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FALL CONCERT

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SUNDAY, NOVEMBER 4, 2018 | 3:00 PM

SCOTTISH RITE MUSEUM
LEXINGTON, MA

LEWIS J. BUCKLEY, *MUSIC DIRECTOR*







MetWinds Program



Please see Program Notes for more information

Pre-Concert Lecture, 2:30pm

Given by Lewis J. Buckley

Concert Program

Candide Suite Leonard Bernstein (arr. C. Grundman)

The Best of All Possible Worlds

Glitter and be Gay

Symphony in B flat.....Paul Hindemith

Diversion for Alto Saxophone and Band.....Bernhard Heiden

Andy Wilds, Alto Saxophone soloist

French Impressions.....Guy Woolfenden

II. Can Can

Slava! Leonard Bernstein (arr. C. Grundman)

Intermission

Divertimento Leonard Bernstein (arr. C. Grundman)

I. Sennets and Tuckets

II. Waltz

III. Mazurka

IV. Samba

V. Turkey Trot

VI. Sphinxes

VII. Blues

VIII. In Memoriam; March, "The BSO Forever"

Equus Eric Whitacre

This and other concerts by MetWinds are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

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11.10.18 *"Preserving Heritage"* — Verdi | Canteloube | Hindemith
with Kendra Colton, Soprano

12.7.18 & 12.9.18 *"Holiday POPS!"* — Annual holiday celebration
featuring New World Chorale

2.16.19 *"The Muse"* — Stravinsky | Finzi | Nielsen | Stravinsky
with Bill Kirkley, Clarinet

3.30.19 *"Fresh Perceptions"* — Prokofiev | Mendelssohn | Franck
with Hana Chang, Violin

5.4.19 *"Music from the Movies"* — Scores from the silver screen





About the **Music Director**



Lewis J. Buckley

Lewis J. Buckley was born in Columbus, Ohio, but considers himself a native of Florida, the state in which he grew up. He earned his undergraduate degree from the Eastman School of Music and his Master's degree from Connecticut College. While at Eastman, he earned the Performer's Certificate for outstanding performance on the trumpet, and he studied conducting and composition.

He enlisted into the U. S. Coast Guard Band in 1969, where he served as Principal Trumpet and Trumpet Soloist for six years. Then, in 1975, he became the Coast Guard Band's fifth Director at age 27, a post he held for over 29 years, becoming the longest-tenured conductor of a senior military band in American history.

Under his baton, the Coast Guard Band became a noted touring organization; released some 20 recordings; aired more taped and live concert broadcasts on National Public Radio than any other wind band, military or civilian, in the United States; and earned a reputation as one of the most accomplished wind bands in the world.

From 2004-2011, Buckley was the Conductor and Artistic Director of the Manchester (CT) Symphony Orchestra. For fifteen years, he conducted the Hartford Symphony Orchestra in its annual Symphony on Ice/Toys for Tots program, and he has also conducted the Eastern Connecticut Symphony during its summer series.

Buckley continues to compose, arrange, and publish prolifically, and his music is widely performed, including a number of performances by the Metropolitan Wind Symphony. He also remains an active trumpet soloist, frequently combining solo appearances with conducting, often in premiere performances of his own commissioned works.

In his twelfth season as MetWinds Music Director, Maestro Buckley brings to the MetWinds podium more than 40 years of professional experience in an unusually wide range of music-making. He is equally at home conducting, writing, or performing with bands, orchestras, and choruses in all styles of music from classical to commercial to jazz. The guest artists whom he has conducted reflect his range of experience; they include Walter Cronkite, opera giant Placido Domingo, Lorrie Morgan, Lone Star of country fame, the Motown sound of Martha Reeves, and many others.





In Memoriam



MetWinds would like to recognize former members, now deceased, and the unique contributions made by each to MetWinds. Please keep their memory alive.

