

# Foothill Symphonic Winds

David Bruce Adams, Director

## Piccolo:

Norma Ford\* - Household Engineer  
Jennifer Co - Lawyer

## Flute:

Jennifer Co\* - Lawyer  
Andrea Anderson - Sales Leader  
Rebecca Bauer - Scientist  
Christina Conner - Teacher  
Nicole Esposito - Sales Engineer  
Norma Ford - Household Engineer  
Ann Hepenstal - BC Consultant  
Julie McAfee - Speech Pathologist  
Ginger Rombach-Adams - Music Teacher

## Oboe:

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

## English Horn:

Kim Hill - Clinical Lab Scientist

## E-flat Clarinet:

David Thompson - Research Scientist

## B-flat Clarinet:

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

## Alto Clarinet:

Elene Terry - Engineer

## Bass Clarinet:

Owen Hakes - Retired  
Susan Hartzman - Marketing Manager

## Saxophone:

Leslie Muscha (Alto) - Engineer  
Chuck Stolarek (Alto) - Designer  
Paul Taira (Tenor) - Project Manager  
Stephen Uhler (Baritone) - Computer Scientist

## Bassoon:

Peter Neumann - Computer Scientist  
Åsa Olson - Engineer

## French Horn:

Scott Dickerman\* - Teacher  
Becky Bell - Pharmacist  
Kristina Granlund-Moyer - Teacher  
Nelson Iwai - Programmer  
Stephanie Reusch - Supply Chain Analyst

## Trumpet and Cornet:

Tim Swensen\* - Electrical Engineer  
Dana Bates - IT Tech (Retired)  
Paul Clement - Factory Worker  
Paul Dhuse - QA Engineer  
Anna Hubel - Data Scientist  
Paul Hubel - Practical Magician  
Tracey Hurley - Music Store Staff  
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 Joffe - Software Engineer  
David Papay - Software Engineer  
Bruce Packman - Navy Chief Musician (Retired)  
Luke Paulsen - Software Engineer  
Anthony Teresi - Mechanical 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:

Chin Beckmann - Entrepreneur

## Percussion:

Peter Adams\* - Contractor  
John Dohse - Software Developer  
Scott Beeler - Aerospace Engineer  
Margie Stehle - Grandma



FOOTHILL  
SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR

# Fantaisie Musicale



Sunday, December 10, 2017

Cubberley Theater

4000 Middlefield Road

Palo Alto, CA





***A Festive Overture*..... Alfred Reed**

***Children's March*..... Percy Aldridge Grainger**  
**"Over the Hills and Far Away"**

***Carmen Fantaisie Brillante*..... François Borne**  
**Marc Oliver, Transposer & Editor**  
**Ginger Rombach-Adams, flute soloist**

*Introduction \* Habênera \* Gypsy Dance \* Toreador Finale*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Fantasia in G*..... Timothy Mahr**  
**"Freude, Schöner Götterfunken"**

***Cheerio March* ..... Edwin Franko Goldman**  
*Audience participation encouraged*

***Give Us This Day*..... David Maslanka**  
*I. Moderately Slow*  
*II. Very fast*

***A Christmas Festival*..... Leroy Anderson**  
*Joy To The World • Deck the Halls • God Rest Ye Merry Gentlemen*  
*Good King Wenceslas • Hark! The Herald Angels Sing • The First Noel*  
*Silent Night • Jingle Bells • O Come, All Ye Faithful*

Please mark your calendar for our next concerts:

March 11, 2018     June 10, 2018

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

*God, from Whom All Blessings Flow.* Betty Pulkingham's 1973 composition of *Our Father in Heaven* has a much lighter, modern melody for the Lord's Prayer.

David Henry Maslanka was born in New Bedford, Massachusetts in 1943. While his parents weren't musicians, Maslanka believes that his mother stressed the heritage of his maternal grandfather, a violinist and amateur violin maker, and this grandfather's brother who played clarinet. Maslanka listened to his mother's collections of records that featured Chopin, Rimsky-Korsakov, and other classical composers. He was drawn to the clarinet and became quite proficient on the instrument, playing in All State Bands and the Greater Boston Youth Symphony Orchestra. He earned a Bachelor of Music Education from Oberlin College Conservatory (1965), where he studied under Joseph Wood. His Oberlin curriculum included a year of study (1963) at the Mozarteum in Salzburg, Austria. Graduate studies continued at Michigan State University (1965-1971) studying composition under H. Owen Reed and earning his MM and PhD. He taught at SUNY-Genesee, Sarah Lawrence College, New York University, and Kingsborough Community College in New York. Significant in Maslanka's development as a composer was an exchange of letters with composer Michael Colgrass. Colgrass had pointed out that composers often needed a second job to pay the bills and said "I think the most important thing a composer must do is decide if he is a composer...it's a difficult decision to make because once you've committed yourself to it most people will think you're irresponsible..." It took 17 years for Maslanka to make the decision, which ultimately led him to settle in the relatively isolated town of Missoula, Montana. Maslanka has written many works for winds and percussion. He drew sounds from pop, folk, and jazz music, as well as Bach chorales, which he considers to have been folk tunes in their time. His *A Child's Garden of Dreams* is his most popular work for wind ensemble. He kept horses and enjoyed taking walks up Blue Mountain with his dog. When not composing, he would fill sketchbooks with chalk and oil pastels as expressions of moods for musical ideas. On August 6, 2017, Maslanka died in his Missoula home from the effects of colon cancer.

