



RESPIGHI

THE PINES OF ROME

Seattle Wind Symphony

Larry Gookin

Conductor & Artistic Director

Frank Kowalsky

Guest Clarinet Soloist

Saturday - February 22nd at 7:30 PM
First Free Methodist Church of Seattle



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.

Program

<i>Aubrey Fanfare</i> (1998)	Composer: Jack Stamp
<i>Firefly</i> (2008)	Composer: Ryan George
<i>Elegy For A Young American</i> (1964)	Composer: Ronald LoPresti
<i>Black Dog</i> (2001) - Soloist: Dr. Frank Kowalski	Scott McAllister

~~ Intermission ~~

<i>Prelude, Siciliano, and Rondo For Symphonic Band</i> (1979)	Composer: Malcolm Arnold Arranged by John P. Paynter
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- I. Prelude
- II. Siciliano
- III. Rondo

<i>The Pines of Rome</i> (1923-1924)	Composer: Ottorino Respigi Transcribed by: Yoshihiro Kimura
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- I. I Pini di Villa Borghese
- II. I Pini presso una Catacomba
- III. I Pini del Gianicolo
- IV. I Pini della Via Appia

<i>Florentiner March</i> (1915)	Composer: Julius Fučík Arranged by: M. L. Lake Edited by: Frederick Fennell
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Aubrey Fanfare (1998) - Jack Stamp

Aubrey Fanfare is dedicated to the memory of Fisher Aubrey Tull (1934-1994) and is a celebration of his music and his wonderful gifts to the band world. Tull was Professor of Music at Sam Houston University for over 35 years. I had the unique pleasure of studying composition with him in the summer of 1982. He was an outstanding teacher and a wonderful friend.

It was fitting that this work was given its premiere by the University of North Texas Wind Symphony, Eugene Corporon, conductor. Fisher Tull was an alumnus of that institution and one of its most outstanding musical products. (Program Note by Jack Stamp)

Firefly (2008) - Ryan George

Ryan Georges' work, ranging from music for the state to music for the football field, has been performed throughout the United States as well as in Asia and Europe. George writes the following about "*Firefly*":

I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure, and a blanket stretched over two chairs becomes a cave to hide in. Must about anything found in nature—birds, waterfalls, flowers, and even insects—take on mythic identities when viewed through the eyes of a child. The idea for "*Firefly*" was born one night as I watched my four-year old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the firefly she looked at me with a puzzled look and said with a corrective tone, "Dad, that's not a firefly. . . it's Tinkerbell, and she's come to take me on an adventure!" "*Firefly*" is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day.

Elegy for a Young American (1964) - Ronald LoPresti

Ronald LoPresti, clarinetist and composer, was born in 1933 in Williamstown, Massachusetts. After graduating from the Eastman School of Music he received many grants from the Ford Foundation and has also served as the Composer-in-Residence for the Ford Foundation. LoPresti has taught at Texas Technical University, Indiana State College, and Arizona State University. His most popular work is *Elegy for a Young American*, but he has also composed *A Festive Music; Introduction, Chorale, and Jubilee; Pagan Overture; Suite for Winds; Tribute; and Tundra*.

Elegy For a Young American is dedicated to the memory of President John F. Kennedy. The many stages of mourning can be felt as the work unfolds. A quiet adagio sets a tone of respect and solemnity in the beginning. Feelings of shock and denial are reflected by the dynamics and octave jumps in the melody. Anger and remorse express themselves, but they are replaced with a resolution of the loss and an allegro celebration of the contributions of this great American. The maestoso closing reminds us again of our loss. — <http://www.windband.org>

Black Dog (2001) - Scott McAllister

Scott McAllister was born in Vero Beach, Florida, in 1969, and completed his doctorate in composition at the Shepherd School of Music at Rice University. He has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia, and has been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association. His music is recorded on Summit Records, Naxos, iTunes and Centaur labels and can be found at Lydmusic.com. Scott McAllister is Professor of Composition at Baylor University.

Black Dog was commissioned in 2001 and dedicated to Dr. James Croft, former Director of Bands at Florida State University and Dr. Frank Kowalsky, Professor of Clarinet at Florida State University.

