



Remembering Darrell

A Tribute to Our Founding Conductor

Darrell Johnston

Special Guest: **Jon Manasse, Clarinet**



Sunday, May 15, 2022

McAfee Performing Arts Center, Saratoga, CA

From the Podium

Welcome to the final concert of our 2021-2022 season. This afternoon's program holds a special place in the hearts of our musicians. **Today we are paying tribute to the founder and Conductor Emeritus of the San Jose Wind Symphony, Mr. Darrell Johnston.**

Darrell was a remarkable clarinetist and musical visionary. While attending the Eastman School of Music he became one of the original members of the legendary Eastman Wind Ensemble under the baton of Frederick Fennell. After moving to San Jose, Darrell, who was a champion of chamber music, founded a unique musical organization which he patterned after this elite Eastman group.



In 1957, Darrell founded the San Jose Wind Symphony with the goal of performing the finest music written for wind instruments regardless of the instrumentation.

Still thriving after over 60 years, this group continues to devote itself to Darrell's vision of quality musical repertoire coupled with performances at the highest artistic level.

I was proud to become the second conductor of this group in 2002. It has been my honor to continue Darrell's musical journey with this wonderful group of musicians. We want to thank you for your attendance and hope you enjoy our **heartfelt tribute to Maestro Darrell Johnston.**

Edward Harris, conductor



San Jose Wind Symphony "Remembering Darrell"

McAfee Performing Arts Center, Saratoga, CA

Sunday, May 15, 2022

Dr. Edward C. Harris, Conductor

Jon Manasse, Clarinet

PROGRAM

Overture to "Candide" Leonard Bernstein
arr. Walter Beeler

Shenandoah Frank Ticheli

Armenian Dances, Part 1 Alfred Reed

Irish Tune from County Derry Percy Aldridge Grainger

Procession of the Nobles Nicholas Rimsky-Korsakov
arr. Erik W.G. Leidzen
ed. Van B. Ragsdale

INTERMISSION

Concerto No. 1 in F Minor for Clarinet Carl Maria von Weber
trans. R. Mark Rogers

Allegro
Adagio, Ma Non Troppo
Rondo - Allegretto

Norwegian March "Valdres" Johannes Hanssen
arr. Glenn Bainum

Selections from Les Misérables Claude-Michel Schönberg
arr. Warren Barker

The Stars and Stripes Forever John Philip Sousa
arr. Keith Brion
ed. Edward C. Harris

Darrell Johnston

1931-2021

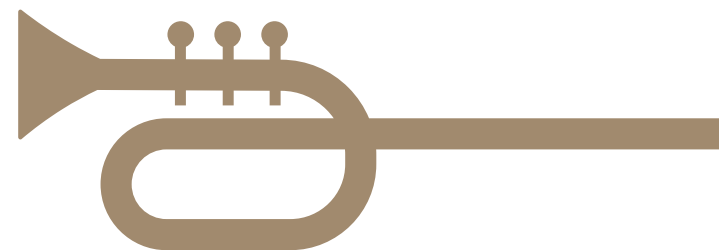
Darrell Leland Johnston was born on July 2, 1930, in Sacramento, California. Coming from humble beginnings, Darrell attributed his fulfillment and success in life to his parents, Avlin and George Leland Johnston, and to his mother-in-law and father-in-law, Aniela and Stanley Slawek, whom he adored. Together, they instilled in Darrell the values of family, hard work, education and kindness.



Darrell as an Eastman School student

As a child, Darrell loved the outdoors. He joined Scout Troop 1 in Sacramento and worked his way up to Eagle Scout. He so enjoyed the Scouts' summer encampments at Cody Lake, high in the Sierras, that he returned to the spot throughout his life.

From an early age, Darrell exhibited exceptional musical talent. He began his music education by learning to play the clarinet, sparking a love affair with the instrument that would last his entire life. As a young clarinetist, Darrell was so proficient a player that his father regularly drove him to Lodi, California, to study with the principal clarinetist of the Stockton Symphony Orchestra.



