



# **MET** *winds*

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wind symphony

**SPRING CONCERT**

***HONORING 50 YEARS!***

**SUNDAY, MAY 1, 2022 | 3:00 PM**

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RICK WYMAN, *GUEST CONDUCTOR*



As MetWinds was approaching our 50th anniversary, we decided that the best way to celebrate this event was to commission a major wind band work. Given our history of commissioning, this seemed to be a most fitting tribute. The next step was to decide who should receive the commission? That turned out to be the easiest part. The membership overwhelmingly chose Julie Giroux. After all, we have recently performed many of Giroux's works, including *One Life Beautiful* just this past October. Also, *Riften Web*, *Culloden*, *Symphony IV "Bookmarks for Japan"*, and *La Mezquita de Cordoba*.

Though Giroux grew up in Monroe, LA, received a master's degree in music performance from Louisiana State University, and continues to reside in the south, we feel that Julie is a daughter of Massachusetts since she was born in Fairhaven, MA. Welcome home!

Giroux began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being "North & South" the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celine Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr., and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys, and Golden Globe awards. She has won individual Emmy Awards in the field of "Outstanding Individual Achievement in Music Direction." When she won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

Giroux has also published a large category of classical works with emphasis on original compositions for Wind Band. She is greatly sought after as a composer. Julie's passion has been the wind band community, especially educational ensembles, and performers. She has been dedicated to helping young musicians find their muse. Her music has been recorded and reviewed internationally receiving top reviews and her music has been performed at major music festivals the world over.

Julie Giroux has been a true force in a male dominated field and has accrued many previously male only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa Psi, Tau Beta Sigma, and a member of the American Bandmasters Association. She is a recipient of the Distinguished Service to Music Medal Award, Emmy awards and was the first female composer inducted into the American Bandmasters Association in 2009.

We hope you enjoy this afternoon's performance that honors more than 50 years of music making.

Pre-Concert Lecture, 2:30 pm

Concert Program

- Short Ride in a Fast Machine* .....John Adams (trans. Lawrence T. Odom)
- Fugue à la Gigue*.....J. S. Bach (arr. Gustav Holst, ed. J.C. Mitchell)
- Lux Aurumque*..... Eric Whitacre
- Variations on America*  
..... Charles Ives (orch. William Schuman, tr. W. E. Rhoads)
- The Thunderer* ..... John Philip Sousa
- As Midnight on a Moonless Night* ..... Michael Markowski

Intermission

- Symphony No. VI, “The Big Blue Marble”* .....Julie Giroux
- I. *The Blue Marble*
  - II. *Voices in Green*
  - III. *Let there be Life*

World Premiere

Conducted by Lewis J. Buckley, MetWinds Conductor Laureate

*MetWinds gratefully acknowledges the generosity of several donors who helped to underwrite the Julie Giroux commission.*

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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## About the **Acting Music Director**



**James O'Dell**

James O'Dell has been professionally active in instrumental music and music education since 1979. 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 recently retired as Associate Dean from Boston Conservatory at Berklee after serving 26 years, including twice as Dean and Chief Academic Officer ad interim, and 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 cofounder 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.

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## In Memoriam

For over 50 years, MetWinds has been fortunate to have former members, now deceased, whose unique contributions have been 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 **Guest Conductor**



**Rick Wyman**

**Richard E. Wyman** is the former Assistant Director of the *United States Coast Guard Band*, where he regularly conducted throughout the United States and abroad, including historic concert tours of Japan and Taiwan. He led the Band's educational initiatives; designing, hosting, and conducting innovative "Young People's" concerts for over 6000 students annually. Wyman also served as the Band's producer for ten CDs and two White House "Pageant of Peace" PBS specials.

Dr. Wyman currently serves as the Executive Director of the *Community Music School* in Centerbrook, CT, conductor of the *Noank-Mystic (CT) Community Band*, and as Co-Director of Music at *Noank (CT) Baptist Church* where he leads the Senior Choir. He enjoys working with musicians of all ages, regularly appearing as clinician and guest conductor with a variety of school and honor festival ensembles. He has done extensive scholarly work on American composer John Adams, and has published on John Williams in Volume 10 (and Steve Danyew in Volume 11) of the widely-used reference book series *Teaching Music Through Performance in Band*. Wyman's work as a saxophonist and chamber musician has earned two year-long residency grants from the *National Endowment for the Arts*, four performance visits to the White House, an appearance on *The Tonight Show with Jay Leno* and employment at Disneyworld, Busch Gardens (FL), and with assorted jazz and salsa bands.

