

Foothill Symphonic Winds

David Bruce Adams, Director

Piccolo:

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

Flute:

Julie McAfee* - Speech-Language
Pathologist
Andrea Anderson - Bookkeeper
Raechel Harnoto - Clinical Laboratory
Scientist
Ann Hepenstal - Emergency Manager
Kent Peacock - Software Developer
(retired)

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
Cesar Crusius - Engineer
Richard Dreblow - Mechanical
Engineer (retired)
Stephen Fernbach - Physician
Laurie Ho - Business Ops
Yvonne Liu - Nurse
Michele Moyer - Public Relations
Roy Stehle † - Electronics Engineer
(retired)
Stephen Uhler - Computer Scientist

Bass Clarinet:

Brian Garrison - Student
Anttoni Jaakkola - Engineer
Carol Somersille - Physician

Saxophone:

Dan Ortega* (Alto) -
H. R. Analyst (retired)
Josef Orner (Alto) - Student
David Karel (Tenor) - Marketer
Fred Sandsmark (Baritone) -
Marketing Writer
Rishie Srivastava - Software Engineer

Bassoon:

Christopher Lane - School
Technology Director

French Horn:

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

Conch Shell

Dan Smith - College Music Admin.

Trumpet and Cornet:

Paul Hubel* - Imaging Scientist
Dana Bates - Musician
Mark Disler - Software Engineer
Anna Hubel - Data Scientist
Tracey Hurley - Music Store
Education Representative
Michael Williams - R.F. Engineer

Trombone:

Kyle Adler* - Photographer
John Brenneise - Software Developer
Timothy McAfee - Visual Instructor
David Papay - Software Engineer
Howard Roberts - Design Engineer
(retired)
Anthony Teresi - Project Manager
Joan Wong - Dog Rescuer

Euphonium:

Richard Coolman - Pediatrician
(retired)
Art Lewis - Scientist (retired)
Adam McAfee - Financial Executive

Tuba:

John Whitecar* - Audio Acoustic
Engineer
Richard McCracken - Lawyer

Percussion:

Peter Adams* - Contractor
Scott Beeler - Rocket Scientist
John Dohse - Retired
Aya Furuta - Teacher
Margie Stehle - Grammy

* Section Leader
† Program Notes & Poster Design

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 **FOOTHILL**
SYMPHONIC WINDS
DAVID BRUCE ADAMS, DIRECTOR

A Musical Journey

Sunday, March 16, 2025
Cubberley Theatre
4000 Middlefield Road
Palo Alto, CA



***Flourish for Wind Band* Ralph Vaughan Williams**

***Riptides* Katahj Copley**

***The Red Pony, Film Suite for Band* Aaron Copland**

- Ia. *Dream March***
- Ib. *Circus Music***
- II. *Walk To The Bunkhouse***
- III. *Grandfather's Story***
- IV. *Happy Ending***

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

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***La Forza Del Destino, Overture* Giuseppe Verdi**

M. L. Lake & H. R. Kent, Arrangers

***The Irish Washerwoman* Leroy Anderson**

***Journey of Three Rivers* John Cheetham**

- 1. *Rolling Down the Ohio***
- 2. *Roughing the Missouri***
- 3. *Over the Top - Jubilation on the Columbia***

Please mark your calendar for our next concerts:

June 8, 2025 December 7, 2025 March 13, 2026

Learn more about us at:

Home Page: <https://FSWinds.org>

YouTube: <https://www.youtube.com/@foothillsymphonicwinds/videos>

Facebook: <https://www.facebook.com/FoothillSymphonicWinds>

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.

***Journey of Three Rivers* John Cheetham**

John Cheetham’s suite of three contrasting movements provides a programmatic description of conditions and events Lewis and Clark encountered on these rivers. The first movement, *Rolling Down the Ohio*, conveys the excitement of beginning this significant exploration into new territory from Pittsburgh, Pennsylvania on August 31, 1803. The expedition used a 55-foot keelboat and two wooden row boats, called Pirogues, to haul 33 people and 3500 pounds of supplies including food, cooking utensils, clothing, weapons, gun powder, lead for bullets, tents, scientific instruments, flags, medals, and beads.

Roughing the Missouri sets a new tone as the expedition works upstream on the Missouri River. When wind did not fill sails, the boats needed to be rowed, poled, or pulled from the river banks. Little was known of the river’s course. Uncertainty abounded about their safety in the territory controlled by several indigenous tribes. Whether by plan or luck, they survived these encounters and wintered at Fort Mandan, which they constructed in North Dakota. The winter was harsh and food grew scarce, but shared work and hunting with the friendly Mandan tribe helped all survive. The magnitude of the Rocky Mountains had not been predicted by the expedition planners. The deep snow and lack of navigable waterways provided formidable obstacles. With the aid of the natives, the expedition found their way to the Columbia River.

