




THE SEATTLE WIND SYMPHONY

# HANDS ACROSS THE SEA



<b>Old Home Days</b>	Charles Ives
<b>Australian Up-Country Tune</b>	Percy Grainger, arr. Glenn C. Bainum
<b>March of the Belgian Paratroopers</b>	Pierr Leemans, arr. Charles A. Wiley
<b>Armenian Dances</b>	Alfred Reed
<b>Hands Across The Sea</b>	John Philip Sousa

<b>Toccata Marziale</b>	Ralph Vaughan-Williams
<b>Irish Tune from County Derry</b>	Percy Grainger
<b>Valdres</b>	Johannes Hanssen, arr. Glenn C. Bainum
<b>Autobiography</b>	Robert Russell Bennet
<b>Satiric Dances</b>	Norman Dello Joio



**SUNDAY MARCH 12TH 2017 AT 3:00PM**

**SHORECREST PERFORMING ARTS CENTER  
15343 25TH AVE NE  
SHORELINE 98155**

SEATTLE  
*Wind*  
SYMPHONY

 **KENNELLY KEYS  
MUSIC**



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>Toccata Marziale</i> .....	Ralph Vaughan Williams
<i>Irish Tune from County Derry</i> .....	Percy Aldridge Grainger
<i>Valdres</i> .....	Johannes Hanssen
<i>Autobiography, Part One</i> .....	Robert Russell Bennett
I. 1894: Cherry Street	
II. 1899: South Omaha	
III. 1900: Corn, Cows, and Music	
<i>Satiric Dances</i> .....	Norman Dello Joio
<i>For a comedy by Aristophanes</i>	
Movement III	

## INTERMISSION

<i>Old Home Days</i> .....	Charles Ives arr. by Jonathan Elkus
1. Waltz	
2. a) The Opera House (from Memories)	
2. b) Old Home Day (Chorus)	
3. The Collection	
4. Slow March	
5. London Bridge is Fallen Down	
<i>Australian Up-Country Tune</i> .....	Percy Aldridge Grainger arr. Glenn Bainum
<i>March of the Belgian Paratroopers</i> .....	Pierre Leemans arr. Charles Wiley
<i>Armenian Dances, Part I</i> .....	Alfred Reed
Gna, Gna (Go, Go)	
<i>Hands Across the Sea</i> .....	John Philip Sousa

## Toccata Marziale

*Toccata Marziale* is one of four works for wind band by Vaughan Williams. It was premiered by the Royal Military School of Music band at Wembley Stadium, London for the 1924 Wembley Empire Exhibition. The work was originally meant to be the first movement of a larger Concerto Grosso for band that was never completed. Vaughan Williams uses the toccata form and contrapuntal lines to create a powerful overture-like work for band.

Ralph Vaughan Williams

## Irish Tune from County Derry

*Irish Tune from County Derry* is a setting of the famous tune from the Irish county of Derry in the north, also sometimes called Londonderry. This arrangement features beautiful, delicate part-writing for both woodwinds and brass. While this tune, also sometimes called “Londonderry Air,” is widely associated with the lyrics “Danny Boy” it, in fact, has a rich history of lyric settings of which “Danny Boy” is a relative latecomer. *Irish Tune* is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in “The Petri Collection of Ancient Music of Ireland” in 1885. Grainger’s original setting was an a cappella version for mixed voices. The military band version was completed in 1918.

Percy Aldridge Grainger

## Valdres

*Valdres* is one of the most famous and popular marches ever written. Valdres is a beautiful region in Norway between Oslo and Bergen. The first three measures of the march contain the signature fanfare for the Valdres Battalion, which is based on an ancient melody formerly played on the lur (a straight wooden “trumpet”). Other melodies derive from a Hardanger fiddle tune and a pentatonic folk tune, above a typical Norwegian drone bass. It was first performed in 1904 by the band of the second regiment of Norway.

Johannes Hanssen  
arr. Glenn Bainum

## Autobiography, Part One

- I. 1894: Cherry Street
- II. 1899: South Omaha
- III. 1900: Corn, Cows, and Music

Robert Russell Bennett was the leading arranger of Broadway musicals of the second half of the 20<sup>th</sup> century. He also wrote several works for concert band including the popular “Suite of Old American Dances.” When it was suggested to him that he write an autobiography of his life he responded with a two-part, seven-movement work for band. The work is seven short pictures of his personal seven ages. The work was composed in a hotel in Arizona and he attributes the fact that the movements are all about two minutes in length to the influence of the music played over the loudspeaker of the hotel. Bennett says, “there was no getting out of ear-shot of those two-minute gems—in the dining rooms, the swimming pools, the putting green, everywhere...” The three movements of Part One take us through the legal end of his youth when he first moved to New York City.