Darrell rose quickly in the ranks of Sacramento clarinetists and showed such prodigious ability that he joined the Sacramento Symphony while he was only in the 9th grade. He soon found himself performing solos with various high school orchestras in the area and later with professional "big bands" and orchestras. He often invited his dance band's saxophone members to rehearse at his home.

After high school, Darrell attended Sacramento Community College and graduated from California State University at Sacramento with a degree in music in 1952. He mailed an audition tape of his performance of the Brahms Sonata for Clarinet and Piano to the Eastman School of Music at New York's University of Rochester and was immediately accepted into their renowned music program.

It was during his tenure with the Sacramento Symphony that Darrell noticed a beautiful violinist in the first violin section, Miss Helen Slawek. One thing led to another, and after a whirlwind courtship, Darrell and Helen were married on August 23, 1952. The couple spent one honeymoon night in San Francisco before boarding a cross-country train the following day, bound for Rochester, New York. Thus began a marriage that would last for 68 blissful years.





Darrell earned his master's degree in music from the Eastman School in 1953

While at Eastman, Darrell first crossed paths with his future friend and mentor, **Professor Frederick Fennell**, “arguably the most famous band conductor since John Philip Sousa.”

Professor Fennell—widely regarded as the inventor of the modern wind ensemble—later invited Darrell to audition for his newly formed Eastman Wind Ensemble. Darrell and Professor Fennell remained close friends throughout their lives. Maestro Fennell proudly guest-conducted the San Jose Wind Symphony at numerous times over the years.

After completing his master's degree at the Eastman School, Darrell was drafted into the United States Army and served for two years, from 1953 to 1955. He received his basic training at Fort Ord in Monterey, California. Appreciative of his musical talent, the army directed him to serve as a corporal in its US Army Band, which he proudly did in Missouri and Wisconsin.

Following his discharge from the army, Darrell began his music teaching career in Woodland, California. Shortly after joining the Woodland faculty, Darrell was recruited by San Jose City College (SJCC) to become Professor of Music and Director of Bands. Affectionately known as “DJ” to his students, Darrell embarked on an inspired teaching career that lasted from 1958 to 1993. While teaching at SJCC, he also pursued additional graduate studies at Stanford University's Department of Music during the early 1960s.



Darrell and SJCC friends

At San Jose City College, Darrell was most proud of the highly successful chamber music program he developed, with up to 100 students performing per week. He credited his appreciation for chamber music to Professor Fennell. During his career, Darrell was an active judge and clinician with the World of Music Festivals band competitions and a clinician at chamber music festivals at California's Humboldt and Chico State Universities and the University of Oregon at Medford.

During his first year at SJCC, inspired by his experience with the Eastman Wind Ensemble, Darrell founded the San Jose Symphonic Band, an adult concert band that would ultimately evolve into the San Jose Wind Symphony. The year was 1958, and Darrell was just 28 years old.

From the outset, Darrell's goal was to attract "top musicians dedicated to performing the most advanced band literature and orchestral transcriptions."



At that time, Darrell was playing in the San Jose Symphony, so he recruited his fellow musicians to join the nascent ensemble. Amazingly, many accepted his invitation and Darrell soon had his principal oboe, flute, clarinet, horn, trumpet and trombone players.

The next problem to overcome was finding a rehearsal studio. Faced with a limited budget and scant resources, Darrell's creative solution was to offer the Symphonic Band as an evening class at SJCC. This made the players students; they met once a week, on Tuesday nights, for three hours. After six years, they ran out of options for the "students" to receive further class credit, so the band had to move off campus and incorporate as a separate entity. The group was reborn as the non-profit "San Jose Wind Symphony" (SJWS) that we know today.



SJWS performing in Lucerne, Switzerland

The new incarnation of the band as a self-supporting organization meant that musicians were now asked to "pay to play" with the group—which they did gladly for the opportunity to perform with such an outstanding ensemble. In addition, members of the all-volunteer Wind Symphony stepped in to fill important non-musician roles, from business manager to librarian. Indeed, the support of its players has proven to be the secret ingredient that underlies the longevity of SJWS and its ability to attract strong talent.

