



Celestial Light

Frank Ticheli's Symphony No. 2

Seattle Wind Symphony

Larry Gookin

Conductor & Artistic Director

Danny Helseth

Assistant Director

**Jazz Musicians Dr. Daniel Barry (composer) , Steve Mostovoy (trumpet),
Javino Santos Neto (piano) performing *River of Doubt***

Beserat Tafesse, Euphonium Soloist, performing *Fantasia Di Concerto*

Saturday February 21st at 7:30 PM

Shorewood Performing Arts Center


17300 Fremont Avenue North– Shoreline WA 98133

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. Prior to accepting the position as Director of Bands at Central Washington University, he was Director of Bands at South Eugene High School 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 Bandmaster's 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, Emeritus Professor of English at CWU, who performs on piccolo and flute with the Yakima Symphony Orchestra.



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 euphonium quartet Eufonix. Formed in 2009, they released their fourth CD in 2014 and have been featured performers throughout the United States and several international conferences. Eufonix is the resident chamber group of Low Brass Boot Camp, an annual summer institute designed to further performance standards in the tuba and euphonium 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. Besides his position at Seattle Pacific University, Helseth is in his fourth year as instructor of tuba and euphonium at Eastern Washington University and maintains an active private studio of private students from the greater Seattle area.



Program

English Folk Song Suite (1923) Ralph Vaughan Williams

I. March— “Seventeen Come Sunday”

II. Intermezzo— “My Bonny Boy”

III. March— “Folk Songs from Somerset”

A Grainger Tribute:

Colonial Song (1911)

The Gum-Suckers March (1914)

Percy Aldridge Grainger

Edited by R. Mark Rogers

Danzon from the Ballet “Fancy Free” (1944)

Leonard Bernstein

The River of Doubt— “The Mighty Urubamba” (2010) Daniel Barry

Guest Artist, Steve Mostovoy/ Jovino Neto

INTERMISSION

Early Light (1995)

Carolyn Bremer

Guest Conductor, Danny Helseth

Fantasia Di Concerto (1914)

Edoardo Boccalari

Beserat Tafesse, Euphonium Soloist

Symphony No. 2 (2003)

Frank Ticheli

I. Shooting Stars

II. Dreams Under a New Moon

III. Apollo Unleashed



Program Notes

English Folk Song Suite—Ralph Vaughan Williams

This Suite originally had four compositions, the fourth movement called *Sea Songs*, but after the first performance, the composer pulled it and published the song separately.

Seventeen Come Sunday opens after a four-bar introduction with the principal melody – the folk song *Seventeen Come Sunday* – played by the woodwind section. This melody is repeated, and the woodwind is joined by the brass (violins in orchestrated version). The phrasing is irregular – the melody lasts for thirteen bars. This is followed by "Pretty Caroline," a quiet melody for solo clarinet and solo cornet, which is also repeated. A third tune, *Dives and Lazarus*, then enters in the lower instruments. This third tune is particularly interesting for having a 6/8 rhythm played as a counterpoint by the upper woodwinds against the straight 2/4 rhythm of the saxophones and brasses. This third theme is repeated, then leads back to the second theme. Finally, the first theme is repeated in a *Da capo al Fine*. The form of this movement can be represented by A-B-C-B-A (Arch form).

Intermezzo: My Bonny Boy opens with a solo for the oboe (sometimes doubled or played by solo cornet) on the tune of the folk song of the same name, which is repeated by the low-register instruments. Halfway through the movement, a *Poco Allegro* begins on *Green Bushes*, a typically English waltz, first sounded by a piccolo, E-flat clarinet, and oboe in the minor context, then repeated in the major with the lower-brass. The first melody is played again in fragmented form before the close of the movement.

Folk Songs from Somerset opens with a light introduction of four measures before the first melody, the folk song *Blow Away the Morning Dew*, played by the solo cornet. This melody is then dovetailed around the band/orchestra before finishing with a *fortissimo* reprise. A second melody (*High Germany*) then takes over, being played by the tenor and lower register instruments, while the remainder takes over the on-beat chordal structure. As this second melody dies away, the original melody is heard once again with the *tutti* reprise. This then leads into the key change, time change (6/8) and the trio. The trio introduces a more delicate melody, *The Trees So High*, played by the woodwind with a light accompaniment. This continues until the time signature changes again, back to the original 2/4. Along with this time change, a final heavy melody enters in the lower instruments (trombones and double basses in orchestrated version), while the cornets play decorative features above. This trio is then repeated in full before a D.C. is reached. The form of this movement can be represented by A-B-A (ternary form)



Program Notes

A Grainger Tribute

Colonial Song

Percy Aldridge Grainger

The Gum-Suckers March

Edited by R. Mark Rogers

Colonial Song was initially written by Grainger in 1911 as a piano piece as a gift to his mother, Rose. Of his piece, Grainger wrote that it was "an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America." Although the piece seems to have been intended as part of a series of 'Sentimentals,' Grainger never wrote any other pieces in this series. Unlike many of Grainger's other compositions, the melodies of *Colonial Song* are not based on folk song, but are original melodies.

