

SEATTLE
Wind
SYMPHONY

*Larry Gookin, Artistic Director and Conductor
Presents:*

Maestro Gerard Schwarz

*Guest conducting the West Coast premiere of his
composition for wind symphony,*

"Above and Beyond"

*Featuring
guest trumpet soloist:
Brian Chin
of Seattle
Pacific University*



Sunday, May 5th
*University of Washington
Meany Hall
3:00 PM*

Photo by Ben VanHouten

Welcome

Welcome back to those who have attended our previous concerts, and a warm welcome to those newly acquainted with the Seattle Wind Symphony. This is the third concert of our second year, and we are very pleased by the responses we are getting from our audiences. Thank You!

We are extremely honored to have Maestro Gerard Schwarz at the podium today conducting his original composition for wind ensemble, *Above and Beyond*. Our performance will be the West Coast premiere of this piece, which was first performed by the United States Marine Band on March 12, 2012. At that occasion, Maestro Schwarz conducted the band. Maestro Schwarz is the first guest conductor of the Seattle Wind Symphony, and we are extremely grateful that he is taking time from his Music Directorship of the "All-Star Orchestra." See www.allstarorchestra for more information on this exciting new orchestra:

"The All-Star Orchestra began with a commitment to classical music education and contemporary American composers. We invited leading musicians from American orchestras to be a part of it, and we created a new format so that more people can enjoy, explore, and experience the life-changing wonder of symphonic music. The All-Star Orchestra's thrilling performances, filmed in high-definition with 19 cameras during a once-a-year 'summit' in New York's historic The Grand at Manhattan Center, will inspire audiences for classical music via public television, DVDs, and websites dedicated to music education."

Thank You Maestro Schwarz!

It is also our privilege to accompany Brian Chin today and introduce you to an original composition, *Sonata for Trumpet and Winds*, written in 2009 for Brian. Seattle Wind Symphony appreciates the opportunity to accompany such a gifted local musician.

Our program today features the trumpet in many of the compositions, including *Above and Beyond*, *Kingfishers Catch Fire*, *Dies Natalis*, *March Op. 99* and the Bukvich work for Brian. Additionally, we have the added feature of Maestro Schwarz and Brian Chin as accomplished trumpet players.

SPECIAL ANNOUNCEMENT: Seattle Wind Symphony is currently planning a GALA MUSICAL STAR SPANGLED BANNER concert on July 3 at Benaroya Hall. We promise you will not want to miss this event. We are especially thankful for the support of Kennelly Keys Music for underwriting the expense for this concert. Stay tuned.

Gerard Kern, President

Program

Overture to Candide (1956)

Leonard Bernstein - Transcribed by Clare Grundman

Three Chorale Preludes, Op. 122 (1896)

II. O God, Thou Faithful God

Johannes Brahms

Transcribed by John Boyd - Edited by Frederick Fennell

Sonata for Trumpet and Winds (2009)

Daniel Bukvich

Brian Chin, Soloist

Dies Natalis (1972)

Howard Hanson

----- *Intermission* -----

William Byrd Suite (1923)

**No. 1. The Earle of Oxford's Marche - No. 2. Pavana
No. 3. Jhon come Kiss me now - No. 5. Wolsey's Wilde**

Gordon Jacob

Above and Beyond (2012)

Gerard Schwarz

Gerard Schwarz, Guest Conductor

Kingfishers Catch Fire (2007)

I. Following falls and falls of rain - II. Kingfishers Catch Fire

John Mackey

March Op. 99 (1943)

Sergey Prokofiev - Arr. By Paul Yoder

Manhattan Beach March (1893)

John Philip Sousa

(Encore)

Program Notes

Leonard Bernstein: *Overture to Candide* (1956)

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. It opened in New York in 1956, but unlike its predecessors, it was not a commercial success. In spite of this, the *Overture to Candide* soon earned a place in the orchestral repertoire. After a successful first concert performance on January 26, 1957, by the New York Philharmonic under the composer's baton, it quickly became popular and was performed by nearly 100 other orchestras within the next two years. Since that time, it has become one of the most frequently performed orchestral compositions by a 20th century American composer. The Wind Symphony transcription, completed in 1986 by composer Clare Crundman, has become a popular Overture for many wind band concerts.

The Overture, utilizing tunes from the musical, bubbles with energy and life right from the start of its vigorous opening themes, which are balanced by a later, more lyrical melody. The tunes recur, eventually to be capped by a bright, strutting coda notable for its strong rhythmic impulse and melodic charm. (Program Note by Larry Gookin)

Johannes Brahms: *Chorale Prelude: O God, Thou Faithful God* (1896)

Brahms' collection of *Eleven Chorale Preludes, Op. 122*, composed for organ in 1896, were published posthumously in 1902. The eleven pieces are relatively short and based on selected verses of nine separate Lutheran chorales. This work is considered a final statement on Brahms' life and pending death. One of the selections is a prayer for healing and restoration to health. Some organists sense that there is a "good-bye" in the last prelude, based on *O Welt, ich muss dich lassen* ("O World, I Now Must Leave Thee").