Under Darrell's baton, the group quickly went, as Darrell noted, "from performing to being invited to perform." In 1974, the Wind Symphony was selected as a national model for bands by the College Band Directors National Association (CBDNA). The Wind Symphony was also honored with numerous invitations to play at national CBDNA festivals, Disneyland, and many other venues. Among the most memorable was a 1991 concert trip to Lucerne, Switzerland.



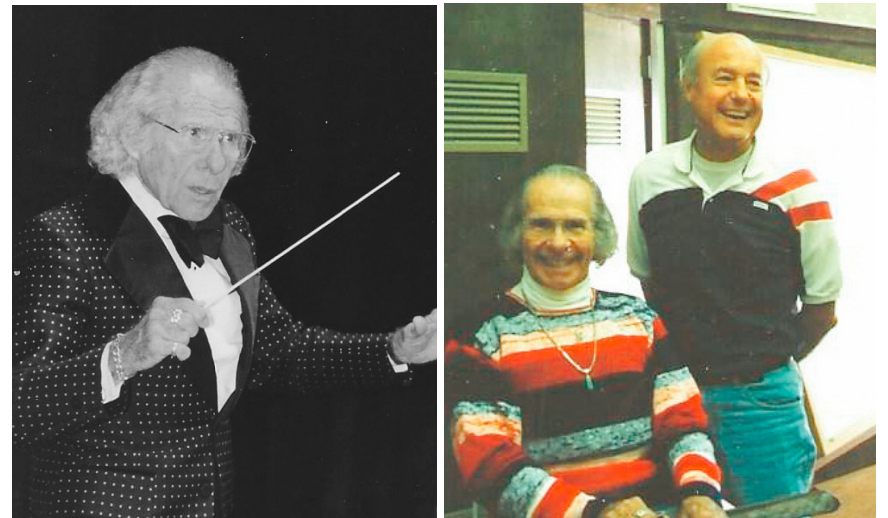


During the mid-1990s, SJWS was asked by the town of Los Gatos to perform at its Fourth of July celebration. The concert was a hit, and a new tradition was born that has lasted for over 20 years. On more than one occasion, SJWS has brought in Civil War reenactment aficionados and church handbell choirs to accompany the band in the rousing finale of Tchaikovsky's 1812 Overture. The joyous cacophony of the firing cannon and peeling church bells in improbable yet perfect sync with the music inevitably brings the crowd to its feet.



Over the decades, many exceptional artists have joined SJWS on stage, including principal players from the San Jose and San Francisco Symphonies and the New York Philharmonic; outstanding classical soloists like clarinetist Mitchell Lurie and organist Virgil Fox; and jazz artists like Maynard Ferguson, Don Ellis, and Ed Shaughnessy.

In 2002, after 44 years at the helm of SJWS, Maestro Johnston announced his impending retirement. After a nationwide search, Dr. Edward C. Harris was appointed the new music and artistic director of the band, and Darrell became Conductor Emeritus. Although no longer involved with the day-to-day running of the band, he remained a friend and mentor, attending most concerts at McAfee Center and offering advice and encouragement.



Frederick Fennell, guest conductor

Darrell returned to conduct the Wind Symphony at its 50th Anniversary concert in October 2007 at the California Theatre in downtown San Jose. His final performance with SJWS came on June 3, 2018, at the age of nearly 88, when he took the podium one last time for the band's 60th Anniversary Concert. Darrell conducted one of his favorite pieces, Ticheli's moving arrangement of "Shenandoah," which is featured in today's concert.

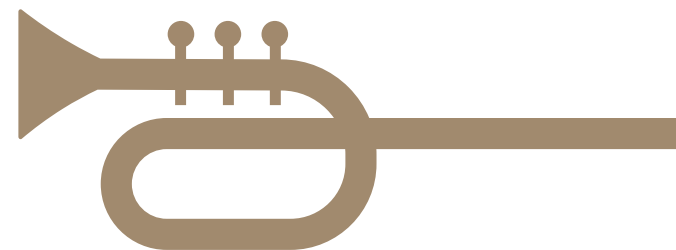


Throughout his long career, Darrell maintained that the greatest gift he ever received was his rapport with the hundreds of students and musical colleagues he met along the way. Many remained dear friends long into his retirement. His passion for education and music inspired two generations of musicians throughout the Bay Area and beyond.

