

About All Seasons Orchestra

ASO serves musicians of the North Coast of all ages and abilities by providing a friendly and supportive atmosphere in which to practice, learn and improve. We also promote public enjoyment of music through free performance. All Seasons Orchestra is an activity of the City of Arcata, Division of Parks and Recreation. Rehearsals are held most Saturdays from 10 am to 12 pm at the D Street Neighborhood Center, 1301 D Street, Arcata. For information please call Dick LaForge at 443-2626. Find us at /AllSeasonsOrchestra/ on Facebook or on the web at <https://allseasonsorchestra.org/>. Visit our YouTube channel All Seasons Orchestra Arcata.

ASO is Recruiting New Players

We welcome new players in all sections: strings, woodwinds, brass and percussion. We are working especially hard to recruit and support new string players: violins, violas, cellos, and basses. To be ready to join, you should be able to read music and understand the fundamentals of playing your instrument(s). Auditions are not required. If you are interested in joining ASO, call Dick LaForge at 707-443-2626, or Jeremy Cotton at 707-832-8888. If you are a string player, you are encouraged to call Holly MacDonell at 707-499-1399.

Upcoming ASO Concerts

Spring Concerts, 2019

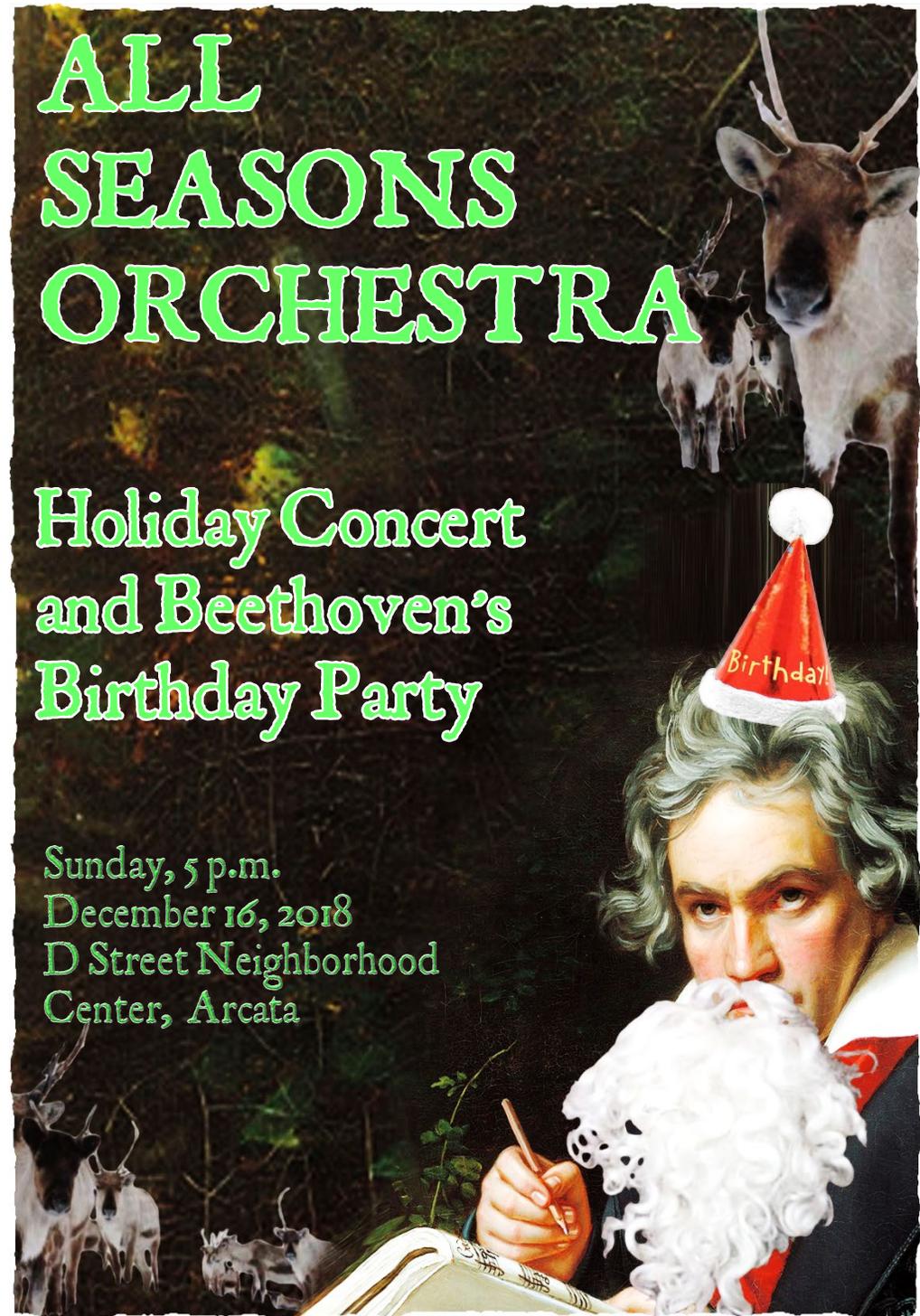
- Sunday, April 14, 5 p.m., D Street Neighborhood Center
- Saturday, April 20, 3 p.m. Trinidad Town Hall

