

Foothill Symphonic Winds

David Bruce Adams, Director

Piccolo:

Kent Peacock - *Software Developer*

Flute:

Julie McAfee* - *Speech-Language Pathologist*

Kent Peacock - *Software Developer*

Jennifer Rozario - *Training Mgr.*

Oboe:

Dianne Alexander - *Computer Technician*

Kimberly Hill - *Clinical Lab Scientist*

English Horn:

Kimberly Hill - *Clinical Lab Scientist*

E-flat Clarinet:

Roy Stehle ² - *Electronics Engr. (retired)*

B-flat Clarinet:

Chris Farrell* - *Software Developer*

Alicia Breen - *Engineer*

Susan Hartzman - *Technical Writer*

Laurie Ho - *Underwriter*

Yvonne Liu - *Nurse*

Alia Schoen - *Grant Writer*

Roy Stehle ² - *Electronics Engr. (retired)*

Stephen Uhler - *Computer Scientist*

Bass Clarinet:

Ali McCully - *Postdoctoral Researcher*

Carol Somersille - *Physician*

Saxophone:

Dan Ortega* (Alto) - *HR Analyst*

Leslie Muscha (Alto) - *Engineer*

Mathew Banks (Tenor) - *Music Teacher*

Fred Sandsmark (Baritone) - *Marketing Writer*

Bassoon:

Aric MacDavid - *Music Store Staff*

French Horn:

Kristina Granlund-Moyer* - *Teacher*

Kelly Hanson Schaefer - *Attorney*

Kevin Iwai - *Music Teacher*

Nelson Iwai - *Programmer*

Trumpet and Cornet:

Tim Swensen* - *Electrical Engineer*

Anna Hubel - *Data Scientist*

Paul Hubel - *Photographic Engineer*

Tracey Hurley - *Music Store Staff*

Steve Kitzerow - *Draftsman*

Tony Yau - *Student*

Trombone:

Kyle Adler* - *Photographer*

John Brenneise - *Software Developer*

Patrick Chow - *Structural Engr. (retired)*

David Papay - *Software Engineer*

Euphonium:

Anu Jaakkola* - *Construction Engineer*

Art Lewis - *Scientist (retired)*

Adam McAfee - *Financial Executive*

Tuba:

John Whitecar - *Electrical Engineer*

Percussion:

Peter Adams* - *Contractor*

Scott Beeler - *Rocket Scientist*

John Dohse - *Retired*

Margie Stehle - *Grammy*

* Section Leader

² Program Notes & Poster Design

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FOOTHILL
SYMPHONIC WINDS
DAVID BRUCE ADAMS, DIRECTOR

A Joyous Return



Sunday, June 5, 2022
Cubberley Theatre
4000 Middlefield Road
Palo Alto, CA



***Strike Up The Band* George Gershwin
Warren Barker, Arr.**

***Early Light* Carolyn Bremer**

***Psalm for Band* Vincent Persichetti**

***West Side Story Selection* Leonard Bernstein
W. J. Duthoit, Arr.**

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***The Black Horse Troop March* John Philip Sousa
Frederick Fennell, Ed.**

***La Gazza Ladra Overture* Gioachino Rossini
David Bruce Adams, Arr.**

***Italian Rhapsody* Julie Giroux**

***Chorale and Shaker Dance* John P. Zdechlik**

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

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.

Please mark your calendar for our next concerts:
December 4, 2022 March 12, 2023 June 4, 2023

tion. 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. During the Inauguration on January 9, 2021, "Integrity March", the first movement from Giroux's *Symphony No. 3*, was performed by the U.S. Marine Corps Band as Vice President Elect Kamala D. Harris was introduced. Giroux currently resides in Madison, MS, 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, she composes in between feedings! Her hobbies include: gardening, video gaming, and writing books.

