

*Foothill Symphonic Winds*  
David Bruce Adams, Director

**Piccolo:**  
Kent Peacock - *Software Developer*

**Flute:**  
Jennifer L. Co\* - *Lawyer*  
Andrea Anderson - *Bookkeeper*  
Julie McAfee - *Speech-Language Pathologist*  
Kent Peacock - *Software Developer*  
Jennifer Rozario - *Training Mgr.*

**Oboe:**  
Jenny Wong\* - *Software Engineer*  
Dianne Alexander - *Computer Technician*

**E-flat Clarinet:**  
Roy Stehle<sup>2</sup> - *Electronics Engr. (retired)*

**B-flat Clarinet:**  
Laurie Ho\* - *Business Ops*  
Brian Becker - *Engineer*  
Alicia Breen - *Engineer*  
Susan Byrne - *Nurse*  
Chris Farrell - *Software Developer*  
David Huber - *Engineer*  
Yvonne Liu - *Nurse*  
John Paul Oliveria - *Principal Scientist & Biomarker Lead*  
Alia Schoen - *Grant Writer*  
Elene Terry - *Engineer*  
Stephen Uhler - *Computer Scientist*

**Bass Clarinet:**  
Carol Somersille - *Physician*

**Saxophone:**  
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:**  
Tim Swensen\* - *Electrical Engineer*  
Anna Hubel - *Data Scientist*  
Paul Hubel - *Photographic Engineer*  
Tracey Hurley - *Music Store Staff*  
Kevin Iwai - *Music Teacher*  
Fred Munic - *Engineer (retired) / Musician*

**Trombone:**  
Kyle Adler\* - *Photographer*  
John Brenneise - *Software Developer*  
Patrick Chow - *Structural Engr. (retired)*  
David Papay - *Software Engineer*

**Euphonium:**  
Anu Jaakkola\* - *Student*  
Art Lewis - *Scientist (retired)*  
Adam McAfee - *Financial Executive*

**Tuba:**  
John Whitecar - *Electrical Engineer*

**Keyboard:**  
Mazera Cox-Coulter - *Musician*

**Percussion:**  
Peter Adams\* - *Contractor*  
Scott Beeler - *Rocket Scientist*  
John Dohse - *Retired*  
Margie Stehle - *Grammy*

\* Section Leader  
2 Program Notes & Poster Design



**American  
Musical  
Diversity**

**Sunday, December 4, 2022**  
**Cubberley Theatre**  
**4000 Middlefield Road**  
**Palo Alto, CA**



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# FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR

***America, The Beautiful* . . . . . Samuel Augustus Ward  
Carmen Dragon, Arr.**

***Islas y Montanas* . . . . . Shelley Hanson**

*II. Volver A La Montana*

*III. Seis Manuel*

***Chester* . . . . . William Schuman**

***Broadway Show-Stoppers Overture* .. Warren Barker, Arr.**

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Washington Post March* . . . . . John Philip Sousa**

***Summerland (for wind ensemble)* . . . . William Grant Still  
Dane Teter, Arr.**

***Variations On A Shaker Melody* . . . . . Aaron Copland**

***Variations On A Korean Folk Song* .. John Barnes Chance**

***A Christmas Festival* . . . . . Leroy Anderson**

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

### **\$5,000 Donation Matching Challenge**

The COVID-19 pandemic caused a cessation of our live performances, but it did not relieve the Foothill Symphonic Winds (FSW) of on-going expenses and a loss of income. In response to FSW's need to rebuild financial resources, an anonymous patron has provided backing for an aggressive donation matching challenge. Every cash donation received between September 21, 2022 and January 31, 2023 will be matched dollar for dollar up to a cumulative amount of \$5,000. Cash and checks can be given directly to Foothill Symphonic Winds. Credit cards may be used via PayPal. Donations can also be made through Benevity. Corporate matching from your employer might be available to further increase your donation. The donation period extends into 2023 for those who may have already made commitments through 2022.

<https://FSWinds.org/support.html>

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.

### ***Variations On A Korean Folk Song* . . . . . John Barnes Chance**

While stationed with the Eighth U.S. Army Band in Korea in the late 50's, Chance became fascinated by the popular folk melody *Arirang*, using it as the basis for his *Variations on a Korean Folk Song*. *Arirang* is traditional Korean song of love and heartbreak that can be found in many variations, with an origin that may date back 1000 years. The pentatonic (5 tone) theme is heard at the outset of this composition and is contrasted with five variations.

