

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



FOOTHILL
SYMPHONIC WINDS

DAVID BRUCE ADAMS, MUSIC DIRECTOR
JOHN HAMILTON BURN, ASSOCIATE 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:

Laurie Ho - *Business Ops*

B-flat Clarinet:

Yvonne Liu* - *Nurse*
Brian Becker - *Engineer*
Alicia Breen # - *Engineer*
Richard Dreblow - *Mechanical Engineer* (retired)
Stephen Fernbach - *Physician*
Laurie Ho - *Business Ops*
David Huber - *Engineer*
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:

Josef Orner (Alto & Soprano) - *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 Bourgeois - *Engineer*
Kristina Granlund-Moyer - *Teacher*
Nelson Iwai - *Programmer*
Dan Smith - *College Music Admin.* (retired)

Trumpet and Cornet:

David Adams # - *Musician*
John Burn # - *Musician*
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:

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

Tuba:

Brent Herhold - *Business Manager*
(retired)
Richard McCracken - *Lawyer*

Keyboard:

Mazera Cox-Goulter - *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



*Stories
Told
Through
Music*

Sunday, March 15, 2026
Cubberley Theatre
4000 Middlefield Road
Palo Alto, CA



FOOTHILL SYMPHONIC WINDS

DAVID BRUCE ADAMS, MUSIC DIRECTOR

JOHN HAMILTON BURN, ASSOCIATE MUSIC DIRECTOR

A Festival Prelude Alfred Reed

The Girl I Left Behind Me Leroy Anderson

Keepers Of The House Conni Ellisor

1. *Atmospheric*

2. *Andante, but with liberty*

Incantation and Dance John Barnes Chance

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

Just Flyin' Julie Giroux

John Hamilton Burn, Associate Music Director

Grace Before Sleep Susan LaBarr / J. Eric Wilson

John Hamilton Burn, Associate Music Director

Havana Nights Randall D. Standridge

Carmina Burana Carl Orff / John Krance

1. *O Fortune, variable as the moon*

6. *Were the world all mine*

2. *I lament Fortune's blows*

7. *The God of Love flies everywhere*

3. *Behold the spring*

9. *When we are in the tavern*

4. *Dance - On the lawn*

12. *Hail to thee, most beautiful*

5. *The noble forest*

13. *Fortune, Empress of the World*

Please mark your calendar for our next concerts:

June 7, 2026 December 5, 2026 March 14, 2027

Learn more about us at:

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

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

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

burg (Arkansas) High School. Working with students in a rural community, he learned how participation in a music program could elevate their lives through cooperative effort and field trips for concerts. He also observed that a student's poor performance in math and other subjects might only be visible to the student and a teacher. However, music students had to be brave because everyone would know when they made a mistake. Wishing to give his students interesting and quality music to perform, he began composing. Eventually, teaching, composing, and family life became too demanding so he retired in 2013 to devote his efforts to composing and marching arts design, which have been well received internationally. Three of Standridge's works are included in the "Teaching Music Through Band Performance" series and he serves as a contributing composer for the Alfred Music's "Sound Innovations: Ensemble Development" series. *Symphony No. 1: A Ghost Story* was awarded third place in the prestigious 2025 American Prize in Composition contest. He is the owner of Randall Standridge Music publishing, offering composers double the royalty paid by larger publishers. He lives in Jonesboro, Arkansas, with his family and believes in a good work-life balance as composer, husband, fitness enthusiast, and video gamer. He has two dogs on purpose and three cats by accident.

Carmina Burana Carl Orff / John Krance

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".



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credits. She has received three Emmy Awards. Giroux currently resides in Jackson, Mississippi, coexisting with her lovable dogs, cats, birds, and too many fish to count. An avid animal rescue member who ends up keeping more than she should, Julie composes in between feedings! Her hobbies include gardening, model building, cooking, and collecting. She's an devoted video gamer and alpha and beta tests games in addition to composing music for them.

***Grace Before Sleep* Susan LaBarr / J. Eric Wilson**

Sara Teasdale (1884-1933) was born into a wealthy family in St. Louis, Missouri and benefitted from its literary circle around. She used poetry to reflect on a woman's changing perspectives on beauty, love, and death. *Grace Before Sleep* conveys an appreciation for comfort and friendship, dealing with hardship, and a prayer of thanksgiving. Susan LaBarr applied her skills for delicate melodies and disparate harmonies to adapt the poem for choral ensembles. J. Eric Wilson, Director of Bands at Baylor University has retained the piece's warm sonorities with his arrangement for concert band.

