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WINTER CONCERT

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MOMENT*

SUNDAY, MARCH 1, 2020 | 3:00 PM

SCOTTISH RITE MUSEUM

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DR. MATTHEW WESTGATE, *GUEST CONDUCTOR*
JAMES O'DELL, *ACTING MUSIC DIRECTOR*

Welcome to our second subscription concert 
for our very exciting 49th season!

This season is special as we present five concerts, each under the baton of one of the finalists to become our next MetWinds Music Director. This provides the musicians of the MetWinds as well as our audience with a wonderful opportunity to critique the finalists and sample their programs and personalities, all in one season.

Please participate in our search by completing the enclosed audience survey/conductor evaluation form and returning it to us after each concert. Thank you for your participation!

MetWinds Program

Please see Program Notes for more information

Pre-Concert Lecture, 2:30pm

Given by Matthew Westgate

Concert Program

Festive Overture, Op. 96 Dmitri Shostakovich
(trans. Donald Hunsberger)

Dusk Steven Bryant

The Sounding of the Call Joseph Turrin
Eric Berlin, trumpet soloist

Intermission

Letter from Home Aaron Copland
(trans. Brian Belski)

The Lads of Wamphray (March) Percy Grainger

Give Us This Day David Maslanka

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

Email: info@metwinds.org

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About the **Acting Music Director**



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. 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.

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: metwinds.org and scroll down to "In Memoriam" and click on "Former Members".

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About the **Guest Conductor**



Dr. Matthew Westgate

Conductor Matthew Westgate “leads with a combination of expressivity and crispness” (San Francisco Chronicle). His performances are praised as “dramatic, incisive, and passionate” (Audiophile Audition) and full of “verve and swagger” (MusicWeb International). Dr. Westgate has appeared on major concert stages throughout the U.S., Europe, and Asia and has guest conducted some of the nation’s top wind bands and chamber ensembles, including the U.S. Marine Band “The President’s Own,” and the U.S. Coast Guard Chamber Players. Recent engagements include a month-long European concert tour of France, Germany, Poland, and the Netherlands with the Blue Lake Fine Arts Camp (Twin Lake, MI) International Northern Winds and concerts with the Banda Sinfónica Metropolitana de Quito in Ecuador and the Beijing Wind Orchestra in China.

Dr. Westgate is the Director of Wind Studies at the University of Massachusetts Amherst (Amherst, MA), the Commonwealth’s flagship campus, where he conducts the UMass Wind Ensemble and Symphony Band and teaches courses in graduate and undergraduate conducting. In 2016, he was nominated for the UMass Distinguished Teaching Award, and in 2018-2019 he was a nominee for the Manning Prize for Excellence in Teaching. University of Massachusetts ensembles under his direction have been invited to perform at multiple College Band Director National Association Conferences (Yale University, 2018; U.S. Coast Guard Academy, 2016) and on a concert tour of Ireland (Dublin, Galway, Cork, Killarney) in summer of 2017. The Massachusetts Chamber Players, a professional chamber ensemble under his baton, released a recording of chamber wind music by Swiss composer Frank Martin [Frank Martin: Music for Winds} on MSR Classics, and the UMass Wind Ensemble recently debuted three newly-commissioned pieces on a CD entitled Quicksilver.

A native of Grand Rapids, MI, Matthew began his musical career as a jazz/classical trombonist and public school educator in southwest Michigan. He completed his Doctor of Musical Arts Degree at the University of Cincinnati College-Conservatory of Music (Cincinnati, OH) in 2009. In his spare time, Matthew is an avid marathon runner and hiker. He is married to Erica Drake, a percussionist and freelancer, and together they have a creative and curious daughter named Juniper.

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About the Soloist



Eric Berlin

"True Colors was written for Eric Berlin, principal trumpet of the Albany Symphony, and he plays it vividly here."

~Gramophone

"Trumpetist Eric Berlin enters with surety, dexterity and a full tone."

~Classical-Modern Music Review

"Soloist Eric Berlin is equally adept at producing a bright gleaming tone for the first, and raw, brash power for the second."

~Fanfare Magazine

Trumpeter Eric Berlin has made the music of our time the focus of his career. As a soloist, he has commissioned, premiered and recorded new works for trumpet from some of today's most exciting composers, including George Tsontakis, Stephen Paulus, Joseph Turrin, Anthony Plog, Eric Ewazen, and James Stephenson. Much of this work is available on his solo releases on MSR Classics — *End of the Matter*, *Calls and Echoes* and *Fantastique*.

