

# Foothill Symphonic Winds

David Bruce Adams, Director

## Piccolo:

Norma Ford\* - Household Engineer  
Jennifer L. Co\* - Lawyer  
Ginger Rombach-Adams - Music Teacher

## Flute:

Jennifer L. Co\* - Lawyer  
Andrea Contreras - Sales Leader  
Norma Ford - Household Engineer  
Ann Hepenstal - Emergency Manager  
Julie McAfee - Speech-Language Pathologist  
Ginger Rombach-Adams - Music Teacher  
Jennifer Rozario - Training Manager  
Victoria Williams - 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:

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

## B-flat Clarinet:

Laurie Ho\* - Underwriter  
Brian Becker - Engineer  
Alicia Breen - Engineer  
Susan Byrne - Nurse  
Chris Farrell - Software Developer  
Ann Guerra - Administrator  
Owen Hablutzel - Appraisal Inspector  
David Huber - Engineer  
Yvonne Liu - Nurse  
Lewis Singer - Retired  
Carol Somersille - Physician  
Elene Terry - Engineer  
Stephen Uhler - Computer Scientist

## Bass Clarinet:

Owen Hakes - Retired  
Ali McCully - Postdoctoral Researcher

## Contra-alto Clarinet:

Alicia Breen - Engineer

## Saxophone:

Dan Ortega\* (Soprano & Alto) - H.R. Analyst  
Leslie Muscha (Alto) - Engineer  
Josef Orner (Alto) - Student  
Mathew Banks (Tenor) - Music Teacher  
Carlos Rodriguez - Engineer  
Susan Hartzman (Baritone) - Marketing Manager

## Bassoon:

Erin Tiedens\* - Happy Housewife  
Christopher Lane - Systems Administrator  
Peter Neumann - Chief Computer Scientist

## 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  
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  
Yutaka Iwasaki - Mechanical Engineer  
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:

Anu Jaakkola - Construction Engineer  
Art Lewis - Scientist (Retired)  
Dennis Wilson - Engineer (Retired)

## Tuba:

Brent Herhold\* - Business Mgr. (Retired)  
John Whitecar - Electrical Engineer

## Keyboard:

Mazera Cox - Musician

## Percussion:

Peter Adams\* - Contractor  
Scott Beeler - Rocket Scientist  
Michael Bentley - Graphic Designer  
John Dohse - Retired  
Alicia Fuller - Teacher  
Ann Miyada - Accounting Assistant  
Margie Stehle - Grammy

\* Section Leader  
<sup>2</sup> Program Notes & Poster Design



**FOOTHILL SYMPHONIC WINDS**  
DAVID BRUCE ADAMS, DIRECTOR

# Director's Choice

**Sunday, June 9, 2019**  
**Cubberley Theater**  
**4000 Middlefield Road**  
**Palo Alto, CA**



# FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR

***The Cowboys* ..... John Williams**

***Gloriosa* ..... Yasuhide Ito**

- I. Oratio*
- II. Cantus*
- III. Dies Festus*

**Jennifer L. Co, ryuteki soloist**

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Die Fledermaus* ..... Johann Strauss II / Eiji Suzuki**

***Summer Dances* ..... Adam Gorb**

- I. Summer Day*
- II. Summer Night*
- III. Summer Party*

***Cole Porter***

**A Medley for Concert Band ..... Cole Porter  
Robert Russell Bennett, Arr.**

***Funiculi-Funicula Rhapsody* ..... Luigi Denza  
Yo Goto, Arr.**

Please mark your calendar for our next concerts:

December 8, 2019      March 15, 2020      June 7, 2020

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

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The International Voice of Community Bands  
[www.acbands.org](http://www.acbands.org)



years work with Nadia Boulanger, that century's most influential music teacher. Returning to New York, he orchestrated many Broadway musicals, including Kern's "Showboat," Gershwin's "Of Thee I Sing," Porter's "Kiss Me Kate," and Youmans' "No No Nanette." His greatest success came when he collaborated with Richard Rodgers and orchestrated "Oklahoma," "Carousel," "The Sound of Music," "The King and I," and "South Pacific." He also orchestrated Lowe's "My Fair Lady" and "Camelot." He never lost sight of his training and appreciation for "serious" music and he took time to compose four symphonies, a symphonic portrait of Gershwin's "Porgy and Bess," and the "Ohio River Suite." In 1952, he composed 13 hours of music for the popular television series "Victory at Sea." His *Suite of Old American Dances* and *Symphonic Songs for Band* are hallmarks in the symphonic band repertoire. An avid baseball fan, he often amazed his friends with his recall of baseball statistics.

