

Foothill Symphonic Winds

David Bruce Adams, Director

Piccolo:

Kent Peacock - *Software Developer (retired)*
Victoria Williams - *Music Teacher*

Flute:

Jennifer L. Co* - *Lawyer*
Andrea Anderson - *Bookkeeper*
Julie McAfee - *Speech-Language Pathologist*
Kent Peacock - *Software Developer (retired)*
Jennifer Rozario - *Training Mgr.*
Victoria Williams - *Music Teacher*

Oboe:

Jenny Wong* - *Software Engineer*
Dianne Alexander - *Computer Technician*
Kim Hill - *Clinical Lab Scientist*

E-flat Clarinet:

David Huber - *Engineer*

B-flat Clarinet:

Yvonne Liu* - *Nurse*
Brian Becker - *Engineer*
Alicia Breen - *Engineer*
Susan Byrne - *Nurse*
Laurie Ho - *Business Ops*
David Huber - *Engineer*
Alia Schoen - *Grant Writer*
Roy Stehle² - *Electronics Engr. (retired)*
Elene Terry - *Engineer*
Stephen Uhler - *Computer Scientist*

Bass Clarinet:

Chris Farrell - *Software Developer*
Carol Somersille - *Physician*

Saxophone:

Dan Ortega* (Soprano & Alto) - *H. R. Analyst (retired)*
David Karel (Alto) - *Marketer*
Josef Orner (Alto) - *Student*
Erin Zimmerman (Tenor) - *Creative Writer*
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 Muncie - *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*
Richard Coolman - *Developmental-Behavioral Pediatrician*
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

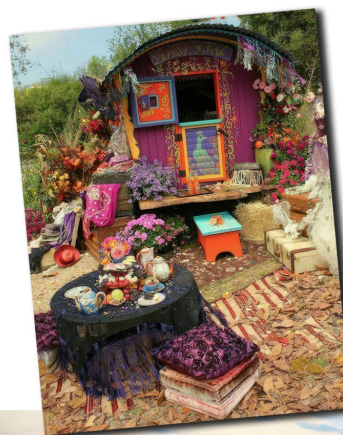


FOOTHILL
SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR



A Musical Travelogue



Sunday, March 12, 2023
Cubberley Theatre
4000 Middlefield Road
Palo Alto, CA



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The International Voice of Community Bands
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***Entry March of the Boyars* Johan Halvorsen
Frederick Fennell, Ed.**

***English Dances* Malcolm Arnold
Maurice Johnstone, Arr.**

I. *Andantino*
II. *Vivace*
III. *Mesto*
IV. *Allegro risoluto*

***Salvation Is Created*..... Pavel Tschesnokoff
Bruce H. Houseknecht, Arr.**

***Machu Picchu*Satoshi Yagisawa**

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***The Irish Washerwoman*Leroy Anderson**

***Cape Breton Postcard*Catherine McMichael**

I. *The Dawn*
II. *The Mist*
III. *The Thunder*

***Roma* Valerie Coleman
*Romani Woman - Mystic - Youth - Trickster - History***

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

Please plan to attend our next concert on June 4, 2023

All audience members are required to be fully vaccinated against COVID-19 and be boosted, if eligible. In addition, proper fitting masks covering nose and mouth are required by all audience members in the Cubberley Theatre, including the lobby. FSW musicians will not be masked but all are fully vaccinated and boosted, if eligible.

of her teaching, performing, and composing activities. She performs with the Saginaw Bay Symphony Orchestra and the Saginaw Choral Society and directs a church bell choir and theater orchestras. Her private piano studio includes students of all ages and abilities. A prolific composer and arranger, McMichael's more than 200 works cover many styles and genres including solos, duets, and ensembles including piano, flute, harp, strings, woodwinds, brass, and handbells along with full orchestras and concert bands. These works are available from six publishers, including her own Camellia Music.

***Roma*.....Valerie Coleman**

The College Band Directors National Association has a program to promote and highlight the accomplishments of ethnicities usually under-represented in the classical music world. Valerie Coleman, a minority composer with an established top-tier reputation, was selected for the commission. Roma High School, Roma, Texas, with a largely minority student body and an exemplary music program, premiered *Roma* on April 9, 2010.