Fantastique contains works Mr. Berlin commissioned and premiered for trumpet and wind ensemble including Stephen Paulus' Concerto for Two Trumpets which received a Grammy Nomination in 2014 for Best Contemporary Classical Composition.

He has performed as a soloist with Hartford, Albany and Brooklyn Symphony Orchestras, the Helsinki University Orchestra in Finland, Orquestra Cidade de Recife and Orquestra Unisinos Anchieta in Brazil, the U.S. Coast Guard Band, and the New England Brass Band among others.

As Principal Trumpet of the Grammy Award winning Albany Symphony Orchestra since 1998, Eric Berlin can be heard with that ensemble on more than a dozen acclaimed recordings. He holds the same position with the Boston Philharmonic Orchestra and is a member of the Boston Modern Orchestra Project, where he can be heard on several dozen recordings by living American composers. Since 2006, has spent his summers performing as Associate Principal Trumpet of the Colorado Music Festival in Boulder, CO. He also founded the Majestic Brass Quintet in 1988.

Mr. Berlin enjoys international regard as a trumpet pedagogue as Associate Professor of Trumpet at the University of Massachusetts at Amherst.

A native of Lancaster County, Pennsylvania, Mr. Berlin attended the New England Conservatory of Music, where he was a student of Charles Schlueter, former Principal Trumpet of the Boston Symphony Orchestra and Robert Nagel of the New York Brass Quintet. He has also studied extensively with Vincent Penzarella of the New York Philharmonic, Tom Rofls of the Boston Symphony Orchestra, and Frank Kaderabek, former Principal Trumpet of the Philadelphia Orchestra.

While not performing and teaching, he can be found running, hiking and biking in the Rocky Mountains and Western Massachusetts where he lives with his constant companion, Reuben the wonder dog.

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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 49th season, 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 April 2019 in Woodcliff Lake, NJ.

More ways to enjoy MetWinds



Spring Concert: *Passages*

Eric Melley, guest conductor

Sunday, May 3, 2020, 3:00pm

Scottish Rite Museum, 33 Marrett Rd, Lexington, MA

We often choose music to commemorate and accompany us through the most important moments of our lives. Times of celebration or sorrow, or even the passage of time itself can be marked and memorialized in music. The pieces that comprise this program were all composed to mark moments or passages in time. Opening the program is Kevin Puts' symphonic fanfare, *Millennium Canons*, composed for the Boston Pops Orchestra at the turn of the new millennium. Shift with themes of birth and parenthood, Frank Ticheli composed the melody for *Joy Revisited* on the occasion of the birth of his first daughter and Joel Puckett created *Avelynn's Lullaby* as a rhapsodic portrait of soothing his child to sleep. We'll also be performing a piece that has become a classic of the wind band repertoire, *Elsa's Procession to the Cathedral*, from the wedding scene of Wagner's monumental opera, *Lohengrin*.

Two works by David Maslanka and Michael Markowski deal with transitions over time. Maslanka's *Traveler* was written as a retirement gift to a friend and captures the emotion of moving from one phase of life to another. Markowski's *Instinctive Travels* draws inspiration from a passage in Darwin's *Origin of the Species* and, in the composer's words, is itself "inherently animalistic, primal, and constantly evolving." Concluding our concert with music of celebration, John Philip Sousa's *Easter Monday on the White House Lawn* was composed to commemorate the spring tradition in the nation's capital.

Boston Festival of Bands: 32nd Anniversary

Steven Lipsitt, guest conductor

Saturday, June 13, 2020, 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, as MetWinds hosts its 32nd 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 performs wind ensemble classics and classics-to-be: from Bach's G major *Fantasia* (written a few years before the construction of Faneuil Hall), through Holst's iconic *First Suite*, encompassing David Gillingham's moving variations on *Be Thou My Vision* and Frank Ticheli's masterful *Postcard*, and including James Stephenson's new celebratory overture *Wildcat Run*, the artistry of MetWinds musicians will embrace you! MetWinds performs at 1:00 pm.

More ways to **enjoy MetWinds**



Concerts in the Park *

Thursday, July 9, 16, 23, 30, 2020 at 7:30 pm

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Summer on the Emerald Necklace

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Save **the Dates!**



Our 50th anniversary season will be next year! At each of our subscription concerts, we are planning to have special programming and guest conductors.

