

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

Winter Concerts

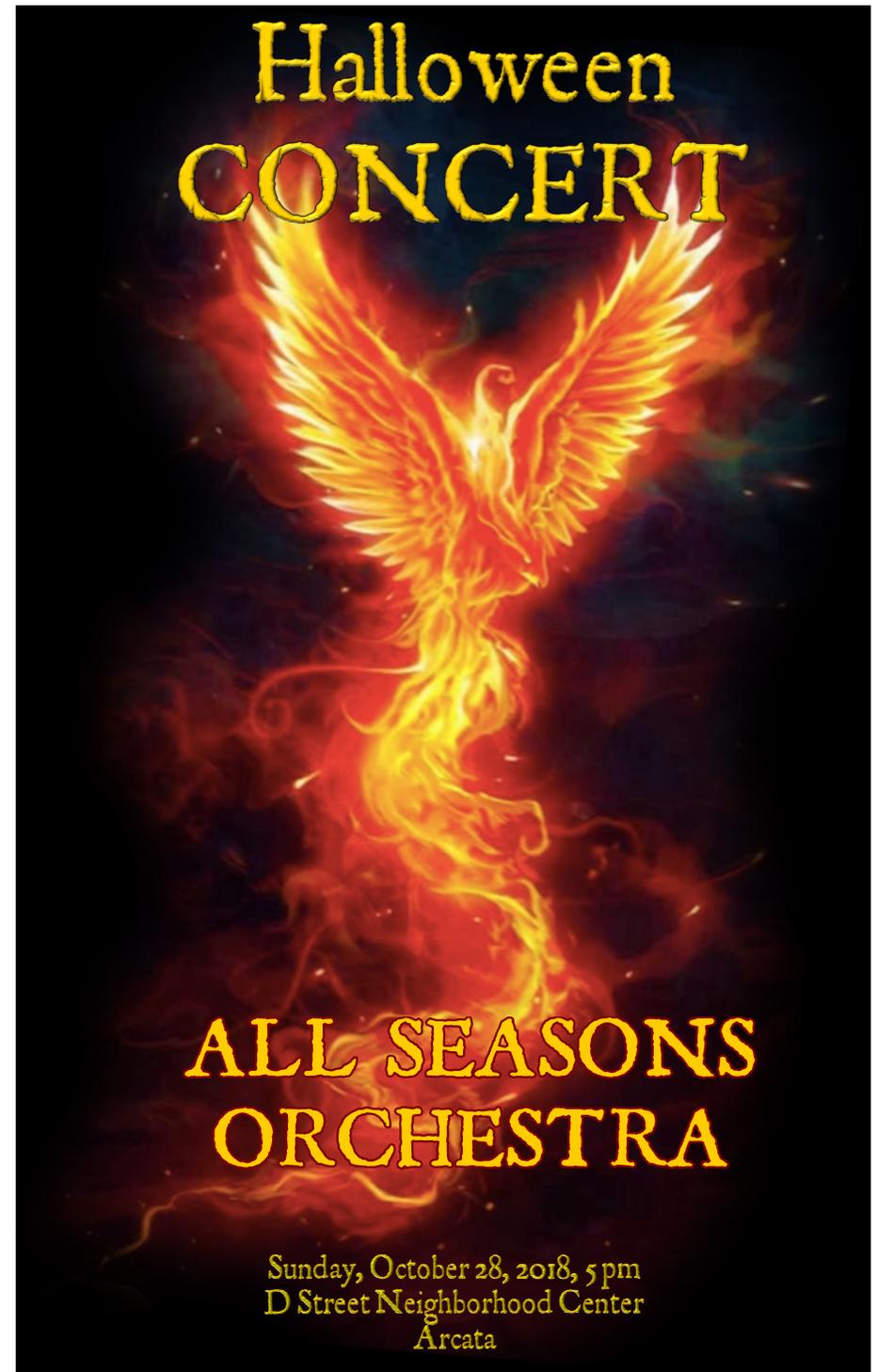
- Sunday, December 9, 12 p.m. to 6 p.m., Fortuna Riverlodge (Fortuna Christmas Festival)
- Sunday, December 16, 5 p.m., D Street Neighborhood Center, (Celebrating the Holidays and Beethoven's Birthday)