John Boyd and Frederick Fennell transcribed three of the eleven chorales for wind band in 1996. *O God Thou Faithful God* is the second of the three transcriptions written in G minor but concluding with an affirmative G major triad. (Program Note by Larry Gookin)

Daniel Bukvich: *Sonata for Trumpet and Winds* (2009)

Daniel Bukvich's *Sonata for Trumpet and Winds*, written in 2009 for trumpeter Brian Chin, was commissioned by the Universal Language Project and made possible by generous support from the King County Arts Commission and the Citizens of Moscow, ID. The Universal Language Project strives to create lasting art music for the 21st Century with a harmonious aesthetic and a fresh sound capable of connecting with a global audience.

Daniel Bukvich (b.1954) teaches at the University of Idaho and is a prolific composer with over 300 original compositions (the majority unpublished until very recently), which can explain why Bukvich's music is largely unknown. Still, despite his reluctance to publish, the high quality of his distinctive and innovative music will undoubtedly elevate him to international recognition.

This new piece, *Sonata for Trumpet and Winds*, receives its third performance tonight, and it is hoped that Bukvich's work will become a significant addition to the trumpet's repertoire. While instrumental sonata form usually describes a piece for a solo instrument with piano accompaniment, here Bukvich reverses his composition process to first construct a viable piano "reduction," with the intention to later orchestrate the piece for winds, as heard tonight. Composed in three adjoining movements, this piece follows the traditional instrumental sonata form (Fast, Slow, Fast), and unlike much previous trumpet music, seeks to highlight the trumpet's diverse melodic and vocal qualities. (Program Note by Brian Chin)

Howard Hanson: *Dies Natalis* (1972)

Howard Hanson is considered a neo-Romantic composer, influenced both by his studies with Respighi and by his Scandinavian heritage – specifically the music of Sibelius and Grieg. His music is characterized by a rhythmic vitality combined with transparent textures and melodic and harmonic touches of Impressionism. Hanson's combination of quotations from Gregorian chant and church chorales, sometimes biting bitonal harmonies and driving motor rhythms, proved highly applicable to the wind band – a medium he explored from the mid-1950s to the 1970s in such works as *Chorale and Alleluia* and *Dies Natalis*.

Dies Natalis is in the form of an introduction, chorale, five variations, and finale, based on the ancient and beautiful Lutheran Christmas chorale-tune celebrating the birth of Christ. It was performed for the first time in the Eastman Theatre, April 7, 1972, by the Eastman Wind Ensemble, under the direction of Donald Hunsberger for the 50th birthday of the Eastman School of Music.

"I used to sing it as a boy in the Swedish Lutheran Church of Wahoo, Nebraska. This chorale has, without doubt, been the greatest single musical influence in my life as a composer. Traces of the chorale appear in my early orchestra work, *Lux Aeterna*, and in sections of my opera, *Merry Mount*. The chorale form has also influenced by *Chorale and Alleluia* for band and my fourth and fifth symphonies for orchestra." Program Note by Howard Hanson

Gordon Jacob: *William Byrd Suite* (1923)

Gordon Jacob composed his *William Byrd Suite* in 1923 on the tercentenary of William Byrd's death. Byrd (1539 – 1623) was the foremost composer of the Elizabethan age and one of the founders of the English Madrigal School. The Suite is Jacob's setting of six Byrd pieces that he felt were appropriate to the tonal framework of the British military band and at the same time could portray the harmonic charm and rhythmic vitality that characterized the English madrigal and keyboard style of Byrd's era. Today's program includes four of the six movements from the Suite: *The Earl of Oxford Marche*, *Pavana*, *John Come Kisse Me Now*, and *Wolsey's Wilde*. (Program Note by Larry Gookin)

Program Notes (cont.)

Gerard Schwarz: *Above and Beyond* (2012)

One of the most striking characteristics of music for the concert band is that much of the core repertoire was composed during the last century. While the band doesn't enjoy the same historic breadth of repertoire as does the symphony orchestra, it has staked a large claim in the ever-evolving world of contemporary music. What has resulted is a canon of works that are often realized with the composer's direct participation, a process that is defined by a vibrancy and authenticity that is much more difficult to achieve with the score alone. That collaboration between ensemble and composer reaches its zenith when the composer takes the podium to bring his own work to life. Maestro Schwarz offers the following thoughts about the world premiere of *Above and Beyond*:

"I have always been a lover of music for winds. In my youth, I was a trumpet player and firmly believed in the wonderful expressive possibilities of my chosen instrument along with all of the wind instruments. Although these feelings have lasted throughout my career, my life has been as an orchestral conductor and I have rarely conducted a band or wind ensemble.