A Texas native, John Barnes Chance was born in Beaumont on November 20, 1932. He played percussion in high school and started composing. Attending the University of Texas under a scholarship, he earned his bachelor's and master's degrees in music, studying under Clifton Williams. After graduation, he began a three year tour of duty in the Army service bands as a percussionist and arranger. After his discharge, he received a grant from the Ford Foundation's Young Composers Project and was assigned to the Greensboro, North Carolina public schools. He wrote seven pieces for school ensembles including *Incantation and Dance*. In 1966, his *Variations on a Korean Folk Song* received the Ostwald Award from the American Bandmasters Association. The following year he was appointed to the faculty of the University of Kentucky, where he was later appointed head of the theory-composition program. On August 16, 1972, Chance's promising career was cut short when he died from cardiac arrest after a tent pole accidentally contacted an electrified fence in his backyard.

### ***A Christmas Festival* . . . . . Leroy Anderson**

*A Christmas Festival* combines tunes from the secular and religious celebration of the holiday. Anderson has encompassed the joy, celebration, and solemnity of Christmas in his arrangements of: *Joy To The World* • *Deck the Halls* • *God Rest Ye Merry Gentlemen* • *Good King Wenceslas* • *Hark! The Herald Angels Sing* • *The First Noel* • *Silent Night* • *Jingle Bells* • *O Come, All Ye Faithful*.

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 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.

### **Next concerts**

**March 12, 2023      June 4, 2023**

**Summerland (for wind ensemble) . . . . . William Grant Still**

Judith Anne Still, William Grant Still's daughter, wrote the following note:

*Three Visions* is a suite for piano written by Still for his wife, Verna Arvey, who first played the composition in Los Angeles in 1936. The three segments of the suite, *Dark Horsemen*, *Summerland*, and *Radiant Pinnacle*, tell the story of the human soul after death: the body expires, and the soul goes on to an apocalyptic judgment. If it is seen that the past life has been a good one, the soul may enter "heaven," or "Summerland." After a period of time, the soul may reincarnate to learn additional earthly lessons on the human plane. Some souls reincarnate many times in a constant circular progress toward Godly perfection.

The second movement was very popular, because of its peaceful melody that can bring visions of a relaxing and care-free summer afternoon. Still wrote many instrumental arrangements; this one, arranged for wind ensemble by Dane Teter, was published in 2013.

William Grant Still was born in Woodville, Mississippi, on May 11, 1895, and grew up in Little Rock, Arkansas. Encouraged to appreciate music, Still took violin lessons. He taught himself to play the clarinet, saxophone, double bass, oboe, and several other instruments. He entered Ohio's Wilberforce College at the age of 16 as a pre-med student, but dropped out before graduation to pursue a career as a musician, ultimately enrolling in the Oberlin Conservatory. Though he grew up listening to operas and other classical music provided by his family, his interests were driven by the music of the black culture - namely ragtime, jazz, and the blues. He toured with legendary bandleader W. C. Handy and worked with Paul Whiteman, Artie Shaw, and Bing Crosby. Still composed over 200 works, including nine operas, five symphonies, and four ballets. His *Afro-American Symphony*, infused with black cultural rhythms, was performed by the Rochester Symphony Orchestra under Howard Hanson. His musical success drew him to work in Los Angeles, where he died of heart failure on December 3, 1978.

**Variations On A Shaker Melody . . . . . Aaron Copland**

This set of five variations on the Shaker melody *'Tis the Gift to Be Simple* was derived by Aaron Copland from his music composed for the ballet "Appalachian Spring", produced in 1944 in collaboration with Martha Graham. The ballet features a bride and her young farmer husband at a pioneer celebration in the Springtime around a newly built farmhouse. The Shaker melody provided the sense of the pioneer American spirit, with youth, optimism, and hope in an elegant and simple manner

Born in Brooklyn, Aaron Copland (November 14, 1900 Brooklyn, NY - December 2, 1990 Sleepy Hollow, NY) 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

