



Walnut Creek Concert Band Presents

California Dreamin'

Tuesday, July 20, 2021 – 7:30 PM Leshar Center for the Arts

Harvey Benstein, Music Director and Conductor

Program

Pop and Rock Legends: The Mamas and the Papas

arr. Ted Ricketts

Monday, Monday, Dream a Little Dream of Me, California Dreamin'

Yosemite Autumn

Mark Camphouse (1954)

"No temple made with hands can compare with Yosemite.

Every rock in its walls seems to glow with life..." John Muir

Golden Gate March

Edwin Franko Goldman (1878-1956)

I Left My Heart in San Francisco

George Cory and Douglass Cross

Transcribed by Alfred Reed

I left my heart in San Francisco, High on a hill, it calls to me

To be where little cable cars climb halfway to the stars, The morning fog may chill the air, I don't care

My love waits there in San Francisco, Above the blue and windy sea

When I come home to you, San Francisco, Your golden sun will shine for me

California Suite

John Wesley Gibson (1946)

Highway One: The long California Coast line is a remarkable and beautiful thing to see. It is both attractive and foreboding. Traveling up Highway One, just out of reach of the Pacific Ocean on the precipice of the coast, constantly changing vistas that are always different and always the same pass by an eternal oceanic rhythm that suspends the sense of time.

Heritage Grove: Heritage Grove is a stand of old-growth redwoods on Alpine Road, between Palo Alto and La Honda. It is a natural cathedral where elder trees, many hundreds of years old, assisted by novitiates, only a few hundred years old, cantilever the sky so it doesn't splash into the earth. A life-giving creek flows through the apse of the grove and a simple altar at the base of one of the greatest giants is lit by sunlight only at noon.

The Ash Grove

Julie Giroux (1961)

In Loving Memory of Dr. Eric Hammer

"This popular folk song dating back to John Gay's Opera "The Beggars Opera" in 1728 then later published in 1802 in a book titled "The Bardic Museum" by harpist Edward Jones has inspired many settings and lyrics over the centuries. There is a possibility that it dates back to a 1665 dance tune titled "Constant Billy." In the 1806 Welsh version "Llwyn Onn" the lyrics tell of a love between a sailor and Gwen of Llywn which ends with the sailor mourning her death as she lies "...neath the shades of the lonely ash grove." The most popular setting to date features the lyrics by Thomas Oliphant. The Ash Grove has served as several hymns including a Thanksgiving hymn, a Christmas tune and was also used in a setting for a Roman Catholic mass.

The ash tree itself is heavily rooted in Celtic, Welsh and even Viking history and myths. It is the second most popular tree growing beside Irish holy wells and on the Isle of Man, ash trees were said to protect the purity of springs. It is also the most common tree in England.

This particular re-imagining of The Ash Grove introduces several thematic motifs inspired by the original melody. While this work is full of hemiolas and time signature changes, the beat stays constant. Many of the hemiola filled sections are so long, it could have been scored 3/4 time for some players while at the

same time also being scored in 6/8 time for others. Since the different meters following these sections depended on one time signature over the other for a smooth transition, it is easier to read as long hemiolas.

Playful and full of folly, this Ash Grove setting does not focus on the almost always mournful lyrics but on the Ash Grove itself; a place of mystery, magic, renewal, myth and happiness. Eric Hammer loved the idea of this setting and was happy about its origins being centered on trees. I was torn on staying with the original ideas we discussed or writing something completely different after Eric left this world. In the end, I went with our conversations about The Ash Grove and the journey we were going to take together”, Julie Giroux.

INTERMISSION

Danzon No.2

Arturo Marquez (1950)
Transcribed by Oliver Nickel

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón*'s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City. The *Danzón No.2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily. *Program Note by composer*

Irish Rhapsody

Clare Grundman (1913-1996)

*The Moreen, I Know Where I'm Going, The Shepherd's Lamb Reel, Cockles and Mussels,
The Rakes of Mallow, Kathleen O'More*

Hitsville, USA

arr. John Wasson

During the 1960s, **Motown** achieved 79 records in the top-ten of the Billboard Hot 100 between 1960 and 1969. Following the events of the Detroit Riots of 1967, and the loss of key songwriting/production team Holland–Dozier–Holland that year over pay disputes, Gordy **moved Motown to Los Angeles in 1972**.

