

Henry Fillmore (1888-1956)

Men of Ohio (1921) [3 min]

We open our concert with *Men of Ohio* by the prolific American composer, publisher, musician and bandleader, best known for his many marches and screamers (circus marches). This march was written for the 1921 inauguration of Ohio native President Warren G. Harding.

James Henry Fillmore Jr. was born in Cincinnati, Ohio. His father was a composer of gospel music and was a highly religious presence in the Fillmore household. In fact, when his mother gave him a used trombone, young Henry and his mother kept it a secret from his father who believed the trombone was an uncouth and sinful instrument. Fillmore graduated from the Cincinnati Conservatory of Music, after which he traveled around the United States as a bandmaster with his wife, exotic dancer Mabel May Jones.

In 1938, Fillmore moved to the Miami Florida area where he spent the rest of this life conducting area bands and composing marches and novelty pieces involving the trombone. He also wrote several works for the University of Florida, Florida State University and the University of Miami, including Miami's current fight song *Miami U. How-Dee-Doo*

Ernest Tomlinson (1924-2015)

Suite of English Folk-Dances (1954) [16 min]

Ernest Tomlinson, MBE, was an English composer, particularly noted for his light orchestral compositions. Tomlinson was born into a musical family. His younger brother, Fred Tomlinson, also a musician, founded The Fred Tomlinson Singers and performed the music for *Monty Python's Flying Circus*. At sixteen, Ernest Tomlinson won a scholarship to Manchester University and the Royal Manchester College of Music. He spent the next two years studying composition. Then in 1943, he left to join the Royal Air Force. Despite being color-blind, he became a wireless mechanic and saw service in France during 1944 and 1945. He returned to England in 1945 to resume his studies and graduated in 1947, receiving the degree of Bachelor of Music for composition as well as being made a Fellow of the Royal College of Organists and an Associate of the Royal Manchester College of Music.

The *Suite of English Folk-Dances* was the result of Tomlinson's fascination with English folk dances that was sparked during a performance at Royal Albert Hall in London in 1950 by the English Folk-Dance and Song Society. From a program note by Hilary Ashton:

Towards the end of the first half, following folk dances from various parts of Britain, the lights slowly faded, leaving the hall almost in darkness. The audience hushed and there came a haunting melody on solo violin; the dim lighting revealed three gracefully dancing couples dressed in the attire of the 1600s. This was the old English dance *Jenny Pluck Pears* with accompaniment provided by just two violins. For Ernest Tomlinson, it was magic.

There are six short dances in the suite:

- Jenny Pluck Pears – A traditional English circle dance.
- Ten Pound Lass – A dance for 4 couples longways (two lines).
- Dick's Maggot – An old English phrase roughly translated to Dick's whimsical fancy, danced longways.
- Nonesuch – Country dance tune in 2/2.

- Hunt the Squirrel – A longways dance with indeterminate number of couples.
- Woodcock – Another longways dance with indeterminate number of couples.

John Williams (b. 1932)

Fanfare for Fenway (2012) [3 min]

John Williams! His name alone conjures up themes from a wide variety of film scores such as *Star Wars*, *Superman*, *Indiana Jones*, *E.T. the Extra-Terrestrial*, *Schindler's List*, *Far and Away*, and *Harry Potter*. Likely the two most famous notes in cinematic music history, the D to Eb motif of *Jaws* is enough keep one from swimming.

Fanfare for Fenway was composed for the 100th anniversary of the opening of Fenway Park in Boston. It was premiered at Fenway Park on April 20, 2012 by the Boston Pops brass and percussion under the baton of the composer.

John Towner Williams was born in Floral Park, NY. His father was the jazz percussionist, Johnny Williams. John Williams grew up in the Los Angeles area and in 1952, he was drafted into the U.S. Air Force, where he conducted and wrote music for The U.S. Air Force Band.

In 1955, following his military service, Williams entered Juilliard School and later Eastman School of Music and worked as a jazz pianist in New York City's many jazz clubs. He then returned to Los Angeles and began working as a session musician, most notably for composer Henry Mancini. Known as Johnny during the 1950s and early 1960s, Williams composed the music for many TV programs (including several episodes of *M Squad*) and served as music arranger and bandleader for a series of popular music albums with the singer Frankie Laine.

What followed has been one of the most prolific set of film and television scores ever produced. Though Williams had composed nearly 50 film scores by 1977, for many people, the release of the first *Star Wars* film was the score that put Williams in the national consciousness. While comfortable with a variety of 20th century compositional idioms, Williams's most familiar style may be described as a form of Neo-Romanticism, inspired by the late 19th century's large-scale orchestral music and the concept of leitmotif, in the style of Tchaikovsky and Richard Wagner. This also inspired Williams' film music predecessors like Eric Korngold whose *Highlights from the Sea Hawk* the MetWinds performed last season.

In 1980, Williams succeeded Arthur Fiedler as the Boston Pops Principal Conductor. He maintained this position until 1993, when he became the Pops Laureate Conductor, a position he still holds.