He holds a Doctorate in Conducting and Music History from the University of Connecticut, Master's in Saxophone Performance from the University of Illinois, and Bachelor's Degrees in Saxophone and Music Education from the Eastman School of Music. His primary conducting teachers have been Jeffrey Renshaw and Frank Battisti.

## Conduct **MetWinds**

### **Would you like to conduct MetWinds this summer?**

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\*Concerts available are Thursday, July 14, 21, 28 in Lexington.

## MetWinds **Acknowledgements**

MetWinds extends its special thanks to:

Church of St. John of Damascus, Dedham, Rick Ahto, Executive Board Chair

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## While We **Were Gone**

During the pandemic, we kept busy with alternate methods to make music available to you, our audience. These were our primary efforts:

Videos of works from recent MetWinds concerts, produced by MetWinds and on the MetWinds YouTube channel.



Collaboration with the Brandeis University Wind Ensemble, Thomas Sousa, Director, and members of MetWinds to produce a virtual band video of William Grant Still's Folk Suite for Band.



<https://www.youtube.com/MetWinds>

<https://www.youtube.com/watch?v=wd5KVZwojlc>



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## About the **Conductor Laureate**



**Lew Buckley**

From 2008, Lewis J. Buckley was Music Director and Conductor of MetWinds, retiring in 2019 as Conductor Laureate. During his tenure, he worked diligently to improve the group artistically and to provide MetWinds with several opportunities to contribute to the artistic fabric of the Boston area. We are honored to have Lew return to conduct the commission commemorating our more than 50 years of music making.

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 famed, national touring organization; released some 20 recordings; aired more taped and live concert broadcasts on National Public Radio than any other concert band, military or civilian, in the United States; and earned a reputation as one of the most accomplished wind bands in the world. As a conductor, Buckley brings to the podium more than 40 years' 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 and Lone Star of country fame, the Motown sound of Martha Reeves, and many others.

## Amazon **Smile**

Amazon will contribute 0.5% to MetWinds through their "Smile" program. All Amazon purchases are eligible for both personal and business accounts.

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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 51st 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.

## 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 ongoing financial support for the organization.

## Audience Survey Form



Your participation in our audience survey is a crucial tool that helps us plan for future concerts. We now have two methods for filling out the survey. You can take a moment now and fill out the written survey provided in your program. Please place the completed form into the survey box or give it to an usher.



An alternative is to fill out our new online survey at [www.metwinds.org/survey](http://www.metwinds.org/survey). Thank You!

# MetWinds **Mission and Values**



During the past year, the Board of Directors of MetWinds took time to reaffirm our mission and values as an arts organization in the Boston area. The various components of this statement have been part of our organization since our founding, but they needed updating and consolidating into one statement.

## **MetWinds Mission**

The mission of the Metropolitan Wind Symphony (MetWinds) is to contribute positively to the musical education and enrichment of the community through public performance of traditional and contemporary wind music, serve as a channel for the commission and presentation of new musical works, and provide an enjoyable, challenging, inclusive, and educational musical experience for the members.

## **MetWinds Values**

- To provide an inclusive, supportive, educational, and enjoyable environment for members of varying skill levels. (Community Building)
- To care for each other and for the well-being of our community and respect the rights, dignity, and expression of all. (Inclusivity)
- To provide high-quality performances of diverse programs of traditional and contemporary wind music to diverse audiences for entertainment and educational purposes. (Outreach)
- To strive for continued musical growth and sustained musical excellence. (Musicianship)
- To maintain transparent, democratic leadership. (Transparency)
- To utilize available funds prudently and in the best interest of the organization. (Fiscal Responsibility)

## **MetWinds Diversity and Inclusion Statement**

We believe that participation in the arts deepens cultural awareness and empathy, develops openness, and enhances personal growth. We are committed to creating and contributing to a community in which every member's voice is valued and respected. We recognize that diversity and inclusion are connected to our mission and are critical in our creating and sustaining welcoming and open artistic spaces for our leadership, musicians, patrons, volunteers, and community members.

We work with the understanding that the definition of diversity is constantly evolving. Our current definition of diversity includes race, color, nationality, ethnicity, class, religion, disability, age, sex, gender identity, gender expression, and sexual orientation.

