for the finest big band recordings in jazz. He was a frequent performer at Carnegie Hall. He wrote "classical" suites, sacred music, tone poems as well as numerous jazz favorites. He was awarded a posthumous Pulitzer Prize in 1999.

Some of the Duke's more famous works include: *Mood Indigo*, *It Don't Mean a Thing (If it Ain't Got That Swing)*, *Sophisticated Lady*, *Take the A Train*, and *Don't Get Around Much Anymore*.

AARON COPLAND (1900 – 1990)

Born in Brooklyn, New York, Copeland used folk tunes to portray American themed music for the ballet, *Rodeo*, *Billie the Kid*, and *Appalachian Spring*. He was awarded the Pulitzer prize for *Appalachian Spring*.

His melodies and rhythms used square dancing, reels and other foot-stomping music from the folk cultures of the West and mountain cultures. In later life, he turned to the folk music and hymns of New England.

He was an accomplished pianist, as well as composer and college professor at Harvard.

GEORGE JACOB GERSHWIN (1898 –1937)

The son of Russian-Jewish immigrants, George Gershwin began his foray into music at age 11 when his family bought a secondhand piano for George's older sibling, Ira. A natural talent, it was George who took it up and eventually sought out mentors who could enhance his abilities including noted piano teacher Charles Hambitzer who wrote of him: "I have a new pupil who will make his mark if anybody will. The boy is a genius." After dropping out of school at age 15, Gershwin played in several New York nightclubs, worked as a rehearsal pianist for Broadway singers, and composed for an annual production put on by George White. After a show entitled, "Blue Monday," the bandleader in the pit, Paul Whiteman, asked Gershwin to create a jazz number that would heighten the genre's respectability. Legend has it that Gershwin forgot about the request until he read a newspaper article announcing the fact that Whiteman's latest concert would feature a new Gershwin composition. Writing at a manic pace in order to meet the deadline, Gershwin composed what is perhaps his best-known work, *Rhapsody in Blue*. He also wrote numerous songs for stage and screen that quickly became standards, the jazz-influenced orchestral composition *An American in Paris*, and his most ambitious composition, *Porgy and Bess*.

UNDER THE DIRECTION OF JAY TROTTIER
TEMPLE HILL SYMPHONY ORCHESTRA'S

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JAN 6, 2019: 6-8 PM
TEMPLE HILL CHAPEL

PERFORMANCES:
MARCH 9-10, 2019: 7 PM



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Temple Hill Events

2018 DAYS OF CHRISTMAS | FREE WITH TICKET
OAKLAND TEMPLE HILL AUDITORIUM | 4780 LINCOLN AVENUE

NOV 24, 30; DEC 1 | SCROOGE! THE MUSICAL
DEC 9 | HANDEL'S MESSIAH SING-ALONG | 7PM
DEC 14 (7PM) DEC 15 (MATINEE) | NUTCRACKER BALLET
DEC 21, 23 | BEHOLD THE GIFT DANCE PERFORMANCES
DEC 22 | JASON LYLE BLACK-THE BACKWARDS PIANO MAN



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