

CASCADE WINDS

Directed by:
Michael Gesme

symphonic
band

June 2nd

2013

Summit
High School
2855 Clearwater Drive

For more information
cascadewinds.org

2 PM



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Cascade Winds Symphonic Band Personnel

FLUTE

Krista Aasland
Helen Jones
Lynn Lakin
Karen Shepard
Sue Steiger

CLARINET

Ted Burton
Audrey Ellen Cook
Kathi Dew
Matt Dial
Lia Morgan
Aaron Rohrbacher
Jan Tuckerman
Jennifer Valenti
Jim Weitenhagen

OBOE AND ENGLISH HORN

Alex Gesme

BASS CLARINET

Gayle Hoagland
Rachel Steward

BASSOON

Molly Burke
Yoleen Faerber

ALTO SAXOPHONE

Lacey Hice
Hannah Noble

TENOR SAXOPHONE

Patrick Hamann

BARITONE SAXOPHONE

Tom Foote

TRUMPET

Dave Anderson
Tyler Boorman
Dean Comley
Brian Morgan
Craig Olson
Ken Steiger

FRENCH HORN

Jessica Jensen
Peter Loeffler

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Brian Medlock

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Bob Shimek

PERCUSSION

Christian Boyd
Max Dunkelberg
Montserrat Fidler
Zeta Gesme
Jake Ortman
Cheri Redgrave
Morgan Watts



**Interested in playing with the
Cascade Winds Symphonic Band?**

Contact Michael Gesme via e-mail at:
mgesme@cocc.edu for details
on setting up an audition.

Program Notes

Jubilee Overture Philip Sparke

Jubilee Overture was commissioned for the fiftieth anniversary of the British-based GUS Brass Band and was first performed by the at the band's Golden Jubilee Concert in 1983. It was transcribed for full wind band in 1984. The work opens with a two-part fanfare—a brass flourish followed by a reflective chorale for the winds. This builds to a climax as the flourish returns. A lively allegro follows featuring many changes of meter and a robust tune from the horns and saxophones. Eventually a cantabile melody (some might say a noble and entirely British sounding march) emerges from the middle of the band, which everyone then plays before the metrically-challenged allegro returns. A brief repeat of the opening fanfare precedes a brief and lickety-split race to the finish.

Arabesque Samuel Hazo

From the composer himself: *Arabesque* is composed in three parts: “taqasim” (tah’-zeem), “dabka” (dupp-keh) and chorale. The opening flute cadenza, although written out in notes, is meant to sound like an Arabic taqasim or improvisation. The soloist plays melodies that are cast in traditional Arabic scales and even bends notes to capture the micro-tonality (quarter-tones) from this part of the world. The second section, dabka, is a traditional Arabic line dance performed at celebrations, most often at weddings. Its drumbeat is played by a dumbek or durbake hand drum and is unmistakable. Even though rhythmically simple, it is infectious in its ability to capture the toe-tapping attention of the listener. The final section, the chorale, is a recapitulation of previous mystical themes in the composition, interwoven with the grandeur of a sparking ending.

Suspiros de España Antonio Alvarez

Suspiros de España (literally, “Sighs of Spain”) was written in the Spanish city of Cartagena in 1902. Although written as an instrumental march, it has become popular to add lyrics to the tune and it has been sung and recorded by major Spanish popular singers. The sentiment of the lyrics typically expresses the beauty of Spain and the desire of Spaniards away from home to return to its splendor. One version declares: “Glorious land of my love, blessed land of perfume and passion: Spain, in every flower at your feet sighs a heart. Woe is me! Why do I wander, Spain, from you?” The music itself is a “pasodoble,” a type of Spanish popular march that literally translates as “two-step.” Steeped in the history of bullfighting, pasodobles are played during the entrance of the bullfighters and just before the kill. The music of *Suspiros de España* is, as one would expect, infused with Spanish-tinged melodies, harmonies, and rhythms.

From Maine to Oregon John Philip Sousa

John Philip Sousa is well known throughout the world as “The March King.” He also wrote novels, short stories and, believe it or not, composed much music beyond the marches for which he is famous. Indeed, a great deal of Sousa’s musical output was dedicated to the 15 full-length operettas that he penned. Though infrequently performed today, these operettas are charming, accessible, tune-filled works that were one of the staples of entertainment in the pre-radio/television era. An adroit musician, Sousa often used material from his operettas as inspiration for other music he wrote—say, marches, for example. *From Maine to Oregon* was composed in 1913 based on musical themes from an operetta titled *The American Maid* that he completed four years earlier. It’s short, spirited, and quite a workout for the upper woodwinds.