Spring Concerts

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

Summer Concerts

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



Halloween
CONCERT

ALL SEASONS
ORCHESTRA

Sunday, October 28, 2018, 5 pm
D Street Neighborhood Center
Arcata



Program



Conductor: Jeremy R. Cotton

Concertmaster: Holly MacDonell

Fugue in G Minor (The Lesser) Johann Sebastian Bach
Trans. Clifford Demarest

Anvil Chorus (Chorus of the Gipsies from Il Trovatore) Guiseppe Verdi
ed. Douglas Stroud

Stradella Overture F. von Flotow
arr. George Dasch

Berceuse and Finale from “The Firebird Suite” Igor Stravinsky
arr. Merle J. Isaac

- Intermission -
- Costume Parade -
- Jack-o-Lantern Judging -

Ghostbusters Ray Parker, Jr.
arr. Luke Flynn

Fantastic Beasts and Where to Find Them James Newton Howard
arr. Patrick Roszell

Peer Gynt Suite No. 1, Op 46 IV. Tanz in der Halle des Bergkönigs Edvard Grieg

Danse Macabre (Abridged Edition) C. Saint-Saëns
arr. Merle J. Isaac

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: Susan Bicknell

Sponsors and Donors

- City of Arcata, Division of Parks and Recreation
- George Rodden Family
- 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 to purchase new music, to purchase and maintain percussion instruments, for expenses like truck rental and riser rental, to pay our conductors and concert master small stipends, and to assist members in need with scholarships to pay the City’s fee for participation. 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.



and the sky brightens as the dead return to their tombs – at least until next year.

PEER GYNT SUITE No. 1, Op. 46, IV Tanz in der Halle des Berkönigs (In the Hall of the Mountain King) Edvard Grieg (1843 – 1907)

Edvard Grieg is more than Norway's best known composer. He is a national treasure. The city of Bergen's principal music school and largest concert hall bear his name. His home is now a national monument. His mother, a music teacher, taught him piano from the age of six. His talent was recognized, and he went on to study music in Leipzig. He contracted Tuberculosis, and was in and out of hospital for the rest of his life, despite which he composed a great deal of music, much of which he based on Norwegian folk tunes. He wrote the incidental music for Peer Gynt in 1875. The play Peer Gynt, by Henrik Ibsen concerns a wayward young man who goes to a wedding, gets drunk and abducts the bride. Expelled from his village for this indiscretion, he wanders in the woods until he encounters some dairy maids out cruising for trolls, but they settle for a boozy afternoon and an epic romp with Peer. One of the dairy maids, a troll princess in disguise, takes Peer home to meet papa, the Mountain King, living deep in his dim underground cavern surrounded by trolls. Let the music paint that picture for you! The king offers to turn him into a troll and accept him as a son in law, but he declines. Advised that the princess is with child, Peer flees. Adventures in Egypt, shipwrecks, poverty, old age, and the loss of his soul (with the possibility of redemption) complete the rather gloomy existential plot. It's a lesson for us all: "drink responsibly, stay out of the woods, and never dilly-dally with dairy maids."

ANVIL CHORUS (Chorus of the Gypsies from Il Trovatore) Giuseppe Verdi (1813 - 1901) ed. Douglas Stroud
Prodigy? An understatement in the case of Verdi, who became a church organist at age 8. He began composing in his early teens, and published an opera, "Macbeth" in 1847, establishing his departure from the traditional opera pattern established by Rossini: Macbeth and his wife sing in major keys, while the witches sing in a minor key. His operas, particularly Rigoletto, La Traviata, and Aida, had huge massed choruses, as did most of his work. Verdi was active in politics as well as music, serving briefly on a provincial council during the unification of Italy in the 1850s. But he did not relish public life, and soon resigned. Il Trovatore ("The troubadour") was written over the years 1850 - 1853, and was an instant success. The plot concerns switched infants, fratricide, execution, mistaken identity, thwarted love, suicide, revenge, and innocent women burned as witches. It is based on a play of the same title by Antonio Gutierrez, described by one critic as "packed with all manner of fantastic and bizarre incident." True, that. Anvil Chorus is sung at sunrise by gypsies, singing in joyous anticipation of the day's labors to come, the men keeping time beating on anvils. You'd never get away with that at our house.