***Funiculi-Funicula Rhapsody* ..... Luigi Denza**

This *Rhapsody* is a delightful set of variations on the famous melody written by Luigi Denza. Following a fanfare introduction, the composition transitions to a tarantella led by the trombones. Each section of the ensemble gets a turn at interpreting the melody and dynamics. Poly-rhythms give way to a simple, slow romantic rendering. The listener is returned to the excitement and vibrancy of the original melody in an effective finale. The words to *Funiculi, Funicula* were written by journalist Peppino Turco and set to music by Luigi Denza in 1880 on the occasion of the opening of the first funicular railway on Mt. Vesuvius. Although the song was composed in only a few hours, it has remained popular for more than a century. Even Richard Strauss included the tune in the fourth movement of his *Aus Italien* (1886), believing it to be a popular Neapolitan folk tune.

Luigi Denza was born in Castellammare, Italy, on February 24, 1846. He studied at the Naples Conservatory. He settled in London in 1887 and became a professor of singing at the Royal Academy of Music in 1898. He wrote one opera, "Wallenstein", and over 600 songs. Many of his songs became popular, but could not match the success of *Funiculi, Funicula*. Denza died in London on January 26, 1922.

Yo Goto was born in Akita, Japan, in 1958. In 1975, while still a student at Yokote High School, his *Sokkyo kyoku* (Improvisation) was chosen to be a test piece for a band competition the following year. After graduating from Yamagata University as a music education major, he studied with Shinichiro Ikebe and Joju Kaneda at the Tokyo College of Music, graduating as a Specialist of Composition. Goto has composed and arranged a number of works, many of which are useful in teaching music education. He is an active music critic, clinician, and researcher. He is a board member of the Academic Society for Winds, Percussion, and Band.

to infuse his music with elements of popular music, including big band, jazz, and rock, to provide contrasts and content to which modern audiences can relate.

#### ***Cole Porter* .....Cole Porter**

The five tunes of this medley were written by Cole Porter between 1932 and 1935. *Anything Goes* is the title song of the 1934 Broadway hit set on the liner S.S. American bound from New York to London. The cast includes an evangelist turned nightclub singer, a Wall Street broker love struck by an engaged debutante, and a second-rate gangster. The song makes humorous references to gossip and scandals of Depression-era high society. Many last minute changes were made to fix problems with the original script to get it ready for the opening. When Porter asked a stage doorman for his opinion of the show, he reportedly remarked that so many things were taken out and then put back in, so that “Anything Goes.” *Begin the Beguine* comes from the 1935 musical comedy “Jubilee” about a fictional European royal family. The beguine is a ballroom dance similar to the rhumba. Soon performed by Artie Shaw, it soared to the top of the charts. (Chided about popularity of the song, Porter wrote *Let’s End the Beguine* for Beatrice Lilly in 1944.) Porter’s memories of the Mausoleum of Galla Placidia under starry skies during his honeymoon in Ravenna, Italy, are said to have inspired *Night and Day* for the 1932 musical “Gay Divorce.” The second act of “Jubilee” needed another song, so Porter, overnight, completed *Just One of Those Things*. After the principal cast of the S.S. American clear up their transgressions and deceptions, *Blow, Gabriel, Blow* lifts the mood in an impromptu revival.

Cole Albert Porter (1891 - 1964) was born into a wealthy family in Peru, Indiana. Encouraged by his mother, he studied music from an early age and began composing as a teenager. In 1909, he entered Yale University majoring in English and minoring in music. His composition of more than 300 songs while there contributed to his being voted “most entertaining man.” After Yale, Porter enrolled in the Harvard Law School in 1913, but he soon transferred into the Music School. His trips to New York City were the impetus for his first musical “See America First”, which closed after 15 performances. Travel to Europe and some Paris productions gave a boost to his musical skills and productions using his songs were brought to the U.S. His skills as a witty lyricist and ingenious melodist created many popular Broadway musicals including “Anything Goes,” “Silk Stockings,” “Kiss Me Kate,” and “Can Can.”