***Chorale and Shaker Dance* John P. Zdechlik**

This 1971 composition combines a simple chorale theme, introduced by the woodwinds, with variations of the well known Shaker Hymn *Simple Gifts*. There is a progression of instrumental timbres and chord textures as the themes alternate and commingle. Brief solos for flute, clarinet, saxophone, and trumpet occur at tempo changes. The brass and woodwinds exchange the themes as time signatures cause an increase in both tempo and intensity. Sustained brass sections play the chorale with woodwinds performing a fiery obligato based on the Shaker hymn as the development peaks. A demanding timpani part punctuates the dramatic ending. Zdechlik claimed to have guest conducted this popular piece over 500 times.

John Zdechlik (May 2, 1937 - May 21, 2020) was a native of Minnesota. While playing trumpet and piano with his high school jazz band, he developed an interest in composition. He held degrees in music education, as well as composition and theory, from the University of Minnesota (Ph.D. in 1970). His composition instructors included Paul Fetler and Frank Benciscutto. Zdechlik was a Professor and Chairman of the Music Department at the Lakewood Community College. He wrote numerous commissioned and published works for high school and college concert bands, including *Celebrations*, *Chorale and Shaker Dance*, *Grand Rapids Suite*, *Passacaglia*, and *Z's Blues*. An active member of the American Bandmasters Association, Zdechlik guest conducted in 35 states and in Japan, England, and Scotland.

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.

contests. Before his death at the age of 78, Sousa had composed 136 marches, 15 operettas, 70 songs, 11 waltzes, and a wide variety of incidental works. His most famous march, *The Stars and Stripes Forever*, has been designated as the official march of the United States.

***La Gazza Ladra Overture* Gioachino Rossini**
David Bruce Adams, Arr.

The comic opera, whose title translates to *The Thieving Magpie*, premiered in 1817. It includes the stock figures of a lecherous old mayor and a falsely accused maiden, in the clutches of despair, placed in jeopardy by a pet magpie, whose mischievous thievery of household effects makes it the real culprit. This performance marks the premiere of the arrangement for concert band by our Director, David Bruce Adams.

Gioachino Rossini (1792 - 1868) was the only child of Giuseppe Rossini, the town trumpeter of Lugo and inspector of slaughter-houses. After early lessons in singing and the harpsichord, he entered the Bologna Academy in 1806 to study counterpoint and the cello. He later won commissions from Italian theaters in the cities of Venice, Milan, and Naples. It was during this period that he composed *Otello*, *La Gazza Ladra*, and *The Barber of Seville*. He received Beethoven's admiration during a Rossini festival in Vienna in 1822. He went on to enjoy a very successful season in London, and then took over management of the Italian Theater in Paris, where he had a successful career as composer and producer. All of his 39 operas were written in a period of two decades. After *William Tell* was completed in 1829, Rossini was never to write another stage work. He spent the rest of his life teaching and doing some composing in Italy and France, finally settling again in Paris. His last years were spent as a gourmet and as the witty leader of the artistic world.

***Italian Rhapsody* Julie Giroux**

Italian Rhapsody was commissioned by Colonel Arnald D. Gabriel (né Arnaldo Domenico Antonio Gabriele), former Commander and Conductor of the U. S. Air Force Band. Julie Giroux dedicated it to her loving parents, Ferdinando and Filomena Gabriele. She provided the following note about this composition.

Italian Rhapsody is a collection of Italian folk songs and operatic excerpts scored with Italian gusto! Solo Clarinet opens this work with a certain Mafioso flair developing into a devious rendition of *The Italian Wedding Song 2* (The Wedding Tarantella). *Caderna*, composed by A. D. Arcangelo is presented in both an Italian street band and contemporary march style. Giacomo Puccini's La Boheme *Quando m'en vo* (Musetta's Waltz) makes an appearance as an accordion player serenading young lovers in the moonlight. The finale features Luigi Denza's *Funiculi! Funicula!*, Giuseppe Verdi's *Il Trovatore* (Act II - Anvil Chorus) and Gioachino Rossini's *Barber of Seville*. Italian operatic and folk song musical quotes are interlaced throughout the work. See if you can find them all! Scored with an Italian passion for family and feasting, *Italian Rhapsody* is definitely one very Spicy Meatball!

