

# Foothill Symphonic Winds

## David Bruce Adams, Director

### Piccolo:

Norma Ford\* - *Household Engineer*  
Jennifer Co - *Lawyer*

### Flute:

Jennifer Co\* - *Lawyer*  
Andrea Contreras - *Sales Leader*  
Norma Ford - *Household Engineer*  
Raechel Harnoto - *CLS Trainee*  
Ann Hepenstal - *Program Manager*  
Julie McAfee - *Speech Pathologist*  
Ginger Rombach-Adams - *Music Teacher*  
Anne Willner - *Student*

### Oboe:

Jenny Wong\* - *Software Engineer*  
Dianne Alexander - *Mom*  
Kim Hill - *Clinical Lab Scientist*

### English Horn:

Kim Hill - *Clinical Lab Scientist*

### E-flat Clarinet:

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

### B-flat Clarinet:

Chris Farrell\* <sup>3</sup> - *Software Developer*  
Stephen Uhler\* - *Computer Scientist*  
Brian Becker - *Engineer*  
Alicia Breen <sup>3</sup> - *Engineer*  
Susan Byrne - *Nurse*  
Owen Hablutzel - *Appraisal Inspector*  
Laurie Ho - *Loan Processor*  
David Huber - *Research Engineer*  
Rebecca Jagannathan - *Paralegal*  
Yvonne Liu - *Nurse*  
Lewis Singer - *Salesman (Retired)*  
Carol Somersille - *Physician*  
Elene Terry <sup>3</sup> - *Engineer*

### E-flat Alto Clarinet:

Elene Terry <sup>3</sup> - *Engineer*

### Bass Clarinet:

Owen Hakes - *Retired*  
David Roberts <sup>3</sup> - *Engineer*

### Saxophone:

Dan Ortega\* (Soprano & Alto) - *HR Analyst*  
Leslie Muscha (Alto) - *Engineer*  
Max Scheiber (Alto) - *Software Engineer*  
Richard Uhler (Alto) - *Software Engineer*  
Bradley Urban (Tenor) - *Thermal Engineer*  
Susan Hartzman (Baritone) - *Marketing Manager*

### Bassoon:

Peter Neumann - *Computer Scientist*

### French Horn:

Scott Dickerman\* - *Teacher*  
Chandler Baldwin - *Retired Engineer*  
Tim Dowd - *Retired*  
Natalie Ives-Drouillard - *Retired*  
Nelson Iwai - *Programmer*

### Trumpet and Cornet:

Tim Swensen\* - *Electrical Engineer*  
Tim Bacon - *Music Teacher*  
Dana Bates - *Musician*  
Paul Clement - *Factory Worker*  
Paul Hubel - *Optical Engineer*  
Steve Kitzerow - *Draftsman*  
Mari Masuda - *Technical Writer*  
Fred Munic - *Engineer*  
Josh Parker - *Software Engineer*  
Natalie Weires - *Software Engineer*  
Jeff Willner - *Music Teacher*

### Trombone:

Kyle Adler\* - *Marketing Manager*  
John Brenneise - *Software Developer*  
David Papay - *Software Engineer*  
Luke Paulsen - *Software Engineer*

### Bass Trombone:

Pat Chow - *Structural Engineer*  
Bruce Packman - *Navy Chief Musician (Retired)*

### Euphonium:

Tom Campbell\* - *Physicist (Retired)*  
Art Lewis - *Scientist (Retired)*  
Jerry Rosenblum - *IP Consultant*

### Tuba:

Brent Herhold\* - *Business Manager (Retired)*  
Chris Hondl - *Software Engineer*  
Kevin Leung - *Engineer*  
Gil Livnah - *Corp. Attorney & Advisor*  
Liz Neumann - *Google-ist*  
John Whitecar - *Electrical Engineer*

### Percussion:

Peter Adams\* - *Contractor*  
Scott Beeler - *Aerospace Engineer*  
Corina Mendoza - *Student*  
Margie Stehle - *Grandma*  
Todd Sachs - *Electrical Engineer*

\* Section Leader  
<sup>2</sup> Program Notes & Poster Design  
<sup>3</sup> Blackwood Clarinet Ensemble

