

SEATTLE  
*Wind*  
SYMPHONY



Sunday, May 14, 2017  
Shorewood Performing Arts Center  
Dr. Wayne Baily Conductor  
[seattlewindsymphony.org](http://seattlewindsymphony.org)



Wayne Bailey is Professor of Music at Arizona State University where he conducts instrumental ensembles, Lyric Opera Theatre shows, and teaches graduate and undergraduate courses in conducting. Dr. Bailey also served as the Director of the School of Music at ASU and previously held similar positions at the University of Tennessee in Knoxville, Texas Tech University, and East Tennessee State University. A trumpeter and band director, he has also served on the faculty at the University of Colorado where he was also Assistant Dean; Hastings College; Alabama State University; and the Howell, Michigan Public Schools.

Dr. Bailey holds a Bachelor of Music Education degree from Iowa State University, a Master of Music in trumpet performance from the University of Michigan, and a Doctorate of Musical Arts in instrumental conducting from the University of Colorado.

Dr. Bailey is the author of five widely used music textbooks, including “Aural Skills for Conductors,” “Teaching Brass; a Resource Manual,” “Conducting: the Art of Communication,” “In Performance,” and “The Complete Marching Band Resource Manual,” which is in its third edition. He has published articles in The Instrumentalist, BD Guide, Band World Today’s Music Educator, The Canadian Band Journal, The Journal of the Association of Concert Bands as well as a number of band and brass arrangements.

Ensembles under his direction have performed at the College Band Directors National Association conference, the International Community Band festival in Switzerland, the All-Japan Band Directors Clinic, NFL games, at nationally televised bowl games, and throughout the nation. He has conducted recordings of ensembles in the U.S. and throughout Europe. Former students hold numerous conducting and administrative positions at colleges and universities throughout the United States.

## PROGRAM

<i>Crown Imperial</i> , “A Coronation March, 1937” .....	William Walton arr. by W.J.Duthoit
<i>Acrostic Song</i> from “Final Alice” .....	David Del Tredici arr. by Mark Spede
<i>Songs My Mother Taught Me</i> .....	Antonín Dvořák arr. by Wayne Bailey
<i>Pineapple Poll</i> .....	Arthur Sullivan arr. by Charles Mackerras
I. Opening Number	
II. Jasper’s Dance	
III. Poll’s Dance	
IV. Finale	

## INTERMISSION

<i>The Cowboys</i> .....	John Williams arr. by Jim Curnow
<i>Prelude in B flat Major</i> .....	J.S. Bach arr. by Roland Moehlmann
<i>Siegfried’s Funeral Music</i> , from “Götterdämmerung” .....	Richard Wagner arr. by Paul Whear
<i>Jupiter</i> from “The Planets”.....	Gustav Holst

**Crown Imperial**, “A Coronation March, 1937”..... William Walton  
arr. by W.J.Duthoit

*Crown Imperial* has become the standard processional march used by the British royal family at important ceremonies. It was written for symphony orchestra for the coronation of Edward VIII who abdicated before he was crowned. Instead, the premiere occurred for the coronation of his brother George VI in 1937 and again for the coronation of his daughter Elizabeth II in 1953. The royal family most recently used it as the recessional piece at the wedding of Prince William and Catherine Middleton in April 2011.

**Acrostic Song** from “Final Alice”..... David Del Tredici  
arr. by Mark Spede

“Final Alice” is the fifth of six large works for soprano and orchestra based on Lewis Carroll’s *Alice in Wonderland* books. It was commissioned in honor of the United States bicentennial and was premiered by soprano Barbara Hendricks and the Chicago Symphony in 1976. The work is a lullaby-like aria that ends “Final Alice.” The poem is an acrostic; the initial letters of the lines spell out Alice Pleasance Liddell, the name of the real-life Alice for whom Carroll wrote his stories.

**Songs My Mother Taught Me**..... Antonín Dvořák  
arr. by Wayne Bailey

*Songs My Mother Taught Me* was written in 1880 for piano and voice and is the fourth of seven songs from his song cycle “Gypsy Songs” with text by Adolf Heyduk. The work has remained popular for over 135 years and has been transcribed for many different ensembles and solo instruments. An English translation of the text used by many singers follows.

