

Foothill Symphonic Winds

David Bruce Adams, Director

Piccolo:

Norma Ford* - Household Engineer
Jennifer Co - Lawyer

Flute:

Jennifer Co* - Lawyer
Andrea Contreras - Sales Leader
Norma Ford - Household Engineer
Raechel Harnoto - Biologist
Ann Hepenstal - Program Manager
Julie McAfee - Speech Pathologist
Judy Quinn - Program Manager

Alto Flute:

Judy Quinn - Program Manager

Oboe:

Kim Hill* - Clinical Lab Scientist
Dianne Alexander - Mom
Alexandra Jiang - Software Engineer

English Horn:

Kim Hill - Clinical Lab Scientist

E-flat Clarinet:

Roy Stehle² - Electronics Program Mgr.

B-flat Clarinet:

David Huber* - Research Engineer
Brian Becker - Engineer
Arnar Birgisson - Security SW Engineer
Alicia Breen - Engineer
Susan Byrne - Nurse
Chris Farrell - Software Developer
Ann Guerra - Administrator
Owen Hablutzel - Appraisal Inspector
Yvonne Liu - Nurse
Martha McClatchie - Girl Scout Leader
Lewis Singer - Salesman (Retired)
Carol Somersille - Physician
Elene Terry - Engineer
Stephen Uhler - Computer Scientist

Bass Clarinet:

Susan Hartzman* - Marketing Manager
David Roberts - Engineer
Ann Varady - Retired Programmer

Saxophone:

Dan Ortega* (Soprano & Alto) - HR Analyst
Leslie Muscha (Alto) - Engineer
Charity Shelburg (Alto) - Event Manager
Richard Uhler (Alto) - Software Engineer
Jeff Shelburg (Tenor) - Software Engineer
Bradley Urban (Tenor) - Thermal Engineer
Ian Morneau (Baritone) - Music Instrument Sales & Repair

Bassoon:

Chelsea Byom - Communications Mgr.
Peter Neumann - Computer Scientist

French Horn:

Scott Dickerman* - Teacher
Chandler Baldwin - Retired Engineer
Becky Bell - Pharmacist
Kristina Granlund-Moyer - Teacher
Natalie Ives-Drouillard - Retired
Alice Morneau - Music Store Manager

Trumpet and Cornet:

Tim Swensen* - Electrical Engineer
Scott Beeler - Aerospace Engineer
Paul Clement - Factory Worker
Paul Dhuse - QA Engineer
Paul Hubel - Optical Engineer
Steve Kitzerow - Draftsman
Mari Masuda - Technical Writer
Fred Munic - Engineer
Natalie Weires - Software Engineer
Terry Yamaguchi - Engineer

Trombone:

Kyle Adler* - Marketing Manager
John Brenneise - Software Developer
Pat Chow - Structural Engineer
Kelly O'Brien - Software Architect

Bass Trombone:

Bruce Packman - Navy Chief Musician (Retired)
Luke Paulsen - Software Developer

Euphonium:

Tom Campbell* - Physicist
Art Lewis - Scientist (Retired)
Jerry Rosenblum - Patent Attorney

Tuba:

Brent Herhold* - Business Manager (Retired)
Charles Ho - Student
Gil Livnah - Corp. Attorney & Advisor
Liz Neumann - Googler

Percussion:

Peter Adams* - Contractor
Scott Beeler - Aerospace Engineer
Arnar Birgisson - Security SW Engineer
Margie Stehle - Grandma

* Section Leader
² Program Notes & Poster Design

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FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, DIRECTOR

Legendary

Sunday, March 8, 2015
Cubberley Theater
4000 Middlefield Road
Palo Alto, CA

Foothill Symphonic Winds

David Bruce Adams, Director

***The Free Lance March* John Philip Sousa
William D. Revelli, Arr.**

***Paul Bunyan Overture* Benjamin Britten
Charles Fussell, Arr.**

***The Flea* . . . Joe Rizzo, Phil Horton and Richard Blalock
Scored by Wayne Robinson**

***Star Wars Trilogy* John Williams
Donald Hunsberger, Arr.**

- I. *The Imperial March (Darth Vader's Theme)*
- II. *Princess Leia's Theme*
- III. *Battle in the Forest (a/k/a The Forest Battle)*
- IV. *Yoda's Theme*
- V. *Star Wars (Main Theme)*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Winds Along the Whippany* Sean O'Loughlin**