Over the Top - Jubilation on the Columbia expresses the relief experienced at cresting the Continental Divide and finding a westward-flowing waterway. The team and supplies were transferred from horses to canoes. The Columbia has many rapids and narrow canyons as it drops to the sea. The water ran swiftly from the snow melt and the height of the mountains. Finally, on November 8, 1805, Clark wrote in his journal, “*Ocian [ocean] in view! O! the joy.*” The Corps wintered at Fort Clatsup near Astoria, Oregon, before retracing their route back home to report their scientific discoveries, territorial mapping, and establishment of trading agreements with the Indian nations. Their efforts helped ensure the United States’ claim to lands west to the Pacific Ocean.

John Cheetham, Professor of Music Theory and Composition at the University of Missouri-Columbia, was born in Taos, New Mexico in 1939. He received Bachelor and Masters degrees from the University of New Mexico, as well as the Doctor of Musical Arts in Composition from the University of Washington. During his tenure at Missouri, Dr. Cheetham has written works for band, orchestra, and numerous chamber compositions. Over 20 of his compositions have been published and recorded. He was the recipient of numerous commissions, including those from the Kentucky Derby Museum, Tennessee Tech University, Texas Tech University, The New Mexico Brass Quintet, and the Summit Brass. Cheetham died on June 25, 2024, in Columbia, Missouri.

La Forza Del Destino, Overture Guiseppe Verdi

The Force of Destiny was written in 1861 as a commission for the Imperial Theater in St. Petersburg, Russia. The premiere had to be cancelled when the principal singer became ill and couldn't be replaced. The opera was finally premiered in November of the following year. Hampered by a plot that placed a curse on the principal characters and left nearly everyone dead, the opera was nonetheless a success. In 1869, Verdi revised the opera to be less depressing in story line and ending. He also included this overture in place of the prelude of the original version. Destiny, personified by the three ominous brass chords at the opening, is pushed forward by a rushing motive heard in the woodwinds. The lyrical melody of a prayer sung by the doomed soprano is incorporated also. Destiny's force is heard as a strong undercurrent throughout the overture.

Giuseppe Verdi (October 9, 1813 Roncole, Italy - January 27, 1901 Milan, Italy) was born into a family of small landowners and taverners. At 7, he was helping the local church organist. At 12, he was studying with the organist in nearby Busseto, where he became the assistant in 1832. A grocer in Busseto saw Verdi's potential and offered to pay for his education at the Milan Conservatory. The Conservatory rejected him, so he studied privately in Milan for two years, before returning to Busseto to pursue his musical career and to marry the grocer's daughter. An early opera enjoyed success at La Scala. Between 1838 and 1840, he lost his wife and two children. In despair, he vowed never to compose again. Friends persuaded him to begin writing and his *Nabucco* in 1842 marked his real beginning of a spectacular career. Hailed as a national hero, Verdi made a significant mark in the operatic literature with his operas *Rigoletto*, *La Traviata*, *Aida*, and *Othello*.

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 (June 29, 1908 Cambridge, MA - May 18, 1975 Woodbury, CT) 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 from 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.

Program Notes

Flourish for Wind Band Ralph Vaughan Williams

A *flourish* can be defined as "a bold or extravagant gesture or action, made especially to attract the attention of others." Vaughan Williams' *Flourish For Wind Band* was written to be an overture to the pageant "Music and the People" held at Royal Albert Hall on April 1, 1939. The aim of the pageant was to bolster the spirit of the English people in the tense times preceding the start of World War II. The strong opening fanfare from the brass, with antiphonal elements, conveys confidence and leads to a melodic section with simple tonal elements appealing to the public of the time. The opening theme returns to conclude this short composition.

Ralph Vaughan Williams (October 12, 1872 - August 26, 1958) spent two years between school and university in musical study at the Royal College of Music. After taking a degree at Cambridge, he returned to the Royal College in London for further study, then visited Germany, where he heard the Wagnerian music dramas and stayed to study with Max Bruch. He returned to England to receive a doctorate in music at Cambridge. With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent, these two young Englishmen decided to seek them at home in England's own past.

Riptides Katahj Copley

Riptides was premiered in 2021 while Katahj Copley was studying for the Bachelor's degree in Music Education and Composition at the University of West Georgia. He has said "I believe that music is the ultimate source of freedom and imagination. The most freedom I have had as a musician was through composing. Composition is like me opening my heart and showing the world my drive, my passion, and my soul." Captured by annotator Ann Wilson, Copley tells us the events and facts that drew him to interpret in this piece:

Throughout Earth's time, many myths about what the ocean contains have emerged. Mermaids, sea monsters and creatures of the unknown are expected to be dwelling under the sea.

