

# *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*  
Ann Hepenstal - *Emergency Manager*  
Julie McAfee - *Speech 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:**

Laurie Ho - *Underwriter*

**B-flat Clarinet:**

David Huber\* - *Engineer*  
Brian Becker - *Engineer*  
Alicia Breen - *Engineer*  
Susan Byrne - *Nurse*  
Chris Farrell - *Software Developer*  
Ann Guerra - *Administrator*  
Owen Hablutzel - *Appraisal Inspector*  
Laurie Ho - *Underwriter*  
Yvonne Liu - *Nurse*  
Lewis Singer - *Retired*  
Carol Somersille - *Physician*  
Roy Stehle<sup>2</sup> - *Electronics Engineer (Retired)*  
Elene Terry - *Engineer*  
Stephen Uhler - *Computer Scientist*

**Bass Clarinet:**

Nancy Gimlett - *Registered Veterinary Nurse*  
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*  
Mathew Banks (Tenor) - *Music Teacher*  
Susan Hartzman (Baritone) - *Marketing Manager*

**Bassoon:**

Erin Tiedens\* - *Happy Housewife*  
Peter Neumann - *Chief Computer Scientist*

**French Horn:**

Scott Dickerman\* - *Teacher*  
Becky Bell - *Pharmacist*  
Kristina Granlund-Moyer - *Teacher*  
Nelson Iwai - *Programmer*  
Stephanie Reusch - *Shipping 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*  
Pat Chow - *Structural Engr. (Retired)*  
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*

**Euphonium:**

Anu Jaakkola - *Construction Engineer*  
Art Lewis - *Scientist (Retired)*  
Tim McAfee - *Student*  
Dennis Wilson - *Engineer (Retired)*

**Tuba:**

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

**Accordion:**

Jenny Wong - *Software Engineer*

**Keyboard:**

Mazera Cox - *Musician*

**Percussion:**

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

\* Section Leader

<sup>2</sup> Program Notes & Poster Design



**FOOTHILL**  
**SYMPHONIC WINDS**

DAVID BRUCE ADAMS, DIRECTOR

# Music from Ireland



**Sunday, March 17, 2019**  
**Cubberley Theater**  
**4000 Middlefield Road**  
**Palo Alto, CA**



*The Irish Washerwoman* ..... **Leroy Anderson**  
*Irish Tune from County Derry* ..... **Percy Grainger**  
*Morceau Symphonique* ..... **Alexandre Guilmant**  
**Wesley Shepard, Arr.**  
**Timothy McAfee, Euphonium soloist**  
*The Fair-Day* ..... **Hamilton Harty / Mark Grauer, Arr.**  
*Symphonic Suite from "Far and Away"* .... **John Williams**  
**Paul Lavender, Adapter**

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

*The Girl I Left Behind Me* ..... **Leroy Anderson**  
*Ireland: Of Legend and Lore* ..... **Robert W. Smith**  
*Brian Boru's March • Grace O'Malley • Sing Ahh*  
*Courtly Dance • Battle of Cahir Castle*  
*Blackwater* ..... **Fergal Carroll**  
*Highlights from "The Seville Suite"* ..... **Bill Whelan**  
**Johan de Meij, Arr.**

- |                                |                                 |
|--------------------------------|---------------------------------|
| 1. <i>Kinsale</i>              | 5. <i>O'Donnell's Lament</i>    |
| 2. <i>Father Conry's Jig</i>   | 6. <i>The Road to La Coruña</i> |
| 3. <i>The Coast of Galicia</i> | 7. <i>Caraçena Jig</i>          |
| 4. <i>Caraçena</i>             |                                 |

Please mark your calendar for our next concerts:  
 June 9, 2019      December 8, 2019      March 15, 2020

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conductor of the Army Band No. 1 in June 2006 and assumed his current position as staff conductor the following year at the Defence Forces School of Music, Dublin. He also serves as conductor for several civilian musical groups. His compositions have been well received in the United Kingdom and internationally.

### ***Highlights from "The Seville Suite" ..... Bill Whelan***

The misleading title of *The Seville Suite* is reflective of its commissioning for Ireland's National Day at the World Expo 1992 in Seville, Spain. Composer Bill Whelan honors legendary Irish hero Red Hugh O'Donnell on his journey from the defeat at Kinsale, Ireland, at the end of the Nine Years War (1572 - 1602), to his reception in Spain. Fought in all parts of Ireland, the war was an Irish rebellion against Elizabethan English domination. The young Red Hugh O'Donnell, at the age of 15, was captured by the English and held captive in Dublin Castle. Kept a prisoner for four years, he managed to escape and make his way home to Donegal in freezing winter weather. He was proclaimed Chieftain and, at the age of 21, played a significant role in the rebellion against the English government by the Gaelic confederacy. The rebels were successful in gaining support from the Spanish monarchy and won some early victories. The English, however, won a decisive victory in December 1601 at Kinsale, near the southern tip of Ireland. Red Hugh journeyed to Spain to seek additional help. Nine months later, he succumbed to an illness. He is buried in Valladolid, Spain.

