

Foothill Symphonic Winds
David Bruce Adams, Music Director
John Hamilton Burn, Associate Music Director



FOOTHILL
SYMPHONIC WINDS

DAVID BRUCE ADAMS, MUSIC DIRECTOR

Piccolo:

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)
 Sandra Roksic - *Systems Engineer*

Oboe:

Dianne Alexander - *Computer Technician*
 Kim Hill - *Clinical Lab Scientist*

English Horn:

Kim Hill - *Clinical Lab Scientist*

E-flat Clarinet:

David Huber - *Engineer*

B-flat Clarinet:

David Huber * - *Engineer*
 Brian Becker - *Engineer*
 Alicia Breen - *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)
 Elene Terry - *Engineer*
 Stephen Uhler # - *Computer Scientist*

Bass Clarinet:

Anttoni Jaakkola - *Engineer*
 Carol Somersille # - *Physician*
 Diana Tucker - *Business Owner (retired)*

Saxophone:

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

Bassoon:

Christopher Lane - *School Technology Director*

French Horn:

Scott Dickerman* - *Teacher*
 Janelle Boureos - *Engineer*
 Kristina Granlund-Moyer - *Teacher*
 Mary Iwai - *Reading Specialist*
 Nelson Iwai - *Programmer*
 Dan Smith - *College Music Admin. (retired)*

Trumpet and Cornet:

Paul Hubel* # - *Imaging Scientist*
 Mark Disler - *Software Engineer*
 Suzy Gibson - *Social Worker*
 Anna Hubel - *Data Scientist*
 Tracey Hurley # - *Music Store Education Representative*
 Jim Talevich - *CFO (retired)*
 Michael Williams - *RF Engineer*

Trombone:

Kyle Adler* - *Photographer*
 John Brenneise # - *Software Developer*
 Patrick Chow - *Structural Engineer*
(retired)
 David Papay - *Software Engineer*
 Howard Roberts - *Design Engineer*
(retired)

Euphonium:

Everett Henrie - *Student*
 Art Lewis - *Scientist (retired)*
 Adam McAfee - *Financial Executive*

Tuba:

Chris Hondl - *Software Engineer*
 Richard McCracken - *Lawyer*

Keyboard:

Mazera Cox-Coulter - *Musician*

Percussion:

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

* Section Leader
 † Program Notes & Poster Design
 # FSW Officer or Board Member



David Bruce Adams
 Music Director



John Hamilton Burn
 Associate
 Music Director



Musical Friends

45th Anniversary Concert

Sunday, December 7, 2025
Cubberley Theatre
4000 Middlefield Road
Palo Alto, CA



***In Two Places* Haley Woodrow**

***Amazing Grace* John Newton / Frank Ticheli, Arr.**

Symphony No. 2, "Romantic", third movement

Howard Hanson / W. Francis McBeth, Arr.

***The Wizard of Oz* Harold Arlen / James Barnes, Arr.**

*We're Off To See The Wizard •- Ding Dong! The Witch is Dead
If I Only Had A Brain • The Merry Old Land of Oz • Over The Rainbow*

❖ ❖ ❖ **Intermission** ❖ ❖ ❖

***Burn Brightly* Timothy Mahr**

John Hamilton Burn, Associate Music Director

***Selections from "Wicked"* Stephen Schwartz**

Jay Bocook, Arr.

*No One Mourns The Wicked • Dancing Through Life
No Good Deed • For Good • Defying Gravity*

John Hamilton Burn, Associate Music Director

***Christmas Day* Gustav Holst / Larry Daehn, Arr.**

***Armenian Dances No. 1* Alfred Reed**

Please mark your calendar for our next concerts:

March 15, 2026 June 7, 2026

Learn more about us at:

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

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

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

***Christmas Day* Gustav Holst**

Subtitled *A Fantasy on Old Carols*, this compilation was written in 1910 for Gustav Holst's students at Morley College, London. Beginning with *Good Christian Men, Rejoice* and *God Rest Ye Merry Gentlemen*, Holst weaves strains of *Come Ye Lofty, Come Ye Lowly* with *The First Noel*. A reprise of the carols is both majestic and reverent.

