



# WALNUT CREEK CONCERT BAND

## “The Winds of Change”

Harvey Benstein, Music Director and Conductor  
G. Mancho Gonzalez, Assistant Conductor  
Monday, March 7, 2011 ~ 7:30 PM  
Leshner Center for the Arts, Hofmann Theater

### PROGRAM

**Gustav Holst (1874-1934)**

**Second Suite in F (1911)**

*March - Morris Dance, “Swansea Town”, “Claudy Banks”*

*Song Without Words - “I’ll Love My Love”*

*“Song of the Blacksmith”*

*Fantasia on the “Dargason” featuring Greensleeves*

“This suite was written by Mr. Holst... in response to the oft-expressed desire that first class composers would write direct for the military band. As it is, most of the military band repertoire consists of arrangements of orchestral music. Holst has written two suites for military band, and this one has become so popular that scarcely a night passes in the summer without it being heard in the London parks by one or other of the leading military bands.” 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 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 The Elizabethan love tune *Greensleeves* is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart.

**John Philip Sousa (1854-1932)**

**Easter Monday on the White House Lawn**

Easter Monday was originally called Coronation March and was composed for the coronation of King George V of England. The piece was never used for this event and was given a new title, Grand Promenade at the White House. Later, Sousa replaced Grand Promenade at the White House with the title Easter Monday on the White House Lawn. Easter egg-rolling in Washington is an American tradition that began during President Madison’s administration. President Benjamin Harrison introduced music for the event in 1889, with Sousa directing the Marine Band. Thus Sousa was present at the three egg rolls before leaving the Marine Corps. The event has been held ever since and has grown in popularity to the extent that it now rates much media coverage.

**Vincent Persichetti (1915-1987)**

**Symphony For Band (1956)**

*Adagio allegro*

*Adagio sostenuto (Round Me Falls The Night)*

*Allegretto*

*Vivace*

Vincent Persichetti was one of America’s most respected 20th century composers. His contributions enriched the entire music literature; his influence as a conductor, teacher, scholar, and keyboard virtuoso is universally acknowledged.

The Washington University Band commissioned the Symphony for Band in 1956. According to the composer, it could have been titled Symphony for Winds, following, as it did, his Symphony No. 5 for Strings. Persichetti, however, did not wish to avoid the word “band,” which he felt no longer had the connotation of a poor quality of music. “Band music is virtually the only kind of music in America today (outside the ‘pop’ field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time.”

The four movements have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are in the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on “Round Me Falls the Night,” from the composer’s *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

**Intermission**

## Percy Grainger (1882-1961)

## Lincolnshire Posy (1937)

*Lisbon (Dublin Bay) (Sailor's Song)*  
*Horkstow Grange (The Miser and his Man: A local Tragedy)*  
*Rufford Park Poachers (Poaching Song)*  
*The Brisk Young Sailor (Who returned to wed his True Love)*  
*Lord Melbourne (War Song)*  
*The Lost Lady Found (Dance Song)*

Percy Grainger wrote; "*Lincolnshire Posy*, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up, existed in no other finished form. "This bunch of 'musical wildflowers' (hence the title *Lincolnshire Posy*) is based on folksongs collected in Lincolnshire, England, mainly in the years 1905-1906, with the help of the phonograph, and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody--a musical portrait of the singer's personality no less than of his habits of song--his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrasts of *legato* and *staccato*, his tendency towards breadth or delicacy of tone. "For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style".

## John Philip Sousa

## Bullets and Bayonets (1918)

Sousa composed this march at the height of America's involvement in World War I to salute the efforts of the US infantry in that conflict. In the trio, one can hear the percussion beating out a staccato rhythm meant to recall machine gun fire. *Bullets and Bayonets* is, by all accounts, one of Sousa's best; it shows the mature style of Sousa, who was 64 when he wrote the march in 1918.

## Alfred Reed (1921-2005)

## Armenian Dances Part I (1972)

In *Armenian Dances*, Reed captured many of the styles, tempos and subtleties of the Armenian folk songs and dances. Part I, completed in 1972, is based on five authentic Armenian folk songs drawn from the vast collection of Gomidas Vartabed (1869-1935). Vartabed has been credited as 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" is an original song by Vartabed with a simple, delicate melody intended for a children's choir and is symbolic of that bird's tiny steps. A young man sings the praises of his beloved (named Nazan) in the love song "Hoy, My Nazan." Part I ends with a delightful and humorous laughing song ("Go, Go!") with an ever-accelerating tempo.

These works were commissioned by Dr. Harry Began (1921-2010) and premiered by him with the University of Illinois Symphonic Band in 1973 (Part I).

