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 Hestepal - Emergency Manager
Julie McAfee - Speech-Language Pathologist

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
Mai Masuda - Software Engineer
Josh Parker - Software Engineer

Oboe:
Jenny Wong* - Software Engineer
Dianne Alexander - Computer Technician
Kim Hill - Clinical Lab 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

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

Euphonium:
Anu Jaakkola* - Construction Engineer
Art Lewis - Scientist (Retired)
Dennis Wilson - Engineer (Retired)

Euphonium:
Laurie Ho - Underwriter

Keyboard:
Mazera Cox-Coulter - Musician

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

* Section Leader
2 Program Notes & Poster Design

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

1. March  
2. Song without words “I’ll love my Love”  
3. Song of the Blacksmith  
4. Fantasia on the Dargason

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

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

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
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 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.

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_.

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 Sleaves_ is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart.