



Time and the Winds

*A musical journey through the history
of wind band music...*

SEATTLE
Wind
SYMPHONY

Saturday, November 15th 2015, 3:00 PM
Renton IKEA Performing Arts Center
Dr. Wayne Bailey, Guest Conductor
seattlewindsymphony.org

PROGRAM

Shortcut Home..... Dana Wilson

Overture for Winds..... Felix Mendelssohn
Arranged and edited by John Boyd

If Thou Be Near..... Johann Sebastian Bach
Transcribed by R.L Moehlmann

First Suite in E-flat for Military Band..... Gustav Holst
Revised and edited by Colin Matthews

- I. Chaconne
- II. Intermezzo
- III. March

INTERMISSION

Variants on a Medieval Tune..... Norman Dello Joio

Ye Banks and Braes O' Bonnie Doon..... Percy Aldridge Grainger

Tidal Forces..... Michael Markowski

Moon by Night..... Jonathan Newman

His Honor..... Henry Fillmore
Edited by Frederick Fennell

Shortcut Home..... by Dana Wilson (b. 1946)

“Shortcut Home” is a brief and elaborate fanfare that features each of the sections of the wind band. It is jazz-influenced in sound and rhythm. “Home” refers to the C major chord at the end of the work. The piece was written in 1998 for the Hillsborough High School Band in Hillsborough, New Jersey, on the occasion of the opening of a new building.

Dana Wilson is an American composer whose compositions have been played by professional orchestras, bands and several of the Washington, D.C., based military bands. He won the Ostwald Composition Prize, the Sudler International Composition Prize, and First Prize of the International Trumpet Guild.

Overture for Winds, Op. 24..... by Felix Mendelssohn (1809-1847)

Mendelssohn wrote the original version of this work when he was just 15 years old while visiting the spa and resort town of Bad Doberan near Rostock. It was originally scored for the 11 member *Harmonie* band of the spa town. While the original score was soon lost, Mendelssohn rewrote the work in 1826 and presented it under the title “Nottomo.” Later Mendelssohn rewrote the work again in 1838 for 23 winds and percussion and titled it “Overture for Wind Band.” The arrangement you hear today is a hybrid of these earlier versions mixing the small ensemble and the large band sonorities.

Mendelssohn was, like the earlier Mozart, a child prodigy performing and composing at a very high level as a child. His most important works today are his symphonies and incidental music written for plays.

If Thou Be Near by J.S. Bach (1685-1750)

The origins of the melody to this work are unclear. The piece appeared written in Bach’s hand in a music notebook (BWV 508) presented to his wife Anna Magdalena Bach in 1725 and has long been attributed to Bach. However, many scholars believe the work was written by a contemporary of Bach, Gottfried Stölzel, for his opera “Diomedes, Oder die Triumphierende Unschuld” that was first performed in 1718. In its aria form, it was rediscovered in 2000 in the Kiev Conservatory.

First Suite in E-flat..... by Gustav Holst (1874-1934)

Holst wrote the “First Suite in E-flat for Military Band” in 1909, and it has become perhaps the best-respected and one of the most often heard works in the wind band repertory. It is unknown why Holst composed the piece, or if it was performed earlier than the 1920 “premiere” of the work by the Royal Military School of Music Band at Kneller Hall.

The work is in three movements and all melodies of the work stem from the opening three notes of the first movement’s Chaconne theme. “Chaconne” is a series of 15 variations on

the opening melody stated in the low brass. “Intermezzo” is fast and stirring, and presents three new melodies that are all combined in the movement’s coda section. “March” begins with a brass band statement of the first theme. The middle section is lyrical, and Holst once again combines the melodies of the work in a simultaneous recap to end the movement.

Holst was one of the world’s greatest composers of the early 20th century. He wrote three original works for concert band, all of which have become cornerstones of the repertory.

Variants on a Medieval Tune by Norman Dello Joio (1913-2008)

“Variants on a Medieval Tune” was commissioned by the Mary Duke Biddle Foundation and premiered by the Duke University band on April 10, 1963. It was Dello Joio’s first work for wind band and is a masterwork of the standard band repertory. The piece is a set of five variations on the tune “In Dulci Jubilo.”

One of America’s greatest composers, Dello Joio received much recognition and numerous awards, including a 1957 Pulitzer Prize for Music (*Meditations on Ecclesiastes*), and an Emmy in 1965 for his score for the NBC documentary, *The Louvre*. Dello Joio wrote music for television and film, and also collaborated with choreographer Martha Graham on several works.

Ye Banks and Braes O’ Bonnie Doon by Percy Grainger (1882-1961)

“Ye Banks and Braes o’ Bonnie Doon” is a Scottish folk song with words written by Robert Burns in 1791. The original melody was written by James Miller and was called “The Caledonian Hunt’s Delight.” The “Bonnie Doon” is a river that flows from Loch Doon to the Firth of Clyde in Ayrshire, Scotland, past Burns’ home town of Alloway. Grainger first set the work for chorus and whistlers in 1903. The wind band version was written in 1932.

