

A NEW SEATTLE SOUND

SEATTLE
Wind
SYMPHONY

*"If a composer could say what he had to say in words he would not bother trying to say it in music."
-Gustav Mahler*

Featuring Sean Osborn | Clarinet Soloist

May 6th, 2012 | 3:00 PM | Meany Hall, University of Washington | Seattle, WA

~ Welcome ~

Welcome back to those who have attended our previous concerts, and a warm welcome to those who are newly acquainted to Seattle Wind Symphony. This is the 3rd and final concert of our inaugural year, and we are very pleased by the responses we are getting from our audiences. We have heard comments such as: "Seattle Wind Symphony is ready for prime time," and "What a gift Seattle Wind Symphony brings to the Seattle music scene."

We are honored to be accompanying Sean Osborn today. I can personally comment on Sean's character, professionalism and interest in Seattle music by relaying a very short story. As we were scheduling our first season, I approached Sean about SWS accompanying him. Almost before I could get the words out of my mouth, Sean said, "Yes, let's work out a date."

It is our privilege to accompany Sean today and introduce you to a wild clarinet solo. ENJOY!

We look forward to our 2012-2013 season beginning in November. We are proud to announce that we have been selected to perform as a featured honor band for the 34th annual convention of the Western International Band Clinic (WIBC) to be held in Seattle. This internationally recognized performance will be held Friday, November 16, 2012.

The WIBC convention is an international annual convention for band directors and students. In addition to Seattle Wind Symphony, WIBC will feature three nationally recognized wind ensembles and four 160-member high school honor bands under six world-renowned guest conductors.

Thanks for your support as we plan for our second year.

Gerard Kern, President

~ Meet the Musician | Player Profile ~

Steve McComas has played with the San Jose and Oakland Symphonies, Oakland Chamber Orchestra and the Oakland and San Francisco Park Bands. He moved to Seattle in '95 and fought to balance freelance music with work-a-day reality and once in a while broke for lunch.

Steve has played with nearly every band and orchestra in the Northwest including Gilbert & Sullivan Society, Mahler Festival, Philharmonia Northwest and show times at Village Theatre in Issaquah. He says "I have been doing gigs since the Johnson administration(!)" Steve is currently on leave from Philharmonia Northwest



Steve plays principal clarinet now in SWS but has played Bass Clarinet and Eb Piccolo Clarinet everywhere in the past and "doesn't miss either!"

~ Program ~

Gavorkna Fanfare (1991).....Jack Stamp

Be Thou My Vision (2000).....David R. Gillingham

Lincolshire Posey (1937).....Percy Aldridge Grainger

- I. Lisbon
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

Break

"X" Concerto for Clarinet (1996).....Scott McAllister

Sean Osborn, Soloist

Intermission

Tam O'Shanter (1955).....Malcolm Arnold
Arranged by John P. Paynter

Second Prelude (1926).....George Gershwin
Arranged by John Krance

Slava! (1977).....Leonard Bernstein
Transcribed by Clare Grundman

Easter Monday On the White House Lawn (1928).....John Philip Sousa
Edited by R. Mark Rogers

~ Program Notes ~

Jack Stamp: *Gavorkna Fanfare* (1991)

Gavorkna Fanfare was composed for and dedicated to Eugene Corporon and the University of Cincinnati College -Conservatory of Music Wind Symphony. This brisk and energetic fanfare is unique in that it features the full wind band, rather than just the more traditional brass and percussion sections. This instrumentation was the outcome of a request from Eugene Corporon, one of Stamp's conducting instructors at Michigan State University, who asked for a piece that would be a good opener for the entire band at the 1991 C.B.D.N.A. conference. The word "Gavorkna" has no connection to anything in the Russian or Slavic languages. It is a nonsense word that Corporon made up while Stamp was his student.

David R. Gillingham: *Be Thou My Vision* (2000)

"It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune, *Slane*, is one of my favorites and inspired me to compose a countermelody, which is likened to an old Irish ballad. Since *Slane* is, in fact, an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane* (*Be Thou My Vision*) in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in Db-major, which grows to a glorious climax and then subsides. A heavenly benediction closes the work." - David R. Gillingham

Percy Aldridge Grainger: *Lincolnshire Posy* (1937)

Lincolnshire Posy is a piece by Percy Grainger for concert band composed in 1937 for the American Bandmasters' Association. Considered Grainger's masterpiece, the 16-minute-long work is composed of six movements, each adapted from folk songs that Grainger had collected on a 1905-1906 trip to Lincolnshire, England. The work debuted with three of the movements on March 7, 1937 by the Milwaukee Symphonic Band. Unlike other composers who attempted to alter and modernize folk music for band, such as Ralph Vaughan Williams, Grainger wished to maintain the

exact sense of stylizing that he experienced from the singers. Grainger wrote: "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." Grainger dedicated his "bunch of Wildflowers" to "the old folksingers who sang so sweetly to me."

