

Foothill Symphonic Winds

David Bruce Adams, 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:

Susan Byrne* - *Nurse*
Brian Becker - *Engineer*
Alicia Breen # - *Engineer*
Cesar Crusius - *Engineer*
Richard Dreblow - *Mechanical Engineer (retired)*
Stephen Fernbach - *Physician*
Laurie Ho - *Business Ops*
David Huber - *Engineer*
Yvonne Liu - *Nurse*
Michele Moyer - *Public Relations*
Roy Stehle † # - *Electronics Engineer*
(retired)
Elene Terry - *Engineer*
Richard Uhler - *Computer Scientist*
Stephen Uhler # - *Computer Scientist*

Alto Clarinet:

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 (Alto) - *Software Engineer*

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:

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)*

Trombone:

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

Euphonium:

Anu Jaakkola - *Musician**
Richard Coolman - *Pediatrician*
(retired)
Art Lewis - *Scientist (retired)*
Adam McAfee - *Financial Executive*

Tuba:

John Whitecar* - *Audio Acoustic Engineer*
Chris Hondl - *Software Engineer*
Seth Hondl - *Student*
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
FSW Officer or Board Member

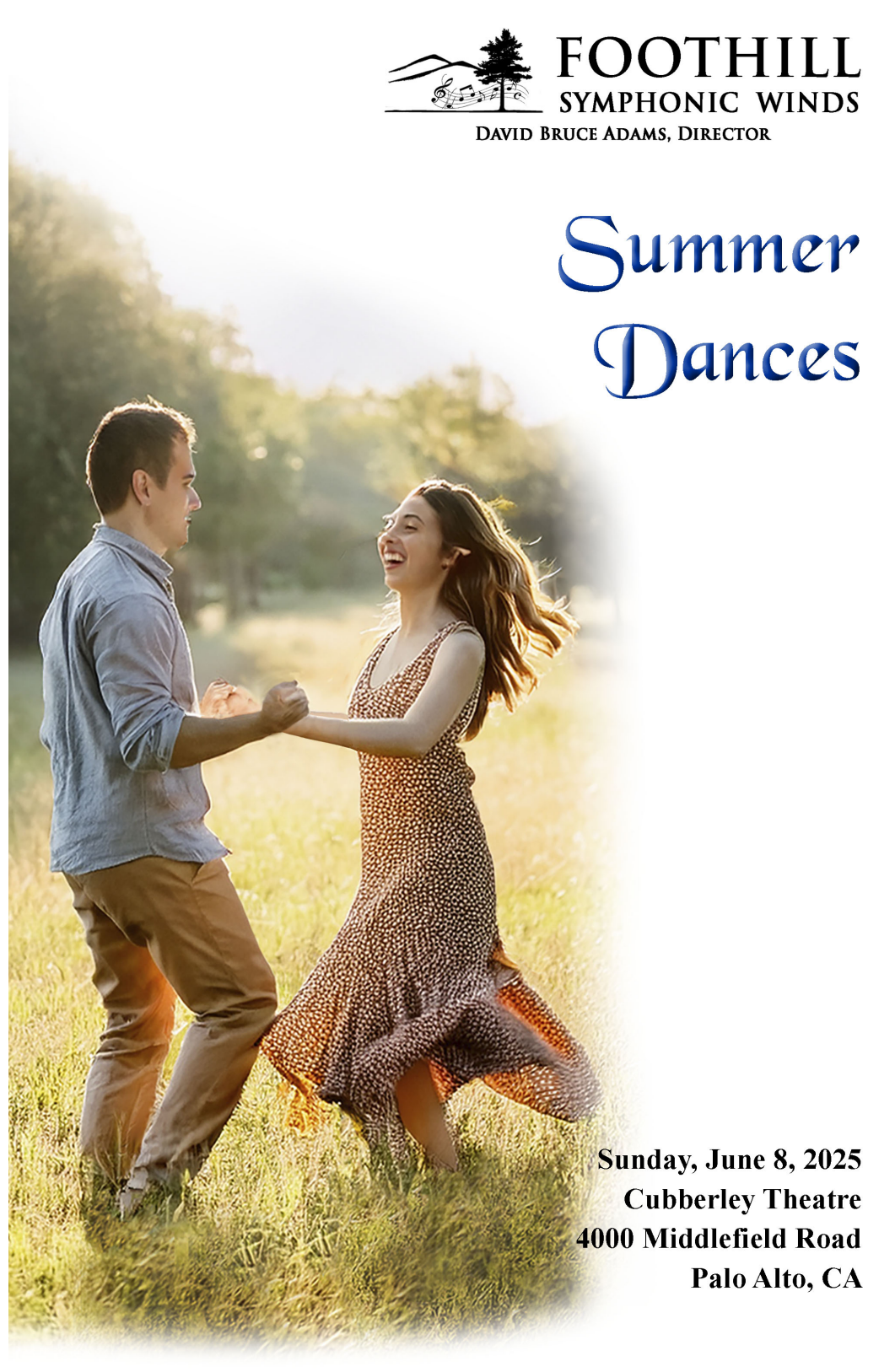
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FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR

Summer Dances



Sunday, June 8, 2025
Cubberley Theatre
4000 Middlefield Road
Palo Alto, CA



***Fandango* Frank Perkins / Floyd E. Werle, Arr.**

***Summer Dances* Adam Gorb**

1. *Summer Day*
2. *Summer Night*
3. *Summer Party*

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

1. *Cake Walk*
2. *Schottische*
3. *Western One-Step*
4. *Wallflower Waltz*
5. *Rag*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

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

Saraband and Polka

Malcolm Arnold / John P. Paynter, Arr.

1. *Sarabande*
2. *Polka*

Symphonic Dances from “Fiddler on the Roof”

Jerry Bock / Ira Hearsen, Arr.

***Symphonic Dance No. 3 “Fiesta”* Clifton Williams**

Tradition - Wedding Dance #1 - Perchick And Hodel Dance
Chava Sequence - “To Life” Dance

Please mark your calendar for our next concerts:

December 7, 2025 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>

***Symphonic Dance No. 3 “Fiesta”* Clifton Williams**

Fiesta was originally one of Clifton Williams' five *Symphonic Dances*, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called “the pageantry of Latin-American celebration - street bands, bull fights, bright costumes, the colorful legacy of a proud people.” The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

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.

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. In 2024, he was appointed Associate Conductor of the Monterey County Pops! Orchestra where he is in charge of their Outreach Programs for high schools in Monterey County. Mr. Adams earned his Bachelor of Music degree from Boston University, studying 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.

Symphonic Dances from “Fiddler on the Roof” Jerry Bock

The 1964 musical “Fiddler on the Roof” was a blockbuster, breaking many Broadway records at the time. The script, adapted by Joseph Stein from the stories of Sholom Aleichem, was a musical portrait of Eastern European Orthodox Jews in the village of Anatevka experiencing pogroms and the threat of expulsion by the Russian czar. It centers around the struggles of a poor Jewish milkman, Tevye, with five daughters, where life is as precarious as the perch of a fiddler on the roof. *Tradition* is what gives them strength against adversity. Tevye is tested when he needs to break the arranged match made between the butcher and Tevye’s eldest daughter, Tzeitel, who loves Motel, a struggling tailor. The *Wedding Dance #1 (Bottle Dance)* marks the celebration of Motel and Tzeitel’s wedding. Defiance to the prohibition against opposite sexes dancing together occurs in the *Perchik and Hodel Dance*, when the student dances with Tevye’s second daughter, Hodel. The czar’s forces perform a “demonstration” and wreck the wedding party. Months later, Perchik must leave for Kiev to work for the revolution. He proposes to Hodel, saying he will send for her. Tevye protests that making their own match breaks tradition and he forbids it. He is informed that the youngsters only want his blessing, not his permission. Time passes and middle daughter, Chava, asks for permission to marry Fyedka, a Russian boy. Marriage outside of the Jewish faith is a tradition Tevye cannot break. He eventually loses her as the young couple elope. The loss of his daughters to the men they love is conveyed in a dance of the *Chava Sequence*. The story ends on a sad note that the Jews must leave Anatevka and Tevye, his wife, Golde, and their two youngest daughters pack what they can carry and leave for America. The music recalls a happier time with the dance *To Life*.

Jerrold Lewis Bock was born November 23, 1928, in New Haven, Connecticut and grew up in Flushing, New York. He wrote scores for musicals in high school and teamed up with lyricist Larry Holofcener at the University of Wisconsin, winning an annual musical competition sponsored by BMI. The pair worked on revues at summer camps in the Poconos and for television, eventually moving to New York where they provided the score for “Mr. Wonderful” starring Sammy Davis Jr. Two years later, Bock’s teaming with lyricist Sheldon Harnick would prove significant. Although their first effort, “The Body Beautiful,” closed in just a few weeks, it caught the attention of George Abbott and Harold Prince, that led to the creation of “Fiorello!,” the 1959 musical about the reformist mayor of New York City. Their collaboration continued on several more musicals, but their greatest hit was “Fiddler on the Roof” opening in 1964 that set a long standing Broadway record of over 3,200 performances. The Bock-Harnick team was adept at writing music that reflected both time and circumstance. At the age of 81, Bock died from heart failure on November 3, 2010, just 10 days after the death of Joseph Stein, playwright of “Fiddler on the Roof.”