Summer Concerts, 2019

- Saturday, July 20, 3 p.m., Trinidad Town Hall
- Sunday, July 28, 5 p.m., D Street Neighborhood Center

Winter Concerts, 2019

- Sunday, December 8, 12:30 p.m., Fortuna Riverlodge (Fortuna Holiday Music Festival)
- Sunday, December 15, D Street Neighborhood Center



ALL SEASONS ORCHESTRA

Holiday Concert and Beethoven's Birthday Party

Sunday, 5 p.m.
December 16, 2018
D Street Neighborhood Center, Arcata



Program



Conductor: Jeremy R. Cotton
Concertmaster: Holly MacDonell

The Creatures of Prometheus, Op. 43 Ludwig van Beethoven

Festive Sounds of Hanukah arr. Bill Holcombe

Maoz Tsur
Mi Y'malel
Ha nukah'hanukah
My Dreidel
S'vivon (Spin Dreidel)
Hanukah, Oh Hanukah

Concerto in Eb for Horn and Orchestra (No. 3, KV 447) Wolfgang Amadeus Mozart
Romanze -- Michael Robertson
Rondo -- Don Bicknell

Les Patineurs Valses (Skater's Waltz) Emile Waldteufel

Bacchanale from "Samson and Delilah" C. Saint-Saens
arr. Merle J. Isaac

- Intermission -

Bayside Brass

Leon Hamilton (Trumpet), Tom Cover (Trumpet), Don Bicknell (Horn), Dick LaForge (Trombone), and Joe Rhodes (Tuba)

Deck the Halls – Traditional arr. Russell Anixter

Jingle Bells – James S. Pierpont arr. Warren Wernick

Rudolph, the Red-Nosed Reindeer – Johnny Marks arr. Mark MacKinnon

Bugler's Holiday Leroy Anderson

Carol of the Bells (Ukrainian Christmas Carol) M. Leontovich and P. Wilhousky
arr. Richarad Hayman

It's Christmastime, a Medley for Orchestra arr. Calvin Custer
Santa Clause is Comin' to Town
Have Yourself a Merry Little Christmas
Silver Bells
I'll Be Home for Christmas

Sleigh Ride Leroy Anderson

Volunteers



- Managers: Dick and Kathy LaForge
- Musical Director: Valgene Phillips
- Librarian: Susan Bicknell
- Programs and Fliers: Colman Fockens, George Ingraham, Susan Bicknell
- Equipment Wrangler: Don Bicknell
- Friends of ASO: Diane Anderson
- Publicity: Susan Bicknell
- Facebook: Heather Ponsano
- Web Page: Ellen Coates

Sponsors and Donors



- City of Arcata, Division of Parks and Recreation
- Don and Susan Bicknell
- Sue Cook
- Ellen Weiss and Nathan Copple
- Dick and Kathy LaForge
- Jack Turner
- Fred Tempas

Donations

All Seasons Orchestra gratefully accepts donations. We use your donations for sheet music, percussion instruments, truck and riser rental, stipends for conductor and concert master, and to assist members in need with scholarships for the City's fee. You may make your check out to All Seasons Orchestra. If you wish your donation to be tax deductible, make your check out to All Seasons Orchestra – City of Arcata.



Founded 1988 by George and Ann Rodden

unpronounceable) Ukraine folk tune: “Shchedryk”. You’ll notice that wherever the melody goes, there is always the “ostinato” rhythm: “Tum tata Tum, Tum tata Tum,” the “pulsebeat” of the music. Leontovich’s music was widely performed in Europe in the early 20th Century, some French critics dubbed him “The Ukraine Bach.” Today, Leontovich’s music is virtually unknown outside of Ukraine. This exception, “Carol of the Bells” was a setting of English words with occasional melodic snippets of traditional Western carols to Leontovich’s music. Listen for “Silent Night” by the American composer Peter Wilhousky, born in New Jersey to a Ukrainian family, who had a career as a music educator and performer. Leontovich trained first as priest in the Ukraine Orthodox Church, but left the priesthood to write his music; mostly for choirs, which he also conducted. There is a sad side to this joyful music. The political unrest in greater Russia during and after the first World War, and the violent but futile attempt of Ukraine to become independent of what was to become the Soviet Union led to his being executed without trial by the Soviets as a suspected separatist agitator.

