

STRAUSS, GERSEWIN



& BEYOND!

Presented by:

SEATTLE
Wind
SYMPHONY

Larry Gookin, Conductor

Welcome

Welcome to Seattle Wind Symphony's third season. We are delighted to greet those of you who have attended any of our previous concerts, and we extend a warm welcome to those of you who are new to SWS. We are pleased by the many positive comments regarding our first two seasons. Thank you!

Seattle Wind Symphony is comprised of highly skilled amateur and professional musicians who are dedicated to performing compelling wind symphony literature that is engaging for both audience and musicians alike. We perform works originally composed for wind symphony as well as transcriptions from other works. Examples of original band and wind symphony compositions on today's program include Cathedrals, Hounds of Spring, Second Suite for Military Band in F and, of course, Fillmore's The Circus Bee march.

Today's program also includes many transcriptions, such as a familiar orchestral work, An American in Paris, which was composed by George Gershwin and later transcribed for wind ensemble by John Krance. Music transcribers often do not get much credit, so we thought a little credit is due. One of the challenges to the transcriber is to maintain the integrity of the original composition while changing the tonal characteristics of the original to accommodate different instrumentation.

Krance, for example, was a prolific transcriber who also transcribed Carmina Burina (originally written for vocal solos, chorus, boys' chorus and symphony orchestra) for wind ensemble. Shostakovich's Polka, also on today's program, was transcribed by Donald Hunsberger, conductor of the Eastman Wind Ensemble from 1965 until 2001. Through his many transcriptions for the ensemble, "Hunsberger helped further the principles of the wind ensemble concept, including specified instrumentation, orchestral concept of performance, single performer approach [and] development of individual tone colors."

Today's program also includes Allerseelen, originally composed by Richard Strauss in 1885 as a song for voice and piano. The task of the transcriber in a work such as this is compounded by the poetic nature of the original. Allerseelen is a challenging transcription by Albert O. Davis (with editing by Frederick Fennell).

Again, we welcome you and hope you will enjoy today's program of original and transcribed works for wind ensemble. We invite you to visit our web site, as well: www.seattlewindsymphony.org now features a "DONATE" button to facilitate tax deductible contributions to SWS.

Gerard Kern - President



Gustav Holst

Program

<i>The Hounds of Spring (1980)</i>	Alfred Reed
<i>Second Suite in F for Military Band (1911)</i> Edited by Fredrick Fennell, Score assembled by Loras John Schissel	Gustav Holst, Op. 28b
I. March	
II. Song Without Words: "I'll Love My Love"	
III. Song of the Blacksmith	
IV. Fantasia on the "Dargason"	
<i>Allerseelen (All Souls' Day) (1882)</i> Setting for Symphonic Band by Albert O. Davis Edited by Frederick Fennell	Richard Strauss
<i>Cathedrals (2008)</i>	Kathryn Salfelder
~~ Intermission ~~	
<i>An American in Paris (1928)</i> Transcribed by John Krance	George Gershwin
<i>Harrison's Dream for Wind Orchestra (2000)</i>	Peter Graham
<i>Sheltering Sky (2012)</i>	John Mackey
<i>Polka (Beaurocrat's Dance) From "The Bolt" (1930-31)</i> Transcribed by Donald Hunsberger	Dmitri Shostakovich
<i>The Circus Bee (1908)</i> Edited by Loras John Schissel	Henry Fillmore

Seattle Wind Symphony Personnel

Piccolo

Kirsten G. James

Flute

Deliana Broussard
Lindsey Dustin
Karen Gookin
*Sara Jolivet

Oboe

Eric Brewster
*Shannon Hill

English Horn

Eric Brewster

Bassoon

*Michel Jolivet
Mark Weidenaar

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
Rebecca Weidenaar

Bass Clarinet

Dexter Stevens

Contrabass Clarinet

Phillip Chance

Saxophone

David Ashton
Cassandra Cook
Ryan Lane
*Ben Petersen

Cornet/Trumpet

Paige Anderson
Ron Cole
Mike Lundquist
*Todd Mahaffey
George Moffat
Delsin Thomas