John Williams (b. 1932) arr. Paul Lavender

American Journey (2000) [6 min]

American Journey (originally titled *The Unfinished Journey*) is a six-part composition commissioned by President Bill Clinton to accompany a multimedia presentation entitled *The Unfinished Journey* directed by Steven Spielberg for the 2000 Millennium celebrations. The work premiered on New Year's Eve, 2000 at the Lincoln Memorial in Washington, DC.

This afternoon, we will perform the first movement, "Immigration and Building", which contains quotes from Williams' score to the 1992 film *Far and Away*. Additionally, the style of the music would heavily anticipate his score to the 2000 film *The Patriot*.

Aaron Copland (1900-1990) arr. Mark Hindsley
El Salón México (1937) [13 min]

Aaron Copland was considered in his lifetime by peers and critics alike as the “Dean of American Composers.” Copland composed several of the 20th century American masterworks for orchestra, including *Fanfare for the Common Man*, *Symphony No. 3*, *Appalachian Spring*, and *Billy the Kid*. Along with his close friend, Leonard Bernstein, Copland helped elevate American orchestral music to a peer level with European compositions. Both composers employed American idioms in their compositions, particularly jazz.

Copland visited the country of Mexico several times, collecting melodies and impressions of the colors and textures of local music. Out of these trips, *El Salón México* was conceived.

The setting is an imaginary dance hall in Mexico City. It imagines three separate rooms, each represented by different musical styles. It goes through this series of three twice, starting each time with the upper-class music, passing through a more vigorous working-class music, and ending with the foot-stomping dance of the peasantry. Divisions between the sections are clear, as if one had walked through a doorway. The upper-class music suggests formal European dancing of the nineteenth century. The peasant music is far richer rhythmically and more powerful, with a suggestion of the pre-Hispanic (Indian).

Mason Bates (b. 1977)
Mothership (2011) [9 min]

Mothership marks the MetWinds’ first foray into the realm of wind music enhanced with electronic musical elements.

This work imagines the ensemble as a mothership that is ‘docked’ by several visiting soloists who offer brief but virtuosic riffs on the work’s thematic material over action-packed electro-acoustic orchestral figuration.

The piece follows the form of a scherzo with double trio (as found in the Schumann Symphony No. 2 for example). Symphonic scherzos historically play with dance rhythms in a high-energy and appealing manner, with the trio sections temporarily exploring new rhythmic areas. *Mothership* shares a formal connection with the symphonic scherzo but is brought to life by thrilling sounds of the 21st Century; the rhythms of modern-day techno in place of waltz rhythms, for example.

Recently named the most-performed composer of his generation, Mason Bates serves as the first composer-in-residence of the Kennedy Center for the Performing Arts. His music enlivens imaginative narrative forms with novel orchestral writing, the harmonies of jazz and the rhythms of techno, and it has been the first symphonic music to receive widespread acceptance for its unique integration of electronic sounds. Leading conductors such as Riccardo Muti, Michael Tilson Thomas, and Leonard Slatkin have championed his diverse catalogue.

Steven Reineke (1970)
Casey at the Bat (1999) [8 min]

Casey at the Bat is based on the well-known poem of the same title, first published in San Francisco during the late 1800s by Ernest L. Thayer. This whimsical musical treatment of the poem includes quotes of *Take Me Out to the Ballgame* (Tilzer-Norworth), as well as *The Sidewalks of New York* (Lawlor) and *They’ll be a Hot Time in the Old Town Tonight* (Metz) to

invoke an earlier time of baseball being played by traveling players in small towns throughout the mid-western United States.

Steven Reineke is a graduate of Miami University of Ohio, where he earned bachelor of music degrees with honors in both trumpet performance and music composition.

He is the Music Director of The New York Pops at Carnegie Hall, Principal Pops Conductor of the National Symphony Orchestra at the John F. Kennedy Center for the Performing Arts, Principal Pops Conductor of the Houston Symphony and Toronto Symphony Orchestra. He previously held the posts of Principal Pops Conductor of the Long Beach and Modesto Symphony Orchestras and Associate Conductor of the Cincinnati Pops Orchestra.

MetWinds has recently performed his *Sedona* and *Celebration Fanfare*.

Anton Dvořák (1841-1904) trans. L. J. Buckley

Symphony No. 9 (1893) [10 min]

“From the New World”

Symphony No. 9 was composed by Czech composer Anton Dvořák while he was resident in New York as the director of the National Conservatory of Music of America from 1892 to 1895. It is by far his most well-known symphony and is a staple in the standard orchestral repertoire.

This work is popularly known as the *New World Symphony* and displays Dvořák’s fascination with Native American music and African American spirituals. Dvořák stated:

I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them.

The irony is though many of the themes explored in this work sound native to America, they are all original melodies from the composer. The symphony was premiered by the New York Philharmonic at Carnegie Hall.

An interesting historical nugget: Neil Armstrong took a recording of the *New World Symphony* to the Moon during the Apollo 11 mission, the first Moon landing, in 1969.

This afternoon, we will perform the rousing final movement of the work.

Program notes by Gregory C. Depp