

INAUGURAL CONCERT | A NEW SEATTLE SOUND

SEATTLE *Wind* SYMPHONY

"If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music...I get most joy in life out of music."

-Albert Einstein

November 13th, 2011 | 3:00 PM | Broadway Performance Hall | Seattle, WA

~ Welcome ~

Executive Director: Gerard Kern

Welcome to Seattle Wind Symphony and our Inaugural Concert.

Today you are hearing the product of 10 months' work and the investment of 59 professional and semi-professional musicians. These players have been selected from more than 100 talented musicians who auditioned for the privilege of participating in this new musical ensemble. Our seasonal intention is to perform time-tested, professional and compelling literature that is engaging for both audience and musicians alike.

We recognize that most people have never heard high quality symphonic wind music. As such, we look forward to the opportunity to be ambassadors for this repertoire in Seattle. We believe you will find our new "Seattle Sound" to be fun, interesting and full of tonal complexities that invite you back for our next concert.

Conductor/Artistic Director: Larry Gookin

On behalf of the members of the Seattle Wind Symphony, I want to welcome you to our inaugural concert. As you will hear, this is a very talented ensemble, with many accomplished musicians who have joined the SWS because of their strong desire to perform quality wind band literature. Today's concert primarily consists of traditional literature for wind band. Our future concerts will include soloists and more contemporary literature, while maintaining our focus on traditional wind band compositions. Thank you for attending today's concert, and we encourage you to return with a friend for our next concert on February 26, 2012 at the First Free Methodist Church in Seattle.

Music Works NorthWest Artistic Director: Scott Ketrone

The Seattle Wind Symphony was meant to be, coming together very quickly once the word got out that Larry Gookin was going to commit to the project. It is fortuitous that a group in its early stages can debut at such a high level both at the director level and with the fine musicians who signed on. On behalf of Music Works Northwest, we are delighted to have had a part in the formation of this amazing ensemble which instantaneously deepened an already rich musical culture in the NW.

~ Program ~

Festive Overture (1954).....Dmitri Shostakovich, Opus 96
Transcribed by Donald Hunsberger

First Suite in Eb for Military Band (1909).....Gustov Holst, Ho. 28, No 1
edited by Colin Mathews

- I. Chaconne
- II. Intermezzo
- III. March

Prelude in the Dorian Mode (1560).....Antonio de Cabezon
Transcribed by Percy Grainger

Moving Parts (2003).....David Sampson

Sanctuary for Concert Band (2005).....Frank Ticheli

Suite Francaise (1945).....Darius Milhaud

- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace-Lorraine
- V. Provence

Danzon (1944).....Leonard Bernstein, Arr by John Krance

The Melody Shop (1910).....K. L. King

~ Program Notes ~

Festive Overture, Dmitri Shostakovich

The Festive Overture, Op. 96, was written for Symphony Orchestra by Dmitri Shostakovich in 1954 for a concert held at the Bolshoi Theatre in Moscow to commemorate the 37th anniversary of the October Revolution. The Bolshoi's conductor, Vassili Nebolsin, found himself without a suitable new work to open the concert, and contacted Shostakovich just days before. The composer set to work on the overture with great speed, completing it in three days. He apparently based it on Glinka's *Ruslan and Ludmilla* overture (1842), and it features the same lively tempo and style of melody. Some commentators have suggested that the work secretly celebrates the death of Stalin the year before. The Russian band edition was released in 1958, and Donald Hunsberger transcribed this edition for American Wind Bands in 1965. (Notes taken in part from Wikipedia)

First Suite in E-flat for Military Band, Gustav Holst

Written in 1909, the Suite in E-Flat is generally regarded as a cornerstone work for concert band and is one of the few band originals transcribed for symphony orchestra. The opening theme of the Chaconne is repeated by various instruments, with each variation presenting contrasting moods and styles. In the middle of the first movement, the principal theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood. These two styles alternate throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The March is introduced by a British band quick-march pulse from the brass and followed by Holst's Land of Hope and Glory version of the Chaconne theme in the great sostenuto tradition of the singing chorus. Eventually, the two themes combine in a thrilling counterpoint leading to the coda and ending with a dynamic marking of *ffff*! (Notes taken in part from Program Notes for Band by Norman Smith)

Prelude in the Dorian Mode, Antonio de Cabezon/Percy Grainger

Antonio de Cabezon (Spanish 1510-1566) was one of the 16th Century's greatest keyboard performers and composers. De Cabezon's music is richly polyphonic in the similar tradition of other more famous Renaissance composers, Giovanni Gabrieli and Giovanni Palestrina. This piece was originally written for keyboard and freely set for Wind-Band by Percy Grainger from 1937-1941. The Dorian mode is a scale beginning on the second tone

of a major scale. The opening motive repeats at irregular intervals throughout the main body of the work, forming a basis for the four-part polyphony. The following Grainger quote speaks to his fondness of Renaissance music: "These early pieces of music-alive as the day they were written, and performable by small or larger band groups, are ideal for bringing tonal variety into band programs...the band has esthetic possibilities and responsibilities every bit as high as those of the symphony orchestra.) (Notes by Larry Gookin)

