

Foothill Symphonic Winds

David Bruce Adams, Director

Piccolo:

Norma Ford* - Household Engineer
Jennifer Co - Lawyer

Flute:

Jennifer Co* - Lawyer
Andrea Anderson - Sales Leader
Norma Ford - Household Engineer
Ann Hepenstal - Emergency Manager
Julie McAfee - Speech Pathologist
Ginger Rombach Adams - 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:

Roy Stehle² - Electronics Engr.
(Retired)

B-flat Clarinet:

Brian Becker - Engineer
Alicia Breen - Engineer
Susan Byrne - Nurse
Chris Farrell - Software Developer
Ann Guerra - Administrator
Owen Hablutzel - Appraisal Inspector
Laurie Ho - Underwriter
David Huber - Research Engineer
Yvonne Liu - Nurse
Lewis Singer - Retired
Carol Somersille - Physician
Elene Terry - Engineer
Stephen Uhler - Computer Scientist

Bass Clarinet:

Owen Hakes - Retired
Elizabeth Liu - Data Scientist
Carol Somersille - Physician

Saxophone:

Dan Ortega (Alto) - HR Analyst
Mae Hubel (Alto) - High School Graduate
Susan Hartzman (Baritone) - Marketing Manager

Bassoon:

Erin Tiedens* - Happy Housewife
Peter Neumann - Chief Computer Scientist
Åsa Olson - Engineer

French Horn:

Scott Dickerman* - Teacher
Kristina Granlund-Moyer - Teacher
Nelson Iwai - Programmer
Stephanie Reusch - Supply Chain Analyst

Trumpet and Cornet:

Tim Swensen* - Electrical Engineer
Dana Bates - IT Tech (Retired)
Paul Clement - Factory Worker
Paul Hubel - Practical Magician
Tracey Hurley - Music Store Staff
Steve Kitzerow - Draftsman
Ryan Marquiss - Electrical Engineer
Mari Masuda - Software Engineer
Fred Munic - Engineer
Josh Parker - Software Engineer

Trombone:

Kyle Adler* - Photographer
John Brenneise - Software Developer
Pat Chow - Structural Engineer
David Joffe - Software Engineer
David Papay - Software Engineer
Luke Paulsen - Software Engineer
Anthony Teresi - Mechanical Engineer

Euphonium:

Art Lewis - Scientist (Retired)
Adam McAfee - Financial Executive
Dennis Wilson - Engineer (Retired)

Tuba:

Brent Herhold* - Business Mgr.
(Retired)
John Whitecar - Electrical Engineer

Keyboard:

Mazera Cox - Musician

Percussion:

Peter Adams* - Contractor
John Dohse - Software Developer
Scott Beeler - Aerospace Engineer
Margie Stehle - Grammy

* Section Leader

² Program Notes & Poster Design

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FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR

Dance Suites



Sunday, June 10, 2018
Cubberley Theater
4000 Middlefield Road
Palo Alto, CA



***Fanfare and Allegro* Clifton Williams**

- I. Fanfare*
- II. Allegro*

***Blue Shades* Frank Ticheli**

Three Dance Episodes from "On The Town"

**Leonard Bernstein
Paul Lavender, Transcr.**

- I. The Great Lover*
- II. Lonely Town: Pas de deux*
- III. Times Square: 1944*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Suite of Old American Dances* Robert Russell Bennett**

- I. Cake Walk*
- II. Schottische*
- III. Western One-Step*
- IV. Wallflower Waltz*
- V. Rag*

***First Suite in E-flat for Military Band* Gustav Holst**

- I. Chaconne*
- II. Intermezzo*
- III. March*

Please mark your calendar for our next concerts:

December 9, 2018 March 17, 2019 June 9, 2019

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

the original *Chaconne* theme in the great *sostenuto* tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the coda with a dynamic marking of *ffff*!

Gustav Holst (1874 - 1934), one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the first World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London. His *First Suite in E-Flat*, *Second Suite in F*, and *Hammersmith* are hallmarks in the repertoire for wind ensemble; his orchestral suite, *The Planets*, is highly popular.

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 the band 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.

***Suite of Old American Dances* Robert Russell Bennett**

Leading off the suite, the *Cake Walk* is a strutting dance based on a march rhythm, often performed at minstrel shows; it originated as a competition among Black dancers to win a cake. The *Schottische* is a Scotch round dance in 2/4 time, similar to the polka, only slower. The third movement, *Western One-Step*, recalls a variant of an early ballroom dance that was a precursor to the foxtrot. The triple meter of the *Wallflower Waltz*, will be familiar to most. The bright and highly syncopated rhythm of the *Rag* completes the dance suite.

Robert Russell Bennett (1894 - 1981) was born in Kansas City, Kansas. At the age of 4, he contracted polio and his parents moved to a farm in Missouri, where he was home schooled by his musically talented parents. He started his harmony and counterpoint studies at the age of 15. Seven years later, he was leading army bands, arranging, and composing in New York. In 1926, he began a period of European study, which included four years work with Nadia Boulanger, this century's most influential music teacher. Returning to New York, he orchestrated many Broadway musicals, including Kern's "Showboat", Gershwin's "Of Thee I Sing", Porter's "Kiss Me Kate", and Youmans' "No No Nanette". His greatest success came when he collaborated with Richard Rodgers and orchestrated "Oklahoma", "Carousel", "The Sound of Music", "The King and I", and "South Pacific". He also orchestrated Lowe's "My Fair Lady" and "Camelot". He never lost sight of his training and appreciation for "serious" music and he took time to compose four symphonies, a symphonic portrait of Gershwin's *Porgy and Bess*, and the *Ohio River Suite*. In 1952, he composed 13 hours of music for the popular television series "Victory at Sea." His *Suite of Old American Dances* and *Symphonic Songs for Band* are hallmarks in the symphonic band repertoire. An avid baseball fan, he often amazed his friends with his recall of baseball statistics.