Fall Concert

November 1, 2020

Scottish Rite Museum, Lexington, MA

Spring Concert

May 2, 2021

Scottish Rite Museum, Lexington, MA

Holiday Concert

December 5, 2020

St. John of Damascus, Dedham, MA

Festival of Bands

June 12, 2021

Faneuil Hall, Boston, MA

Winter Concert

February 28, 2021

Scottish Rite Museum, Lexington, MA

MetWinds **Anniversary Gala**



Join us for our Anniversary Gala on May 2, 2021!


MetWinds will premiere a major new work by the Emmy Award winning composer Julie Giroux at our 50th Anniversary Gala Concert. The commission will be conducted by our most recent Music Director of 12 years and MetWinds Conductor Laureate Lewis J. Buckley.

Please plan to join us for this very special afternoon!

ESTHER J. HORWICH, ESQ



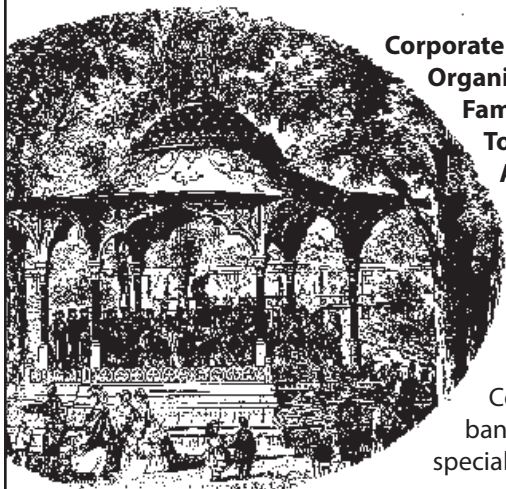
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MetWinds Music Funds



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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Have a great season!



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Dmitri Shostakovich (1906–1975) Trans. Donald Hunsberger

Festive Overture (1954) [7 min]

Despite living under the artistic constraints of Soviet Russia, Dmitri Shostakovich persevered and composed a substantial number of works, including 15 symphonies and string quartets. Born in St. Petersburg, Shostakovich was already playing piano and composing at an early age. In 1926, he graduated from the (then) Petrograd Conservatory at the age of 20 with his Symphony No. 1 serving as his thesis. As his compositional style matured, it was deemed “formalist,” a handy generic term of condemnation (and usually of ensuing punishment) affixed to nearly any work of art that was not considered to glorify the Soviet ideal adequately. Shostakovich was formally condemned twice by Stalin for being too formalist, and consequently lived in fear of his life until after Stalin died in 1953.

Perhaps it was with a sense of relief that the Stalin era had ended that Shostakovich wrote the carefree and brilliant *Festive Overture* in 1954. The piece was composed in a whirlwind just three days prior to a concert commemorating the 37th anniversary of the October Revolution at the Bolshoi Theatre in Moscow. Shostakovich’s friend and music critic Lev Lebedinsky commented on “the speed with which he wrote [which] was truly astounding. Moreover, when he wrote light music, he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile, work was under way and the music was being written down.”

The overture begins with heralding trumpets and low brass followed by a much quicker tempo featuring long, running woodwind lines. The opening fanfare returns briefly toward the end and almost stops before an even quicker tempo than before brings us to the finish.

The transcription we are performing this afternoon was published by Donald Hunsberger in 1965, just as he was beginning his 37-year tenure as conductor of the Eastman Wind Ensemble. As is common with band transcriptions and arrangements, Hunsberger transposed the original A major into a more wind friendly A-flat.

Steven Bryant (b. 1972)

Dusk (2004, rev. 2008) [6 min]

Dusk is a simple, chorale-like work that captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. The dual nature of this experience is striking, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

Dusk was commissioned and premiered in 2004 by Langley High School Wind Symphony, Andrew Gekoskie, conductor. In 2008, it was revised by the composer, which is the version we are performing this afternoon.

Steven Bryant is an American composer of orchestral, wind ensemble, electronic and chamber music. Bryant studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He resides in Durham, NC with his wife, conductor Verena Mösenbichler-Bryant.

Joseph Turrin (b. 1947)

The Sounding of the Call (2014) [13 min]

The Sounding of the Call is inspired by what opens Jack London's novel *The Call of the Wild*. It is the first quatrain of John Myers O'Hara's poem *Atavism*. The stanza outlines one of the main motifs of *The Call of the Wild*: that Buck, when removed from the "sun-kissed" Santa Clara Valley where he was raised, will revert to his wolf heritage with its innate instincts and characteristics. The verse is "Old longings nomadic leap, Chafing at custom's chain; Again from it brumal sleep. Wakens the ferine strain."

