

Foothill Symphonic Winds

David Bruce Adams, Director

Piccolo:

Victoria Williams - Music Teacher
Kent Peacock - Software Developer
(retired)

Flute:

Andrea Anderson - Bookkeeper
Rachel Harnoto - Clinical
Laboratory Scientist
Ann Hepenstal - Emergency Manager
Julie McAfee - Speech-Language
Pathologist
Kent Peacock - Software Developer
(retired)

Oboe:

Dianne Alexander - Computer
Technician
Kim Hill - Clinical Lab Scientist

English Horn:

Kim Hill - Clinical Lab Scientist

E-flat Clarinet:

Roy Stehle † - Electronics Engineer
(retired)

B-flat Clarinet:

Stephen Uhler* - Computer Scientist
Brian Becker - Engineer
Alicia Breen - Engineer
Susan Byrne - Nurse
Cesar Crusius - Engineer
Richard Dreblow - Mechanical
Engineer (retired)
Stephen Fernbach - Physician
Laurie Ho - Business Ops
David Huber - Engineer
Yvonne Liu - Nurse
Roy Stehle † - Electronics Engineer
(retired)
Elene Terry - Engineer

Bass Clarinet:

Brian Garrison - Student
Anttoni Jaakkola - Engineer
Carol Somersille - Physician

Saxophone:

Josef Orner (Alto) - Student
David Karel (Tenor) - Marketer
Fred Sandsmark (Baritone) -
Marketing Writer
Rishie Srivastava - Software Engineer

Bassoon:

Christopher Lane - School
Technology Director

French Horn:

Scott Dickerman* - Teacher
Gabriel Peterson* - Physicist
Kristina Granlund-Moyer - Teacher
Mary Iwai - Consultant
Nelson Iwai - Programmer
Dan Smith - College Music Admin.

Trumpet and Cornet:

Paul Hubel* - Photographic Engineer
Mark Disler - Software Engineer
Anna Hubel - Data Scientist
Tracey Hurley - Music Store
Education Representative
Jim Talevich - C.F.O. (retired)
Michael Williams - R.F. Engineer

Trombone:

Kyle Adler* - Photographer
John Brenneise - Software Developer
Patrick Chow - Structural Engineer
(retired)
David Papay - Software Engineer
Anthony Teresi - Project Manager
Joan Wong -

Euphonium:

Anu Jaakkola* - Musical
Richard Coolman - Pediatrician
(retired)
Art Lewis - Scientist (retired)
Adam McAfee - Financial Executive

Tuba:

John Whitecar* - Audio Acoustic
Engineer
Richard McCracken - Lawyer

Keyboard:

Mazera Cox-Coulter - Musician

Percussion:

Peter Adams* - Contractor
Scott Beeler - Rocket Scientist
John Dohse - Retired
Aya Furuta - Teacher
Margie Stehle - Grammy

* Section Leader
† Program Notes & Poster Design

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FOOTHILL SYMPHONIC WINDS
DAVID BRUCE ADAMS, DIRECTOR

A Musical Portfolio

Sunday, December 8, 2024
Cubberley Theatre
4000 Middlefield Road
Palo Alto, CA



FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR

***Bright Side* Timothy Mahr**

***Mountain Song* Philip Sparke**

***A Grand Serenade for An Awful Lot of Winds
and Percussion* P. D. Q. Bach / Peter Schickele**

***Infinity Horizons* John Cheetham**

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Children's March* Percy Grainger**

***With Each Sunset (Comes the Promise of a New Day)*
Richard Saucedo**

***To Walk With Wings - Fanfare and Overture* . . Julie Giroux**
*Cloth and Wood - First Flight - Wood and Metal - Contraptions
Computers and Plastic - Progress and Sacrifice - In Remembrance*

***A Christmas Festival* Leroy Anderson**

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. In 2024, he was appointed Associate Conductor of the Monterey County Pops! Orchestra where he is in charge of their Outreach Programs for high schools in Monterey County. Mr. Adams earned his Bachelor of Music degree from Boston University, studying 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.

To Walk With Wings, Fanfare & Overture, is a musical epic of man's quest for flight. From the early beginnings of cloth and wooden wings through the exploration of space, this highly programmatic piece takes the listener on a musical tour through aeronautic history.

It captures mental images of men jumping off cliffs with fabric wings, the first true flight, trials and errors, the comical age of contraptions, the cold, brutal strength of fabricated metal machines, the whirring of the computer age, the tragedy of the Space Shuttle Challenger, and the overall spirit of man and his desire to travel through space and beyond.

