

Foothill Symphonic Winds

David Bruce Adams, Director

Piccolo:

Norma Ford* - *Household Engineer*

Flute:

Jennifer L. Co* - *Lawyer*

Andrea Anderson - *Sales Leader*

Elias Diesen - *Researcher*

Norma Ford - *Household Engineer*

Julie McAfee - *Speech-Language
Pathologist*

Ginger Rombach-Adams - *Music
Teacher*

Jennifer Rozario - *Training Manager*

Oboe:

Jenny Wong* - *Software Engineer*

Dianne Alexander - *Computer
Technician*

Kim Hill - *Clinical Lab Scientist*

English Horn:

Kim Hill - *Clinical Lab Scientist*

E-flat Clarinet:

Laurie Ho - *Underwriter*

B-flat Clarinet:

Yvonne Liu* - *Nurse*

Brian Becker - *Engineer*

Alicia Breen - *Engineer*

Susan Byrne - *Nurse*

Chris Farrell - *Software Developer*

Ann Guerra - *Retired*

Owen Hablutzel - *Appraisal Inspector*

Susan Hartzman - *Technical Writer*

Laurie Ho - *Underwriter*

David Huber - *Engineer*

Lewis Singer - *Retired*

Roy Stehle² - *Electronics Engr. (Retired)*

Elene Terry - *Engineer*

Stephen Uhler - *Computer Scientist*

Bass Clarinet:

Nancy Gimblett - *Reg. Veterinary Nurse*

Owen Hakes - *Retired*

Ali McCully - *Postdoctoral
Researcher*

Carol Somersille - *Physician*

Contra-alto Clarinet:

Alicia Breen - *Engineer*

Saxophone:

Leslie Muscha* (Alto) - *Engineer*

Josef Orner (Alto) - *Student*

Mathew Banks (Tenor) - *Music
Teacher*

Fred Sandsmark (Baritone) - *Marketing
Writer*

Bassoon:

Christopher Lane - *Systems
Administrator*

Peter Neumann - *Chief Computer
Scientist*

French Horn:

Scott Dickerman* - *Teacher*

Becky Bell - *Pharmacist*

Kristina Granlund-Moyer - *Teacher*

Nelson Iwai - *Programmer*

Dan Reisinger - *Construction Engineer*

Stephanie Reusch - *Supply Chain
Analyst*

Trumpet and Cornet:

Tim Swensen* - *Electrical Engineer*

Dana Bates - *IT Tech (Retired)*

Paul Clement - *Factory Worker*

Jason De Souza - *Mechanical Engineer*

Anna Hubel - *Data Scientist*

Paul Hubel - *Photographic Engineer*

Tracey Hurley - *Music Store Staff*

Steve Kitzerow - *Draftsman*

Mari Masuda - *Software Engineer*

Josh Parker - *Software Engineer*

Trombone:

Kyle Adler* - *Photographer*

John Brenneise - *Software Developer*

Patrick Chow - *Structural Engr. (Retired)*

David Joffe - *Software Engineer*

Ryan Marquiss - *Electrical Engineer*

Bruce Packman - *Navy Chief Musician
(Retired)*

David Papay - *Software Engineer*

Luke Paulsen - *Software Engineer*

Anthony Teresi - *Mechanical Engineer*

Euphonium:

Art Lewis - *Scientist (Retired)*

Timothy McAfee - *Student*

Dennis Wilson - *Engineer (Retired)*

Tuba:

Christopher Hondl - *Software Engineer*

John Whitecar - *Electrical Engineer*

Keyboard:

Mazera Cox-Coulter - *Musician*

Percussion:

Peter Adams* - *Contractor*

Scott Beeler - *Rocket Scientist*

Lisa Cox - *Animal Care*

John Dohse - *Retired*

Mark Rosenberg - *Health Educator*

Margie Stehle - *Grammy*

* Section Leader

² Program Notes & Poster Design



**FOOTHILL
SYMPHONIC WINDS**

DAVID BRUCE ADAMS, DIRECTOR

Prevailing Winds



Sunday, December 8, 2019

Cubberley Theater

4000 Middlefield Road

Palo Alto, CA





***The Falls* Rossano Galante**

***The Seal Lullaby* Eric Whitacre**

***La Procession Du Rocio* ... Joaquin Turina / Alfred Reed**

1. *Triana en Fête*
2. *La Procession*

***Danzón no. 2* Arturo Márquez / Oliver Nickel**

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Vienna Philharmonic Fanfare*Richard Strauss**

***Dancing On Water*.....Frank Ticheli**

***Christmas Day*Gustav Holst / William E. Rhoads**

***Pineapple Poll*Arthur Sullivan / Charles Mackerras**

1. *Opening Number*
2. *Jasper's Dance*
3. *Poll's Dance*
4. *Finale*

Please mark your calendar for our next concerts:
 March 15, 2020 June 7, 2020

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

This concert is dedicated to the memory of

Patricia Ann Wolff Adams

March 18, 1929 - June 20, 2019

With no formal training, she played piano and drums by ear, and was a loving and enthusiastic cheerleader for the musical pursuits of her children and grandchildren, several of whom are on stage for today's concert. She especially enjoyed *The Stars and Stripes Forever*.

***Christmas Day* Gustav Holst / William E. Rhoads**

Subtitled *A Fantasy on Old Carols*, this compilation was written in 1910 for Gustav Holst's students at Morley College, London. Beginning with *Good Christian Men, Rejoice* and *God Rest Ye Merry Gentlemen*, Holst weaves strains of *Come Ye Lofty, Come Ye Lowly* with *The First Noel*. A reprise of the carols is both majestic and reverent.

Gustav Holst (1874 - 1934), one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the first World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London. His *First Suite in E-Flat*, *Second Suite in F*, and *Hammersmith* are hallmarks in the repertoire for wind ensemble; his orchestral suite, *The Planets*, is highly popular.

***Pineapple Poll*.....Arthur Sullivan / Charles Mackerras**

The ballet "Pineapple Poll" is a spoof of the Gilbert and Sullivan operas. In 1950, the copyright on Sullivan's music expired. One of the first to exploit this opportunity was Sadler's Wells, who staged the ballet set exclusively to music by Sullivan, arranged by a young Charles Mackerras. During the war, Mackerras had played oboe in the pit of a Sydney theater, where they produced all of the Gilbert and Sullivan operas except for *Utopia* and *Grand Duke*, the only two not represented in the ballet. Every bar of music, even the short bridge passages, is taken from some opera. The plot is based upon "The Bumboat Woman's Story" of Gilbert's "Bab Ballads", which was later developed by Gilbert into "H.M.S. Pinafore". The story evolves around Pineapple Poll and her colleagues, who are all madly in love with the captain of the good ship H.M.S. Hot Cross Bun. In order to gain admittance to the ship, they disguise themselves in sailors' clothes, a fact which is kept secret from the audience until near the end of the ballet.

Sir Arthur Sullivan (1842 - 1900) was the son of a military band clarinetist who was the first professor of clarinet when the Royal Military School of Music opened in England at Sandhurst in 1857. Sullivan's light operas, written to William Gilbert's libretti over about twenty-five years beginning in 1871, delighted the public and made a fortune for both men and their impresario D'Oyly Carte.