All Seasons Orchestra Personnel

Violin I

Holly MacDonell
Concert Master
Mary DeAndreis
Evaonne Hendricks
Roddy Ross

Violin II

Janet Futrell
Adam Hogue
Jesse Wheeler

Viola

George Ingraham
Emily Janzen
Livinia McKibben

Cello

Mark Craeghe
Colman Fockens
Kathy LaForge

Bass

Marsha Lang

Electric Guitar

Noah Smith

Flute

Helen Hui
Marianne Knox
Heather Ponsano
Judy Shelton
Liz Souza

Oboe

Ellen Weiss

Clarinet

Paolo Bosques-Paulet
Bill Carlson
Kat Cornish
Ray Olson
Jon Rhodes

Bass Clarinet

Jon Rhodes

Saxophone

Stan Flemming (Alto)
Jon Rhodes (Tenor)

Bassoon

Stephen Lewis
Jack Turner

Trumpet

Tom Cover
Leon Hamilton
Eddie Kallen

French Horn

Don Bicknell
Gwenda Eliason
Steve Nobles
Michael Robertson

Trombone

Melissa Cherry (Gussin)
Max Dunham
Meg Kallen
Dick LaForge

Euphonium

Judy Aronoff

Tuba

Joe Rhodes

Percussion

Susan Bicknell
Melissa Cherry (Gussin)
Sue Cook
Aubrey Deuel

Program Notes

by George Ingraham

FUGUE IN G MINOR (The Lesser) BWV 578 J.S. Bach (1685 - 1750)

Transcribed for Orchestra by Clifford Demarest (1874 – 1946)

This evening we'll play the Clifford Demarest Arrangement of Bach's Fugue in G minor. Bach wrote this piece for the organ in 1707. Now, most of us can name several composers; but outside the professional music world, who can name a single arranger? Arranging music composed for one instrument or ensemble for a different group of instruments, while still respecting the composer's intent requires deep insight, knowledge of the capabilities and limits of every instrument, and profound musical ability. Yet only the arranger's last name usually appears on sheet music, and often in smaller type. Everyone of course honors the prolific, magnificent Bach. But this evening, shall we let Clifford Demarest stand in the spotlight instead? Bach

will not mind, we're sure. Demarest was born in New Jersey in 1874. His mother was a church organist, he followed in her footsteps (literally: organs have foot pedals!). He studied at New York's Metropolitan College of Music before becoming the organist for several churches. In addition to touring and playing in church, he was music supervisor at Tenafly High School, and still found time to compose several pieces of music every year. And he arranged this wonderful, challenging Bach fugue for us to play for you this evening. Take a bow, Clifford Demarest: This performance is for you.

STRADELLA OVERTURE F. von Flotow (1812 - 1883) Adapted by George Dasch

At age 19, Friedrich von Flotow wrote his first opera: Stradella. His young and vivid imagination, coupled with the public taste for performances rife with romance and violence (yes, they did have those in the 19th Century) produced an opera based on the steamy career of an actual 17th Century Italian composer of that name featuring abduction, seduction, cruel but incompetent assassins, desperate escapes, evil noblemen and true love in the final aria: a three hanky corset buster. For Alessandro Stradella (1639 -1682) led a life of which a 19th Century German gentleman could but dream. Born into the turbulent, violent aristocracy of feudal Tuscany, Stradella's immense talents saw him in Rome at age 20 writing sacred music for the Swedish court. He also wrote poetry, music, and operas. However, an attempt to embezzle money, and injudicious affairs with female consorts of powerful men prompted his flight from Rome to Venice, where he found employment tutoring Agnese, mistress of the nobleman Alviso Contarini. One thing led to another, Contarini found out, and the lovers fled to Turin, pursued by Contarini, whose henchmen stabbed Stradella, leaving him for dead lying in the street. But the plot failed: he recovered (well, that's what happens when you hire your wife's relatives), and fled to Genoa where, sadly, opera and real life part company. History repeated itself with a lady of the noble Lomellini family. This time, the assassin knew his business. Seven operas, and one novel based on Stradella's life have been published. His life was a plot to rival any paperback bodice ripper. Von Flotow merely had to write a little music.

