



Saturday, November 15<sup>th</sup> 2014, 7:30 PM First Free Methodist Church of Seattle Larry Gookin, Conductor and Artistic Director seattlewindsymphony.org

# **Program**

**Procession of the Nobles (1890)**Nikolai Rimsky-Korsakov

Arranged: Erik W.G. Leidzen

Mannin Veen (1933) Haydn Wood

Four Cornish Dances (1966) Malcolm Arnold

Transcribed: Thad Marciniak

I. Vivace
II. Andantino.

III. Con moto e sempre senea parodia

IV. Allegro ma non troppo

Tribute to Rudy Wiedoeft (1978)

Gunther Schuller

Soloist: Dr. Adam Pelandini

I. Valse Erica

II. Saxarella III. Saxophobia

~ Intermission ~

Symphonic Dance #3 (1964)

Clifton Williams

**Guest Conductor: Danny Helseth** 

Requiem (2013) David Maslanka

Gloriosa (1990) Yasuhide Ito

I. Oratio
II. Cantus
III. Dies Festus

The Billboard (2003) John Klohr

Arranged: Lewis J. Buckley

# **Biographies**

**Saxophone Soloist Adam Pelandini** -Saxophonist Dr. Adam Pelandini is an active performer, clinician and music educator based in the Pacific Northwest. Formerly an active performer in Boston, MA, his recent engagements include performances with the Boston Symphony Orchestra where he worked with conductors Andris Nelsons, Robert Spano and Stéphane Denève in Boston's historic Symphony Hall and the Tanglewood Music Center's Koussevitsky Music Shed. While performing with the BSO, his playing was described as "sensitive," with "tonal richness" and "pinpoint tuning" by *The Boston Musical Intelligencer.* 

As a soloist, Adam has performed in numerous recitals and master classes across the United States. He was a featured performer at the North American Saxophone Alliance regional conferences in Salem, MA (2012) and the United States Military Academy in West Point, NY (2010). In November, 2012 he was invited to give a recital and master class at Central Washington University in Ellensburg, WA.

As a teacher, Adam is a newly-appointed adjunct professor of applied saxophone at Central Washington University in Ellensburg, WA. As a graduate student, he worked as a teaching assistant at Boston University during the 2012-2013 school year, and previously taught at Central Washington University as an undergraduate student. Adam holds degrees from the Boston University College of Fine Arts (DMA), the New England Conservatory of Music (MM) where he graduated with academic honors and was a recipient of the George Frederick Jewett Memorial Scholarship, and Central Washington University (BM).

Adam plays a Selmer (Paris) Series III "Jubilee" Saxophone, Selmer S-90 170 mouthpiece, Ishimori "Woodstone" Ligature and uses D'Addario reserve 3.5 reeds.

**Guest Conductor Danny Helseth** - 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, trombone, and in his present capacity as Director of Bands at Seattle Pacific University.

No stranger to the greater Northwest music world, Danny Helseth directs the Symphonic Wind Ensemble at Seattle Pacific. He is recognized as an exciting and spirited euphonium soloist, and has been a featured artist throughout the United States, Japan, Europe, and China. A champion of new music who continually challenges common performance convention, Mr. Helseth has been instrumental in the commissioning of many new solo works for the euphonium, as well as in creating new ensemble opportunities. Mr. Helseth has continually pushed the boundaries of low brass chamber music, and is a founding member of the tuba-euphonium quartet Eufonix. The anticipated 2014 release of the ensemble's fourth album solidifies its status as one of the premiere low brass chamber ensembles in the world.

A champion of music education as well, Mr. Helseth has presented master classes and clinics to students of all ages throughout the United States, Japan and China. He is a regular on the band-clinic circuit, offering bands of varying levels an enthusiastic approach to music that he hopes is contagious. Fall of 2013 sees Mr. Helseth not only beginning as director of bands at Seattle Pacific University, but also beginning his third year as instructor of tuba and euphonium at Eastern Washington University, and his fourth year teaching trombone and euphonium at the Lakeside School in Seattle

**Narrator Stacie Kern** -Stacie is a native of Washington State. She graduated from Bellevue High School and WSU. She has worked at radio and TV stations across the country and most recently at Q13 Fox in Seattle. She currently contracts for various local and national freelance media projects.