- Gerald Ashtrombone and advisory board member
- Susan Buchananfounding board member
- Jerry Gardner.....MetWinds founder and music director
- Brian Grossbass clarinet
- Morris Keesan.....tenor saxophone
- Lauren Komack.....clarinet
- Roy Komackclarinet
- Bob Marcacciotenor and baritone saxophone
- Richard Millertrombone
- Joe O'Donnell.....founding board member
- Glenn Orenstein.....percussion
- Dan Rothenbergfounding board member and patron
- Susan Rowe.....flute
- Sam Abbot Sherwoodphotographer
- Milt Ward.....trumpet
- Stan Whitlocktrumpet
- John Zornig.....piccolo
- Connie Zweifel.....trombone

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- Scott Stiner, Member At Large



About the **Associate Conductor**



James O'Dell

James (Jim) O'Dell has been professionally active in instrumental music and music education for the past thirty-eight years. Mr. O'Dell holds a Bachelor of Science in Music Education from Southern Oregon University (1978), a Master of Music in Tuba, Euphonium, and Bass Trombone Performance from the University of Oregon (1983), and doctoral studies at Arizona State University (1983-84). Mr. O'Dell is currently Associate Dean at Boston Conservatory at Berklee, twice serving as Dean *ad interim* after a nine-year tenure as Director of the Conservatory's Music Division.

Mr. O'Dell's previous full-time faculty appointments include Director of Bands at Boston University (MA), Mansfield University (PA), and Phoenix College (AZ). His adjunct appointments include Lecturing Professor and Director of the Festival Jazz Ensemble at the Massachusetts Institute of Technology (MA), jazz and applied faculty at the Rivers Music School (MA), graduate teaching fellow at the University of Oregon, and applied faculty at Lane Community College (OR). He has taught in the Oregon Public Schools as Director of Bands and Elementary Music Teacher (Eagle Point and Phoenix, OR), and more recently, as supervisor of Instrumental Music for the Chelsea Public Schools (Boston University/Chelsea Partnership).

A distinguished and versatile educator, conductor, and musician, Mr. O'Dell is the Music Director and Conductor of the Concord Band and is the Associate Conductor of MetWinds. His collegiate conducting tenures have included all athletic bands, concert and jazz bands, wind and brass ensembles. He is founder of the New England Collegiate Jazz Festival, Boston TubaChristmas, and co-founder of the Boston Tuba Quartet and The Brass Consortium.

As a tubist he has toured, recorded, and performed with the Ken Shaphorst Big Band, True Colors Big Band, Jazz Composers Alliance Orchestra, Darrel Katz Jazz Orchestra, Greg Hopkins Nonet, the Boston Globe Repertory Jazz Orchestra (Gunther Schuller, conductor), Orange Then Blue, and as soloist with the Harvard Summer Band. He has been a member of the faculty brass quintets at the University of Oregon and Mansfield University (PA), and principal tuba with the Eugene Symphony Orchestra. A low brass doubler on bass trombone and euphonium, he has performed with the Rogue Valley Symphony, Ashland Summer Band, Starlighters Swing Orchestra, and the Eugene Symphony Brass Trio.

Within New England, Mr. O'Dell is past President and Vice-President of the New England College Band Association (NECBA), served on the executive board of MAJE as the jazz composition contest chairman and all-state conference committee. He has remained active as guest conductor, adjudicator, and clinician throughout New England. He is an honorary member of Phi Kappa Lambda, Kappa Kappa Psi, and Tau Beta Sigma, and faculty advisor of Phi Mu Alpha at the college.





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About the **Guest Soloist**



Andy Wilds is a saxophonist and music educator based in Boston, Massachusetts. He has performed with such acclaimed groups as the Rhode Island Philharmonic Orchestra, the San Antonio Symphony Orchestra, the Austin Symphony Orchestra, the Tanglewood Music Center Orchestra, the Round Top Festival Orchestra, and the University of Texas Wind Ensemble. He has also performed professionally with a variety of chamber ensembles, including saxophone quartet, reed quintet, and saxophone ensemble. He is currently the alto saxophonist for the Jamaica Plain Saxophone Quartet. Wilds can be heard on several recordings, including the most recent TexSax album, *Over the Rainbow and Bach Again*, the debut album from the Austin Saxophone Ensemble, *Plunge*, as well as the 2016 release from the University of Texas Wind Ensemble, *Wine-Dark Sea*.

Andy earned his Bachelor's degree in Music Performance from the University of Texas at Austin in 2012. He earned a Master's Degree in Music Performance also from the University of Texas where he studied with Professor Harvey Pittel, serving as Teaching Assistant for the saxophone studio. He is currently pursuing a Doctorate of Musical Arts at the New England Conservatory, where he studies saxophone with Ken Radnofsky.