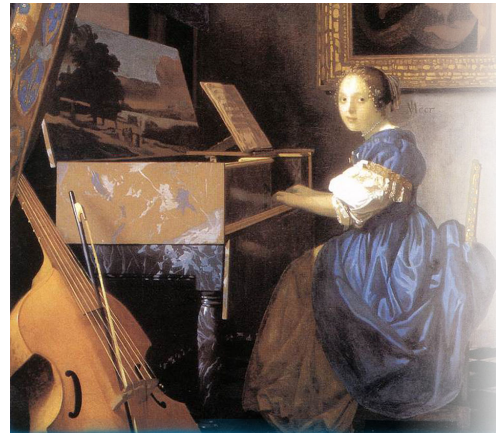
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**FOOTHILL**  
**SYMPHONIC WINDS**

DAVID BRUCE ADAMS, DIRECTOR

# Music Through Time and Cultures



**Sunday, March 13, 2016**  
**Cubberley Theater**  
**4000 Middlefield Road**  
**Palo Alto, CA**



# FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR

**Florentiner March** ..... **Julius Fučík**  
**M. L. Lake, Arr., Frederick Fennell, Ed.**  
*Grande marcia Italiana*

**Giles Farnaby Suite** ..... **Gordon Jacob, Arr.**

- |                        |                     |
|------------------------|---------------------|
| 1. Fantasia            | 7. Tell Mee, Daphne |
| 2. The Old Spagnoletta | 8. Rosasolis        |
| 4. Farnaby's Conceit   | 9. A Toye           |
| 5. His Rest            | 11. Tower Hill      |
| 6. His Humour          |                     |

**Machu Picchu** ..... **Satoshi Yagisawa**  
*City in the Sky - The Mystery of the Hidden Sun Temple*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

**Of Sailors and Whales** ..... **W. Francis McBeth**  
 I. Ishmael  
 II. Queequeg  
 III. Father Mapple  
 IV. Ahab  
 V. The White Whale

**Quartet** ..... **Paul Harvey**  
*Prelude • Fugue*

### Blackwood Clarinet Ensemble

|                            |                                 |
|----------------------------|---------------------------------|
| Chris Farrell, Bb clarinet | Elene Terry, Bb clarinet        |
| Alicia Breen, Bb clarinet  | David J. Roberts, Bass clarinet |

**Armenian Dances, Part I** ..... **Alfred Reed**

Please mark your calendar for our next concerts:

June 5, 2016    December 11, 2016    March 12, 2017

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

*My songs forever shall record,  
 That terrible, that joyful hour;  
 I give the glory to my God,  
 His all the mercy and the power.*

**IV. Ahab** - "So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood."

**V. The White Whale** - "Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds! - the birds! They mark the spot."

Dr. Francis McBeth, born March 9, 1933 in Ropesville, Texas, was Professor of Music and Resident Composer at Ouachita University, Arkadelphia, Arkansas, until his retirement in 1996. As the Conductor Emeritus of the Arkansas Symphony and composer for all media, his intense interest in the wind symphony has been a shaping force in its literature and his style is much reflected in the younger composers. McBeth attended the University of Texas and the Eastman School of Music. He was presented with the Howard Hanson Composition Award in 1963. In 1975, Arkansas Governor Bob C. Riley appointed McBeth as Composer Laureate of that state. His conducting activities took him to 49 states, Canada, Japan, and Australia. A resident of Arkansas for more than half a century, McBeth passed away in Arkadelphia on January 6, 2012 at the age of 78.

### 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 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.

### 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.

the Andes Mountains in Peru, that is now recognized as a World Heritage Site. Located about 80 miles from the empire's capital of Cusco, it was built as a refuge for the elite of the Inca aristocracy. Surrounded by steep cliffs and hidden by the forest below, it was secure until it was raided by conquistador Francisco Pizarro, stripping it of huge quantities of gold. The Spanish troops had previously destroyed Cusco's Sun Temple. During the 1911 rediscovery of Machu Picchu by Yale professor Hiram Bingham, a huge column of stone was found at the central high point of the citadel. Archeologists believe this might have been the last sacred Sun Temple for the royals as they retreated from Pizarro's advances. Yagisawa commented on this concept that became the theme of his 2004 work:

"After considering these remarkable ideas I wished to musically describe that magnificent citadel and trace some of the mysteries sealed in Machu Picchu's past. Three principal ideas dominate the piece: 1) the shimmering golden city of Cusco set in the dramatic scenery of the Andes, 2) the destructiveness of violent invasion, and 3) the re-emergence of Incan glory as the City in the Sky again reached for the sun."