<i>How can our minds and bodies be Grateful enough that we have spent Here in this generous room . . . This evening of content?</i>	<i>Each, one of us has walked through storm And fled the wolves along the road; But here the hearth is wide and warm, And for this shelter and this light Accept, O Lord, our thanks tonight.</i>
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Susan Anne LaBarr nee Marek (b. November 23, 1981) grew up in Springfield, Missouri, playing the piano and singing in choirs. At Missouri State University, she earned a Bachelor of Arts in music and a Master of Music in Music Theory. Her experience performing in choirs and a capella groups has provided a strong foundation for her dozens of choral compositions. Texts from past and contemporary poets have provided thematic material. In 2011, she won the Opus Award from the Missouri Choral Directors Association. She served as Missouri Composer Laureate in 2012 and 2013. Her six-movement solo piece *LITTLE BLACK BOOK* was premiered at Carnegie Hall in New York City.

***Havana Nights* Randall D. Standridge**

Havana Nights was commissioned by District 10 of the Ohio Music Educators Association for their 2018 District 10 OMEA Honor Band. Composer Randall Standridge dedicated it to Dr. Tom O'Connor, one of his composition professors, and provided the following note:

"Havana Nights is a concert work for wind ensemble, but it was also conceived as a short ballet. The action takes place in the mambo clubs of Havana as our heroine (Havanna) dances her way through the night life. She encounters another young dancer and the two begin a flirtatious, seductive conversation through the art of movement. As the ballet comes to a close, Havanna casts one final, gleeful look at her would-be suitor before escaping into the night."

Randall Darrell Standridge (b. December 5, 1976) grew up in Little Rock, Arkansas. He earned his Bachelor's and Master's in Music Education from Arkansas State University. In 2001, he was hired as Director of Bands at Harris-

Program Notes

***A Festival Prelude* Alfred Reed**

Written in 1956, this work was dedicated to and premiered by the Phillips University Band of Enid, Oklahoma, with the composer conducting, as part of the 25th anniversary of the Tri-State Music Festival. Alfred Reed said, "The work was conceived specifically in terms of its title as an opening kind of piece...the music was to establish a bright and brilliant mood throughout, with no other connotation in mind." Two fanfare-like motifs and a main theme occur throughout the composition using the brass and woodwinds separately and combined to impart tone color and majesty. In 1991, the composer commented, "A Festival Prelude was originally written for performance by a university group of players, and I do recall there having been some difficulties with some of the more demanding textures of the work at that time, 34 years ago. I also recall not offering the work for performance for nearly four years after its first performance, despite the willingness of the publisher I was then connected with to accept it, on the ground that I did not feel there were a sufficient number of high school bands in the country who could cope with it as a whole."

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 made numerous appearances 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.

***The Girl I Left Behind Me* Leroy Anderson**

Both the Irish and the British have laid claim to *The Girl I Left Behind Me*, an air in march time associated with a soldier leaving for war or a vessel going to sea. The early copies of lyrics date to the end of the 18th century in England. As the tune emigrated, the lyrics were adapted to the culture and circumstances. During the American Civil War, soldiers in both the Union and Confederate armies sang the song. Even today, it is a part of a medley played for the cadets' final formation for graduation at the United States Military Academy at West Point. Leroy Anderson made the tune the sixth and final movement of his *The Irish Suite*.

Famous for his "concert music with a pop quality" (his own words), Leroy

Anderson (1908 - 1975) possessed not merely a skill in technique and a rich melodic gift, but also an engaging sense of humor. He was particularly successful in creating descriptive pieces that effectively borrowed sounds and rhythms of the extramusical world, such as the ticking of a clock, the clicking of a typewriter, and the ringing of sleigh bells. Anderson first studied music with his mother, who was a church organist. He earned a B.A. degree in music at Harvard University in 1929 and an M.A. degree in foreign language there the following year. As a student, he conducted the Harvard Band from 1928 to 1930. He became a music instructor at Radcliffe College from 1930 to 1932 and returned to Harvard as band conductor from 1932 to 1935. Later, he served as a church choir director, an organist, a conductor, and a composer-arranger, whose works in the “encore” category have few equals.