In 1721, Hans Egede, a Dano-Norwegian missionary, set sail to Godthåb, the largest city on the western coast of Greenland. On this voyage, he observed: "[the] most terrible creature resembling nothing they saw before. The monster lifted its head so high that it seemed to be higher than the crow's nest on the mainmast. The head was small and the body short and wrinkled. The unknown creature was using giant fins which propelled it though the water. Later the sailors saw its tail as well. The monster was longer than the whole ship."

The deepest point ever reached by man is 35,858 feet below sea level, which happens to be the deepest known point on Earth's ocean floor. Around 700 feet below sea level, light disappears; therefore, the rest of the journey to the bottom of the hydrosphere is in complete darkness through the unknown.

After learning about Egede and his voyage, I realized how fearful the ocean can be and how little we know about it. I began composing *Riptides* to depict my exploration of the Ocean. The piece begins with a call to the sea and develops into its melody, which is surrounded by a scheme of danger. As *Riptides* continues, the energy races through this quality of danger and fear, represented by a mermaid call. The piece is built on eccentric percussion instruments such as the conch shell horn, ocean drums and thumb rolls on the timpani and bass drum. Decorated elements such as dissonant textures and glissando techniques are used, differing from any other piece I have written thus far. As the frantic thrill continues to the pivotal point of the piece, *Riptides* takes a voyage to the deepest parts of the unknown -- of the unfamiliar.

Katahj Copley (b. January 15, 1998, Carrollton, Georgia) has been very active in composing while still studying his art at universities. He feels a strong need to let music express his thoughts and feelings. His first composition, *Spectra*, was written for the Saxophone Ensemble of the University of West Georgia where he earned two Bachelor degrees in Music Education and Composition in 2021. He received a Masters degree in Music Composition in 2023 from the University of Texas at Austin. Copley is continuing his studies in music compassion at Michigan State University. He has composed over 100 works for wind band, orchestra, and ensembles. His works have been performed by the Carrollton High School Band (his alma mater) up to the U. S. Marine Corps Band. Copley created music for 6th to 8th graders reflecting peoples' feelings and efforts for change. After the death of George Floyd, a consortium of 96 schools supported the commissioning of *Unspoken*, a piece that explores the five stages of grief that concludes with a goal of making changes. An excited educator, he enjoys teaching young musicians the joy of discovering music. He has said "Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in."

***The Red Pony, Film Suite for Band* Aaron Copland**

Aaron Copland wrote the music for the film *The Red Pony* during a 10 week period in 1948 on the studio lot in the San Fernando Valley. An orchestral suite was completed that same year, commissioned by Efrem Kurtz of the Houston Symphony Orchestra. Four of the original movements were transcribed for performance by the US Navy Band in 1968. John Steinbeck's story about a ten year old boy, Jody, and his life on a California ranch was based on the author's experiences growing up near King City and a pony he had once cared for. It is a story that derives its warmth and sensitive quality from the character studies of the boy, his parents, grandfather, and cowhand Billy Buck. It is filled with the emotions of daily living, from the joy of a boy receiving a pony of his own to the bitter nature of death and dying. *The Dream March* and *Circus Music* depict two of Jody's daydreams; he is at the head of an army of knights in silvery armor or the whip-cracking ringmaster of the circus. *The Walk to the Bunkhouse* shows Jody's admiration for Billy Buck's talents, especially with horses. *Grandfather's Story* tells of how he led the wagon train clear across the plains to the coast, but his bitterness that the 'Westerner has died out of the people' can't be hidden from his

grandson. The last movement suggests the open air quality of country living and mounts to the climax of a *Happy Ending*.

Born in Brooklyn, Aaron Copland (November 14, 1900 - December 2, 1990) has been called the "dean of American music." He first studied with Rubin Goldmark and then, in 1921, with Nadia Boulanger in Paris. Returning in 1924, he sought a style "that could speak of universal things in a vernacular of American speech rhythms." He seemed to know what to remove from the music of the European tradition, simplifying the chords and opening the melodic language, in order to make a fresh idiom. The strains of his ballet and theater scores - *Appalachian Spring*, *Billy the Kid*, and *Rodeo* - and his orchestral and recital repertory - *El Salon Mexico*, *Lincoln Portrait*, *Fanfare for the Common Man*, and *Quiet City* - immediately evoke visions of the beauty and grandeur of his homeland and of its heroes and workers. He was a great teacher, whether to the classes of composers at the Tanglewood Festival or to broad spectrum audiences of laymen. In his later years, he was often called upon to conduct and narrate his own works. It can honestly be said that Copland set America's soul to music. The year 1990 saw the loss of both Aaron Copland and his devoted student, Leonard Bernstein.

***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 (July 8, 1882 Brighton, Victoria, Australia - February 20, 1961 White Plains, NY) 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, 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 outbreak 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."