***A Christmas Festival* ..... Leroy Anderson**

*A Christmas Festival* combines tunes from the secular and religious celebration of the holiday. Anderson has encompassed the joy, celebration, and solemnity of Christmas in his arrangements of: *Joy To The World • Deck the Halls • God Rest Ye Merry Gentlemen • Good King Wenceslas • Hark! The Herald Angels Sing • The First Noel • Silent Night • Jingle Bells • O Come, All Ye Faithful*

Famous for his "concert music with a pop quality" (his own words), Leroy Anderson (USA, 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. At Harvard University, he earned a B.A. degree in music in 1929 and an M.A. degree in foreign language 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. His works in the "encore" category have few equals.

began a nine year trumpet career with the Metropolitan Opera House Orchestra under the batons of Gustav Mahler and Arturo Toscanini. From 1909 to 1919, he worked at Carl Fischer Music House writing articles, giving private lessons, and producing a series of cornet self instruction books. His opera house experience gave him an opportunity to develop his conducting skills. In 1911, Goldman formed the New York Military Band, the forerunner to the Goldman Band. The band started playing occasional concerts and by 1918, the forty piece band performed thirty concerts over a ten-week summer season on the Green at Columbia University. In 1922, the band's name was changed to "The Goldman Band." In 1936, the performance venue was changed to the mall in Central Park and three nights a week in Brooklyn's Prospect Park. Some of these free concerts counted 60,000 audience members. The band relied on donations and subscriptions to meet expenses. In 1924, the Guggenheim family provided full funding, including radio broadcasts. This allowed Goldman to concentrate on the music and he encouraged many leading composers to write for concert band. Goldman founded the American Bandmasters Association in 1929, serving as its first president. He served as the Second Honorary Life President; the First honored John Philip Sousa. Goldman composed over 150 pieces of music, including 129 marches. Edwin Franko Goldman died in New York City on February 21, 1956. His son, Richard Franko Goldman, succeeded him as conductor of the Goldman Band.

### ***Give Us This Day* ..... David Maslanka**

The composer gives the listener his insight into this work, completed in 2005:

"The words 'Give us this day' are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

"Music makes the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

"I chose the subtitle "Short Symphony for Wind Ensemble" because the music isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser im Himmelreich* (*Our Father in Heaven*), no. 110 from the 371 four-part chorales of Johann Sebastian Bach."

The melody of Bach's 18th century chorale has been sometimes attributed to Martin Luther, but it has been traced to writings of 1539 by an anonymous composer. For contemporary audiences, the melody will be most often associated with the tune of "Old 100th" to which is sung the Christian Doxology *Praise*

## *Program Notes*

### ***Fantaisie musicale***

*noun*

*a composition in fanciful or irregular form or style.*

*a potpourri of well-known airs arranged with interludes and florid embellishments.*

*Random House Dictionary, © Random House, Inc. 2017.*

### ***A Festive Overture* ..... Alfred Reed**

*A Festive Overture* was commissioned in 1963 by the Tri-State Festival, held annually under the auspices of the Music Division of Dickinson State College in Dickinson, North Dakota. The requirements called for a major work of the highest musical level that was capable of being performed by a good high school band. The composition follows a traditional overture format with a brilliant allegro opening followed by a reflective, lyrical interlude. The conclusion provides a recap of the initial themes and tempo. Alfred Reed, the composer, has utilized the range of tone and timbre from the modern symphonic band to reflect different, interesting, and stimulating themes and moods.

Alfred Reed was born on Manhattan Island in New York City on January 25, 1921. His formal music training began at the age of 10, when he studied the trumpet. As a teenager, he played with small hotel combos in the Catskill Mountains. His interests shifted from performing to arranging and composition. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned the Bachelor of Music degree (1955). A year later, he received his Master of Music degree. His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become a professor of music at the University of Miami, where he served until his retirement in 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan. At the age of 84, on September 17, 2005, Alfred Reed passed away after a short illness.

### ***Children's March* ..... Percy Grainger**

Subtitled *Over the Hills and Far Away*, this work is cast in a sunny, care-free mood; many of the tunes sound like folksongs, but they are original compositions. Grainger believed that the greatest expressivity was in the lower octaves of the band and from the larger members of the reed families. Consequently, we find in this *Children's March* a more liberal and more highly specialized use of such instruments as the bassoon, English horn, bass clarinet, contra-bassoon, and the lower saxophones than is usual in writing for military band. Research by Frederick Fennell supports Grainger's claim that this is the first composition for band utilizing the piano.