*Program Notes*

**America, The Beautiful . . . . . Samuel Augustus Ward**

The lyrics to *America, The Beautiful* were written by American songwriter Katharine Lee Bates (1859 - 1929), an English teacher, during a 1893 summer in Colorado Springs. She and other teachers hired a wagon to ascend nearby Pikes Peak; they had to take mules to reach the top. Though tired from the trip, the view from the top evoked strong emotions she jotted down in a notebook. She recalled: "It was then and there, as I was looking out over the sea-like expanse of fertile country spreading away so far under those ample skies, that the opening lines of the hymn floated into my mind." The words first appeared in print on July 4, 1895, in *The Congregationalist*, and attracted a great amount of attention as people tried to match the words to music. Bates "...rewrote it, trying to make the phraseology more simple and direct." The revision was printed in 1904 and was quickly applied to Samuel A. Ward's hymn *Materna*.

Samuel Augustus Ward was born in Newark, New Jersey, on December 28, 1847. Ward started playing the accordion at the age of six and went on to study music in New York City. He became organist at Grace Episcopal Church in Newark, New Jersey, in 1880. The melody of his hymn *Materna* was written on a boat ride home to Newark after a day's outing to Coney Island, an amusement park on Long Island, NY. The lyrics are from Psalm 46:1. Ward never knew of the successful pairing of his music to Bates' lyrics, as he died on September 28, 1903, more than a year before the publication of Bates' new version in the Boston Evening Transcript on November 19, 1904.

**Islas y Montanas . . . . . Shelley Hanson**

Composer Shelley June Hanson has provided the following notes about the two pieces central to her composition *Islas y Montanas (Islands & Mountains)*:

*Volver A La Montana (Return to the Mountain)* is based on several folk tunes of the Quechua ("Irica") people of Ecuador, Peru, and Bolivia. Near the end of the movement, the old song *Sepracion (Separation)* is quoted briefly. The words are "My mother told me not to cry, though I'm leaving the mountains forever." Over the past century, many of the Quechua people have had to leave their villages forever because of the economic difficulty of trying to maintain their traditional mountain lifestyle.

The movement opens with a stately processional, followed by a fast dance that uses the characteristic Latin American alternation of simultaneous appearance of two- and three-beat patterns. In the return to the processional theme near the end of the movement, muted trumpets echo the flutes, as sound would echo in the mountains.

The *seis* is the traditional song and dance form of the Jibaro people, the peasant farmers of the mountains of Puerto Rico. At least fifty distinctive types of *seis* have been identified. 'Seis' means "six" in Spanish; the term originally meant a dance for six men or six couples. The movement *Seis Manuel*, is based on a traditional recurring harmonic pattern called the *seis mapeye*, over which a singer improves a melody. Because of the very long history of military bands in Puerto Rico, with particular importance placed on low brass and clarinets, those instruments are given solos. In keeping

with the Puerto Rican tradition of naming a *seis* after someone important to its creation, this *SEIS* was re-named in honor of conductor Manny Laureano, who commissioned and premiered the piece.

Shelley Hanson (b. 1951 Washington, D.C.), a Twin Cities composer, arranger, teacher, and professional musician, has an affinity for writing and performing folk music. Her band, Klezmer and All That Jazz, recorded traditional and original music for the audio book version of the Yiddish play “The Dybbuk.” Ms. Hanson received a Ph.D. in Performance, Music Theory, and Music Literature from Michigan State University. She is a member of the Minneapolis Pops Orchestra and serves on the faculty of Macalester College.

**Chester . . . . . William Schuman**

The tune on which this composition is based was born during the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings (1746 - 1800). It was subsequently adopted by the Continental Army and sung around campfires or played by fifers on the march. The music and words expressed the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

*Let tyrants shake their iron rod,      The Foe comes on with haughty stride  
And Slav'ry clank her galling chains,      Our Troops advance with martial noise  
We fear them not, We trust in God,      Their Vet'rans flee, before our Youth  
New England's God forever reigns.      And Gen'ral's yield to beardless Boys*

William Schuman (August 4, 1910 - February 15, 1992), a native New Yorker, originally wrote *Chester* as the third movement of the *New England Triptych*. He developed and extended the orchestral version, making *Chester* into an overture for band. In the first section, Schuman introduces the tune first in the woodwinds and then in the brasses. In the next section, the melody is given a more contemporary setting with mid-twentieth century rhythmic and harmonic devices utilized to sustain interest. The closing section brings back the hymn-like treatment of the theme and the work is brought to a dramatic close.