Outside of music, Darrell was an accomplished hiker, snow skier and ping-pong and tennis player. He loved riding trail bikes and fishing at his forest cabin in the Sierras around Lake Tahoe. He enjoyed using his hands to build fences, paint, and take on other projects at Helen's family home in the Sacramento Delta. He was proud of and treasured his orange, apricot, peach, plum and persimmon trees in the San Jose and Santa Cruz areas. His family was his priority and focus: he never missed a game, match or performance by his grandchildren.



Darrell Johnstone passed peacefully on May 25, 2021, with his family at his side. He is survived by Helen, his beloved wife of 68 years; his two children Scott Johnstone (Cindy) and Annette Johnstone Welton (Patrick); his six grandchildren, Christopher Johnstone (Chelsea), Alexander Welton (Alexa), Mikaela Welton, Holly Johnstone, Alison Johnstone, Brooke Johnstone; and his sister Lurnell (Polster) Lee and her children. Many of Darrell's family members are in attendance at today's concert.





SAN JOSE WIND SYMPHONY

Dr. Edward C. Harris, Music & Artistic Director

PICCOLO / FLUTE

Elizabeth Grajeda, digital marketer

FLUTE

Karen Berry, preschool director

Lorie Boardman, homemaker

Ilene Finger, retired teacher

* Barbara Larsen, special education and music teacher

OBOE / ENGLISH HORN

* Lorna Kruse, retired teacher

Sandra Moore, music teacher

BASSOON

Ron Bobb, retired musician and music teacher

* Matthew Thornton, software engineer

B♭ CLARINET

Walker Blount, retired electrical engineer

* Nancy Farmer, retired middle school band director

Henri Kukanaho, localization engineer

Casey Morrison, electrical engineer

Rachel Ovadia, implementation manager

Jordan Selburn, strategic marketing

Aaron Shemas, middle school music teacher

Brandon M. Smith, computer scientist

Terri Weber, retired registered nurse

ALTO CLARINET

Tyra Cable, middle school music teacher

Nora Lemmon, retired data clerk

BASS CLARINET

* Steven Holmes, retired electrical safety engineer

Gordon Snyder, retired firefighter

Keith Thomson, software designer

ALTO SAXOPHONE

Debbie Downs, retired private music teacher

* Dan Ortega, retired HR analyst

TENOR SAXOPHONE

Katie Gilchrist, music teacher

BARITONE SAXOPHONE

Michael Beale, administrative assistant

CORNET / TRUMPET

Mark Dungan, music teacher

Joel Heredia, US Army bandsman

Paul Hubel, color scientist

Chuck Morehouse, retired R&D manager

* Peter Morris, insurance and financial services

Chris Schalk, software engineer

HORN

Tim Dowd, musician

Joey Fortino, music teacher and musician

* Ross Gershenson, retired music teacher and musician

Mika Imawaka, musician

Caroline McIntyre, attorney

EUPHONIUM

* Ken Nakamoto, music teacher

Jorge Sandoval, musician

TROMBONE

* Matt Feinstein, director of product management

Ryan Heisinger, musician

Greg Miller, music educator

BASS TROMBONE

Steve Barnhill, retired HS band director

TUBA

* Dan Boykin, retired bank executive

Benjamin Goldsmith, program manager

STRING BASS

Linda Jansen, musician and proofreader

HARP

Stephanie Janowski, musician

PERCUSSION

Curtis Azevedo, musician

* John Felder, retired HS music director

John Gilchrist, high school music teacher

Chris Hoefflinger, musician

Jason Sander, musician

About the Artists



JON MANASSE

Among the most distinguished classical artists of his generation, clarinetist Jon Manasse is internationally recognized for his inspiring artistry, uniquely glorious sound and charismatic performing style.

