

A NEW SEATTLE SOUND

SEATTLE
Wind
SYMPHONY
American Scenes

"The aim and final end of all music should be none other than the glory of God and the refreshment of the soul"

-Johann Sebastian Bach

Featuring Danny Helseth Euphonium Soloist

February 26th, 2012 | 3:00 PM | First Free Methodist Church | Seattle, WA

~ Welcome ~

Many have inquired about the make-up of Seattle Wind Symphony, so I thought it might be helpful if our audience got to know us a little better.

As we were being formed, our audition committee auditioned more than 100 area musicians who had expressed interest in playing for Seattle Wind Symphony. The selected group consists of 33 players who are music educators and/or holders of advanced music degrees such as M.M.A and D.M.A. Our ranks also include the following: horticulturist, instrument repair technician, engineering (multiple disciplines), retail, cabinetry, retired M.D., veterinarian, retired sales, law student, organic chemist, software developer, database management, advertising analyst and systems/business administrators.

With approximately 60% of the symphony having professional music training, it is easy to understand that one of the objectives of Seattle Wind Symphony is to be ambassadors of symphonic wind music to the Puget Sound area and the music students in our schools. After all, every one of us started our music interest by playing in a junior high and high school band.

Another interesting fact about Seattle Wind Symphony is that all the musician members (including the conductor), are paying \$100 to play. That's right, we are a "pay to play" organization. Stated another way, each member is paying \$33 per performance. Talk about dedication! In addition to the \$100 per player, we have 5-6 rehearsals of 2.5 hours for each performance. When you add individual practice time and travel to rehearsals and performances, it is very apparent that the musicians are extremely committed to putting on the best possible performance for your enjoyment.

We trust you will fully enjoy this "New Seattle Sound."

-Gerard Kern, Acting President

~ Next Concert Note ~

On May 6th we will be performing at Meany Hall at UW and will feature professional clarinet soloist Sean Osborn. Clarinetist, Sean Osborn, has performed on four continents since his recital debut at the age of seventeen at the Kennedy Center for the Performing Arts. Appointed over nearly 300 other applicants to a position with the Metropolitan Opera Orchestra in 1989, Mr. Osborn was the youngest clarinetist in the history of the Met. He also performed as guest Principal Clarinet with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony, and the American Symphony Orchestra.

Sean will be playing *X Concerto for Clarinet* by Scott McAllister.

We hope to give the community a special kind of musical sound and give young musicians in the area a reason to continue practicing.

~ Program ~

Whirr, Whirr, Whirr!!! (1999).....Ralph Hultgren

Children's March (1919).....Percy Aldridge Grainger
revised by Frank Erickson

Ave Maria (1964).....Franz Biebl
arranged by W.L. Ballenger
edited by L. Gookin

Symphony for Band – Op. 69 (1958).....Vincent Persichetti

- I. Adagio-Allegro
- II. Adagio sostenuto
- III. Allegretto
- IV. Vivace

Intermission

Fantasia in G Major (1703-1707).....J..S. Bach
transcribed by Richard F. Goldman and Robert L. Leist ((1957)

Believe Me If All Those Endearing Young Charms.....Simone Mantia/Harold Brasch
edited by Luis Maldonado
Danny Helseth, Soloist

"Serenade" (from *The Student Prince*-1924).....Sigmund Romberg
edited by Larry Gookin
Danny Helseth, Soloist

Folk Song Suite (1923).....R. Vaughn Williams
First Movement: "Seventeen Come Sunday"
Selection by Mariner High School, Everett, WA, Christopher Angelos Director

Pas Redouble (1887).....Camille Saint-Saens

~ Program Notes ~

Ralph Hultgren: *Whirr, Whirr, Whirr!!!* (1999)

Whirr, Whirr, Whirr!!! Is a short, fast, energetic "concert opener" written by Australian Composer Ralph Hultgren and commissioned by Matthew George, who conducts the University of St. Thomas Symphonic Wind Ensemble. The following comments are the composer's: "Can you feel that sensation as you mentally juggle the demands of emotion, profession, and family, and each concern barks at you for attention and demands its need be satisfied? Can you sense the priority in them all but still know and feel your lack of time and your diminishing grace and patience to deal with them all? Can you feel that sensation in your heart and mind when you are led to something that might be on the edge of what's comfortable, but you want to go there, and you know that going there will jeopardize your everyday situation, but you still want to go there? Can you feel the sensation that wells up in you as you desperately search for the right answer in a situation that has no turning back, where no sense of ambiguity can prevail and where no hope of satisfying all the competing emotional interests seems possible? Your mind spins, ducks and dives, leaps and plunges, and seems to *Whirr, Whirr, Whirr!!!*" - Ralph Hultgren.

