



## Southeastern Massachusetts Community Concert Band

### *About the Band*

Southeastern Massachusetts Community Concert Band (SMCCB) is a true community band, welcoming musicians of all ages and abilities. It is incorporated in the state of Massachusetts as Southeastern Massachusetts Community Wind Symphony, Inc. The band currently has about 50 members from throughout eastern Massachusetts and parts of Rhode Island. Founded 22 years ago, SMCCB is a nonprofit organization and a member of The Association of Concert Bands. Rehearsals are on Monday nights from 7:30 to 9:30 at the Village Church in Medway. New members are always welcome. There are no auditions; the only requirements are an instrument and a love of music. For more information call 508-881-3551. Visit our web site at: [//ourworld.compuserve.com/homepages/carr\\_e](http://ourworld.compuserve.com/homepages/carr_e)

### *Our Conductor*

David Wayne Bailey is in his sixth season with the band. A graduate of the Eastman School of Music and the Boston Conservatory, he served on the faculty of the Boston Conservatory for several years. Mr. Bailey was composer/arranger for the Air Force Field Bands and arranged much of the music for the Bicentennial celebration. He has been guest conductor for concerts in Yugoslavia, Switzerland, Italy, Germany, Chicago, and Philadelphia. Mr. Bailey served as permanent conductor for several groups before joining our band, including the Torrington Civic Orchestra, the Framingham Symphony, the Northwestern Connecticut Concert Band, and the Boston Conservatory Wind Ensemble.

#### **Piccolo**

Chris Francomano  
Julie Samia

#### **Flute**

Laure'l Connolly  
Nicole Kermish  
Sharon Mckeown  
Wendy Moran  
Sally Nolan  
Ella Wright

#### **Oboe**

Linda Barcelo

#### **Bassoon**

Ned Kingsbury

#### **Clarinet**

Kimberly Anderson  
Lorraine Ball  
Jeff Cheyne  
Anne Codman  
Lindsay Connolly  
Chris Hoppe

#### **Clarinet**

Alexis Kruza  
Harmon Smith  
Shelley Teal

#### **Alto Saxophone**

Ellen Keith  
Paige Kruza  
Christi Marino

#### **Baritone Saxophone**

Andrea DeJordy

#### **Tenor Saxophone**

Laura Logan  
Stan Pike

#### **Trumpet**

Lee Conti  
Tom Crocker  
Clinton Keith  
Wilfredo Ramos  
Jim Sigfried  
Arnold Simonsen

#### **French Horn**

Jennifer Daigle  
Juli Sharp

#### **Trombone**

Peter Allen  
Robert Dubois  
Mitchell Schwartz

#### **Euphonium**

Everett Carr

#### **Tuba**

John Ansell  
Ray Boggs  
Norm Hochella  
Jeff Steele

#### **Percussion**

Steve McDonough  
James Davey  
Carl Nickerson  
Wilma Stahura

#### **Board of Directors**

Lorraine Ball  
Linda Barcelo  
Everett Carr  
Norman Hochella  
Ellen Keith  
Carl Nickerson

#### **Treasurer**

Everett Carr

#### **Publicity**

Laura Logan  
Mitchell Schwartz

#### **Performance Contracts**

Ellen Keith

#### **Newsletter**

Lorraine Ball

#### **Personnel**

Linda Barcelo  
Stan Pike

#### **Program**

Everett Carr  
Carl Nickerson



## *"A Winter Concert"*

David Wayne Bailey, conductor/music director

Jennifer Daigle, horn soloist

Sunday, January 10, 1999  
3:30 P.M.

Franklin Federated Church  
171 Main Street Franklin MA

## *Crown Imperial*

*William Walton*

A Coronation March, 1937, was written for the coronation of Edward VIII, previously the Prince of Wales, who had ascended the throne upon the death of George V. It should be remembered that Edward's reign was short lived, abandoning his position to marry the American, Mrs. Wallace Simpson, quite a closet-skeleton of those times. Even in those days, entertainment was something of a slave to the media. William Walton was actually commissioned by the BBC to write this march, having become highly respected for his outspoken anti-fascist views. He and his colleague Ralph Vaughan-Williams had become the most "popular" of the new generation of composers. Walton later became Court Composer. His wide variety of styles and genres has made Walton an interesting contrast to himself, from the dance music of *Facade* (SMCCB Concert April 1998), to his very original and highly contrapuntal *Viola Concerto*, to his very twentieth century opera *Troilus and Cressida*. This processional is like none of those. He based its title on lines from William Dunbar, "in beauty bearing the Crown Imperial."

## *Liebestod*

*Richard Wagner*

From *Tristan und Isolde* is the culmination of nearly four hours of opera and nearly four centuries of opera history. The story of Wagner's music drama is one of the oldest traditional tales in western culture. Simply put, boy wants girl; girl engaged to Prince but wants boy; boy kills self; Prince shows up and gives blessing; too late; girl kills self. Prince lives happily ever after. But no one ever accused Wagner of "simply putting" anything. In the *Liebestod* or "Love-Death" we are in the final moments of the opera when Isolde takes her own life, saying essentially that only through their death together will she and Tristan achieve the "hochste Lust," or highest form of spiritual ecstasy. And Wagner has described this in a series of soarings and relaxations until, at the end, there is a peace. Further, there are no musical cadences (or resting places) in the entire opera until the final two chords of the *Liebestod*. Wagner has led the audience to musically understand that the passion between Tristan and Isolde could have led to no other end

## *Introduction & Rondo for Horn and Wind Ensemble*     *David Bailey*

This was written especially for today's soloist, Jennifer Daigle and SMCCB. Jennifer is a five-year member of the band and is currently in her sophomore year at Hartt College of Music of the University of Hartford, where she is majoring in Music Education. A Rondo by definition is a piece which keeps returning to its original theme or idea. It can be represented by letters, each denoting a different theme, in this case, after the slow introduction: ABACADBA, then a little tail at the end called a CODA. In addition, each time the A theme returns, there is a slight difference, or variation. Also, the B, C and D themes are based on an 8-note fragment of the A theme.

## *William Byrd Suite*

*Gordon Jacob*

*The Earle of Oxford's March*

*Pavana*

*Jhon come kiss me now*

*The Mayden's Song*

*Wolsey's Wilde*

*The Bells*

This is a relatively free transcription of music taken from William Byrd's *The Battel*, a set of his selections found in the *Fitzwilliam Virginal Book*, a collection of keyboard pieces by the leading English composers of the early 17th century. William Byrd was one of that era's leading composers of choral music as well, both secular and sacred and was one of the founders of the English Madrigal School. The Virginal was (though not limited to, because instruments were far from standardized at the time) a small, square box upon which keys were pressed, resulting in a quill plucking a string, kind of a small, square harpsichord. The Virginal, however, ended up going in the direction of the Spinnet, and later the Piano. Even though the name has been attributed to that of Elizabeth I, the "Virgin Queen," the name actually appears much earlier, during the reign of Henry VII. In any case, it was a quiet instrument for music played in intimate surroundings. The Tercentenary of Byrd's death was celebrated in 1923, leading Gordon Jacob, among others, to honor Byrd with this suite. Together with Walton (above), Vaughan-Williams, Holst, and others, Jacob was responsible for the growth of band music as a viable concert medium.

## *The Gladiator*

*John Philip Sousa*

Written in 1896, was dedicated to Boston journalist, Charles F. Towle. It was the march that Sousa considered his first real "hit." 20 years later the composer recalled with joy hearing it being played on a street corner by an organ grinder. The street musician was amply rewarded with a hand full of money.

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