Roma is intended as a tribute to the nomadic tribes of Romani, commonly known as gypsies. Their nation is without a country, inhabiting many continents. They have strong ties to their traditions, language (Roma), legends, and music. The work is performed with quick transitions between five themes. A sweet introductory melody is followed by a solo saxophone setting the scene of an old woman fortune teller reading the palm of a client. Though frail, she has the strength and fire of the Romani. A clarinet, tambourine and drum lend a mystic quality to the next melody, characteristic of an Argentine tango. A playful melody from the upper winds exhibits the youth of a Spanish Romani girl. Gypsies have been stereotypically depicted as tricksters. Jazz phrasing by the trombones invoke the persona of mischief and thievery. Next, the proud Romani nation and its history are represented by a majestic melody from the horn section and a solo trumpet. Returning with the jazz melody, the brass are joined by the woodwinds to build tempo and intensity while conveying the image of successively faster spinning of belly dancers.

Valerie Denise Coleman has been recognized for her significant contributions to modern music. She was named one of the top 35 Woman Composers in Classical Music by the Washington Post. Performance Today named her 2020 Classical Woman of the Year. Born September 3, 1970 in Louisville, Kentucky, Coleman displayed an interest in music at an early age. As a toddler, she remembers picking up sticks and pretending to play the flute. Her formal music education began at the age of 11. Three years later, she had written three full-length symphonies, winning local competitions. She earned a BA in music theory and flute performance from Boston University and an MA in flute performance from Mannes College of Music in New York. In 2004, she debuted as a flutist and composer at Carnegie Hall. A strong proponent for music education, she founded the Grammy-nominated Imani Winds, a chamber music ensemble with African American woodwind players, initially including her on flute, so that young musicians would have role models.

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.

***Cape Breton Postcard* Catherine McMichael**

Cape Breton Island is located at the northern end of the Province of Nova Scotia, Canada. The irregularly shaped island has half the area of the state of New Jersey. Composer Catherine McMichael has provided the following description of the island’s history and the culture that inspired her for this work premiered in 2005.

In 1497 the first Europeans led by the famed explorer John Cabot arrived on Cape Breton, which is now part of Nova Scotia, Canada. Cabot's discovery of the island led to its gradual settlement by Scots, Irish, French and English. The mid-1700s brought major changes to Scotland with the end of the Highland Clan System. Contemplating a grim future in their homeland, many Scots left for new opportunity in Cape Breton. Cape Breton has since become a stronghold of Gaelic culture, some say more deeply Scottish than Scotland. This fierce blend of daring, edgy courage, pathos and energy has become distilled to a fine, strong spirit in the music played by Bretonians from then until now. Music from Cape Breton is Celtic times twenty!

The three movements of *Cape Breton Postcard* are meant to portray the integral bond between the land and the soul: *The Dawn*, *The Mist* and *The Thunder* are all intrinsic to the Cape Breton environment. *The Mist* is derived from a melody for solo fiddle called “Arisaig Mist” by Wilfred Gillis, a Canadian composer, and used by permission of Cranford Publications of Cape Breton Island. That haunting melody was the starting point for the concept of the entire piece. All other melodies are original to this work but inspired by much listening to music from Cape Breton.

Catherine Alison McMichael was born August 27, 1954, in Cincinnati, Ohio. She earned degrees in piano performance and chamber music from the University of Michigan (1976, 1981). Saginaw, Michigan, is now the center

Program Notes

***Entry March of the Boyars*..... Johan Halvorsen Frederick Fennell, Ed.**

In 1895, Norwegian violinist and composer Johan Halvorsen was working as conductor of the Bergen theater, Den Nationale Scene, when he was offered a teaching position in Bucharest. He began to do some research about the city. The following describes Halvorsen’s inspiration for this composition:

Got hold of an encyclopaedia to find out what Bucharest was like. There I read about the art-loving Queen Carmen Sylva and the descendants of the rich, distinguished Boyars who invaded Bucharest so and so many years ago. “This would look good in the newspapers,” I thought. And then there was the Queen! She would immediately summon me to the palace with my quartet. I had to find release, so I wrote a march and called it *The March of the Boyars*, and just when I had finished it, the same afternoon, Edvard Grieg came in. “Now, how are you doing? Already in full swing I see.” He saw the manuscript on the piano, looked at it carefully and said: “That is good!”

