

Mark Your Calendar

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About the Band

Founded in 1989 by Craig D. Northrup, the Saratoga Community Band is made up of wind musicians and percussionists of all ages from Saratoga, Los Gatos and the greater Silicon Valley. Becky Dugan served as Director from 2014-2020. In Fall 2021, Michael Boitz was selected to become the SCB's third Director.



Michael Boitz has served as Director of Orchestra and Band at Saratoga High School since 1998. He has received numerous awards, including Teacher-of-the-Year for the Los Gatos-Saratoga High School District, the CMEA (California Music Educators Association) Band Educator of the year and the Richard R. Levin Orchestra Educator of the Year. Michael studied at Concordia College (BA) and Northwestern University (MA). Michael was born and raised in Anoka, MN, and is the proud father of twin toddlers.



Norman Dea is Past President of the California Band Directors Association and the California Music Educators

Association. After 35 years of teaching in the Acalanes Union High School District, Norm retired from public school teaching in June 2018. He serves as an adjudicator, clinician, honor band conductor, and music education consultant.

Join Us

If you are interested in joining the band, visit www.saratogaband.com or come sit in on a rehearsal with us. No audition is necessary, just the ability to read music and play your instrument with general proficiency. Rehearsals are Mondays from 7:00-9:00 pm at Saratoga High School.

Sponsored by the Los Gatos-Saratoga Community Education & Recreation Foundation. The mission of LGS Recreation is to provide fee-based public recreation programs for Los Gatos, Monte Sereno, Saratoga and the nearby mountain communities, as well as to provide supplemental education programs and childcare services for Los Gatos Union School District, Saratoga Union School District and Los Gatos-Saratoga Union High School District. Visit www.lgsrecreation.org.



Saratoga Community Band is Marching Along

Monday, May 15, 2023
McAfee PAC, Saratoga High School

Michael Boitz & Norman Dea, Conductors
Craig D. Northrup, Founding Director



Program

Americans We	Henry Fillmore (1887-1956) <i>Ed. Frederick Fennell</i>
Selections from 'Encanto'	Lin Manuel-Miranda (1980-) <i>The Family Madrigal, We Don't Talk About Bruno, Two Oruguitas, Surface Pressure</i> <i>Waiting on a Miracle</i> <i>Arr. Paul Murtha</i>
The Gallant Seventh	John Philip Sousa (1854-1932) <i>Ed. Fennell & Bourgeois</i>
Crown Imperial Coronation March	William Walton (1902-1983) <i>Trans. W. J. Duthoit</i>

Intermission

Marche des Parachutistes Belges (March of the Belgian Paratroopers)	Pierre Leemans (1897-1980) <i>Arr. Charles A. Wiley</i>
The Irish Washerwoman <i>From the "Irish Suite"</i>	Leroy Anderson (1908-1975)
Amparito Roca (Spanish March)	Jaime Texidor (1884-1957)

As a courtesy to the conductors, musicians, and other audience members, please turn off or silence all electronic devices, including cell phones and other noise-making gadgets before the concert begins. Enjoy the music --

Thank you to our volunteer greeters and ushers!

Personnel

Michael Boitz & Norman Dea, Conductors
Craig D. Northrup, Founding Director

Flute/Piccolo Jeremy Brosnan Kate Brown Karen Huston Leela McGowan Ann Northrup*	Bassoon John Bertschy	Trombone Todd Bevis Karen Cheong Dick King Dick Robbins Frank Robertson
Oboe Babette McKay* Alan Patmore	Alto Saxophone Rob Espina Caden Lee Kalu Kalu	Euphonium Ian Lee Christopher Okuno Tadashi Okuno
Clarinet Eva Chapman Karen Eshoff Kevin Hayashi Frank Kibbish* Jane Oberhauser Craig Northrup Nadine Paulsen Susan Peterson Christina Robert	Tenor Saxophone Mihir Iyer	Baritone Saxophone Sarah Okuno
Bass Clarinet Charlie Robert	Trumpet Dino Certa* Aiden Chen Mike Hayden Steve Kim Nathan Lee Woody Li Alison Okuno Liam Peterson Armand Rundquist Gabriel Shyh Nick Tripsas Hector Vash-Munoz Bruce Weller	Tuba Joe Matthews Sue Pearing Bill Walker*
	Horn in F Rich Lamb Ken Okuno	String Bass William Strauss
		Percussion Tom Beckmann* Chuck Luce David Lung Diana Shull Richard Stolzman Simon Yang