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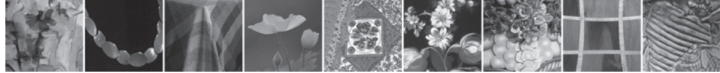
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MetWinds Friends Group



The MetWinds Friends Group seeks members to assist at concerts by selling tickets and distributing programs. Admission is free to Friends Group members. If you would like to join, note your interest on the enclosed survey form, or call 978-419-1697.

MetWinds Music Funds



MetWinds is blessed to have two funds which support the acquisition of new music for the ensemble. Contributions may be directed to either fund and are greatly appreciated.

The **Metropolitan Wind Symphony Commissioning Fund** is an endowment that provides the financial means for MetWinds to commission new works to be composed for concert band. More than 25 new works have been contributed to the concert band repertoire by MetWinds due in large part to this endowment. This includes compositions by internationally renowned composers including James Curnow, Johan de Meij, Elliot Del Borgo, Peter Schickele, Guy Woolfenden, Chen Yi, Lewis Buckley, and Frank Ticheli.

The **Roy L. and Lauren J. Komack Music Memorial Fund** was established due to the generosity of 58 individuals and families who donated to MetWinds in Roy and Lauren's memory. Both Roy and Lauren loved performing and listening to original band music. Contributions to this fund insure we have the resources to acquire original band works. With the passing of Lauren in 2017, she bequeathed a generous additional gift to the MetWinds to provide on-going financial support for the organization.



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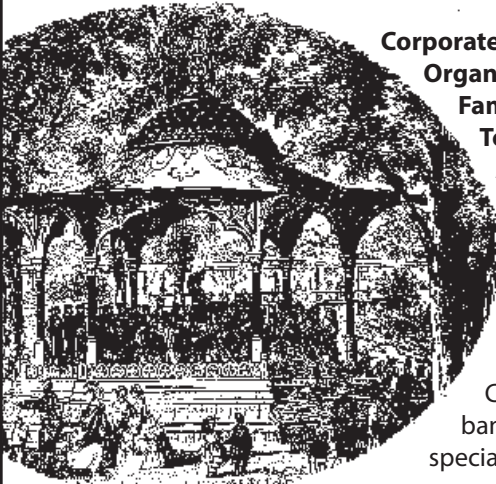
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About **MetWinds**



The Metropolitan Wind Symphony was founded by Jerry Gardner in 1971 and was awarded the prestigious 2015 Sudler Silver Scroll Award for Community Concert Bands by the John Philip Sousa Foundation. Currently celebrating its 48th anniversary, MetWinds comprise over 60 talented woodwind, brass, and percussion instrumentalists who audition for membership and seating. The organization makes a significant contribution to the cultural life of the Greater Boston community by providing its audiences with high quality concerts and its members with opportunities for musical growth.

MetWinds presents formal performances of traditional and contemporary wind band literature, as well as more informal pops concerts throughout the metropolitan Boston area. Members rehearse Wednesdays from September through June, traveling from more than 30 communities in Massachusetts and neighboring states. Consisting of volunteers, members pursue a wide variety of careers including education, engineering, computer science, medicine, law, music, and public health.

The Metropolitan Wind Symphony Commissioning Fund, begun through an anonymous endowment, allows MetWinds to actively contribute to the wind band literature by annually commissioning new works. Our commissioning program has included four categories of composers. These include internationally-known composers James Curnow, Johan de Meij, Elliot Del Borgo, Peter Schickele, Guy Woolfenden, Chen Yi, Lewis Buckley, and Frank Ticheli. Massachusetts composers include Allen Feinstein, Peter Hazzard, Marjorie Merryman, and Greg Tucker. Emerging composers include David Dzubay, John Heins, and Greg Sanders. The first student composers commissioned by MetWinds were Hayato Hirose, Noah Taylor, and Jesse Brault, whose pieces premiered in 2005 and 2007, followed by Matthew LaRocca and Joseph Kaz in 2013.

In 2010 and 2011, MetWinds premiered fanfares by John Heins, Kevin Wilt, Joseph Eidson, and Alexandra Conza, winners of our 40th Season Fanfare Competition. Many of these works have been published and have been performed in the United States and abroad by other wind ensembles.