The Gum-Suckers March A "Gum-Sucker" is an Australian nick-name for Australians born in Victoria, the home state of the composer. The eucalyptus trees that abound in Victoria are called "gums," and the young shoots at the bottom of the trunk are called "suckers"; "gum-sucker" came to mean a young native son of Victoria, just as Ohioans are nick-named "Buck-eyes." In the march, Grainger used his own "Australian Up-Country-Song" melody, written by him to typify Australia, which he also employed in his *Colonial Song* for two voices and orchestra or military band.

Danzon from the Ballet "Fancy Free"

Leonard Bernstein

From his collaboration with famed choreographer Jerome Robbins, Leonard Bernstein's intense and emotional ballet movement is filled with his characteristic Latin flavor. *Fancy Free* is a ballet by Jerome Robbins, subsequently ballet master of New York City Ballet, made on Ballet Theatre, predecessor of American Ballet Theatre, to a score by Leonard Bernstein. The premiere took place on Tuesday, April 18th, 1944, at the old Metropolitan Opera House, New York. The NYCB premiere took place Thursday, January 31st, 1980. A portion of the score was also used in the opening scenes of Alfred Hitchcock's *Rear Window*.

The River of Doubt- "The Mighty Urubamba"

Daniel Barry

GUEST ARTIST: Steve Mostovoy and Jovino Santos Neto

"The adventure of navigating a wild and scenic river, with all of its twists, turns and surprises, is an apt metaphor for the type of storytelling that music affords. The wonderful and frightening thing about a river journey is that you can only see as far as the next bend. Will you take a terrifying plunge into the abyss or find yourself gazing upon untold beauty? Maybe you will experience both sensations at the same time. As both a guest and a captive of the river, the best thing to do is enjoy the ride.

Program Notes

The *River of Doubt* also contains gestures that are the musical equivalents of questions and doubts. In this sense, it offers a psychological journey. That said, the real power and beauty of this non-verbal language is that out of one hundred listeners there are likely to be one hundred different responses to the story being told. My hope is that regardless of how you interpret the journey, the sonorities will resonate in your mind, your heart, and most importantly, your gut.

I extend heartfelt thanks to every member of the Seattle Wind Symphony for dedicating the time and talent to make this performance a success. Thanks also to my exceptionally talented friends, Jovino Santos Neto and Steve Mostovoy, and to Maestro Larry Gookin for having the courage and foresight to program music by someone who is not yet deceased.” —Daniel Barry

Early Light

Carolyn Bremer

Early Light was created by Carolyn Bremer, an up and coming name in the world of contemporary composers. This arresting transcription for band is a recreation of her orchestral work of the same name. Bright, tonal, and uplifting, the composition which references the national anthem, is as joyous and as full of wonder as is the title.

Fantasia Di Concerto

Edoardo Boccalari

SOLOIST: Beserat Tafesse

This outstanding solo from the turn of the century is one of the best works for euphonium from the Sousa Band era. The large scale work features wonderful lyrical melodies that highlight the sound of the euphonium along with a number of phrases that allow the euphonium to demonstrate consummate technical skill and prowess.