Manasse is principal clarinetist of the American Ballet Theater Orchestra and the Mostly Mozart Festival Orchestra. In 2008 he was also appointed principal clarinetist and Ensemble Member of the Orchestra of St. Luke's in New York City. As one of the nation's most highly sought-after

wind players, he has also served as guest principal clarinetist of the New York Pops Orchestra, Orchestra of St. Luke's, Orpheus Chamber Orchestra and New Jersey, Saint Louis and Seattle Symphony Orchestras, under the batons of Gerard Schwarz, Zdenek Macal, Jerzy Semkow, Robert Craft and Hugh Wolff. For several seasons, he was also the principal clarinetist of the New York Chamber Symphony.

Jon Manasse is a graduate of The Juilliard School, where he studied with David Weber. Mr. Manasse was a top prize winner in the Thirty-Sixth International Competition for Clarinet in Munich and the youngest winner of the International Clarinet Society Competition. Currently, he is an official "Performing Artist" of both the Buffet Crampon Company and Vandoren, the Parisian firms that are the world's oldest and most distinguished clarinet maker and reed maker, respectively. Since 1995, he has been Associate Professor of Clarinet at the Eastman School of Music; in the fall of 2007 Mr. Manasse joined the faculty of his alma mater, The Juilliard School.

Jon Manasse and his Duo partner, the acclaimed pianist Jon Nakamatsu, serve as Artistic Directors of the Cape Cod Chamber Music Festival.



DR. EDWARD C. HARRIS

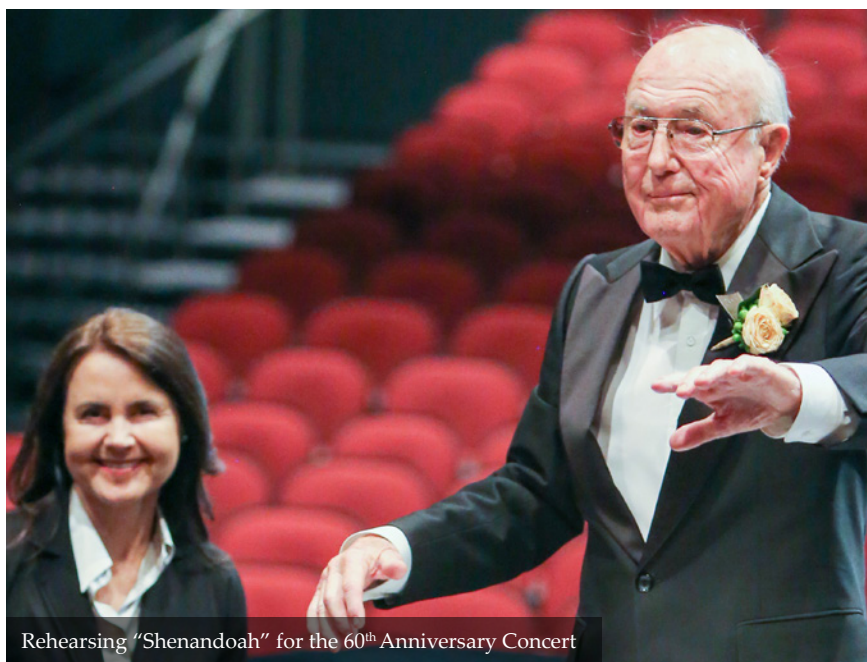
Dr. Edward C. Harris was appointed Music and Artistic Director of SJWS in 2002, becoming only the second conductor in the group's 63-year history. Under his leadership, SJWS has established itself as one of California's premier concert bands, with performances at the 2009 Midwest Band and Orchestra Clinic, the 2015 WASBE Conference, and the California Music Educators Association Conference.

Dr. Harris recently retired as the Director of Bands at San José State University. Born and educated in Santa Monica, Dr. Harris received his Bachelor of Music degree in music education and Master of Arts degree in clarinet performance from San Francisco State University. He received his Doctor of Arts degree in conducting and clarinet performance from the University of Northern Colorado, where he studied under Eugene Corporon.

Dr. Harris brings to his position a broad knowledge of both traditional and contemporary wind band literature. His ensembles have gained wide recognition for their diverse and creative programs. He also maintains an active schedule as guest conductor and lecturer throughout the United States. In 2010, Dr. Harris was named the "Music Educator of the Year" by the Bay Section of the CMEA. Dr. Harris was elected into the prestigious national organization the American Band Masters Association in 2011.



