

# Foothill Symphonic Winds

David Bruce Adams, Director

## Piccolo:

Norma Ford\* - Household Engineer  
Jennifer Co - Lawyer

## Flute:

Jennifer Co\* - Lawyer  
Rebecca Bauer - Scientist  
Andrea Contreras - Sales Leader  
Norma Ford - Household Engineer  
Ann Hepenstal - BC Consultant  
Julie McAfee - Speech Pathologist

## Oboe:

Jenny Wong\* - Software Engineer  
Dianne Alexander - Computer Technician  
Kim Hill - Clinical Lab Scientist

## English Horn:

Kim Hill - Clinical Lab Scientist

## E-flat Clarinet:

Roy Stehle<sup>2</sup> - Electronics Engr.  
(Retired)

## B-flat Clarinet:

Chris Farrell\* - Software Developer  
Steve Uhler\* - Computer Scientist  
Brian Becker - Engineer  
Alicia Breen - Engineer  
Susan Byrne - Nurse  
Ann Guerra - Administrator  
Owen Hablutzel - Appraisal Inspector  
Laurie Ho - Loan Processor  
David Huber - Research Engineer  
Yvonne Liu - Nurse  
Lewis Singer - Salesman (Retired)  
Carol Somersille - Physician  
Roy Stehle<sup>2</sup> - Electronics Engr.  
(Retired)

## Bass Clarinet:

Owen Hakes - Retired

## Saxophone:

Dan Ortega\* (Soprano & Alto) - HR Analyst  
Mae Hubel (Alto) - Student  
Leslie Muscha (Alto) - Engineer  
David Doberne (Tenor) - Musician  
Susan Hartzman (Baritone) - Marketing Manager

## Bassoon:

Erin Tiedens\* - Happy Housewife  
Peter Neumann - Computer Scientist

## French Horn:

Scott Dickerman\* - Teacher  
Becky Bell - Pharmacist  
Kristina Granlund-Moyer - Teacher  
Holly Grench - Student  
Nelson Iwai - Programmer

## Trumpet and Cornet:

Tim Swensen\* - Electrical Engineer  
Dana Bates - IT Tech (Retired)  
Paul Clement - Factory Worker  
Paul Dhuse - QA Engineer  
Paul Hubel - Optical Engineer  
Steve Kitzerow - Draftsman  
Mari Masuda - Software Engineer  
Fred Munic - Engineer  
Josh Parker - Software Engineer

## Trombone:

Kyle Adler\* - Photographer  
John Brenneise - Software Developer  
Pat Chow - Structural Engineer  
David Papay - Software Engineer  
Bruce Packman - Navy Chief Musician  
(Retired)  
Luke Paulsen - Software Engineer

## Euphonium:

Art Lewis - Scientist (Retired)  
Jerry Rosenblum - IP Consultant  
Dennis Wilson - Engineer (Retired)

## Tuba:

Brent Herhold\* - Business Mgr.  
(Retired)  
Chris Hondl - Software Engineer  
Kevin Leung - Software Engineer  
John Whitecar - Electrical Engineer

## Keyboard:

Nancy Whitecar - Music Teacher

## Percussion:

Peter Adams\* - Contractor  
Scott Beeler - Aerospace Engineer  
Frank Dachille - Student  
Todd Sachs - Electrical Engineer  
Margie Stehle - Grandma



FOOTHILL  
SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR

# Dance Rhythms



Sunday, March 12, 2017  
Cubberley Theater  
4000 Middlefield Road  
Palo Alto, CA

\* Section Leader  
2 Program Notes & Poster Design





***Colossus of Columbia March* . . . . . Russell Alexander  
Glenn Cliffe Bainum, Arranger**

***Elsa's Procession to the Cathedral* . . . . . Richard Wagner  
Lucien Cailliet, Transcriber**

***Symphonic Dances* . . . . . Yosuke Fukuda**  
*I. Renaissance Dances*  
*II. Tango*  
*IV. Spirituals Bon-Odori-Uta*  
*V. Belly Dance*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Beguine For Band* . . . . . Glenn Osser**

***Catch Me If You Can* . . . . . John Williams  
Jay Bocook, Arranger  
Dan Ortega, Alto Saxophone soloist**

***Symphonic Dances* . . . . . Yosuke Fukuda  
*III. Hoedown***

***Rhythm Danse* . . . . . Richard Saucedo**

***Symphonic Overture* . . . . . James Barnes**

Please mark your calendar for our next concerts:

June 11, 2017    December 10, 2017    March 11, 2018    June 10, 2018

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

music” and a reprise of the opening fanfare, to a triumphant finale. The composer described his conceptional efforts on this composition:

“I spent considerable time on this project, but on the last day of January 1990, I finally realized that I really didn’t like the music that I was writing. I threw the score and all the sketches in the trash and started over. The result was this symphonic overture, which I finished in about two weeks after writing some thematic material I was happy with. I hope the listener will enjoy it. One thing is certain: this version is better than the first.”