The Boston Festival of Bands, founded by MetWinds in 1989, includes bands from New England, the Mid-Atlantic states, and Canada. The Festival is celebrated annually at the historic Faneuil Hall in Boston on the second Saturday in June. The Continuum series, also founded by MetWinds, involves middle school, high school, and New England college bands in educational interaction and outreach. The latest Continuum was hosted by MIT at Kresge Auditorium in Cambridge in March, 2016. Besides the Metropolitan Wind Symphony, the concert featured the MIT Wind Ensemble and the Foxboro High School Wind Ensemble.

In April 2005 at the invitation of the New England College Band Association, MetWinds performed at their Gordon College conference. MetWinds is a member of the Association of Concert Bands (ACB), the national organization for concert bands, and has been selected three times to perform at the ACB National Convention: April 1994 in Burlington, VT, April 2012 in Poughkeepsie, NY and this coming April 2019 in Woodcliff Lake, NJ.





More ways to enjoy MetWinds



Holiday Pops

Saturday, December 1, 2018, 7:00 pm (cocktails at 6:00 pm)
Church of St. John of Damascus, 300 West St., Dedham, MA

A favorite of MetWinds audience members, the Holiday Pops concert is back this season along with all of your favorite holiday tunes. St. John's will host the festive cocktail hour prior to the concert and the amazing desserts and coffee after the concert so you can relax, enjoy this beautiful venue, and get in the holiday spirit. The proceeds from this concert will benefit our rehearsal home, the Church of St. John of Damascus. Tickets may be purchased in advance, online at www.stjohnd.org/pops. If there are any tickets left they may be purchased at the door on the night of the concert or by calling the church at (781) 326-3046. This concert often sells out quickly so please order your tickets early!

Winter Concert: Some Wild Rides

Sunday, March 3, 2019, 3:00 pm
(Snow date: Sunday, March 10, 2019, 3:00 pm)
2:30 pre-concert lecture*
Scottish Rite Museum, 33 Marrett Rd., Lexington, MA

Several pieces on this program represent rides of one kind or another. Fillmore's *The Klaxon* march suggests the horn of early automobiles; Ticheli's *Blue Shades* takes us tearing through the land of the blues; *Gandalf*, from de Meij's *Lord of the Rings* represents a ride on his gallant steed *Shadowfax*; and then there are Samuel Hazo's *Ride* and Michael Markowski's *Joyride*. Not only is this last a superb work, but Markowski wrote it just after graduating from high school!

Rounding out our program will be Frank Ticheli's gorgeous arrangement of *Amazing Grace*; another wonderful piece (remember *Asphalt Cocktail?*) by Cambridge composer John Mackey, *Kingfishers Catch Fire*; and our second member soloist of the season, Robert Howe, performing Donizetti's delightful *Concertino for English Horn*. Originally written for orchestra, Music Director Buckley has transcribed it for winds especially for this performance.

Online ticketing!

Order individual tickets, season subscriptions and make donations.

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More ways to enjoy MetWinds



Spring Concert: Welcome Students

Sunday, May 5, 2019, 3:00 pm

2:30 pre-concert lecture*

Scottish Rite Museum, 33 Marrett Rd., Lexington, MA

This concert will open with the third movement of *Culloden*, another wonderful piece by Julie Giroux, whom we have commissioned to write a major work for our 2020-21 50th anniversary season. Then you'll hear the third of our three soloists for this year, Wolcott Humphrey, performing Artie Shaw's exciting *Concerto for Clarinet*. The first half of the concert will close with another premiere, Buckley's brand-new transcription of movements from Bizet's *Carmen Suites 1 and 2*, bringing you some of the most exciting and familiar melodies from Bizet's popular opera.

We will, as always, welcome MetWinds teachers' students to join us for the second half of the program. The middle school students will play Hugh Stewart's *Three Ayers from Gloucester*, styled after early English folk music, and John Mackey's *Lightning Field*. Finally, the high school students will join us for Buckley's comprehensive and exciting arrangement of nearly all of the music from Meredith Willson's famed Broadway show, *The Music Man*. We hope you will join us!

ACB "Big Apple" Convention

7:45 pm April 27, 2019

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Boston Festival of Bands— 31st Anniversary!!