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.

***Armenian Dances No. 1* Alfred Reed**

In his *Armenian Dances*, Alfred Reed has captured many of the styles, tempos, and subtleties of the Armenian folk songs and dances. Part I, completed in 1972, is based on five authentic Armenian folksongs drawn from the vast collection of Gomidas Vartabed (1869 - 1935). Gomidas has been credited as the founder of Armenian classical music for his work on preserving and documenting over four thousand folk songs. The opening (*The Apricot Tree*) is a sentimental song with a declamatory beginning. *The Partidge's Song* is an original song by Gomidas. Its simple, delicate melody was intended for a children's choir and is symbolic of that bird's tiny steps. A young man sings the praises of his beloved (named Nazan) in the lovely, lively love song *Hoy, My Nazan*. *Alagyaz* is the name of a mountain in Armenia represented by a beloved folk song that is as majestic as the mountain itself. Part I ends with a delightful and humorous laughing-song (*Go, Go!*) with an ever accelerating tempo.

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 served 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.



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Program Notes

Timothy Mahr was born in 1956 in Reedsburg, Wisconsin. He graduated with two Bachelor degrees *summa cum laude* in 1977 and 1978 from St. Olaf College in Northfield, Minnesota. He holds a Masters degree in trombone performance (1983) and a Doctor of Musical Arts in instrumental conducting (1995) from the University of Iowa. In 1994, Mahr joined the faculty of St. Olaf College, where he served as Professor of Music and Director of Bands until his retirement in 2023. Under Mahr's baton, the St. Olaf Band has performed at major musical conventions in San Diego, New York, and Minneapolis. The Band traveled to Norway in 1996 and 2005, Britain and Ireland in 2000, and took a study tour of Mexico in January 2004. Active also as a composer, Mahr has over 50 works to his credit, many of which are published for band. His piece, *The Soaring Hawk*, earned the 1991 ABA/Ostwald Award. He has served as a guest conductor and clinician in 35 states and has appeared professionally in Norway, Mexico, Singapore, and Canada.

Selections from "Wicked" Stephen Schwartz

The stage production of "Wicked" is the prequel to L. Frank Baum's "The Wizard of Oz". It begins with the citizens of Oz celebrating the demise of the Wicked Witch of the West (Elphaba). Glinda sings *No One Mourns The Wicked* remembering Elphaba, who was born into an extremely difficult life and who grew to be her friend. Fiyero's song *Dancing Through Life* is outwardly a carefree celebration from studies, but it is a time when Glinda and Elphaba solidify their bond on the dance floor. Elphaba tries to protect Fiyero from the Wizard's beating but her spell goes wrong, turning him into the Scarecrow. Frustrated with her attempts to "do good," heart broken and defeated, she accepts being "wicked" and proclaims *No Good Deed Goes Unpunished*. At the end of the production, Elphaba and Glinda perform the duet *For Good* marking a final turn in their friendship so each has changed the other into something better. As her world is turning against her and she must choose truth over control and freedom over fear, Elphaba sings *Defying Gravity*. Literally and metaphorically, she is departing on a path that may be lonely, but it is hers.

Musical theater composer-lyricist Stephen Lawrence Schwartz was born in New York City on March 6, 1948. His early interest in theater led him to enroll at Carnegie Mellon University at a time when "musicals" were not considered legitimate theater. Schwartz's student efforts contributed to a significant change in acceptance of that genre. His student efforts on "Pippin" and Scotch 'n' Soda Club student productions were very well received. He received his Bachelor of Fine Arts in 1968. His first professional composing job was for "Godspell". He contributed to Walt Disney's "Pocahontas," "The Prince of Egypt," and "Enchanted." Amongst his professional honors are four Grammy Awards, three Academy Awards, a Golden Globe, and six Tony Awards. Schwartz has always had a penchant for looking at traditional stories in a different way. In 1996, he chanced upon an interesting novel by Gregory Maguire titled "Wicked: The Life and Times of the Wicked Witch of the West" and immediately recognized its potential. He acquired the production rights resulting in a musical that has played 21 years on Broadway and garnered many accolades.

