

Foothill Symphonic Winds

David Bruce Adams, Director

Piccolo:

Norma Ford* - Household Engineer
Jennifer Co - Lawyer

Flute:

Jennifer Co* - Lawyer
Andrea Anderson - Sales Leader
Rebecca Bauer - Scientist
Norma Ford - Household Engineer
Ann Hepenstal - Emergency Manager
Julie McAfee - Speech Pathologist
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:

Roy Stehle² - Electronics Engr.
(Retired)

B-flat Clarinet:

Ann Guerra* - Administrator
Brian Becker - Engineer
Alicia Breen - Engineer
Susan Byrne - Nurse
Owen Hablutzel - Appraisal Inspector
Laurie Ho - Underwriter
David Huber - Research Engineer
Yvonne Liu - Nurse
Lewis Singer - Salesman (Retired)
Carol Somersille - Physician
Sydney Smith - Oriental Carpet Dealer
Roy Stehle² - Electronics Engr.
(Retired)

Elene Terry - Engineer

Stephen Uhler - Computer Scientist

Bass Clarinet:

Chris Farrell - Software Developer
Owen Hakes - Retired
Elizabeth Liu - Data Scientist

Saxophone:

Dan Ortega (Alto) - HR Analyst
John Paul Oliveria (Alto) - Postdoc
Research Fellow
Levi Erez (Tenor) - Teacher
Susan Hartzman (Baritone) -
Marketing Manager

Bassoon:

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

French Horn:

Scott Dickerman* - Teacher
Becky Bell - Pharmacist
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 Dhuse - QA Engineer
Anna Hubel - Data Scientist
Paul Hubel - Practical Magician
Tracey Hurley - Music Store Staff
Steve Kitzerow - Draftsman
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
Bruce Packman - Navy Chief Musician
(Retired)
Luke Paulsen - Software Engineer
Anthony Teresi - Mechanical
Engineer

Euphonium:

Art Lewis - Scientist (Retired)
Tim McAfee - Student
Jerry Rosenblum - IP Consultant
Dennis Wilson - Engineer (Retired)

Tuba:

Brent Herhold* - Business Mgr.
(Retired)
Chris Hondl - Software Engineer
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