*Stop! In the Name of Love, I Can't Help Myself (Sugar Pie, Honey Bunch), My Girl,
I Heard it Through the Grapevine, Got to be There, The Way You Do The Things You Do,
Reach Out and Touch (Somebody's Hand), Superstition, Living For the City, Some Day We'll Be Together,
Baby I Need Your Lovin'.*

Pathfinder of Panama

John Philip Sousa (1854-1932)

The completion of the Panama Canal in 1915 was celebrated by the Panama-Pacific Exposition World's Fair in San Francisco. (This expo also served as the host city's "coming out party" following the reconstruction which commenced following the devastating 1906 earthquake). As he was so many times before, John Philip Sousa was approached to compose an original march in honor of the World's Fair. Here is another classic example of Sousa's knack for casting personality upon what otherwise is dismissed as a perfunctory genre of music; The Pathfinder of Panama is no ordinary march. It possesses the craft and character of a classical symphony economized into a brief three-minute foray of turn of the century nostalgia.

Join us on Labor Day for a Free ParKoncert at 6PM in Civic Park

Walnut Creek Concert Band Personnel

Membership in the Walnut Creek Concert Band is open to adult musicians from the greater Walnut Creek area. If you are interested in becoming part of our band contact us at: WCCBPersnnel@gmail.com or visit our website at **www.walnutcreekconcertband.org**.
All Musicians Welcome! Follow us and Like us on FACEBOOK.

FLUTE/PICCOLO

Jean Adamo, RN, Retired
Liece Benstein
Thomas DiSanto, Chief Administrative Officer
Loren Kayfetz, Senior Wealth Advisor
Alex La Mar, Student SMC
Sara Stafford*, Music Educator
Michele Thompson, Loan Officer, Ret.
Annette Ventura, Math Tutor

OBOE

Ronald Kerst*, (English Horn)
Joan McDavid, Educator

BASSOON

Jason Davis*, (Contrabassoon), Marketing Director
Janet Zingale, Pharmacist

CLARINET

Christy Bailes, USAF Retired
Josie Bromley, Music Educator
Debbie Frasier, Chemistry Instructor
Stan Jackson, Music Educator, Ret.
Magic Jaquez, Music Educator
Don Marram, Podiatrist
Danielle Napoleon, (Eb Clarinet), Program Analyst
Rachel Ovadia, Implementation Manager
David Rausch, Architect
David Sandusky*, Educator
Jan Schmedinghoff, Domestic Engineer
John Toyama

BASS CLARINET

Valerie Abad, School Director
Dave Ferree, Retired

ALTO SAXOPHONE

Brian Olson, (Soprano Saxophone) Telecom Engineer
Shawn Usedom*, Shipping and Receiving Coordinator

TENOR SAXOPHONE

Robert Kaplan, Psychologist

BARITONE SAXOPHONE

Teresa Minervini, Material Control Specialist (Fire Protection)

TRUMPET/CORNET

Robb Brighton
Mike Hart, Assistant Planner
Nelson Huang, Student
Jay Johnson*, CEO
Tony Ligouri, Music Educator, Ret.
Jon Reynolds, Guest Services, MLB and Stanford Univ.

HORN

Lisa Bress, Lawyer
Kathryn Crandell, Musician
Darrin Michaels*, Music Educator
Bob Satterford, Musician

TROMBONE

Dean O. Leonard*, Certified Financial Planner
David Osborn, Chemist
Dan Ternstrom, Piano Technician
Tim Walker, Lawyer

BASS TROMBONE

Jenna Pohlman, Teacher

EUPHONIUM

Leonard Rossi*, Music Educator, Ret.
Don Tatzin, Retired Mayor, Lafayette, CA

TUBA

Bill Beatty*, Ret.Chaplain, Oakland PD
Patricia Usedom, Customer Service

PERCUSSION

Kyle Bossert, Musician
Carl Kittrell, Retired Teacher
Alana Faria, Student
Justin Griffin, Student SJSU
Steven Potter, Student UNR
Theresa Srch-Nelson*, Music Therapist

PIANO

Julie Morgan, Urban Planner

Personnel Director: Darrin Michaels
Librarian: Janet Zingale
* Section Leader

Walnut Creek Concert Band Board of Directors

Sara Stafford, President; Don Tatzin, Treasurer; Stan Jackson, Director;
Jon Reynolds, Director; Gail Strack, Director; Michele Thompson, Director

Become a patron of The Walnut Creek Concert Band.

