

# *Foothill Symphonic Winds*

*David Bruce Adams, Director*

**Piccolo:**

Victoria Williams - *Music Teacher*

**Flute:**

Jennifer L. Co\* - *Lawyer*  
Andrea Anderson - *Bookkeeper*  
Ann Hepenstal - *Emergency Mgr.*  
Julie McAfee - *Speech-Language Pathologist*  
Jennifer Rozario - *Training Mgr.*  
Victoria Williams - *Music Teacher*

**Oboe:**

Dianne Alexander - *Computer Technician*  
Kim Hill - *Clinical Lab Scientist*

**English Horn:**

Kim Hill - *Clinical Lab Scientist*

**E-flat Clarinet:**

Laurie Ho - *Business Ops*

**B-flat Clarinet:**

David Huber\* - *Engineer*  
Brian Becker - *Engineer*  
Alicia Breen - *Engineer*  
Susan Byrne - *Nurse*  
Chris Farrell - *Software Developer*  
Laurie Ho - *Business Ops*  
Yvonne Liu - *Nurse*  
Roy Stehle † - *Electronics Engr. (retired)*  
Elene Terry - *Engineer*  
Stephen Uhler - *Computer Scientist*

**Alto Clarinet:**

Elene Terry - *Engineer*

**Bass Clarinet:**

Carol Somersille - *Physician*

**Contra-alto Clarinet:**

Alicia Breen - *Engineer*

**Saxophone:**

Dan Ortega\* (Soprano & Alto) - *H. R. Analyst (retired)*  
Josef Orner (Alto) - *Student*  
David Karel (Tenor) - *Marketer*  
Fred Sandsmark (Baritone) - *Marketing Writer*

**Bassoon:**

Christopher Lane - *School Technology Director*

**French Horn:**

Scott Dickerman\* - *Teacher*  
Kristina Granlund-Moyer - *Teacher*  
Nelson Iwai - *Programmer*  
Dan Smith - *College Music Admin.*

**Trumpet and Cornet:**

Dana Bates - *Musician*  
Anna Hubel - *Data Scientist*  
Paul Hubel - *Photographic Engineer*  
Tracey Hurley - *Music Store Staff*  
Fred Munic - *Engineer (retired) / Musician*  
Jim Talevich - *C.F.O. (retired)*

**Trombone:**

Kyle Adler\* - *Photographer*  
John Brenneise - *Software Developer*  
Patrick Chow - *Structural Engr. (retired)*  
David Papay - *Software Engineer*  
Anthony Teresi - *Mechanical Engineer*

**Euphonium:**

Anu Jaakkola\* - *Student*  
Art Lewis - *Scientist (retired)*  
Adam McAfee - *Financial Executive*

**Tuba:**

Alexander Hill - *Operations Mgr.*  
John Whitecar - *Audio Acoustic Engineer*

**Percussion:**

Peter Adams\* - *Contractor*  
Scott Beeler - *Rocket Scientist*  
John Dohse - *Retired*  
Margie Stehle - *Grammy*

\* Section Leader

† Program Notes & Poster Design

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**FOOTHILL**  
**SYMPHONIC WINDS**

DAVID BRUCE ADAMS, DIRECTOR



# *Summer Concert*

**Sunday, June 4, 2023**  
**Cubberley Theatre**  
**4000 Middlefield Road**  
**Palo Alto, CA**



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***Florentiner March*.....Julius Fucík**  
**M. L. Lake, Arranger**

***Folk Suite for Band*..... William Grant Still**  
I. *Get On Board, Little Children*  
II. *Deep River*  
III. *Medley*

***Pavanne*..... Morton Gould**

***Vesuvius*.....Frank Ticheli**

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Midway March*..... John Williams**  
**Paul Lavender, Transcriber**

***O Magnum Mysterium* .....Morten Lauridsen**  
**H. Robert Reynolds, Transcriber**

***High Adventure*..... Randol Alan Bass**

***My Fair Lady Selection*..... Frederick Loewe**  
**Robert Russell Bennett, Transcriber**

*With A Little Bit of Luck - On The Street Where You Live*  
*Wouldn't It Be Lovely? - Get Me To The Church On Time*  
*I've Grown Accustomed to Her Face - I Could Have Danced All Night*

## *Program Notes*

***Florentiner March*.....Julius Fucík**

The march *Florentiner* was written by Julius Fucík in 1907, his opus 214, while in Budapest, the political and cultural capital of Hungary. There, he had access to many regimental bands and talented musicians anxious to perform his music. Widely recognized for his march music, he became interested in orchestral works. This was a time when central European composers were writing in the style of foreign lands including the Orient, Spain, and Italy. This composition bears the subtitle *Grande marcia Italiana* with the main title giving homage to

