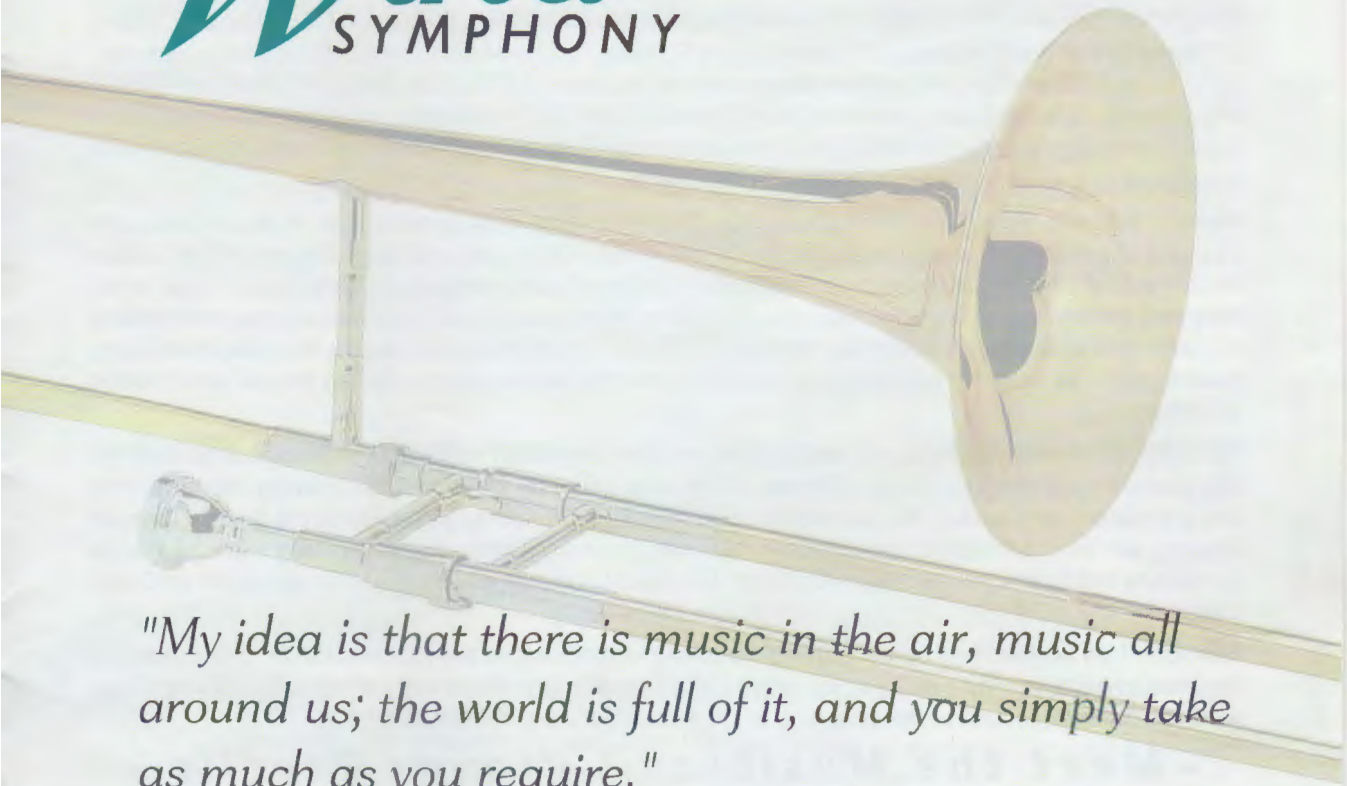


A NEW SEATTLE SOUND

SEATTLE
Wind
SYMPHONY



"My idea is that there is music in the air, music all around us; the world is full of it, and you simply take as much as you require."

-Edward Elgar

Featuring Mark Claassen on Alto Saxophone

February 23, 2013 | 7:00 PM | First Free Methodist Church | Seattle, WA

~ Welcome ~

Welcome back to you who have attended previous Seattle Wind Symphony concerts, and welcome to you who are brand new to SWS. Tonight's concert takes us on a dance excursion through many compositions for wind symphony: the a traditional standard for this genre, Armenian Dances; John Barnes Chance's completely different dance sound, Incantation and Dance; Robert Russell Bennett's sampling of Old American Dances, and Percy Grainger's Irish Reel. A classic Sousa dance piece completes our program.

