

Stellar Winds



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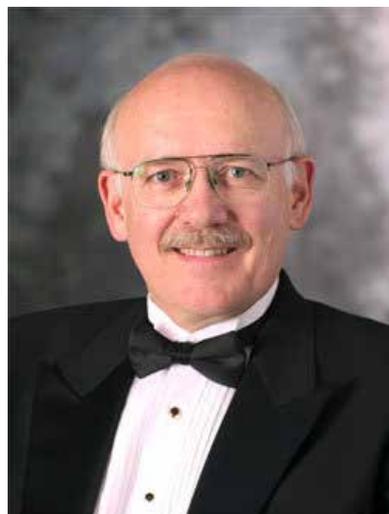
A performance by

Seattle Wind Symphony
Larry Gookin

Conductor and Artistic Director

Featuring Dr. John Neurohr - Trombone Soloist

Saturday - May 17TH 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>Canzona</i> (1951)	Composer: Peter Mennin
<i>Vientos Y Tangos</i> (2002)	Composer: Michael Gandolfi
<i>Welcome - Gerard Kern</i>	
<i>Symphonic Songs For Band</i> (1958)	Composer: Robert Russell Bennett
I. Serenade	
II. Spiritual	
III. Celebration	

~~ Intermission ~~

<i>Red Sky</i> (2013)	Composer: Anthony Barfield
<i>Mars from The Planets</i> (1914-1916)	Composer: Gustav Holst
<i>Elsa's Procession to the Cathedral from Lohengrin</i> (1850)	Composer: Richard Wagner Transcribed: Lucien Cailliet
<i>Marching Through Georgia</i> (1865)	Composer: John Phillip Sousa Arranged: Keith Brion
<i>Kansas Wildcats</i> (1930)	Composer: John Phillip Sousa Edited: Keith Brion

Program Notes

Canzona was commissioned in 1950 by prestigious band director Edwin Franko Goldman. Goldman believed that the future of the concert band required the development of a significant repertoire from contemporary composers. At the time the work was commissioned, many composers felt that they could not advance their careers by writing for concert band. It is not clear if this was a sentiment shared by Peter Mennin, as *Canzona* is the only work that he composed for concert band. Mennin chose the title in homage to the late Renaissance instrumental forms of that name. Canzoni were particularly popular with Giovanni Gabrieli, who used the acoustics of the Cathedral of St. Mark in Venice to provide contrasting, antiphonal statements from opposing brass voices. Mennin has introduced that same polyphony into his composition and combined it with modern harmony and structure. Woodwinds and brass alternately reinforce and complement each other. Even during the solo passages, the tempo marking of *Allegro Deciso* underscores the powerful rhythms and themes.

Peter Mennin was born in Erie, Pennsylvania, in 1923. He began formal music studies at the age of seven and quickly became interested in composition. He completed his Symphony No. 1 at the age of 18. He received his musical training at Oberlin Conservatory and the Eastman School of Music, where he studied with Howard Hanson and Bernard Rogers. In 1947, after receiving his Ph.D degree, he was appointed to the faculty of the Juilliard School, where he remained for ten years. In 1957, Mennin received a Guggenheim Fellowship and he spent a year in Europe and then served as Director of the Peabody Conservatory of Music. Four years later, Mennin returned to the Juilliard School as its President; a position he held until his untimely death in 1983. Mennin's compositional style was his own, as he never aligned himself with any particular school or style. He composed without a piano or other musical instrument. The form and orchestration of a work would be completely designed in his head before he ever put a note to paper. Besides his six symphonies, Mennin has composed concertos, string quartets, sonatas, and choral works. (Program note by David Bruce Adams)

Vientos y Tangos (Winds and Tangos) was commissioned by The Frank L. Battisti 70th Birth-day Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the 'Tango Nuevo' style of Astor Piazzolla to the current trend of 'Disco/Techno Tango,' among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano and contrabass.

I would like to express my gratitude to Mr. Battisti for his inspirational leadership as director of the New England Conservatory Wind Ensemble for over thirty years. I first heard Mr. Battisti's work when I was a student at the New England Conservatory in the late 1970's. I was instantly moved by his high artistic standards, his ability to motivate young musicians, and the respect for composers, past and present, that he always eloquently expressed to his students. I would also like to thank Dr. Frederick Harris, Jr. for his professionalism, collegiality and adept work in organizing the commission project. (Notes by Michael Gandolfi)

Symphonic Songs for Band is a three-movement suite. The *Symphonic Songs for Band* was composed in 1958 on a commission from the national band fraternity, Kappa Kappa Psi, and was premiered at the national convention in Salt Lake City. In the composer's words, "*Symphonic Songs* are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Serenade has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The Spiritual may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The Celebration recalls an old-time county fair in cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race." (Program note by Robert Russell Bennett)