Percy Grainger is among the best-loved of wind band composers. His works such as “Lincolnshire Posy,” “Irish Tune from County Derry,” “Shepherd’s Hey” and “Molly on the Shore” are some of the finest scorings for wind band.

Tidal Forces by Michael Markowski (b. 1986)

“Tidal Forces” was written in memory and celebration of Bethel High School (Spanaway, Washington) band member, Daniel Riedstra. The work was commissioned by the Bethel band and orchestra boosters in 2010. It was completed on Christmas Day 2010 in Tempe, Arizona. “Tidal Forces” is, according to Markowski, about water. It is an attempt to musically represent the meditative, majestic, and destructive power of water. The work is a technical tour-de-force for the ensemble and includes a section of vocalization by the band members. Markowski holds a Bachelor of Arts degree from Arizona State University and is one of the most successful young wind band composers today. In 2006 his work “Shadow Rituals” won the coveted Frank Ticheli Composition Contest sponsored by Manhattan Beach

Music and was premiered by the Arizona State University Wind Symphony. His works have been performed by the Phoenix Symphony, the United States Air Force Band, and university, community, and high school bands across the nation.

Moon by Night by Jonathan Newman (b. 1972)

“Moon by Night” is a so-called modular work performable by wind band, wind band with chorus, chorus with piano, or a *cappella* chorus. The work was premiered in June 2001 with fellow wind band composer Eric Whitacre conducting the Sterling, Illinois Municipal Symphony Band. The work is not, according to Newman, sacred in nature, but the choral text is taken from Psalm 121 of the King James translation of the Bible.

Newman, along with well-known band composers Whitacre, John Mackey, and Steven Bryant were all students at Juilliard and of Academy Award winning composer John Corigliano. These four composers have contributed many works to the wind band repertory and are among the best composers for band of their generation.

His Honor by Henry Fillmore (1881-1956)

“His Honor” was dedicated to the mayor of Cincinnati, and was probably first heard in August 1933 at one of the Fillmore professional band concerts at the Cincinnati Zoological Gardens. Fillmore was the last of the great band showmen, leading a touring and then radio professional band for many years, as well as composing hundreds of works for band. He is best known for his marches, and for using pseudonyms including Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, Will Huff and Henrietta Moore. Among his best-known marches are “Americans We,” “The Footlifter,” “Lassus Trombone,” “The Klaxon,” “Orange Bowl March,” “The Circus Bee” and “Rolling Thunder.”





Wayne Bailey is Professor of Music in the Herberger College School of Music at Arizona State University where he conducts the university Wind Ensemble 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 four widely used music education and conducting textbooks, including Aural Skills for Conductors, Teaching Brass; a Resource Manual the Complete Marching Band Resource Manual, and Conducting; the Art of Communication. He has published articles in The Instrumentalist, BD Guide, BandWorld Today's Music Educator, The Canadian Band Journal 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, 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.

A well-respected music administrator, Dr. Bailey has served as Chairman of the Committee on Ethics, member of the national Commission on Accreditation and serves as an external evaluator of music programs for the National Association of Schools of Music (NASM). Bailey is an expert on curricular structure and innovation for music schools and has served as a consultant to universities across the nation.

PERSONNEL

Piccolo

Sara Jolivet *
Kelcie Rider

Flute

Lindsey Dustin
Tammy Harris
Sara Jolivet
Kelcie Rider

Oboe

Eric Brewster
M. Shannon Hill *

English Horn

Eric Brewster

Bassoon

Autumn Fitzgerald
Michel Jolivet *

Contra Bassoon

Michel Jolivet

E♭ Clarinet

Julie Boulter Buetow

B♭ Clarinet

Andrea Bramman
Julie Boulter Buetow
Russell Dorer
Sam Dougherty
Erika Harder
Carol Heitt
Gerard Kern
David Leistikow
Tammy Preuss *
Mary Lou Roels
Jenessa Stout

Bass Clarinet

John Werth

Contrabass Clarinet

Phillip Chance

Alto Saxophone

Dieter Rice *
Van Pham

Tenor Saxophone

Ben Petersen

Baritone Saxophone

Duke Sullivan

Cornet/Trumpet

Ron Cole
David Hinckley *
Todd Mahaffey *
George Moffat
Delsin Thomas
Sarah Weinberger

Horn

Josiah Boothby *
Skyler Petersen
Steve Riley
Bob Thurman

Trombone

Christopher Angelos *
Dan Baker

Bass Trombone

Brian Bernethy

Euphonium

Danny Helseth *
Terry Paananen

Tuba

Chris Barnes *
Mark Wiseman

Percussion

Emily Grove
Akiko Ketron
Eric T. Peterson *
Marie Rice
Andrew Robertson

String Bass

Alan Karlak *

Conductor

Wayne Bailey

* *Principal or co-principal*

Support and Thanks

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