The Sounding of the Call was commissioned by a consortium of soloists, this afternoon's soloist included, for the 2012 Ellsworth Smith International Trumpet Solo Competition. The work was premiered by Philip Smith, the former Principal Trumpet of the New York Philharmonic, and the University of Hartford Hartt School Wind Ensemble.

Not only a recipient of several commissions from the New York Philharmonic, the Lincoln Center Chamber Music Society, and Live from Lincoln Center, Joseph Turrin's works have been championed by such noted musicians as: Kurt Masur, Zubin Mehta, Erich Leinsdorf, Bram Tovey, Wynton Marsalis, Frederica von Stade, Canadian Brass, Ann-Sophia Mutter and others.

Joseph Turrin studied composition at Eastman School of Music and Manhattan School of Music. He is currently on the Music faculty of Rutgers University, Montclair State University and Kean University.

Aaron Copland (1900-1990) arr. Brian Belski

Letter from Home (1944) [7 min]

Letter from Home is a 1944 orchestral composition by Aaron Copland. The piece was commissioned as a patriotic work by Paul Whiteman for his Radio Hall of Fame Orchestra and suggests the emotions of a soldier reading a letter from home. However, researchers have discovered while he wrote this work, Copland received a wealth of letters from his sister, telling him the news of his mother's death and his brother Ralph's time in the army. Thus, it has been argued that Copland may have intertwined some of his own feelings of grief and loneliness into this work. The work is incredibly sentimental in both atmosphere and music, which brings warmth and nostalgia to an increasingly difficult situation.

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.

Percy Grainger (1882-1961)

"Lads of Wamphray" March (1905) [9 min]

Grainger composed this march as a birthday gift for his mother in 1905, basing it on melodies and musical material from a Scottish "border ballad." The poem celebrates a bloody skirmish between two clans in 1593. In the march, Grainger sought to express the dare-devilry of the cattle-raiding, swashbuckling English and Scottish "borderers" of the period as portrayed in collections of border ballads of the 14th, 15th, and 16th centuries.

Percy Aldridge 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.

David Maslanka (1943-2017)

Give Us This Day (2006) [17 min]

From the Composer:

The words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced “Tick Nat Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality, I mean a true awakens and awareness. *Give Us This Day* gives us this very moment of awakens and awareness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle, “Short Symphony for Wind Ensemble,” because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody “*Vater Unser in Himmelreich*” (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka’s music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Program notes by Gregory C. Depp

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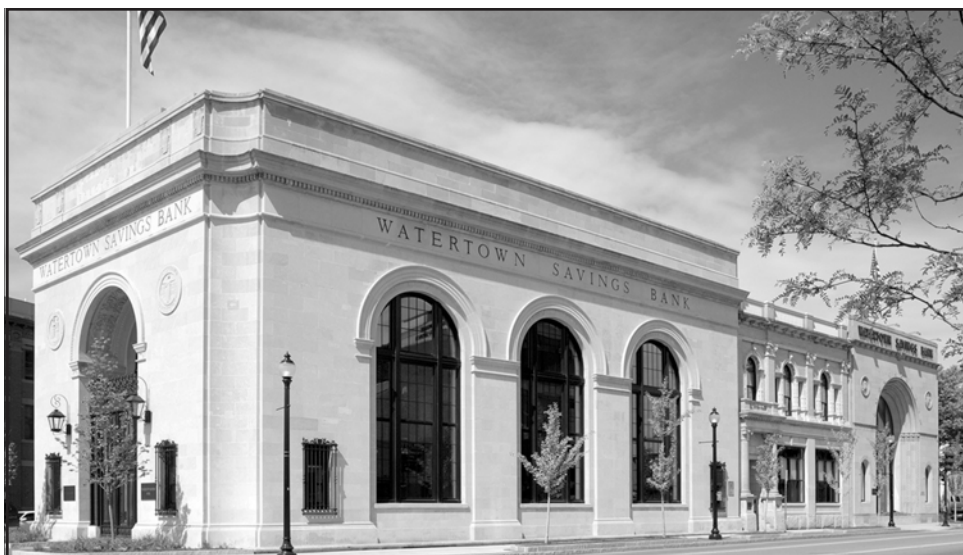
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