# **Seattle Wind Symphony Personnel**

# Piccolo

Sara Jolivet

#### **Flute**

\*Deliana Broussard Karen Gookin Kelcie Rider Meghan Pickard

## **Oboe / English Horn**

Eric Brewster \*Shannon Hill

#### **Bassoon**

Jeremy Bennett \*Michel Jolivet Autumn Fitzgerald

# Sarrusophone

Michel Jolivet

### **E-Flat Clarinet**

Tammy Preuss

#### Clarinet

Andrea Brannman
Julie Buetow
Russell Dorer
\*Andrew Friedman
Erika Harder
Carol Heitt
Gerard Kern
Mariko Lane
Jenessa Lang
David Leistikow
Cassi McDougall

## **Bass Clarinet**

Lori Shepherd

#### **Contrabass Clarinet**

Phillip Chance

## Saxophone

Cassandra Cook Ryan Lane \*Adam Pelandini Duke Sullivan

## **Cornet/Trumpet**

Ron Cole Alyssa John Mike Lundquist \*Todd Mahaffey George Moffat Adam Morrell

### Horn

\*Josiah Boothby Steve Riley Bob Thurman Megan Vinther

## **Trombone**

Chris Angelos Yuki Inoue Julia Broome – Robinson

## **Bass Trombone**

Brian Bernethy

## **Euphonium**

\*Terry Paananen Kelly Talaske

#### Tuba

\*Chris Barnes Mark Wiseman

#### **Percussion**

Emily Grove Mike Lewis Matthew Pelandini \*Eric T. Peterson Gordon Robbe

## **String Bass**

Stephen Kennedy

#### **Piano**

Megan Vinther

## **Narrator**

Stacie Kern

# Conductor & Artistic Director

Larry Gookin

# **Program Notes**

#### Procession of the Nobles from "Mlada"

Nikolai Rimsky-Korsakov was born into an aristocratic family in the Novgorod district of Russia, where his father had retired from the Navy. As a child, he was exposed to the folk songs sung by his mother, the bells and singing of the monks in the monastery across the river from his home. At the age of 12, he enrolled at the Naval College of St. Petersburg, where he received instruction in piano, cello, and composition along with his naval studies. Driven by the idea to give Russia a distinct and distinguished musical voice, he managed to compose his first symphony while on a compulsory three-year naval cruise. In 1899, a traveling Richard Wagner inspired Rimsky-Korsakov to devote himself almost entirely to operas, of which he was to compose fourteen. *Procession of the Nobles* from the opera "*Mlada*" announces the entry of the nobility; the brass provide the pomp and the woodwinds provide the regal flourishes that embellish this work. "*Mlada*" was the first work of Rimsky-Korsakov's to show the influence of Richard Wagner (Program notes: Oregon Symphonic Band, Dr. Michael Burch-Pesses, conductor)

**Mannin Veen:** This work, based on Manx folk-songs, is founded on four tunes.

The first tune, "The Good Old Way", is an old and typical air written mostly in the Dorian mode. The major portion of this tune was probably added about 1882, following the introduction on Primitive Methodism into the Isle of Man. The second tune, which introduces the lively section of the work, is a reel - "The Manx Fiddler". Chaloner, writing in the middle of the seventeenth century, remarked that the Manx people were 'much addicted to the music of the violyne, so that there is scarce a family in the Island, but more or less can play upon it; but as they are ill composers, so are they bad players.' The third tune, "Sweet Water In The Common" relates to the old practice of summoning a jury of twenty-four men, comprised of three men from each of the parishes in the district where the dispute took place, to decide questions connected with watercourses, boundaries, etc. The fourth and last tune is a fine old hymn, "The Harvest Of The Sea", sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds. (Program notes: Foothill Symphonic Winds)

#### **Four Cornish Dances**

Malcolm Arnold lived in Cornwall for many years, and it was not long after moving there, in 1966, that he composed the *Four Cornish Dances*. Dedicated to his second wife, Isobel, the Dances were first performed on August 13, 1966, at one of the famous Henry Wood Promenade Concerts, with Arnold himself leading the London Philharmonic Orchestra. Usually performed in their orchestral setting, the dances have also been arranged for brass band and for orchestra supplemented by extra brass.

In a program note, Arnold referred to the "male voice choirs, brass bands, Methodism, May Days, and Moody and Sankey hymns" of Cornwall, and one can hear hints of these in the Cornish Dances. As with the other national dances for orchestra—English, Scottish, Irish, and Welsh—he composed, Arnold does not quote actual folk songs, but writes his own melodies in the appropriate regional style. A certain nobility characterizes the main theme of the energetic first Cornish Dance, Vivace, despite what has been called the "cheeky insistence" of the tune's repeated notes. Arnold evoked, in the note



## **Program Notes** (continued)

mentioned above, the abandoned copper and tin mines that can be found all over Cornwall, and their "strange and sad beauty", as he characterized it, is conveyed in the atmospheric second movement Andantino. Something of a rustic marching band quality underlies the hymn-like third dance, which ends with a sort of "Amen" passage. In the fourth and final dance, another hymn theme is heard, this time in alternation with a jig-like melody, heard first in flute and harp. Starting off in the distance, the music moves closer in a gradual crescendo, leading to one final forceful statement of the hymn theme.

This *Tribute to Rudy Wiedoeft* is a delightful collection of early jazz selections made famous by the 1920's sax virtuoso. This arrangement is by Gunther Schuller, who served on the faculties of the Manhattan School of Music and Yale University and was president of the New England Conservatory. The three movements are: Valse Erica, Saxarella, and Saxophobia.

