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WINTER CONCERT
CLASSICS OLD AND NEW

SUNDAY, MARCH 6, 2022 | 3:00 PM
SCOTTISH RITE MUSEUM & LIBRARY
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STEVEN LIPSITT, *GUEST CONDUCTOR*
JAMES O'DELL, *ACTING MUSIC DIRECTOR*





About the **Guest Conductor**



Guest conductor Steven Lipsitt is widely recognized for his ability to combine precision and passion, intelligence and invigoration. His February 2011 debut with Boston Lyric Opera was hailed by *Opera News* as “a major triumph...a fiercely intelligent, entertaining production...The orchestra performed beautifully under the guidance of conductor Steven Lipsitt.

Steven Lipsitt

First Prize Laureate of the inaugural “Dimitris Mitropoulos” International Conducting Competition in November 1996 (where the field included prizewinners from all the major European and Asian competitions), Steven Lipsitt made his Russian debut with the St. Petersburg Philharmonic in 1997 and has been guest conductor of orchestras in North America, South America, Europe, and Asia.

Founding conductor of the Bach, Beethoven, & Brahms Society, Steven served as music director of the Boston Classical Orchestra for seventeen seasons (1999 – 2016), bringing that professional chamber orchestra to the front ranks of Boston’s musical life with freshly designed, vividly realized programs of four centuries of music. Steven Lipsitt’s work has twice been recognized as the “Best in Classical Music” by *The Boston Globe’s* year-end wrap-up.

As a conductor of opera, ballet, and music theater, Steven Lipsitt has collaborated with Scottish Opera, Boston Lyric Opera, English National Opera, Boston Ballet, St. Louis Ballet, the Boston Music Theater Project, Boston Conservatory Opera Theatre, and Opera-at-Longy.

Also dedicated to the training of young musicians, Steven Lipsitt has served on the conducting faculties of the Tanglewood Institute, New England Conservatory, the Hartt School of Music, Boston Conservatory, and Boston University, and has prepared student orchestras for Kurt Masur, Luciano Berio, Christoph von Dohnányi, Stanislaw Skrowaczewski, Gunther Schuller, and Leon Kirchner. He holds bachelor’s and master’s degrees from Yale University, where he studied with Otto-Werner Mueller, and participated in masterclasses with Herbert Blomstedt, Helmuth Rilling, Charles Bruck at the Pierre Monteux School, and Gustav Meier at Tanglewood. His earlier training included clarinet studies with the Boston Symphony’s Pasquale Cardillo and Yale’s Keith Wilson, vocal studies with Joan Heller and Phyllis Curtin, composition studies with Martin Bresnick and Jacob Druckman, and improvisation studies with John Mehegan.



MetWinds Program



Please see Program Notes for more information

Concert Program

- Wildcat Run* Jim Stephenson
- Fantasia in G major* J. S. Bach (arr. R. F. Goldman)
- Canzona* Peter Mennin
- Adoration* Florence Price (arr. S. Lipsitt)
- Concerto for Alto Saxophone* Ingolf Dahl
Andy Wilds, Alto Saxophone
- Be Thou My Vision* David Gillingham
- Postcard* Frank Ticheli
- First Suite in Eb* Gustav Holst

Due to COVID precautions, there will not be a pre-concert lecture or intermission this afternoon. To access a pre-recorded concert lecture by Maestro Lipsitt, use this QR code.



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 Soloist



Andy Wilds

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

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





Conduct **MetWinds**



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

Sponsor an outdoor concert* at Lexington's Hastings Park and you'll take the podium! Sponsorship is \$250 and comes with a free conducting lesson. For more information please speak to an usher, email MetWinds or give us a call.

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

MetWinds **Acknowledgements**



MetWinds extends its special thanks to:

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MetWinds Friends Group

David Joy, East Coast Printing

Gina Cuccovia-Simoneau, Graphic Designer

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.



<https://www.youtube.com/channel/UCtoAn52A1aOUYrCTTPt7UOw>

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/watch?v=wd5KVZwoljc>



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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.





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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.





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. Thank You!



More ways to enjoy MetWinds



Spring Concert: *Out of This World!*

Richard Wyman and Lewis J. Buckley, guest conductors

Sunday, May 1, 2022, 3:00 pm

2:30 pre-concert lecture*

Scottish Rite Museum, 33 Marrett Rd, Lexington, MA



Honoring 50 years since its founding, MetWinds Conductor Laureate, Lew Buckley, returns to conduct the world premiere performance of Julie Giroux's *Sixth Symphony*.