Beowulf: A Heroic Trilogy W. Francis McBeth

Beowulf is a musically descriptive work based on three statements from the thousand-year-old epic poem of the same name. *Beowulf* is an Old English heroic poem of unknown authorship commonly cited as one of the most important works of Anglo-Saxon literature. The poem is believed to have been written sometime between the 8th and 11th centuries and takes place in Denmark and Sweden. The hero, Beowulf, battles three antagonists throughout the course of the poem. These are Grendel, who has been attacking the resident warriors of a mead hall called Heorot; Grendel’s mother; and a ferocious dragon. During this last battle, Beowulf is fatally wounded and later laid to rest in Geatland.

Each movement begins with a statement from the poem as follows:

1. Heorot—The Great Hall. “It came into the mind of Hrothgar the Dane to command the construction of a building that would be the greatest banqueting hall ever known.”
2. Grendel—The Scion of Cain. “From Cain were hatched all evil progenies: ogres, monsters and giants who fought so long against God.”
3. Beowulf—A Feast of Life. “For each living soul on earth must seek the appointed place, where after the feast of life his body shall sleep fast in a narrow bed.”

Africa: Ceremony, Song & Ritual.....Robert W. Smith

African musicians feel that they bring life to their instruments, just as God gives life to the musician. As a result, individual instruments are believed to possess consciousness and are treated with the same respect and reverence given to an honored living person. The drum is considered a sacred object as well as a musical instrument and each drum is believed to be endowed with a mysterious power. The three primary sections of the work—Ceremony, Song and Ritual—correspond with three different West African folk songs as follows:

Oya (Primitive Fire) recreates man’s conquest of fire. In the beginning of time, man discovered that he could create fire by striking two flints together. The flames (and the music) build in intensity and then fade as the last spark ascends to the heavens leaving the earth in darkness. An ancient folk song from Ghana follows. The tempo slows, the dynamic drops, and the music features many members of the band singing in addition to playing. With thunder and lightning as his weapon, Shango, the God of Thunder visits the earth. Drums of all kinds resound as circles of worshipers dance to a frenzied state. The opening statement of the work returns amid the primal percussion drawing the work to an exhausting conclusion.

Amazing Grace.....Frank Ticheli

Composer, Frank Ticheli, penned the following about this work: I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody—to be sincere, to be direct, to be honest—and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity. I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about “Amazing Grace” reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, “Amazing Grace,” was written by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, “Amazing Grace” has since grown to become one of the most beloved of all American spirituals.

Pictures at an Exhibition.....Modest Mussorgsky

In 1873 Mussorgsky was deeply affected by the death of his great friend Victor Hartmann, a painter and architect. The following year, an exhibition of Hartmann’s watercolors and drawings was held at the St. Petersburg Academy of Arts, arranged by Vladimir Stassov. This modest retrospective of his friend’s work was the genesis of *Pictures at an Exhibition*. Mussorgsky took ten of the pictures as subjects of a suite for piano, as a memorial to Hartmann. The work remained unpublished until after his death in 1881. Countless orchestrations of the piano score, for ensembles of all kinds, have been completed since the work was discovered. We will be performing the opening tune of the suite and three of the actual “pictures” as follows:

- *Promenade*. The piece begins with the now-famous and asymmetrical Promenade, a formal and somewhat ponderous theme with a pronounced Russian character. Many have likened the uneven meter, and somewhat awkwardly pompous quality of this brief musical interlude, as depicting the portly Mussorgsky as he moves from picture to picture in Hartmann’s exhibition.
- *Bydlo*. Bydlo is simply a Polish word meaning cattle. The watercolor by Hartmann, which he created during a trip through Poland, presents a typical a Polish peasant wagon rolling along on enormous wheels drawn by oxen.
- *The Hut of Baba-Yaga*. This is a brilliant and grotesque march. Hartmann designed a clock in the form of a hut in which dwells the mythical witch of Russian folklore, Baba-Yaga. The infamous witch eats human bones ground by mortar and pestle, and uses her mortar to ride through the sky. Mussorgsky capitalizes on her wild flight in the musical description, the tail end of which leads directly into . . .
- *The Great Gate of Kiev*. The design for this fantastic memorial was commissioned in 1866 to commemorate Czar Alexander II’s miraculous escape from assassination, but was never built. Hartmann’s imaginary gate was created in ancient Russian style, with a cupola shaped like a Slavic war helmet. Perhaps the prancing horse and the well-dressed figures standing under the gate gave Mussorgsky the idea of a procession, which is a triumphant variant of the Promenade theme.