Tonight we are especially excited to announce plans for our ensemble's next concert, Sunday, 3:00, May 5, at Meany Hall on the UW campus. Maestro Gerard Schwarz, former Music Director of the Seattle Symphony, will conduct the Seattle Wind Symphony in one of his own compositions for wind symphony—Above and Beyond. This piece was premiered March 2012 by the "The President's Own" United States Marine Band. Our performance is the West Coast Premiere, and we feel especially honored that Maestro Schwarz has agreed to lead us in this performance. Don't miss it!

Maestro Schwarz, Music Director of the Seattle Symphony from 1985 to 2011, now serves as Conductor Laureate of Seattle Symphony, Music Director of the All-Star Orchestra, and Music Director of the Eastern Music Festival. He began his musical career as a trumpeter, performing until 1977 as co-principal of the New York Philharmonic. He is also a prolific composer. In his nearly five decades as a respected classical musician and conductor, Schwarz has received hundreds of honors and accolades, including two Emmy Awards, thirteen Grammy nominations, six ASCAP Awards, and numerous Stereo Review and Ovation Awards.

Trumpet soloist Brian Chin also will join SWS on the May program. Professor Chin teaches at Seattle Pacific University, is an international trumpet soloist, and advocate for new music, having commissioned and premiered many works. He also performs on baroque trumpet, is co-founder of the Seattle Trumpet Consort, serves as principal trumpet for the Tacoma Symphony, and performs regularly with the Seattle Symphony and Opera. His two solo recordings, Universal Language and Eventide, are available on Origin Classical.

AND FINALLY, Seattle Wind Symphony is pleased to announce a gala patriotic musical celebration set for Wednesday evening, July 3, 2013, at Benaroya Hall. Kennelly Keys Music will partner with SWS to underwrite the financial success of this program. Mark your calendars and STAY TUNED.

~ Meet the Musician | Player Profile ~



Seattle Wind Symphony includes several couples who are performing members. One of these couples is Sara and Michel Jolivet, our Principal flutist and bassoonist.

One of Sara's childhood dreams was to play with the Eastman Wind Ensemble. With the help of her band director, Terry Turner, and flute teacher, Zart Dombourian-Eby, that dream became a reality. While every moment at Eastman was spectacular, performing Karel Husa's *Music for Prague 1968* with the composer conducting, remains a treasured highlight. Aside from the Seattle Wind Symphony, Sara splits her time between working as a veterinary receptionist in husband Michel's clinic, teaching flute, and spending time with her husband and their special-needs menagerie.

Well known as a bassoonist and contrabassoonist throughout Puget Sound, Michel has played with virtually every musical group in the region, including the Seattle Symphony and Seattle Opera. He is an acknowledged authority on the sarrusophone. In 2002, he performed the world's first solo sarrusophone recital at the International Double Reed Society conference in Banff, Alberta. For the second year in a row Michel, a veterinarian, has been voted by his peers as one of Seattle's top vets.

~ Program ~

Armenian Dances (1972)..... Alfred Reed

Incantation and Dance (1964)..... John Barnes Chance

Fantasia For Alto Saxophone (1983)..... Claude T. Smith
Mark Claassen, Soloist

Enigma Variations (1899).....Edward Elgar
Transcribed by Earl Slocum

Intermission

Suite of Old American Dances (1949).....Robert Russell Bennett

- I. Cakewalk
- II. Schottische
- III. Western One Step
- IV. Wallflower Waltz
- V. Rag

A Grainger Set:

O Mensch, Bewein Dein Sunde Gross (1525)..... J.S. Bach
Transcribed by Percy Aldridge Grainger

Molly On The Shore (1907)Percy Aldridge Grainger

The Cabaret Dancers (1915)..... John Philip Sousa

~ Program Notes ~

Alfred Reed: Armenian Dances (1972)

In his Armenian Dances, Alfred Reed has 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 folksongs drawn from the vast collection of Gomidas Vartabed (1869 - 1935). Gomidas 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 Partidge's Song is an original song by Gomidas. Its simple, delicate melody was 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 lovely, lively love song Hoy, My Nazan. Alagyaz is the name of a mountain in Armenia represented by a beloved folk song that is as majestic as the mountain itself. Part I ends with a delightful and humorous laughing-song (Go, Go!) with an ever accelerating tempo.