Scott McAllister: *Concerto X* (1996)

Concerto X by Scott McAllister is a work in three movements heavily influenced by the grunge music of Nirvana and Alice in Chains. Grunge music, popular in the late 80's and early to mid 90's, was typically angst-filled and highlighted themes of confinement with a desire for more freedom. This concerto showcases the entire range of the clarinet, almost mimicking grunge's desire for freedom. In particular, the slow second movement was inspired by Nirvana's *Where Did you Sleep Last Night*, which itself was inspired by the Appalachian folk song, *In the Pines*. Like the grunge style, this work, with its explosive driving sections and contrasting psychedelic passages, represents the energy and emotions of the X generation.

Malcolm Arnold: *Tam O'Shanter Overture* (1955)

The *Tam O'Shanter Overture* is based on the 1791 narrative poem of the same name by Robert Burns. Tam is a hard drinker who ignores his wife's warning that someday he'd be "catch'd wi' warlocks" for his behavior. Late one stormy night, Tam leaves the inn and begins riding his horse homeward. He encounters an orgy of witches and warlocks, including one witch wearing a revealing shirt known as a "cutty sark." They pursue Tam on a wild chase. Since these supernatural villains cannot cross running water, Tam heads for a bridge. He narrowly escapes, although his horse loses her tail when grabbed by a witch. The overture closely holds to the poem's narrative, complete with clarinets doing bagpipe imitations, drunken dances in the bassoons, and a wild ride with the sound of Tam cracking his whip. Just before the whirlwind ending, flutes and clarinets create a solemn moment, reflecting the moral at the end of Burns' poem, as included by the composer in the score: *Now, wha' this tale o' truth shall read, Ilk man and mother's son take heed: Whene'er to drink you are inclin'd, Or cutty-sarks run in your mind, Think ye may buy the joys o'er dear. Remember Tam o'Shanter's mare.* John Paynter transcribed *Tam O'Shanter* for Wind Band in 1991.

George Gershwin: *Second Prelude (1926)*

The second Prelude, written for piano in C sharp minor, has the distinct flavor of jazz. The piece begins with a subdued melody winding its way above a smooth, steady bass line. The harmonies and melodies of this piece are built on thirds, emphasizing both the interval of the seventh and the major/minor duality of the blues scale. In the second section, the key, tempo, and thematic material all change; only the similarity of style binds the two sections together. The opening melody and bass return in the final section, more succinct but otherwise unchanged, and the piece ends with a slow ascent of the keyboard. Gershwin himself referred to the piece as "a sort of blues lullaby." John Krance transcribed the original piano composition for Wind Band in 1967.

Leonard Bernstein: *Slava! (1977)*

Bernstein's *Slava!* was commissioned for the National Symphony Orchestra in honor of the conductor, Mstislav Rostropovich, at the Kennedy Center for the Performing Arts in Washington, D.C. In the first theme of *Slava!* one can hear a vaudevillian tune filled with side-slipping modulations and sliding trombones. The second theme, a canonic tune in 7/8 time, is followed by a short development section. Finally, the two themes occur again in reverse order. Near the end of the piece, Bernstein has the ensemble yell the Russian word "slava!" ("glory!"), paying tribute to his friend "Slava" Rostropovich. Clara Grundman transcribed *Slava!* for Wind Band in 1978.

John Philip Sousa: *Easter Monday on the White House Lawn (1928)*

Easter egg-rolling in Washington is an American tradition that began during President James Madison's administration in 1896. The 44th Congress banned egg-rolling on the Capitol grounds in 1880, whereupon President Rutherford Hayes invited children to continue this exciting activity on the White House lawn. President Benjamin Harrison introduced music for the event in 1889, with Sousa directing the Marine Band. Thus, Sousa was present at three egg rolls before leaving the Marine Corps, and it is probable that his own children participated. The event has been held there ever since and has grown in popularity to the extent that it now rates much media coverage. Of the many concert band suites that Sousa composed, the second most frequently performed was *Tales of a Traveler*. Whatever the reason for Sousa's substitution of *Easter Monday on the White House Lawn* in place of the original last movement, this lively new piece was well in keeping with the dynamic America reflected in the "roaring twenties."