Satoshi Yagisawa was born April 3, 1975 in the Iwate Prefecture in northern Japan. He graduated from the Department of Composition at Musashino Academia Musicae, where he also completed his Master's course in music and devoted himself to further research studies for an additional two years. Yagisawa has composed for orchestra, chamber groups, chorus, and traditional Japanese instruments. He has more than two dozen works for wind band, many of which are descriptive of nature and World Heritage sites. His most popular works include *Machu Picchu: City in the Sky*, *Nazca Lines - The Universe Drawn on the Earth*, and tone poems *And Then The Ocean Glows* and *Hymn to the Infinite Sky*. Yagisawa is active as a wind, string, and percussion instructor, guest conductor, and adjudicator. He has authored articles published in professional music journals.

### ***Of Sailors and Whales* . . . . . W. Francis McBeth**

*Of Sailors and Whales* is a five-movement work based on five scenes from Herman Melville's "Moby Dick." It was commissioned by and is dedicated to the California Band Directors Association, Inc., and was premiered in February 1990 by the California All-State Band, conducted by the composer. The work is subdedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor.

- I. *Ishmael*** - "I go to sea as a simple sailor"
- II. *Queequeg*** - "It was quite plain that he must be some abominable savage, but *Queequeg* was a creature in the transitory state - neither caterpillar nor butterfly."
- III. *Father Mapple*** - "This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog - in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

*The ribs and terrors in the whale  
Arched over me a dismal gloom  
While all God's sunlit waves rolled by,  
And lift me lower down to doom.*

*In black distress I called my God  
when I could scarce believe Him mine,  
He bowed His ear to my complaint,  
no more the whale did me confine.*

## *Program Notes*

### ***Florentiner March* . . . . . Julius Fučík**

The march *Florentiner* was written by Julius Fučík 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 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 Fučík 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 Dvořák. 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 Fučík's interest and talent in the field of popular music. In the summer of 1894, Fučík 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 Fučík 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 92 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, Fučík 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.

### ***Giles Farnaby Suite* . . . . . Gordon Jacob, Arr.**

The *Fitzwilliam Virginal Book* is a treasure trove of late Renaissance and very early Baroque keyboard music. A virginal is a small type of harpsichord with the plucked strings running parallel to the keyboard. However, the term was widely



applied to denote any quilled keyboard instrument. The virginal was a favorite of English monarchs that included Henry VIII, Mary Tudor, and Elizabeth I. Following royal fashion, the playing of the virginal became popular with English society. The compilation takes its name from Viscount Fitzwilliam, who bequeathed the manuscript collection to Cambridge University in 1816. Its more than 300 pieces date from approximately 1562 to 1612 from many composers including John Bull, William Byrd, Peter Philips, and Giles Farnaby. Farnaby (ca. 1560 - 1640) is represented with 51 of his 52 known works. It is said that his music was endowed with a grace and verve that is more accommodating to the modern listener than the music of his contemporaries.

Gordon Jacob, one of the most respected British composers of the 20th Century, has skillfully taken 11 short compositions by Farnaby and interpreted them for the modern wind band. The tunes reflect several classes of song and dance varying in rhythm, tempo, and style. As such, each concludes with a long chord that might denote when lords and ladies would bow or curtsy to their partner. Not much is known about the meaning of the titles of each movement of the *Suite*. *The Old Spagnoletta* is a late 16th century Italian dance in triple meter in the older style of the two by Farnaby in the Book. *His Rest* is in the form of a Galliard. Shakespeare's use of "humour" indicated a wayward fantasy that didn't match any standard dance style. Originally a rapid passage for two hands, *Ros-solis* refers to a cordial flavored with juice from the sundew plant, commonly found in bogs, mixed with other herbs and spices. Not an article of recreation, *A Toye* is of a small class of dance pieces that are unpretentious. *Tower Hill* honors the regal balls that took place within the battlements on an elevated spot adjacent to the River Thames.