Red Sky is a mere representation of the Big Bang Theory. As history tells us, The Big Bang is a theory that explains how the universe expanded from one single point. All the matter, energy, and light were compacted into an infinitely dense point. The universe then tremendously expanded. This work focuses on space, matter and energy as a whole. (Program note from the score)

Anthony Barfield is a Composer, Teacher and Audio Engineer in New York City. Known for his lyrical writing style, his compositions have been performed throughout the U.S. and Europe. Anthony has received commissions from groups such as The University of Kentucky Wind Ensemble and Joseph Alessi of the New York Philharmonic. He made his Carnegie Hall debut at the 2012 New York Wind Band Festival where his work "Here We Rest" was performed. In demand as a composer in residence, Mr. Barfield has worked with groups such as The University of Scranton Singers, Manhattan School of Music Brass Ensemble and The Baldwin Wind Symphony. He is currently releasing his first composition album in the fall of 2013 titled "The Works Of Anthony Barfield" with The University of Alabama Wind Ensemble. Anthony studied composition with C.P. First, Avner Dorman, Thomas Cabaniss, and Nils Vigeland.

Program Notes (continued)



Mars - From NASA's Hubble Space Telescope

Mars from *The Planets* was composed by Gustav Holst. During the 1910's, Holst was undoubtedly going through a period similar to a mid-life crisis. His first large scale work, and opera called *Sita* failed to win a cash prize at a Ricordi composition competition and his other large works of the time, notably *The Cloud Messenger* and *Beni Mora* were premiered without great success. In March of 1913, Holst received an anonymous gift which enabled him to travel to Spain with Clifford Bax, the brother of the composer Arnold Bax (and later the librettist for Holst's opera *The Wandering Scholar*). Clifford Bax was an astrologer, and he and Holst became good friends, with Bax introducing him to the concepts of astrology.

Gustav Holst seemed to consider *The Planets* a progression of life. *Mars* perhaps serves as a rocky and tormenting beginning. In fact, some have called this movement the most devastating piece of music ever written! *Venus* seems to provide an answer to *Mars*, its title as "the bringer of peace," helps aid that claim. *Mercury* can be thought of as the messenger between our world and the other worlds. Perhaps *Jupiter* represents the "prime of life", even with the overplayed central melody, which was later arranged to the words of *I Vow to Thee, My Country*. *Saturn* can be viewed as indicative of Holst's later mature style, and indeed it is recorded that Holst preferred this movement to all others in the suite. Through *Saturn* it can be said that old age is not always peaceful and happy. The movement may display the ongoing struggle for life against the odd supernatural forces. This notion might be somewhat outlandish, but the music seems to lend credence to this. *Saturn* is followed by *Uranus, the Magician*, a quirky scherzo displaying a robust musical climax before the tranquility of the female choir in *Neptune* enchants the audience.

Holst never wrote another piece like *The Planets* again. He hated its popularity. When people would ask for his autograph, he gave them a typed sheet of paper that stated that he didn't give out autographs. The public seemed to demand of him more music like *The Planets*, and his later music seemed to disappoint them. In fact, after writing the piece, he swore off his belief in astrology, though until the end of his life he cast his friends horoscopes. How ironic that the piece that made his name famous throughout the world brought him the least joy in the end.

Elsa's Procession to the Cathedral is one of the most well-known musical compositions in the world. This famous wedding march, the one to which schoolchildren everywhere sing *Here Comes the Bride*, was written by Richard Wagner in his opera *Lohengrin*. During the opera, the lady getting married is Elsa. Strangely enough, she's marrying a knight who rides a swan, and she doesn't even know her beau's name. The tune begins with a lovely pastoral theme and develops through the entire procession, to climax with Elsa's dynamic arrival at the cathedral.

In this transcription of *Elsa's Procession* for symphony band, Lucien Caillet, with his great talent for instrumentation, has succeeded in building into the instrumental framework of the modern band a true and delicate representation of all that Wagner so eloquently describes with orchestra and chorus.

In the present score, the instrumental solo voices of the original score are paralleled, the choral voices deftly absorbed in the rich instrumental texture and all the luxuriant Wagnerian color re-created in terms of the instrumentation for the band. (Notes by David P. Miller, and score.)

Marching Through Georgia (sometimes spelled *Marching Thru' Georgia* or *Marching Thro Georgia*) is a marching song written by Henry Clay Work at the end of the American Civil War in 1865. It refers to U.S. Maj. Gen. William Tecumseh Sherman's March to the Sea late in the previous year to capture Savannah, Georgia.

Because of its lively melody, the song became widely popular with Union Army veterans after the war. Ironically, Sherman himself came to dislike "Marching Through Georgia", in part because it was played at almost every public appearance that he attended. Outside of the Southern United States, it had a widespread appeal. Japanese troops sang it as they entered Port Arthur, the British Army sang it in India, and an English town thought the tune was appropriate to welcome southern American troops in World War II. (Notes from Wikipedia)



M78 & IC434 Wide Field by Andrea Ermoli

Program Notes (continued)

The ***Kansas Wildcats*** (sometimes called *The Kansas Wildcats March*) is a march composed by John Phillip Sousa. He composed the song after a petition from students and faculty from the Kansas State Agriculture College (now called Kansas State University) when Sousa brought his band to Manhattan, Kansas in 1928. The song was completed and then dedicated to the college in 1930. The piano score arrived at the college in 1931 and has become an integral part of Kansas State Wildcats football games and lore.