Recently, he has turned his efforts to composing in response to a rising demand for his music. Prestigious ensembles performing his compositions include the Chicago Symphony Orchestra, the National Symphony of Washington, D. C., the Mormon Tabernacle Choir, the Boston Pops Orchestra, the Tanglewood Chorus, and the Dallas Symphony and Chorus. He has been actively involved in helping non-professional musicians in their understanding and appreciation of the musical arts. In 1982, he helped to found the Austin Symphonic Band and served as their second conductor. His compositions of *The Night Before Christmas*, *Champagne & Roses*, and *Three Vignettes* have been popular with wind ensembles, as have his arrangements of *Shenandoah* and *Silverado*.

***My Fair Lady Selection* ..... Frederick Loewe**

*My Fair Lady* is the musical adaptation of George Bernard Shaw's *Pygmalion*. The 1956 Broadway production greatly pleased the public and the critics, earning many awards, including the longest-running musical at the time, with 2,717 performances. The lyrics of Alan Jay Lerner and the music of Frederick Loewe told the story of Professor Henry Higgins' bet to transform an unrefined Cockney flower girl, Eliza Doolittle, into a lady, with all the plot turns involving love and ego. Robert Russell Bennett's arrangement includes "With A Little Bit Of Luck," "On The Street Where You Live," "Wouldn't It Be Lovely," "Get Me To The Church On Time," "I've Grown Accustomed To Her Face," and "I Could Have Danced All Night."

The son of a famous Viennese operetta tenor, Frederick Loewe began to study piano when he was five and at thirteen became the youngest pianist ever to appear as soloist with the Berlin Symphony. Composition also began early; during his early boyhood, he completed several musical numbers that were used in his father's act in a variety theater. Loewe came to the United States in 1924 to further his career as a piano virtuoso. Unable to get a hearing from managers, he decided to give up serious music. Supporting himself for a while by playing piano in a Greenwich Village night club and working as a bus boy in a cafeteria, Loewe eventually adopted a nomadic lifestyle, wandering across the US, taking on any job that came along. He prospected for gold, punched cattle in Montana, worked as a riding instructor in New Hampshire, delivered mail by horseback, engaged in professional boxing bouts in Brooklyn, and played piano on cruise ships and in beer halls. He had some success in the 1930's, when some of his songs made it into Broadway productions.

A change of fortune came when he met Alan Jay Lerner (b. 1918) at the Lambs Club in New York. Lerner was a Harvard graduate who had written sketches and lyrics for two Hasty Pudding shows. His ambition was to write texts and lyrics for the Broadway theater. His meeting with Loewe brought him a composer with similar dreams of Broadway. Their first production was *Life of the Party*, which opened on Broadway in 1942. *Brigadoon* was their first Broadway hit, premiering in 1947 and running for 581 performances. Their other collaborative hits were *Paint Your Wagon* (1951), *My Fair Lady* (1956), *Gigi* (1957), and *Camelot* (1960).

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

Please plan to attend our next concerts

December 3, 2023

March 10, 2024

June 2, 2024

*O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in praeseptio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum.  
Alleluia.*

*O great mystery,  
and wonderful sacrament,  
that animals should see the new-born Lord,  
lying in a manger!  
Blessed is the Virgin whose womb  
was worthy to bear  
Christ the Lord.  
Alleluia!*

Morten Lauridsen was born in 1943 in the town of Colfax, situated amidst wheat-covered hills of eastern Washington state, and grew up around Portland, Oregon. He worked as a Forest Service firefighter and lookout; his job provided time for contemplation and he decided to turn his life toward music. He enrolled in Whitman College but soon transferred to the University of Southern California to study composition with Halsey Stevens and Ingolf Dahl. He has served on USC's faculty since he began teaching there in 1967. His compositions of sacred and folk music have become mainstays of the vocal repertoire. In 2005, he was named "American Choral Master" by the National Endowment of the Arts. In a White House ceremony in 2007, the President bestowed the National Medal of Arts on Lauridsen "for his composition of radiant choral works combining musical beauty, power, and spiritual depth that have thrilled audiences worldwide." Lauridsen divides his time between Los Angeles and a summer residence, without electricity or running water, on Waldron Island in northwestern Washington, where he composed *O Magnum Mysterium* and *Lux Eterna*, in peace and serenity.

