

Saratoga Community Band is



Marching Through March^{*}

^{*}with compliments to St. Patrick

Monday, March 17, 2025 at 7:30 pm
McAfee PAC, Saratoga High School

Steve Barnhill, Director

Admission is free -- Voluntary Donations Appreciated



Venmo: @SaratogaBand
Account Name: Babette McKay-SaratogaBand
Confirmation Code: 1261

Program

- El Relicario** Jose Padilla (1889-1960)
Arr. Robert Longfield
- Children's March** Percy Grainger (1882-1961)
'Over the Hills and Far Away' *Arr. Frank Erickson*
- The Minstrel Boy** Traditional
From "The Irish Suite" *Arr. Leroy Anderson (1908-1975)*
- National Emblem** Edwin E. Bagley (1857-1922)
Craig Northrup, Conductor *Ed. Frederick Fennell*

Intermission (10 minutes)

- The Liberty Bell** John Philip Sousa (1854-1932)
Dick Robbins, Conductor
- Alte Kameraden (Old Comrades)** Carl Teike (1864-1922)
Ed. Charles Wiley
- The Nutmeggers** Eric Osterling (1926-2005)
- Commando March** Samuel Barber (1910-1981)
Ed. R. Anderson Collinsworth

As a courtesy to the conductors, musicians, and other audience members, please turn off or silence all electronic devices, including cell phones and other noise-making gadgets before the concert begins. Enjoy the music –

Thank you to our volunteer greeters and ushers!

About the Music

EL RELICARIO: José Padilla

El Relicario, written by José Padilla, is a very well-known paso doble in band music. What is a paso doble? It is a Spanish dance whose name means two step or double step. It is remarkable for its quick footwork, forceful poses and military precision. It was originally used by infantry troops because its tempo allowed them to march at speeds up to 120 steps per minute. The dance came from the march and includes both instrumental and vocal components. The music was also used at bullfights to announce the entrance of the participants in the ring.

El Relicario was first introduced in 1914 without much success. It was performed again in 1920 by a well-known tonadilla singer, Raquel Mueller. It was received with much acclaim and the sheet music was so popular that it sold over 110,000 copies in Paris alone, quite a lot for the times. The version for band keeps all the wonderful rhythms and delightful melodies of the original. There is a lot of Spanish flair throughout.

José Padilla composed many types of music in both Spain and France, achieving “super” popularity with songs like *El Relicario*. He composed songs for 35 films, and wrote music for religious occasions, operetta, musicals, and zarzuela. He was named “Favorite Son” in his native city of Almería. Olé!

Nadine Paulsen, Clarinet

CHILDREN’S MARCH (OVER THE HILLS AND FAR AWAY): Percy Grainger

Percy Grainger (1882-1961) was an Australian composer, arranger, and accomplished pianist who moved to the United States in 1914. He played a prominent role in the revival of interest in British folk music in the early years of the 20th century.

“Children’s March” was originally written between 1916 and 1918 as a piano showpiece to raise money for World War I relief efforts. After Grainger enlisted in the United States Army as a musician, he orchestrated the piece for band. The band premiere was on June 6, 1919, at Columbia University with the composer conducting the Goldman Band. The subtitle “Over the Hills and Far Away” is a reference to Grainger’s close friend and British composer Frederick Delius.

Percy Grainger believed that, in a performance, each player or section’s role should be of equal importance — definitely clear in “Children’s March” where each section of the band has a chance to shine. Enjoy!

Karen Eshoff, Clarinet

THE MINSTREL BOY: Leroy Anderson

This is our only nod to today’s date (Erin Go Bragh!). In 1813, the Irish poet, Thomas Moore (later nicknamed the minstrel boy), stated that “The Minstrel Boy” melody was a traditional Irish air, “The Moreen.” Moore set English-language verse to Irish tunes, helping Ireland’s cultural transition from Gaelic to English.

Leroy Anderson wrote this slow and melancholic march as the second movement of his orchestral suite, *Eire Suite*, written over a period of only eleven days in 1947 while visiting his family home. Two more movements were added, and the entire 1949 piece, called the

Irish Suite, is dedicated to Arthur Fiedler, who was then the conductor of the Boston Pops Orchestra. Leroy Anderson later transcribed the suite for wind band.

The piece begins with a military introduction before the clarinets play the melody of the original air with interspersed military fanfares and with a menacing, underlying march in the bass instruments. [Read the original lyrics](#) (sung along with the clarinets).

Moore's central icon is the image of a harp (a romantic symbol for Ireland) torn asunder, but with no promise of a future restoration. It also reflects an extremely dim view of slavery after Moore visited the USA in 1806. The lyrics were possibly inspired by the Irish Rebellion of 1798 and the subsequent British repression.