Horn

Kate Anderson
*Josiah Boothby
Chris Leuba
Steve Riley
Bob Thurman

Trombone

Chris Angelos
*Philip Dean
Amanda Johnson
David Krosschell

Euphonium

Terry Paananen
Kelly Talaske

Tuba

Chris Barnes
Mark Wiseman
*Mike Woolf

Percussion

Britt Dahlgren
Akiko Matsuda
Matthew Pelandini
*Eric T. Peterson
Marie Rice
Andrew Robertson

String Bass

Stephen Kennedy

Conductor

Larry Gookin



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 Notes

Alfred Reed: *The Hounds of Spring* (1980)

The *Hounds of Spring* was inspired by the poem *Atlanta in Calydon* by Algernon Charles Swinburne.

When the hounds of spring are on winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain

And soft as lips that laugh and hide
The laughing leaves of the trees divide,
And screen from seeing and leave in sight
The god pursuing, the maiden hid.

"When the hounds of spring are on winter's traces," presents a magical picture of young love in springtime, and forms the basis for this purely musical setting in traditional three-part overture form. This rendition attempts to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture. The poem, a recreation in modern English of an ancient Greek tragedy, appeared in print in 1865, when the poet was 28 years old. It made Algernon Swinburne an overnight success. *The Hounds of Spring* was commissioned by and is dedicated to the John L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown. The first performance took place in Windsor on May 8th, 1980, by the Windsor ensemble, under the direction of the composer.

(Program Note by Alfred Reed)

Gustav Holst: *Second Suite in F for Military Band* (1911)

This suite, composed in 1911, uses English folk songs and folk dance tunes throughout. It was written at a time when Holst needed a rest from the strain of original composition. The opening movement, a march, uses three tunes, the first of which is a lively Morris dance. The folk song *Swansea Town* is next, played broadly and lyrically by the euphonium, followed by the entire band playing the tune in block harmonies - a typically English sound. *Claudy Banks* is the third tune, brimming with vitality and the vibrant sound of unison clarinets. The first two tunes are repeated to conclude the first movement. The second movement is a setting for the English folk song, *I'll Love My Love*. This sad story is of a young maiden driven into bedlam by grief when her lover is sent to sea by his parents to prevent their marriage. The Hampshire folk song, *The Song of the Blacksmith*, is the basis of the third movement, which evokes visions of the sparks from red hot metal struck repeatedly with a lively

hammer on the blacksmith's anvil. Finally, the English country-dance and folk song, *The Dargason*, dating from the sixteenth century, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune *Greensleeves* is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart.

(Program Note from Philharmonic Winds)

Richard Strauss: *Allerseelen (All Souls' Day)* (1882)

Allerseelen ("All Souls' Day") is set to text by Hermann von Gilm zu Rosenegg (1812-1864). This song's melody and rich accompaniment make it one of the best known lieder of Strauss. Originally composed for solo voice and piano, Albert Oliver Davis adapted his transcription for wind band in 1952.

All Souls' Day

Bring in the mignonettes' fragrant spires,
The last red asters on the table lay, and let again us
speak of love's
desires, like once in May.

Give me your hand in furtive, sweet advances –
if people see it, mind not what they say:
Give me just one of your delighting glances, like once
in May.

Today the graves are full of lights and flowers,
one day a year the dead shall hold their sway:
Spend on my heart again those lovely hours, like once
in May

(Program Note from score)

Kathryn Salfelder: *Cathedrals* (2008)

Cathedrals is a fantasy on Gabrieli's *Canzon Primi Toni* from "*Sacrae Symphoniae*," which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church, according to the antiphonal principal of *cori spezzati* (It. 'broken choirs'), which forms the basis of much of Gabrieli's writing.



