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SUNDAY, MARCH 3, 2019 | 3:00 PM
SCOTTISH RITE MUSEUM
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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

Blue Shades..... Frank Ticheli

Concertino for English horn..... Gaetano Donizetti (trans. L. J. Buckley)

Soloist: Robert Howe

Lincolnshire Posy..... Percy Grainger

1. *Lisbon (Sailor's Song)*

2. *Horkstow Grange (The Miser and his Man: A local Tragedy)*

3. *Rufford Park Poachers (Poaching Song)*

4. *The Brisk Young Sailor (who returned to wed his True Love)*

5. *Lord Melbourne (War Song)*

6. *The Lost Lady Found (Dance Song)*

Symphony No. 1 "Lord of the Rings" Johan de Meij

Gandolf

Intermission

Joy Ride..... Michael Markowski

Amazing Grace Frank Ticheli

Kingfishers Catch Fire John Mackey

The Klaxon..... Henry Fillmore

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.

Contact us

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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 and final 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 Plácido Domingo, Lorrie Morgan, Lone Star of country fame, the Motown sound of Martha Reeves, and many others.

In Memoriam



As MetWinds approaches our 50th anniversary, we want to recognize former members, now deceased, whose unique contributions were integral to our success. Please help keep their memory alive.

You may find the list of these former members on our website.

Browse to: <https://www.metwinds.org/about.html> and scroll down to "In Memoriam" and click on "Former Members".

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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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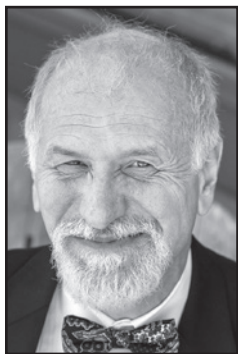


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About the Soloist



Robert Howe has played oboe and English horn (the alto form of oboe) with the MetWinds since 2014. Howe has earned undergraduate degrees in Chemistry and Music, an MA in Music and an MD from UConn. His research on the development of the oboe and saxophone led to presentations in the United States, Belgium, Italy and two at the Library of Congress; he received the 2006 Densmore Prize from the American Musical Instrument Society for the best paper on musical instruments, 2004-05. He is the leading American authority on the work of Adolphe Sax, inventor of the saxophone; and of the Triebert family, inventors of the modern oboe.

Dr. Howe has published 58 papers on medical, scientific and musical topics and received a US Patent for a method of recreating antique saxophone mouthpieces using micro-CT scanning and 3D printing.

Dr. Howe has played oboe and related instruments in many community and professional ensembles including the Delaware, Springfield (MA) and Toledo (OH) Symphonies, the Connecticut and Montreal Baroque Festivals, the Arcadia Players and the Northwest Connecticut Band. He first worked with Lew Buckley in the Manchester (CT) Symphony 2003-07, having played in that orchestra since 1978. His proudest musical moments include playing Sibelius' *Swan of Tounela*, a tone poem for solo English horn and orchestra, at New York's Carnegie Hall and performing the Bach *Double Concerto for oboe and violin* on modern oboe and baroque oboe in consecutive seasons.

Dr. Howe's wife Karen is a physician and Julliard-trained pianist who also plays regularly in the Manchester Symphony; they have five children. By day he is the Director of Reproductive Medicine at Cooley Dickinson Hospital in Northampton collaborating with the Fertility Center at Boston's Massachusetts General Hospital.

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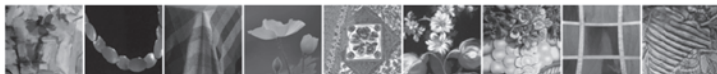
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The MetWinds Friends Group seeks members to assist at concerts by selling tickets and distributing programs. Admission is free to Friends Group members. If you would like to join, note your interest on the enclosed survey form, or call 978-419-1697.