Saturday, June 8, 2019, 11:00 am - 6:00 pm

Historic Faneuil Hall, Boston Free Admission

Spend June's second Saturday in Boston shopping, eating, enjoying the city, and listening to some of New England's finest wind ensembles! MetWinds hosts its 31st annual Boston Festival of Bands. Enjoy the many talented bands performing throughout the day in the heart of Faneuil Hall near Boston Harbor. Visit www.metwinds.org for more details on the participating bands.





MetWinds Notes

Leonard Bernstein (1918-1990) arr. C. Grundman

Candide Suite (1956) [3 min]

"The Best of all possible Worlds"

"Glitter and be Gay"

When New York Philharmonic guest conductor, Bruno Walter, fell suddenly ill in 1943, Leonard Bernstein, the NY Philharmonic's assistant conductor, was asked to fill in to conduct the orchestra with no rehearsals for a concert that was nationally broadcast over the radio. Bernstein became instantly famous and went on to become celebrated by music enthusiasts, both nationally and internationally, as a musician, conductor, composer, teacher, music philosopher, and erudite intellectual.

As a conductor, he was bombastic, enthusiastic and always entertaining. As a composer, his works have transcended various classical, jazz and popular forms to reach a very wide audience.

Louis Bernstein was born in Lawrence, Massachusetts to Ukrainian Jewish parents. His grandmother insisted that Louis be his first name, but his parents preferred Leonard. When Bernstein was 15, his grandmother died, and his name was officially changed to Leonard. To his friends and colleagues, he was simply known as Lenny. After graduation from Boston Latin School in 1935, Bernstein attended Harvard University, where he studied music with Walter Piston, amongst others. Although he majored in music, Bernstein's main intellectual influence at Harvard was likely the aesthetics Professor David Prall, whose multidisciplinary outlook on the arts Bernstein shared for the rest of his life. This multidisciplinary approach is evident in many of Bernstein's writings and lectures.

After completing his studies at Harvard in 1939 (graduating with a B.A. cum laude), he enrolled at the Curtis Institute of Music in Philadelphia. During his time at Curtis, Bernstein studied conducting with Fritz Reiner (who anecdotally is said to have given Bernstein the only "A" grade he ever awarded), piano with Isabelle Vengerova, orchestration with Randall Thompson, counterpoint with Richard Stöhr, and score reading with Renée Longy Miquelle. Bernstein was a conducting fellow at the Boston Symphony Orchestra's summer institute, Tanglewood. He studied with the orchestra's conductor, Serge Koussevitzky.

Among Bernstein's stage works, *Candide* is second in popularity only to *West Side Story*. This operetta is based on the 1759 novella of the same name by Voltaire. The original libretto was by Lillian Hellman, but since 1974, the Hugh Wheeler libretto has been typically used.

The plot involves a naïve and remarkably optimistic Candide who is hopelessly in love with the beautiful daughter of the Baron of Westphalia, Cunegonde. Though Candide is an illegitimate nephew of the Baron and considered by the Baron to be inferior, Candide and Cunegonde profess their love for each other.

The Baron exiles Candide who then is pulled into a whirlwind of tribulations that severely tries Candide's optimism. He goes to war, gets caught up in the Spanish Inquisition, is cheated out of his fortune, is shipwrecked, yet he manages to return to Westphalia to marry the beautiful Cunegonde.

We are performing two movements from the suite. "The Best of all possible Worlds" is about being taught happiness by Dr. Pangloss, the world's greatest philosopher and is sung by Candide, Cunegonde, Paquette (a servant) and Dr. Pangloss. "Glitter and be Gay" is a satiric coloratura soprano aria where Cunegonde, stuck in Paris, is awash in fine clothing and jewelry and debating whether what she has done to "survive" has been worth it.



Paul Hindemith (1895-1963)

Symphony in B flat (1951) [18 min]

Symphony in B-flat for Band was composed during Hindemith's time in the United States, at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered by "Pershing's Own" with Hindemith conducting. Featuring strong melodies, great contrapuntal writing, and complex rhythmic organization, variation, and texture, the *Symphony* is another true pillar of the band repertoire. This masterwork elevated the scope of content available to the concert band, opening the doors for future composers and offering free license to explore the genre, cementing the validity of the wind and percussion ensemble as a medium for serious music. Vittorio Giannini, Vincent Persichetti, Paul Creston and Alan Hovhaness were among the composers who took Hindemith's lead on composing music for this medium.