***Ashokan Farewell* Jay Ungar
Calvin Custer, Arr.**

***Scenes From Billy The Kid* Aaron Copland
Quincy C. Hilliard, Arr.**

- The Open Prairie • Street in a Frontier Town*
- Cowboys with Lassos • Mexican Dance and Finale*
- Gun Battle • Celebration (after Billy's capture)*
- Billy's Death • The Open Prairie Again*

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

- Everything's Coming Up Roses • People • With a Little Bit of Luck*
- On A Clear Day • Try To Remember • That's Entertainment!*

Please mark your calendar for our next concerts:

June 7, 2015 December 6, 2015 March 13, 2016

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

dance. A brawl breaks out and gun shots are heard. Billy's mother is accidentally killed and Billy takes revenge by stabbing those guilty, necessitating his flight into the night. A posse is successful in capturing him and the town rejoices. Billy's demise is noted in a short, solemn passage. The *Suite* concludes with an adoption of the opening theme to convey a new dawn opening over the prairie.

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. The year 1990 saw the loss of both Aaron Copland and his devoted student, Leonard Bernstein.

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

Broadway has given us a large number of musical performances that have excited the 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 served as guest conductor of the Foothill College Symphonic Wind Ensemble in 1988 and 1989.

Ashokan FarewellJay Ungar

Composer Jay Ungar has provided us with the story behind this waltz, mainly performed by solo violin, with guitar and bass accompaniment:

“*Ashokan Farewell* was named for Ashokan, a camp in the Catskill Mountains not far from Woodstock, New York. It’s the place where Molly Mason and I have run the Ashokan Fiddle & Dance Camps for adults and families since 1980. Ashokan is the name of a town, most of which is now under a very beautiful and magical body of water called the Ashokan Reservoir.....

“I composed *Ashokan Farewell* in 1982 shortly after our Ashokan Fiddle & Dance Camps had come to an end for the season. I was feeling a great sense of loss and longing for the music, the dancing and the community of people that had developed at Ashokan that summer. I was having trouble making the transition from a secluded woodland camp with a small group of people who needed little excuse to celebrate the joy of living, back to life as usual, with traffic, newscasts, telephones and impersonal relationships. By the time the tune took form, I was in tears. I kept it to myself for months, unable to fully understand the emotions that welled up whenever I played it. I had no idea that this simple tune could affect others in the same way.

“*Ashokan Farewell* was written in the style of a Scottish lament. I sometimes introduce it as, ‘a Scottish lament written by a Jewish guy from the Bronx.’ I lived in the Bronx until the age of sixteen.”

Jay Ungar was born November 14, 1946 in New York City to Jewish parents of Eastern European descent. At the age of seven, he started taking violin lessons. He was soon able to pick out tunes by ear and he began writing his own melodies. His classmates at the High School for the Music and Art introduced him to bluegrass and traditional folk music. He traveled through North Carolina and Tennessee in the early 1960’s in search of folk music. He returned to Greenwich Village in New York City and was a founding member of Cat Mother and the All Night Newsboys band. He later joined the David Bromberg Band and, in the early 1980s, played with Fiddle Fever. After the failure of his first marriage, he worked in a duo with acoustic bassist Molly Mason, who had been a member of Fiddle Fever. In 1980, Ungar founded his Ashokan Fiddle & Dance Camps and, several years later, Mason became a full partner designing and running the camp’s programs. They would be wed in 1991.

Scenes From Billy The Kid Aaron Copland

Following the success of his *El Salon Mexico*, Aaron Copland was called upon by ballet impresario Lincoln Kirstein to compose the music to a ballet based on the legend of Billy the Kid, drawn from the 1925 best seller by Walter Noble Burns. Premiered by Ballet Caravan in 1938 in a two-piano version, a full orchestral score completed in May 1939. The ballet was a great success and Copland began getting royalty checks of \$40 for each performance. He related “It was after *Billy*, when I was almost forty years old, that my mother finally said that the money spent on piano lessons for me was not wasted.”