The march was soon performed by the theater orchestra, but it didn’t receive national recognition until Grieg, whose niece was Halvorsen’s wife, made a piano arrangement in 1898. From the 10th through the 17th century, the Boyars were the highest ranking members of the Bulgarian, Romanian, Russian, and Ukrainian aristocracy, second only to the ruling princes. Halvorsen’s March depicts the ceremonial entrance of these aristocrats in a theatrical setting. A solo clarinet softly introduces the regal theme. Instruments are added with time to represent the approach of the entourage. Woodwind ornamentation complements the brass fanfares. A roll from the snare drum introduces and ends a reprise of the opening procession. Frederick Fennell referenced the original orchestral score in this transcription for band.

Johan Halvorsen was born on March 15, 1864, in the small industrial town of Drammen, 25 miles south of Oslo, Norway. He learned to play the violin at the age of seven and went on to play in the Civil Defense Band. He pursued his musical studies at the Stockholm Conservatory, in Leipzig, Berlin, and Liege. Between 1893 and 1899, he served as conductor for the theater orchestra in Bergen, where he composed his *Entry March of the Boyars*. For the next 30 years, he served as the conductor for the Christiania National Theatre. He died in Oslo on December 4, 1935, following a stroke months before.

***English Dances*..... Malcolm Arnold Maurice Johnstone, Arr.**

Malcolm Arnold’s publisher, Bernard de Nevers, suggested that a suite of dances be composed to provide an English counterpart to Antonin Dvorak’s *Slavonic Dances* or Bartok’s *Romanian Folk Dances*. Arnold developed eight original melodies that seemed firmly rooted in traditional English

dance and song. The melodies were divided into two sets of four. Written in 1950, *English Dances* was dedicated to de Nevers. The first movement, *Andantino*, opens quietly to 4-part chords played by the French horns and a melody introduced by the oboe. The melody is reminiscent of the gentle movement of a country breeze or the slowly flowing streams, sometimes becoming agitated when encountering obstacles. Both the obvious and haunting bell tones heard in this movement and the others have been suggested as the source for the English nature of the dances. The church bells in the towns and cities of England are often tuned to the notes of the diatonic scale (i.e., the notes of the white keys of a piano). This scale is used extensively by Arnold, who believed in its “eternal value.” The second movement, *Vivace*, begins with bell tones that seem to signal the start of festivities in a village town. *Mesto*, the third movement, translates as sad or melancholy. The final movement, *Allegro risoluto*, is characterized by a driving and determined rhythm in the brass with ornamentation from the woodwinds.

Malcolm Arnold (1921 - 2006) has created for himself a significant and somewhat unique position in contemporary British music. At a time when much new music is foreboding or despairing, his optimistic outlook and high spirits are the more welcome. He was born in Northampton, a town with considerable musical tradition. He studied at the Royal College of Music, where he would later return as an instructor. His list of works includes nine symphonies, twenty concertos, much chamber music, five ballets, and music for several films; he received an Oscar for his music for the 1958 film, *Bridge on the River Kwai*. His suites of English, Scottish, and Cornish dances are hallmarks of his repertoire. He served many years as principal trumpet player in the London Philharmonic Orchestra.

***Salvation Is Created* Pavel Tschesnokoff Bruce H. Houseknecht, Arr.**

Written in 1912, *Salvation is Created* is one of Tschesnokoff's best known choral works. Originally set for six voices, it is an arrangement of a Kievan chant, originally set in Church Slavonic. Simple in form, two nearly identical verses differ only in their final cadences. The English poetic translation is: *Salvation is created in the midst of the earth, O God. Alleluia*. Though widely performed and published, Tschesnokoff never heard it performed live. It has been arranged for a wide variety of voices and instrumentation.

Pavel Tschesnokoff was born October 24, 1877 in Voskresensk, near Moscow, Russia, into a musical family. He received extensive instruction in instrumental and choral music at the Moscow Conservatory, graduating in 1917. Even as a student, Tschesnokoff taught choral conducting and would go on to serve as conductor or choirmaster at several prominent schools and choirs, including the Russian Choral Society Choir. He was a devout follower of the Russian Orthodox Church and was inspired to write choral music for the worship services. After the Bolshevik Revolution of 1917, religious music was banned and Tschesnokoff's creation of approximately 400 sacred choral works came to an end. He remained busy composing an additional 100 secular works while serving as conductor for secular choirs such

as the Boyishly Theatre Choir and Moscow Academy Choir. He also served as the choirmaster at the Christ the Savior Cathedral. When Joseph Stalin ordered the cathedral demolished in 1933 to build a government skyscraper, Tschesnokoff became so distraught that he completely stopped composing. On March 14, 1944, he died from a heart attack attributed to malnutrition while waiting in a Moscow bread line.

***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 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.

***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