



SEATTLE  
*Wind*  
SYMPHONY

*Wayne Bailey*  
**Artistic Director and Conductor**  
**Presents:**

*Ban Dancing*

*Dances from around the world with music by  
Shostakovich, Susato, Grainger, Sousa and more.*

Saturday, October 15<sup>th</sup>, 2016 at 7:30 PM  
Shorecrest Performing Arts Center  
Shorecrest High School - 15343 25th Ave NE - Shoreline, WA



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.



Dr. Dieter Rice is a dynamic performer, educator, and scholar. He has performed with Michael Feinstein, Joe Lovano, John Fedchock, DiMartino/Osland Jazz Orchestra, Ellen Rowe, Jazz Police, Lexington Philharmonic, Dave Frishberg, and Sonny Turner (of the Platters). His works for saxophone quintet have been performed internationally including a concert at the Selmer Showroom in Paris where owner Jerome Selmer was in attendance. Dr. Rice has won accolades from *Down Beat* and *Saxophone Today* magazines. He has presented, performed, and adjudicated for North American Saxophone Alliance, The Jazz Education Network, and National Association for Music Education. Dr. Rice is an instructor at Northwest University in Kirkland, Washington, where he teaches Woodwind Techniques, Saxophone, and Clarinet.

## PROGRAM

*Folk Dances* ..... Dmitri Shostakovich  
 Edited by H. Robert Reynolds

*Four Pictures from New York* .....Roberto Molinelli  
 Dieter Rice - Soprano and Alto Saxophone

- I. *Dreamy Dawn*
- II. *Tango Club*

*Selections from “The Danserye”* ..... Tielman Susato  
 Arranged by Patrick Dunnigan

- I. *La Morisque*
- II. *Bergerette*
- III. *Les quatre Branles*
- VI. *Ronde & Salterelle*
- VII. *Ronde & Aliud*
- IX. *Bataille Pavane*

## INTERMISSION

*“Shepherd’s Hey” English Morris Dance*..... Percy Aldridge Grainger

*English Dances*.....Malcolm Arnold  
 Arranged for band by Maurice Johnstone

- II. *Vivace*
- III. *Mesto*
- IV. *Allegro Risoluto*

*Danzón No. 2*..... Arturo Márquez  
 Transcribed by Oliver Nickel

*The Footlifter* ..... Henry Fillmore

## Folk Dances

Shostakovich wrote the suite Op. 63, *Native Leningrad* in 1942 taken from the incidental music for a "concert play spectacle" entitled *Native Country* or *Motherland*. It was premiered on November 7, 1942 at the Dzerzhinsky Central Club and was written as a tribute to the courage of the citizens of Leningrad.

The suite has four movements: Overture – October 1917, Song of the Victorious October (Song of the River Neva), Youth Dance (Song of the Sailors), and Song of Leningrad. "Youth Dance" was transcribed for piano as *Folk Dances*. by Lev Solin and later for military band by M. Vakhutinsky. H. Robert Reynolds, Director of Bands Emeritus of the University of Michigan rescored Vakhutinsky's transcription for American wind bands. While the melodies used in "Youth Dance" are reminiscent of folk tunes, Shostakovich's work is original.

## Four Pictures from New York

- I. Dreamy dawn
- II. Tango Club

Dieter Rice, soprano and alto saxophone

Four Pictures from New York was written in 2001 by Roberto Molinelli as a portrait of the city as it seems to the eyes of a European in love with America and its music and culture. *Dreamy Dawn* describes the sunrise in a radiant dawn, limpid and serene but modern at the same time: the day breaks with a background of the skyscrapers of Manhattan in an enchanting spectacle.

*Tango Club* is a piece dedicated to the grand master of tango Astor Piazzolla. Written in the style of the Argentinian tango, the rhythm is of most importance.

## Selections from “The Danserye”

- I. La Morisque
- II. Bergerette
- III. Les quatre Branles
- VI. Ronde & Salterelle
- VII. Ronde & Aliud
- IX. Bataille Pavane

Tielman Susato was a trumpet player, music publisher, entrepreneur, and composer in mid-16<sup>th</sup> century Antwerp. His work, “The Danserye” is a set of instrumental dances based on popular tunes of the time published in 1551. The collection contains over 50 dances in a variety of styles and had no specified instrumentation. This arrangement by Patrick Dunnigan uses nine of the best-known dances from the set. The arrangement was written for the Florida State University Symphonic Band where Dunnigan teaches.

## Shepherd’s Hey, English Morris Dance

Percy Grainger wrote of this work “In agricultural districts in various parts of England, teams of “Morris Men” decked out with jingling bells and other finery, can still (1918) be seen dancing to “Shepherd’s Hey” and other traditional dance tunes played on the fiddle or on the pipe and tabor.”

This folk tune was not collected by Grainger but instead by his contemporary Cecil Sharp. Grainger, as he did with many tunes, set this melody for a variety of different instrumentations including a 12-piece chamber ensemble, piano, orchestra, and military band. This setting of the work was completed by Grainger in 1918 after he had spent time serving in the U.S. Army band at Governor’s Island, New York.