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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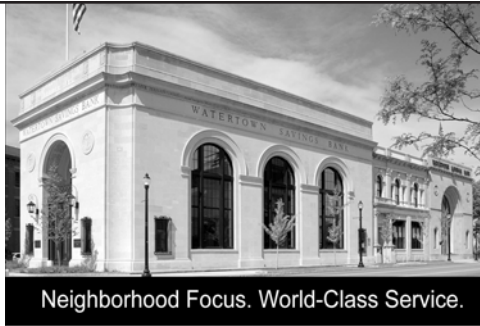
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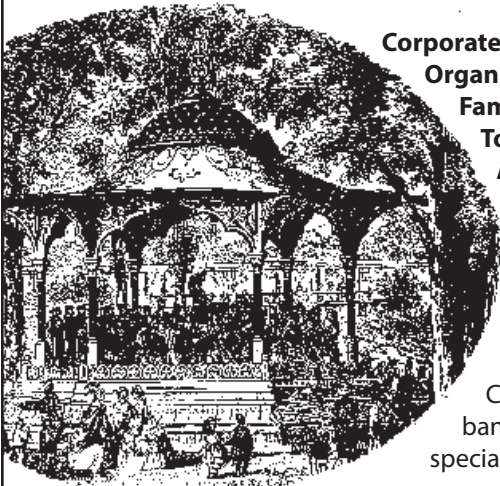
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About **MetWinds**



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



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 Lewis 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

Woodcliff Lake Hilton

200 Tice Boulevard, Woodcliff Lake, NJ, 07677

Memorial on the Mystic: A Commonwealth Remembers *

Monday, May 27, 2019

Memorial Day Concert and Fireworks, 7:30 pm

Free Admission

Sylvester Baxter Riverfront State Park @ Assembly Row, Somerville, MA

In the event of inclement weather the concert will be canceled.

Concerts in the Park *

Thursday, July 11, 18, 25 at 7:30 pm

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The 31st Annual Festival of Bands



Boston Festival of Bands

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 30th annual Boston Festival of Bands. Enjoy the many talented bands performing throughout the day in the heart of Faneuil Hall near Boston Harbor.

American Band, Providence, RI

Dr. Brian Cardany, conductor

A symphonic wind ensemble with around 55 musicians that was founded in 1837.

Casco Bay Wind Symphony, Gorham, ME

Peter Martin, conductor

Founded in 1980, this all-volunteer ensemble consists of about 70 adult musicians from the Maine and New Hampshire coastal area.

Concord Band, Concord, MA

James O'Dell, conductor

Founded in 1959, this is a 65-member ensemble that performs in Concord, MA and surrounding communities

MetWinds, Boston, MA

Lewis Buckley, conductor

Founded in 1971, a 70 member concert band based in Greater Boston that is the founder/host of the Festival.

Middlesex Concert Band, Wakefield, MA

Mark Olson, conductor

A 50-member community band based in Wakefield, Massachusetts that strives to bring affordable entertainment to Wakefield and surrounding communities

Plainville Wind Ensemble, Connecticut

Ken Bagley, conductor

Founded in 1987, this group consists of amateur and professional musicians from many cities and towns throughout Connecticut.

Sharon Concert Band, Sharon, MA

Steve Bell, conductor

Founded in 1988, this ensemble performs throughout southern Massachusetts and Rhode Island

*Specific Festival performances times will be posted after
May 1, 2019 at our website: www.metwinds.org.*



Frank Ticheli (b. 1958)

Blue Shades (1996) [10 min]

Frank Ticheli is Professor of Composition at the University of Southern California's Thornton School of Music. He has written for orchestra, chamber ensemble, and choir, but he is perhaps best known for his more than twenty pieces for concert band, including *Cajun Folk Songs* and *Postcard*. In 2016, The MetWinds premiered *Acadiana*, a three movement work that MetWinds commissioned with several other local ensembles.

Regarding the composition of *Blue Shades*, Ticheli writes:

As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent—however, it is not literally a Blues piece ... [it] is heavily influenced by the Blues: “Blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.

Gaetano Donizetti (1797-1848) trans. L. J. Buckley

Concertino for English horn (1816) [10 min]

Domenico Gaetano Maria Donizetti, a leading *bel canto* opera composer, was born and died in Bergamo, Lombardy, Italy. He wrote 68 operas of which seven, including *Lucia di Lammermoor* and *La fille du régiment*, remain in the common repertoire.

Donizetti first learned composition under Simone Mayr, a prominent opera composer, in Bergamo. Mayr often used pairs of English horns, always pitched in F, in his works. Moving to Bologna to study, the 18-year-old Donizetti wrote a *Concertino* in G for his classmate Giovanni Catolfi to play at a graduation recital in 1816. Donizetti's work impressively exploited the technical abilities of the two-keyed, curved, leather wrapped English horn of the day but had a fatal error; written for an English horn pitched in G, the piece went a tone above the range of Catolfi's instrument, which was pitched in F. Undeterred, Donizetti re-wrote the *Concertino* in F and Catolfi gave the first (and likely only) 19th century performance.