Robert Russell Bennett

## Satiric Dances

*For a comedy by Aristophanes*

### Movement III

The original music for this work was written as background for production of comedies by Aristophanes (the most comic dramatist of ancient Greece) and was commissioned by the Town of Concord, Massachusetts for its Bicentennial of April 19, 1975. The three plays referenced in the original were titled “Clouds, Wasps, and Birds” and the style of the third movement evokes images of birds in flight. Satiric Dances was premiered on July 17, 1975 at Minuteman National Park with Norman Dello Joio and his family in attendance.

Norman Dello Joio

## Old Home Days

1. Waltz
2. a) The Opera House (from Memories)
2. b) Old Home Day (Chorus)
3. The Collection
4. Slow March
5. London Bridge is Fallen Down

Charles Ives is often considered America’s first great composer. From Danbury, Connecticut, he spent his adult professional life as an insurance agent mostly in New York City and composed in his free time. Later recognized with a Pulitzer Prize for music, his works are today considered ground-breaking in the creation of an American style. His father was a Civil War bandmaster who conducted community bands and orchestras in Danbury. Ives heard a wide range of musical ability in his father’s bands and included in his works imitations of some of the sounds he heard. These compositional quirks, such as including “wrong” notes in his scores, quoting popular tunes of the day, writing in two or more keys simultaneously, and sounds imitating players lost in their music can all be heard in this work. These five movements were not written for band by Ives. Jonathan Elkus has chosen songs (including “Slow March” which is said to be the first composition by Ives) and piano works from Ives’ opus and set them in Ivesian fashion—wrong notes and lost players included!

Charles Ives

arr. by Jonathan Elkus

## Australian Up-Country Tune

Grainger said of this work, “This piece is based on a tune that I wrote in 1905, called *Up-country song*. In that tune I had wished to voice Australian up-country feeling as Stephen Foster had voiced American country-side feelings in his songs. I have used this same melody in my Australian *Colonial Song* and in my Australian *The Gumsucker’s March*. The choral version was first sung at my wedding to Ella Viola Ström at the Hollywood Bowl (California), August 9, 1928, by the exquisite Smallman A Cappella Choir.”

Percy Aldridge Grainger  
arr. Glenn Bainum

## March of the Belgian Paratroopers

While serving his year of military duty at the end of World War I, Leemans’ regimental commander asked him to compose a march, which he began but never finished. Near the end of World War II, he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander drove him home that night, the original march theme came back to his mind, and he wrote out all of the parts for the official *March of the Belgian Paratroopers* after reaching home. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a “patrol”; the music marches on from the distance, plays, and passes. This arrangement was made by Charles Wiley at the request of his Lamar (Texas) University Band students for the march’s first American performance.

Pierre Leemans  
arr. Charles Wiley

## Armenian Dances, Part 1

*Armenian Dances* was completed in the summer of 1972 and first performed by the University of Illinois Symphonic Band on January 10, 1973. The piece is dedicated to Dr. Harry Began, the director of that ensemble. Part 1 is a one-movement extended symphonic rhapsody built upon five Armenian folk songs in five distinct sections: Tzirani Tzar (The Apricot Tree); Gakavi Yerk (The Partridge’s Song); Hoy, Nazn Eem (Hoy, My Nazan); Alagyaz; and Gna, Gna (Go, Go). The band plays only the fifth section, Go, Go, this evening. It is a so-called “laughing song.”

Alfred Reed

## Hands Across the Sea

*Hands Across the Sea* was written in 1899 and received its premier April 21, 1899, by the Sousa Band at the Philadelphia Academy of Music. The audience liked it so much they demanded it be encored three times. This march was the last Sousa conducted before his death, having just performed it with the U.S. Marine Band orchestra on February 27, 1932. The march was written in the wake of the Spanish-American war.

John Philip Sousa

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# PERSONNEL

## Piccolo

Sara Jolivet \*

## Flute

Deliana Broussard  
Lindsey Dustin  
Tammy Harris  
Sara Jolivet

## Oboe

Eric Brewster  
M. Shannon Hill \*

## English Horn

Eric Brewster

## Bassoon

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Michel Jolivet \*

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Julie Boulter-Buetow

## B♭ Clarinet

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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  
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Stephen Senseman  
Mark Wiseman

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Alam Karlak

## Conductor

Wayne Bailey

\* Principal or co-principal