Chamber music at San Jose City College



Rehearsing "Shenandoah" for the 60th Anniversary Concert

Program Notes

Overture to "Candide"

Leonard Bernstein (1918–1990), arranged by Walter Beeler

The son of a Russian immigrant, Leonard Bernstein began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland. Their friendship was cemented in the early 1940s during workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five with just sixteen hours' notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor became suddenly ill. 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, incorporating elements of jazz in many of his compositions. 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."

Candide was Bernstein's third Broadway musical, opening in New York in 1956. It was not a commercial success, as the subject seemed too serious for Broadway and too light for opera. However, the music was an instant hit and the sparkling overture lives on, capturing the frenetic activity of the operetta and *Candide's* simple honesty. Adapted from Voltaire's 1759 satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best "in this best of all possible worlds." Candide makes an extensive journey with his sweetheart Cunegonde and Pangloss to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Cunegonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with.

*...And let us try before we die
To make some sense of life.
We're neither pure nor wise nor good
We'll do the best we know*

Shenandoah

Frank Ticheli (b. 1958)

Ticheli was born in Louisiana. He received his Bachelor of Music in Composition from Southern Methodist College, and his Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. He is Associate Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for band, wind ensemble, orchestra, chamber ensembles, and the theater. His music has garnered many prestigious awards.

The Shenandoah Valley and the Shenandoah River are located in Virginia, and the origin of the name is obscure. The origins of the folk song are equally obscure, but all date to the 19th century. Many variants on the melody and text have been handed down through the years, with the most popular telling the story of an early settler's love for a Native American woman. The composer writes: "In my setting of 'Shenandoah' I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy — its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation."

Armenian Dances, Part I

Alfred Reed (1921–2005)

Alfred Reed's 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, and he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor in 1938. 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. While earning his Bachelor of Music degree at Baylor University, he served as conductor of the Symphony Orchestra and a year later received his Master of Music degree. Reed's interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He later became a professor of music at the University of Miami, where he served until 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan.

Armenian Dances, Part I, was completed in 1972. In it, Reed captured the styles, tempos, and subtleties of the Armenian folk songs and dances. It is based on five authentic Armenian folk songs from the vast collection of Gomidas Vartabed, considered to be the founder of Armenian classical music for his work on preserving and documenting over four thousand

folk songs. The opening ("*The Apricot Tree*") is a sentimental song with a declamatory beginning. "*The Partridge's Song*" portrays the bird's tiny steps and is an original song for children's choir by Gomidas. A young man sings the praises of his beloved in the love song "*Hoy, My Nazan*." Part I ends with a delightful laughing-song ("*Go, Go!*") with an ever-accelerating tempo.

Irish Tune from County Derry for Military Band

Percy Aldridge Grainger (1882–1961)

The son of an architect in Australia, Grainger was a precocious pianist. He gave a series of concerts at the age of 12, the proceeds from which enabled him to study in Frankfurt for six years. After this he began his European career as a concert pianist, settling in London in 1901. He came to the US in 1915, enlisted as an Army bandsman at the outbreak of World War I, and became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country-dances. Grainger was a picturesque nationalist who tried to retain the original flavor of British folk songs and their singers by strictly observing their peculiarities of performance, such as varying beat lengths and the use of techniques such as parallelism.

Irish Tune is based on a tune collected by Miss J. Ross in County Derry, Ireland, and published in 1885. This tune is familiar to many as "Danny Boy." The original setting was an a cappella version for mixed voices. Grainger's knowledge of instrumental voicings lends richness to the sound and a blending of the interwoven melodies. The score is unique in that the principal melody is found on the top staff even though written in bass clef. The treble and counter melodies are found in the two staves below.

