

*Seattle Wind Symphony*  
*Larry Gookin*

*Conductor & Artistic Director*

*Present:*

*Spring*  
*Zephyrs*

*Featuring:*

Sarah Harkness (SWS high school concerto contest winner) playing *Fantasie* by Georges Hüe. - Saxophone trio of Adam Pelandini, Alex Worland and Conor Jonson playing *Hell's Gate* by David Maslanka

**Saturday - May 9<sup>th</sup> at 7:30 PM**  
**Shorewood Performing Arts Center**  
**Shoreline, WA**

## ~WELCOME~

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We are sad to report that founding Conductor and Artistic Director, Larry Gookin, is leaving the Seattle Wind Symphony. Larry is retiring from his position at Central Washington University, where he has been Director of Bands since 1981. His wife, Karen, has recently retired from an English teaching position at CWU and has been a much appreciated sub in our flute section.

When I first spoke with Larry about the idea of conducting the Seattle Wind Symphony, his comment was that he was very interested and knew he was facing retirement and unsure what retirement would “look like.” At the time, he gave SWS a three year commitment. He added a fourth year, and this concert is the last concert of that fourth year. I guess Larry and Karen have figured out what, at least the first few years, retirement will look like. They look forward to spending more time with their children and grandchildren. Additionally, they are hitting the road in their newly purchased RV.

During these four years, Larry has conducted 15 concerts. That means he has led approximately 75 rehearsals of 2 ½ hours each. This rehearsal time, coupled with drive time from Ellensburg, score review, rehearsal planning, program selection, personnel adjustments, board meetings, and planning/strategy discussions, demonstrate what has been an amazing level of commitment to SWS by this gifted musician. It is no understatement to say that this group would not exist and the performance tonight would not have happened without Larry and his amazing patience with us— most of the time. We wish both of them safe travels, and may the wind be at their backs!

Thank you Larry and Karen!

While we will miss Larry and Karen, we look forward to what’s next for SWS.

The closest “next” is our 3<sup>rd</sup> annual Star Spangled Spectacular on July 1<sup>st</sup> at Benaroya Hall. This year we are adding a choir, and this additional element should make the performance quite SPECTACULAR. Additionally, our guest conductor will be the internationally recognized, Keith Brion. There will be more information about the concert posted on our website.

The other “next” is that we have formed a search committee and are hard at work in the process of finding a conductor/artistic director who is crazy enough and qualified enough to build on the great foundation Larry has laid for the band. Our goal is to have the new person in place for our first concert next year.

The other special news regarding tonight’s performance is welcoming Sarah Harkness as the first winner of our high school concerto competition. Sarah was selected from among many applicants, and we are pleased to pass along a \$500 award that was generously donated by Yamaha Musical Instruments. *The Seattle Wind Symphony would like to acknowledge the Yamaha Corporation of America – Band & Orchestral Division and its representative, Larry Chamberlain, for their sponsorship of the ‘SWS Concerto Competition’*

Stay tuned!

Gerard Kern

President

## Sarah Harkness

Sarah Harkness, a senior at Lindbergh High School in the Running Start program at Green River College, began studying the flute at age 10. She currently studies with Rose Johnson and has also studied with Matt Johnston and Amanda Rogers. Sarah has received Superior ratings for her solo performances at the WMEA State Solo/Ensemble Festival (2013-2015), and she performed with the WMEA All-State Concert Band in 2014. She has also been a finalist with the Seattle Flute Society's Horsfall Competition (2012-2015). In 2015, Sarah received an "Outstanding Performer" certificate from the Seattle Young Artists Music Festival for both her Complete and Concerto programs, and she was chosen as the Alternate Finalist for the flute division of the Concerto Competition. Currently, Sarah is the co-principal flute of the Tacoma Youth Symphony, and section leader of her school's Symphonic Band. She has performed with the RVJ Studio Flute Ensemble and has won membership in the National Flute Association High School Flute Choir (2013-2015), performing in New Orleans, Chicago and Washington DC. In fall 2015, Sarah will begin her studies in flute performance at the Wheaton College Conservatory of Music in Wheaton, IL. In addition to her flute performance, Sarah has several flute students, enjoys singing with her high school jazz choir, listening to Tchaikovsky, Gershwin, and Copland, and working in her church's nursery. Soli Deo Gloria.