Program Notes

Fandango Frank Perkins

Originally published in 1953 as a piano solo, *Fandango* lends itself well to the band medium. The *fandango* is a Spanish dance in 3/4 time originally danced by a couple to the accompaniment of guitar and castanets. It first appeared in Spain in the early eighteenth century. Perkins’ *Fandango* has much of the descriptive feeling of the Spanish dance. Fire and spirit pervade the beginning and ending. A midsection offers a quiet contrast to the excitement of the remainder of the work.

After receiving a doctorate in economics from Brown University, Frank Sutherland Perkins (b. April 21, 1908, Salem, Massachusetts) began a serious study of music, taking private lessons in piano, organ, trombone, saxophone, and percussion; Tibor Serly (a student of Zoltán Kodály) was one of his principal teachers. He had a successful dance band that made a brief tour of Europe. On his return, he devoted his time to composing. His early works were recorded by Victor Records with performances by noted jazz bands of the time, including Cab Calloway’s. Perkins collaborated with lyricist Mitchell Parish to produce *Stars Fell on Alabama* in 1934, which became extremely popular and was recorded by more than 100 artists. The song’s subject was likely derived from a 1934 book of the same title by Carl Carmer that described a Leonid meteor shower that was observed in Alabama in November 1833. From 1934 to 1938, Perkins worked as an arranger for Fred Waring and his Pennsylvanians. He left to join Warner Brothers as a composer and conductor for motion pictures. In the cartoon “Quacker Tracker”, Daffy Duck is a hunter unsuccessfully pursuing Speedy Gonzales to Perkins’ music. After 1945, he moved to spending more time on his own personal composition interests. *Fandango* is one of his most appreciated works and *Feliciano*, *Escapade*, *Shindig for Skeletons*, and *The Toy Automobile* reflect the variety of musical moods in the manner of Leroy Anderson. Perkins died March 15, 1988 in Los Angeles, California.

Summer Dances Adam Gorb

Adam Gorb composed his joyful Summer Dances in 2012 to celebrate his “favorite season where people are happiest outdoors.” The first movement, *Summer Day*, offers a bold and arrogant melody to celebrate the open air. Gorb describes the second movement, *Summer Night*, as a “beach habanera” led by a sensuous trumpet melody. The *Summer Party* introduces a folk-like theme that is passed around the ensemble until it builds to a rousing and festive ending.

Born in Cardiff, the capital of Wales, in 1958, Adam Gorb first tried his hand at composing at the age of 10. A set of piano pieces, written when he was 15, were broadcast by BBC Radio. In 1977, he entered Cambridge University to study music and continued on to the Royal Academy of Music, gaining a MMus degree with highest honors in 1993. Since 2000, he has served as Head

of the School of Composition at the Royal College of Music in Manchester. Gorb is equally comfortable and accomplished at writing technically challenging works of more accessible, yet still entertaining, instructional compositions. His *Metropolis* (1992) quickly gained international recognition. The Tokyo Kosei Wind Ensemble premiered *Towards Nirvana*, which led to the first of his three British Composer Awards. In his more than 35 works for wind ensemble, he has tried to infuse his music with elements of popular music, including big band, jazz, and rock, to provide contrasts and content to which modern audiences can relate.

***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.

***Danzon* Leonard Bernstein**

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 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 touch.

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.

***Sarabande and Polka* Malcolm Arnold**

These two short movements are taken from Malcolm Arnold's charming ballet called "Solitaire". Originally scored for a small chamber ensemble of orchestral instruments, the pieces are also available in piano solo form. This arrangement for band captures their light and entertaining nature. The *Sarabande* reflects a slow Spanish dance in triple time. It is full of the warmth and sunshine of the region. The *Polka*, on the other hand, reflects Arnold's freedom of spirit in a frivolous parody of this dance style.

Malcolm Arnold (1921 - 2006) has created for himself a significant and somewhat unique position in contemporary British music. At a time when much new music is foreboding or despairing, his optimistic outlook and high spirits are the more welcome. He was born in Northampton, a town with considerable musical tradition. He studied at the Royal College of Music, where he would later return as an instructor. His list of works includes nine symphonies, twenty concertos, much chamber music, five ballets, and music for several films; he received an Oscar for his music for the 1958 film, "Bridge on the River Kwai". His suites of English, Scottish, and Cornish dances are hallmarks of his repertoire. He served many years as principal trumpet player in the London Philharmonic Orchestra.