Any discussion about jazz and saxophones in the history of American music must include the person who had the greatest impact on the instrument's popularity (both here in the US and in Europe as well)-Rudy Wiedoeft (1893-1940). Although virtually unknown to audiences today, he is one of the important links in the history of modern jazz. Sadly, the amount of information concerning Wiedoeft is meager, especially if one considers the stature he once had. Detailed research on the life and work of Wiedoeft has been done by a handful of enthusiasts, including Todd Granzow, Jim Walsh and Irving Levin. (from an article by Eugene Garfield-Institute for Scientific Information)

**Symphonic Dance No. 3, Fiesta** was originally one of Clifton Williams five *Symphonic Dances*, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called "the pageantry of Latin-American celebration - street bands, bull fights, bright costumes, and the colorful legacy of a proud people." The introduction features a brass fanfare that generates a dark, yet majestic, atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light, flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities. (Program notes: Wind Band Homepage)

**Requiem** is a single-movement fantasia written in response to an event of the Holocaust in World War II. It is not possible to fully grasp the deaths of millions of people, but the death of one, in this case a year-old baby brought me face-to-face with the horror and revulsion of the whole. We think that history is past, and nothing can change it. But the effects of such things as the Holocaust are still immediately with us; the open wound has not been healed. It is my feeling that music can bring closure, and it is my hope that *Requiem* will serve in this capacity.

A Requiem is a Mass for the dead. This relatively brief instrumental piece with the title *Requiem* is not a Mass, but serves a parallel function – the need to lay to rest old things in order to turn the mind and heart toward the new.

I have an abiding interest in why humans go to war. I have recently read much about World War II, and I was confronted once again with the awful fact of fifty million needless deaths. Shostakovich thought of every one of his compositions as a tombstone and wished that he could have written a separate memorial piece for every person who died in war.

I do believe that we are in a major transitional time, and that this transition happens first in each of us. My *Requiem* is both for the unnamed dead of all wars, and for each person making their own inner step, saying goodbye in order to say hello. (Program note: David Maslanka)

**Gloriosa** is inspired by the songs of the *Kakure-Kirishitan* (Crypto-Christians) of Kyushu who continued to practice their faith surreptitiously after the ban of Christianity, which had been introduced to that southern region in the mid-16th century by Roman Catholic missionary Francisco Xavier. The worship brought with it a variety of western music.

Though Christianity was proscribed in 1612 by authority of the *Tokugawa Shogunate* in *Edo* (today Tokyo), Kakure-Kirishitan continued advocating sermons and disguised songs. Melodies and lyrics such as Gregorian chant were obliged to be "Japanized". For example, the Latin word "Gloriosa" was changed to "Gururiyoza." This adaptation of liturgy for survival inspired the composer, Ito, to write this piece in order to reveal and solve this unique cultural mystery.

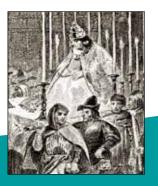
The composer explains, "Nagasaki district in Kyushu region continued to accept foreign culture even during the seclusion period, as Japan's only window to the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu region. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually 'Japanized' during the 200 years of hidden practice of the Christian faith. That music forms the basis of *Gloriosa*." *Gloriosa*, fusing Gregorian chant and Japanese folk music, displays the most sophisticated counterpoint yet found in any Japanese composition for wind orchestra.

*I. Oratio-* The Gregorian chant, "Gloriosa", begins with the words, "O gloriosa Domina excelsa super sidera que te creavit provide lactasti sacro ubere."The first movement, *Oratio*, opens with bells sounding the hymn's initial phrases. The movement as a whole evokes the fervent prayers and suffering of the Crypto-Christians.

*Il. Cantus*- The second movement, *Cantus*, showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the *ryuteki*, a type of flute. The theme is based on *San Juansama no Uta* (The Song of Saint John), a 17th-century song commemorating the "Great Martyrdom of Nagasaki" where a number of Kyushu Christians were killed in 1622.

*Il. Dies Festus-* The third and final movement, *Dies Festus*, takes as its theme the Nagasaki folk song, *Nagasaki Bura Bura Bushi*, where many Crypto-Christians lived.

**The Billboard March:** John Klohr wrote more than 20 marches, including *The Billboard March*, which he wrote in 1901 and dedicated to The Billboard, a newspaper for general amusement first published that same year. The melody of the trio of this march became so popular that even today most people recognize it. (*Notes by David P. Miller, Mississippi Community Symphonic Bands*)





**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 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.



Throughout his career, Gookin has received numerous honors and awards. He 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,

and is currently the Artistic Director and Conductor of the Seattle Wind Symphony. 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. Gookin is a performing artist for Yamaha Corporation.

# **Support and Special Thanks**

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