Gordon Jacob was born in London on July 5, 1895 and died in Saffron Walden, England, on June 8, 1984. He received his education from both Dulwich College and the Royal College of Music, earning a Doctor of Music degree in 1935. From 1926, he was a member of the faculty at the latter institution and taught counterpoint, orchestration, and composition. A long line of his composition students, including Malcolm Arnold, Antony Hopkins, and Bernard Stevens, went on to successful careers. His orchestral and choral works include a ballet, concert overture, two symphonies, numerous concertos for wind and string instruments, many pedagogic works for piano and for chorus and a variety of chamber works, songs, and film music.

#### ***Armenian Dances, Part I* . . . . . Alfred Reed**

In his *Armenian Dances*, Alfred Reed has captured many of the styles, tempos, and subtleties of Armenian folk songs and dances. *Part I*, completed in 1972, is based on five authentic Armenian folksongs drawn from the vast collection of Gomidas Vartabed (1869 - 1935). Gomidas has been credited as the founder of Armenian classical music for his work on preserving and documenting over four thousand folk songs. The opening (*The Apricot Tree*) is a sentimental song with a declamatory beginning. *The Partridge's Song* is an original song by Gomidas. Its simple, delicate melody was intended for a children's choir and is symbolic of that bird's tiny steps. A young man sings the praises of his beloved (named Nazan) in the lovely, lively love song *Hoy, My Nazan*. *Alagyaz* is the name of a mountain in Armenia represented by a beloved folk song that is as majestic as the mountain itself. *Part I* ends with a delightful and humorous laughing-song (*Go, Go!*) with an ever accelerating tempo.

Alfred Reed was born on Manhattan Island in New York City on January 25, 1921. His formal music training began at the age of 10, when he studied the trumpet. As a teenager, he played with small hotel combos in the Catskill Mountains. His interests shifted from performing to arranging and composition. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned the Bachelor of Music degree (1955). A year later, he received his Master of Music degree. His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become a professor of music at the University of Miami, where he served until his retirement in 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan. At the age of 84, on September 17, 2005, Alfred Reed passed away after a short illness.

#### ***Quartet* . . . . . Paul Harvey**

Four members of the Foothill Symphonic Winds comprise the Blackwood Clarinet Ensemble. These talented musicians take pleasure in the sound of a smaller group and the challenges of playing well together without the aid of a conductor. Clarinet quartets became popular during the second half of the 19th Century and have flourished into the 21st. Paul Harvey's *Quartet* is one of the most popular compositions written for three B-flat soprano clarinets and a Bass clarinet. Two of the four movements will be performed tonight. The *Prelude* provides a lively and frolicking opening. The *Fugue* concludes the composition with theme passed between the musicians in a modern interpretation that's both jazzy and humorous.

Paul Harvey was born in 1935 in Sheffield, South Yorkshire, England. He started to play the clarinet at the age of eleven. Three years later, he became a member of the National Youth Orchestra of Great Britain. In 1952, Harvey won a scholarship to the Royal College of Music, where he studied clarinet with Frederick Thurston and Ralph Clarke and composition with John Addison. After doing his National Service with the Band of the Irish Guards (1953-56), he performed as Bass clarinet with the Scottish National Orchestra, subsequently joining the Bournemouth Symphony Orchestra. Becoming a freelance musician in the 1960's, he performed mostly on the saxophone with the BBC Symphony Orchestra. His Contrabass clarinet performances contributed to the sound tracks of many horror films. From 1969 until his retirement in 1995, Harvey was professor of clarinet and saxophone at the Royal Military School of Music. For the last decade, he has devoted his time to composition, private teaching, and conducting. Hundreds of his compositions are in print, most of which feature clarinet and saxophone. The International Clarinet Association presented him with a Lifetime achievement Award in 2002.

#### ***Machu Picchu* . . . . . Satoshi Yagisawa**

Subtitled *City of the Sky - The mystery of the hidden Sun Temple*, Satoshi Yagisawa's *Machu Picchu* pays homage to the 15th century Incan citadel, set high in