The Walnut Creek Concert Band is a volunteer community organization, bringing musical joy and support to the greater Walnut Creek Community. Please consider joining our growing list of donors supporting community music making. Only a small portion of our operating expenses comes from ticket sales and City support. Our future and continued growth is dependent on patrons **like you**. Please use the enclosed envelope for your convenience.

The Walnut Creek Concert Band is a 501(c)(3) tax-exempt corporation—I.D. #68-0447227.
WCCB, P.O. Box 5541, Walnut Creek, CA 94596-1541.



THANK YOU TO OUR LOYAL DONORS, PATRONS, AND SUPPORTERS!

Your contributions supporting community music making and the Walnut Creek Concert Band are essential.
We appreciate YOU!

Composer's Corner

John and Jean Adamo
Lynn Adamo
Bill and Gerry Burke
Edwin and Shirley Cohen
John and Denise Davis
Charles and Jean Dormann
Carol Doyle
Steve and Jo Hansen
Mr. and Mrs. Pete Heyman
Sally Johnson
Nancy Lennstrom
Robert and Suzanne Sandusky
Barry and Ronna Slavin
Rolf and Carol Theisen
Michele Thompson

Grants

Dean & Margaret Leshner Foundation

Endowment

Mary Ellen and John Smidebush
Endowment Fund

Corporate Sponsor

Invision Communications

Bequest

Estate of Willa Annett Marshall
Estate of Melvin Morgan

Maestro's Circle - \$1,000 or more

Valerie Abad
Loren Kayfetz and Pat Pannell
Cynthia Pierce

Composer's Circle - \$500-999

Harvey and Liece Benstein
John and Charlotte Bernardin

Howard and Susan Geifman
Tony and Jeannie Ligouri

Musician's Circle - \$100-499

John and Jean Adamo
Evo and Martina Alexandre
Brooks and Kay Baldwin
Robert and Lynn Binsacca
Allan and Lynda Chasoff
George and Barbara Crichton
John and Denise Davis
Bruce and Mary Davis
H. Elaine Halliday
Steve Hansen
Randy Henry
Donna Herdman
Jerry and Kathy Hicks
Richard and Lynne Hildebrand
Susan and Donald Hill
Stan and Rose Jackson
Dr. John and Marilyn Knowles
Doris Knowlton
James and Claire Marchinao *in memory of Judy Bateman*
John Minney
Ernie Patterson and Peggy Pazzi
Norm and Janet Pease
Ed and Helen Pereira
Rosalie Pierce-Rhodes
Ellen Reintjes and Don Tatzin
Ken and Claire Rice
Karolyn Rim Stein
Ronald Rogness
Dennis and Renee Ross
Leonard and Karen Rossi
Judith Ryan
Robert and Susanne Sandusky
Tom and Cindy Silva
Dick and Annette Thomson

Allan Tobias
Violet Trunk
Marvin Van Woerkom
Tom and Karyn Weber
Gay White
Dr. Joseph A. Zingale

Band Circle - \$25-99

Lynn Adamo and Bob Faber
Carl and Julie Anderson
Larry and Eleanor Bernstein
Byron and Kathryn Cederwall
Barbara DiGrazia
Francine Donner
Jean and Charles Dormann
Ardy and Art Dreschfield
Rosemary Fassel
Don Geahry
Betty Glazier
Wallace and Lina Hale
Morissa L. Harris
Marvin and Arlene Kaplan
Ana M. Korve
Kristin Manning
Diane and Donald Merson
Jacquelyn Nissim
Blanche and Charles Oldham
Ronald Olswang
Ron and Martha Parriott
Bunny Parrott
Ronald Rogness
Edith Sandberg
John Schick
C. Shigley
Gail J. Strack
Dorrit Takauh
Ray and Evelyn Ternstrom
Nancy White