*Seldom from her eyelids were the teardrops banished.  
Now I teach my children, each melodious measure.  
Oft the tears are flowing, oft they flow from my memory’s treasure.*

**Pineapple Poll**..... Arthur Sullivan  
arr. by Charles Mackerras

- I. Opening Number
- II. Jasper’s Dance
- III. Poll’s Dance
- IV. Finale

*Pineapple Poll* is a Gilbert and Sullivan-inspired comic ballet created by choreographer John Cranko and arranger Sir Charles Mackerras. The ballet premiered in London in 1951 and uses music from several of the most popular operettas of Gilbert and Sullivan. The story of the ballet comes from one of Gilbert’s “Bab Ballads” titled “The Bumboat Woman’s Story.”



**The Cowboys**..... John Williams  
arr. by Jim Curnow

*The Cowboys* is a suite from the 1972 John Wayne film “The Cowboys.” The work, originally scored for studio orchestra, is a suite of the primary melodies from the film score set in concert overture form. John Williams proves once again his compositional talent creating music exemplifying the American West. The style of the music is reminiscent of American composer Aaron Copland.

**Prelude in B flat Major**..... J.S. Bach  
arr. by Roland Moehlmann

This prelude is an arrangement for band of Bach’s *Prelude in C major, BWV 553*. The work is part of a set of eight short preludes and fugues for organ. Recent scholarship calls into question the authorship of these works. Some now believe that Bach was not the composer of this work but that it, along with the others in the set, might have been composed by one of his pupils.

**Siegfried’s Funeral Music** from “Götterdämmerung”..... Richard Wagner  
arr. by Paul Whear

“Götterdämmerung” (Twilight of the Gods) is the last in the cycle of Wagner’s music drama called “Der Ring des Nibelungen.” This music is an interlude in the third act and accompanies a scene in which the body of Siegfried is borne from where Hagen has stabbed him in the back with his spear. As with many concert versions of operatic music, this arrangement’s ending is not original to the music drama scene but was added by the arranger.

**Jupiter** from “The Planets”..... Gustav Holst

*Jupiter, the Bringer of Jollity* is the fourth movement of the seven-movement work “The Planets.” It was written in 1914-15 and premiered in 1918, and is Holst’s masterwork. The original was scored for large orchestra and there have been several band arrangements published over the years. This arrangement is the 1924 first transcription of the work. We list no arranger here because it is uncertain who did this arrangement. Some band scholars believe that Holst himself is the arranger but if so he never listed it among his works for band, nor did his biographer daughter Imogen. Another possible arranger is George Smith, a student at the Royal Military School of Music at Kneller Hall. Smith is known to have arranged three other movements from *The Planets* for the Kneller Hall band.



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# SEATTLE *Wind* SYMPHONY

## PERSONNEL

### Piccolo

Sara Jolivet \*

### Flute

Deliana Broussard  
Lindsey Dustin  
Tammy Harris  
Sara Jolivet

### Oboe

M. Shannon Hill \*

### Bassoon

Julian Banbury  
Autumn Fitzgerald  
Michel Jolivet \*

### Contrabassoon

Michel Jolivet \*

### E♭ Clarinet

Julie Boulter-Buetow

### B♭ Clarinet

Andrea Brannman  
Julie Boulter-Buetow  
Samuel Dougherty  
Erika Harder  
Carol Heitt  
Gerard Kern  
David Leistikow  
Steve McComas  
Tammy Preuss \*

### Bass Clarinet

John Werth

### Contrabass Clarinet

Phillip Chance

### Alto Saxophone

Dieter Rice \*  
Van Lang Pham

### Tenor Saxophone

Ben Peterson

### Baritone Saxophone

Benjamin Draper

### Cornet/Trumpet

Charlie Fix  
David Hinckley \*  
Todd Mahaffey \*  
George Moffat  
Sarah Weinberger

### Horn

Elizabeth Anderson  
Steve Riley  
Bob Thurman \*  
Kristin Woodward

### Trombone

Chris Angelos \*  
Dan Baker  
Mark Daniel  
John Morrow

### Bass Trombone

Byron Sanborn

### Euphonium

David Dimmit  
Terry Paananen \*

### Tuba

Chris Barnes \*  
Stephen Senseman  
Mark Wiseman

### Percussion

Akiko Ketron  
Rebecca Markov  
Eric T. Peterson \*  
Philip Radtke  
Andrew Robertson

### String Bass

Alam Karlak

### Conductor

Wayne Bailey

\* Principal or co-principal