***Keepers Of The House* Conni Ellisor**

Listening to an NPR Fresh Air broadcast, Conni Ellisor heard scientist Suzanne Simard describe her 30-year research on trees in the Canadian forest that give each other nutrients and environmental information for survival. Ellisor explains:

“I am intrigued by the relatively new data that all trees are interconnected; that indeed they communicate, send energy to each other, and care for each other. The evidence is overwhelming that all of our forests are alive and communicating, that the ‘magical trees’ we dreamed about as children are real. And I wonder what that means for us. I find it unlikely that we are the exception, but more probably we’ve just lost the innate intuition that we are also part of the vast interwoven web of life. . . .

“I imagined all the human activities these trees have witnessed. Many living more than hundreds of years, and some living thousands, they have been the silent watchers, the guardians of our lives. That’s when I decided to call the piece *Keepers of the House*.” (A likely reference to the stewards in Ecclesiastes 12:3.)

Conni Lynn Ellisor (b. September 25, 1953) grew up in the Denver area, a violin student of Harold Wippler and a graduate of the University of Denver. Since her graduation from the Juilliard School in 1980, she has been working in Nashville as a composer, orchestrator, and violinist. Her violin artistry was featured on country albums with Alabama, Chet Atkins, and Willie Nelson. Music arranging assignments expanded her talents further. She has continued to perform professionally and was a founding member of the Nashville Chamber Orchestra and ultimately appointed Composer in Residence. Her efforts have crossed over into jazz-fusion and wind ensembles.

***Incantation and Dance* John Barnes Chance**

This work consists of two sections, highly contrasted in both length and nature. The *Incantation* is a short, mournful legato melody. It is full of mystery and expectation, wandering, unstable, and without tonality. Beginning on a mysterious flute note, instruments are gradually added, but the general dynamic level remains soft, hushed, and waiting, until the feroce and fortissimo of the accented repeated triplets, casting the final incantation. The *Dance* also begins quietly, but percussion instruments quickly enter, one by one, building a rhythmic pattern of

incredible complexity and drive. The entrance of the brass and winds creates an increase in the rhythmic tension, as the dance grows wilder and more frenzied. After a short variation of material from the Incantation, the beginning of the Dance section is once again represented by the percussion. The piece gathers force as the entire ensemble draws together for a dramatic and exciting conclusion.

A Texas native, John Barnes Chance was born in Beaumont in 1932. He played percussion in high school and started composing. Attending the University of Texas under a scholarship, he earned his bachelor’s and master’s degrees in music, studying under Clifton Williams. After graduation, he began a three year tour of duty in the Army service bands as a percussionist and arranger. After his discharge, he received a grant from the Ford Foundation’s Young Composers Project and was assigned to the Greensboro, North Carolina public schools. He wrote seven pieces for school ensembles including Incantation and Dance. In 1966, his Variations on a Korean Folk Song received the Ostwald Award from the American Bandmasters Association. The following year he was appointed to the faculty of the University of Kentucky, where he was later appointed head of the theory-composition program. In 1972, Chance’s promising career was cut short when he died from cardiac arrest after a tent pole accidentally contacted an electrified fence in his backyard.

***Just Flyin’* Julie Giroux**

Dr. Andrea DeRenzi Strauss, Conductor of the Tara Winds of Atlanta, Georgia, asked Julie Giroux to compose a special piece for the band’s performance at the 2015 Midwest Clinic in Chicago. Excited about the task, Giroux asked for information on what the work should contain. Giroux describes what came next:

“Now, anybody that knows Andrea will understand exactly what I am saying when I say she told me precisely what the piece was supposed to be; Beginning, ending and everything in between. Not just technically either, musically as well. The list was long and detailed and when I hung up the phone after our conversation I told myself, I have no idea what on earth this is going to sound like but she seems confident so what the heck, lets get this done!

“Fast - check. Loads of woodwind runs with particular attention (torture) to the Bb clarinet section - check. Lots of dynamics - check. An ending with madness over the top of a chorale setting - check. Oh, and it should start off like Armageddon - check. Do whatever you want in the middle that’s nice - check. And that’s all folks. Enjoy the wild ride and pay particular attention to the clarinet section because their fingers will be just flyin’!”

Julie Ann Giroux was born December 12, 1961, in Fairhaven, Massachusetts and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She has studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Although an accomplished performer on piano and horn, her first love is composition. She began playing the piano at the age of three and published her first piece at the age of ten. In 1985, she began composing, orchestrating, and conducting music for television and films and now has over 100 film and television