James Barnes (b. September 9, 1949, Hobart, Oklahoma) attended the University of Kansas (UofK), where he received the Bachelor and Masters of Music degrees in 1974 and 1975, respectively. He was the winner of the 1971 Kansas Music Teachers Association student composition contest. He is currently serving as Division Director for Music Theory and Composition at UofK, following 27 years as Staff Arranger, Assistant, and Associate Director of Bands. Barnes has composed for chamber ensembles and orchestra, as well as for band. His *Symphony, Opus 35* was the American Bandmasters Association Ostwald Competition winner in 1978 and *Visions Macabre* won in 1981. He has been commissioned to compose works for all five of the major military bands in Washington, D.C., including commemorations of the 100th anniversary of the Wright brothers’ first flight, the 60th anniversary of the U.S. Air Force, and the 150th anniversary of the American Civil War. He has directed the internationally acclaimed Tokyo Kosei Wind Orchestra and recorded three CDs with them. He has traveled extensively as a guest conductor, composer, and lecturer throughout the United States, Europe, Australia, Japan, and Taiwan.

**About Us**

The Foothill Symphonic Winds (FSW) was formed in 1980. The ensemble performs classical and contemporary works written or transcribed for symphonic wind ensemble or concert band. The aim is to assist the musicians in continuing their musical growth while also providing high-caliber musical entertainment for the community. The FSW was a class offered by Foothill College in Los Altos Hills until all Music Performance classes were cancelled in the summer of 2011. The members of the FSW wanted the band to continue to operate in its traditional format, except as a non-profit organization. Articles of Incorporation were filed, a Board of Directors elected, and 501(c)(3) tax exempt status was granted to the FSW by the IRS.

**Our Director**

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

## Program Notes

of a *Geisha*. Younger audiences quickly recognize the themes from the Harry Potter film scores. Williams has been awarded two Emmys, five Oscars, and 17 Grammy Awards, as well as several gold and platinum records. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra. He has written many concert pieces and is also known for his themes and fanfares written for the 1984, 1988, and 1996 Olympics.

Alto saxophone soloist Dan Ortega started his musical career by playing clarinet in the fifth grade. It was in high school that he took up the saxophone. During his freshman year at Arizona State University, Dan took lessons from professor of saxophone Joseph Wytko. In the ensuing years, course studies and the demands of a career forced Dan to set his horn aside. After more than a decade, Dan rediscovered how much he enjoyed playing music and being a part of an ensemble. He has been a member of the Foothill Symphonic Winds for 22 years.

### **Rhythm Danse . . . . . Richard Saucedo**

Rhythm is important to dance choreography, as it sets the pace and pattern. Most Western music is based on 2, 3, or 4 beats to a measure. The intervals are regular, like a heart beat. Music with 5 beats per measure seems awkward and needs concentration to distinguish patterns of 2 + 3 or 3 + 2 in the music. Quintuple music does have roots in Slavic and Scandinavian regions, the Middle East, and Asia. It is common to indigenous Australia and the Yupik of Alaska. The rhythm is very often set by drums. Richard Saucedo has written *Rhythm Danse* entirely in 5/4 meter. He brings variety to his intense composition by passing the rhythm between instrumental sections. He challenges the listeners and musicians to sense the pulse and feel comfortable with something out of the ordinary.

Richard L. Saucedo is currently Director of Bands, Emeritus, after retiring from the William H. Duke Center for the Performing Arts at Carmel High School in Carmel, Indiana. The Carmel bands received numerous state and national honors in the areas of concert band, jazz, and marching band during his 31 years of tenure. In 2010, Saucedo was named "Outstanding Music Educator" by the Indiana Music Educators Association. He was born December 2, 1957, and grew up in Anderson, Indiana. He did his undergraduate work at Indiana University in Bloomington and completed his Master's degree at Butler University in Indianapolis. Saucedo works as a freelance arranger and composer with many compositions for concert band, arrangements for marching band, and choral works. He is a much sought-after clinician, adjudicator, and guest conductor for concert, jazz, and marching bands and orchestra. He is also an aviation enthusiast and a certified private pilot.