John Barnes Chance: Incantation and Dance (1964)

This work consists of two sections highly contrasted in both length and nature. The Incantation is a short, mournful legato melody. It is full of mystery and expectation. Beginning on a misterioso flute note, instruments are gradually added, but the general dynamic level remains soft, hushed, and waiting, until the fortissimo of the accented repeated triplets casts the final incantation. The Dance also begins quietly, but percussion instruments quickly enter one by one, building a rhythmic pattern of incredible complexity and drive. The entrance of the brass and winds creates an increase in the rhythmic tension as the dance grows wilder and more frenzied. The piece gathers force as the entire ensemble draws together for a dramatic and exciting conclusion.

Claude T. Smith: Fantasia for Alto Saxophone (1983)

The Fantasia for Alto Saxophone was written in 1983 for saxophonist Dale Underwood and is dedicated to the U.S. Navy Band, to which Underwood was assigned at the time. Dale Underwood has been a leader and driving force in developing the saxophone as a "classical" instrument. He is a member of the faculties of George Mason University and the University of Maryland. Claude T. Smith's Fantasia is technically demanding for the soloist. It features opportunities for displays of both technique and tonality. An extensive cadenza displays the full skill of the performer and range of expression available from the instrument.

Edward Elgar: Enigma Variations (1899)

"To My Friends Pictured Within" was Elgar's dedication for this work for orchestra, written in 1899. As only initials or nicknames were given to the variations, the work remained an enigma of its own for many years to all but the subjects and Elgar's own circle of friends. Earl Slocum has selected six of the fourteen variations to transcribe for winds and percussion. The transcription was completed in 1965.

The theme is notable for its use of a falling seventh (an Elgarian fingerprint) and for the fact that each phrase in the opening and closing sections begins on the second beat of the bar. Variation I is a portrait of the composer's wife, Alice. W.M. Baker, the subject of Variation IV, "a country squire, gentleman, and scholar," is parodied by Elgar for his habit of regimenting guests at country parties. Richard P. Arnold (Variation V), the son of Matthew Arnold, played the piano "in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling." George Robertson Sinclair (Variation XI), organist of Hereford Cathedral, is depicted by an episode on the banks of the Wye, when his bulldog, Dan, fell down a steep bank into the river and found his way up again. The "Nimrod" of Variation IX was Elgar's great friend and publisher A.J. Jaeger (the name means "hunter" in German). The variation "is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven." The initials E.D.U., which head Variation XIV (Finale), are a paraphrase of "Edoo," Alice Elgar's pet name for her husband.

Robert Russell Bennett: Suite of Old American Dances (1949)

This collection of dance tunes opens with the Cake Walk, a strutting dance based on a march rhythm; it originated as a competition among dancers to win a cake and was often performed at minstrel shows. The Schottische is a Scotch round dance, similar to a polka, but slower. The Western One-Step is a variation of an early ballroom dance that was a precursor to the foxtrot. The Wallflower Waltz charms with its familiar 1-2-3 meter, while the bright, syncopated Rag is a fitting conclusion to this suite. Bennett was a prolific composer, producing symphonies, chamber works, and concertos as well as his music for concert band. He is perhaps best known as orchestrator and arranger for Broadway shows and films, including *Porgy and Bess*, *The Sound of Music*, *Show Boat*, *Camelot*, and numerous others. He received a special posthumous Tony award "in recognition of his historic contribution to American musical theatre in the field of orchestrations, as represented on Broadway by Rodgers and Hammerstein's *South Pacific*."

J.S. Bach: O Mensch, Bewein Dein Sunde Gross (1525)

The Chorale-Prelude O Mensch, Bewein' Dein' Sunde Gross is taken from Bach's Orgelbuchlein collection. O Mensch, Bewein' Dein' Sunde Gross (O Man, Bemoan your Great Sins) is a traditional chorale whose melody and text both date from around 1525. Grainger created the setting between 1937 and 1942. While not unusual today, his beautiful realization of the ornamentation was revolutionary in the 1940s.

Percy Aldridge Grainger: Molly on the Shore (1907)

Molly on the Shore is based on two Cork reel tunes, Temple Hill and Molly on the Shore. It was originally set for string four-some or string band in the summer of 1907, and was also set for symphony orchestra, theatre orchestra, and violin and piano in early 1914. Grainger "dished-up" his band version in the spring of 1920, creating one of the great "finger-busters" in the literature. It remains one of his most popular and beautifully conceived creations.