GHOSTBUSTERS from the Columbia Motion Picture *GHOSTBUSTERS*

Words and Music by Ray Parker, Jr. (1963 -), arr. Luke Flynn

1984 saw the release of the movie *GHOSTBUSTERS*, and with it this driving composition by Ray Parker Jr. Parker, best known for hip hop and romantic music, finished it in a little over two days. His principal musical activity lies in performing: beginning with the clarinet at age 6 as a pupil in the Detroit public schools. He began his career playing the Motown Sound in Detroit night clubs. He now plays guitar, both as a solo and session musician. He has recorded with Aretha Franklin, Herbie Hancock, Stevie Wonder, Diana Ross, Tina Turner...you get the idea. He has toured in the United States and Europe as a solo player, has acted in movies, and was an early performer in music videos. The *GHOSTBUSTERS* theme has contributed two catch

phrases to our American vocabulary: "Who ya gonna call?" and "I ain't afraid of no ghost!" Good luck trying to sit still when this number starts thumping!

BERCEUSE AND FINALE from the *The Firebird Suite* Igor Stravinsky (1882 - 1971), arr. Merle J. Isaac

The Firebird, premiering in Paris in 1910, is derived from Russian folklore. It concerns Prince Ivan, who while hunting in the woods encounters a princess and falls in love (Russian woods are full of surprises). But an evil sorcerer has his own plans for her, and sends men to kill the prince. But the firebird, whose flaming feathers have magic powers, forces them to dance themselves to death. The prince claims his princess, and the audience is soothed by the berceuse (another word for lullaby) before the triumphant music of the finale begins. Stravinsky was one of the leading pioneers of the 20th Century's departure from the traditional, more formal music of the 19th. His music provoked controversy, most dramatically when *The Rite of Spring* premiered in Paris three years later: the audience rioted, the lights were turned on and performance stopped to allow the audience...those few who stayed...to calm down. But with time, Stravinsky became one of the 20th Century's most respected composers. Still...Firebirds, sorcerers, wandering princesses, dancing assassins...Guess I'll stay out of the Russian woods.

FANTASTIC BEASTS AND WHERE TO FIND THEM James Newton Howard (1951 -) arr. Patrick Roszell

No, nothing to do with the Kinetic Sculpture race. 2016 saw the release of another of the over 100 movies for which James Newton Howard has composed or collaborated on the musical score. "Fantastic Beasts" is a prequel to the Harry Potter series of films, and those familiar with Harry Potter will recognize the haunting melody of "Hedwig's theme" woven into the introductory bars. Howard initially studied to become a concert pianist, but opted for a career touring and performing with groups instead. The opportunity to write for films came as the result of a friend asking him to compose a score for a low budget independent production, which launched him on a career. He composed the scores for *Pretty Woman*, *Hunger Games*, and many others. including the theme for the TV series "ER."

DANSE MACABRE Camille Saint-Saëns (1835 -1921) arr. Merle J. Isaac

A composer, church organist, and professor of music, Saint-Saëns premiered this piece in Paris in 1875. A tone poem, it depicts the Day of the Dead, observed in parts of Europe as well as Saint-Saëns's native France as All Saints Day. California's Latin population observes *Día de los Muertos*, and of course "Anglos" celebrate Halloween. All these holidays, on the last day of October, have as their basic theme the return of the dead to the land of the living. This music begins with twelve muted harp notes: the clock strikes midnight, and death tunes his rickety fiddle as the dead rise from their graves and dance; at first in a stately swirl of shrouds, then ever faster as the tempo of the music increases. The music comes to a climax followed by silence, as dawn approaches. A rooster (in this case, our clarinetist) crows,