John Bertschy, Bassoon

NATIONAL EMBLEM: Edwin Bagley

Arguably the most famous march heard on American Independence Day not written by Sousa, it's also Sousa's favorite march not written by himself and one which he performed regularly with his own band. Written in 1902, Bagley quotes the first twelve notes of "The Star-Spangled Banner" played in a non-traditional double meter in the first strain by euphonium, bassoon, alto clarinet, tenor saxophone, and trombone. The composer was unhappy with the ending and originally threw it out; astute members of his band pulled it out of the trash and convinced Bagley otherwise.

A word about the editor: I had the privilege of being conducted by Frederick Fennell when I was a freshman in college in a joint performance with SJSU Wind Ensemble and the San Jose Wind Symphony. Maestro Fennell was probably the greatest band director since Sousa (my own college band director, Dr. Vernon B. Read, studied with Fennell at the Eastman School of Music). He edited more than 50 band scores, including many marches, along with recording an extensive wind band repertoire over five decades. "National Emblem March" was the favorite march composition of Fennell, who made this arrangement in 1981. He called the piece "as perfect a march as a march can be".

Babette McKay, Oboe

THE LIBERTY BELL: John Philip Sousa

John Philip Sousa was born November 6, 1854, in Washington DC and died on March 6, 1932, in Pennsylvania. He was known as the America March King. Sousa composed over 130 marches and over 83 other musical compositions. He is best known for his marches. Sousa began his career playing violin and in 1868 his father enlisted him into the Marine Band as an apprentice. In 1880, he joined the Marine Band as conductor and in 1882, formed and directed the commercial Sousa's Band until his death. In 1893, Sousa commissioned the construction of the Sousaphone to improve the musical projection of the Tuba. During WW1 Sousa was commissioned lieutenant to lead the Naval Reserve band in Illinois. His honors include the Order of Public Instruction - Portugal, the Order of Academic Palms - France, and the Royal Victorian Medal - U.K. American honors include the WW2 Liberty Ship SS John Philip Sousa, the 1952 Clifton Webb movie "Stars & Stripes Forever" (which also became the U.S. national march), the 1940 2-cent postage stamp and in 2012, posthumously enshrined in the Hall of Fame for Great Americans. Sousa's numerous 78 recordings date from 1893 Berliner label to 1926 Victor label. Sousa performed over 15,623 band concerts in America and internationally.

Alan Patmore, Oboe

ALTE KAMERADEN: Carl Teike

Alte Kameraden (German for **Old Comrades**) was written by German composer and bandmaster, Carl Teike in 1899, and has since become one of the most popular marches in the world. It was written and dedicated to honor the loyalty among all comrades-at-arms, no matter which country they served for, and whose loyalty has remained strong for the rest of their lives, long past their military experiences.

It now ranks near the top of the world's most popular marches. It has been performed by a 200-voice soldiers' choir and whistled along with a band's performance by 60,000 people at the 1952 Olympic Games in Helsinki, Finland.

Dino Cerna, Trumpet

THE NUTMEGGERS: Eric Osterling

Eric Osterling's *The Nutmeggers* is a spirited concert march that reflects his signature style of writing for young bands. It was his first published work, in 1954. The piece features crisp, articulate rhythms, memorable melodic lines, and well-balanced scoring, making it an excellent choice for developing ensembles and a staple for school and community bands. Osterling was raised in West Hartford and began his musical career as a professional pianist at age 14, accompanying and arranging music for dance bands in the area. He continued his studies at the University of Connecticut, and the Hartt College of Music, specializing in Music Education. As director of music in the Portland (CT) Public Schools for 34 years, Osterling became widely recognized for his contributions as a music educator. His high school band was considered one of the finest in the East.

This march's title refers to an unofficial nickname for residents of Connecticut. But how did they become associated with nutmeg, a tropical spice which cannot grow there?

One story from an 1830s newspaper column attributes the nickname to the fictional Sam Slick (of Slickville) "because [Connecticut's] early inhabitants had the reputation of being so ingenious and shrewd that they were able to make and sell wooden nutmegs." There is no evidence for this accusation.

In the *Connecticut Magazine* (April 1980) Elizabeth Abbe wrote that Colonial New England traders sold nutmeg to customers who thought that nutmeg needed to be cracked like a walnut. "Nutmegs are wood and bounce when struck. If southern customers did not grate them, they may very well have accused the Yankees of selling useless, 'wooden' nutmeg."

John Bertschy, Bassoon

COMMANDO MARCH: Samuel Barber

Composer Samuel Barber enlisted in the US Army in 1942, and wrote Commando March, his first composition after joining, in 1943. It premiered on May 23, 1943, and was immediately successful. David Branter described it as "...utterly original with a great march theme and a weirdly orchestrated, gesture-developing middle section that makes one forget that the piece is supposed to be a march." Barber himself described the march as representing "a new kind of soldier, one who did not march in straight lines" but "struck with stealth and speed, disappearing as quickly as he came". This is Barber's only composition for winds.