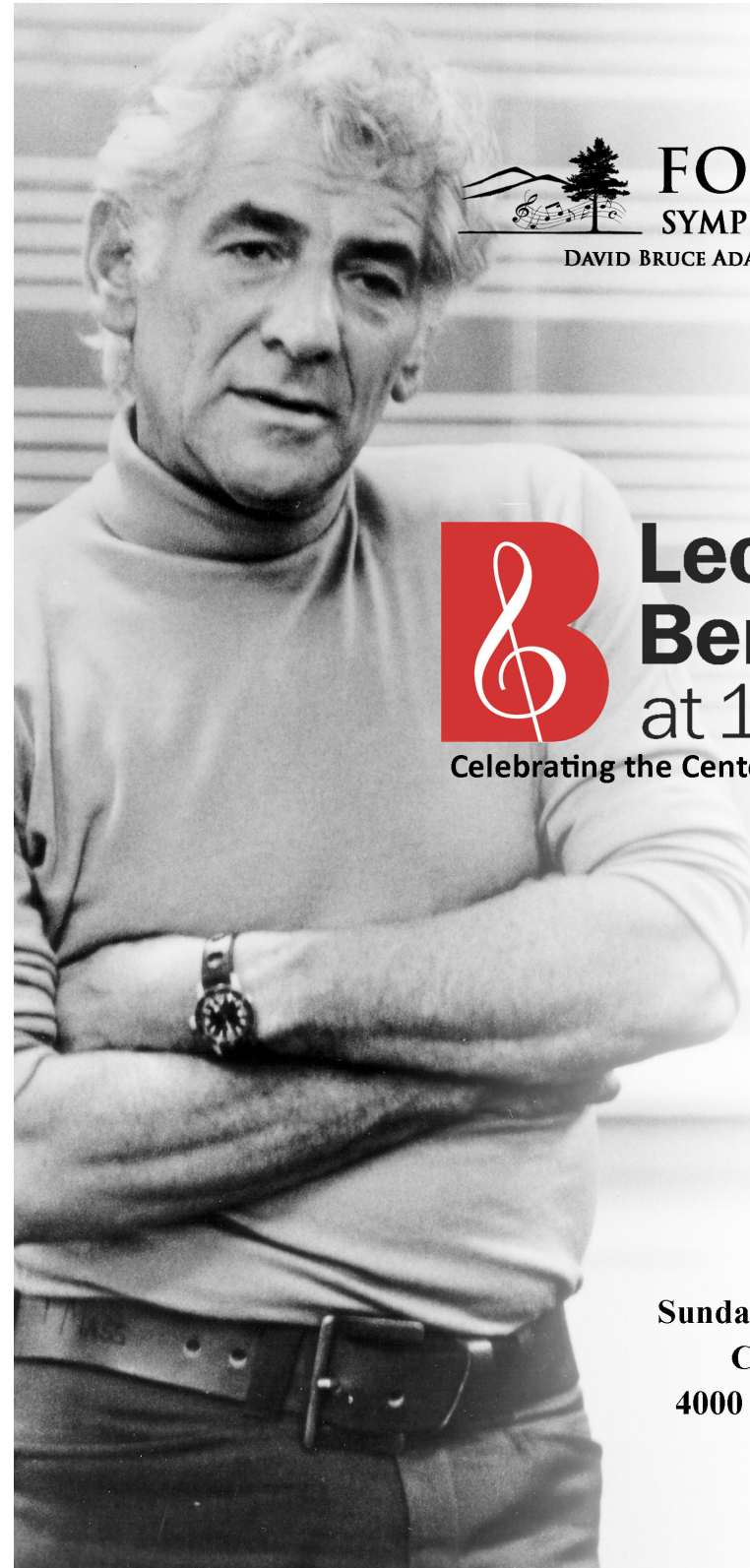
² Program Notes & Poster Design

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FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR



Leonard Bernstein at 100

Celebrating the Centennial of his birth

Sunday, March 11, 2018
Cubberley Theater
4000 Middlefield Road
Palo Alto, CA



A Festival Prelude **Alfred Reed**

Excerpts from “Appalachian Spring”
Aaron Copland / Robert Longfield, Arr.

March from “Symphonic Metamorphosis”
Paul Hindemith / Keith Wilson, Transc.

Danzon **Leonard Bernstein / John Krance, Arr.**

Big Band Signatures **John Higgins, Arr.**
Let’s Dance • Leap Frog • Woodchopper’s Ball
The Peanut Vendor • April in Paris • Caravan • In The Mood

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

American Overture for Band **Joseph Willcox Jenkins**

Divertimento for Symphonic Band
Leonard Bernstein / Clare Grundman, Trans.

II. Waltz III. Mazurka IV. Samba V. Turkey Trot

Suite from “MASS” **Leonard Bernstein / Michael Sweeney, Arr.**

Alleluia • Sanctus • Agnus Dei • A Simple Song
Offertory • Almighty Father

Tim Swensen and Paul Hubel, Trumpet
Kyle Adler, Trombone Scott Dickerman, French Horn
Brent Herhold, Tuba

Make Our Garden Grow **Leonard Bernstein**

Please mark your calendar for our next concerts:

June 10, 2018 December 9, 2018 March 17, 2019 June 9, 2019

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

Cover photo: Paul de Hueck, courtesy the Leonard Bernstein Office, Inc.

Divertimento for Symphonic Band

Leonard Bernstein / Clare Grundman, Trans.

Leonard Bernstein's *Divertimento* is an expression of his love affair with the city of his youth and its symphony orchestra, for whose centennial celebration in 1980 it was written. It is a nostalgic album filled with affectionate memories of growing up in Boston, as well as a recollection of hearing live symphonic music for the first time in Symphony Hall, under the direction of Arthur Fiedler (which may account for some of the lighthearted nature of this work). It is a series of vignettes based on two notes: B, for “Boston,” and C, for “Centennial.” Most of these generate brief dances of varying character, from wistful to swaggering. The work is filled with allusions to the repertoire that Bernstein grew up with in Symphony Hall. Some are quite obvious; others are secrets to be shared with the conductors and orchestra members of the Boston Symphony Orchestra.

Suite from “MASS” Leonard Bernstein / Michael Sweeney, Arr.

Jacqueline Kennedy Onassis commissioned Leonard Bernstein to compose the inaugural piece for the 1971 opening of the newly constructed Kennedy Center for the Performing Arts in Washington, D.C. The work was to be dedicated to her late husband. Bernstein had a long interest in the elements of various religions and ancient and tribal beliefs. In a nod to the Kennedys, he chose the liturgy of the Roman Catholic Mass as the basis for his *Mass* subtitled “A Theater Piece for Singers, Players, and Dancers.” Bernstein was assisted by composer-lyricist Stephen Schwarz, fresh from the production of *Godspell*, to bring in elements of contemporary pop and rock music, including a cast of nearly 200 performers, two orchestras, a ballet company, marching band, and rock combo.

Commissioned by the Canadian Brass and the Eastman Wind Ensemble, arranger Michael Sweeney has taken a select number of movements from the original 90-minute composition to create the *Suite from “Mass”* which was premiered in 2007. The brass quintet is employed to represent the vocal lines of the original. The result is striking yet beautiful, conveying solemnity, questioning, and belief.