~ Seattle Wind Symphony Personnel ~

Piccolo

Kirsten G. James

Flute

Deliana Broussard

Lindsey Dustin

*Sara Jolivet

Stephanie Ault Justus

Oboe

Eric Brewster

*Shannon Hill

English Horn

Eric Brewster

Bassoon

Marenka Dobes

*Michel Jolivet

Kirsten Neurohr

Contra Bassoon

Michel Jolivet

Contrabass Sarrusophone

Michel Jolivet

E-Flat Clarinet

Tammy Preuss

B-Flat Clarinet

Andrea Brannman

Aaron Gallant

Erika Harder

Gerard Kern

Mariko Lane

David Leistikow

Joseph Limacher

*Steve McComas

Cassie McDougall

Angelica Nevarez

Gianna Paiva

Bass Clarinet

Ben Peterson

Contrabass Clarinet

Phillip Chance

Saxophone

*Mark Claassen

*Daniel Goodrich

Scott Granlund

Ryan Lane

Cornet/Trumpet

Ron Cole

Michael Lundquist

George Moffatt

Arlin Peterman

*Stephen Pickard

Delsin Thomas

Horn

Sean Brown

Robert Colins

*Susan Perry

Erin Porter

Trombone

Chris Angelos

Steve Eaton

Steve Harreld

*John Neurohr

Bass Trombone

Benn Hansson

Euphonium

Terry Paananen

Kelly Talaske

Tuba

Chris Barnes

Mark Wiseman

*Mike Woolf

Percussion

Lillian Garcia

Chris Lennard

Akiko Matsuda

Carl Peterson

*Eric T. Peterson

Gordon Robbe

Piano

Aaron Gallant

String Bass

Stephen Kennedy

* Denotes Principal or Co-Principal

Conductor

Larry Gookin

~ Conductor/Artistic Director ~



Larry Gookin has been Director of Bands at Central Washington University since 1981. He has served as the Associate Chair and Coordinator of Graduate Studies. His fields of expertise include music education, wind literature, conducting, and low brass performance.

Professor Gookin has appeared as clinician, adjudicator, and conductor in the United States, Canada, Japan, Southeast Asia, and Europe. He is former principal trombone of the Eugene and Yakima Symphony Orchestras. Gookin resides in Ellensburg, Washington with his wife, Karen, who teaches English at CWU and performs on piccolo and flute with the Yakima Symphony Orchestra.

~ Soloist ~

Sean Osborn has traveled North America, Europe, and Japan as soloist and chamber musician, and traveled the world during his eleven years with the Metropolitan Opera Orchestra. He has also appeared as guest principal clarinet with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony, and the American Symphony Orchestra. The New York Times dubbed him "...an excellent clarinetist," the Boston Globe called him "...a miracle," and Gramophone "...a master." With over forty concertos in his repertoire, Sean has also recorded dozens of CDs for London, Deutsche Grammophon, Sony, CRI, and others, as well as premiering works by John Adams, John Corigliano, Chen Yi, and Phillip Glass to name a few. Sean has performed at many festivals including Marlboro, Seattle Chamber Music, Aspen, Zagreb Bienalle, Pacific Rims, and Colorado.



He is also an award-winning composer whose works have been played by the London Philharmonic Orchestra, and members of the New York Philharmonic, Metropolitan Opera, Marlboro Music Festival, and the Los Angeles Philharmonic among others. Mr. Osborn has written two Symphonies, Concertos for Oboe and Trombone, Wind Serenade, Sonata for Eb Clarinet (or Violin) and Piano, two Quintets for Clarinet and Strings and much more. His pieces have been performed by faculty of the Juilliard School and members of the Metropolitan Opera Orchestra, the New York Philharmonic, the Los Angeles Philharmonic, the Seattle Symphony, Marlboro Music Festival, and the American Saxophone Quartet to name a few.

Sean plays Selmer Signature clarinets, mouthpiece by Dan Johnston, a Mitchell Lurie Ligature, and makes his own reeds.

Visit him on-line at www.osbornmusic.com

Support-Special Thanks

Web	Chris Barnes (Tuba)	Social Media	Kirsten James (Flute)
Graphics	Ratna Sari (Poster & Logo design)	Ticket sales	John and Janet Pruitt, Carol Kern
Graphics	Jeremiah Durr (Program design)	Moral support	Spouses

"Recording by D.. Dintenfass/Full Track Productions & P. Chance/Seward Sound, Seattle, WA"