## English Dances

Malcolm Arnold  
arr. by Maurice Johnstone

- II. Vivace
- III. Mesto
- IV. Allegro risoluto

English Dances was written in 1950 by Arnold and is based upon, but not arrangements of, English country dances. Arnold had been asked to write a set of dances for orchestra by his publisher in the vein of the very popular “Slavonic Dances” by Antonin Dvorak. This set of four dances was premiered by the London Philharmonic Orchestra in 1951. The piece was so popular that it was not only transcribed for band, but the publishers asked Arnold to write a second set which was published in 1951. Passages of movement three, Mesto, were borrowed for the Maurice Jarre 1965 Oscar-winning music to the film *Doctor Zhivago*.

## Danzon No. 2

Arturo Marquez  
arr. by Oliver Nickel

Danzon No. 2 was commissioned by the National Autonomous University of Mexico and was premiered in 1994 in Mexico City by the Orchestra Filarmonica de la UNAM. This example of contemporary Mexican music expresses and reflects on the dance style named danzon, which has its origins in Cuba but is a very important part of the folklore of the Mexican state of Veracruz. The music was inspired by a visit to a ballroom in Veracruz. The piece was popularized by Los Angeles Philharmonic conductor Gusatavo Dudamel and by its inclusion in the popular television series *Mozart in the Jungle*.

## The Footlifter

Henry Fillmore

Henry Fillmore was a popular composer and band leader in the early part of the 20<sup>th</sup> century. He led a professional band in Cincinnati that also had a top-rated weekly radio program. Fillmore used these broadcast concerts to further his compositions and reputation of this band. This march was written in 1929 at the request of one of the sponsors of his radio program. Fillmore completed it four days later and when the sponsor first heard the march he deemed “certainly a footlifter” and Fillmore used that as the name.





# Support and Thanks



## 2015-2016 Donors

### Corporate Donors

4Culture  
AT&T Foundation  
Benevity  
Fidelity Charitable Gift Fund

Kennelly Keys Music  
Microsoft Gift Matching  
Top Pot Doughnuts  
Virginia Mason

### Individual Donors

#### Maestro (\$2,000 to \$2,999)

Mr. and Mrs. Conrad Hanson  
Sara and Michel Jolivet

#### Conductor (\$1,000 to \$1,999)

Larry Gookin

#### Director (\$500 to \$999)

George Moffat

#### Producer (\$250 to \$499)

Gretchen Harder

#### Member (\$100 to \$249)

Rosmaria Graziani  
Erika Harder  
Richard and Vicki Joslin  
Mark Wiseman  
SWS Musicians

#### Friends (up to \$99)

Colonel Raymond F. Borelli  
Thomas V. Caruso  
Michael Conklin  
Marilyn Dehn  
Stanley Delles  
Peggy Eaton  
Laurie Friedman  
Lisa Jackson  
Van Lang Phan  
Helen Mark  
Kevin Mukhar  
Edward Pillitteri  
Megan Reeb  
Karen Richstad  
Rachel Robertson  
Robert Rosenstock  
Linda Taggart  
Alice Tarby

**Mark Wiseman**  
Webmaster

**Stacy J. Brewer**  
Graphic Design & Publishing  
(Kennelly Keys Music)

**Phillip Chance**  
Recording, Digital Editing and CD Production

**David Dintenfass**  
Recording

**George Moffat**  
Ticket Sales

**Erika Harder**  
Tickets and Promotion

**Kennelly Keys Music**  
Posters, Programs, Flyers and Promotion

---

#### Next Concert:

## Holiday Concert

Saturday, December 10, 2016 at 7:30 pm

Shorewood Performing Arts Center  
Shorewood High School  
17300 Fremont Avenue N.  
Shoreline, WA 98113



seattlewindsymphony.org



CULTURE

4culture.org

---

*Seattle Wind Symphony* is a Non-Profit Corporation under Section 501(c)(3) of the Internal Revenue Code.

Does the company you work for have a matching gift program?  
Ask your employer to match your donation to double your gift.



kennellykeysmusic.com

SEATTLE  
*Wind*  
SYMPHONY

## PERSONNEL

### Piccolo

Sara Jolivet

### Flute

Deliana Broussard  
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

### Bass Sarrusophone

Michel Jolivet

### E♭ Clarinet

Julie Boulter Buetow

### B♭ Clarinet

Andrea Brannman  
Julie Boulter Buetow  
Erika Harder  
Carol Heitt  
Gerard Kern  
Daniel Kennett  
David Leistikow  
Steve McComas  
Tammy Preuss \*

### Bass Clarinet

John Werth

### Contrabass Clarinet

Phillip Chance

### Alto Saxophone

Dieter Wolfgang Rice \*  
Van Lang Pham

### Tenor Saxophone

Benjamin Draper

### Baritone Saxophone

Duke Sullivan

### Cornet/Trumpet

Ronald Cole  
Charlie Fix  
David Hinckley \*  
Todd Mahaffey \*  
George Moffat

### Horn

Elizabeth Anderson  
Josiah Boothby \*  
Steve Riley  
Bob Thurman  
Kristin Woodward

### Trombone

Christopher Angelos \*  
Dan Baker  
Mark Daniel  
John Morrow

### Bass Trombone

Byron Sanborn

### Euphonium

Danny Helseth \*  
Terry Paananen

### Tuba

Chris Barnes \*  
Stephen Senseman  
Mark Wiseman

### Percussion

Kathie Flood  
Akiko Ketron  
Eric T. Peterson \*  
Andrew Robertson

### Harp

Marian Sussman \*

### Piano

Elizabeth Moore \*

### Conductor

Wayne Bailey

\* Principal or co-principal