Black Dog is a rhapsody for solo clarinet and wind ensemble. The work is inspired by classic hard rock music, particularly Led Zeppelin's rhapsodic-style song "*Black Dog*." The clarinet solo takes the role of the lead singer in a hard rock band with its extreme range and emotions juxtaposed with the pyrotechnic solos in true "Hendrix" fashion. The rhapsody begins with a long solo cadenza, which introduces most of the material in the work. The middle section is a very slow, upward, "Stairway to Heaven" gesture. The last section of *Black Dog* concludes with a "head-banging" ostinato pattern that leads to the final fiery cadenza. — <http://www.lydmusic.com>

***Prelude, Siciliano and Rondo for Symphonic Band (1979)*
Malcolm Arnold**

Malcolm Arnold (1921–2006) was born Northampton, England to a family of prominent shoe-makers. Early interest in jazz led him to take up the trumpet, which eventually led him to the position of Principal Trumpet with the London Symphony Orchestra. By the end of the 1940s his career had become almost entirely focused on composition. He went on to write 132 film scores, including the 1958 Oscar recipient *Bridge on the River Kwai*, nine symphonies, seven ballets, twenty concertos, a handful of theatre music, and wealth of brass band and wind band music. He was knighted in 1993 for his service to music, having been hailed as one of the major composers of the twentieth century. *Prelude, Siciliano* and *Rondo* was originally written for the brass bands for which England is well known. It was titled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

All three movements are written in short, clear five-part song forms: the ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. *The Prelude* begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance. (score program note)

The Pini Di Roma (1923-24) - Ottorino Respighi

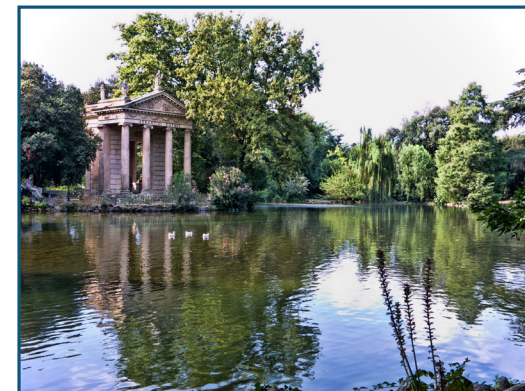
When the New York Philharmonic performed the American premiere of *Pines of Rome* in 1926, the composer (referring to himself in the third person) wrote to Lawrence Gilman, then the orchestra's program annotator: "While in his preceding work, *Fountains of Rome*, the composer sought to reproduce by means of tone an impression of Nature, in *Pines of Rome* he uses Nature as a point of departure, in order to recall memories and vision. The centuries-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life." *Pines of Rome* consists of four movements, each depicting pine trees located in different areas in the city of Rome at different times of the day:

1. *Pines of the Villa Borghese (I pini di Villa Borghese: Allegretto vivace)* The first movement portrays children playing by the pine trees in the Villa Borghese gardens. The great Villa Borghese is a monument to the patronage of the Borghese family, who dominated the city in the early seventeenth century. It is a sunny morning and the children sing nursery rhymes and play soldiers.

2. *Pines Near a Catacomb (Pini presso una catacomba: Lento)* The second movement is a majestic dirge, conjuring up the picture of a solitary chapel in the deserted Campagna; open land, with a few pine trees silhouetted against the sky. A hymn is heard, the sound rising and sinking again into some sort of catacomb, the subterranean cavern in which the dead are immured. Lower instruments suggest the subterranean nature of the catacombs, while the trombones represent priests chanting.

3. *Pines of the Janiculum (I pini del Gianicolo: Lento)* The third is a nocturne set on the Janiculum hill. The full moon shines on the pines that grow on the hill of the temple of Janus, the double-faced god of doors and gates and of the new year. Respighi took the opportunity to have the sound of a nightingale recorded onto a phonograph and played at the movement's ending. This was something that had never been done before, and created discussion.

4. *Pines of the Appian Way (I pini della Via Appia: Tempo di marcia)* Respighi recalls the past glories of the Roman republic in a representation of dawn on the great military road leading into Rome. The final movement portrays pine trees along the Appian Way in the misty dawn as a triumphant legion advances along the Via Appia in the brilliance of the newly-rising sun. Respighi wanted the ground to tremble under the footsteps of his army and he instructs the organ to play bottom B flat on 8', 16' and 32' organ pedal. The orchestral score calls for buccine – ancient circular trumpets that are usually represented by modern flugel horns. Trumpets peal and the consular army rises in triumph to the Capitoline Hill.



Siena Square, inside the Villa Borghese gardens.

The Florentiner (1915) - Julius Fučík

Born in 1872, Julius Fucik was to become one of the most prolific European composers of his time. Fucik composed more than 400 works including operettas, chamber music, masses, marches and a symphonic suite.