*Kinsale* is the first of seven short movements and it reflects the gravity of the lost battle. An accordion plays *Father Conry's Jig* as the hopeful journey set out toward Spain. The Spanish shores along *The Coast of Galicia* are represented by playful flutes. A trumpet fanfare announces their arrival in *Caraçena*. A soprano saxophone reflects the thoughts of the pain and struggle of the rebellion that weigh heavily on the young chieftain. Spirits are revived on *The Road to La Coruña* as they near the capital of Galicia, Spain. A *Caraçena Jig* marks the successful meeting with the Spanish Earl of Caraçena.

Bill Whelan is a native of Limerick, Ireland (born May 22, 1950). As a youth, he played piano and drums with local bands. He did some song writing and ran a small recording studio in the attic of his parents' home. He moved to Dublin to study law at University College Dublin, but he continued to write songs throughout college. In 1973 he was granted a Bachelor of Civil Law, but he decided to devote full time to the music business in Dublin. He drew most fame from a short piece he was asked to write for use during the intermission of the 1994 Eurovision Song Contest. *Riverdance* became a seven-minute display of traditional Irish dancing and grew to a full-length stage production and honored with a 1997 Grammy Award. His first major orchestral work was *The Seville Suite*. He wrote a flute concerto for Sir James Galway. He has worked as a producer with U2, Van Morrison, Kate Bush, Richard Harris, and Planxty. He holds two honorary Doctorates and was awarded a fellowship by the Royal Irish Academy of Music. He serves as an adjunct Professor to Trinity College Dublin's School of Drama, Film and Music.



### ***The Girl I Left Behind Me*.....Leroy Anderson**

Both the Irish and the British have laid claim to *The Girl I Left Behind Me*, an air in march time associated with a soldier leaving for war or a vessel going to sea. The early copies of lyrics date to the end of the 18th century in England. As the tune emigrated, the lyrics were adapted to the culture and circumstances. During the American Civil War, soldiers in both the Union and Confederate armies sang the song. Even today, it is a part of a medley played for the cadets final formation for graduation at the United States Military Academy at West Point. Leroy Anderson made the tune the sixth and final movement of his *The Irish Suite*.

### ***Ireland: Of Legend and Lore*.....Robert W. Smith**

Composer Robert W. Smith has drawn from traditional Irish melodies and highlighted several castles and colorful characters in his *Ireland: Of Legend and Lore*. Brian Boru (942 - 1014) was an Irish king noted for his chivalry. Legend has it that the march was first played as his men carried his body to its final resting place. The soft air of *Grace O'Malley* honors the daughter of a chieftain for her legendary strength and leadership. She used Carrickhowley Castle as the center for her successful trade and piracy operations. Irish melodies of *Sing Ahh* and *Courtly Dance* are interrupted by threatening and warlike sounds marking Cahir Castle's many battles and sieges from its construction in 1142 to its final surrender in 1647 during the Irish Confederate Wars.

Born October 24, 1958 in Daleville, Alabama, Robert W. Smith is one of the most popular and prolific composers of concert band and orchestral music. He has over 600 publications in print. He received a Bachelor of Music Education from Troy University and a Masters in Music and Media Writing & Production from the University of Miami, where he studied under the legendary composer Alfred Reed. He is currently teaching in the Music Industry program at Troy University in Troy, AL. Smith's *Symphony #1 (The Divine Comedy)*, #2 (*The Odyssey*), and #3 (*Don Quixote*) have received much acclaim. His music has been performed at a wide variety of venues from schools to Macy's Thanksgiving Day Parade, Olympic ceremonies in Japan, and Opening Day at Dodger Stadium.

### ***Blackwater* ..... Fergal Carroll**

This composition gives a sense of the River Blackwater that flows in the counties of Cork and Waterford in south-eastern Ireland. The main theme is the old Irish air *Cape Clear* from the island off the southern coast. The music portrays the dance-like flow of the river from the streams of the uplands, through gorges, pastures, and broad valleys to where its broad mouth meets the Celtic Sea. The river is noted for its trout and salmon fishing.

Fergal Carroll was born in 1969 in Clonmel, County Tipperary, Ireland. As a youth, he played trumpet and piano. He received his music degree from the Waterford Institute of Technology and earned the Master of Music degree in 2000 from the Royal Northern College of Music. He served as musical director of Banna Chluain Meala, the Clonmel youth band. Carroll was commissioned into the Irish Defense Forces in September 2005. He was appointed

## *Program Notes*

### ***The Irish Washerwoman* ..... Leroy Anderson**

In 1947, the Eire Society of Boston commissioned Leroy Anderson to compose a work for a pops concert of the Boston Symphony conducted by Arthur Fiedler resulting in *The Irish Suite*, consisting of six movements drawn from familiar Irish tunes. *The Irish Washerwoman* is the first movement of that suite where nimble-fingered woodwinds introduce the quintessential Irish jig with roots back to the 16th century. It is similar to the soldier's song *Corporal Casey*. The first time the tune was published was as *The Wash Woman*, a favourite *New Country Dance* in Dublin, Ireland, in 1785. It is recognized world-wide. You can visualize the soap suds flying as the refrain repeats itself in varying keys, as the tempo gradually increases to a final quick pace and sudden stop.

