



“The Beat Goes On”

Edward C. Harris, conductor

Galen Lemmon, percussion

Sunday, March 28, 2010, 3:00 p.m.

McAfee Center, Saratoga, California

GOULD American Salute

EWAZEN A Hymn for the Lost and the Living

IVES Old Home Days

Waltz

The Opera House

Old Home Days

The Collection

Slow March

London Bridge Is Fallen Down!

MILBURN American Hymnsong Suite

Prelude on “Wonderous Love”

Ballad on “Balm in Gilead”

Scherzo on “Nettleton”

March on “Wilson”

INTERMISSION

ZIEK Concerto for Percussion Solo and
Wind Ensemble

March

Meditation

Fantasia

Galen Lemmon, percussion soloist

ALEXANDER March “The Southerner”

ABOUT THE ARTISTS

DR. EDWARD C. HARRIS is the Music and Artistic Director of the San Jose Wind Symphony (SJWS) and only the second conductor in the group's 53-year history. Dr. Harris currently serves as the Director of the School of Music & Dance and the Director of Bands at San José State University. Born and educated in Santa Monica, California, Dr. Harris received his Bachelor of Music degree in music education and Master of Arts degree in clarinet performance from San Francisco State University. He received his Doctor of Arts degree in conducting and clarinet performance from the University of Northern Colorado, where he studied under Eugene Migliaro Corporon. Before joining the San José faculty, Dr. Harris served in a similar capacity at California State University, Stanislaus; Humboldt State University; and at the University of Wisconsin, Platteville. As a professional clarinetist, Dr. Harris has performed in Colorado with the Greeley Philharmonic and in California with the Pacific Symphony and the Modesto Symphony. He recently conducted the San Jose Wind Symphony in a well-received performance at the 2009 Midwest Clinic in Chicago on December 18.

GALEN LEMMON has performed and taught in the Bay area for over 35 years. He was awarded a position in the San José Symphony when only 19 years old and, just three years later, was named principal percussionist with the same orchestra. He is currently principal percussionist with Ballet Silicon Valley and the Cabrillo Festival Orchestra.

Mr. Lemmon has always been active with orchestra musician causes and was president of Musicians Local 153 for almost six years. His no-nonsense approach, honesty, and ability to listen to the other side was instrumental in first-time collective bargaining agreements with American Music Theatre, Opera San Jose and West Bay Opera. When the San Jose Symphony went bankrupt, Galen led the drive to raise \$125,000 to save the symphony music library and preserve this valuable resource for the community. His sons helped to move the entire library physically to a safe location. He is currently treasurer of the San Jose Symphonic Music Library. With the start-up of Symphony Silicon Valley, Mr. Lemmon was appointed principal percussionist.

In August of 2009 Mr. Lemmon performed *Spices, Perfumes and Toxins* by Avner Dorman (a percussion duo concerto) at the Cabrillo Music Festival, with Marin Alsop conducting. The *San Francisco Classical Voice* said "they rose to the occasion with virtuosic flair, as well as sensitivity, to elicit the maximum potential out of the piece." The *Financial Times* wrote, "as the two percus-

sionists, Steve Hearn and Galen Lemmon pounded on their huge arsenal and the orchestra struggled to match their virtuosity.”

Mr. Lemmon records regularly at Skywalker Ranch in Marin County. His recordings include commercials, Universal Studio rides, and Disney and movie soundtracks. He can be heard on the latest *Simpsons* video game and *Star Wars* video game. His movie credits include *In the Electric Mist*, *Judgment Night*, *Ricochet*, *Once Upon a Time in Mexico*, *17 Again* and *Ghosts of Girlfriends Past*.

Mr. Lemmon is coordinator of percussion studies at San Jose State University. He is director of the U Music Percussion Program in Fremont and rehearses six percussion ensembles a week, in addition to a heavy teaching schedule. His high school and junior high school students are always among the top in the State of California. He is a past California Artist-in-Residence grant recipient.

PROGRAM NOTES

American Salute, based on *When Johnny Comes Marching Home* *Morton Gould (1913–1996)*

Born in New York, Gould was recognized early as a child prodigy with the ability to improvise and compose. He began to play the piano when he was four years old, and at the age of six he had his first composition published. He studied at the Institute of Musical Art (now The Juilliard School). When Radio City Music Hall opened, the young Gould was its staff pianist. By the age of 21 he was conducting and arranging a series of orchestral programs for WOR Mutual Radio, and he appealed to a wide-ranging audience with his combination of classical and popular programming. Gould composed Broadway scores, film music, music for television and ballet scores. Gould integrated jazz, blues, gospel, country-western and folk elements into his compositions. Gould said “Composing is my life blood... That is basically me, and although I have done many things in my life — conducting, playing piano, and so on — what is fundamental is my being a composer.”

