

# *Foothill Symphonic Winds*

*David Bruce Adams, Director*

## **Piccolo:**

Norma Ford\* - *Household Engineer*  
Julie McAfee - *Speech-Language Pathologist*  
Victoria Williams - *Music Teacher*

## **Flute:**

Jennifer L. Co\* - *Lawyer*  
Andrea Anderson - *Sales Leader*  
Elias Diesen - *Researcher*  
Norma Ford - *Household Engineer*  
Ann Hepenstal - *Emergency Manager*  
Julie McAfee - *Speech-Language Pathologist*  
Jennifer Rozario - *Training Manager*  
Victoria Williams - *Music Teacher*

## **Oboe:**

Jenny Wong\* - *Software Engineer*  
Dianne Alexander - *Computer Technician*  
Kim Hill - *Clinical Lab Scientist*

## **E-flat Clarinet:**

Roy Stehle<sup>2</sup> - *Electronics Engr. (Retired)*

## **B-flat Clarinet:**

Alicia Breen\* - *Engineer*  
Brian Becker - *Engineer*  
Susan Byrne - *Nurse*  
Chris Farrell - *Software Developer*  
Ann Guerra - *Retired*  
Owen Hablutzel - *Appraisal Inspector*  
Susan Hartzman - *Technical Writer*  
Laurie Ho - *Underwriter*  
David Huber - *Engineer*  
Yvonne Liu - *Nurse*  
Elene Terry - *Engineer*  
Stephen Uhler - *Computer Scientist*

## **Bass Clarinet:**

Nancy Gimblett - *Reg. Veterinary Nurse*  
Ali McCully - *Postdoctoral Researcher*  
Carol Somersille - *Physician*

## **Saxophone:**

Dan Ortega (Alto) - *HR Analyst*  
Leslie Muscha (Alto) - *Engineer*  
Josef Orner (Alto) - *Community Scholar*  
Mathew Banks (Tenor) - *Music Teacher*  
Carlos Rodriguez (Tenor) - *Engineer*  
Fred Sandmark (Baritone) - *Marketing Writer*

## **Bassoon:**

Christopher Lane - *Systems Administrator*  
Peter Neumann - *Chief Computer Scientist*

## **French Horn:**

Scott Dickerman\* - *Teacher*  
Becky Bell - *Pharmacist*  
Kristina Granlund-Moyer - *Teacher*  
Nelson Iwai - *Programmer*  
Dan Reisinger - *Construction Engineer*  
Stephanie Reusch - *Supply Chain Analyst*

## **Trumpet and Cornet:**

Tim Swensen\* - *Electrical Engineer*  
Dana Bates - *IT Tech (Retired)*  
Paul Clement - *Factory Worker*  
Anna Hubel - *Data Scientist*  
Paul Hubel - *Photographic Engineer*  
Tracey Hurley - *Music Store Staff*  
Steve Kitzerow - *Draftsman*  
Mari Masuda - *Software Engineer*  
Josh Parker - *Software Engineer*

## **Trombone:**

Kyle Adler\* - *Photographer*  
John Brenneise - *Software Developer*  
Patrick Chow - *Structural Engr. (Retired)*  
Yutaka Iwasaki - *Mechanical Engineer*  
David Joffe - *Software Engineer*  
David Papay - *Software Engineer*  
Luke Paulsen - *Software Engineer*

## **Euphonium:**

Anu Jaakkola\* - *Construction Engineer*  
Art Lewis - *Scientist (Retired)*  
Timothy McAfee - *Student*  
Dennis Wilson - *Engineer (Retired)*

## **Tuba:**

Christopher Hondl - *Software Engineer*  
Seth Hondl - *Student*  
John Whitecar - *Electrical Engineer*

## **Keyboard:**

Mazera Cox-Coulter - *Musician*

## **Percussion:**

Peter Adams\* - *Contractor*  
Scott Beeler - *Rocket Scientist*  
John Dohse - *Retired*  
Alicia Fuller - *Teacher*  
Margie Stehle - *Grammy*

\* Section Leader

<sup>2</sup> Program Notes & Poster Design



# Windband Classics



**Sunday, March 15, 2020**  
**Cubberley Theater**  
**4000 Middlefield Road**  
**Palo Alto, CA**



***Esprit de Corps* . . . . . Robert Jager**

***Illyrian Dances* . . . . . Guy Woolfenden**

- 1. Rondeau
- 2. Aubade
- 3. Gigue

***Second Suite for Military Band in F Major* . . . Gustav Holst**

- I. March
- II. Song without words "I'll love my Love"
- III. Song of the Blacksmith
- IV. Fantasia on the Dargason