## John Philip Sousa

## The Stars and Stripes Forever

The march originated in 1896, as Sousa was returning from a European vacation due to the sudden death of his band's manager in New York. While aboard ship for the return to the United States, Sousa (as he recounted in his memoir *Marching Along*) "began to sense the rhythmic beat of a band playing in my brain. It kept on ceaselessly, playing, playing, and playing. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever been changed." While Sousa had harbored hope that *The Stars and Stripes Forever* (for which Sousa also included lyrics) might eventually be chosen as the national anthem of the US, that was not to be; the work was, however, named the official march of the United States by act of Congress in 1987

## Conductors . . .

**Harvey Benstein** has served as Music Director and Conductor of the Walnut Creek Concert Band since 1998. Trained and educated



in Michigan, Maestro Benstein has devoted his career to music education teaching in the public schools of Michigan, then training teachers and conductors at The Ohio State University in Columbus, McNeese State University in Louisiana and at Butler University in Indianapolis, Indiana. Relocating to Northern California in 1995, Maestro Benstein has become established as a conductor and music educator in the San Francisco Bay region. Benstein was the music director and conductor of the Contra Costa Chamber Orchestra (a regional community orchestra (1999-2007) and is the director of instrumental music at Campolindo High School in Moraga, developing one of the outstanding music programs in Northern California. Maestro Benstein

maintains an active schedule as a guest conductor, clinician and teacher, recently conducting in Oahu, Hawaii. He has conducted in such prestigious venues as Carnegie Hall, Sydney (Australia) Town Hall and Sydney Opera House, and Cappella Hall, St. Petersburg, Russia, and will travel with his Campolindo Orchestra to perform in Beijing, China in April 2011. Ensembles under his direction have toured Europe, the United States, Australia, New Zealand, Mexico and Russia.

**G. Mancho Gonzalez** teaches instrumental music at Miramonte High School in Orinda, is the assistant conductor for the Walnut Creek Concert Band, gives music clinics to bay area instrumental music programs, and teaches private conducting lessons. In January 2009 he relocated back to the bay area from Oregon where he was the director of the Eugene Symphonic Band and taught instrumental music in the Portland area. His previous teaching experiences include Oregon State University, where he conducted the Symphonic Wind Ensemble and taught conducting and instrumental music education courses. He had a similar sabbatical leave appointment at St. Cloud State University in Minnesota. For much of his career, he taught in public schools and community college in the Sacramento area. Dr. Gonzalez has had plentiful experience with bands as conductor, trumpet player, and adjudicator in California, Arizona, Minnesota, Washington, and Oregon. His love for community bands began as a youngster and has performed in them since the age of 12. He has an undergraduate music degree from San Jose State, a Master's degree in conducting from California State College, Sacramento, and a Doctor of Musical Arts in Music Education from Arizona State University. His dissertation, entitled "David Elbert Whitwell (b. 1937): His Life and Career in the Band World through 1977," was completed in October 2007. His conducting mentors are Robert Halseth and Gary Hill. He also enjoyed conducting symposiums/workshops with Frederick Fennell, Jack Stamp, Eugene Corporon, Allan McMurray, John Whitwell, and David Whitwell.



***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 our personnel manager, Tony Ligouri at: [walnutcreekband@gmail.com](mailto:walnutcreekband@gmail.com) or through our website: [www.walnutcreekband.org](http://www.walnutcreekband.org) or Post Office Box, WCCB, P.O. Box 5541, Walnut Creek, CA 94596-1541***

**The Walnut Creek Concert Band is the Official Band of the City of Walnut Creek performing throughout the year at Civic and patriotic functions, Summer Park Concerts and at the Leshner Center for the Arts.**

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### FLUTE/PICCOLO

\*Jean Adamo, RN, Ret.  
Liece Benstein, Food Chemist  
Diana Crowder, Executive Assistant  
Wendy Lowe,  
Administrative Assistant  
Sara Stafford, Teacher  
Michele Thompson, Loan Officer,  
retired

### OBOE/ENGLISH HORN

\*Karen Ashford, Music Educator  
Joan McDavid, Educator

### BASSOON

\*Lynn Garrison, Teacher  
Randy McVicker,  
Instrument Repair Technician  
Elizabeth Pia, School Administrator,  
Retired  
Catherine Tracy, Teacher

### CLARINET

Tom Berkelman, Eb Clarinet,  
Biochemist  
Debbie Frasier, Chemistry Instructor  
Susan Hurwitz, Music Teacher  
Jeremy Macy, US Army Reserves  
Danielle Napoleon, Budget Analyst  
Petro Petreas, High School Teacher  
Stephanie Petreas, Nurse Practitioner  
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Gail Strack, GJS Enterprises  
Evelyn Ternstrom, RN, volunteer  
Harold Wright, Professor Emeritus

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\*Karyn Weber, Executive Assistant,  
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***\*denotes Section Leaders***

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### FUTURE LESHER ARTS CENTER PERFORMANCES

**Tuesday, July 26, 2011 ~ 7:30pm: "American Music Festival"** from Jazz to Pop, Patriotic to Classical the Walnut Creek Band presents an entertaining program with Music by Ellington, Gershwin and Sousa. Special Guest Artist, Mary Fettig, Saxophone, performing, "A Tribute to Rudy Wiedoeft."

#### **Free Programs:**

Civic Remembrance, Memorial Day, May 30, 2011 10AM Civic Park  
4th of July Concert, Monday, July 4, 2011 6PM Civic Park  
Labor Day, Monday, September 5, 2011 6PM Civic Park

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