Gould’s characteristic American sounds create a brilliant fantasy in *American Salute*, based on the familiar tune “When Johnny Comes Marching Home.”

A Hymn for the Lost and the Living: In Memoriam, Sept. 11, 2001 *Eric Ewazen (b. 1954)*

Eric Ewazen was born in Cleveland, Ohio, and received degrees from the Eastman School of Music and The Juilliard School. He is a recipient of numerous composition awards and prizes. His works have been commissioned and

performed by many soloists, chamber ensembles and orchestras in the United States and overseas. Dr. Ewazen has been lecturer for the New York Philharmonic's *Musical Encounters* series, vice president of the League of Composers International Society of Contemporary Music and composer-in-residence with the Orchestra of St. Luke's in New York City. He has been a faculty member at Juilliard since 1980.

A Hymn for the Lost and the Living was commissioned by and is dedicated to the U.S. Air Force Heritage of America Band, Langley Air Force Base, Virginia, Major Larry H. Lang, director. The composer writes: "On September 11, 2001, I was teaching my music theory class at The Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories."

Old Home Days: Suite for Band

Charles Ives (1874–1954), arranged by Jonathan Elkus

Charles Ives was born into a tradition of band music. His father, George, had been a respected bandmaster in the Union army during the Civil War and was a leader of numerous amateur musical groups. Charles learned to play the drums, cornet, piano, and violin and played in his father's band at the age of 12. At 13 he composed simple marches and fiddle tunes, and he became the youngest salaried church organist in Connecticut at the age of 14. He studied at Yale, where he made barely passing grades in his subjects other than music. In 1898 he went to New York to work for the Mutual Life Insurance Company and formed a prosperous insurance business. A successful businessman by day, Ives did his composing in the evenings. He wrote only to please his sense of music

and didn't have to depend on it for a living. Ives' *Third Symphony*, written in 1911 but not performed until 1946, earned the 1947 Pulitzer Prize. Ives died in 1954, leaving a legacy that anticipated most of the musical innovations of the 20th century, including atonality, polytonality, microtones, multiple cross-rhythms and tone clusters.

Jonathan Elkus provides the following notes on his arrangement of this work: "Waltz" begins and ends by quoting from Michael Nolan's popular bowery waltz, "Little Annie Rooney." Ives' own verses to the song imagine Annie, now a bride, and her festive wedding party at "the old dance ground."

"The Opera House" is the first part of the song "Memories," and the text recalls a youngster's breathless expectancy as the pit band strikes up the overture. Just as the curtain rises, a drum roll-off takes our thoughts outdoors again to "march along down Main Street, behind the village band," amid the ringing of church and schoolhouse bells.

"Old Home Day" is the nostalgic title of the song from which this section is taken, and the obbligato line played during the repeat features bits and pieces of "The Girl I Left Behind Me," "Garryowen," and "Auld Land Syne."

"The Collection" refers to a church offering. This setting of George Kingsley's hymn-tune "Tappan" introduces first "The Organist," then "The Soprano" and lastly a "Response by Village Choir."

"Slow March," the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed "to the Children's Faithful Friend," it opens and closes with a quotation from the "Dead March" of Handel's oratorio, *Saul*.

"London Bridge Is Fallen Down!" is a tonal and rhythmic take-off on the familiar tune, which we may imagine to be typical of young Ives' unruly keyboard improvisations. This arrangement is based on Kenneth Singleton's setting for brass quintet of Ives' sketches for organ or piano, which date from about 1891.

American Hymnsong Suite

Dwayne S. Milburn (b. 1963)

American Hymnsong Suite was written for the Army Ground Forces Band in Fort McPherson, Georgia. The piece was premiered by Milburn's band on September 11, 2003, in a concert commemorating the two-year anniversary of the terrorist attacks on September 11, 2001. The movements of the piece are based on four well-known church hymns. "Prelude on 'Wonderous Love'" opens the piece with a chant-like statement in the euphonium before develop-

ing throughout the rest of the ensemble. “Ballad on ‘Balm in Gilead’” features a rich jazz harmonization of this African-American spiritual. “Scherzo on ‘Nettleton’” incorporates a rhythmic playfulness and a dance-like manner. “March on ‘Wilson’” imitates a wild marching band.