### **Symphonic Overture . . . . . James Barnes**

Composer James Barnes was commissioned by Lt. Col. James M. Bankhead, then Commander and Conductor of the U. S. Air Force Band in Washington, D.C., to provide a grand, romantic overture to celebrate the band's 50th anniversary in 1991. Barnes' *Symphonic Overture* follows the style of classic Italian opera overtures with three sections: fast, slow, and fast. More than just an opening piece, it has the grand and harmonious content of a symphony. The piece opens with a brass fanfare followed by a fast oboe solo introducing the major theme of the composition that is developed by the full ensemble. The celebrations transition into a romantic interlude led by an alto saxophone. The anniversary celebration returns with variations of the theme, including "champagne

### **Colossus of Columbia March . . . . . Russell Alexander**

Russell Alexander joined the Barnum and Bailey's Circus Band in 1897, just as the group began its famous five year tour of Europe. He wrote *Colossus of Columbia* in 1901, near the culmination of the tour. The march carried the dedication "Respectfully inscribed to the Continental Congress at Washington," a title thought to reflect the growing power of the United States at the turn of the century. This spirited and rhythmic march represents the excitement of the circus experience.

Russell Alexander was born in Nevada City, MO, in 1877. A euphonium virtuoso, he began his career in circus bands and vaudeville stages at the age of 18, when he joined the band of the Belford's Carnival. His big opportunity came when he became the euphonium soloist and composer-arranger for the Barnum and Bailey's Circus Band from 1897 to 1902, for a concert tour of Europe. Following the tour, Alexander formed a novelty musical vaudeville act with his brothers. Mostly known for his 33 marches, Alexander also produced 6 galops, several overtures and other novelty works. His most notable marches include *The Crimson Flush*, *From Tropic To Tropic*, and *Olympia Hippodrome*. Alexander died in Liberty, NY, at the age of 38 due to complications of tuberculosis.

### **Elsa's Procession to the Cathedral . . . . . Richard Wagner**

"Lohengrin" is a three-act romantic opera based on mythological medieval themes. Set in 10th century Antwerp, the story tells of Freidrich von Telramund and his wife Ortrud who seek to usurp the dukedom by killing Gottfried, the rightful heir, and accusing his sister, Elsa, of the crime. With the issue to be settled by combat, Elsa prays for a champion that appears as a mysterious knight in a boat drawn by a swan. The knight will defend Elsa if she agrees never to ask his name or origin. Successful in battle, the knight spares Telramund, who is banished. Elsa agrees to marry her mystery suitor and *Elsa's Procession to the Cathedral* portrays the solemn and regal journey to the cathedral. It precedes the very familiar *Wedding March* known by most young girls. Ortrud sows seeds of doubt about the mysterious knight. In the bridal chamber, Elsa finally broaches the question. Before her new husband has time to answer, Telramund bursts into the chamber with cohorts intent on murder, but it is Telramund who is slain. Lohengrin reveals his name, his status as a knight of the Holy Grail and son of Parsifal, and having done so, he must leave. As he returns to the swan boat, Elsa's grief over her brother elicits Lohengrin to say a prayer. The swan morphs into Gottfried, who had been bewitched by the evil Ortrud. At Lohengrin's departure, Elsa dies of a broken heart for the loss of her true love.

Richard Wagner completed "Lohengrin" in 1847. In a run of bad reviews of his earlier pieces, he couldn't get the opera produced by the Dresden Opera. Wagner took part in the short-lived May Revolution; evading arrest, he took exile in Switzerland. Seeking to have his opera performed, he was successful in gaining the support of Franz Liszt, composer and court conductor, who premiered the opera in 1850. It wasn't until eleven years later that Wagner heard it performed on a visit to Vienna.

An intellectual and philosopher, Richard Wagner (1813 - 1883) was one of the world's greatest composers. He became obsessed with music as a teenager after

hearing works by Beethoven at the Gewandhaus in Leipzig, Germany, and he used his musical inspiration and knowledge of the theater to compose operas. Wagner raised German opera to new heights by uniting music and drama.