After Sousa's death, the score was one of many that became accidentally mixed with other writings by Sousa which resulted in decades of confusion around his final works. Years of sorting and review of over 9,000 pages of his work were assembled and reviewed by multiple music librarians including staff from the Library of Congress.

Over the years, the song has been performed outside of Kansas State events to showcase the works of Sousa. (Notes from Wikipedia)



M31 "Andromeda Galaxy" by Andrea Ermoli

Seattle Wind Symphony Personnel

Conductor
Larry Gookin

Piccolo
Kirsten G. James

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

Oboe
Eric Brewster
*Shannon Hill

English Horn
Eric Brewster

Bassoon
Jeremy Bennett
*Michel Jolivet

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

Bass Clarinet
Bradley Stevens

Contra Bass Clarinet
Phillip Chance

Saxophone
Cassandra Cook
Ryan Lane
*Ben Petersen
Adam Rupert

Cornet/Trumpet
Paige Anderson
Ron Cole
Mike Lundquist
*Stephen Pickard
John Stein
Delsin Thomas

Horn
Kate Anderson
Chris Leuba
Steve Riley
Erika Rudnicki
*Bob Thurman

Trombone
Chris Angelos
*Amanda Johnson

Bass Trombone
Patrick Cavanaugh

Euphonium
*Terry Paananen
Kelly Talaske

Tuba
*Chris Barnes
Mark Wiseman

Percussion
Britt Dahlgren
Mike Lewis
Akiko Matsuda
*Eric T. Peterson
Marie Rice
Andy Robertson
Karl Ronneburg

String Bass
Stephen Kennedy

*Denotes Section Principal

Profiles

Dr. John S. Neurohr is the Assistant Professor of Trombone at Central Washington University.

In addition to his duties at CWU, he is also Principal Trombonist of the Cheyenne Symphony Orchestra (WY) and the Oregon East Symphony. During the summers, he is the Trombone Instructor (Session 2) at the Blue Lake Fine Arts Camp in Michigan. An active orchestral musician, Dr. Neurohr has previously held the Principal Trombone positions with the Longmont Symphony Orchestra (CO) and the Colorado Mahlerfest Orchestra, as well as having served as Second Trombonist with the San Juan Symphony (NM), and the Berkley Symphony Orchestra (CA). He continues to perform regularly as a substitute musician with the Seattle Symphony, Spokane Symphony, Colorado Symphony, and on movie sound tracks.



An active chamber musician, Dr. Neurohr is the founding member of the Apollo Chamber Brass, a nationally touring nonprofit arts and education organization. In addition, he has performed, recorded, and/or toured with the California Parallèle Ensemble, the world renowned Summit Brass, and the Boulder Brass.

As a soloist, Dr. Neurohr has appeared on numerous concert series throughout the country, and has performed concert recently with the Cheyenne Symphony Orchestra, the wind ensembles at the University of Idaho and Central Washington University, as well as Brass Band Northwest.

Dr. Neurohr received the Doctor of Musical Arts degree in Performance and Pedagogy from the University of Colorado-Boulder, the Master of Music Performance degree from the San Francisco Conservatory of Music, and the Bachelor of Music Education degree, graduating summa cum laude, from West Virginia University. He received additional studies from the Aspen Music Festival and School as a Hewlett Scholarship recipient.

Trombone: Greenhoe/Bach Trombone (yellow brass bell, nickel silver slide crook, "long/open" lead pipe).

Mouthpiece: Greg Black NY 5.25, Medium Weight

Andrea (Andy) Ermolli (this evenings astro-photographer) was born and raised in Milan, Italy. Andy obtained his Masters in architecture from the Milan Polytechnic. Since his teenage years he has always been interested in astronomy. He moved to Seattle in 2001 where he currently lives and works for a local architectural firm.

A few years ago he became interested in astro-photography, a passion that he still cultivates today in his spare time and on most clear nights. He is an avid learner, always striving to perfect his images. He is also actively involved with the Seattle Astronomical Society to promote astrophotography.



On the technical side:

Mounts: Astro-Physics Mach1 GTO, Takahashi NJP Temma2, Kenko Skymemo.

Telescopes: Takahashi TOA130NS, Takahashi FSQ106EDXIII, Takahashi FS-60.

Cameras: Canon T2i astro-modified, Canon XS astro-modified, QSI583WSG with Astrodon filters

Lenses: Canon 200mm f2.8L, Canon 400mm f5.6L, Canon 300mm f4L i.s., Canon 100-400 f4.5-f5.6L i.s. Å

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