## Adam Pelandini

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). His principle teachers include Kenneth Radnofsky and Joseph Brooks, and has worked with legendary saxophonists Otis Murphy, Eugene Rousseau, Theodore Kerkezos and Claude Delangle of Paris, France in a variety of masterclasses and clinics. Alex and Conor are two of his students.

## Alex Worland

A graduate of Wilson High School in Tacoma, Washington, Alex Worland is currently in his second year at Central Washington University studying musical composition. Alex currently performs with the CWU Wind Ensemble and the CWU Jazz Band 1. He has been studying saxophone for six years focusing on both classical and jazz performance.

## Conor Jonson

Conor Jonson is a senior at Central Washington University, majoring in music education. He has been a member of the CWU Wind ensemble and Jazz Band 1 for several years, and enjoys hiking and camping in his spare time.



# Wind Symphony Personnel

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**Conductor**

Larry Gookin

**Contra Bassoon**

Michel Jolivet

**Cornet/Trumpet**

Paige Anderson

Ron Cole

**Percussion**

Britt Dahlgren

Mike Lewis

**Assistant****Sarrusophone**

\*Todd Mahaffey

Matthew Pelandini

**Conductor**

Michel Jolivet

George Moffett

\*Eric T. Peterson

Danny Helseth

Adam Morrell

Andrew Robertson

**Eb Clarinet**

Stephen Pickard

**Piccolo**

Tammy Preuss

**String Bass**

Kelcie Rider

**Horn**

Stephen Kennedy

**Clarinet**

\*Josiah Boothby

**Flute**

Andrea Brannman

Allison Kunze

**Piano**

Lindsey Dustin

Russell Dorer

Steve Riley

Cory Edwards

Tammy Harris

\*Andrew Friedman

Bob Thurman

\*Sara Jolivet

Erika Harder

Megan Vinther

\*indicates principal

Meghan Pickard

Carol Heitt

Gerard Kern

**Trombone****Oboe**

Mariko Lane

\*Chris Angelos

\*Eric Brewster

Jenessa Lang

Daniel Baker

Shannon Hill

David Leistikow

**Bass Trombone****English Horn****Bass Clarinet**

\*Brian Bernethy

Eric Brewster

John Werth

**Euphonium****Bassoon****Contra Alto Clarinet**

\*Terry Paananen

Jeremy Bennett

Phillip Chance

Kelly Talaske

Autumn Fitzgerald

\*Michel Jolivet

**Saxophone****Tuba**

Cassandra Cook

\*Chris Barnes

Ryan Lane

Mark Wiseman

Adam Pelandini

Ben Peterson

Duke Sullivan

# Program

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*Festive Overture* (1954)

Dmitri Shostakovich, Opus 96  
Transcribed: Donald Hunsberger

*Pineapple Poll*

Arthur Sullivan  
Arranged: Charles Mackerras

- I. Opening Number
- III. Poll's Dance
- IV. Finale

*Fantasia* for flute and winds

Georges-Huë  
Arranged: John Bourgeois  
Soloist: Sarah Harkness

*Country Band March*

Charles Ives  
Arranged: James B. Sinclair

## INTERMISSION

*Chorale and Shaker Dance* (1972)

John Zdechilk

*O Mensch, Bewein' Dein' Sünde Gross*  
(O Man, now weep for thy great Sin)

J.S. Bach  
Arranged: Percy Grainger  
Keith Brion, Michael Brand

*Hell's Gate* (1996)

Saxophone Trio: Adam Pelandini  
Alex Worland  
Conor Jonson

David Maslanka

*Pas Redoublé* (1887)

Camille Saint-Saëns  
Transcribed: Arthur Frackenpohl

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**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.

# Program Notes

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## HELL'S GATE (1996)