***Make Our Garden Grow* Leonard Bernstein**

Candide is an operetta based on Voltaire’s satirical novella with music by Leonard Bernstein. Candide is a naive and innocent nephew of a German baron in what he is told is “the best of all possible worlds.” Caught kissing Cunégonde, the baron’s daughter, he is expelled from the castle. His optimism is soon challenged as he experiences the horrors of war, disease, poverty, maliciousness of his fellow man, lost love, and the hypocrisy of the church. Many people die and suffer as Candide and his occasional companions travel the world. His luck takes a good turn as he is reunited with his Cunégonde, who is now an old woman and no longer beautiful. Candide marries her and is able to acquire a small farm. They are soon joined by his old philosopher and five unfortunate souls Candide had met on his travels. They remain miserable as they continue to discuss philosophy. One day, they meet a happy man relaxing under a tree. He explains that he works his farm with his children, meeting his needs while freeing him from boredom and evil deeds. Candide sees this as their solution for happiness. They begin to work their farm and watch their garden grow.

of girls. In an effort to impress the young women, the sailors perform solo dances, each representing their individual personalities, hoping to make the best impression. The first sailor dances a good-natured galop, the second a wistful waltz, and the third sailor's dance, *Danzon*, has an intense and passionate Latin feeling.

***Big Band Signatures*John Higgins, Arr.**

This medley of tunes from the era of big bands brings us some songs that became the trademarks of the legendary artists of that era. *Let's Dance* was the title of a late night NBC radio broadcast for six months beginning in December 1934. Benny Goodman's band was featured playing this swing tune that led to him being crowned "King of Swing." For Les Brown and his Band of Renown, nearly seven decades of performances were tied to *Leap Frog*. The jazz standard *Woodchopper's Ball* became a hit for Woody Herman. Based on the cries of street vendors, *The Peanut Vendor* was a hit number for Stan Kenton. Pianist and bandleader Count Basie's *April in Paris* won acclaim when recorded in 1955. The exotic sounds of Duke Ellington's *Caravan* appear on more than 350 recordings by his orchestra. Glenn Miller's rendition of *In the Mood* topped the charts for 13 straight weeks in the U.S. in 1940. In 1983, his recording was inducted into the Grammy Hall of Fame. Deemed "culturally, historically, or aesthetically significant" it was included in the Library of Congress National Recording Registry in 2004.

***American Overture for Band*Joseph Willcox Jenkins**

The opening measures of the *American Overture for Band* are some of the most recognizable in the wind ensemble literature. The virtuosic playing required, particularly by the French horn section, was quite intentional by Jenkins, who was staff arranger for the United States Army Field Band at Fort Meade, Maryland. In 1953, Colonel Chester E. Whiting, conductor of the band, and the French horn section requested a work that was more difficult and interesting than the usual military fare of off-beats. Following the introduction, two themes alternate throughout the work, often in unison across instrumental sections, providing rich tonal color. The *Overture* never loses its rhythmic energy and tests an ensemble's ability to play with rapid and clean articulation. Jenkins related that some of his inspiration came from the impression Bartok's *Concerto for Orchestra* had had on him as a teenager.

Before deciding on music as a career, Philadelphian Joseph Willcox Jenkins (b. 1928) received a pre-law degree at St. Joseph's College. Jenkins studied composition under Vincent Persichetti at the Philadelphia Conservatory of Music. He earned his Bachelor and Masters of Music degrees at the Eastman School of Music and his Doctorate at the Catholic University of America. Jenkins began his musical career as a composer and arranger for the United States Army Field Bands and the Armed Forces Network. In 1961, he became Professor of Theory and Composition at Duquesne University, where he continues to teach, even in retirement, as Professor Emeritus. He has received numerous prestigious commissions and has nearly 200 original compositions, works for band, orchestra, chorus, solo instruments and theatrical pieces, plus hundreds more vocal and instrumental arrangements to his credit. *Cumberland Gap Overture* earned the Ostwald Award in 1961. The ASCAP Serious Music Award was awarded annually to Jenkins for nearly two consecutive decades.

Program Notes

Leonard Bernstein at 100 Celebrating the Centennial of his birth

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.

***A Festival Prelude* Alfred Reed**

Written in 1956, this work was dedicated to and premiered by the Phillips University Band of Enid, Oklahoma, with the composer conducting, as part of the 25th anniversary of the Tri-State Music Festival. Alfred Reed said, "The work was conceived specifically in terms of its title as an opening kind of piece...the music was to establish a bright and brilliant mood throughout, with no other connotation in mind." Two fanfare-like motifs and a main theme occur throughout the composition, using the brass and woodwinds separately and combined to impart tone color and majesty. In 1991, the composer commented, "*A Festival Prelude* was originally written for performance by a university group of players, and I do recall there having been some difficulties with some of the more demanding textures of the work at that time, 34 years ago. I also recall not offering the work for performance for nearly four years after its first performance, despite the willingness of the publisher I was then connected with to accept it, on the ground that I did not feel there were a sufficient number of high school bands in the country who could cope with it as a whole."