Program Notes



Wind Symphony Personnel

Conductor

Larry Gookin

E♭ Clarinet

Tammy Preuss

Cornet/Trumpet

Ron Cole

Percussion

Britt Dahlgren

Assistant**Clarinet**

Andrea Brannman

Mike Lundquist

Emily Grove

Conductor

Danny Helseth

Julie Buetow

Stephen Pickard

Mike Lewis

Russell Dorer

*Todd Mahaffey

Matthew Pelandini

Piccolo

Karen Gookin

*Andrew Friedman

Erika Harder

George Moffat

*Eric T. Peterson

Carol Heitt

Adam Morrell

String Bass**Flute**

Lindsey Dustin

Gerard Kern

Horn

Stephen Kennedy

*Sara Jolivet

Mariko Lane

*Josiah Boothby

Piano

Meghan Pickard

Jenessa Lang

Dan Reisinger

Cory Edwards

Kelcie Rider

David Leistikow

Bob Thurman

*indicates principal

Cassi McDougall

Trombone**Oboe**

Eric Brewster

Bass Clarinet

John Werth

*Chris Angelos

Yuki Inoue

*Shannon Hill

Contra Alto Clarinet**Bass Trombone**

Brian Bernethy

Bassoon

Jeremy Bennett

Phillip Chance

Euphonium

Autumn Fitzgerald

Alto Saxophone

Cassandra Cook

*Terry Paananen

*Michel Jolivet

*Ben Peterson

Kelly Talaske

Contra Bassoon

Michel Jolivet

Tenor Saxophone

Ryan Lane

Tuba

*Chris Barnes

Mark Wiseman

Contrabass**Sarrusophone**

Michel Jolivet





Daniel Barry

Daniel Barry's music falls primarily into the jazz category, but assembles ideas from Afro-Cuban, Afro-Peruvian and Brazilian musical traditions. Daniel has conducted performances of his large ensemble compositions in Reykjavik, Iceland; Oslo, Norway; Rio de Janeiro, Manaus, Diadema, Sao Paulo, Campinas, and Tatui, Brazil; Lima, Peru; Seattle, Washington and Denver, Colorado.

He is a recording artist with Origin/OA2 Records, serves as Music Director for the Seattle Women's Jazz Orchestra, and writes and performs regularly with the Jim Cutler Jazz Orchestra and his chamber music groups, 2 Hemispheres and Walk All Ways.

In 2015, Daniel is looking forward to appointments as Assistant Conductor/Composer-in-Residence at the Federal University in Rio de Janeiro, Brazil, Composer-in-Residence at the Visby International Centre for Composer's in Sweden, and the Bosch & Simons Artist Residency in Chelva, Spain.

Daniel is a 2012 Fulbright Scholar, 2013 4Culture Grant recipient, 2014 Artist Trust Fellowship recipient, and 2015 Seattle City Arts award winner. He holds an M.A. and Ph.D. in Music Composition from the University of California, Santa Barbara.

Jovino Santos Neto

Jovino Santos Neto worked as a pianist, flutist and producer with the legendary Hermeto Pascoal in his native Brazil for 15 years. Since moving to Seattle in

1993, he has released several recordings as a composer, leader of his Quinteto and also in collaboration with musicians such as Bill Frisell, Gretchen Parlato, Paquito d'Rivera and many others. A worldwide performer and lecturer, he has received many commissions and awards for his work. Jovino's music blends contemporary harmonies with a rich variety of Brazilian rhythmic languages. Jovino has received three nominations for a Latin Grammy (2004, 2006 and 2009). He is a Professor of Music at Cornish College of the Arts in Seattle. His latest CD is a solo recording, out on Adventure Music. Jovino's web site is at www.jovisan.net and his Facebook page is at <http://www.facebook.com/JovinoSantosNeto>



Steve Mostovoy

Educated at Western Washington University and Indiana University, Steve holds a BA in Music. He has performed for such organizations as the John F. Kennedy Center, the Seattle Symphony, the Washington State Arts Commission, Young Audiences, the Paramount and Fifth Avenue Theaters, Bochinoche, and numerous Seattle-area groups in a wide range of musical styles. As the director of Bochinché, he has led this award-winning “tropical Latin music ensemble” through 28 years of performances and workshops for national tours. He has performed for TV/radio and countless public/private concerts; many of these appearances have included his original compositions. Steve’s recent activities include multiple appearances as a featured soloist in Brazil and as a jazz performer at Lincoln Center. Also, he has been active in several CD and sound-track projects.



Beserat Tafesse

Beserat Tafesse, a Music Performance major in Euphonium at Central Washington University, was born in Redmond, WA., where he participated in Redmond public school music programs. Music has taken Beserat around the USA and to such countries as Canada and Japan. His awards include winning the Musicfest Northwest Young Artist Concerto Competition, the Artist Division in the Northern Rockies Tuba Euphonium Festival, and the Artist Division in the Northwest Regional Tuba Euphonium Conference. He also placed second in the International Tuba Euphonium Rich Matteson Jazz Competition and was a finalist for the

Coeur d'Alene Symphony Orchestra Young Artist Competition. Beserat has been a featured soloist for the Spokane Symphony and Central Washington University Wind Ensemble. He is also an accomplished jazz trombonist. Currently, he studies euphonium with Curtis Peacock and is preparing for graduate school auditions at the University of North Texas and George Mason University.

Support and Thanks

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Moral Support

Dave Johnson

Shorewood High School

Program by Mary Lou Roels