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 composi-

Program Notes

***Strike Up The Band* George Gershwin / Warren Barker**

Strike Up The Band is the title song for a musical interpretation of George S. Kaufman's satire about a proud American owner of a cheese factory who is outraged when Switzerland protests a tariff on imported cheese and convinces the US government to declare a war he would finance. George and Ira Gershwin saw this as an opportunity to write in the style of W.S. Gilbert and Arthur Sullivan. The 1927 production never made it out of Philadelphia, as political satire was a hard sell even in an operetta style. The inevitable boy-meets-girl story did produce the classic love song "The Man I Love."

The son of Russian immigrants, George Gershwin was born in 1898 in Brooklyn, New York. Fueled with a love for music, he began studying the piano at the age of 12. Not being academically inclined, he convinced his parents to let him quit school at 15 and became a pianist in "Tin Pan Alley," demonstrating songs for the Remick Publishing Company. In this position, he was exposed to thousands of songs and gained a sense for quality music. He tried writing songs and at 20, he wrote his first complete Broadway musical, *La La Lucille*. A fifteen minute effort produced *Swanee*, made famous by Al Jolson. The team of George and older brother, Ira, as lyricist, wrote more than a dozen successful musicals, including *Oh Kay!*, *Strike Up the Band*, *Funny Face*, and *Girl Crazy*, between 1919 and 1933. In 1924, he forgot a commitment he made to bandleader Paul Whiteman and was compelled to compose his *Rhapsody in Blue* in just 3 weeks. *Of Thee I Sing*, staged in 1932, became the first musical to win the Pulitzer Prize. He had less success with *Porgy and Bess* (1935), which closed shortly after opening, but later became a great success. He was not able to see that, as he was diagnosed in 1937 with a brain tumor and did not survive the surgery.

***Early Light* Carolyn Bremer**

Early Light was written for the Oklahoma City Philharmonic and received its premier performance in July 1995. The material is largely derived from *The Star Spangled Banner*. One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

Initially trained as an orchestra double bass player, Carolyn Bremer (October 28, 1957 - September 2, 2018) didn't develop an interest in music composition until she was 24. She studied at the Eastman School of Music and CalArts, before receiving her Ph.D. in composition from the University of California, Santa Barbara. Her teachers include Edward Applebaum, Mel Powell, Joseph Schwantner, Emma Lou Diemer, and Buell Neidlinger. Bremer was Chair of Composition at the University of Oklahoma from 1991 to 2000, where she directed the "New Century" Ensemble and the "New Improv!" Century Ensemble. She composed in a wide variety of genres from electronic to music for chamber groups, band and orchestra. At the time of her death, Bremer was chair of the Bob Cole Conservatory of Music at California State University Long Beach. She came to regard the

questions raised in issue-oriented, experimental and political music, and aesthetics as central to her work as a composer, conductor, and educator. Her catalogue contains works based on the Clarence Thomas Confirmation Hearings (*I Have a Nightmare*), an AIDS-related death of a childhood friend (*Not a Witness*), feminism (*She Who*), feminist symbolism (*The Four Faces of Eve*), and *The Theory of Evolution*. Principal compositions for large ensembles include *Early Light* (1995 & 1996), *Spark* (2001), *Symphony for Wind Band* (2002), and *Pieces of Eight* (2006).

***Psalm for Band* Vincent Persichetti**

Psalm for Band was commissioned by the Pi Kappa Omicron music fraternity at the University of Louisville and premiered on May 2, 1952. It was Persichetti's second composition for band, following his *Divertimento* written in 1950. The composer provided the following program note:

Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections — a sustained chordal mood, a forward moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.