Percy Grainger (1882 - 1961) was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of “primitive” techniques such as parallelism. Born the son of an architect in Brighton, Victoria, Australia, Percy Grainger was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to study at Frankfurt for six years. After that, he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that “Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world.”

### ***Carmen Fantaisie Brillante* . . . . . François Borne**

In nineteenth century France, the design and construction of flutes was unmatched elsewhere in Europe. Paul Taffanel, flute teacher at the Paris Conservatory developed new playing techniques that provided new brilliance in tone and facilitated more virtuosic performances. François Borne composed *Carmen Fantaisie Brillante* for solo flute and piano, based on major themes from Georges Bizet’s 1874 opera *Carmen*. Marc Oliver has transcribed and edited Borne’s original fantasy for performance by concert band. Opening with the “fate” tune of Carmen’s first appearance in the opera, the solo flutist performs with smooth passages contrasted with spectacular arpeggios that require agile fingering and consummate breath control. The Habênera signals Carmen’s flirting with the soldiers, including Don José in particular. The excitement builds with the Gypsy Dance. The composition closes, outside the bull ring, with the recognizable Toreador Song.

François Borne (1840 Montpellier, France - 1920 Toulouse, France) was a classical composer, principal flutist at the Grand Theatre de Bordeaux and a professor of flute at the Toulouse Conservatory in the closing years of the nineteenth century. He is recognized for technical improvements to the flute. He collaborated with flute maker Djalma Julliot engineering the design of the modern flute’s split-E mechanism.

Soloist **Ginger Rombach-Adams** received her Bachelor of Music degree from Stanford University, where she studied flute and piccolo with Alexandra Hawley and Frances Blaisdell. She also studied at the Academie Internationale d’Ete in Nice, France, with Alain Marion and Jean-Pierre Rampal. Ginger has taught and performed in the Bay Area for over 40 years. She maintains her flute studio in Mountain View, where she lives with her trumpet-playing/conductor/musician husband David, their son Dan, and their two music loving dogs. Chamber music is Ginger’s first love; as a performing member of the Fortnightly Music Club, she is able to play in a wide assortment of compositions. A member of the Ohlone Wind Orchestra since its inception, she has also played with the Nova Vista Symphony, the San Jose Municipal Band, the Fremont Philharmonic, the Monterey Bay Symphony, and other area ensembles. Ginger loved music early on, singing in her church and school choirs, taking piano lessons, and eventually falling in love with the flute. By her freshman year in high school, she was

teaching others. She came to appreciate how much the teacher learns from those they teach and to share the joy we all take in our playing.

### ***Fantasia in G* . . . . . Timothy Mahr**

Composer Timothy Mahr subtitled this composition *Freude, Schöner Götterfunken*, the first line of Friedrich Schiller’s poem “An die Freude” (Ode to Joy), written in the summer of 1785. The text of the poem was the basis for Ludwig van Beethoven’s famed *Ninth Symphony*. The line translates to “Joy, Bright Spark of Divinity” and, together with Beethoven’s melody, provided inspiration to Mahr, who described his work as “a joyful celebration for winds and percussion.” Beginning with a bright opening and fanfare, the main theme is introduced by a solo oboe. The “Ode” theme is then ornamented by the woodwinds, followed by a brass-led fanfare. Mahr’s musical creativity provides variations on the theme and fanfare. Snares, cymbals, marimba, and timpani provide accents. The percussion provide a final thunderclap as a last reference to the spark of divinity.

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. Under Mahr’s baton, the St. Olaf Band has performed at major musical conventions in San Diego, New York, and Minneapolis. The Band traveled to Norway in 1996 and 2005, Britain and Ireland in 2000, and took a study tour of Mexico in January 2004. 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 has served as a guest conductor and clinician in 35 states and has appeared professionally in Norway, Mexico, Singapore, and Canada.

### ***Cheerio March* . . . . . Edwin Franko Goldman**

The Great Depression began in 1929 with the collapse of the stock market. Businesses failed and unemployment rose dramatically. By 1932, one in every four workers was unemployed and soup lines were common. Dust storms in the prairie states brought more hardship. President Franklin D. Roosevelt brought in the New Deal to restore people’s confidence in the government. Goldman’s Band helped New Yorkers forget their troubles with concerts on the Green at Columbia University. The *Cheerio March* incorporated the gimmick of audience participation that he’d used for his march *On The Mall*. The trio of the march called for the audience to sing (*La-la-la*) or whistle along with the music. The inaugural performance was given on the anniversary of John Philip Sousa’s birthday, November 6, 1932. It was first played over the radio as an unnamed composition and the radio listeners were asked to suggest a title. The name chosen was *Cheerio*.

Edwin Franko Goldman was born in Louisville, Kentucky, on January 1, 1878. He was surrounded by music played by his mother and uncles. Goldman began playing cornet at the age of nine and, three years later, won a scholarship to the National Conservatory of Music in New York City, where he played in the orchestra under the direction of Antonin Dvorak. In 1895, at the age of 17, he