This piece was commissioned by the Hellgate High School Symphonic Band, John H. Combs, conductor. The title "Hell's Gate" started as a simple twist on the name "Hellgate." "Hellgate" is the name given to a section of Missoula, Montana where the Clark Fork River flows through a mountain pass. Local Indians suffered many surprise attacks by rival tribes at this place, leading French settlers to give it the name "Hell's Gate." Over the years the "s" has been dropped, and the name has become a local commonplace, losing much of its psychic and cosmic force. Having come up quickly with a title for my piece, I had to muse for a long time on its implications. The immediate picture that comes to mind is "The Flaming Gates of Hell", and the desire to avoid these at all costs! Whatever one's religious beliefs, the "gates of hell" can be taken psychologically to mean any extremely difficult point of transition in the maturing process of a person, one that cannot be avoided but must be gone through. These occur throughout the life, but one of the scariest is the transition into young adulthood. And so I offer this piece as a gift to my young friends who are at that point of life. I offer it as well to anybody making a hard transition of any kind! The piece is something of a soul journey, the soul being represented by the trio of solo saxophones, and especially the solo alto saxophone. The soul is plunged willy-nilly into the fierce struggle of life. It survives, and responds with a deeply mournful and upwardly struggling and yearning attitude. With this attitude come first visions of the religious nature of the human being, and first hints of wholeness. Life overtakes, and the struggle is joined in earnest. The soul is driven to the extremes of its ability to endure, until in the middle of this there is a memory of the early vision of wholeness. The soul responds in agony, and then bursts into full and passionate awareness of its own nature. Reconciled to its connection, the soul opens to the full power of its earthly life. At this point of opening I have placed the Lutheran hymn tune "Christ, du bist der helle Tag" ("Christ, you are the bright day") - a beautiful metaphor, regardless of your cultural tradition, for the passage into self-awareness. I was further compelled to use this tune because of the last two words of its title: "helle Tag" = "Hellgate." The work ends with the soul - the alto saxophone - transformed. It plays a quiet and beautiful solo song. (Notes by David Maslanka)

## Pas Redoublé

Originally written for four-hand piano, it was transcribed for band by Arthur Frackenpohl. The tempo of a *pas redouble* varies with the proficiency of the performer, as well as the wishes of the composer and the customs of that period. During the mid-nineteenth century, military units in some nations were marching to a cadence of about ninety steps per minute for the slow march (*pas ordinaire*), 120 for the quick march (*pas redouble*), and 160 to 180 for the double-quick march (*pas de charge*). Frackenpohl recommends a tempo of 144 for this march.

# Program Notes

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## Chorale and Shaker Dance

This 1971 composition combines a simple chorale theme, introduced by the woodwinds, with variations of the well-known Shaker Hymn "*Simple Gifts*." There is a progression of instrumental timbres and chord textures as the themes alternate and comele. Brief solos for flute, clarinet, saxophone, and trumpet occur at tempo changes. The brass and woodwinds exchange the themes as time signatures cause an increase in both tempo and intensity. Sustained brass sections play the chorale with woodwinds performing a fiery obbligato based on the Shaker hymn as the development peaks. A demanding timpani part punctuates the dramatic ending. (Notes by John Zdechlik)

## *O Mensch, beweine dein' Sünde gross*

O mankind, mourn your great sins,  
for which Christ left His Father's bosom  
and came to earth;  
from a virgin pure and tender  
He was born here for us,  
He wished to become our Intercessor,  
He gave life to the dead  
and laid aside all sickness  
until the time approached  
that He would be offered for us,  
bearing the heavy burden of our sins  
indeed for a long time on the Cross.

The *Chorale-Prelude: O Mensch, beweine dein' Sünde gross* (O, Man, now weep for thy great Sin) is taken from Bach's *Orgelbüchlein* [Little Organ Book] collection. Grainger created the setting between 1937 and 1942. While not unusual today, his beautiful realization of the ornamentation was revolutionary in the 1940s. ..."It is the 'individualism' of Grainger's carefully notated interpretive artistry that sets the *Chosen Gems* apart from other band arrangements. His musical persona sings the lines, stresses harmonic changes, clears the way for important entrances, drops the volume for the next line to come through, phrases over bar lines, imparts a natural sense of motion, and balances harmonic and melodic textures. In short, he has written the sort of interpretation one hears in a masterful chamber music performance.

ELASTIC SCORING. Grainger's concept of *elastic scoring* allowed him to adapt the music to all of the maddeningly possible (or impossible) instrumental combinations one encounters in educational situations. In his early music settings, each musical voice is assigned a 'Tone Strand': Strand A for the soprano line, Strand B for the alto line, etc., through the bass line. These parts may then be played by a variety of instrumental combinations." (Notes by Keith Brion and Michael Brand.)