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.

### ***Irish Tune from County Derry*..... Percy Grainger**

*The Irish Tune* is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in "The Petri Collection of Ancient Music of Ireland" in 1885. The original setting was an a capella version for mixed voices, which was much admired by Edward Grieg, with whom Grainger developed a strong friendship. An orchestral version followed and the military band version was completed in 1918. Grainger's knowledge of instrumental voicings lends a richness to the sound and a blending of the interwoven melodies. The score is unique in that the principal melody is found on the top staff even though written in bass clef. The treble and counter melodies are found in the two staves below.

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 out-break 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.”

### ***Morceau Symphonique* ..... Alexandre Guilmant**

The *Morceau Symphonique* for solo trombone and piano was written in 1902 as an examination piece for students at the Paris Conservatory. The instrumentation is unusual because Alexander Guilmant was an accomplished organist and did not know how to play the trombone. Guilmant’s melodic sense and penchant for accuracy and clarity are reflected in the *Morceau*. Wesley Shephard has arranged the piece for euphonium and concert band. Essentially a two-movement work connected by a cadenza, the slow, lyrical introduction calls for careful phrasing and tone control; the longer and faster second part demonstrates the soloist’s technical prowess.

Born in Boulogne-sur-Mer in northern France on March 12, 1837, Alexandre Guilmant learned to play organ from his father, a church organist. At the age of 23, he went to Brussels to study with noted organist Nicholai Lemmens, where Guilmant matured as an organist and learned to compose. In 1871, he moved to Paris as organist at Holy Trinity Church; a position he occupied for 30 years. He gave organ recitals around Europe, Britain, the United States and Canada. He became a professor of organ at the Paris Conservatory, a position he held until his death in 1911. Besides his 94 individual compositions, Guilmant assembled a multi-volume anthology of early organ music.

Timothy McAfee is a 2018 graduate of Los Altos High School (LAHS). He is currently a student at Foothill College, completing his general education courses. He was a four-year member of the LAHS Marching Band, where he was featured as a baritone soloist in their 2016 and 2017 field shows. Tim was in the LAHS jazz band and wind ensemble playing trombone and euphonium respectively. In 2018, he was honored to perform a euphonium solo with the wind ensemble. Tim was in the horn line with the 2017 Open Class Champion Santa Clara Vanguard Cadets and the 2018 World Class Champion Santa Clara Vanguard (SCV) Drum Corps, where he performed for large crowds throughout the United States. He is looking forward to touring with SCV again this summer. He is a three-year member and trombone player in the Vanguard Music and Performing Arts Youth Brass Ensemble. Being raised in a musical family, Tim has enjoyed music his whole life. He started his formal musical education by taking piano lessons in the second and third grades. He picked up the trombone in the fifth grade. In high school, he learned baritone for marching band. Tim likes to spend his time arranging both classical and pop music, as well as improvising on the piano.

### ***The Fair-Day* ..... Hamilton Harty / Mark Grauer, Arr.**

*The Fair-Day* was composed by Hamilton Harty in 1904, as the second of

four movements of his *An Irish Symphony*. The merriment of the fair is introduced by a solo flute playing the reel *The Blackberry Blossom*. Continuing with an imitation of flute bands Harty had heard in Ireland, the theme transitions to *The Girl I Left Behind Me*. The composer wrote:

This work is an attempt to produce a symphony in the Irish idiom, and it has, for poetical basis, scenes and moods intimately connected with the North of Ireland countryside to which the composer belongs. The themes have therefore been given a characteristically Irish turn; often based on traditional melodies.

The Fair-Day – horses and cattle – noise and dust – swearing, bargaining men. A recruiting sergeant with his gay ribbons, and the primitive village band. In the market place, old women selling ginger bread and ‘yellow boy’ and sweet fizzy drinks. A battered merry-go-round.

Sir Herbert Hamilton Harty (1879 - 1941) was born at Hillsborough in Northern Ireland. He was taught by his father to play the piano and viola and he became a church organist at the age of twelve. He moved to London in 1900 to pursue a musical career. His conducting skills developed quickly and, in 1920, he was named as the permanent conductor of the Hallé Orchestra. Harty was knighted five years later. He composed symphonies, overtures, concertos, and instrumental works. His works often drew from Irish poems and folk melodies. He is best known for his tone poem *With the wild geese* written in 1910.

### ***Symphonic Suite from “Far and Away”* ..... John Williams**

This suite is derived from the summary music played during the roll of the end credits of the 1992 movie. The strong Irish ethnicity of the opening location in County Galway introduces the composition. The conflicts of commoners and gentry come forth as the lead characters form a pact to emigrate to the freedom of America. Williams’ music takes the action and adventures through Boston and on to the land rush of the Oklahoma Territory. The rough life of the frontier and its settlers is contrasted with the pastoral scenes of the prairie. The music and the film conclude on a distinctly upbeat theme for a bright future.

John Towner Williams (b. February 8, 1932, Floral Park, NY) 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.