

A NEW SEATTLE SOUND

SEATTLE *Wind* SYMPHONY

"...if I knew you very well, I would rather not be talking to you in words; I would rather talk to you in a piece I write. All my relationships are more meaningful when it's through my music."

-Vincent Persichetti

Featuring the Seattle Wind Symphony Percussion

Nov 4th, 2012 | 3:00 PM | Meany Hall, University of Washington | Seattle, WA

~ Welcome ~

Welcome to the first concert of our second season. Our inaugural season was considered both an artistic and a financial success, and we look forward to an even better year number two. If you enjoyed one of our previous concerts, we appreciate your return. If you are new to Seattle Wind Symphony, we want to extend a very hardy welcome.

By way of introduction, 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. Seattle Wind Symphony is dedicated to performing compelling literature that is engaging for both audience and musicians alike at a professional level.

We consider an important part of our mission to be educational, that is, to educate the general public about the various types of music literature that has been written for wind bands. Today's concert should accomplish the educational requirement and challenge your senses because of the tremendous span of musical types, from a march (Rolling Thunder), through dance (Four Scottish Dances), and to the intellectually challenging Masquerade For Band by Persichetti.

~ Meet the Musicians | Percussionists ~

*Eric T. Peterson



Chris Stroh



Marie Rice



Akiko Matsuda



Matthew Pelandini



Mike Lewis



Tadd Morris

no photo

~ Program ~

Nitro (2006).....Frank Ticheli

An Original Suite For Military Band (1924).....Gordon Jacob

- I. March
- II. Intermezzo
- III. Finale

Hypnotic Fireflies (2012).....Brian Balmages

Masquerade For Band, op. 102 (1966).....Vincent Persichetti

Elegy For A Young American (1964).....Ronald Lo Presti

Aurora Awakes (2009).....John Mackey

Four Scottish Dances (1957).....Malcolm Arnold
Arranged by John Paynter

- I. Pesante
- II. Vivace
- III. Allegretto
- IV. Con brio

Rolling Thunder March (1916).....Henry Fillmore
Edited by Frederick Fennell

~ Program Notes ~

Frank Ticheli: Nitro (2006)

Nitro, an energy-charged three-minute fanfare for band, was commissioned by the Northshore Concert Band, Mallory Thompson, music director, in celebration of their 50th anniversary season, and received its premiere performance by them on April 9th, 2006.

Nitrogen is the most abundant component of the Earth's atmosphere (78 per cent by volume), and is present in the tissues of every living thing. It is the fifth most abundant element in the universe, created by the fusion deep within stars; it has recently been detected in interstellar space. The sheer prevalence of nitrogen in all of nature, and the infinite range of compounds it is part of - life-giving, energizing, healing, cleansing, explosive - all appealed to me, and served as the inspiration for my music.

The main musical idea for Nitro is a powerful, angular theme, first announced by the trombones and horns, and then imitated in the trumpets. Trumpet fanfare calls and a busy and relentless chattering in the woodwinds enhance the bright, festive mood.

The middle section is based on a woodwind theme that is partly fanfare-like, partly dance-like. This contrasting theme is built from intervals occurring in the natural overtone series (octave and twelfth), giving it an expansive, open-air quality. The main theme reappears, growing in power and density all the while, building to a thunderous conclusion.

- Program Note by Frank Ticheli

Gordon Jacob: An Original Suite for Military Band (1924)

Gordon Jacob composed An Original Suite as a student attending the Royal Academy of Music in 1924. Previously, Jacob had transcribed Ralph Vaughan Williams' English Folk Song Suite from wind band to orchestra and developed an interest in writing for military band. By Jacob's description, the title was given to the work by publisher Boosey and Hawkes, a decision he later regretted as described in the following passage:

"At the time very little original music was being written for what was then 'military band'. So the title was a way of distinguishing that it was an original work rather than an arrangement. It was an unfortunate title, I know."