Of this work, Grainger wrote:

"In setting Molly on the Shore I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with an initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid rhythmic domination in my music—always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody I prize discordant harmony, because of the emotional and compassionate sway it exerts." August 6, 1959

John Philip Sousa: The Cabaret Dancers (1915)

The Cabaret Dancers, also titled Balance All and Swing Partners, is the final movement of Sousa's At The Movies—a Suite of Scenarios for Cinematographers. At the Movies was performed quite often by the Sousa Band and was published in 1922 by Carl Fischer. Sousa treats his audience to a toe-tapping dance form, similar to the brisk hoe-down American fiddle tunes or reels of the sort then being heard in concert halls by way of Percy Grainger's Molly on the Shore and Shepherd's Hey. The Cabaret Dancers is All-American Sousa from beginning to end.

~ Seattle Wind Symphony Personnel ~

Piccolo

Kirsten James

Flute

*Sara Jolivet

Deliana Broussard

Lindsey Dustin

Meghan Gustainis

Oboe

Eric Brewster

*Shannon Hill

English Horn

Eric Brewster

Bassoon

Marenka Dobes

*Michel Jolivet

Contrabassoon

Michel Jolivet

E-Flat Clarinet

Tammy Preuss

Clarinet

Andrea Brannman

Aaron Gallant

Erika Hall

Gerard Kern

Mariko Lane

David Leistikow

Joseph Limacher

*Steve McComas

Cassie McDougall

Clarinet Continued

Angelica Nevarez

Gianna Paiva

Bass Clarinet

Lori Shepherd

Contrabass Clarinet

Phillip Chance

Saxophone

*Mark Claassen

Scott Granlund

Ryan Lane

Ben Peterson

Cornet/Trumpet

Mike Lundquist

Todd Mahaffey

George Moffat

Arlin Peterman

*Stephen Pickard

Delsin Thomas

Horn

*Josiah Boothby

Keri Jane Bridges

Chris Leuba

Bob Thurman

Trombone

Chris Angelos

*Steve Harreld

Ryan Sheperd

Bass Trombone

David Krosschell

Euphonium

*Terry Paananen

Kelly Talaske

Tuba

Chris Barnes

Mark Wiseman

*Mike Woolf

Percussion

Mike Lewis

Akiko Matsuda

Matthew Pelandini

*Eric T. Peterson

Marie Rice

Andy Robertson

Gabriella Vizzutti

String Bass

Stephen Kennedy

Organ

Diane Lemcio

*Denotes 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 Assoc. Chair and Coordinator of Graduate Studies. His fields of expertise include music education, wind literature, conducting, and low brass performance.

Professor Gookin received the M.M. in Music Education from the University of Oregon School of Music in 1977 and the B.M in Music Education and Trombone Performance from the University of Montana in 1971. He taught band for 10 years in public schools in Montana and Oregon. Prior to accepting the position as Director of Bands at Central Washington University, he was Director of Bands at South Eugene H.S in Eugene, OR.

Gookin has served as president of the Northwest Division of the CBDNA, as well as Divisional Chairman for the National Band Association. He is past Vice President of the Washington Music Educators Association. In 1992 he was elected to the membership of the American Bandmasters Association, and in 2000 he became a member of the Washington Music Educators "Hall of Fame." In 2001, Gookin received the Central Washington University Distinguished Professor of Teaching Award, and in 2003 was named WMEA teacher of the year. In 2004, he was selected as Central Washington University's representative for the Carnegie Foundation (CASE) teaching award. He is a past recipient of the "Citation of Excellence Award" from the National Band Association, the "Mac" award from First Chair of America, and the American Schools Band Directors Association "Standbury Award." Most recently, Gookin received the University of Oregon's School of Music Distinguished Alumnus Award.

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

Mark Claassen teaches instrumental music at Bellarmine Preparatory School in Tacoma, WA. Prior to that he held positions in Vancouver and Yakima, WA. Mark received his B.M. Saxophone Performance, B.M. Music Education, and M.M. Wind Conducting from Central Washington University. Some influential musical mentors in his life are Sam Ormson, Joe Brooks, Mark Lane, and Larry Gookin. While maintaining his regular teaching position, he values the opportunity to be a saxophone and band clinician throughout Washington. He plays on a Selmer Super Action 80 II Alto sax, a Selmer S90 180 hard rubber mouthpiece, and Vandoren Classic #3 reeds. Mark feels very humbled to be able to play with such fine musicians in the SWS and under such an inspirational conductor. On a non-musical note, Mark is excited to begin a new journey in his life this June as he will be getting married to a wonderful lady, Kimberly Straka.



Future Concerts

Sunday, May 5, 2013, 3:00 PM Meany Hall, University of Washington Campus
Wednesday, July 3, 2013 Benaroya Hall

Support-Special Thanks

Web	Chris Barnes (Tuba)	Social Media	Kirsten James (Flute)
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