Procession of the Nobles, "Cortege" from the Opera *Mlada*

Nicholas Rimsky-Korsakov (1844–1908), arranged for the Goldman Band by Erik W.G. Leidzen, edited by Van B. Ragsdale

Rimsky-Korsakov was born into an aristocratic family. As a child, he was introduced to the folk songs sung by his mother and the bells and singing of the monks in the monastery across the river from his home. At the age of twelve, he enrolled at the Naval College of St. Petersburg, where he received instruction in piano and cello along with his naval studies. Mily Balakirev, the leader of the new nationalist school of music, persuaded a 17-year-old Rimsky-Korsakov to study composition. Determined to give Russia a distinct and distinguished musical voice, he managed to compose his first symphony while on a three-year naval cruise. While still in the Navy, he was appointed Professor of Composition in 1871 at the St. Petersburg Conservatory. Largely self-taught and normally working by ear, the new professor became the Conservatory's best pupil as he dug deeply into his studies to keep a step ahead of his pupils. His music is joyous, and his orchestrations are rich. Richard Wagner inspired Rimsky-Korsakov to devote himself almost entirely to operas, of which he was to compose fourteen.

The opening brass fanfare of *Procession of the Nobles* announces the entry of the nobility in this cortege from the opera *Mlada*; the woodwinds provide the regal flourishes that embellish this work. Based on a text from Slavic mythology, set on the coast of the Baltic Sea and arranged for an enlarged orchestra, this opera was the first work of Rimsky-Korsakov's to show the influence of Richard Wagner. Although the opera was a failure, audiences have enjoyed this symphonic offering since its first introduction.

Concerto No.1 in F Minor for Clarinet, Op. 73

Carl Maria von Weber (1786–1826), transcribed for small wind band by R. Mark Rogers

Carl Maria von Weber is widely regarded as one of the founding fathers of German romantic music and is best known for his operas. He was also a prolific composer for the Catholic church and the concert hall, writing music for masses, symphonies, and concertos for bassoon, clarinet, and horn. His father (who added the “von” to the family name but was not an aristocrat) was a professional violinist and bassist and had dreamt that one of his children would be a musical prodigy. As a boy, Weber studied piano and violin in Salzburg, Vienna, and Munich.

Weber came to know the clarinet through the playing of Heinrich Baermann, clarinetist to the Munich Court. Weber wrote a concertino for Baermann early in 1811, for a performance in Munich that was attended by King Maximilian I of Bavaria. The King was so impressed that he immediately commissioned Weber to write his two clarinet concertos. *Concerto No. 1* is in a conventional three movement form. The first movement is dramatic and stormy featuring the entire orchestra, followed by more reflective passages for the solo clarinet and combined passages where the soloist plays brilliant virtuosic material above secondary themes in the orchestra. The movement ends quietly and mysteriously. The second movement is a gently lyrical melody over a simple orchestral accompaniment. A more dramatic central section briefly disturbs the tranquility, and the first idea is restated before the movement comes to a gentle close. The final movement is a lively and virtuosic rondo, and the work concludes in an optimistic mood.

Norwegian March “Valdres”

Johannes Hanssen (1874–1967), arranged for concert band and optional antiphonal trumpets by Glenn Bainum

Hanssen was one of Norway's most active and influential bandmasters, composers, and teachers during the early 20th century. He played in a military band in Oslo as a young boy. He served as bandmaster of the Oslo Military Band and received many honors in his lifetime, including the Jubilee Medal and the Royal Order of Merit in Gold.

The title of this work has both geographic and musical connotations. Valdres is a beautiful region of central southern Norway. The first three measures of the piece contain the signature fanfare for the Valdres Battalion, which is based on an ancient melody traditionally played on the lur, a straight wooden horn. Other melodies derive from folk tunes and are played over a characteristic Norwegian drone bass line. It was first performed in 1904 by the band of the Second Regiment of Norway, with the composer playing the baritone horn himself.