Though the piece tells the tale of the mastering of flight, the real driving force behind the music is found in the questions: "Who are we?" and "What is out there?"

Julie Ann Giroux was born December 12, 1961, in Fairhaven, Massachusetts and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She has studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Although an accomplished performer on piano and horn, her first love is composition. She began playing the piano at the age of three and published her first piece at the age of ten. In 1985, she began composing, orchestrating, and conducting music for television and films and now has over 100 film and television credits. She has received three Emmy Awards. Giroux currently resides in Jackson, Mississippi, coexisting with her lovable dogs, cats, birds, and too many fish to count. An avid animal rescue member who ends up keeping more than she should, Julie composes in between feedings! Her hobbies include: gardening, model building, cooking, and collecting. She's an avid video gamer and alpha and beta tests games in addition to composing music for them.

***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 (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. He earned a B.A. degree in music at Harvard University in 1929 and an M.A. degree in foreign language there 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, whose works in the "encore" category have few equals.

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.”

With Each Sunset (Comes the Promise of a New Day)

Richard Saucedo

“Music has always been used as a way of expressing emotions or as an antidote to certain painful life encounters,” wrote composer Richard L. Saucedo. It is in that sentiment that he composed this piece in memory of Jack Hensley (1955 - 2004), a civil engineer from Cook County, Georgia. During tough economic times in the United States struggling to support his family with three jobs, Mr. Hensley signed on for a year-long construction job in Iraq. One morning in Baghdad, on their way to work, he and two fellow workers were kidnapped and later executed by terrorists.

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 year 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 now 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.

***To Walk With Wings*Julie Giroux**

This work was commissioned by The United States Air Force Band of the Rockies, Colonel H. Bruce Gilkes, Commander and Conductor. It is dedicated “With grateful appreciation to my friend and mentor, Bill Conti”, who assisted Giroux in 1985 in starting a career in Hollywood as a composer and orchestrator. She provided the following program notes:

Program Notes

***Bright Side*Timothy Mahr**

Noted composer and recently retired conductor of the St. Olaf Band, Timothy Mahr, has provided the following notes about his dedication of *Bright Side* to his dear friend and colleague, William Webb.

For as long as I’ve had the good fortune to know William Webb, I’ve been impressed by the totality of his person. Bill is simply one of the very best people I’ve ever known. He’s the genuine deal. A consummate and highly effective educator, Bill is a refined musician, and a devoted and devout family man. His record of achievement with the Edina High School band program in Edina, Minnesota, is exemplary, and his tireless contributions to the Minnesota Symphonic Winds since their founding in 1978 have been critical to their success.

Throughout the over 30 years I’ve known him, Bill has demonstrated repeatedly an optimism that underscores his path through life. Often I’d find myself less than thrilled about certain prospects ahead of me, and Bill, by way of simple yet eloquent comments, would help guide me toward a more reasonable path forward, and all with a smile in his eyes and honest energy in his voice.

Of late, Bill has had to face incredibly challenging personal health concerns. The lesser among us (certainly myself) might have easily succumbed to a self-pity and bitterness under similar circumstances. Not Bill. No way. Always the teacher, he now models a response to difficulty that shines a light on how an ordeal might be confronted. I’ve learned many things from this fine man. *The most important lesson perhaps has been to always look on the bright side.*

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 served as Professor of Music and Director of Bands until his retirement in 2023. Under Mahr’s baton, the St. Olaf Band 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.

***Mountain Song*Philip Sparke**

Originally written on a commission from the River City Brass Band of Pittsburgh, PA, the 1992 wind band transcription was commissioned for the Tokyo Kosei Wind Orchestra. The score offers the following program note:

Mountain Song was inspired by frequent visits by the composer to Mayrhofen in the Austrian Tyrol. On Sunday mornings the village is quiet and peaceful, the only sound being the rhythmic tolling of the church bell. The mountain peak, behind the village, is a gentle three-hour walk. As the climber ascends, the broad panorama of the Ziller Valley is glimpsed through the trees. A sudden fresh breeze catches the climber by surprise, rustling a nearby branch. A few steps further and we're above the tree line and the full beauty of the surrounding scenery is revealed. After a short rest, the climber starts down again, eventually returning to the village and the echoes of the church bell.