A prolific German composer, violist, violinist, teacher and conductor, Hindemith became a major advocate of the *Neue Sachlichkeit* (new objectivity) style of music. Notable compositions include his song cycle *Das Marienleben* (1923), *Der Schwanendreher* for viola and orchestra (1935), and opera *Mathis der Maler* (1938). Hindemith's most popular work, both on record and in the concert hall, is likely the *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (1943). The MetWinds performed Keith Wilson's transcription of *Symphonic Metamorphosis* this past March.

Bernhard Heiden (1910-2000) ed. R. M. Rogers

Diversion for Alto Saxophone and Concert Band (1943) [8 min]

Diversion was composed in 1943 while Bernhard Heiden served in a U. S. Army band during World War II. In a career that would span roughly six decades, he became an influential voice in writing for the saxophone, enjoying an early success with the debut of his 1937 *Sonata for Alto Saxophone and Piano*, widely considered to be the first sonata written expressly for the instrument.

The original score for *Diversion* was titled *Solo for Alto Saxophone and Band* and was written for the 445th Army Service Band. Heiden stated in a 1985 interview: "The band had some wonderful players, especially saxophonists; they were all outstanding jazz musicians who had been assembled for that purpose, but they had to play in the concert band...I wrote (*Diversion*) in 1943 and we performed it many times."

The world-renowned classical saxophonist, Eugene Rousseau, offered to publish Heiden's *Solo for Alto Saxophone and Band* by Etoile Music, the publishing company Rousseau had founded at Indiana University. Heiden accepted and the title was changed to *Diversion* at the composer's request to avoid confusion with *Solo for Alto Saxophone and Piano*. The publication of the original score along with a reduction for saxophone and piano helped establish Etoile as a serious saxophone music imprint, a legacy which remains to this day.

The influence of the composer's mentor, Paul Hindemith is evident in *Diversion's* tonal but non-diatonic harmonies, paired with Heiden's own elegant melodic writing. Constructed in a loose rondo form, the work is light and tuneful, revealing a mastery of instrumentation with graceful lines for the solo saxophone and accompaniment passages supporting lightly underneath it. Contrasting sections for wind and brass choirs, punctuated with full tutti ensemble provide interesting variety and underline climactic moments.





Bernhard Heiden was born in Frankfurt-am-Main, Germany, became interested in music at the age of five, and a year later composed his first pieces. He was admitted to the Hochschule für Musik in Berlin in 1929 and studied composition under Paul Hindemith, whom he considered his principal teacher. In 1933, his last year at the Hochschule, he was awarded the Mendelssohn Prize in Composition.

Heiden moved to the United States in 1935, became a naturalized citizen in 1941 and joined the U.S. Army in 1943, becoming Assistant Bandmaster of the 445th Army Service Band, for which he wrote over one hundred arrangements.

Guy Woolfenden (1937-2016)

French Impressions: Can Can (1998) [4 min]

French Impressions was inspired by paintings by the French painter Georges Seurat (1859-1891) but does not attempt to recreate his pointillist technique in musical terms.

This afternoon's performance consists of the second movement: "Can Can", which recreates the world of two Seurat works. The painting *Le Cirque*, left unfinished at Seurat's tragically early death at the age of 32, and the painting *Le Chahut*, which depicts a curiously stylized "Can Can" in full swing, accompanied by a pit orchestra. The phrase "faire du chahut" means to make a racket.

French Impressions was commissioned by the MetWinds and is affectionately dedicated to Bob Piankian and Esther Horwich.

Leonard Bernstein (1918-1990) arr. C. Grundman

Slava! (1977) [3 min]

Slava! was composed to commemorate Mstislav "Slava" Rostropovich's first season as Music Director of the National Symphony Orchestra in Washington, DC. The working title was *Political Overture*. It is a warm, irreverent and raucous salute to Bernstein's close friend. The National Symphony Orchestra premiered the work during their 1977 season.

The two main melodies in the work, *The Grand Old Party* and *Rehearse!* are from a failed Bernstein Broadway show, *1600 Pennsylvania Avenue*.