Sir Charles Mackerras was born in the United States of Australian parents in 1925. He studied in Sydney and Prague and made his debut in opera at Sadler's Wells. From 1966 to 1969, he was First Conductor with the Hamburg State Opera. From 1970 to 1977, he was the Musical Director of Sadler's Wells in London. Mackerras is a specialist in the Czech repertoire, notably Janáček, and has recorded a cycle of his operas with the Vienna Philharmonic.

cal talent. He played the piano at the age of 4, violin shortly thereafter, and was composing at 6. However, he did not pursue a musical career until he was at the University of Munich. He caught the attention of conductor Hans von Bülow, who gave him his first commission and an assistant conductor position with Bülow's Meiningen Orchestra. Strauss began to flourish with the composition of his tone poems, including *Don Juan*, *Til Eulenspiegel*, *Also sprach Zarathustra*, and *Ein Heldenleben*. He became conductor of Berlin's Hofoper in 1898 and his interest turned to composing for opera. The operas *Salome*, *Elektra*, and *Der Rosenkavalier* are among his best known. Strauss remained in Germany when the Nazis rose into power and was appointed president of the Reichsmusikkammer. However, his political naivete eventually created sufficient conflict with the Nazi doctrine that he was forced to retire.

***Dancing On Water* Frank Ticheli**

Dancing On Water was commissioned by the Austin Symphonic Band to honor the 25 years of service by their music director, Richard Floyd, who was also a longtime friend and colleague of the composer. Ticheli wanted to create a joyous tribute that reflected his friend's love of sailing. He offered the following note about the work.

The work begins as an exuberant dance expressing feelings of unabashed joy and suggesting images of the sea on a perfect morning. This dance gives way to a heartfelt song, sung broadly by the horns and euphoniums and supported by a playful background of crisp eighth notes derived from the opening dance.

This 'song and dance' might have been sufficient as the work's material, but in the very center of the work appears something new — a kind of oasis, perhaps an island — a soulful interlude marked by mysterious solos and duos in the alto saxophone and clarinets. Then the work proceeds in reverse, suggesting an arch form, a return home by the same pathways, but with one final surprise. A massively full-throated coda lifts the exuberance level to new heights, driving this water journey to a powerfully exalted finish.

Frank Ticheli was born in 1958 in Monroe, Louisiana. He received his Bachelor of Music in Composition from Southern Methodist University and Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. He is Associate Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for bands, wind ensemble, orchestra, chamber ensembles, and the theatre. His music has garnered many prestigious awards including the Goddard Lieberman fellowship and Charles Ives Scholarship from the American Academy and Institute of Arts and Letters; the 1989 Walter Beeler memorial Composition Prize; the Ross Lee Finney Award; and first prize in the 11th annual Symposium for New Band Music in Virginia. The *New York Times* has described his music as "lean and muscular and above all, active, in motion."

Program Notes

***The Falls* Rossano Galante**

An opening fanfare depicts the power and grandeur of a high mountain river as it rushes over a high precipice down into a valley below. Melodic lines trace the smaller streams from their rocky wilderness origin over multiple cascades on the journey to become a mighty river.

A native of Buffalo, NY, Rossano Galante (b. 1967) received his Bachelor of Arts degree in trumpet performance from SUNY at Buffalo in 1992. He was accepted at the University of Southern California's film scoring program, studying under Oscar winning composer Jerry Goldsmith. Galante went on to orchestrate major film and television series. He has received more than two dozen commissions from wind ensembles and orchestras in the United States.

***The Seal Lullaby* Eric Whitacre**

In the spring of 2004, on the recommendation of composer Stephen Schwartz ("Wicked", "Godspell"), Eric Whitacre received a call from a major film studio. They were interested in making a classic animated film based on Rudyard Kipling's "The White Seal." Whitacre wrote of his inspiration for the piece:

"The White Seal" is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called *The Seal Lullaby*).

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio.

I didn't hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. 'Oh,' said the exec, 'we decided to make "Kung Fu Panda" instead.'

So I didn't do anything with it, just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%.) And a few years later the Towne Singers graciously commissioned [a chorale] arrangement of it. I'm grateful to them for giving it a new life. And I'm especially grateful to Stephen Schwartz, to whom the piece is dedicated. His friendship and invaluable tutelage has meant more to me than I could ever tell him.

*Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.*

*Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!*

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."