### ***Symphonic Dances* . . . . . Yosuke Fukuda**

*Symphonic Dances for Wind Ensemble* was commissioned by the Central Band of the Japan Air Self Defense Force and premiered in 2006. The five movements are interpretations of dance forms found around the world and reflect varying styles, energy, and spirituality. Composer Yosuke Fukuda intends for the collection to be entertaining and the movements can be performed individually. His comments to the musicians are:

- I. *Renaissance Dances* - An homage to European flavor and style from the time of Gervaise, Susato and Praetorius, after the introduction, the steps of courante, pavane, galliard, and branle appear. Please perform with vigor and contrast!
- II. *Tango* - This section is more an earthy and piquant Argentine romance than an elegant continental tango. Perform the alto saxophone theme and solis for each section very passionately!
- III. *Hoedown* - Here is the scene of the rodeo and a free-spirited western swing feel. The introductory clarinet solo can be done ad libitum. Maintain the mood by swinging slightly throughout. Present this movement playfully!
- IV. *Spirituals Bon-Odori-Uta* - This is a requiem on the Bon-Okuri ceremony guiding ancestors back to the spiritual world. The initial piccolo motif repeats a chant in the rhythm of bon odori (a bon dance) and develops as a variation on *Owara-bushi*, a beautiful folk song from Toyama prefecture. The traditional bon odori have evolved into summer festival entertainment.
- V. *Belly Dance* - The belly dance is typically Arabic, its music performed by strings and drums. All should play with passion and flamboyance and a sense of bacchanalia and abandon. Employ a heavy sense of rhythm, also with a “Darbuka” (traditional Turkish goblet drum) if possible. Additionally, a “big-bang” coda is not only allowed, but encouraged!

Yosuke Fukuda was born on April 19, 1975, in the Sugunami ward of Tokyo, Japan. He had an early interest in music with a synthesizer and other instruments. At 11, he began simple compositions and arrangements with the aid of a computer. Largely self taught, his participation in wind bands in junior and senior high school gave him access to wind instruments and opportunities to compose music. He concentrates on compositions for wind orchestra and chamber music, with more than 40 works in both categories. Fukuda was awarded the 14th ASAHI Composition Prize in 2003 for his *Dancing in the wind - Kazenomai*. He is sought after as a guest conductor and lecturer.

### ***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 for a while until the leader advised Osser that his talents would be better utilized in New York City. With the benefit of some key introductions, Osser began arranging for Bob Crosby, Vincent Lopez, and Al Donohue. 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, arranging opening numbers, arrangements for singers, bridges between segments, and closings. 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. It has been said that Whiteman is responsible to changing Osser’s professional name to Glenn. 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, Jerry Vale, Johnny Mathis, Tony Bennett, and Robert Goulet. For television, he served as musical director, orchestrator, or conductor 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.

### ***Catch Me If You Can* . . . . . John Williams**

*Catch Me If You Can* samples John Williams’ score for Stephen Spielberg’s movie of the same title - their 20th film collaboration. Set in the 1960’s, the film provides a partially fictionalized chronicle of Frank W. Abagnale, Jr., a 15 year old high school student who was distressed by his parents’ troubles with the IRS and separation. He becomes a runaway with only \$25 in his checking account, determined to get funds for his parents. His first attempts passing checks fail, but his skills at forgery and impersonation quickly blossom as he masquerades as a PanAm assistant pilot, supervising resident of a hospital, lawyer, and college sociology professor. All the while, the FBI is one step behind. When finally caught after a 5-year chase, Abagnale had forged checks worth \$2.5 million and was wanted in 50 states and 26 countries.

John Williams had moonlighted as a jazz pianist in clubs around New York City when he was studying at Juilliard. He’s used this experience to allow jazz melodies to reflect on the era. and inject some drama and intrigue into the situations. The solo alto saxophone sets mood, first conveying the drama and intrigue of the FBI’s cat and mouse chase. A reflective and melancholic interlude reminds us of this teenager’s concern for and absence of his parents. The pace picks up, even celebratory, as the chase takes many turns until, finally, the FBI catches up.

John Williams (b. 1932) studied composition at UCLA with Mario Castel-nueovo-Tedesco and later attended the Juilliard School. In 1956, he started working as a session pianist in film orchestras. He has composed the music and served as music director for over 70 films, including *Jaws*, *E.T.*, *Star Wars*, *Superman*, *Raiders of the Lost Ark*, *Schindler’s List*, *Jurassic Park* and *Memoirs*