About the Cascade Winds:

The Cascade Winds is a dynamic ensemble of the region's finest musicians dedicated to creating an entertaining and enjoyable musical experience for audiences of all ages. The band features some of the finest band literature to excite and move the listener.

Bend has had a regional band since approximately 1948. The band then became affiliated with COCC in 1967 and has provided music for Central Oregon residents for over 60 years. In 2004 the Cascade Winds organized as a non-profit.

Musicians are auditioned and are a mix of adults, outstanding high school students, and college students from the area. This assures the audience a quality performance using the best area talent.

The members of the band know it is important that music be accessible to all, therefore our performances are free and open to all listeners. However, we still have production costs associated with our concerts.

As a result, we rely on individual and corporate donations as well as fees from the musicians themselves to support our operations. We are a non-profit, 501(c)(3) organization and all donations go towards our direct operating expenses. No fund-

ing goes toward administration of the band which is fully supported by volunteers from within the group and the Central Oregon community.

Our ultimate goal is to obtain enough donations each quarter to cover expenses to produce each concert. Production costs, including tuition, in preparation for each concert are over \$4000.

Your generosity is greatly appreciated.

Your support will further the presence of music in Central Oregon and provide talented area musicians a place to "make music" for our area. Using the form in this brochure assures your donation is received and acknowledged through a receipt for your taxes.

You may make a corporate or individual donation to the Cascade Winds online at: www.cascadewinds.org/donate or fill out the form on the back of this program.

*Enjoy the show and
thank you for your
support!*

About the Director:



Michael Gesme started his instrumental career on the trumpet in fifth grade and played in concert bands through college. Though perhaps best known to Central Oregon audiences as the conductor of the Central Oregon Symphony, Michael has served as an adjudicator, clinician and festival director for countless band events and was director of the Cascade Winds from 2003 to 2006. He is Professor of Music at Central Oregon Community College, where, in addition to band and orchestra, he teaches music theory, ear training, music history and conducting.

In Memory of Chris Wilson

The Cascade Winds members would like to express their gratitude for scholarship support for those players with financial need provided by the Wilson family, honoring the memory of Chris Wilson, an outstanding musician who played a variety of instruments and taught music, especially classical guitar, in Central Oregon for years. He loved music and imparted that love to his students .

Please Note: Our Cascade Winds concerts are sponsored by the Fine Arts Department of Central Oregon Community College with community support from the nonprofit Cascade Winds Symphonic Band Association. Due to copyright laws for composers, arrangers and publishers, all audio and/or video recording is strictly prohibited. Thank you for your cooperation.

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While every effort has been made to ensure an accurate listing of our donors, you are encouraged to call us at 541-602-9739 to notify us of any corrections or additions

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Support the Cascade Winds:

The Cascade Winds is an ensemble of the region's finest musicians dedicated to creating an entertaining and enjoyable musical experience for audiences of all ages.

We are affiliated with Central Oregon Community College and have been providing music for Central Oregon residents for over 60 years.

All of our concerts are free and open to the public. All of the musicians are selected by audition and perform on a voluntary basis.

We are a non-profit 501(c)(3) organization. 100% of your donations go towards our direct operating expenses. The musicians and our Board of Directors serve on a strictly voluntary basis.

Our continuing fund raising goal is to cover all our concert production costs. Additionally, our ultimate goal is to raise enough funds each year to cover the tuition costs for all our volunteer musicians which currently exceed \$10,000 annually.

Your generosity is greatly appreciated, and your support will help further the presence of music in Central Oregon. For more information about individual or corporate sponsorship please contact Karen Shepard, Treasurer, at karen@cascaedwinds.org or Ken Steiger, President, at ken@cascaedwinds.org (541) 602-9739

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- Quarter Note: \$25
- Solo \$65
- Duo \$130
- Trio \$195
- Quartet \$260

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Corporate sponsorships will have a significant impact upon the Cascade Winds reaching our funding goals. Your consideration of a corporate sponsorship is very valuable to us and much appreciated. All contributions are tax deductible.

Corporate Sponsorship Levels

- \$250 - Solo Sponsor - Would support 1 musician for a full season.
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All sponsors will be listed in our programs.

In addition, if your organization would benefit from other forms of recognition in conjunction with a donation, we would be happy to strive to meet your organization's specific goals. Please contact Ken Steiger, Board President, regarding a corporate sponsorship of the Cascade Winds at ken@cascaedwinds.org or phone (541) 602-9739.

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