# More ways to enjoy MetWinds

## Boston Festival of Bands: 32<sup>nd</sup> Anniversary

### James O'Dell, Guest Conductor

Saturday, June 11, 2022, 11:00 am – 6:00 pm  
Historic Faneuil Hall Boston – Free Admission



James O'Dell

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 32<sup>nd</sup> 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](http://www.metwinds.org) for more details on the participating bands.

**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.

**MetWinds**, Boston, MA ..... James O'Dell, conductor  
Founded in 1971, a 70 member concert band based in Greater Boston that is the founder/host of the Festival.

**Windham Concert Band**, Windham, NH..... Spencer Aston, conductor  
An 80-member volunteer concert band based in southern New Hampshire

**Randolph Community Band**, Randolph, MA ..... Adam Shekleton, conductor  
Established in 2009, this group of students and professionals serves the south shore area of Boston.

**Our Lady of Light Concert Band**, Fall River, MA ..... Scott Lopes, conductor  
Founded in 1969, this ensemble consists of 50 musicians predominantly of Portuguese descent.

**Charter Oak Brass Band**, Coventry, CT ..... Daniel D'Addio, conductor  
Established in 1988, a 30 member British Brass band based in Connecticut.

**Rhode Island Wind Ensemble**, Providence, RI ..... Robert Franzblau, conductor  
A community wind ensemble founded in 1969 that performs throughout Rhode Island and beyond.

Festival information can be found on our website: [www.metwinds.org](http://www.metwinds.org).



## More ways to **enjoy MetWinds**

### **Concerts in the Park \***

Thursday, July 14, 21, 28, 2022 at 7:30 pm

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\*outdoor concerts are weather-dependent

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Please be sure to silence all mobile phones and other electronic devices.



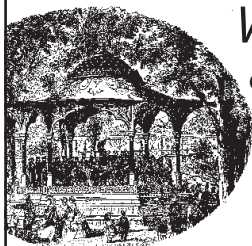
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**John Adams** (b.1947) trans. Lawrence T. Odom  
*Short Ride on a Fast Machine* (1986, 1995) [4 min]

The orchestral fanfare, *Short Ride on a Fast Machine*, was commissioned by the Great Woods Festival to celebrate its inaugural concert at Great Woods Center for the Performing Art (now Xfinity Center) in Mansfield, Massachusetts. The work was first performed June 13, 1986, by the Pittsburgh Symphony Orchestra under the direction of Michael Tilson Thomas. It was transcribed for band by Lawrence T. Odom in 1995.

The work opens with a burst of barely contained exuberance: an insistent woodblock pounding out continuous quarter notes amid a whirling torrent of sound. A brilliant example of musical minimalism, the piece draws the audience in with a hypnotic, repetitive rhythm and subtly swerves through a complex series of harmonic shifts and instrumental color variations. A soaring trumpet fanfare in the midst of the mad rush of energy lends the composition a moment of ecstasy before rejoining the full-throttle race to the end.

Born in Worcester, John Adams grew up in a musical family, being regularly exposed to classical music, jazz, musical theatre, and rock music. He attended Harvard University, studying with Kirchner, Sessions and Del Tredici. He also studied with Leonard Bernstein at Tanglewood. In 1979, Adams started a long association with the San Francisco Symphony.

Though aligned with other modernist composers of the 20<sup>th</sup> century, Adam developed his own minimalist aesthetic, combining minimalist attributes like repetition of notes and phrases, with lush late Romantic era orchestrations reminiscent of Wanger or Mahler. Arguably one of his most famous works is the opera, *Nixon in China* (1985-1987), and its derivative work *The Chairman Dances* (1985).

**J. S. Bach** (1685-1750) arr. Gustav Holst and edited by J.C. Mitchell  
*Fugue à la Gigue* (1928) [3 min]

*Fugue à la Gigue* is the Gustav Holst wind band arrangement of J. S. Bach's *Fugue in G major*. Holst wanted to do this arrangement as a part of a commission from the BBC for new pieces for wind band. He arranged the Bach *Fugue* and later composed *Hammersmith* to fulfill the commission. There is also an orchestral version of this arrangement which was premiered in 1930 with Holst as conductor. The name, *Fugue à la Gigue*, is from Holst.