Richard Wyman

For the concert's first half, Guest Conductor, Rick Wyman conducts other works with the "other-worldly" theme, opening with the minimalist-inspired fanfare *Short Ride in a Fast Machine* of John Adams. Eric Whitacre's beautiful *Lux Aurumque* evokes "light and gold" found in the nighttime sky, serving as stark contrast to the jazz/film noire-inspired *As Midnight on a Moonless Night* by young composer Michael Markowski. Charles Ives, sometimes regarded as "out of this world" for his witty treatments of familiar tunes, doesn't disappoint with his *Variations on America*, alongside Sousa's march *The Thunderer* and Gustav Holst's take on Bach's *Fugue à la Gigue*.



Lew Buckley

You won't want to miss this concert that's sure to be an important musical milestone in MetWinds history!

<i>Short Ride in a Fast Machine</i>	John Adams/trans. Odom
<i>Bach's Fugue a la Gigue</i>	Gustav Holst
<i>Lux Aurumque</i>	Eric Whitacre
<i>Variations on America</i>	Charles Ives
<i>The Thunderer</i>	John Philip Sousa
<i>As Midnight on a Moonless Night</i>	Michael Markowski
<i>Symphony No. VI, "The Blue Marble"</i>	Julie Giroux
	World Premiere





More ways to enjoy MetWinds



Boston Festival of Bands: 32nd 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 32nd 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.

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.

Planning for this event is tentative. Confirmed Festival information will be posted after May 1, 2022 on our website: www.metwinds.org.



More ways to enjoy MetWinds



Concerts in the Park *

Thursday, July 14, 21, 28, 2022 at 7:30 pm
Hastings Park, Lexington, MA
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*outdoor concerts are weather-dependent

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MetWinds Notes



James Stephenson (b.1969)

Wildcat Run (2016) [6 min]

Wildcat Run was commissioned by the University of Kentucky Wind Ensemble, for the 100th anniversary of the University of Kentucky. From the composer:

During a visit with Cody (John) Birdwell, director of bands at the University of Kentucky, he made the “mistake” of mentioning to me that they hadn’t yet decided upon an exciting opener/closer for their Carnegie Hall trip to celebrate the school’s 100th anniversary. During my drive away from campus, I decided to give him a call, mentioning that if he wanted to discuss something new, I’d be interested. Several months later, it was decided, and *Wildcat Run* (my title) was launched.

Wildcat Run is designed to be nothing but solid fun for 6 minutes. The work highlights every section of the group. Additionally, hints of “My Old Kentucky Home” are present – especially for the discerning ear – as a nod to those responsible for the commission, and for those who will be celebrating the University of Kentucky’s 100 year “run” at such an important event.

Mr. Stephenson is an American composer from Chicago. He performed 17 seasons as a trumpeter in the Naples Philharmonic in Florida, a position he won immediately upon graduating from the New England Conservatory of Music. At NEC, he studied trumpet with Charlie Schlueter. He is largely self-taught as a composer.

Johann Sebastian Bach (1685-1750) tr. Goldman and Leist

Fantasia in G major (1707, 1957) [7 min]

The great *G Major Fantasia* for organ was composed between 1703 and 1707 during Bach’s residence in Arnstadt. It was in Arnstadt, at the beginning of his career, that his music was found to be too full of “wonderful variations and foreign tones”; and certainly, the *Fantasia* is strikingly dissonant in its constant texture of suspensions. But the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the *Fantasia* one of the grandest of all Bach’s compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band.

The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the band’s concert repertoire, and who did so much to introduce the music of this great master to wide audiences. In this transcription an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band. The first performance of this transcription was given by The Goldman Band, Richard Franko Goldman conducting, on July 1, 1957.



Peter Mennin (1923-1983)

Canzona (1951) [5 min]

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Canzona was commissioned by Edwin Franko Goldman through The League of Composers, and was premiered by the Eastman Wind Ensemble, Frederick Fennell conducting, in New York on 15 June 1951.

Peter Mennin was an American composer and teacher. Mr. Mennin directed the Peabody Conservatory in Baltimore, followed by leading the Juilliard School, succeeding William Schuman in this role.

He began composing at an early age, and wrote nine symphonies, several concertos, and numerous works for wind band, chorus, and other ensembles. His style became more chromatic and astringent with time, but was always essentially tonal, relying heavily on polyphony.

Florence Price (1887-1953) arr. S. Lipsitt

Adoration (1951, 2022) [5 min]

Originally written for the organ, *Adoration* is a work of deep devotion and sincerity. *Adoration* is one of Florence Price's best-known works and there have been several different arrangements of the composition.

Florence Beatrice Price (née Smith) was an African American classical composer, born in Little Rock, Arkansas and educated at the New England Conservatory of Music (starting at age 14!).

Even though her training was steeped in European tradition, Price's music consists of mostly the American idiom and reveals her Southern roots. Being a committed Christian, she frequently used the music of the African American church as material for her arrangements.