This concert is dedicated to the memory of John P. Turner, Jr. (1943 - 2018)

Jack Turner played the bassoon with All Seasons Orchestra for many years. He also played the cello for many years with the Eureka Symphony. He served on the faculty of Humboldt State University for over 3 decades, teaching his beloved Shakespeare in the English Department and serving in various administrative positions including department chair and Dean for Graduate Studies. He loved his church and the community of friends he found there. He shared his love of fine literature and music with his friends through his performance and through his gifts of books and sheet music. We will miss him.



All Seasons Orchestra Personnel

Violin I

Holly MacDonell
Concertmaster
 Mary DeAndreis
 Ruth Fairfield
 Evaonne Hendricks
 Roddy Ross

Violin II

Jean Baird
 Anita Fullbright
 Janet Futrell
 Lee Smith
 Jesse Wheeler

Viola

George Ingraham
 Emily Janzen
 Livinia McKibben
 Isabella Montovani

Cello

Colman Fockens
 Kathy LaForge
 Korinza Shlanta
 Justin Sousa

Flute

Marianne Knox
 Steven Loreus
 Heather Ponsano
 Judy Shelton
 Liz Souza

Oboe

Michael Kibbe
 Ellen Weiss

Clarinet

Paolo Bosques-Paulet
 Cole Brusca
 Bill Carlson
 Ray Olson
 Jon Rhodes

Bass Clarinet

Jon Rhodes

Saxophone

Jon Rhodes (Alto)

Bassoon

Luke Smetana

Trumpet

Tom Cover
 Leon Hamilton
 Eddie Kallen

French Horn

Don Bicknell
 Gwenda Eliason
 Michael Robertson

Trombone

Meg Kallen
 Dick LaForge

Euphonium

Judy Aronoff

Tuba

Joe Rhodes

Percussion

Susan Bicknell
 Melissa Cherry (Gussin)
 Sue Cook
 Aubrey Deuel
 John Henry Gerving



Program Notes

by George Ingraham



CREATURES OF PROMETHEUS Overture; Romanze. Ludwig van Beethoven (1770 – 1827)

Beethoven is best known for his more ponderous symphonies, but he also wrote for string ensembles, notably his quartets. He only wrote music for one full length ballet: *Creatures of Prometheus*, which premiered in 1801. The music is remarkable for its lightness and (for Beethoven) simplicity; no weighty, commanding intensity here, for slim, twirling, floating ballerinas require lighter, melodic works to showcase their jetes and pirouettes. This evening we shall perform the brief second movement “Romanze” (Larghetto) from the Overture. The story of Prometheus in Greek mythology concerns the immortal god of that name who stole fire from his fellow gods and gave it to mankind (symbolizing wisdom, similar to Eve’s transgression with contraband produce in Genesis). This comes to us today in the form of the tiny flame on the little torches: “the light of wisdom,” on the seals of so many colleges. For this theft of wisdom, Zeus punished Prometheus by confining

him to a rock and having his liver (the Greeks considered the liver to contain the soul) torn out by an eagle every night for eternity. Once equipped with the light of wisdom, and no longer an ignorant beast, man fulfilled his noble destiny by inventing Spanx, fidget spinners, and adjustable rate mortgages. In gratitude for the amusement thus afforded the gods of Mount Olympus, Zeus pardoned Prometheus.

CONCERTO No. 3 for HORN AND ORCHESTRA Larghetto (Romanze) and Allegro (Rondo) Wolfgang Amadeus Mozart (1756 – 1791)
One of Mozart's friends was a horn player: Joseph Leutgeb (1732 – 1811), a leading musician in the 18th Century. He was close friends with Haydn, and godfather to Haydn's daughter, Maria Anna. He met Leopold Mozart in Austria in 1763 when both were musicians in the court of the ruling Prince. Leutgeb became acquainted with Leopold's seven year old son, Wolfgang Amadeus Mozart (you've heard of him?) and recognized a fellow prodigy in this youngster. They became colleagues in a few years when young Wolfgang joined the prince's musical establishment. Leutgeb and Mozart became good friends, notwithstanding their twenty four year age difference. Mozart wrote a number of horn concertos for Leutgeb, many of which contained musical jokes along with the notes. Surely you didn't believe that those 18th Century men in powdered wigs and knee breeches had no sense of humor? One concerto had the solo horn part marked "allegro," and the orchestra parts the slower "adagio"; ribbing Leutgeb for the alleged tendency of horn players to come in late for their assigned passages (of course, soloists accused the orchestra of rushing the beat). Leutgeb played the challenging 18th Century "French" horn, which lacked the valves first invented in the early 1800's. Michael Robertson and Don Bicknell, this evening's soloists, will have the advantage of the newer instrument as they attack two of the three movements of this challenging composition, the Larghetto "Romanze" movement, in A flat; and the third movement, Allegro, in E Major.