Concerto for Percussion Solo and Wind Ensemble

Gary D. Ziek (b. 1960), solo percussion part edited by Scott Herring

Dr. Gary D. Ziek has served as the director of bands and professor of trumpet at Emporia State University in Kansas since 1995. He received his Doctor of Musical Arts degree in wind conducting from Michigan State University in May of 1994, graduating as a member of the Honor Society of Phi Kappa Phi. While attending Michigan State, he served as principal trumpet in the Wind Symphony. He received his Master of Arts in trumpet performance in 1986 and his Bachelor of Science in music education in 1981 from the Indiana University of Pennsylvania. Dr. Ziek served from 1982 to 1985 in the United States Army and was a member of the Continental Army Band at Fort Monroe, Virginia. Dr. Ziek enjoys performing and conducting a wide variety of music, from classical to jazz. He has performed and conducted in 25 states, as well as in France, Germany, Switzerland, Italy, Austria and Canada.

The *Concerto for Percussion Solo and Wind Ensemble* was composed in January 2001 as a showcase for the talents of percussionist Scott Herring. The concerto is in three connected movements and features the soloist on a variety of instruments, including marimba, vibraphone, bells and crotales. A large percussion battery with two snare drums, multiple toms, brake drums, and bass drum is also used.

March “The Southerner”

Russell Alexander (1877–1915), arranged by Glenn Cliffe Bainum

Russell Alexander was born in Missouri. By the age of 20, he had already written several marches and was playing with the Belford Carnival band. However, his big opportunity came when he joined Barnum & Bailey’s Greatest Show on Earth as the show’s euphonium soloist and composer-arranger. When the circus returned to America after a five-year tour of Europe, Alexander joined James Brady and his brothers in a musical vaudeville act that became extremely popular in the leading theaters of the time.

The Southerner is one of Alexander’s most popular works and features a strong introduction, interesting melodies and countermelodies, exciting modulations in the trio, and dynamic changes that lift the listener out of his seat. The dedication on the original cornet conductor part was short and sweet: “To my wife.”

SAN JOSE WIND SYMPHONY

Dr. Edward C. Harris, Music & Artistic Director

PICCOLO / FLUTE

- * Jan Turnage, SJWS executive director

FLUTE

Karen Berry, preschool teacher/director
Lorie Boardman, homemaker
Ilene Finger, teacher

- * Barbara Larsen, special education
and music teacher

OBOE / ENGLISH HORN

- * Lorna Kruse, retired teacher
Sandra Moore, musician

BASSOON

Matthew Thornton, software engineer
Lettie Smith, guest musician

BASSOON / CONTRABASSOON

Ron Bobb, retired musician

E♭ CLARINET / B♭ CLARINET

- * Nancy Farmer, middle school band director

B♭ CLARINET

Walker Blount, electrical engineer

- * Chelsea Chambers, music teacher
Gerard Lambert, music teacher
Clarence Savage, musical instrument
craftsman
Jordan Selburn, consumer electronics
industry analyst
Terri Weber, registered nurse
Jerry Wright, retired patent attorney
Robert Yaeger, software engineer

ALTO CLARINET

Tyra Cable, middle school music teacher

- * Richard Cooper, retired software engineer

BASS CLARINET

- * Steven Holmes, electrical engineer
Keith Thomson, software designer

BASS / CONTRABASS CLARINET

Grant Green, patent attorney

ALTO SAXOPHONE

- * Dan Ortega, HR analyst
Greg Chambers, band director

TENOR SAXOPHONE

Gordon Snyder, retired San Jose fireman

BARITONE SAXOPHONE

Jerry Nehemiah, surgeon

CORNET / TRUMPET

Jesse Mathews, band director
Ron McWilliams, middle school band director
Chuck Morehouse, retired R&D manager

- * Peter Morris, insurance / financial services
Chris Schalk, musician
Nora Smith, musician

FRENCH HORN

Julia Cavagnaro, college student
Leanna Goodwater, librarian
Caroline McIntyre, attorney

- * Ryan Timmons, software engineer

EUPHONIUM

David Erickson, software engineer

- * Abel Martins, general contractor
Vanessa Sayres, management consultant

TROMBONE

- * Matt Feinstein, product marketing manager
John Fitzhugh, middle school band director
Stan George, music teacher
Matt Gerhardt, musician
Brian Haslanger, graphic designer
Masayoshi Nagaya, process engineer

BASS TROMBONE

Jeff Yaeger, music teacher

TUBA

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