- Program Note in part by Christopher Heidenreich

Brian Balmages: Hypnotic Fireflies (2012)

Hypnotic Fireflies was inspired by my vision of an open field on a summer night, with thousands of fireflies lighting up the darkness. The music envisions someone being "hypnotized" by the flashing lights and then waking in the middle of the field, completely engulfed in their magnificent glow. The piece takes the listener on a metaphorical journey. It begins with a soft, steady rhythm surrounded by light metallic sounds that create the canvas on which the entire work is "painted". The soft introduction represents the view of the open field from far away - perhaps from a hill, looking down, and watching the twinkling lights appear in various patterns and locations.

- Program Note by Brian Balmages

Vincent Persichetti: Masquerade For Band, op. 102 (1966)

Masquerade for Band, a theme and set of ten variations, is a realization of examples and exercises that can be found in Persichetti's book *Twentieth Century Harmony*. Reflecting his ever-present sense of humor, Persichetti did not reveal the relationship between the book and the composition until long after its publication, later referring to the piece as "a masquerade of the harmony book." It was written for and premiered by the Baldwin Wallace Conservatory (Berea, OH) Symphonic Band in 1966. The formal structure of Masquerade is that of a theme and variations, but not in the traditional sense; while Persichetti does extract a theme (more of a brief motto) from his book, most of the variations can be traced, not back to this theme, but instead directly to materials from the text. Persichetti culls material from almost every chapter; individual variations embody such various harmonic principles as octatonicism, pentatonicism, polytonality, modality, parallelism, whole-tone harmonies, quartal harmony, pedal-points, and 12-tone aggregates. While Masquerade could have been a dry litany of 20th-century compositional techniques, the music instead moves between the composer's polar stylistic descriptions of "gracious" and "gritty," all the while sparkling with Persichetti's wit, enthusiasm and musical creativity; a tribute not only to the American composer-teacher Vincent Persichetti, but also to the myriad musical relationships between mentor and protégé, teacher and student.

- Program Note taken in part from Program Notes for Band by Norman Smith

Ronald Lo Presti: Elegy For A Young American (1964)

The *Elegy For a Young American* was written in 1964 and dedicated to the memory of President John F. Kennedy, who lost his life on November 22, 1963. The piece premiered in April 1964 by the Indiana University of Pennsylvania Wind Ensemble. The many stages of mourning can be felt as the work unfolds. Lo Presti has captured the feelings of loss, anger, remorse, solemnity, and love in his elegy to America's 35th president.

- Program Note by Larry Gookin

John Mackey: Aurora Awakes (2009)

*Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies*

- Virgil, *The Aeneid*, Book IV, Lines 584-587

Aurora - the Roman goddess of the dawn - is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions - the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy - from darkness to light, placid grey to startling rainbows of color.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright

quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar - a distant proclamation that grows steadily in fervor.

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* - producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire.

- Program Note by Jake Wallace

Malcolm Arnold: Four Scottish Dances (1957)

Four Scottish Dances was composed in 1957 for orchestra, and is dedicated to the BBC Light Music Festival. The dances are all based on original melodies but one, that melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey - a slow Scottish dance in 4/4 meter - with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat. The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition). John Paynter arranged *Four Scottish Dances* for wind band in 1978.

-Program Note in part by Malcolm Arnold

Henry Fillmore: Rolling Thunder March (1916)

Henry Fillmore was one of America's happiest musicians and one of its most successful and prolific composers. The music he wrote projected a jovial and earthy personality. His marches rank among the best. *Rolling Thunder* is a great circus march, as breath-taking in its excitement as action feats by horsemen riding full tilt around the narrow confines of a sawdust track under canvas. The track is known in the circus as the Hippodrome and the music played by the band to accompany the riding is invariably exciting and driving in its manner, and it is always played at an appropriate breath-taking speed. Fillmore gave the descriptive term for performance of this march as "FURIOUS."