***First Suite in E-flat for Military Band* Gustav Holst**

Written in 1909, the *Suite in E-flat* is generally regarded as a cornerstone work for concert band and is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the *Chaconne* is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The *March* is introduced by a British band quick-march pulse from the brass and followed by Holst's *Land of Hope and Glory* version of

Program Notes

***Fanfare and Allegro* Clifton Williams**

In 1956, *Fanfare and Allegro* was the first composition to win the American Bandmasters Association's Ostwald Award for original band literature. It was the springboard to William's national acclaim as the composer of serious music for concert band. The *Fanfare* begins with a dynamic brass and percussion statement. The woodwinds enter with an ostinato figure that gradually shifts pitch from high to low. There is a chordal development as a tympani roll leads directly to the *Allegro* movement, again introduced by the brass. A rhythmically complex interplay between the voices of the ensemble drives the movement forward to a dramatic climax.

James Clifton Williams Jr. was born in Traskwood, Arkansas, in 1923. Despite the financial difficulties of the depression of the early 1930's, Williams fared well in school, learning the piano, mellophone, and french horn. In his senior class of 600, he was voted the most outstanding in artistry, talent, and versatility. In 1942, he joined the Army Air Corps as a bandsman, serving as drum major and composing works at every opportunity. After the war, he attended Louisiana State University and went on to earn his M. M. degree at the Eastman School of Music in 1949. He taught at the University of Texas at Austin for seventeen years. In the 10 years before his death in 1976, he served as chairman of the department of theory and composition at the University of Miami, where he was influenced by and became close friends with Frederick Fennell.

***Blue Shades* Frank Ticheli**

This composition reflects Frank Ticheli's love for the traditional jazz music that he heard so often while growing up near new Orleans. *Blue Shades* was his opportunity to express his own musical style in this medium. He provides the following description of the work:

As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent — however, it is in not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A

slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

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. In 1991, he joined the faculty of the University of Southern California's Thornton School of Music, where he is Professor of Composition. From 1991 to 1998, he served as Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for bands, wind ensemble, orchestra, chamber ensembles, 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. In 2012, he received an "Arts and Letters Award from the American Academy of Arts and Letters. The *New York Times* has described his music as "lean and muscular and above all, active, in motion."

Three Dance Episodes from "On The Town" Leonard Bernstein **Paul Lavender, Transcr.**

Leonard Bernstein wrote, "It seems only natural that dance should play a leading role in the show 'On the Town', since the idea of writing it arose from the success of the ballet 'Fancy Free.' ... The story of 'On the Town' is concerned with three sailors on 24-hour leave in New York, and their adventures with the monstrous city which its inhabitants take so for granted." The musical opened on Broadway on December 28, 1944, just 13 months after Bernstein's stunning conducting debut of the New York Philharmonic Symphony. He brought a fresh and unexpected blend of jazz, pop, blues, symphony, and Americana to a country weary from a long war. The artistic company was just a bunch of "kids" in their early 20's.

The first movement, *The Great Lover*, depicts the romantic dreams of the lead sailor, Gabey, who has fallen asleep in the subway after being attracted to the photo of Miss Turnstiles, the subway's monthly poster girl. He sweeps her off her feet to the high-spirited music set in time to the swaying of the subway car. Bernstein has dedicated each movement to a woman key to the production. Sono Osata was the ballerina who played Ivy Smith, Miss Turnstiles. It was a bold move of the show's choreographer, Jerome Robbins, to cast the daughter of a Japanese father and Irish-French Cana-

dian mother in a lead role during the war. Osata used her mother's maiden name, Fitzpatrick, professionally. The producers also used African Americans in the cast as sailors and soldiers and mixed-race couples danced together.

Lonely Town: Pas de deux, is a reflection of a melancholy Gabey who has yet to find love in a lonely town. In Central Park, he watches the tender moments of another sailor with a young girl who is then discarded for another adventure. This movement was dedicated to Betty Comden, who wrote the book and lyrics with Adolph Green; the pair grew to be legends of the American musical theater. Betty was also cast as Claire DeLoone, the budding museum anthropologist fascinated by Ozzie, the most worldly of the trio of sailors.

Times Square: 1944 starts in jazz-combo fashion and fills up with the exuberance of sailors congregating at this busy landmark for a night of fun. The strains of "New York, New York, it's a helluva town" enter the celebration, followed by the action at the Roseland Dance Palace, with music to match. Gabey finally catches up with Ivy, but the 24-hour leave is over and the sailors need to scurry back to their ship. Nancy Walker is honored for her role as Hildy Esterhazy, the man-hungry cab driver who falls for Chip, the most naive of the sailors who just wanted to see the city's landmarks.

The son of a Russian immigrant, Leonard Bernstein (1918 - 1990), began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland. Their friendship was cemented in the early 1940's in the workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. It was his fate to be far more than routinely successful. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his Mass and the score to *West Side Story*. Other notable works are *Candide*, *Fancy Free*, and *Chichester Psalms*. William Schumann said of Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists." In 1990, the musical world lost both Bernstein and his teacher and friend, Aaron Copland.