



SEATTLE
Wind
SYMPHONY

Earth and Beyond

Saturday, February 27, 2016
Shorewood Performing Arts Center
Dr. John Falskow, Guest Conductor
seattlewindsymphony.org

PROGRAM

- Aegean Festival Overture Andreas Makris (1930-2005)
Arranged by Major Albert Bader
- We Seven..... Derek M. Jenkins b.1986
- Paris SketchesMartin Ellerby b. 1957
Homages for Wind Band
1. *Saint-Germain-de-Prés*
 2. *Pigalle*
 3. *Père Lachaise*
 4. *Les Halles*

INTERMISSION

- After a Gentle Rain..... Anthony Iannacone b. 1943
1. *The Dark Green Glistens with Old Reflections*
 2. *Sparkling Air Bursts with Dancing Sunlight*
- O Magnum Mysterium.....Morten Lauridsen b.1943
Transcribed by H. Robert Reynolds
- Machu Pichu..... Satoshi Yagisawa b. 1975
City in the Sky-The Mystery of the Hidden Sun Temple

PROGRAM NOTES

Aegean Festival Overture

Andreas Makris (1930-2005)

Aegean Festival Overture was written in 1967 for the Washington National Symphony. The driving energy of the fast section with its restless 5's and 7's and the lyric plaintiveness of the contrasting middle section, all molded into a symphonic form, epitomize the musical style of composer Andreas Makris - a blend of classic form and Greek folkloristic elements.

Andreas Makris (1930 - 2005) was born in Salonika, Greece and came to the U.S. at the age of 20. He was a violinist and Composer-in-Residence for many years at the National Symphony Orchestra in Washington, DC. He composed around 100 works for orchestra, chamber ensembles and solo instruments.

Program notes by Palatine Band

We Seven

Derek M. Jenkins b. 1986

The title of this work comes from a book by the same name written by the United States' first astronauts. In 1959, Project Mercury recruited the first seven American astronauts and successfully sent six of them into space. These men collectively became known as the "Mercury Seven." In 1962, shortly after Glenn and Carpenter's orbital flights, the "Mercury Seven" co-wrote the book *We Seven*, and throughout it the astronauts discuss the events leading from their selection into the program up through Carpenter's flight in May of 1962. The primary material for the work comes from two sources: the use of musical cryptograms to encode the astronauts' names and initials into pitches and the aria 'Un bel di vedremo' from Giacomo Puccini's opera, *Madama Butterfly*. The inclusion of the latter comes directly from one of Glenn's chapters in the book. He would often listen to the opera to unwind from a long day of training. I would like to think that as he was orbiting the Earth that this opera, particularly this aria, would be running through his mind.

This work commemorates Project Mercury on the 50th anniversary of its conclusion and was written for Joseph Parisi and the University of Missouri-Kansas City Wind Ensemble.

Program notes by the composer

Paris Sketches

Martin Ellerby b.1957

Paris Sketches is my personal tribute to a city that I love. Each movement pays homage to some part of the French capital and to other composers who lived, worked, or passed through it -as did Ravel in his own tribute to the work of an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole score is the idea of bells - a prominent feature of Paris life.

I. *Saint-Germain-des-Prés* - The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn prelude haunted by the shade of Ravel: the city awakens with the ever-present sound of morning bells.

II. *Pigalle* - the Soho of Paris. This is a 'burlesque with scenes' cast in the mould of a balletic scherzo - humorous in a kind of 'Stravinsky-meets-Prokofiev' way. It is episodic but

everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

III. *Père Lachaise* - This is the city's largest cemetery, the final resting place of many a celebrity who had once walked its streets. The spirit of Satie's *Gymnopédies* - themselves a tribute to a still more distant past - is affectionately evoked before the movement concludes with a 'hidden' quotation of the *Dies Irae*. This is the work's slow movement; the mood is one of softness and delicacy, which I have attempted to match with more transparent orchestration. The bells are gentle, nostalgic, and wistful.

IV. *Les Halles* - A fast, building finale: the bells triumphant and celebratory. Les Halles are the old market area, Parisian Covent Garden, and, like Pigalle, this is a series of related but contrasted episodes. The climax quotes from Berlioz's *Te Deum*, which was first performed in 1855 at the church of Saint- Eustache, actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the material proper and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*.

Program notes by the composer

After a Gentle Rain

Anthony Iannoccone b. 1943

After a Gentle Rain is a work in two contrasting movements - the first quiet, meditative and introverted and the second sparkling, dance-like and extroverted. The work is dedicated to Max Plank and the Eastern Michigan University Symphonic Band.

The first movement - *The Dark Green Glistens With Old Reflections* - begins with a gently rippling arpeggiated figure containing the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacings, and doublings. While the external shape of the sextuplet seems frozen, one can hear an internal, textural progression of changing resonance qualities. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds, and percussion. Those colorful mixtures constantly redefine the background and foreground of this introverted scenario. The play on words in the title suggests images of light reflecting off moist green foliage, in turn evoking reflections "off" old memories in a quiet, meditative context. Memories, images and colors become bolder and more powerful, culminate in a climax and gradually recede into the past with the same delicate afterglow of soft bell sounds heard in the opening measures.

The movement *Sparkling Air Bursts with Dancing Sunlight* is extroverted and dance-like in nature. The movement gallops with the joy and freshness that seems to fill the air after a gentle rain. The cleansed air sparkles with a sense of rebirth and the celebration of life.

Anthony Iannaccone began private musical studies at the age of seven. His BM and MM degrees are from the Manhattan School of Music, where he studied with Vittorio Giannini and David Diamond. His PhD degree is from the Eastman School of Music, where he studied composition with Samuel Adler and Musicology with Hendrik Van der Werf.