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## 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 Notes

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## Festive Overture

The gestation of Shostakovich's *Festive Overture* has been subject to several different theories. One author claims that it was originally written in 1847, but was suppressed by Shostakovich along with many of his compositions created during this repressive period of Soviet history. Others believe that the celebratory quality of the overture displays Shostakovich's relief at the death of Josef Stalin (in 1953), whose regime had twice censored the composer and his music. Most likely the work was commissioned for a gathering at the Bolshoi Theater in November of 1954, celebrating the 37th Anniversary of the October Revolution. The conductor, Vasili Nebolsin, realized that he had no appropriate piece to open the high-profile concert. He approached Shostakovich, who was at the time a musical consultant at the Bolshoi. The composer soon began working on the overture and completed it in three days, with the individual pages of the score being taken by courier before the ink had dried to copyists waiting at the theater to create the orchestra parts. Although written in haste, the *Festive Overture* has proved to be one of Shostakovich's most frequently performed works. He completely grasped the sense of occasion and requirements implicit in the commission. The brilliant orchestration, the exuberant mood, and the infectious high spirits of the overture have guaranteed its place as an effective concert opener and audience pleaser. At the 1980 Moscow Olympics the opening fanfares of the overture were used to announce the start of each day's events. (Notes by University of TX Austin.)

## Pineapple Poll

As Sir Charles Mackerras writes in the booklet notes, the idea of transforming 'the eminently danceable tunes' of the Gilbert and Sullivan comic operas into a ballet score occurred to him while he was playing in the orchestra for a Gilbert and Sullivan season in Australia. *Pineapple Poll* was first performed, with immediate success, in March 1951 at Sadler's Wells Theatre. Sullivan was of partly Irish descent and his *Symphony in E* (later known as the 'Irish') originated during a holiday in Northern Ireland when he was 21. Although Mendelssohn and Schubert are obvious influences, the freshness of Sullivan's melodic gifts, as well as his technical fluency, are abundantly evident. (Notes by Classics Online).

# Program Notes

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## Fantasia for Flute and Winds

An enigmatic and recognized work of the Impressionist period, this concert selection was originally scored for flute with orchestra. John Bourgeois' creative rescoring for soloist and wind ensemble has been performed by professional and military bands throughout the country. (Notes by JW Pepper.)

## Country Band March

Charles Ives is recognized as one of the greatest American composers of the twentieth century, but he did not receive such accolades during most of his lifetime. In fact, he made his living as a successful insurance salesman, founding an agency that would become one of the most lucrative in the nation. It was not until late in his life that many of the larger works he composed decades earlier were performed for the first time. When his unique and progressive music finally saw the light of day, however, he earned a Pulitzer Prize in 1947 for his Third Symphony. Ives was born in Danbury, Connecticut, where his father, George Ives, was a Civil War bandmaster and leader of the Danbury Cornet Band. Ives attended Yale University, studying organ and composition, but both his father's influence and his own early musical experiences in Danbury had as much impact on his musical sensibilities as his formal education. The elder Ives was intrigued by unplanned musical moments, like two bands playing in unrelated keys as they marched down the street in a parade, and George would often encourage Charles to explore unconventional sounds such as playing the accompaniment of a tune in one key on the piano while singing the melody in an unrelated key. Some of these unusual sounds are found in Ives' *Country Band March*, the composer's affectionate valentine to the enthusiastic haphazardness of the community bands he heard as a young man in Danbury. Ives revels in the cacophony produced by these amateur musicians making early entrances, playing "wrong notes," and cheerfully but inappropriately blurting out quotations of popular songs of the day, including "Arkansas Traveler," "Battle Cry of Freedom," "The British Grenadiers," "The Girl I Left Behind Me," "London Bridge," "Marching Through Georgia," "My Old Kentucky Home," "Yankee Doodle," and quotes of two very familiar Sousa marches. This dense but exuberant music often has simultaneous melodies competing for the audience's attention, and the percussionists bringing up the rear frequently add or drop beats as the group struggles to stay together. (Notes by the United States Marine Band.)

# Support and Thanks

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*Chris Barnes*

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*Spouses*

*Moral Support*

*Dave Johnson*

*Shorewood High School*

*Program by Mary Lou Roels*

## SAVE THE DATE!

SWS presents our 3<sup>rd</sup> annual **STAR SPANGLED SPECTACULAR**—better than ever. **Wednesday, July 1<sup>st</sup>, 7:30 PM at Benaroya Hall.** This year we will feature Keith Brion as our guest conductor. Keith is recognized internationally as a Sousa authority and has published many editions of band music, by composers such as Charles Ives, Percy Grainger, John Philip Sousa and others. We will be adding an 80 piece choir directed by Dr. Linda Gingrich. (Now accepting applications for the choir at our web site: [www.seattlewindsymphony.org](http://www.seattlewindsymphony.org)) **This concert is not to be missed.**