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.

Excerpts from “Appalachian Spring”

Aaron Copland / Robert Longfield, Arr.

In 1942, choreographer Martha Graham was commissioned to create three ballets that would use music from young, upcoming American composers. Graham, who had adapted Aaron Copland’s *Violin Variations* for a solo dance, chose him to compose the music for what would become one of the most famous of Graham’s ballets. Copland was given few concepts of the ballet script. It said “This is a legend of American living. It is like the bone structure, the inner frame that holds together a people.” The concept of an American identity was important as the world was engulfed in World War II. Copland later explained “Martha’s ballet ... concerned a pioneer celebration in spring around a newly built farmhouse in Pennsylvania hills in the early part of the last century. The principal characters are a bride and her young farmer husband. After Martha gave me this bare outline, I knew certain crucial things – that it had to do with the pioneer American spirit, with youth and spring, with optimism and hope.”

The simplicity of Copland’s music and chamber ensemble of 13 musicians fit the spartan theatrical set and small ballet company. He conceived music that would match Martha’s style of dance. Graham fashioned her choreography from a finished piano score and recording. Lacking a title, Copland marked the score “Ballet for Martha.” The day before the October 30, 1944 premiere of the ballet was the first time Copland saw the ballet. It was then that Graham told him she had chosen the title of *Appalachian Spring* from a poem by Hart Crane. A solo clarinet opens the piece expressing the illusion of space, as Copland is so able to do. His rhythms change to reflect the joys and sorrows of life working with elements of simple folk music he had heard on his journeys. For the climax of the piece, he chose the melody *Simple Gifts* by Elder Joseph Brackett Jr. that he found by chance in a book of Shaker dances and rituals. The announcement of Copland’s Pulitzer Prize for *Appalachian Spring*, with other awardees, was on the front page of The New York Times announcing the end of the war in Europe.

Born in Brooklyn, Aaron Copland (1900 - 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.

March from “Symphonic Metamorphosis of Themes by Carl Maria von Weber”

Paul Hindemith / Keith Wilson, Transc.

Hindemith collaborated with choreographer Leonid Massine on a ballet utilizing music of Carl Maria von Weber. The project was eventually scrapped due to artistic differences between the parties. Hindemith felt he was just being used as an arranger, while Massine found the music too complex to dance to. The musical ideas were salvaged, three years later, when Hindemith completed his *Symphonic Metamorphosis* (1943). The work was originally written for orchestra, but the composer believed that it should be available for band, also. Hindemith asked his Yale colleague, Keith Wilson, to do the transcription, which was completed in 1961. The *March* is the fourth and final movement of the composition and is based on a piano duet by Weber. The two-bar opening statement by the brass is heard in several forms throughout the movement. The woodwinds underscore the sonorous melodies of the brass with a driving rhythm and articulation that carries the movement to its finale.

Paul Hindemith was a rare musician known not only for his talent as a composer, but for his work as a professional violinist and violist, a pianist, conductor, and teacher. He could play virtually every instrument in the orchestra; if he was unfamiliar with one, he would take a week or so to master it. Hindemith was born in Hanau, Germany, in 1895. His father was a house painter, who played the zither and encouraged his children to explore their musical talents. Paul started taking violin lessons at the age of nine and was later enrolled at the Hoch Conservatory in Frankfurt from 1908 to 1917. When his father was killed in the war in 1915, Paul had to support his mother by playing in cafes. He was concertmaster for the Frankfurt Opera (1915 - 1923) except for a two-year period when he was called into service and became part of the regimental band. His compositions represented the neobaroque, working in the classic forms of the fugue, sonata, and suite in a manner identified with Bach. His interest in composing *Gebrauchsmusik* - music for practical use rather than music for art’s sake - put him in disfavor with the rising Nazi party; they felt he was not upholding his duty as a true German composer. In 1938, he left for Switzerland and later the United States, becoming head of the School of Music at Yale University in 1942 and a US citizen in 1946. Returning to Switzerland in 1953, he resided there until his death in 1963.

Danzon **Leonard Bernstein / John Krance, Arr.**

The ballet “Fancy Free” was commissioned by the American Ballet Theater and was premiered in 1944. Leonard Bernstein wrote the music in collaboration with the talented choreographer Jerome Robbins. The ballet tells a story of young Americans caught in the turmoil of World War II and their determination to cram a lifetime of adventure and romance into a moment. Three sailors are on shore leave in New York City where they meet, fight over, and lose a succession