When Colonel Colburn asked me to guest conduct a concert with the remarkable Marine Band, I enthusiastically accepted. I have always been a champion of our American composers and most of the original music for band is by Americans. I am constantly amazed to hear and see the programs of our university bands because of the predominance of American 20th and 21st century music. When the Assistant Director of the Marine Band, Major Fettig and I, were putting together the program for tonight's concert, I became acquainted with so much superb music for band, including the Paul Hindemith's *Symphony for Band*, which he wrote for a concert he guest conducted with the U.S. Army Band in the 1950s. That gave me the idea of writing a little work that we could premier on this concert (not that I am on the level of Hindemith!). In recent years, I have been devoting more and more time to composition and I remember so well my lessons with Paul Creston at a time when he was writing some of his wonderful works for band.

My original idea was to write something that was generally slow and expressive, as I felt that the Marine Band is so accomplished that they could sustain a real adagio just as a string section can. My piece certainly started that way, with the upper woodwinds and vibraphone overlapping a series of chords that outline the first theme. This material was then answered by a complimentary theme played as a chorale by the lower brass. I varied these two melodies and overlapped them, eventually adding some fast material in the woodwinds leading to a wild middle section. As the work evolved, I couldn't resist taking advantage of the band's remarkable capabilities. I realized that I needed to have an introduction that could be brought back at this point in the piece, so I wrote an opening for solo trumpet and revisited this theme in the horns at the height of the work's development, culminating with a noble statement of the theme for the full brass section. The coda of the piece brings back the more contemplative material from the opening, overlapping wind music to bring the work to a funereal close." (Program Note by Gerard Schwarz) – Marine Band premier (March 2012)

John Mackey: *Kingfishers Catch Fire* (2007)

A "kingfisher" is a bird with beautiful, brilliantly colored feathers that look in sunlight as if they are on fire. Kingfishers are extremely shy birds and are rarely seen, but when they are seen, they are undeniably beautiful.

The first movement, "Following falls and falls of rain," is suspended in tone, but with hope, depicting the kingfisher slowly emerging from its nest in the early morning stillness, just after a heavy rain storm. The second movement, "Kingfishers catch fire," imagines the bird flying out into the sunlight.

The work features optional antiphonal trumpets placed behind the audience. The trumpet solo in the first movement is played from the back of the hall, and the trumpet flourishes in the second movement are played by the antiphonal trumpet choir. You may catch the reference to Stravinsky's *Firebird* at the end of the piece. The work was premiered on March 17, 2007, JWECC '07 Special Band, conducted by Ichiro Saito. (Program Note by John Mackey)

Sergey Prokofiev: *March Op. 99* (1943)

Apart from transcriptions of the march from the *Love for Three Oranges* (1919), this *Op. 99* effort is the most popular among the half-dozen or so marches for military band that Prokofiev wrote. It is festive and short, lasting two to three minutes, and its merriment never becomes bombastic, its prismatic colors never blindingly brilliant.

The main theme here is memorable in its bouncing vigor and celebratory cheer. Prokofiev obviously felt it a worthwhile creation since he reused it in his opera *The Story of a Real Man*, *Op. 117* (1947- 1948). If the outer sections of this B flat march are fleet and festive, the middle section can be characterized as relatively subdued in contrast, but without breaking the joyous mood. Prokofiev's robust scoring and deft instrumental balancing throughout enhance the march's effectiveness: this is not band music of blaring brass and pounding drums, but a composition both unashamedly merry and masterfully subtle. One of a group of patriotic compositions Prokofiev wrote in support of the Russian war effort, the work was premiered via a Moscow radio broadcast on April 30, 1944. (Program Note from Allmusic.com)

John Philip Sousa: *Manhattan Beach March* (1893)

During John Philip Sousa's lifetime, Manhattan Beach was a highly fashionable New York summer resort. In 1893, Sousa and his band began a long-term engagement there. *Manhattan Beach March* was composed during that first summer and has since become a staple of bands all over the world. The Sousa Band performed this march in an unconventional way by playing the trio and last section of the march as a short descriptive piece. In this interpretation, soft clarinet arpeggios suggest the rolling ocean waves as one strolls along the beach. A band is heard in the distance. It grows louder and then fades away as the stroller continues along the beach. (Program Note from score)