Johann Sebastian Bach was a German composer and musician of the Baroque period. He is considered one of the "Three Bs": Bach, Beethoven, and Brahms. He enriched established German styles through his skill in counterpoint, harmonic and motivic organization, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach's compositions include the *Brandenburg Concertos*, the *Goldberg Variations*, the *Mass in B minor*, two Passions, and over 300 sacred cantatas of which 190 survive. His music is revered for its technical command, artistic beauty, and intellectual depth.

Gustav Holst was born in Gloucestershire, UK to a musical family and eventually settled on the trombone as his main instrument. He attended the Royal College of Music in London where he met his lifelong friend Vaughan Williams. Though their composition styles were very different, they both shared a passion for English folk song, and they were avid proponents of each other's music.

**Eric Whitacre (b. 1970)**

*Lux Aurumque* (2005) [5 min]

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 the original vocal version of his *Lux Aurumque* (2000) and solicited video submissions of people singing along to it. The videos were edited and compiled to create the Virtual Choir 1.0. A broader effort to recruit more participants from more countries resulted in the release in 2011 of the Virtual Choir 2.0.

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 recently has performed several Whitacre works, including *Equus*, *October* and *Ghost Train Trilogy*.

*Lux Aurumque* or Light of Gold is the fore mentioned vocal work that he arranged for concert band. It was commissioned by the Texas All-State Band and is dedicated to Gary Green. Like much of his band repertoire, the texture of *Lux Aurumque* is rich and choral-like, with deep, peaceful, and strikingly beautiful sonorities.

Just sit back, close your eyes, and allow *Lux Aurumque* to sweep over you.

**Charles Ives** (1874-1954) orch. William Schuman; tr. William E Rhoads  
*Variations on "America"* (1891, 1968) [7 min]

*Variations on "America"* was originally a composition for organ. Composed in 1891 when Ives was seventeen, it is an arrangement of a traditional tune, known as *My Country, 'Tis of Thee*, and was at the time the de facto anthem of the United States. The tune is also widely recognized in Thomas Arne's orchestration as the British National Anthem, *God Save the Queen*, and in the former anthems of Russia, Switzerland, and Germany, as well as being the current national anthem of Liechtenstein and royal anthem of Norway.

The variations are a witty, irreverent piece for organ, probably typical of a "silly" teenage phenom like Ives. According to his biographers, the piece was played by Ives in organ recitals in Danbury and Brewster, New York, during the same year. At the Brewster concert, his father would not let him play the pages which included canons in two or three keys at once, because they were "unsuitable for church performance – They upset the elderly ladies and made the little boys laugh and get noisy!"

This work was transcribed for orchestra in 1964 by William Schuman and for band in 1968 by William Rhodes.

Widely considered an innovator, Charles Ives was the son of U.S. Army Bandleader George Ives. At a young age, Ives studied organ and went on to Yale to study composition with Horatio Parker. Believing that he could not earn a living writing the music that he wanted to write, he formed a successful insurance business and composed in the evenings. Much of his music was ignored during his own lifetime, and many of his compositions were not published until decades after he had written them.

His compositional style was largely experimental, but also incorporated American folk tunes and hymn songs to paint a unique tonal portrait. In 1947 he received a Pulitzer Prize for his *Third Symphony* (1911), after its debut only a year earlier in 1946. He died in New York City in 1954, leaving a legacy that predated most of the twentieth century innovations such as atonality, aleatoricism, polytonality, microtones, multiple cross-rhythms, and tone clusters.

## **John Philip Sousa (1854-1932)**

*The Thunderer* (1889) [5 min]

Other than the fact that Sousa's "thunderer" was undoubtedly a Mason, his identity may never be revealed. *The Thunderer* march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D.C., and it was composed on the occasion of the Twenty-fourth Triennial Conclave of the Grand Encampment. The conclave was held in October 1889 and was sponsored by Columbia Commandery No. 2. Sousa had been "knighthood" in that organization three years earlier.

*The Thunderer* was Mrs. John Philip Sousa's favorite march. This was revealed by their daughter Helen, who also surmised that the "thunderer" might have been her father's salute to the *London Times*, which was known as "the thunderer." It has since been determined that Sousa probably had no association with the newspaper at that time, however. The "thunderer" might have been one of the men in charge of making arrangements for the 1889 conclave—in particular, Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was.

