

Seattle Pacific University
Music Department
presents

THE SOLDIER'S TALE/ THE GREATER TRUMPS

JONATHAN PASTERNAK, CONDUCTOR

CHRISTOPHER HANSON, NARRATOR

JAN NELSON, NARRATOR

FACULTY ENSEMBLE

DAN ADAMS, PERCUSSION

ALLISON DAMON, CORNET

TODD GOWERS, DOUBLE BASS

MARY KANTOR, CLARINET

DAVID KROSSCHELL, TROMBONE

FRANCINE PETERSON, BASSOON

ERIC RYNES, VIOLIN

Nickerson Studios
October 18, 2022 | 7:30 pm



Program

*Please turn off all cell phones or other noise making devices.
No photography or recording while concert is in progress.
Thank you.*

Please note, this concert is being live-streamed

The Soldier's Tale / The Greater Trumps

Igor Stravinsky (1882-1971)

Libretto by Doug Thorpe, Professor Emeritus of English

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Program Notes

The Soldier's Tale was composed in 1918, a lean post-war time when jazz was just beginning to emerge into the mainstream. Stravinsky was broke, deprived of his royalties because of the Russian Revolution. During this time, he invented a new style, pared down to essentials, in his use of melody, rhythm, and instrumentation. The Soldier's Tale is scored for just seven instruments: clarinet, bassoon, cornet, trombone, violin, double bass and percussion. The original had four narrators, and between two and eight dancers. The original libretto was a dark Faustian fable about a deserting soldier and the Devil who eventually possesses his soul. In this modernized version, called The Greater Trumps, Doug Thorpe creates a re-imagined and politically charged work tackling concerns of our time. This time, our protagonist is a business woman enchanted by the lures of financial rewards and power.

This concert is part of a year-long celebration of the 100th Anniversary of the Seattle Pacific University School of Music! One hundred years ago, SPU was known as Seattle Pacific College, and during the 1920s, enrollment grew from 40 students to 400 students. We chose The Soldier's Tale / The Greater Trumps to celebrate our beloved School of Music because the piece involves so many of our amazing faculty, giving us the opportunity to honor and cheer on the School of Music we call home.

Biographies

Jonathan Pasternack has held the position of Music Director and Conductor of the Port Angeles Symphony Orchestra since 2015. His guest conducting experience has included appearances in over a dozen different countries, with such ensembles as the London Symphony Orchestra, Residentie Orkest of The Hague, Scottish Chamber Orchestra, George Enescu Philharmonic Orchestra in Bucharest, and the National Symphony Orchestra at the Kennedy Center, among many others. He has also taught conducting, orchestral performance and chamber music as a visiting professor at various music schools and conservatories in the United States and Europe.

Christopher T. F. Hanson, Conductor, violinist, composer, pedagogue, philosopher, and musicologist; Dr. Christopher T. F. Hanson enjoys working across a number of disciplines to promote the transformative power of the arts. Dr. Hanson holds three Masters Degrees from Texas State University in Music History, Music Theory, and Music Composition. He also holds a PhD in School Improvement from Texas State University, as well as, a certificate of professional ethics from the Texas State Philosophy program.

Dr. Hanson is an assistant professor of music at Seattle Pacific University where he serves as the director of music education and orchestral activities. His research focuses on the transformative power of the arts, student and teacher agency, and the significance of Diversity, Equity, Inclusion, and Access (DEIA) in education. As a queer scholar, Dr. Hanson uses research platforms to challenge and “queer” professional spaces of teaching and learning, particularly within and through the arts.