Selections from Les Misérables

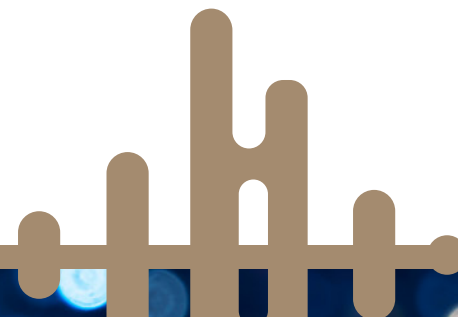
Lyrics by Herbert Kretzmer (b. 1925), music by Claude-Michel Schönberg (b. 1944), arranged by Warren Barker

The musical *Les Misérables* was composed in 1980 by Claude-Michel Schönberg with a libretto by Alain Boublil. Through-sung, it is perhaps the most famous of all French musicals and one of the most performed musicals worldwide. Opening in London in 1985, it is the longest-running West End musical in history and is still running, though it has changed venues. The musical is based on the 1862 novel *Les Misérables* by Victor Hugo. Set in mid-19th-century France, it follows the intertwining stories of characters as they struggle for redemption and revolution, including paroled convict Jean Valjean who breaks his parole and conceals his identity; the police inspector Javert becomes obsessed with finding him. This arrangement features the songs “At the End of the Day,” “I Dreamed a Dream,” “Master of the House,” “On My Own,” and “Do You Hear the People Sing?”

The Stars and Stripes Forever

John Philip Sousa (1854–1932), edited in Sousa performance style by Keith Brion

The Stars and Stripes Forever is the official march of the United States of America. Sousa believed that the piece was divinely inspired. It came to him as he sailed home from vacationing in Europe after learning of his manager's death. When he reached shore, he wrote “down the measures that my brain-band had been playing for me and not a note of it has ever been changed.” The original manuscript is in the Library of Congress and bears the inscription “J.P.S., Xmas, 1896,” most fitting because it certainly was a wonderful Christmas gift to the American people.



*The Darrell Johnston Founding
Conductor Group (\$2500+)*

Bergeson, LLP
Robert Birnstihl & Timothy Peer
Copa Design
Google
Paul Hubel
Chris Schalk

*The Frederick Fennell Group
(\$1000 – \$2499)*

Anonymous foundation
Herb & Ilene Finger
Welton Foundation
Caroline McIntyre
Peter & Fredda Morris

*The Alfred Reed Group
(\$500 – \$999)*

Eric Anderson
Ron & Tyra Cable
Jack & Nancy Farmer
Matthew & Vicki Feinstein
Helen Johnston
Donald & Lorna Kruse
David & Barbara Larsen
Lincoln Financial Group
Charles & Honor Morehouse
Casey T. Morrison
Jackson Roland
James Sander
Gordon Snyder & Susan Stone

*The Frank Ticheli Group
(\$250 – \$499)*

Lauren Boardman
Scott & Debbie Downs
John Felder & Pam Nomura
Steven Holmes
Galen & Nora Lemmon
Todd Merrell
Brandon Smith & Laurie Stephey
Doug & Jan Turnage
Larry & Terri Weber

*The John Williams Group
(\$100 – \$249)*

Amazon Smile
Steven Barnhill
Matthew & Karen Berry
Richard Coatney
Margaret Emmert
Jason & Roberta Fox
Rick & Stephanie Janowski
Linda Jansen
Joseph Kelly
Henri Kukanaho
Don Macoy
Daniel Ortega
Joe & Rachel Ovadia
Jordan & Gail Selburn
Terry Summa
Richard White
John Zielinski

*The Percy Grainger Group
(\$10 – \$99)*

Morris Abell
Dana Adams
Jeff Albrecht
Gary Anderson
Karen Barker
Doris Beyers
Ralph Becker
Linelle Bell
Jack Bertram
Mark Beyer
Ann Bonfoey
Holly Brown
Taylor Campbell
Craig Carlson
Melinda Chase
Janice Cockren
Carol Cole
Peggy Crowder
Kimberly Davis
Tina Drew

Terry Fahey
Lisa Finger
James Fontana
Rick Fontaine
Eileen Frost
Margaret Fry
Lorraine Glick
Beth Godwin
Thomas Granvold
Julia Hartman
Charles Heger
Mika Imawaka
Brenna Juull
Karen Kearns
Nelda Kilguss
Steven Leibson
Joan Leonard
Stephanie Leung
Judy Litteer
Kirk Lok
Richard Lonergan
Sara Macknick
Roy Martin & Melissa Berkowitz
Rosalyn McCambridge
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