This small work was forgotten as Donizetti established a brilliant career in Milan, Paris and Vienna. A manuscript score of the *Concertino*, pitched in G, was discovered in a Paris library in 1964 by musicologist Raymond Meyland, who simply wrote the solo part in G. This is playable but challenging on the modern instrument, which has a wider range than did Catolfi's.

In 2014 Pedro Diaz, English horn player of the Metropolitan Opera, uncovered the original parts in Bologna. There is an unused set of parts in G. A second set, showing use and marked “transposato” (transposed), is in F. Catolfi's extensively-ornamented solo part was also found. These parts established the events of the work's 1816 premiere.

I had the good fortune to play a small part in this, visiting Bergamo in 2014 to study a Fornari curved English horn, dated 1812, in the Museo Donizettiano, which is thought to have been used under Simone Mayr. It is unequivocally in F.

This shows that Donizetti's writing for English horn in G was an error and not a matter of Catolfi having the wrong instrument. Further investigations showed that the English horn in G

can only be documented in mid 18th century France; no such instruments exist, and there are only rare references to them in the French music literature.

Whatever the original intention of the composer, the *Concertino* is a happy work of great charm. Maestro Buckley has transcribed it from the original chamber orchestra accompaniment to a small wind ensemble reminiscent of the early 19th century, adding variation and ornamentation in the *bel canto* style. Today's is the first performance of this transcription and the second performance of any version in F with wind accompanying.

Note by Robert Howe

Percy Grainger (1882–1961)

Lincolnshire Posy (1937) [15 min]

Grainger was born in Melbourne, Australia and was schooled mostly under the auspices of his mother. By the age of 13, he had made his debut as a solo pianist and was soon moving to Frankfurt to study at the Hoch Conservatory. Following his education in Germany, he moved to London with his mother and slowly established himself as an international concert pianist. However talented he was at the piano, he always had a yearning to compose. It was during this period that Grainger toured the English countryside collecting folk songs straight from the source: often working-class, common folk. Grainger's interest in this collecting was not of merely arranging these songs into neat compositions, but rather to emphasize the way the singer presented the songs, with the resulting rhythms, inflections, and ornaments.

The wind ensemble masterwork, *Lincolnshire Posy*, is Grainger's settings of five folk songs he collected from the area of Lincolnshire from 1905–06. (The sixth and last movement, *The Lost Lady Found*, was collected by his friend, Lucy E. Broadwood.) The premiere was on March 7, 1937 by a professional band hired by Grainger. Due to the difficulty of the music, the performance only included 3 of the 6 movements. Six months later, the Goldman Band performed all 6 movements for the first time.

1. Lisbon – Originally entitled Dublin Bay and subtitled “Sailor’s Song”, is the shortest movement; a brisk, simple, lilted melody in 6/8 time. The main theme is presented first in the muted trumpets and bassoon. The theme is set against a war-like motif in the horns. Like the fourth movement, this movement ends in a serene, suspended pianissimo that contrasts the general tone of the movement as a whole.
2. Horkstow Grange – Subtitled “The Miser and his Man: A local Tragedy”, presents a slow, legato, repeating, re-harmonizing motif. Shifting mostly between 4/4 and 5/4 time, the song features a trumpet solo.
3. Rufford Park Poachers – Subtitled “Poaching Song”, opens by presenting an asymmetrical melody between B-flat clarinet and piccolo followed two eighth notes later by E-flat clarinet and bass clarinet. This movement is noted as having difficult counterpoint, unusual rhythms and odd time signatures that shift rapidly. Grainger wrote two versions: one with a flugelhorn as soloist and one with a soprano saxophone as soloist. For this afternoon’s performance, the flugelhorn will be used.
4. The Brisk Young Sailor – Subtitled “who returned to wed his True Love”, starts with a simple, jaunty tune meant to evoke the image of a strapping young lad striding up the road to meet his sweetheart. It is in the key of B-flat major. It begins with a clarinet choir playing the simple melody. The melody is then expanded upon by the entire band in several ways. One notable occurrence of this is when a solo baritone horn is given the melody while the

first clarinets, E-flat clarinet, flutes and piccolos play a rapid sextuplet pattern and arpeggios before it resolves into a fugue-like reiteration of the melody through a solo soprano saxophone and english horn.