Robert Russell Bennett (1894 - 1981) was born in Kansas City, Kansas. At the age of 4, he contracted polio and his parents moved to a farm in Missouri, where he was home schooled by his musically talented parents. He started his harmony and counterpoint studies at the age of 15. Seven years later, he was leading army bands, arranging, and composing in New York. In 1926, he began a period of European study, which included four

## *Program Notes*

#### ***The Cowboys*..... John Williams**

This suite, arranged by Jim Curnow, is a typical example of John Williams' capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life. Taken from the 1972 motion picture “The Cowboys” starring John Wayne and Roscoe Lee Browne, the music complements the story of a 60 year old Montana cattleman who enlists (and ultimately mentors) ten schoolboys as cowboys after the regular ranch hands have left with Gold Rush fever. The 400-mile cattle drive provides the boys with a different and harsher schooling as they learn the rigors of the job and have to deal with rustlers. The music conveys the high spirit of wild horses and their taming. Jollity around the campfire is contrasted against the loneliness of the open range. The plains have a beauty, though, which is reflected in the song of a lark. The hard work of the cattle drive, including the fording of the wide, muddy river and dealing with many fears and threats, succeeds in maturing the boys into men.

John Towner Williams was born in Floral Park, NY, on February 8, 1932. As the son of a percussionist in the CBS radio orchestra, he was exposed to music very early and he learned to play the piano, clarinet, trumpet and trombone. He 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 115 films, including *Jaws*, *E.T.*, *Superman*, *Raiders of the Lost Ark*, *Schindler’s List*, *Jurassic Park*, *Memoirs of a Geisha*, *Lincoln*, *The Book Thief*, *War Horse*, the Harry Potter series, and nine episodes of *Star Wars*. Williams has been awarded three Emmys, five Oscars, and 20 Grammy Awards, as well as several gold and platinum records. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra and continues as Laureate Conductor. He has written many concert pieces and is also known for his themes and fanfares written for the 1984, 1988, 1996, and 2002 Olympics. In 2004, he received Kennedy Center Honors and, in 2009, the National Medal of Arts, the highest award given by the U.S. Government to an artist.

#### ***Gloriosa*.....Yasuhide Ito**

*Gloriosa* was inspired by the songs of the Kakure-Kirishitan (Crypto-Christians) of Kyushu who continued to practice their faith after it had been banned in 1612. Melodies and lyrics were changed to appear more Japanese. “Gloriosa” of the Gregorian chant became “Gururiyoza.” The composer wanted to honor the music of that faith that had been hidden for 200 years. The first movement, *Oratorio*, begins with a Gregorian chant

invoking the fervent prayers and suffering of the Crypto-Christians. Continuing into *Cantus*, the second movement blends Japanese elements into the music with a solo passage for the ryuteki, a transverse flute made of bamboo often used in gagaku, the type of Shinto classical music performed at the Imperial Court in Kyoto. The theme is based on *San Juan-sama no Uta (The Song of Saint John)* commemorating the 1622 massacre of Kyushu Christians. The folk song, *Nagasaki Bura Bura Bushi*, is the inspiration of *Dies Festus*, the final movement, that honors the homeland of many Crypto-Christians.

Yasuhide Ito was born on December 7, 1960, in Hamamatsu City, Shizuoka Prefecture, Japan. His musical studies started with piano. Music composition studies began in high school. In 1986, he completed graduate work in composition at Tokyo University of Fine Arts and Music. Ito is currently a professor at Senzoku Gakuen College of Music. He has composed more than 1000 works including more than 90 scores for wind band. He was requested to write the music of the city song for Hamamatsu. Following the 2011 earthquake and tsunami on the east coast of Japan, Ito collaborated with poet Ryoichi Wago to honor the victims of that tragedy. He is highly sought as a guest conductor, clinician, and educator and has won multiple prestigious awards.