William Schuman attended public schools and formed a jazz ensemble in high school. He completed his studies at Malkin Conservatory in New York, Teachers College of Columbia University, and at the Mozarteum Academy in Salzburg, Austria. He became music instructor at Sara Lawrence College and later was appointed president of the Juilliard School of Music. His compositions include ten symphonies, numerous orchestral and chamber pieces, band works, cantatas, an opera, ballet music, piano pieces, and music for films. He was the first person to win the Pulitzer Prize in composition for his 1943 work *Secular Cantata No. 2*. Although he considered himself a composer first, Schuman championed American music, composers, and performers as an educator and administrator. He died at the age of 81, following hip surgery.

**Broadway Show-Stoppers Overture . . . . . Warren Barker, Arr.**

Broadway has given us a large number of musical performances that have excited audiences to spontaneously react with applause that interrupts the production. Warren Barker has produced an arrangement of six of these notable songs. *Everything's Coming Up Roses* was sung by Ethel Merman performing as Rose in “Gypsy.” Based on the life of Fanny Brice, the 1964 musical “Funny Girl” featured Barbra Streisand singing *People*. Alfred Doolittle, Eliza’s father, told us that his fate could change *With a Little Bit of Luck* in the production of

“My Fair Lady.” *On A Clear Day* is both the name of the song and the musical premiered in 1965 that concerns a woman with ESP who has been reincarnated, starring Barbara Harris. It reached a wider audience in the 1970 film with Barbra Streisand. The opening song for “The Fantasticks” was *Try To Remember*, extolling the audience to imagine what the sparse set suggests. The success of these musical productions is summed up with *That's Entertainment!* written for the MGM musical film “The Band Wagon.” It has become a signature tune on Broadway and in Hollywood.

Within the concert band community, Warren Barker is well known for his many fine arrangements of music from Broadway musicals and Hollywood films. His *Capriccio* and his *Concertante for Solo Piano and Band* are outstanding original compositions. Born April 16, 1923 in Oakland, CA, Barker received his formal education at the University of California, Los Angeles and he studied privately with Henri Prentis and Mario Castelnuovo-Tedesco. He served as staff music director for Warner Bros. Records from 1948 to 1960, before becoming a freelance composer for television and motion pictures. He has written scores for many television series; a partial listing includes *Bewitched, Daktari, The Flying Nun, The Ghost and Mrs. Muir, Ripcord, That Girl, Bracken's World, My World and Welcome to It, and Room 222*. After living in Red Bluff, CA, he moved to Greenville, SC. An active composer and arranger, Barker died on August 3, 2006. He appeared as guest conductor of the Foothill College Symphonic Wind Ensemble in 1988 and 1989.

**Washington Post March . . . . . John Philip Sousa**

Washington Post was a famous name before political events of the early 1970's brought it sensational acclaim, and Sousa's march bearing its masthead was probably what first made that newspaper known around the world. He wrote it in 1899 and played it for the first time with the Marine Band at an award ceremony for an essay contest sponsored by the newspaper. Sousa liked words almost as much as music and he responded to the *Post's* request for a march with unusual success, even for him. The march was very popular when the 1890s were billed as a gay and happy time, remembered today in song and dance. Among the partner steps then the social rage at home in the U.S.A. and abroad was the six-eight two-step - one of those vigorously sliding and hopping terpsichorean experiences that capture and hold the popular fancy - note courtesy of Carl Fischer Publishing

The man who would become known as “The March King” was born in Washington D.C. on November 6, 1854 to a Portuguese father, who earlier that year had enlisted in the Marine Band, and a German mother. John Philip Sousa began formal musical instruction at the age of 6 and appeared as a violin soloist at the age of 11. Two years later, he began his career in the U.S. Marine Band, serving as an apprentice “boy” to receive instruction “in the trade or mystery of a musician.” He became leader of the Marine Band in 1880 and served in that position until 1892, when he resigned to organize a band of his own. Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches. He was a prolific composer who found themes for his compositions in his country's history, dedication events, military groups, and even newspaper contests. Before his death at the age of 78, Sousa had composed 136 marches, 15 operettas, 70 songs, 11 waltzes, and a wide variety of incidental works. His most famous march, *The Stars and Stripes Forever*, has been designated as the official march of the United States.