Although most audiences remember Julius Fučík for his Entry of *the Gladiators* march, a recent international popularity poll indicates a preference for his *Florentiner March*. Fučík himself subtitled this march *Grande Marcia Italiana (Great Italian March)*, and *Florentiner* refers to the Italian city of Florence, then part of the Austrian empire, in whose army Fučík served as a bandmaster. Fučík apparently attempted to condense the most important material for an operetta into a march, resulting in what might be called a concert march, a symphonic march, even an operatic march. It's a wonderful concert opener for a program with an Italian theme. Although the form closely resembles that of a traditional American march, *Florentiner* is decidedly Italian, with a transparency and eloquence requiring nuance from every player.



Ancient Appian Way, Rome

Seattle Wind Symphony Personnel

Conductor

Larry Gookin

Piccolo

Kirsten G. James

Flute

Deliana Broussard
Lindsey Dustin
Meghan Gustainis
*Sara Jolivet

Oboe

Eric Brewster
*Shannon Hill

English Horn

Eric Brewster

Bassoon

Jeremy Bennett
*Michel Jolivet

Contrabassoon

Michel Jolivet

Bass Sarrusophone

Michel Jolivet

E-Flat Clarinet

Tammy Preuss

Clarinet

Andrea Brannman
Erika Harder
Gerard Kern
Mariko Lane
Jenessa Lang
David Leistikow
Joseph Limacher
*Steve McComas
Cassi McDougall
Angelica Nevarez

Bass Clarinet

Dexter Stevens

Contrabass Clarinet

Phillip Chance

Saxophone

Cassandra Cook
Ryan Lane
*Drew Minaker
Adam Rupert

Cornet/Trumpet

Ron Cole
Mike Lundquist
*Todd Mahaffey
George Moffat
Stephen Pickard
Delsin Thomas

Trumpet

(Off-stage):

Stephen Pickard
Paige Anderson
Tom Morgan
Jon Stein

Horn

Kate Anderson
*Josiah Boothby
Chris Leuba
Steve Riley
Bob Thurman

Trombone

Chris Angelos
*Philip Dean
Amanda Johnson
David Krosschell

Trombone

(Off-stage):

Danny Helseth
Ryan Wagner

Euphonium

Terry Paananen
Kelly Talaske

Tuba

Chris Barnes
Mark Wiseman
*Mike Woolf

Percussion

Britt Dahlgren
Mike Lewis
Akiko Matsuda
Matthew Pelandini
*Eric T. Peterson
Marie Rice

String Bass

Stephen Kennedy

Celesta

Akiko Matsuda

Harp

Bethany Man

Piano

Megan Vinther

*Denotes Section Principal



FRANK KOWALSKY, the recently retired Joseph A. White Professor of Clarinet at Florida State University, has performed as principal clarinetist with orchestras throughout the United States, including the Naples Philharmonic, Tallahassee Symphony Orchestra, The Seattle Symphony Orchestra, and the Northwood Orchestra. He has also been a member of the United States Marine Band, the Colorado Philharmonic, and the Rochester Philharmonic.

Recent activities include a concert series as principal clarinet with the Seattle Symphony Orchestra, a season as principal clarinetist with the Bellingham Festival, a tour to Sweden as guest soloist with the Florida State Winds, recital appearances in London and Manchester, UK, concerts and recording sessions in Prague, concerto and chamber appearances in Spain, and several nation-wide tours as a member of the Trio Con Brio. His introduction of Scott McAllister's *X—Concerto for Clarinet* to the clarinet community in 1998 led to the commissioning of McAllister's concerto, *Black Dog*, which he premiered at Florida State University in 2003. For twenty years he served as music director for the Tallahassee Ballet's annual concert *Evening of Music and Dance*, working closely with choreographers and dancers. In August 2012 he was awarded the Honorary Member Award, the highest distinction from the International Clarinet Association.

His activities as a chamber musician have been extensive. He has played at Music At Gretna, The Bach Dancing and Dynamite Society, and, from 1995 to 2010, as a regular member of the Seattle Chamber Music Festival, both in the summers and in the *Winter Interlude*.

A member of the faculty at the Interlochen Arts Academy for ten years, he joined the faculty at Florida State University in 1984 and retired in 2013. He holds degrees from the Eastman School of Music, the Manhattan School of Music, and the Catholic University of America.

Dr. Kowalsky plays Buffet R-13 clarinets, a mouthpiece made by Morrie Bakun, with Vandoren V-12 reeds.

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First Free Methodist Church of Seattle

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Seattle Pacific University

Dan Adams (Percussion)



kennellykeysmusic.com

SEATTLE *Mind* SYMPHONY



Next Concert

Seattle First Free Methodist Church

Saturday, May 17th, 7:30 PM

seattlewindsymphony.org