* = Advisory
Committee Member

The Irish Washerwoman

Leroy Anderson (1908-1975) was an American composer of short, light concert pieces. The Eire Society of Boston commissioned him to create an orchestral suite of traditional Irish folk music to be performed by the Boston Pops Orchestra. While staying with his parents in Cambridge, MA, Anderson composed this piece in only 11 days. Arthur Fiedler conducted the premiere on June 6, 1947. Anderson later arranged the suite for Concert Band, and “The Irish Washerwoman” is the first movement.

“The Irish Washerwoman” is a traditional Irish jig with documentation tracing to 1790. Some scholars contend it has an English origin based on the 17th century dance, “Dargason.” The energetic main melody is widely recognized. It starts with the flutes imitating penny whistles, then passes throughout the different sections of the band. At times bass instruments play a drone reminiscent of bagpipes.

Traditionally, there are no lyrics, but the tune was used in Samuel Arnold's stage play, “The Surrender of Calais” (first performed in 1791) with the song, “Corporal Casey” (lyrics by G. Colman). On a much more irreverent, modern and morbid note, “McTavish is dead” uses the same melody and is sung in pubs or around campfires.

--John Bertschy, Bassoon

Amparito Roca

Written in 1925 by Jaime Teixidor, Spanish saxophone player, conductor, composer, publisher, and teacher, Teixidor named the piece after one of his 12-year-old piano students, Amparito Roca. This piece is a pasodoble, a fast-paced Spanish military march used by infantry troops. The speed of the march allowed troops to march double the average of a regular unit (hence the name “pasodoble”).

The first performance of Amparito Roca was in September 1925 in the town of Carlet, where Teixidor was living at the time. It has become one of the best-known pieces of Spanish music in the world. It is one of more than 500 pieces that Teixidor composed.

In 1928, Teixidor won a competition to become the conductor of the municipal band of Barakaldo, Spain, where he remained for the rest of his life. We are inspired today by his great music and his interest in community bands, and we hope you enjoy this lively march!

--Karen Eshoff, Clarinet

about the music

Americans We

Cincinnati native Henry Fillmore (1881-1956) was a prolific composer and arranger and a beloved band leader, whose music and performances delighted audiences. He started his own professional band (the Fillmore Band) in Cincinnati in the 1930s, one of the last great professional bands of its kind. He created more than 750 arrangements for band, many of which are gold standards of the genre.

“Americans We” dates from 1928, and originally appeared at the Cincinnati Zoo’s Pure Food and Health Show. Fillmore experimented with calling it “Cincinnati Zoo” and “Pure Food and Health”, but finally settled on “Americans We” in time for its publication in 1929.

Fillmore dedicated it “To All of Us”, and it forms one third of that great triad of marches that are the basis of our patriotic inspiration: Fillmore's “Americans We”, Bagley's “National Emblem” and Sousa's “The Stars and Stripes Forever”. Two editions of the march dominate today's sheet music market, one by Robert Foster and the other by Frederick Fennell. The Saratoga Community Band has chosen the Fennell edition for our concert.

--Frank Kibbish, Clarinet

Selections from “Encanto”

The songs for Encanto were written by Lin-Manuel Miranda (who also wrote the music for “Hamilton”). He travelled to Colombia to study the country's music and was inspired by various styles of music such as cumbia, vallenato, bambuco, and rock en español. The music also has elements of tango, salsa, reggaeton, and bachata. The songs received praise for dealing with multigenerational issues and showing the importance of telling the truth. The music has a vibrant Latin sound. Miranda received a Grammy for his music and was also nominated for two Oscars in 2022.