Ryuteki soloist Jennifer L. Co fell in love with playing the flute in 7th grade at Walter Reed Junior High (North Hollywood, CA) under the guidance of Ms. Yolanda Gardea. While an undergraduate at UC Berkeley, she took chamber music courses but, later, had to take a hiatus from playing while attending Columbia Law School. After graduation, she began playing again and has studied with Lucille Goeres, Ginger Rombach-Adams, and Linda Lukas. Jennifer currently is an attorney at The Walt Disney Company, supporting the Lucasfilm franchise. She has performed with the Foothill Symphonic Winds since December 2010 and in a variety of chamber music ensembles. When *Gloriosa* was announced in April for this concert, Jennifer was excited to have the opportunity to learn the ryuteki and broaden her knowledge of the flute family.

### ***Die Fledermaus* ..... Johann Strauss II / Eiji Suzuki**

*Die Fledermaus (The Bat)* in German) was premiered in Vienna's Theatre an der Wien on April 5, 1874. The operetta is based on a popular French vaudeville comedy of events on New Year's Eve. A series of lies, intrigues, clothing mix-ups, mistaken identities and practical jokes running out of control have the players in embarrassing situations, but a grand ball and intoxicating libations lead to a happy ending. The catchphrase "Happiness just accepts, what must be, without regrets!" sums it up. The antics and frivolity, waltzes and polkas, were the proper prescription for a country in the middle of a depression. The music has only one quiet section that offers praise for brotherhood and love.

Lifelong resident of Vienna, Johann Strauss II (October 25, 1825 - June 3, 1899) was the eldest son of Johann Strauss I, who with Josef Lanner sparked a waltz craze in Vienna and beyond. The patriarch discouraged his children from pursuing musical professions, but a divorce of the parents caused the younger Johann to establish his own orchestra. Besides his conducting duties, he began composing quadrilles, mazurkas, polkas, and waltzes for his orchestra. After his father's death in 1849, he combined both orchestras with much success. The heavy workload led to a nervous breakdown in 1853 and his brother, Josef, took control of the orchestra for the six months needed for recovery. Ten years later, he was given the honor his father had held as court ball music director. Tours through Europe and the U.S. helped earn him more praise. In the mid-1860s, he started to focus on writing music and passed the baton to Josef in 1871. Strauss tried his hand at three operettas with *Die Fledermaus* (1874) becoming his most famous. Although he composed more than 400 pieces, his waltzes earned him the title of "Waltz King." *The Blue Danube Waltz* (1867) is the principal work with which he is identified.

Eiji Suzuki was born in Tokyo, Japan, in 1965. He attended Tokyo University of Fine Arts and Music where he studied piano, composition, conducting, and gagaku (ancient Japanese court music). He completed his graduate composition studies in 1991 and his work was debuted by the Tokyo Kosei Wind Orchestra. His compositions for orchestra and concert and pops bands are well received world wide as are his transcriptions of major historic compositions.

### ***Summer Dances* ..... Adam Gorb**

Adam Gorb composed his joyful *Summer Dances* in 2012 to celebrate his "favorite season where people are happiest outdoors." The first movement, *Summer Day*, offers a bold and arrogant melody to celebrate the open air. Gorb describes the second movement, *Summer Night*, as a "beach habanera" led by a sensuous trumpet melody. The *Summer Party* introduces a folk-like theme that is passed around the ensemble until it builds to a rousing and festive ending.

Born in Cardiff, the capital of Wales, in 1958, Adam Gorb first tried his hand at composing at the age of 10. A set of piano pieces, written when he was 15, were broadcast by BBC Radio. In 1977, he entered Cambridge University to study music and continued on to the Royal Academy of Music, gaining a MMus degree with highest honors in 1993. Since 2000, he has served as Head of the School of Composition at the Royal College of Music in Manchester. Gorb is equally comfortable and accomplished at writing technically challenging works of more accessible, yet still entertaining, instructional compositions. His *Metropolis* (1992) quickly gained international recognition. The Tokyo Kosei Wind Ensemble premiered *Towards Nirvana*, which led to the first of his three British Composer Awards. In his more than 35 works for wind ensemble, he has tried