The *Suite* from the ballet music was completed by Copland in the summer of 1939. As arranged for wind ensemble by Quincy C. Hilliard, the *Suite* is programmatic. Beginning with “The Open Prairie,” Copland’s conveys the space and isolation of the New Mexico prairie. He depicts the life in a frontier town with cowboys demonstrating their skill with lassos and follows with a Mexican

Program Notes

The Free Lance March. John Philip Sousa

People are usually aware of Sousa’s prodigious creation of marches, but they are generally unaware of the vast array of suites, songs, waltzes, humoresques, and arrangements he produced. *The Free Lance* was one of 15 operettas. The title comes from Middle Age knights with lances who were independent and could choose for whom they would work. First produced in 1905, the story does stretch belief. The bankrupt kingdoms of Braggadocia and Graftiana, each seeking the other kingdoms wealth, sought a marriage of their daughter and son, respectively. The Prince and Princess, unhappy with the proposed marriage, run away independently. The kingdoms force Griselda, a goose girl, to impersonate the Princess. A goatherd, Sigmund, would take the Prince’s place in the ceremony. Since these two happen to be already husband and wife, they see no problem in the arrangement. After the ceremony, each country discovers the poverty of the other and war is declared. Meanwhile, the real Prince and Princess meet each other, disguised as peasants, and fall in love. Sigmund arranges to hire himself out to each country as a “free lance” soldier. He cleverly manipulates the battle so that neither side can win and a truce is called. He demands a ransom from each country, which cannot be met, so he proclaims himself as ruler of both countries. The true Prince and Princess are too much in love to care about ruling. In 1906, Sousa utilized the song *On to Victory* as the central theme for *The Free Lance March*, incorporating many other musical motifs from the operetta. This was the only march Sousa composed that year, because he devoted significant time and effort into campaigning for composers’ royalties on recordings. This effort formed a foundation for our current copyright laws.

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.

Paul Bunyan Overture Benjamin Britten

The operetta *Paul Bunyan* was Benjamin Britten’s first work for musical theater. It was written during a two-year visit to the United States by Britten and his companion, tenor Peter Pears. It was conceived as a work for young singers and players to perform. With just a few starring roles, it included many small parts. The actor portraying Paul Bunyan is never seen and he has only a spoken part. Paul Bunyan is the legendary lumberman; a folk hero who was bigger than life. The narrative ballad includes prototypical characters: a man of brawn but no

brains, a charmer who marries the boss's daughter, and a man of academic intelligence. The underlying theme is the development of America from virgin forest to civilization. Bold fanfares announce Bunyan's progress. Light woodwind figures represent the flowing river, fleet animals, and joy of accomplishment. The flurry of industry concludes the work. The overture was dropped at the premier. Existing as only a piano score, Britten's manuscript copier, Colin Matthews, completed the orchestration in 1970.

Lord Benjamin Britten (1913 - 1976) was an outstanding British musician of his generation, contributing as a creator, interpreter, and performer. A brilliant pianist and conductor, his supreme gift was in composition; he was a hardworking and thorough professional and proud of the fact. His *Peter Grimes* revitalized British opera, but his *Young Person's Guide to the Orchestra* and other works for children, either as listeners or performers, are most memorable to the public.

***The Flea* Joe Rizzo, Phil Horton and Richard Blalock**

This light and happy novelty number, subtitled *La Pulga*, features our flute section playing Spanish rhythms while the clarinet section provides the scurrying antics of this wingless insect. Staccato passages give homage to a jumping ability that's second only to that of frogs. Life is good until the inevitable ending.

Joe Rizzo was a composer and arranger credited with 79 copyrights. His popular jazz pieces were performed by the Stan Kenton Orchestra. *Prelude to Nothing* featured a musical repartee between Stan, Jack and Chico. *Tempo di Joe* personified Rizzo's jumping rhythm. Red Dorris popularized the vocals on *Stop Your Teasing* and the love song *No Tears*. He added a jazz flavor to Delibes' *Pizzicato* and Debussy's *Clair de Lune*. Rizzo did a few collaborations with Phil Horton and Richard Blalock. Wayne Robinson, who scored *The Flea* for band, was a head arranger for NBC and became one of three leaders of the Dorabet Music Company. Robinson was one of the orchestrators for *The Wiz* starring Diana Ross, Michael Jackson, and Richard Pryor.