### **High Adventure ..... Randol Alan Bass**

To honor the 75th anniversary of the founding of the Upsilon Chapter of Kappa Kappa Psi (honorary music fraternity) at the University of Cincinnati in 2003, the Theta Chapter of Tau Beta Sigma (honorary music sorority) commissioned this work. Composer Randol Alan Bass provided the following note describing *High Adventure*.

The work is an overture-style composition in A-B-A form – fast-slow-fast. Its style is both heroic and expressive and the main theme appears in various configurations through the work, most especially in mirrored inversion during the more lyric middle section. The composer was endeavoring throughout to suggest colors, rhythms and styles such as those found in classic epic motion picture scores – in the manner most associated with film writers such as Erich Korngold, Max Steiner and, of course, the eminent John Williams.

The composer hopes the sounds of this work will evoke images of swash-buckling and romance in the imaginations of listeners, similar to those he experienced while creating the work. And he also hopes that the music does justice to the courage, honor and dedication shown by the worthy fraternity brothers to whom it is dedicated.

Multi-talented Randol Alan Bass was born June 6, 1953 in Fort Worth, Texas. Growing up in Midland, TX, he studied piano and played various instruments and worked in community theater. A longtime student of choral music, he sang in local ensembles. In 1976, Bass earned the Bachelors Degree from the University of Texas at Austin and a Master of Music degree in choral conducting four years later from the College-Conservatory of Music in Cincinnati. In the late 1970s, he became very active as an arranger with major works for orchestra and chorus.

Florence, Italy. It has the length and content of a condensed operetta. One can imagine the theater curtains opening to two trumpet fanfares followed by a stately march as the residents of that grand city rush to welcome the large entourage of a nobleman. Flowers are thrown to the procession and everyone is excited. Suddenly, our nobleman sees a beautiful courtesan and the two converse in a gentle interlude that becomes quieter as the conversation gets more personal. Chirps from the woodwinds denote the start of gossip by the village women in response. The brass give a loud proclamation that the couple are to be wed and a celebratory theme concludes the happy scene as the curtains close.

Julius Ernst Wilhelm Fucík was born into a musical family on July 18, 1872 in Prague, the capital of the Kingdom of Bohemia. In 1885, he enrolled at the Prague Conservatory, where he studied bassoon, violin, and percussion. Shortly before his graduation in 1891, he studied composition in a newly established department headed by Antonin Dvorák. He soon entered military service, playing bassoon and percussion in the 49th Austro-Hungarian Infantry Band at Krems under the direction of Josef Franz Wagner, composer of the famous march *Under the Double Eagle*. Wagner strongly influenced Fucík's interest and talent in the field of popular music. In the summer of 1894, Fucík returned to Prague to play bassoon in local orchestras. He also wrote all the music for a woodwind trio he founded. In August 1897, the bandmaster of the 86th Infantry regiment in Sarajevo died and Fucík applied for the job. He was chosen from 82 candidates, beginning his career as a military bandmaster. During his time in Sarajevo he wrote *Entry of the Gladiators*, a world famous circus march. In 1900, his regiment was transferred to Budapest, where the competition from other regimental bands challenged his directing and compositional talents. He composed his march *Florentiner* in 1907, receiving great acclaim. Four months later, the appeal of his Bohemian homeland beckoned. He was chosen over 200 candidates for the position of bandmaster of the 92nd Infantry Regiment in Theresienstadt. His band gave concerts in Prague every Sunday and their series of concerts in Berlin drew 10,000 attendees. Retiring as bandmaster in 1913, Fucík moved to Berlin, where he organized an orchestra and established his own publishing firm, Tempo Verlag. With the outbreak of the First World War, his business faltered and his health declined. He died in Berlin on September 25, 1916 and was buried in Vinohrady Cemetery in Prague.

### **Folk Suite for Band ..... William Grant Still**

A major portion of William Grant Still's compositions are of original material as he developed his classical style. The *Folk Suite for Band* is a rare departure into African-American spirituals. Spirituals were a major means of communication for those enslaved. They expressed their sorrows, hardships, hopes, and plans. The first movement, *Get On Board, Little Children*, is a reference to the Underground Railroad with a rhythm evoking the clatter of the train's wheels on the rails as it speeds toward freedom. The sorrowful *Deep River*, of the second movement, was often sung at church services, including slaves of different plantations, to send messages of private meetings. The final movement incorporates two spirituals - *Old Ark's a Moverin* and *Sinner, Please Don't Let This Harvest Pass*. Contrasting hopeful and pensive moods express the range of emotions that end in a bright dance tune.