The Foothill Symphonic Winds celebrates its 45th Anniversary with **Musical Friends**. This concert honors the long-time friendship of our Music Director with our new Associate Director, John Burn. In addition, the music of "Wicked" and "The Wizard of Oz" highlight the power of friendship.

In Two Places Haley Woodrow

In 2019, this composition won the national Women's Band Composition Contest, founded by Shannon Shaker. Composer Haley Woodrow commented:

"*In Two Places* is a musical reflection on two contrasting ideas – neither more threatening, sad or angry than the other – but simply, different. For better or worse, often my real-life circumstances impact what I compose. While I was writing this piece, I was a graduate student at Texas Christian University and felt pulled in opposite directions in my personal life, my professional life and my social life. I experienced conflicting feelings of adulthood vs. adolescence, homogeneity vs. diversity and the jazz approach vs. the contemporary classical approach. In so many ways, I felt in two places at once!"

Haley Woodrow (née Kitts) was born on October 6, 1984 in Dallas, Texas. She began playing trumpet in middle school and performed in the Texas All-State Band while in high school. While earning her Bachelor of Music in Jazz Studies from the University of Texas at Arlington (2008), Woodrow served as jazz trumpet chair for ten consecutive semesters. While serving as the staff orchestra director and arranger for the Cornerstone Baptist Church in Arlington, Texas from 2006 to 2013, she completed about 500 arrangements. In 2016, she earned a Master of Music in Composition from Texas Christian University. As an educator, her "Creating Composers" workshops, designed to teach the principles of composition to 7-12 grade students, yielded over seventy student compositions during the programs span of six years. Her works seek a balance of serving the listener, the performer, and her own artistic voice in a broad range of genres.

Amazing Grace John Newton

The hymn *Amazing Grace* was written by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. Ticheli's interpretation was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell, and was first performed in 1994. Frank Ticheli wrote:

"I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody -- to be sincere, to be direct, to be honest -- and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity."

"I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity."

Frank Ticheli was born in 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. He is Associate Professor of Music at the University of Southern California and is the 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. The New York Times has described his music as “lean and muscular and above all, active, in motion.”

Symphony No. 2, “Romantic”, third movement . . . Howard Hanson

This second symphony by Howard Hanson, subtitled the “Romantic,” was composed for the 50th anniversary of the Boston Symphony and was premiered in 1930 under the direction of Serge Koussevitzky. Hanson has commented that “My aim in this symphony has been to create a work young in spirit, romantic in temperament, simple and direct in expression.” His friends have characterized the work as a self-portrait for an unusually direct man, as articulate in his speech as in his composing. This transcription of the last movement of the symphony was done, with the composer’s approval, by the noted composer and teacher, W. Francis McBeth, who was a student of Hanson. The transcription premiered at the Texas Tech Band Camp in the summer of 1976.

Howard Hanson (1896 - 1981) exerted widespread influence as a composer, conductor, and educator. At the age of twenty, he accepted an appointment as Dean of the Conservatory of Fine Arts, College of the Pacific in San Jose, CA. In 1921, he was the first composer to enter the American Academy in Rome, having won its Prix de Rome. Upon his return to the United States in 1924, he became the Director of the Eastman School of Music, a position he held until 1964. In 1944, he received the Pulitzer Prize for his *Symphony No. 4*. Hanson’s style is romantic, tonal (although enhanced by euphonious dissonances), with asymmetric rhythms at times, and a preference for the low instrument registers. His sense of humor was demonstrated when, shortly after a famous incident when duck feathers descended in the Eastman Theater during the cannonading in Tchaikovsky’s *1812 Overture*, Hanson opened a faculty meeting by declaring: “Gentlemen, there is no truth to the rumor that next week meeting the orchestra will play *The Water Music!*”