--Nadine Paulsen, Clarinet

The Gallant Seventh

"The Gallant Seventh" is a rousing march composed by John Philip Sousa in 1922. Sousa is best known for his contributions to American music as a composer and conductor, and "The Gallant Seventh" is one of his most popular and enduring works.

The march opens with a bold fanfare played by the brass section, which sets the tone for the rest of the piece. The melody is then passed around the different sections of the band, with the woodwinds and percussion adding their own distinctive contributions to the overall sound. The march is characterized by its lively tempo, syncopated rhythms, and soaring melodies, all of which create an energetic and uplifting atmosphere.

"The Gallant Seventh" was composed as a tribute to the Seventh Regiment of the New York National Guard, also known as the Silk Stocking Regiment. The Seventh Regiment was a well-respected unit that had served in several conflicts throughout American history, including the Civil War, the Spanish-American War, and World War I.

"The Gallant Seventh" is a stirring and patriotic piece of music that celebrates the valor and sacrifice of the men and women who have served in the armed forces. Its infectious energy and catchy melodies have made it a favorite of audiences and musicians alike for over a century, remaining a testament to the enduring power of Sousa's music.

--Via ChatGPT as requested by John Bertschy, Bassoon

Crown Imperial

If you tuned in to watch the coronation ceremony of King Charles III of Great Britain on May 6, you very likely heard Sir William Walton's "Crown Imperial" performed by the ceremonial orchestra conducted by Antonio Pappano (at quite a brisk tempo, I might add!) during the pre-event arrival of guests to Westminster Abbey—you and 400 million others!

By the early 1930s, Walton was building a successful career as an avant-garde composer, having worked with artists and conductors such as Paul Hindemith, Hamilton Harty, Thomas Beecham, Eugene Ormandy, and a young George Szell. In 1937, Walton was asked to compose a new celebratory march in the style of the late Edward Elgar for the coronation of King George VI, Elgar having passed away in 1934. The Crown Imperial

was a tremendous success with the public, though a disappointment to many supporters who preferred his less traditional avant-garde style.

Throughout the WWII years, he continued to gain popularity, composing incidental scores for documentary and dramatic films, along with instrumental concertos and choral works, among others. In 1953, he was again approached to compose another march, "Orb and Sceptre", and a choral setting of the Te Deum for Queen Elizabeth II's coronation.

Walton lived to be 80 years old and was celebrated by musicians and music-lovers around the world in his lifetime. A commemorative plaque is placed in his honor inside Westminster Abbey beside those of Elgar, Ralph Vaughan Williams, and Benjamin Britten. Crown Imperial is one of his most frequently performed works, heard annually at high school and college commencement ceremonies.

--Babette McKay, Oboe

Marche des Parachutistes Belges

The composer Pierre Leemans is best known for his composition of the "March of the Belgian Paratroopers". Born in Schaerbeek, Belgium on May 31, 1897, he studied piano, harmony, composition, and orchestration. Leemans composed for orchestra, movies, choir, and voice throughout his career. At the age of 22 he composed the March of the Belgian Paratroopers while serving in the Belgian Army in World War I.

Picture the Belgian Paratroopers standing at attention on the field with the drum major's baton with the large ball on the end of a long stick held high. The band is at attention and the piccolo, oboe, English horn, and percussion play the introduction. The paratroopers now start to march with the full band playing. After a few swooping musical measures, the bassoon followed by the clarinet take up the march theme. Now we have a soaring patriotic musical theme that could include lyrics. The band returns to the march theme played by the piccolo and bassoon followed by the trumpets. The full band returns to the march theme and the band ends with the original opening music from the piccolo, oboe and English horn as the paratroopers fade off into the distance.

--Alan Patmore, Oboe & English Horn