Percy Grainger: *Children's March* (1919)

Children's March: "Over the hills and far away," was published in several forms in the early 1900's. Although said by some to derive from Smetana's Vltava and by others to be an eighteenth century marching song, the primary melody of this march is entirely original. Grainger directed the Goldman Band in the first performance of this band version in 1919. The dedication in Grainger's score reads, "For my playmate beyond the hills." *Children's March* follows a pattern typical of many of Grainger's works: introducing a tune, then subjecting it to all kinds of harmonic, rhythmic, textural, and orchestral treatments with little alteration of the actual thematic material.

Franz Biebl: *Ave Maria* (1964)

Franz Biebl (1906-2001) was a German composer whose classical music was written mostly for choral ensembles. Biebl's best-known work is his *Ave Maria*, which sets portions of the Angelus as well as the *Ave Maria*. The piece was brought to the United States first by the Cornell University Glee Club in 1970. The ensemble met Biebl while on tour in Germany, during a recording session at a radio network for which Biebl was music director. Conductor Thomas A. Sokol was given a number of Biebl's works, premiering them after returning home. The *Ave Maria* quickly gained popularity, most notably after becoming part of the repertoire of Chanticleer. Although it was originally scored for male voices, after *Ave Maria* became popu-

lar, the composer himself rearranged the work for SATB and SSA choirs as well. The Wind Band arrangement was completed by William Ballenger with edits by Larry Gookin.

Vincent Persichetti: *Symphony For Band, Op 69 (1956)*

The Symphony for Band, Op 69, was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis, Missouri, on April 16, 1956. According to the composer, it could have been titled *Symphony for Winds*, following, as it did his *Symphony No. 5 for Strings*. Persichetti, however, chose to use the word "band" because he felt the word no longer had the connotation of a poor quality of music. In autumn of 1964 in the *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." The four movements have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are in the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on *Round Me Falls the Night*, from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

Johann Sebastian Bach: *Fantasia in G Major (1703-1707)*

The great *G Major Fantasia* for organ was composed between 1703 and 1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was described as full of "wonderful variations and foreign tones." Certainly the *Fantasia* is strikingly dissonant in its constant texture of suspensions, but the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the *Fantasia* one of the grandest of all Bach's compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band. This transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, the first bandmaster to include the works of Bach regularly in the band's concert repertoire, and who did so much to introduce the music of this great master to wide audiences. In this transcription Goldman and Leist attempt to recapture the sound of the Baroque organ through the medium of the wind band. Their transcription was premiered in 1957 by the Goldman Band.

Believe Me, If All Those Endearing Young Charms

Believe Me, If All Those Endearing Young Charms is a popular folk song of early 19th century Ireland and America. Irish poet, Thomas Moore wrote the words to the traditional Irish air in 1808. The tune itself was first printed alone in a London songbook in 1775, and Sir John Andrew Stevenson has been credited with the music for Moore's setting. The tune is perhaps best known as the melody to *Fair Harvard*, the alma mater of Harvard University. Simone Mantia, euphonium soloist with the Sousa and Arthur Pryor Bands, composed a theme and variations on the melody, which remains a staple of the solo euphonium literature. Mantia's and Harold Brasch's wind band version is edited by Luis Maldonado.

Sigmund Romberg: "Serenade" from The Student Prince (1924)

The Student Prince is an operetta in four acts with music by Sigmund Romberg and book and lyrics by Dorothy Donnelly. It is based on Wilhelm Meyer-Förster's play, *Alt Heidelberg*. The "Serenade" is a love song often performed and recorded by the world's great operatic tenors and baritones, including Robert Merrill, Mario Lanza, Jerry Hadley, Jose Carreras, and Charles Castronova. The final stanza speaks to the mood of the song:

*Overhead the moon is beaming
White as blossoms on the bough
Nothing is heard but the song of a bird
Filling all the air with dreaming
Could my heart but still its beating
Only you can tell it how, beloved
From your window give me greeting
I swear my eternal love*

The wind band arrangement for solo euphonium was revised and edited by Larry Gookin for Dr. Brian Bowman.