Alfred Reed

Cathedrals is an adventure in 'neo-renaissance' music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. This work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.

(Program Note by Kathryn Salfelder)

George Gershwin: An American in Paris (1928)



George Gershwin

The son of Russian immigrants, George Gershwin was born in Brooklyn, New York. Fueled with a love for music, he began studying the piano at the age of 12. Not being academically inclined, he convinced his parents to let him to quit school at 15 and become a pianist in "Tin Pan Alley," where he demonstrated songs for the Remick Publishing Company. In his teens he began to compose popular songs and produced a succession of musicals, including *Strike Up the Band* in 1927, with his brother, Ira, as lyricist.

Gershwin went to Paris in 1928 in search of more thorough training in composition. What he found was the idea for this composition, which he described as follows: "I have not endeavored to present any definite scenes in this music. The rhapsody is programmatic in a general impressionistic sort of way, so that the individual listener can read into the music such episodes as his imagination pictures for him."

John Krance produced this abbreviated arrangement for wind band in 1974.

(Program Note from score)

Peter Graham: Harrison's Dream for Wind Orchestra (2000)

Harrison's Dream is a musical depiction of the forty-year effort by John Harrison during the first half of the 18th century to develop a chronometer capable of providing exact time on the high seas. His obsession was a result of the passing of the Longitude Act following the accidental destruction of the

Association, the flagship of the British Royal Navy in 1707, along with three sister ships, on rocks off the Scilly Islands. This highly rhythmic and technical composition was commissioned by the United States Air Force Band, Col. Lowell Graham, Commander/Conductor, and was awarded the 2002 ABA/Ostwald Award for Original Composition. Graham is Associate Conductor of England's Black Dyke Brass Band.

(Program Note from score)

John Mackey: Sheltering Sky (2012)

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended.

The work itself has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly the band repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original – his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies – the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns – the opening chords finally coming to rest.

(Program note by Jake Wallace)

Support and Special Thanks

Dmitri Shostakovich: Polka (Beaurocrat's Dance) From "The Bolt" (1930-31)

The Bolt is a ballet music score written by Dmitri Shostakovich between 1930 and 1931. The score is for a full-length ballet with three acts and seven scenes, with a libretto by Vladimir Smirnov. It premiered on April 8, 1931, at the Academic Theatre of Opera and Ballet in Leningrad, and choreographed by Fyodor Lopukhov.



Dmitri Shostakovich

The ballet is an ironic tale of slovenly work in a Soviet factory. The lazy Lyonka hates work, and together with a local priest and anti-Soviet plotter, he plans to sabotage the machinery by putting a bolt in it. Their plan is foiled by a group of Young Communists.

Shostakovich composed an eight-movement suite from the ballet. The Polka (Bureaucrat's Dance) is the second movement from the suite, and depicts one of Shostakovich's most brilliant caricatures: not just the ink of squeaky piccolos and gruff bassoon, but the lines they draw conspire to conjure the image of a wheedling, scrooge-like figure with the finger ends cut from his grubby gloves - an ineffectual "job's worth" whose quavering quill pen can nevertheless transform itself, Donald Duck fashion, into a murderous, bloody axe. This is hilarious and - with hindsight - chillingly prophetic music. Donald Hunsberger transcribed the Polka for wind band in 1971.
(Program Note by Paul Serotsky)

Henry Fillmore: The Circus Bee (1908)

Loved by musicians and audiences alike, The Circus Bee is Henry Fillmore's greatest contribution to the band repertoire (both circus and concert) and it stands at the very top of the venerable march idiom. Long a favorite of Merle Evans, it is probably a humorous salute to a nonexistent circus newspaper. It could also be Fillmore poking fun at his great friend John Klover's wildly popular Billboard March. The music is both 100% pure circus and 100% pure Fillmore. That heady combination makes for great band music!

(Program note by Loras John Schissel)



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