Philadelphia-born Vincent Persichetti (June 6, 1915 - August 14, 1987) established himself as a leading figure in contemporary music. He was a virtuoso keyboard performer, scholar, author, and energetic teacher. To his credit are more than eighty compositions, including major works in almost every genre. Dr. Persichetti was graduated from Combs College, Philadelphia Conservatory, and Curtis Institute. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on harmonic practices of this century.

***West Side Story Selection* Leonard Bernstein / W. J. Duthoit**

Leonard Bernstein's music for "West Side Story" brought a new dimension to Shakespeare's classic love story of Romeo and Juliet and the underlying dynamics of social and racial strife. The Broadway musical opened in 1957 and tells the story of two rival gangs, the Jets and Sharks, in the Upper West Side of Manhattan, an ethnic, blue collar neighborhood of the mid-1950s. Arranger William James Duthoit has captured Bernstein's wonderful dance rhythms and moods that are integral to the production. Following a brief introduction, this medley of tunes begins with *I Feel Pretty* as sung by Maria, a young, newly arrived Puerto Rican immigrant and sister to Bernardo, the leader of the Sharks. Tony, a former member of the white American gang, the Jets, sings *Maria* about his meeting her for the first time. His newly found feelings and the anticipation of the future are expressed in *Something's Coming*. With the tempo of a beguine, *Tonight* has the couple recalling their feelings after a short, chance meeting at a dance party planned by social workers trying to integrate the neighborhood. Relaxing together in Maria's room, they imagine being married and profess *One Hand, One Heart*. Meanwhile, each gang has lost a member after they rumble in an attempt to gain domination. As the Jets regroup, they sing *Cool* to remind each other how to behave after the tragic event. *America* marks the finale of the medley with the Puerto Ricans singing the benefits and pitfalls of living in their new country.

The son of a Russian immigrant, Leonard Bernstein (August 25, 1918 - October

13, 1990), began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland. Their friendship was cemented in the early 1940's in the workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. It was his fate to be far more than routinely successful. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his *Mass* and the score to *West Side Story*. Other notable works are *Candide*, *Fancy Free*, and *Chichester Psalms*. William Schumann said of Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists." In 1990, the musical world lost both Bernstein and his teacher and friend, Aaron Copland.

***The Black Horse Troop March* John Philip Sousa Frederick Fennell, Ed.**

John Philip Sousa had a special affinity for horses, but had to give up riding after breaking his neck in a fall from a high-spirited stallion in 1921. Premiered October 17, 1925, by the Sousa Band, this piece stands with *Riders for the Flag* and *Sabre and Spurs* as one of his outstanding "equestrian" marches. The march conveys the solid dignity of the riders and their black steeds moving at a precise and purposeful gait. Editor for this march and world famous conductor, Frederick Fennell, wrote of his experience attending the premier:

"I heard the first performance of John Philip Sousa's The Black Horse Troop when I was eleven years old. My father had taken me to a concert by Sousa's Band at the Public Auditorium in Cleveland, Ohio. At the end of the concert Sousa turned and faced the audience. This was obviously a signal, for the whole of Troop A of the Ohio National Guard Cavalry — The Black Horse Troop — walked their horses up the aisles and onto the stage. Standing at attention behind the Band, they faced the audience as Sousa led his musicians in the first performance of the march. Their reception as they made their way to the stage was wild enough, but the tumultuous applause for all at the conclusion of The Black Horse Troop was like nothing I had ever heard. It was probably Sousa's 125th march."

The man who would become known as "The March King" was born in Washington D.C. on November 6, 1854 to a Portuguese father, who earlier that year had enlisted in the Marine Band, and a German mother. John Philip Sousa began formal musical instruction at the age of 6 and appeared as a violin soloist at the age of 11. Two years later, he began his career in the U.S. Marine Band, serving as an apprentice "boy" to receive instruction "in the trade or mystery of a musician." He became leader of the Marine Band in 1880 and served in that position until 1892, when he resigned to organize a band of his own. Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches. He was a prolific composer who found themes for his compositions in his country's history, dedication events, military groups, and even newspaper