Jan Nelson Praised for her mellow voice and gorgeously sung performances, mezzo-soprano Jan Nelson is an affecting interpreter of opera, oratorio, and art song. She has performed throughout the Pacific Northwest, collaborating with a variety of established music ensembles. Ms. Nelson's notable opera roles include Third Lady in Mozart's "Die Zauberflöte," Nicklaus in Offenbach's "The Tales of Hoffmann," Dorabella in Mozart's "Così fan tutte," Beggar Woman in Stephen Sondheim's "Sweeney Todd," and both Rosalinde and Prince Orlofsky in Strauss' "Die Fledermaus". Concert performances include J.S. Bach's "Cantata 36" with the Oregon Mozart Players, Handel's "Cantata 132" with the Emerald Chamber Orchestra, and J.S. Bach's "Mass in B Minor" with Festival Chorale Oregon. Ms. Nelson also appeared with the Oregon Bach Festival as a member of the Berwick Chorus from 2009-2015, and currently sings with the Resonate vocal octet. A versatile performer, Ms. Nelson is active in both the new and early music scenes. She often collaborates with composers to premiere new works, with recent featured appearances at the Music Today Festival, with the Eugene Contemporary Chamber Ensemble (ECCE), and a recital of vocal works by composer Bill Whitley. A regular soloist with the early music ensemble Vox Resonat, Ms. Nelson has also appeared with the Oregon Bach Collegium, Jefferson Baroque Orchestra, and Northwest Baroque. Ms. Nelson holds a doctorate in vocal performance and arts administration from the University of Oregon. She is currently the Head of Vocal Studies at Seattle Pacific University and serves as Managing Director of Vaulted Voice Studios in Auburn.

Biographies

Dan Adams Dan has been the director of percussion studies at SPU since 1988. He received his bachelor of music education degree from the University of Idaho and his master of music degree from the University of Washington. He has studied with jazz greats Joe Morello, Jim Chapin and Peter Erskine as well master drummers Babatunde Olatunji and Adebisi Adeleke. He has performed with the Ashi Opera of Japan, Pacific Northwest Ballet and the Tacoma City Ballet. He is in demand as a theater concert percussionist having created and performed the percussion score for “Abraham’s Land” and has recorded with The Diamonds, Noke Edwards of The Ventures, Greg Adams of Tower of Power and is featured on jazz vocalist Stephanie Porter’s latest CD “Radio Theater.” He has worked with such artists as Johnny Cash, Delbert McClinton and recently with Lukas Nelson and Promise of the Real.

Allison Damon (they/she) is a trumpeter whose performances have been said to be ‘executed with golden tone’ (Boston Classical Review). A musician dedicated to working with composers and performing the music of our time, they have performed with the Boston New Music Initiative, Callithumpian Consort, loadbang, Glass Beaches (a Seattle-based folksy, bluesy, indie-rock band) and at Bang on a Can’s Loud Weekend. Also a performer of the traditional repertoire, Allison was a founding member of the Charles River Brass Quintet and has played with ensembles such as the Boston Festival Orchestra, Seattle Collaborative Orchestra, and North Corner Chamber Orchestra.

Allison is deeply interested in building meaningful relationships through music. Through their work as the Community Engagement Program Manager at the Seattle Symphony they collaborate with orchestra musicians and local organizations to create musical experiences beyond the concert hall that foster connection, creativity, and curiosity.

Allison holds a M.M. from the Longy School of Music of Bard College where they were the recipient of the 2019 Patricia Sherman award and a B.A. from Seattle Pacific University. Their primary instructors have been Andy Kozar, Brian Chin, Rudolf Amon, Dave Bamonte, and Jim Kvech. Beyond music-making, Allison likes to spend their time sewing improvisational quilts, making coffee, and taking care of their houseplants.

Biographies

Todd Gowers has been performing and teaching the double bass for over 30 years. Formerly a member of the Northwest Chamber Orchestra and principal bassist with Tacoma Symphony, he has performed, toured, and recorded with the Seattle Symphony as a substitute bassist for 25 years. He has been first call bassist for Broadway tours and productions at the 5th Avenue and Paramount Theaters in Seattle since 1995. As a recording bassist, Todd has played on hundreds of movie soundtracks, and with artists such as Dave Matthews and Evanescence, some of which have won Grammy Awards. He has performed with every major ensemble in Seattle, including Seattle Opera, Pacific Northwest Ballet, and Northwest Sinfonietta. Other artists he has performed and worked with are: The Who; The Eagles; Yes; Luciano Pavarotti; Andrea Bocelli; The Moody Blues; Philip Glass; The Bolshoi Ballet; and Weird Al Yankovic. Todd also plays jazz and has been part of Seattle's Earshot Jazz Festival. Mr. Gowers has been adjunct professor of bass at Seattle Pacific University since 1997.