Note by Paul E. Bierley

## **Michael Markowski (b.1986)**

*As Midnight on a Moonless Night* (2012) [7 min]

To me, "inspiration" is a somewhat overwhelming and all-encompassing term, but it has been kind of funny to look back and reflect on certain ideas that have found their way into my music over the years. *Turkey in the Straw* (2008) was inspired partly by Mickey Mouse and other cartoons, *Instinctive Travels* (2009) by a 90's Tribe Called Quest hip-hop album, *Dreamland* (2011) by contemporary 70's lounge jazz/pop artist Gary Wilson, and now I find myself inspired once again by television, borrowing the phrase "as midnight on a moonless night" from the neo-noir whodunit small town murder mystery, *Twin Peaks*, created by the eccentric and somewhat off-kilter filmmaker David Lynch.

*As Midnight on a Moonless Night* might be best described as music to some dark, Lynchian film with the spirit of adventure and mystery found in John Barry's *James Bond* scores or classic 1950's film noir. The musical landscape is a stark black and white; jazz clichés confused with swung and straight time, chromatic walking bass lines that, perhaps, walk in circles, major chords perched on top of minor chords, double-time fighting with common-time, and even some femme fatale flutes all help to define the world in a somewhat abstract, seductive, and perhaps even a contradictory way. If David Lynch ever choreographed a ballet in a small red room, I hope this would be the music accompanying it.

Note by Michael Markowski

Michael Markowski graduated with a Bachelor of Arts degree in Film Practices from Arizona State University. While Markowski never formally studied music in college, he has studied with Jon Gomez and Dr. Karl Schindler. He has participated in several programs including "the art of orchestration" with television and film orchestrator Steven Scott Smalley, and in 2008, was invited to be a part of the National Band Association's Young Composer and Conductor Mentorship program. In 2006, his work for concert band, *Shadow Rituals*, was honored with first prize in the first Frank Ticheli Composition Contest. MetWinds performed Markowski's *Instinctive Travels* this past fall.

**Julie Giroux** (b. 1961)

*Symphony No. VI, "The Big Blue Marble"* (2022) [22 min]

Regarding the work we are premiering this afternoon, here are some thoughts from the composer, Julie Giroux:

#### Movement I. "The Blue Marble"

It is often said that the first full images of Earth, "Blue Marble," taken by Apollo 17 in 1972 was the first full picture of the planet Earth. The picture is actually upside down. It happened sometime between 4:59:05 and 5:08:14 hours after Apollo's launch as they traveled up to 25,000 miles an hour. It is the most reproduced picture of all time. It became very clear to humanity just how small and vulnerable our world, our one and only home actually is. The Music celebrates that home in a variety of ways; an abbreviated introduction to Earth, the home I now fondly refer to as *The Big Blue Marble*, the title of my sixth symphony.

#### Movement II. "Voices in Green"

I spent hours, simply listening to the sound recordings of Amazon Jungle by George Vlad, who is a professional sound engineer. The recordings he made were during the rainy season when humidity is at its highest and birds are the most vocal. The recordings transport you into the heart of the jungle which feels incredibly alive. The exotic calls of the birds and the echos from other birds of the same species, the insects, the frogs, and the rain; you can practically feel and smell the rain. It is very much like music, the music of nature, of Earth. The density of growth with every shade of green, is the backdrop for this beautiful, strange opera. I knew I wanted to write music to it. I composed "Voices in Green" with the Amazon jungle sounds playing as a backdrop while I composed. It influences every note and phrase. In my mind and heart, I was there, adding my voice to theirs.

#### Movement III. "Let there be Life"

Violence, death, murder, birth, life, and the mysteries that are common running through them all, make for the center of many of the greatest stories ever told. I wanted to capture that same commonality, only with music in the finale. There is a recurring theme throughout the finale which we experience in many forms; dark, low to high, major, minor, in every dynamic and instrument section. It travels through the music, transporting us from one musical setting to the next ending in majestic style.

The miracle of Earth is life. Life is the fragile, silken thread that holds the entire world together. As with the famous Blue Marble photograph, I hope this symphony reminds people just how fragile and beautiful Earth is. I hope it fills our hearts with renewed love for our planet, for our one and only home; Earth.

*Program notes by Gregory C. Depp*



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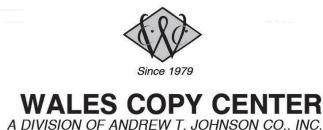
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