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

***Carmina Burana* . . . . . Carl Orff / John Krance**

- |                                     |                                              |
|-------------------------------------|----------------------------------------------|
| 1. O Fortune, variable as the moon  | 8. I am the Abbot                            |
| 2. I lament Fortune's blows         | 9. When we are in the tavern                 |
| 3. Behold the spring                | 10. I am suspended between love and chastity |
| 4. Dance - On the lawn              | 11. Sweetest boy                             |
| 5. The noble forest                 | 12. Hail to thee, most beautiful             |
| 6. Were the world all mine          | 13. Fortune, Empress of the World            |
| 7. The God of Love flies everywhere |                                              |

***West Side Story Selection***

**Leonard Bernstein / W. J. Duthoit**

- I Feel Pretty • Maria • Something's Coming • Tonight  
One Hand, One Heart • Cool • America*

*This concert is dedicated to the memory of  
Owen Hakes  
April 6, 1939 - December 30, 2019*

Owen joined the Foothill Symphonic Winds in December 1987 and had played Bb or Bass Clarinet in all of our concerts since. His cheerful spirit, dedication, and musicianship will be greatly missed.

Please mark your calendar for our next concerts:

June 7, 2020    December 6, 2020    March 14, 2021

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.

**About Us**

The Foothill Symphonic Winds (FSW) was formed in 1980. The ensemble performs classical and contemporary works written or transcribed for symphonic wind ensemble or concert band. The aim is to assist the musicians in continuing their musical growth while also providing high-caliber musical entertainment for the community. The FSW was a class offered by Foothill College in Los Altos Hills until all Music Performance classes were cancelled in the summer of 2011. The members of the FSW wanted the band to continue to operate in its traditional format, except as a non-profit organization. Articles of Incorporation were filed, a Board of Directors elected, and 501(c)(3) tax exempt status was granted to the FSW by the IRS.

**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. Mr. Adams earned his Bachelor of Music degree from Boston University, where he studied 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.

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

**West Side Story Selection . . . . . Leonard Bernstein  
William James Duthoit, Arr.**

Leonard Bernstein's music for "West Side Story" brought a new dimension to Shakespeare's classic love story of Romeo and Juliet and the underlying dynamics of social and racial strife. The Broadway musical opened in 1957 and tells the story of two rival gangs, the Jets and Sharks, in the Upper West Side of Manhattan, an ethnic, blue collar neighborhood of the mid-1950s. Arranger William James Duthoit has captured Bernstein's wonderful dance rhythms and moods that are integral to the production. Following a brief introduction, this medley of tunes begins with *I Feel Pretty* as sung by Maria, a young, newly arrived Puerto Rican immigrant and sister to Bernardo, the leader of the Sharks. Tony, a former member of the white American gang, the Jets, sings *Maria* about his meeting her for the first time. His newly found feelings and the anticipation of the future are expressed in *Something's Coming*. With the tempo of a beguine, *Tonight* has the couple recalling their feelings after a short, chance meeting at a dance party planned by social workers trying to integrate the neighborhood. Relaxing together in Maria's room, they imagine being married and profess *One Hand, One Heart*. Meanwhile, each gang has lost a member after they rumble in an attempt to gain domination. As the Jets regroup, they sing *Cool* to remind each other how to behave after the tragic event. *America* marks the finale of the medley with the Puerto Ricans singing the benefits and pitfalls of living in their new country.

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

*Program Notes*

***Esprit de Corps* . . . . . Robert Jager**

Based on *The Marines' Hymn*, this work is a kind of fantasy-march, as well as a tribute to the United States Marine Band. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of its conductor, Colonel John R. Bourgeois, for whom the initial tempo marking, "Tempo di Bourgeois," is named. Colonel John Bourgeois is a dramatic, spirited conductor, who reflects the excitement of the music being played. When a tempo is supposed to be "bright" he makes sure it is exactly that. Because the tempo of *Esprit de Corps* is to be *very bright*, the marking just had to be "Tempo di Bourgeois!"

Robert Jager was born in Binghamton, New York in 1939 and received his education at The University of Michigan. For four years, he served as the Staff Arranger at the Armed Forces School of Music while a member of the United States Navy. Currently, he is Professor of Music and Director of Theory and Composition at Tennessee Technological University in Cookeville, Tennessee. Jager has over 65 published compositions for band, orchestra and various chamber groupings, with more than thirty-five commissions including the United States Marine Band and the Tokyo Kosei Wind Orchestra. He has won a number of awards for his music, being the only three-time winner of the American Bandmasters Association's "Ostwald Award." In addition, he has won the "Both Award" twice (National School Orchestra Association); received Kappa Kappa Psi's "Distinguished Service to Music Medal" in the area of composition in 1973 and won the 1975 "Friends of Harvey Gaul" bicentennial competition. He is a member of Phi Mu Alpha, Kappa Kappa Psi, the American Bandmasters Association, and ASCAP. He is an active composer, conductor, and lecturer throughout the United States, as well as in Canada, Europe, and Japan.