Beginning in the 1930s, Price earned a living by playing organ in churches as well as in theatres. Price is noted as the first African American woman to be recognized as a symphonic composer, and the first to have a composition played by a major orchestra. In 1933, the Chicago Symphony Orchestra performed her *Symphony No. 1*. Price composed over 300 works: four symphonies, four concertos, as well as choral works, plus art songs, and music for chamber and solo instruments.

In 2009, a substantial collection of her works and papers was found in an abandoned dilapidated house on the outskirts of St. Anne, Illinois, which Price had used as a summer home. This along with the 2018 acquisition of Price's entire catalog by G. Schirmer has sparked a renewed interest in her works.





Ingolf Dahl (1912-1970)

Concerto for Alto Saxophone (1949, 1953) [21 min]

Ingolf Dahl was a champion of new music in the early 20th century, and the influences of Schoenberg and Stravinsky are discernible in his *Concerto for Alto Saxophone and Wind Ensemble*. Economical textures and a progressive approach to tonality enhances a saxophone solo that requires a very strong performer. The use of these techniques does not overshadow lyricism, however, as the work evokes a post-Romantic sensibility. Those familiar with Dahl's *Sinfonietta* will recognize several stylistic similarities between the two pieces.

Above Note from Great Music for Wind Band.

Ingolf Dahl was an American composer, conductor, and pianist of Swedish-German parentage. He began his formal education in Germany and continued his studies in Switzerland after fleeing the Nazi regime. Dahl immigrated to the United States to study with Nadia Boulanger in California, settling in Los Angeles. There, he embarked on a wide range of musical activities including work for radio and film studios, composing, conducting, giving piano recitals, and lecturing. Dahl joined the University of Southern California, Los Angeles, faculty in 1945.

David Gillingham (b. 1947)

Be Thou My Vision (1999) [7 min]

This heartfelt, expressive and hopeful work was composed for Ray and Molly Cramer in honor of their parents. The hymn tune *Slane* is one the composer's favorites and inspired him to compose a countermelody which is likened to an old Irish ballad.

The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane* (*Be Thou My Vision*) in D minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in D-flat major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

Dr. David R. Gillingham earned bachelor and master's degrees in instrumental music education from the University of Wisconsin-Oshkosh and the Ph.D. in music theory/composition from Michigan State University. Many of his works for winds are now considered standards in the repertoire. Dr. Gillingham is currently a professor of music at Central Michigan University



Frank Ticheli (b. 1958)

Postcard (1992) [6 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 concert band compositions. The MetWinds has performed several of Mr. Ticheli's works in recent years, including the world premiere in 2016 of *Acadiana*. This three-movement work was commissioned by MetWinds along with two other ensembles.

About *Postcard*, the composer writes the following:

Postcard was commissioned by my friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief "postcard" as a musical reflection of her character -- vibrant, whimsical, succinct.

It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a palindrome -- that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as Hannah and Anna) to their children. H. Robert Reynolds' first name is Harrah. The theme's symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events.

The B section is based on a five-note series derived from the name Ethel: E (E natural) T (te in the solfeggio system, B flat) H (in the German system, B natural) E (E-flat this time) L (la in the solfeggio system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A' section is articulated by the return of the main melody. This section is not identical to the A section but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.





Gustav Holst (1874–1934) rev. Colin Matthews

First Suite in Eb (1909) [11 min]

Prior to 1909, very little original music had been written for concert band. Most bands performed show music and orchestral transcriptions of dubious quality. The *First Suite in Eb* was the first of what is now considered as one of the four “cornerstones” of wind band repertoire. Holst’s *2nd Suite in F for Military Band* (1911), Ralph Vaughan Williams’s *English Folk Song Suite* (1923), and Percy Grainger’s *Lincolnshire Posy* (1937) round out this list. Though many orchestral works have been transcribed for band, Holst’s two suites for band are part of a handful of band works that have been transcribed for orchestra.

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 songs, and they were avid proponents of each other’s music.

The first movement, Chaconne, is actually a passacaglia; both terms refer to a Baroque musical form that consists of variations on a repeated harmonic progression or melodic line. The tubas and euphoniums introduce this melody, and it continues to be passed throughout the ensemble. Toward the middle of the movement, it is even cast in inversion. The Intermezzo features a stately melody derived from the Chaconne presented in a unison trio of oboe, clarinet, and trumpet, and then a more lyrical variation in the clarinet and flute. Finally, the March is set into motion with a huge bass drum solo. A march theme is presented in the trumpets and brass, followed by a flowing trio in the woodwinds. Both are combined in a masterful and powerful climax.

Program notes by Gregory C. Depp

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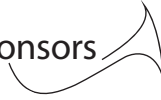
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