5. Lord Melbourne – A fierce and heavy war song opens in free time, where each note is conducted out of time, which is followed by a lyrical trumpet solo. As the movement progresses, it slides rapidly into different time signatures including unusual times such as “2.5/4” and “1.5/4” as well as in and out of “free time” as the war song is restated.
6. The Lost Lady Found – Subtitled “Dance Song,” opens with a quick, jumpy, straight 3/4 melody that is typically conducted in 1. This setting features a constantly repeating motif interrupted by one short “bridge” section, which leads to the final presentation of the motif returning under a countermelody enhanced by a large complement of melodic percussion.

Johan de Meij (b. 1953)

Symphony No. 1 “Lord of the Rings”: Gandalf (1988) [6 min]

Johan de Meij is a Dutch composer, trombonist and conductor. Johan de Meij has earned international fame as a composer and arranger of original compositions, symphonic transcriptions and arrangements of film scores and musicals. The MetWinds has performed several of de Meij’s works, including *The Wind in the Willows* (a MetWinds commission) and *At Kitty O’Shea’s*.

Symphony No. 1 “The Lord of the Rings” is de Meij’s first symphony for concert band, premiering in 1988 with the Groot Harmonieorkest van de Belgische Gidsen (nl) conducted by Norbert Nozy. The symphony is based on literary themes from the novel by J.R.R. Tolkien and is in five movements, each describing a personage or important episode from the book.

For this afternoon’s performance, we will perform the first movement “Gandalf (The wizard)”

Michael Markowski (1986)

Joyride (2005, 2014) [3 min]

Michael Markowski graduated with a Bachelor of Arts degree in ‘Film Practices’ from Arizona State University. While Markowski never studied music in college, he did study privately with his mentors, Jon Gomez and Dr. Karl Schindler, and has continued his education by participating in a number of extracurricular programs.

Joyride is Markowski’s second work for band, originally composed in 2005 in his senior year at Dodson High School in Meza AR, under the direction of Jon Gomez. Gomez suggested to Markowski that he compose a work to commemorate the band’s upcoming performance at Carnegie Hall in NYC. The suggestion was to take the Beethoven’s theme *Ode to Joy*, blending it with the energy, rhythm and texture of a modern work like John Adams’s *Short Ride in a Fast Machine*, which happened to be on the program.

In 2014, as a more seasoned composer, Markowski reworked the composition into the work you will hear this afternoon. So, strap yourself in and take a wild *Joyride*.

Frank Ticheli (b. 1958)

Amazing Grace (1994)

The spiritual, "Amazing Grace," was written by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, "Amazing Grace" has since grown to become one of the most beloved of all American spirituals.

Mr. Ticheli states:

I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody – to be sincere, to be direct, to be honest – and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. So, my own feelings about "Amazing Grace" reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

Amazing Grace was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994 by the Michigan State University Wind Symphony, John Whitwell conductor.

John Mackey (b. 1973)

Kingfishers Catch Fire (2007) [11 min]

A "kingfisher" is a bird with beautiful, brilliantly colored feathers that look in sunlight as if they are on fire. Kingfishers are extremely shy birds and are rarely seen, but when they are seen, they are undeniably beautiful.

This afternoon, we are performing the second movement also named "Kingfishers Catch Fire," which imagines the bird flying out into the sunlight. You may catch the reference to Stravinsky's "Firebird" at the end of the piece.

John Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds.

Henry Fillmore (1881-1956)

The Klaxon (1930) [3 min]

Henry Fillmore is somewhat overshadowed by John Phillip Sousa as a composer of marches, even though his total published output, which includes many rags, waltzes, and other arrangements of popular tunes, exceeds Sousa's catalog. Fillmore was born in Cincinnati into a musical family; his father ran a religious music publishing house. Much to his father's dismay, young Henry took to the slide trombone, an instrument thought by many to be sinful and vulgar. Fillmore went on to write a series of fifteen trombone "smears" or rags known as "The Trombone Family", carrying names like *Shoutin' Liza Trombone*, and *Lassus Trombone*.

The Klaxon was written for a performance by Fillmore's own band at the 1930 Cincinnati Automobile Show. Auto horns actually did not come standard on most cars at that time, so it must have been quite a sight to behold Fillmore's Klaxophone, an instrument consisting of twelve tuned horns built specifically to play along with this particular march. While we do not have any auto horns for our performance this afternoon, the trio of the march features our excellent French horn section.

Note by Peter Norman

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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