Marilyn Paulsen, Bassoon

Personnel

Steve Barnhill, Director
Craig D. Northrup, Founding Director

Flute/Piccolo

Paula Kamps
Tricia McHale
Ann Northrup*
Misako Tsuda

Oboe

Babette McKay*
Alan Patmore

E♭ Clarinet

Frank Kibbish
Ginny Snyder

Clarinet

Eva Chapman
Karen Eshoff
Matteo Go
Kevin Hayashi
Rick Janowski
Frank Kibbish*
Craig Northrup
Nadine Paulsen
Susan Peterson
Christina Robert
Ginny Snyder

Bass Clarinet

Charlie Robert

Bassoon

John Bertschy
Marilyn Paulsen

Alto Saxophone

Robert Dueball
Rob Espina
Gina Lucca

Tenor Saxophone

Eric Henderson

Baritone Saxophone

Cindy Fachner

Trumpet

Dino Certa*
Hugo Huey
Steve Kim
Brian Korek
Daniel Martin
Armand Rundquist
Nick Tripsas
Rick Varney

Horn

Stephanie Janowski
Ed Lacina
Ken Okuno
Ryan Sanders

Trombone

Todd Bevis
Karen Cheong
Dianna Kessler
Thomas Kessler
Dick King
Dick Robbins
Frank Robertson

Euphonium

Ian Lee
Christopher Okuno
Tadashi Okuno
Davin Tjong

Tuba

Joe Matthews
Sue Pearing
Bill Walker*

String Bass

William Strauss

Percussion

Mayer Adelberg
Tom Beckmann*
Chuck Luce
David Lung
Richard Stolzman

Piano

Sue Pearing

Band Administration

Ann Northrup

Website

Frank Kibbish

Program/Promotion

Babette McKay

** = Advisory Committee
Member*

Mark Your Calendar for Upcoming Concerts

- NEW DATE! Saturday, May 17, 2025, 4:00 pm at Wildwood Park

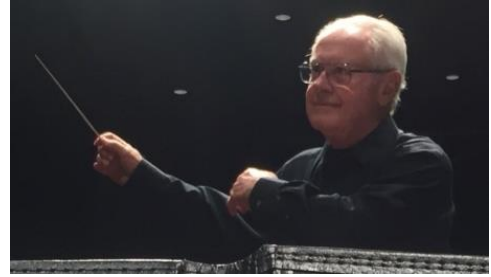
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To hear about upcoming concerts and band news, join the email list at www.saratogaband.com or like us on Facebook @saratogacommunityband



About the Band

Founded in 1989 by Craig D. Northrup, the Saratoga Community Band is made up of wind musicians and percussionists of all ages from Saratoga, Los Gatos and the greater Silicon Valley. Becky Dugan served as Director from 2014-2020. Michael Boitz was selected to become the SCB's third Director and served from 2021-2024. Steve Barnhill took up the leadership of SCB in Fall 2024.



Steve Barnhill retired in 2019 after 35 years of teaching first at Overfelt then at Evergreen Valley High Schools. Both programs were recognized for their excellence receiving numerous awards and accolades. While at Evergreen Valley he was honored to take his Wind Ensemble and String Orchestra to Carnegie Hall four different times. He also conducted the Ohlone College Community Band for ten years helping to lead that ensemble through many rewarding performances. In addition to the school programs Steve served as the brass caption lead and then director of the Santa Clara Vanguard Cadets Drum & Bugle Corps from 2007-2019 helping to guide the group to five Open Class National Championships. He still serves as a clinician in the area and works with the Lynbrook High School band program and their outstanding

director Michael Pakaluk.

A wonderful bonus of retirement has been the opportunity to once again focus on his own bass trombone playing. Starting in college he began an extensive freelance professional career which included numerous performances and recording sessions with many of the finest musicians in the Bay Area. Currently a member of the San Jose Wind Symphony and Chabot College Wind Symphony, Steve also performs with many other local ensembles.

Steve is honored to be the conductor for such an outstanding ensemble and looks forward to leading the group and our audiences through many wonderful performances exploring the finest of the wind band literature.

If you are interested in joining the band, visit www.saratogaband.com or come sit in on a rehearsal with us. No audition is necessary, just the ability to read music and play your instrument with general proficiency (High School level). Rehearsals are Mondays from 7:00-9:00 pm at Saratoga High School, September-May and we present 3-4 free public concerts throughout the year.

Sponsored by the Los Gatos-Saratoga Community Education & Recreation Foundation. The mission of LGS Recreation is to provide fee-based public recreation programs for Los Gatos, Monte Sereno, Saratoga and the nearby mountain communities, as well as to provide supplemental education programs and childcare services for Los Gatos Union School District, Saratoga Union School District and Los Gatos-Saratoga Union High School District. Visit www.lgsrecreation.org.



www.lgsrecreation.org