Circus musicians dubbed these fast-moving compositions "Screamers," mostly because this is exactly what they do musically. Screamers are motion in sound; designed to help, they never hinder the rhythm of the pounding hoofs of four-footed animals. They are not a mere fillip to the excitement of a steeple-chase, an acrobatic bare-back rider, or the reckless pursuit of cowgirls by Indians - they are an integral part of the wonderful madness which they help to generate. Their musical lineage may be found in the fast polkas, gallops, and can-cans of peasant campfires and public music halls. *Rolling Thunder* has just two dynamics, forte and fortissimo, as the low brass, led by the trombones, romp through and dominate the music. Henry Fillmore was a trombone player, too, and he knew it would all work - and it does.

-Program Note in part by Frederick Fennell

~ *Seattle Wind Symphony Personnel* ~

Piccolo

Kirsten G.James

Flute

Stephanie Ault Justus

Deliana Broussard

Lindsey Dustin

*Sara Jolivet

Oboe

Eric Brewster

*Shannon Hill

Rebecca Rice

Bassoon

Marenka Dobs

*Michel Jolivet

Contra Bassoon

Michel Jolivet

Contrabass Sarrusophone

Michel Jolivet

E♭ Clarinet

Tammy Preuss

B♭ Clarinet

Andrea Brannman

Erika Harder

Gerard Kern

Mariko Lane

David Leistikow

Joseph Limacher

*Steve McComas

Cassi McDougall

Angelica Nevarez

Bass Clarinet

Lori Shepherd

Cassi McDougall

Contrabass Clarinet

Phillip Chance

Saxophone

Ben Petersen

Scott Granlund

*Mark Claassen

Bill Stickney

Cornet/Trumpet

Ron Cole

Michael Lundquist

Todd Mahaffey

George Moffat

*Stephen Pickard

Delsin Thomas

Horn

*Josiah Boothby

Kestrel Wright

Bob Thurman

Chris Leuba

Keri Jane Bridges

Trombone

Christopher Angelos

Steve Eaton

*Steve Harreld

David Krosschell

Euphonium

Benn Hansson

Kelly Talaske

Terry Paananen

Tuba

Chris Barnes

Mark Wiseman

*Mike Woolf

Percussion

Chris Stroh

Marie Rice

Akiko Matsuda

Matthew Pelandini

*Eric T. Peterson

Mike Lewis

Tadd Morris

Harp

Tammy Preuss

Piano

Megan Vinther

String Bass

Isaac Castillo

Conductor

Larry Gookin

* Denotes Principal or Co-Principal

~ Conductor/Artistic Director ~



Larry Gookin has been Director of Bands at Central Washington University since 1981. He has served as the Assoc. Chair and Coordinator of Graduate Studies. His fields of expertise include music education, wind literature, conducting, and low brass performance.

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, OR.

Gookin has served as president of the Northwest 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.

Seattle Wind Symphony Honored

We have been selected by the Western International Band Clinic (WIBC) to perform at their 34th annual conventions as a featured honor band. This internationally recognized performance will be held 9:00 PM, Friday, November 16, 2012 at the Doubletree Hotel, SeaTac and our concert is open to the public.

This international event will include select high school musicians from as far as Australia and will enjoy an attendance of 800-1000 band directors and students. Player/participants include three nationally recognized wind ensembles and four 160 member high school honor bands under six world-renowned guest conductors—including our Larry Gookin.

Seattle Wind Symphony is a 501(c)3 organization and welcomes contributions.

Future Concerts

February 23, 2013 (Saturday) 7:00 PM First Free Methodist Church,
3200 Third Ave W., Seattle, WA 98119 (Near Seattle Pacific University)

May 5, 2013 (Sunday) 3:00 PM Meany Hall, UW Campus

Support-Special Thanks

Web	Chris Barnes (Tuba)	Social Media	Kirsten James (Flute)
Graphics	Jeremiah Durr (Program design)	Ticket sales	Jim & Judy Callahan, Carol Kern
Moral support	Spouses		

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