Seattle Wind Symphony Personnel

Piccolo

Kirsten G. James

Flute

Deliana Broussard
Lindsey Dustin
Meghan Gustainis
*Sara Jolivet
Stephanie Ault Justus

Oboe

Eric Brewster
*M. Shannon Hill
Rebecca Rice

English Horn

Eric Brewster

Bassoon

Marenka Dobes
Jacob Goforth
*Michel Jolivet

Contrabassoon

Michel Jolivet

Bass Sarrusophone

Michel Jolivet

E-Flat Clarinet

Tammy Preuss

Clarinet

Andrea Brannman
Rachel Cho
Erika Harder
Gerard Kern
Mariko Lane
David Leistikow
Joseph Limacher
*Steve McComas
Cassi McDougall
Angelica Nevarez
David Stewart
Linda Thomas

Alto Clarinet

Eric Brewster

Bass Clarinet

Daniel Higgins
Lori Shepherd

Contrabass Clarinet

Phillip Chance

Saxophone

*Mark Claassen
Cassandra Cook
Ryan Lane
Ben Petersen

Cornet/Trumpet

Ron Cole
Tristan Hurd
Mike Lundquist
George Moffat
*Stephen Pickard
Arlin Peterman

Horn

Kate Anderson
*Josiah Boothby
Chris Leuba
Steve Riley
Bob Thurman

Trombone

Philip Dean
*Steve Harreld
Ryan Shepherd

Bass Trombone

David Krossschell

Euphonium

*Terry Paananen
Kelly Talaske

Tuba

Chris Barnes
Mark Wiseman
*Mike Woolf

Percussion

Britt Dahlgren
Joshua Gianola
Mike Lewis
Akiko Matsuda
*Eric T. Peterson
Marie Rice
Andrew Robertson

String Bass

Stephen Kennedy

Piano

Megan Vinther

Conductor

Larry Gookin

Gerard Schwarz

Internationally recognized for his moving performances, innovative programming and extensive catalogue of recordings, American conductor Gerard Schwarz serves as Music Director of the All Star Orchestra, Music Director of the Eastern Music Festival in North Carolina and Jack Benaroya Conductor Laureate of the Seattle Symphony.

His considerable discography of nearly 350 showcases his collaborations with some of the world's greatest orchestras including Philadelphia Orchestra, Czech Philharmonic, London Symphony, Berlin Radio Symphony, Orchestre National de France, Tokyo Philharmonic, Los Angeles Chamber Orchestra, New York Chamber Symphony and Seattle Symphony among others.

Schwarz began his professional career as co-principal trumpet of the New York Philharmonic and has held leadership positions with Mostly Mozart Festival, Royal Liverpool Philharmonic and Los Angeles Chamber Orchestra and New York Chamber Symphony. As a guest conductor in both opera and symphonic repertoire, he has worked with many of the world's finest orchestras and opera companies.

Schwarz, a renowned interpreter of 19th Century German, Austrian and Russian repertoire, in addition to his noted work with contemporary American composers, recently completed his final season as music director of the Seattle Symphony in 2011 after an acclaimed 26 years a period of dramatic artistic growth for the ensemble.

In his nearly five decades as a respected classical musician and conductor, Schwarz has received hundreds of honors and accolades including Emmy Awards, Grammy nominations, ASCAP Awards, and the Ditson Conductor's Award. He was the first American named Conductor of the Year by Musical America and has received numerous honorary doctorates. Most recently, the City of Seattle and named the street



*Section Leader

Photo by Ben VanHouten



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.



Brian Chin is an international trumpet soloist and advocate for new music. Brian has commissioned and premiered many new works as the artistic director of the Universal Language Project, an organization dedicated to creating fresh music for the 21st century. Mr. Chin also performs on baroque trumpet, is a co-founder of the early music ensemble, the Seattle Trumpet Consort, serves as principal trumpet for the Tacoma Symphony, and performs regularly with the Seattle Symphony.

Dr. Chin is an Associate Professor of Music at Seattle Pacific University. His two solo recordings, entitled *Universal Language* and *Eventide*, are available on Origin Classical.

Brian plays a Yamaha YTR9445NY Artist Model C Trumpet and is a Yamaha Performing Artist.

Support and Special Thanks

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Digitally edited by Phillip Chance



The background of the entire poster is a close-up, slightly blurred image of the American flag, showing the stars and stripes in detail. The flag is waving, creating a sense of movement and patriotism.

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*Larry Gookin, Artistic Director and Conductor
Presents:*

Star Spangled Spectacular!

July 3, 2013 7:30 PM Benaroya Hall
200 University Street, Seattle, WA 98101

A free concert to celebrate our national heritage.
(Donations will be accepted)