***Star Wars Trilogy* John Williams**

In 1977, George Lucas' highly imaginative entertainment experience first transported an audience to an unknown galaxy thousands of light years from earth. The "Star Wars" experience was a blending of contemporary science fiction with the romantic fantasies of sword and sorcery. The story follows a young man, Luke Skywalker, on a journey through exotic worlds in a perpetual struggle of good against evil and the eventual success of love conquering all. "Star Wars" and its two companion films, "Return of the Jedi" and "The Empire Strikes Back," form the center of a planned nine-part historical series. The five movements of the *Trilogy* were selected by arranger Donald Hunsberger to display the excitement, beauty, and contrast in John Williams' soundtrack for these first three films.

The Imperial March, subtitled *Darth Vader's Theme*, represents the evil might of the Galactic Empire and the supreme villainy of its leader. *Princess Leia's Theme* is much gentler and pays tribute to the romantic music of the early film heroines. Musical themes are scattered and rapidly shifting in the *Battle in the Forest*, reflecting the cuts in the movie as the ground battle begins. The almost comedic theme of the teddy bear-like Ewoks contrasts against the huge, but mechanical, armament of the Empire's forces. The old Jedi Master of Dagobah is honored in *Yoda's Theme*. The gentleness and understanding of the Master is conveyed in the ethereal setting of the swamp where Yoda harnesses the power

of the Force to raise Luke's crashed X-Wing fighter. The transition into the heroic *Star Wars (Main Theme)* seems natural as the power of good, embodied in the Force, is triumphant.

John Williams (b. 1932) studied composition at UCLA with Mario Castelnuovo-Tedesco and later attended the Juilliard School. In 1956, he started working as a session pianist in film orchestras. He has composed the music and served as music director for over 70 films, including *Jaws*, *E.T.*, *Star Wars*, *Superman*, *Raiders of the Lost Ark*, *Schindler's List*, *Jurassic Park* and *Memoirs of a Geisha*. Williams has been awarded six Emmys, five Oscars, and 22 Grammy Awards, as well as several gold and platinum records. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra. He has written many concert pieces and is also known for his themes and fanfares written for the 1984, 1988, 1996 and 2002 Olympics.

***Winds Along the Whippany* Sean O'Loughlin**

The Whippany River is a tributary of the Rockaway and Passaic Rivers that meanders through scenic northeastern New Jersey on a 16 mile journey toward New York City. Its name is derived from the Whippanong Native Americans. In 2010, the Hanover Wind Symphony, whose performance venues are within the river's watershed, commissioned Sean O'Loughlin to celebrate their 25th anniversary. The following is the composer's thoughts behind his bold and energetic *Winds Along the Whippany*:

"In my research of the Hanover Township in New Jersey, I discovered a rich history to the area. From its important days during the American Revolution to its current position adjacent to the budding hub of New York City, this tradition is embodied in music throughout this piece. The opening fanfare transforms into the main melody of the piece with a distinct folk song feel. Along the way, we hear splashes of color from the different sections of the ensemble. The woodwinds play a rapid sixteenth-note figure throughout that represents the winds along the Whippany river which cuts through the Hanover Township. A fife and drum section appears to harken back to the revolutionary days. It passes off to the brass and then expands to the full ensemble with the entire woodwind section functioning like a single fife player. From there, the fanfare returns in majestic fashion which leads to flourishing woodwinds as the piece accelerates to the celebratory ending."

Sean O'Loughlin (b. 1972) grew up in the suburbs of Syracuse, New York. His interest in music started after second grade. The Syracuse Symphony Orchestra (SSO) provided much of the material for his musical appetite. He attended as many concerts as he could, seated "high in the rafters" where the sound gathers and even caught both the Friday and Saturday night performances. After listening to a sound track of *Star Wars*, he was inspired to become a composer. O'Loughlin received his undergraduate degree in music composition from Syracuse University (1995) and a Masters of Music from the New England Conservatory of Music (1997). His compositions and arrangements for orchestra and wind band are vibrant with energy and passionate melodies. He is sought after as a guest conductor at schools and has conducted the famed orchestras of Atlanta, Baltimore, Houston, Seattle, the Boston Pops and the Hollywood Bowl. He has come full circle with his appointment as Principal Pops Conductor of Symphonia, serving Syracuse and Central New York. He has collaborated with many artists including Sarah McLachlin, Hall and Oats, and Cheap Trick.