LES PATINEURS VALSES (Skater's Waltz) Emile Waldteufel (1837-1913)
Waldteufel was born in Strasbourg, part of France (Alsace-Lorraine) until it became part of Germany in 1871 under the treaty ending the Franco-Prussian war. He enlisted a Frenchman in the French army, and returned home to Strasbourg, now officially a German citizen, after the war in 1871. His family was musical: his mother a singer, his father an orchestra conductor, one brother a pianist. He wrote "Les Patineurs," one of his two best known works, in 1887 in Paris after observing graceful ice skaters on a frozen pond in the Bois de Boulogne. Although he was fluent in both French and German, he picked the melodic French "Les Patineurs" as his title, instead of the German: "Die Schlittschuhlaufers" (good call, Emile). His career blossomed when he moved to London, publishing over one hundred compositions, mainly dance music. He conducted performances for Queen Victoria and Prince Edward, (later King Edward VII). His second best known melody, at least here in America, was a waltz first used in a radio and TV singing commercial in the 1950s for a small brewery in Brooklyn, New York, which also sponsored the "Miss Rheingold" beauty contest. If you lived on the East Coast a few decades ago, you're probably imagining a nice cold Rheingold while quietly humming that very same beer commercial now, right here at our big fancy high class concert. Shame on you.

BACCHANALE from the opera "Samson and Delilah" Camille Saint-Saens (1835 – 1921)

The term "bacchanal" (French: "bacchanale") derives from Bacchus, the Greek god of wine. Always depicted with a floral wreath on his head and a goblet in his hand, Bacchus held dominion over drinking, parties, festivals, wedding receptions, and the like. Under his influence the wine flowed, high spirits reigned, and behavioral norms were relaxed if not downright ignored. The festival of Fasching in parts of Germany, our own Mardi Gras, and of course downtown Boston after the World Series partake of this. A bacchanal is music suitable for such an occasion. Saint-Saens wrote his opera over several years beginning in 1867, but was discouraged from producing it by the French musical world, who felt that Biblical themes had no place in vulgar (read "public") entertainments. A few private performances of some compositions elicited no support. Franz Liszt, the prominent Austrian composer, finally arranged for the first performance of the opera in Germany, with the libretto translated into German, in 1877. The story of Samson and Delilah is well known from Chapter 12 of the Book of Judges. Having seduced Samson, using techniques still in use today, the lovely Philistine, Delilah, takes advantage of mighty Samson's passion to learn that the secret of his strength lies in his hair, the subsequent removal of which deprives the Hebrews of their champion warrior, leading to their defeat. The Bacchanal is played during Act III, as the Philistines celebrate their triumph in an orgy of wine-fueled singing, dancing, and adult content. But they have overplayed their hand: In answer to his prayer, Samson's awesome strength returns. He topples the columns supporting the temple, which collapses, killing all. On the bright side, the Philistines were spared the agony of hangovers the next morning.

BUGLER'S HOLIDAY Leroy Anderson (1908 – 1975)

Arthur Fiedler described Leroy Anderson as "One of the great American composers of light orchestral music." His first music teacher was his mother, a pianist, and he continued musical studies until graduating from Harvard with a Master's degree in music in 1930. His published works, while generally brief, are all innovative (he used typewriters and sandpaper as instruments, for example), conceptually original (the syncopated clock, seventy-six trombones), and ranged from the sensuous Blue Tango to the rambunctious Bugler's Holiday we present this evening. He wrote a piano concerto in 1953, but was never satisfied with it; it was not performed during his lifetime. The brevity and lightness of his works are probably due to the good market for compositions which fit the three minute capacity of the 78 RPM recordings of the 1930s until the mid-1950s. As is true for all professional composers, it is necessary to write for the market! In addition to his competence in different musical dialects, he was fluent in seven languages.

CAROL OF THE BELLS Mykola Leontovich (1877-1921), Peter Wilhousky (1903 – 1978)

You may notice something peculiar about this piece; orchestra music usually doesn't sound this way. You're right; it doesn't, and for a good reason: it was not written for orchestral performance at all. Leontovich wrote mostly religious music for voice choirs, to be sung in Ukranian Orthodox churches and cathedrals. The melody is based on a traditional (but