***Illyrian Dances* . . . . . Guy Woolfenden**

Viola: *What country, friend, is this?*

Captain: *This is Illyria, lady.*

**Shakespeare's *Twelfth Night***

The composer writes: "The precise geographical location of Illyria was not important to Shakespeare. What excited him was the resonance of

the word itself and the romance of all far away, make-believe places. Illyria is Never Never Land and the idea of inventing dances for such a place intrigued me.” This suite of three dances was commissioned by the British Association of Symphonic Bands and Wind Ensembles and was given its first performance in 1986. A *rondeau* was a Medieval and early Renaissance dance of moderate pace with a rigid pattern of repetition. The serenity of a breaking dawn is the theme behind an *aubade*. It also refers to a song or poem about lovers separating at daybreak. A *gigue* is a lively Baroque dance from France that had origins in the British jig and was danced by the nobility at social occasions.

Guy Anthony Woolfenden (England, July 12, 1937 - April 15, 2016) studied at Christ's College, Cambridge and Guildhall School of Music and arts. He had served as Music Director for the Royal Shakespeare Company beginning in 1962. In that capacity, he composed more than one hundred and fifty scores to support their productions. He adapted other Shakespearean thematic material in his composition *Gallimaufry*, the first of 15 major pieces for wind band. His *French Impressions* was commissioned by the Metropolitan Wind Symphony of Boston. Woolfenden became a patron of the Birmingham (England) Symphonic Winds in 1997 and soon after completed *Curtain Call* under their commission. The Birmingham Symphonic Winds premiered his *Firedance* in November 2002.

### ***Second Suite for Military Band in F Major . . Gustav Holst***

This suite, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The opening march movement uses three tunes, the first of which is a lively morris dance. The folk song *Swansea Town* is next, played broadly and lyrically by the euphonium, followed by the entire band playing the tune in block harmonies — a typically English sound. *Claudy Banks* is the third tune, brimming with vitality and the vibrant sound of unison clarinets. The first two tunes are repeated to conclude the first movement. The second movement is a setting for the English folk song *I'll Love My Love*. It is a sad story of a young maiden driven into Bedlam by grief over her lover being sent to sea by his parents to prevent their marriage. The Hampshire folk song, *The Song of the Blacksmith*, is the basis of the third movement, which evokes visions of the sparks from red hot metal being beaten with a lively hammer's rhythm on the blacksmith's anvil. The English country dance and folk song, *The Dargason*, dating from the sixteenth century, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune *Green Sleeves* is intertwined

briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart.

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*, earns high popularity.

### ***Carmina Burana* . . . . . Carl Orff John Krance, Arr.**

Orff drew the inspiration for his grand vocal and orchestral work from 24 poems of the 200 found in the 13th century monastery of Benediktbeuern, near Munich in Bavaria and published in 1847 under the title of *Carmina Burana*. *Carmina* is the plural of the Latin word *carmen* and in early time, carried the implication of student songs. *Burana* was the Latin name for the area we know today as Bavaria. Both sacred and secular, the texts are frank avowals of earthly pleasure: eating, dancing, drinking, gambling, and lovemaking. They proclaim the beauty of life and the glory of springtime. The music is simple in harmony and range, consistent with 13th century music, with a driving rhythm to which the listener instinctively responds. John Krance has incorporated the vocal melodies into an arrangement entirely instrumental in structure.

Born in Munich, Germany, into an old Bavarian military family, Carl Orff (1895 - 1982) began piano studies at the age of five, under the tutelage of his mother. His interests in language and poetry were fostered in school. He received his formal musical training at the Munich Academy. In 1925, he helped to found the Gunter Schule, which aimed to educate the lay public in creative musicianship. Orff's techniques have been adopted by elementary school educators throughout the world. He began his career as a composer in 1925 with realizations of Monteverdi's early 17th century works. His first stage work, *Carmina Burana*, was composed in 1935-6 and premiered at the Frankfurt Opera in 1937; it became an outstanding success. After the War, Orff was asked by the Bavarian Broadcasting Company to develop a series of broadcasts for and with children; the pedagogical concepts of that work were captured in the five volume *Music for Children*.