Born in London in 1951, Philip Sparke went on to study composition, trumpet, and piano at the Royal College of Music, where he earned an Associate degree. His participation in wind band at the College, together with a brass band that he formed, piqued his interest in wind music and resulted in his composition of several works for both ensembles. Interest in his first published works led to his receiving several commissions, including *The Land of the Long White Cloud* written for the Centennial Brass Band Championships in New Zealand. He has written for brass band championships in the United Kingdom, Switzerland, Holland, Australia, and New Zealand. In 1997, his *Dance Movements*, commissioned by the U.S. Air Force Band, won the prestigious Sudler Prize. He was made an Honorary Member of the American Bandmasters Association in 2020.

A Grand Serenade for An Awful Lot of Winds and Percussion

P. D. Q. Bach / Peter Schickele

The Grand Serenade was composed on commission from Prince Fred of Weinam-Rhein, for some sort of outdoor occasion. P.D.Q. Bach had originally wanted to write a really big work of thirty-five or forty minutes duration, but he agreed to make it only a third as long when Prince Fred offered to triple the fee. Soon after it was played, a member of the Prince's household used the pages of the score to wrap six large sausages, which were sent to Paris to be presented as a gift to Benjamin Franklin, from whom the Prince was anxious to obtain the specifications for building a glass harmonica, which Franklin had recently perfected. Eventually, the manuscript made its way to an attic in Boston, where Peter Schickele found it among the belongings of an eighteenth century Tory, in a box marked "Seditious Material." Some adjustments have been made to the arrangement for the lack of a dill piccolo, which is now obsolete and little is known. (Theodore Presser Co.)

Little is known of P.D.Q. Bach (1807 - 1742 ?) due to a conspiracy of silence perpetrated by his own parents. The last and least of the great J. S. Bach's twenty-odd children, he was certainly the oddest. His father completely ignored him, setting an example for his family and posterity. He finally attained total obscurity at the time of his death. His musical output would be lost but for the efforts of Professor Peter Schickele, who in 1954, rummaging around in a Bavarian castle in search of musical gems, happened upon the original manuscript of the *Sanka Cantata*, being employed as a strainer in the castle caretaker's percolator. A cursory examination of the music immediately revealed the reason for the atrocious

taste of the coffee. Other works attributed to P.D.Q. Bach are *The Abduction of Figaro*, *Oedipus Tex*, *Wachet Arf*, *The Seasonings*, *The Short-Tempered Clavier*, *Art of the Ground Round*, and *The Magic Bassoon*.

Peter Johann Schickele was born July 17, 1935 in Ames, Iowa, growing up there and in Waltham, Massachusetts, and Fargo, North Dakota. As a teenager, he studied and emulated Spike Jones' performances. Originally a clarinetist, urgency dictated that he become Fargo's only bassoonist; he went on to be Swathmore's only music major. He completed his schooling with an M.S. from The Juilliard School of Music, where he studied under Vincent Persichetti and William Bergsma. Besides performing and explaining away the music of P.D.Q. Bach, Prof. Schickele has written and arranged for classical, jazz, rock, and folk ensembles, providing music for concerts, films, television, radio, and the stage. Schickele died at his home in Bearsville, New York on January 16, 2024.

***Infinite Horizons* John Cheetham**

Infinite Horizons was commissioned by the Alpha Omicron chapter of the honorary music fraternity Kappa Kappa Psi at Texas Tech University and was first performed by the University Symphonic Band at the Texas Music Educators Association Convention in 1991. It is dedicated to Dean Killion, Director of Bands Emeritus, who served as director of bands at Texas Tech from 1959-1980. The title of the work is based on the composer's boyhood recollections of the topography of West Texas and the area surrounding Lubbock. The listener might sense the open expanse of this high plains agricultural region, the approach of a thunderstorm, or the flight of a hawk in the clear skies. Comprised of two main sections, the work is cast in the form of a classical overture.

John Cheetham, Professor of Music Theory and Composition at the University of Missouri-Columbia, was born in Taos, New Mexico in 1939. He holds bachelor and masters degrees from the University of New Mexico, as well as the Doctor of Musical Arts in Composition from the University of Washington. During his tenure at Missouri, Dr. Cheetham has written works for band, orchestra, and numerous chamber compositions. Over 20 of his compositions have been published and recorded. He has been the recipient of numerous commissions, including those from the Kentucky Derby Museum, Tennessee Tech University, Texas Tech University, The New Mexico Brass Quintet, and the Summit Brass. Cheetham died on June 25, 2024, in Columbia, Missouri.

***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.