Moving Parts, David Sampson

David Sampson, (b. 1951) is a prolific composer and trumpet player who resides in Morristown, New Jersey. He is currently Composer-in-Residence with the Colonial Symphony Orchestra. He holds degrees from the Curtis Institute of Music, Hunter College, Manhattan School of Music, and the Écoles d'Art Américaines, where his composition teachers included Karel Husa, Henri Dutilleux and John Corigliano. He is fondly known to his students as "Doc", who was his inspiration for the Wind Ensemble piece, Moving Parts, which was composed in 2003. The title reflects the energetic and rhythmic mood of the composition, which constantly maintains a feeling of forward momentum, while capturing the beautiful and lyrical melodic lines. (Notes by Larry Gookin)

Sanctuary, Frank Ticheli

Sanctuary was composed for conductor H. Robert Reynolds as a symbol of our enduring friendship. The work was commissioned in his honor, and received its premiere performance by the band he conducted for 26 years. As a personal tribute to Mr. Reynolds, who was a horn player in his earlier days, I chose the solo horn to be the work's main musical messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah). The word sanctuary conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, or protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia — a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark and imposing climax. After

the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance. But in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with a quiet echo of the opening bells. (Notes by Frank Ticheli, October 3, 2005)

Suite Francaise, Darius Milhaud

Darius Milhaud (1892 - 1974) wrote the Suite Francaise, his first extended work for winds, in 1945 on a commission from the publisher, Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. Suite Francaise was given its first performance by the Goldman Band in 1945. It was so successful that Milhaud was requested to rescore it for orchestra. The premiere performance for symphony orchestra was presented by the New York Philharmonic. The composer provided the following notes about the work: "The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country -- Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France." (Notes taken in part from Program Notes for Band by Norman Smith)

Melody Shop, Karl L. King

Karl L. King (1891-1971) is best known as the composer of Barnum and Bailey's Favorite and joins the ranks of John Phillip Sousa and Henry Fillmore as one the most prolific American March composers, having composed 291 marches. It could be said that King did for the circus march what Sousa did for the patriotic march. Melody Shop was written in 1910, the first year King performed as a circus musician. In the spirit of Barnum and Bailey's Favorite, the fast tempo and technical challenges for the players is evident in Melody Shop. The Seattle Wind Symphony is pleased to display the technical abilities and musicianship of our outstanding euphonium section: Danny Helseth, Terry Paananen, and Kelly Talaske. (Notes by Larry Gookin)

Conductor Larry Gookin

Piccolo	Kirsten James	Horn	Josiah Boothby
Flute	Deliana Broussard		Sean Brown
	Lindsey Dustin		Robert Collins
	*Sara Jolivet		*Susan Perry
	Stephanie Ault Justus		Erin Porter
Oboe	*Eric Brewster	Trombone	Christopher Angelos
	*Shannon Hill		Steve Eaton
English Horn	Steve Cortelyou		Steve Harreld
Bassoon	Marenka Dobes		*John Neurohr
	*Michel Jolivet	Bass Trombone	Benn Hansson
	Kristen Neurohr	Euphonium	*Danny Helseth
Clarinet	Ward Drennan		Terry Paananen
	Aaron Gallant		Kelly Talaske
	Gerard Kern	Tuba	Chris Barnes
	Mariko Lane		Mark Wiseman
	David Leistikow		*Mike Woolf
	Joseph Limacher	Percussion	Britt Dahlgren
	*Steve McComas		Lillian Garcia
	Cassi McDougall		Akiko Matsuda
	Angelica Nevarez		Mathew Pelandi
	Gianna Paiva		*Eric T. Peterson
Eb Clarinet	Tammy Preuss		Heather Thomas
Bass Clarinet	Ben Peterson	String Bass	Stephen Kennedy
Contra Bass Clarinet	Phillip Chance	Piano	Erin Porter
Saxophone	*Mark Classen		
	*Daniel Goodrich	*Denotes Principal or Co-Principal	
	Scott Granlund		
	Ryan Lane		
Cornet/Trumpet	Ron Cole		
	Michael Lundquist		
	*Todd Mahaffey		
	George Moffat		
	*Arlin Peterman		
	Stephen Pickard		



~ 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.

The CWU Wind Ensemble has performed at state, regional and national conventions, including the College Band Directors National Association Conference in Boulder; the Music Educators National Conference in Minneapolis; the Western International Band Clinics in Seattle; the Western/Northwestern CBDNA Division Conferences in Reno, and most recently the College Band Directors National Association Conference in Seattle.

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, Oregon.

Gookin has served as president of the Northwestern 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.

Support-Special Thanks

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

Future Concerts

February 26, 2012, 3:00 First Free Methodist Church.
Featured solist—Danny Helseth, Euphonium

May 6th, 2012, 3:00 Broadway Performance Hall.
Featured solist—Sean Osborn, Clarinet