William Grant Still was born in Woodville, Mississippi, on May 11, 1895, and grew up in Little Rock, Arkansas. Encouraged to appreciate music, Still took violin lessons. He taught himself to play the clarinet, saxophone, double bass, oboe,

and several other instruments. He entered Ohio's Wilberforce College at the age of 16 as a pre-med student, but dropped out before graduation to pursue a career as a musician, ultimately enrolling in the Oberlin Conservatory. Though he grew up listening to operas and other classical music provided by his family, his interests were driven by the music of the black culture - namely ragtime, jazz, and the blues. He toured with legendary bandleader W. C. Handy and worked with Paul Whiteman, Artie Shaw, and Bing Crosby. Still composed over 200 works, including nine operas, five symphonies, and four ballets. Written in 1931, his *Afro-American Symphony*, infused with black cultural rhythms, was performed by the Rochester Symphony Orchestra under Howard Hanson. His musical success drew him to work in Los Angeles, where later he died of heart failure on December 3, 1978.

### ***Pavanne* ..... Morton Gould**

The *pavane* was a stately dance in slow duple time dating from the 16th century that took its name from the Middle French word for a peacock. Morton Gould intentionally misspelled the title to match the usage of most people. *Pavanne* is the middle movement of Gould's *Symphonette* #2, written in 1938. Its slow, bouncy style is both simple and elegant. The theme is introduced by a muted trumpet and it blossoms into a range of instrumental colors as the whole ensemble joins in. The *Pavanne* was one of four of Gould's works performed at a special tribute concert held at Carnegie Hall four weeks after the composer's death in 1996.

Morton Gould was a life-long resident of Long Island. Born in 1913 in a suburban section of Queens, his musical life was notable from completion of his first composition for piano at the age of 6 to his receipt of the Pulitzer Prize as an octogenarian. He was an eclectic composer of more than 1000 works including popular music, film scores, children's songs, and Broadway shows. During the Depression, he dropped out of high school to earn money for his family by working in vaudeville and movie theaters as a pianist. At 21, he conducted and arranged orchestral programming for WOR radio in New York. During the 30s and 40s, his works were heard on the radio by millions of listeners. Gould served as a director of ASCAP for 35 years, retiring as president in 1994. A supporter of education, he believed that the arts are what make us civilized. In a 1953 interview, he explained: "I've always felt that music should be a normal part of the experience that surrounds people. It's not a special taste. An American composer should have something to say to a cab driver." He was 82 when he died in his sleep after attending a concert of his works at the Disney Institute in Orlando, Florida, where he'd received a standing ovation.

### ***Vesuvius* ..... Frank Ticheli**

Mt. Vesuvius, the volcano that destroyed Pompeii and Herculaneum in A.D. 79, is the icon of power and energy in this work. The tension and suspense of the impending cataclysm characterizes the introduction of the main themes. Driving rhythms and complex mode changes convey a bacchanalian mood that is interrupted by quotations from the *Dies Irae* of the medieval Requiem Mass, invoked as a symbol of death and destruction. An image of everyday village life in the towns oblivious to the danger, portrayed in a quiet interlude, is disturbed by the first fiery events on the mountain. A final battle of themes builds to a state of extreme agitation, conveying the chaos of the pyroclastic explosions and suffocating ash.

Frank Ticheli was born January 21, 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 band, wind ensemble, orchestra, chamber ensemble, 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."

### ***Midway March* ..... John Williams**

This stirring concert march is from the movie "Midway", produced in 1976, which told the story of the famous battle in the Pacific. The use of 12/8 time gives a jaunty lilt to this concert march; throughout the work, there is a subtle hint of the Scottish highlands. It is an energetic work that abounds with syncopation, containing colorful, challenging upper woodwind parts, consistently building intensity.

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*, and the *Harry Potter* series, and nine episodes of *Star Wars*. Williams has been awarded three Emmys, five Oscars, and 22 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.

### ***O Magnum Mysterium* ..... Morten Lauridsen**

*O Magnum Mysterium* is a responsory chant from the Matins of Christmas. Many composers have rendered the chant into contemporary settings. Premiered in 1994, Morten Lauridsen's original choral rendition has become one of the world's most performed compositions. The band transcription by H. Robert Reynolds has retained the flow and beauty of the choral original. Morten Lauridsen wrote: "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." The variety of color and dynamics has been achieved through skillful blending of the brass and woodwinds. The thinly scored passages reflect the sacredness of the event, while the tutti sections resonate with warmth and richness.