The Wizard of Oz Harold Arlen

The 1939 Metro-Goldwyn-Mayer (MGM) production of *The Wizard of Oz* brought L. Frank Baum’s 1899 classic story to a wide and appreciative audience. From the movie, we have very memorable tunes from the collaboration of Harold Arlen and E.Y. Harburg. It’s the story of a young Kansas farmgirl who wants to protect her dog from a nasty neighbor and dreams of a better place. During a fierce tornado, she is struck on the head and transported to a land “beyond the rainbow” where she meets magical characters from her Kansas life transformed into the Scarecrow, Tin Man, Cowardly Lion, Wicked Witch of the

North, and even the Wizard. On her travels with her companions down the Yellow Brick Road, they overcome many obstacles to finally reach the Emerald City, where they learn that they already had the things they sought; everyone has the power to overcome their obstacles. In the end, we also recognize that “there’s no place like home.” It’s not well known that early prints of the movie did not include *Over the Rainbow*, because it slowed down the picture and if a young Kansas girl was to burst into song, it wouldn’t be one as wistful and philosophical as that. After some serious studio infighting, the song was retained and it became an instant classic.

Harold Arlen was born as Hyman Arluk in 1905, the son of a Buffalo, New York cantor. As a child, he loved to sing, but he was quite shy. In the hopes that he would become a music teacher, his mother got a piano for the family. At the age of 9, Arlen began taking lessons and quickly outgrew the capabilities of the neighborhood piano teacher. He found classical music beautiful, but he was drawn by the rhythms of modern music. At the age of 12, he played his first composition, *Inidanola*. He had some local success as a pianist and singer and moved to New York City in his early 20’s to work as an accompanist in vaudeville, changing his name to Harold Arlen. In Harlem, he listened to jazz legends Duke Ellington, Louis Armstrong, and Fats Waller. Tinkering at the piano one day, he wrote a blues-infused song that eventually evolved to match the words by Ted Koehler to become *Get Happy*. The song was an enormous hit and the pair ended up on the staff of the Cotton Club. Arlen called *Stormy Weather* (1939) “the story of my misery and confusion, of the misunderstanding in my life I couldn’t straighten out.” The Blues were a common theme of his songs, including *One for My Baby* and *It’s Only a Paper Moon*. Hollywood beckoned and in 1935, he was signed by Samuel Goldwyn to write songs for the movies. This led to the signing of the Arlen-Harburg team to compose the music for “The Wizard of Oz”. The 40’s brought a teaming with Johnny Mercer and they produced hits like *Blues in the Night*, *That Old Black Magic*, and *One for My Baby (and One More for the Road)*. He wrote less in the 50’s, because he was caring for his ailing wife, but work with Ira Gershwin in 1954 on the musical “A Star is Born,” starring Judy Garland produced *The Man That Got Away*. He gradually drew away from music and succumbed to cancer in 1986 at his apartment in New York City.

Burn Brightly Timothy Mahr

At the end of the 2024-5 school year, John Hamilton Burn retired from the Homestead High School (CA) faculty where he had taught since 1991 (and of which he was a graduate). To honor his dedication and major contributions, the Music Boosters commissioned famed composer Timothy Mahr to mark the occasion. Mahr’s *Burn Brightly* is “dedicated to the career and legacy of John Burn, whose passion, joy, and unwavering determination inspire his students, and all who know him, to burn brightly.” Mahr has endeavored to convey how a teacher’s skills and mentorship can build confidence and reinforce talent in their students while providing an enjoyable experience during troubling times. In this piece, the brisk tempo with its many changes reflect those uncertain times, but more gentle passages reflect obstacles having been overcome. Joy is found in *Easter eggs* that are embedded to recall trips to Disneyland and Burn’s fascination with “Star Wars” and “Star Trek.”