The orchestral version uses a pre-recorded tape featuring the voices of Bernstein, Michael Wager, Adolph Green, and Patrick O'Neal giving the political speeches. Cheering crowd noises are also used. The band transcription by Clare Grundman eliminates the pre-recorded tape but includes the robust shout-out of "Slava" at the end.

Leonard Bernstein (1918-1990) arr. C. Grundman

Divertimento (1980) [16 min]

The Boston Symphony Orchestra commissioned *Divertimento* to help celebrate their hundredth season and it was "dedicated with affection to Boston Symphony Orchestra on celebration of its first centennial".

This work consists of 8 bagatelles or short, light instrumental pieces.

I. Sennets and Tuckets – Sennets and tuckets are Shakespearean fanfares that are noted in the stage direction of his plays. A sennet fanfare announces royal entrances, while tuckets are a more common flourish.

II. Waltz – Though a waltz is usually in 3/4 time, this waltz is in 7/8 time, which gives it a sense of being a little off balance.



III. Mazurka – This movement changes the timbre of the piece significantly by emphasizing the double reed instruments. There is a solo oboe cadenza near the end which includes a quote from Beethoven's Fifth Symphony. The story goes that when the BSO first rehearsed the work, hilarity ensued when the musicians heard the inside joke by Bernstein.

IV. Samba – This movement has a distinctly Latin flavor that emphasizes percussion. It is reminiscent of other Bernstein works including *West Side Story*.

V. Turkey Trot – This is another odd-metered movement that alternates between 4 and 3 beats per measure. This gives the effect of trotting along either with one leg shorter than another or possibly a little inebriated.

VI. Sphinxes – A very short piece that uses a 12-tone style and serves as an introduction to Blues.

VII. Blues – Scored for brass and percussion and is reminiscent of Bernstein's *Prelude, Fugue, and Riffs*.

VIII. In Memoriam; March, "The BSO Forever" – The introduction or "Memoriam" is a solemn canon for flutes to memorialize past conductors and musicians of the BSO. That is followed by a rollicking march "The BSO Forever" that has hints of *Radetzky March* and a flute/piccolo descant above the brass similar to *Stars and Stripes Forever*.

Eric Whitacre (1970)

Equus (2000) [10 min]

Equus was commissioned by Gary Green for the wind ensemble at the University of Miami. The work was germinated by an old sketch that Whitacre had stumbled across. Friend and fellow Juilliard composer Steven Bryant urged him to do something with the fragment ("If you don't use that (fragment), I'm stealing it.")

The composer writes:

That was the spark, but it took me a full eight months to write the piece. There are a LOT of notes (75,000!), and I put them on paper (with pencil). I wanted to write a *moto perpetuo*, a piece that starts running and never stops ('*equus*' is the Latin word for horse) and would also be a virtuosic show piece for winds. The final result is something that I call "dynamic minimalism," which means that I love to employ repetitive patterns as long as they don't get boring.

Eric Whitacre has achieved global fame, not only for his beautifully-crafted music, but more intriguingly for his pioneering use of social media to bring people from over fifty countries together to sing in the project known as the *Virtual Choir*. The concept started when Whitacre recorded a video of himself conducting his piece *Lux Aurumque* and solicited video submissions of people singing along to it. The videos were edited and compiled to create the *Virtual Choir 1.0*. There have been several additional virtual choir pieces, all easily found on YouTube.

Eric Whitacre received his master's degree from the Juilliard School in New York City and studied composition with Pulitzer Prize and Oscar-winning composer, John Corigliano. Much of Whitacre's success has been from the attention given to his stirring choral music, but the composer has also written exciting original music for winds. The MetWinds has recently performed other Whitacre works: *October*, *Lux Aurumque*, *Godzilla Eats Las Vegas!* and *Ghost Train Trilogy*.

Program notes by Gregory C. Depp





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An alternative is to fill out our new online survey at www.metwinds.org/survey. Thank You!

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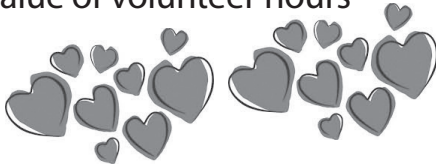


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