Mary Kantor, clarinet, maintains an active career as an orchestra and chamber musician as well as teacher. She was principal clarinetist with the Bellevue Philharmonic from 1999 to 2011. She has performed on a number of sound tracks, notably "Die Hard With a Vengeance", "Pocahontas", "The Wedding Crashers." As a soloist, she has performed the Mozart Concerto and Richard Strauss' Duet-Concertino with Philharmonia Northwest. She has also performed as a section player with the Seattle Symphony, Seattle Opera, Pacific Northwest Ballet, the Northwest Chamber Orchestra, and the Austrian Radio Orchestra. She has received her Bachelor of Music degree from the University of Washington and graduated from the Academy of Music in Vienna with Honors in clarinet performance. As an educator, she coaches the Seattle Youth Symphony, Cascade Youth Symphony, and Bellevue Youth Symphony. She has also been on the faculty of Seattle Pacific University as clarinet professor from 1999 to the present. In addition, she maintains a private clarinet studio, many of whom go on to graduate from music schools such as Indiana University, Peabody, University of Michigan and more. As the Washington state chair for the International Clarinet Association, she has published numerous articles in the Clarinet Magazine, and served frequently as an adjudicator.

Biographies

David Krosschell is an accomplished trombonist, and music educator based in the Seattle area. Since his arrival to Seattle in 2011, David has established himself as free-lance trombonist, adjudicator, and in-demand brass pedagogue. He has performed and been involved with such varied groups as the Seattle Symphony, Pacific Northwest Ballet, Symphony Tacoma, Seattle Rock Orchestra, Seattle Modern Orchestra, and Macklemore. Dr. Krosschell is on faculty at the School of Music at the University of Puget Sound and Seattle Pacific University where he teaches trombone, brass pedagogy, music theory, and ear training. He holds degrees from Northwestern University, the University of North Texas, and Western Michigan University. David is also the board chair of Common Tone Arts, an arts performance and education non-profit organization.

Francine Peterson, bassoonist, is a busy teacher and freelancer in the Seattle area. She teaches at Pacific Lutheran University and the University of Puget Sound. Francine plays extra with the Seattle Symphony, Auburn symphony, 5th Ave. Theater and the Paramount theater. Francine is a coach for Seattle Youth Symphony (also teaching at the Marrowstone Music Festival) and Cascade Youth symphony.

Eric Rynes has been hailed for his “committed,” “intrepid,” and “achingly beautiful” performances in diverse styles and genres, from the violin concertos of Tchaikovsky, Brahms, Beethoven, and Barber with the Northwest Symphony Orchestra (where he has been concertmaster for the past 15 years), to works for violin with live electronics and the most radically avant-garde works of Xenakis and Lachenmann, to evenings of Cuban music and authentic Argentine tangos, guest appearances with jazz and rock groups, and intimate chamber-music concerts. He has brought solo works by Seattle composers to European audiences through recitals and to listeners farther afield through commercial recordings; locally, he has premiered multiple works by SPU faculty composer Sarah Basingthwaighte. Mr. Rynes has performed over 400 symphonic works under many conductors including Barenboim, Boulez, and Slatkin. In chamber music, he has partnered with Wayne Horvitz, Sean Osborn, Jovino Santos Neto, former Arditti Quartet members Garth Knox and Graeme Jennings, and members of the Seattle Symphony; on larger stages, he has performed in string groups backing up Sufjan Stevens and Sir Rod Stewart. Mr. Rynes has also served on the violin faculty of Marrowstone Summer Music and adjudicated in several regional contests for WMEA. He received his M.M. in violin and a graduate certificate in statistical genetics from UW. His solo album on Albany Records was praised in *The Strad* and *Seattle Weekly*.

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