R. Vaughn Williams: Folk Song Suite (1923)

Written in 1923, the *English Folk Song Suite* is one of Vaughan Williams's most famous works for military band. In 1924, the piece was arranged for full orchestra and brass band by Vaughan Williams' student Gordon Jacob. The suite consists of three movements: March, Intermezzo and another March, all of which are subtitled with English folk song names. The first march is based upon *Seventeen Come Sunday*, the Intermezzo upon *My Bonny Boy* and the final movement on *Folk Songs from Somerset*. The suite was originally composed as a four-movement suite, including *Sea Songs* as the second movement.

Camille Saint-Saens (1835-1921): Pas Redouble (1887)

Composed in the style of a military "quickstep," *Pas Redouble* is a concert march reminiscent of the gallops by Offenbach and other 19th century French composers. Originally composed for 4-hand piano, Arthur Frackenpohl arranged *Pas Redouble* for Wind Band in 1972

~ Player Roster ~

Piccolo	Kirsten G. James	Cornet/Trumpet Cont.	George Moffatt *Arlin Peterman Delsin Thomas
Flute	Deliana Broussard Lindsey Dustin *Sara Jolivet Stephanie Justus	Horn	Paulette Altman Josiah Boothby Matthew Kruse Erin Porter *Susan Perry
Oboe	*Eric Brewster *Shannon Hill		
Bassoon	Marenka Dobes *, **Michel Jolivet Kirsten Neurohr	Trombone	*John Neurohr Steve Harreld Chris Angelos
E-Flat Clarinet	Tammy Preuss	Bass Trombone	Benn Hansson
B-Flat Clarinet	Aaron Gallant Erika Harder Gerard Kern Mariko Lane David Leistikow Joseph Limacher *Steve McComas Cassie McDougall Angelica Nevarez	Euphonium	*Danny Helseth Terry Paananen Kelly Talaske
		Tuba	Chris Barnes Mark Wiseman *Mike Woolf
		Percussion	Lillian Garcia Akiko Matsuda Matthew Pelandini *Eric T. Peterson Carl Peterson
Bass Clarinet	Ben Peterson		
Contra Bass Clarinet	Phillip Chance		
Saxophone	*Mark Claassen *Daniel Goodrich Scott Granlund Ryan Lane	String Bass	Stephen Kennedy
			*Denotes Prinicipal or Co-Principal **Plays Contra Bassoon and Contrabass Sarrusaphone
Cornet/Trumpet	Ron Cole Michael Lundquist *Todd Mahaffey	Conductor	Larry Gookin



~ 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.

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 ~

When asked to describe Danny Helseth as a musician, composers Joseph T. Spaniola and Brett Miller use the words such as "high energy...intensity...emotion-filled." Danny has never been known to go into anything half-way, but rather puts everything he has into what he does. This is very evident as he pursues his musical career on the euphonium and trombone.



Danny began his education with a Bachelor of Music Education from Central Washington University (1999); continued with a Masters in Music Performance (Euphonium) from The University of North Texas (2002); and a Post-graduate Diploma in Performance (euphonium) from the Royal Northern College of Music in Manchester, England where he studied on Fulbright Scholarship. Currently, Helseth is a candidate for the Doctorate of Musical Arts in Performance (Trombone) at the University of Washington, where he also holds the position of Graduate Teaching Assistant in trombone.

As a former member of the United States Air Force Band in Washington D.C., Danny was quickly recognized as an energetic and engaging soloist, featured several times with the band including on national tour, spring 2004. Helseth performed as a chamber musician and clinician at universities throughout the United States as a member of the Tower Brass Quintet.

Helseth is in constant demand as a euphonium soloist, performing solos and concertos around the United States, England, and Japan. Danny is quickly establishing himself as a dynamic force in music education, presenting master classes and clinics to middle school and high school bands, music educators conferences, and as a faculty member at Eastern Washington University, Lakeside Middle School and the annual Low Brass Boot Camp.

Throughout his life, Danny has been in contact with extraordinary musicians, many of whom have been his private instructors including: Larry Gookin, Tom Gause, and Dr. Russ Schultz at Central Washington University; Dr. Brian Bowman and Vern Kagarice at The University of North Texas; Steven Mead and James Gorlay at The Royal Northern College of Music; Patrick Sheridan and Sam Pilafian at The Institute for Performance Success; Ko-ichiro Yamamoto and Timothy Salzman at The University of Washington. Countless other musicians, colleagues and students have taught and inspired Danny's musical direction.

Danny Helseth is a Besson performing artist and clinician for Buffet Group USA, and performs exclusively on the Besson Prestige 2052 Euphonium.

Support-Special Thanks

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Future Concerts

May 6th, 2012, 3:00 Meany Hall, University of Washington Campus
Featured soloist—Sean Osborn, Clarinet