Program notes by the composer

O Magnum Mysterium

Morten Lauridsen b. 1943

Morten Lauridsen is an American composer of principally choral music. He is best known for his six vocal cycles and his setting of *O Magnum Mysterium*. He is a three-time Grammy nominee and the recipient of numerous awards, including the National Medal of Arts, presented to him by President George W. Bush in 2007. He was composer in residence for the Los Angeles Masters Chorale (which premiered *O Magnum Mysterium*) from 1994-2001. He has been a professor of composition at USC-Thornton, where he is currently Distinguished Professor of Composition, for more than three decades.

O Magnum Mysterium has received thousands of performances and at least 100 professional recordings since its 1994 premiere, making it one of the most performed compositions of the last 20 years in its original setting. The wind band arrangement by H. Robert Reynolds, retired director of the University of Michigan Bands, can claim similar accolades within wind band circles. Of his original version, Lauridsen writes: "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Program notes by the composer

Machu Picchu

Satoshi Yagisawa b. 1975

Machu Picchu was commissioned for the thirtieth anniversary concert of the Ensemble Liberte Wind Orchestra, Kawaguchi City, Japan. Machu Picchu is a mountaintop Incan city that was discovered 378 years after the Spanish conquistadors invaded and destroyed Cuzco, the capital of the great sixteenth-century empire that unified most of Andean South America. At the central high point of the city stands its most important shrine, the Intihuatana, or "hitching post of the sun", a column of stone rising from a block of granite the size of a grand piano, where a priest would "tie the sun to the stone" at winter solstice to insure its seasonal return. It is believed that the royal lineage of the empire may have escaped to Machu Picchu during the Spanish invasion. Yagisawa writes the following about the composition: "After considering these remarkable ideas I wished to musically describe that magnificent citadel and trace some of the mysteries sealed in Machu Picchu's past. Three principal ideas dominate the piece: 1) the shimmering golden city of Cuzco set in the dramatic scenery of the Andes, 2) the destructiveness of violent invasion, and 3) the re-emergence of Incan glory as the city in the sky again reached for the sun."

One of the most vigorous young composers in Japan today, Yagisawa writes a variety of orchestral, choral and chamber music as well as works for concert band.

Program notes by James Huff - Claremont Winds



John Falskow is Chair of Humanities at Tacoma Community College where he also serves as Chair of the Music Department, conducts the TCC Orchestra, Symphonic Band and teaches many classes in the music curriculum. In addition to duties at TCC, John is the conductor of Puget Brass – a Seattle based British style brass band. Falskow is an active conductor, music educator and trumpeter in the Northwest region.

As a guest conductor, John has made numerous appearances including: Puget Sound Youth Wind Ensemble, Tacoma Concert Band, Northwest Mahler Festival Orchestra, Bremerton

Symphony, Tallahassee Youth Symphony, the Big Bend Community Orchestra, the Evergreen Music Festival, and Brass Unlimited. John has also worked with countless school ensembles throughout the Southeast and the Pacific Northwest. John was the conductor of the Bremerton Symphony Youth Orchestra and an assistant conductor of the Bremerton Symphony. Prior to these activities, John served as an Assistant Professor of Music at Lander University in Greenwood, South Carolina. He was also the band director at Mason Middle School, in Tacoma.

John completed his Ph.D. in Music Education at Florida State University, where he also conducted many of the university's ensembles. John's education also includes degrees from Washington State University and the University of Puget Sound.

John lives in University Place with his wife, clarinetist Dr. Cindy Renander. They have a happy and busy house with three children: Karl (12), Dana (9), and Erin (4).

PERSONNEL

Piccolo

Sara Jolivet *
Kelcie Rider

Flute

Lindsey Dustin
Tammy Harris
Sara Jolivet
Kelcie Rider

Oboe

Eric Brewster
M. Shannon Hill *

English Horn

Eric Brewster

Bassoon

Autumn Fitzgerald
Michel Jolivet *

Contra Bassoon

Michel Jolivet

Eb Clarinet

Julie Boulter Buetow

Bb Clarinet

Andrea Brannman
Julie Boulter Buetow
Russell Dorer
Sam Dougherty
Erika Harder
Carol Heitt
Gerard Kern
David Leistikow
Tammy Preuss *
Mary Lou Roels
Jenessa Stout

Bass Clarinet

John Werth

Contrabass Clarinet

Phillip Chance

Alto Saxophone

Dieter Rice *
Van Pham

Tenor Saxophone

Ben Petersen

Baritone Saxophone

Duke Sullivan

Cornet/Trumpet

Ron Cole
David Hinckley *
Todd Mahaffey *
George Moffat
Delsin Thomas
Sarah Weinberger

Horn

Josiah Boothby *
Skyler Petersen
Steve Riley
Bob Thurman

Trombone

Christopher Angelos *
Dan Baker

Bass Trombone

Brian Bernethy

Euphonium

Danny Helseth *
Terry Paananen

Tuba

Chris Barnes *
Mark Wiseman

Percussion

Emily Grove
Akiko Ketron
Eric T. Peterson *
Marie Rice
Andrew Robertson

String Bass

Alan Karlak *

Conductor

Wayne Bailey

* *Principal or co-principal*

Support and Thanks

Mark Wiseman

Web

Stacy J. Brewer

Graphic Design & Publishing

Kennelly Keys Music

Phillip Chance

Recording, Digital Editing and CD Production

David Dintenfuss

Recording

George Moffat

Ticket Sales

Mary Lou Roels

Program and Social Media Promotion

Erika Harder

Tickets and Promotion

Next Concert:

Saturday, May 7, 2016 at 7:30 pm

Shorewood Performing Arts Center - Shorewood High School
17300 Fremont Avenue N.
Shoreline, WA 98113



kennellykeysmusic.com