***La Procession Du Rocio* Joaquin Turina / Alfred Reed**

This 1912 programmatic composition depicts the pilgrimage and celebration to honor the Virgin Del Rocio (Virgin of the Dew). Triana, a neighborhood of Seville, Spain, is one of three major starting points. People start gathering on the weekend before Pentecost Monday, the seventh weekend after Easter Sunday, for the 40 mile trip to the town of El Rocio. Often clad in traditional Andalucian garb, the pilgrims travel by gypsy-style covered wagons or by modern trailers. This tradition pays reverence to the finding, by a 13th century huntsman, of a statue of the Virgin Mary in a tree trunk in the town's park. The first movement, *Triana en Fête*, conveys the festival atmosphere of the pilgrimage with its bands, dancing, folk songs, drinking, and fireworks. Without a musical pause, the second movement, *La Procession*, is announced by a soft flute and drums. In the early hours of Pentecost Monday, the descendents of the huntsman carry the statue of the Virgin out of the church that was built on the site of the discovery tree. Members of the town's other brotherhoods tussle to have the honor of carrying the large statue to their chapels. The reverent mood turns celebratory, recalling themes from the first movement, as church bells ring and trumpets sound a strain from the Spanish national anthem. The day ends quietly.

On December 9, 1882, Joaquin Turina Perez was born in Seville, Spain, into a middle-class family. By the age of 15, he had become an accomplished pianist, even performing some of his own early compositions. In

1902, he moved to Madrid to continue his study of the piano. Following the death of both of his parents, he moved to Paris for further study. Turina finished his studies at the Schola Cantorum in 1913 and, in the same month, premiered his acclaimed *La Procession Du Rocio*. He was forced to return to Madrid by the onset of World War I, continuing his work as composer, teacher, and critic. Turina died in Madrid on January 14, 1949.

***Danzón no. 2* Arturo Márquez / Oliver Nickel**

In his childhood, Arturo Márquez was exposed to the musical styles of his native Mexico. On a 1993 trip to the Ixtapan Region with painter Andres Fonsec and dancer Irene Martinez, he developed a special passion for the *danzón*, often heard in the working class dance salons of the region. Learning its rhythms, form, and melodic outline, Márquez began to develop *Danzón no. 2*. (*Danzón no. 1* was written for computer and synthesizer) He explained "I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world."

Arturo Márquez was born December 20, 1950 into a musical family in Alamos, Sonora, Mexico. His father was a mariachi violinist and his paternal grandfather a folk musician. After his family immigrated to La Puente, a suburb of Los Angeles, young Arturo studied piano, violin, and trombone. He also began to compose. At 17, he returned to Sonora. In 1970, Márquez entered the Mexican Music Conservatory. Under a French scholarship, he studied in Paris under Jacques Casterede. A Fulbright scholarship yielded him an MFA degree from the California Institute of the Arts. The popularity of his *Danzon No. 2* has made it known as the second "national anthem" of Mexico.

***Vienna Philharmonic Fanfare* Richard Strauss**

The first Vienna Philharmonic Ball was held on March 4, 1924, as a benefit for the musician's pension fund. Richard Strauss, a frequent collaborator with the orchestra, composed the *Fanfare*, which has been performed at each ball opening since. The ball is held during Fasching, a time of festivity and merry making. As dignitaries enter the main level that has been turned into a dance floor, the brass players begin the *Fanfare* from the balcony of the majestic hall of the Vienna Musikverein, where the Philharmonic holds its concerts. Debutantes and their escorts officially open the dancing with a specially choreographed waltz. The general audience, dressed in full-length ball gowns and tails, is then invited to take the dance floor for a gala evening.

Richard Strauss (1864, Munich - 1949, Garmish) was not a revolutionary. His contributions came from how he built on and improved the musical forms introduced by others, such as Wagner and Liszt. The son of a leading horn player in the opera orchestra, Richard inherited his father's musi-