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FALL CONCERT

CHANSON

SUNDAY, NOVEMBER 5, 2023 | 3:00 PM

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RICHARD WYMAN, *MUSIC DIRECTOR*



MetWinds Program

Pre-Concert Lecture by Rick Wyman, with special guest Brian Cheney at 2:30 pm

Concert Program

Overture to "The Gypsy Baron"Johann Strauss II (arr. William Jolly)

Celeste Aida from AidaGiuseppe Verdi (arr. Leonard P. Smith)
Brian Cheney, tenor

Sea SongsRalph Vaughan Williams

L'Heure Exquise Reynaldo Hahn (arr. Leonard P. Smith)
Brian Cheney, tenor

Suite Française..... Darius Milhaud
1. Normandie
2. Bretagne
3. ile de France
4. Alsace-Lorraine
5. Provence

Intermission

Bell Piece Percy Grainger
Brian Cheney, tenor

Cathedrals..... Kathryn Salfelder
Meghan MacFadden, conductor

Come SundayOmar Thomas
I. Testimony
II. Shout!

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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Address: 62 Mossdale Road, Jamaica Plain, MA 02130

Phone: MetWinds Concertline: (978) 419-1697

All locations are barrier-free.

Web: metwinds.org

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About the **Music Director**



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 in concert tours of Japan and Taiwan, and led the Band's educational initiatives. He also served as the Band's producer for ten CDs and two White House Pageant of Peace PBS specials.

Dr. Wyman is currently the Executive Director of the Community Music School in Centerbrook, CT and Music Director of the MetWinds (Metropolitan Wind Symphony) of Boston. He enjoys working with musicians of all ages, regularly appearing as clinician and guest conductor with a variety of school and honor festival ensembles. Wyman's work as a saxophonist 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 and Busch Gardens (FL). He holds degrees from the University of Connecticut, University of Illinois, and Eastman School of Music.

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About the Assistant Conductor



Meghan MacFadden is a musician and educator based in Amherst, Massachusetts. Currently, she is the Director of the Wind Ensemble at Smith College, Assistant Conductor of the Metropolitan Wind Symphony, and Staff Accompanist for Eric Berlin's trumpet studio at the University of Massachusetts - Amherst. Meghan has taught instrumental music at Beaver Country Day School in Chestnut Hill, the Dana Hall School in Wellesley, Clark University, and Tufts University. In addition to her conducting role at MetWinds, Meghan plays piccolo in the ensemble. She also plays piccolo with the Valley

Winds and is the former second flute with the New England Philharmonic. Meghan is an alumna of the Bluecoats Drum and Bugle Corps on mellophone and sits on the Executive Committee of the Bluecoats Alumni Council. She is a passionate champion of new and diverse wind band music and works to facilitate discussions on gender dynamics in music and music education.

Meghan's teachers include Flora May Edmondson and Melody Lord on piano, and Donna Milanovich, Alex Murray, and Jonathan Keeble on flute. She holds her Bachelor of Music Education from the University of Illinois where she played in the Illinois Wind Symphony under James Keene and received her Master of Music in Conducting from Sam Houston State University.

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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".

Children, Cell Phones and other **Electronic Devices**

To parents of small children: We love children too, and we appreciate your efforts to expose them to classical music at an early age. We also understand that it is difficult for a small child to sit quietly for a long concert. Please feel comfortable in escorting your children outside the concert hall whenever they need a recess. Your children and the rest of our audience will greatly appreciate your thoughtfulness.

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

Sincere thanks to Russ & Deborah Harris!

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About the **Guest Soloist**



Brian Cheney, tenor

MetWinds is pleased to have tenor vocalist **Brian Cheney** as guest soloist for this concert of music featuring and inspired by song.

Hailed by KUSC Los Angeles as the “*next great tenor*,” Brian Cheney has gained international acclaim for his versatility as a true crossover artist. Whether Guest Starring in hit shows like *AMERICAN HORROR STORY: NYC* or performing sold out concerts at Carnegie Hall and Lincoln Center, Brian is the ideal performing artist. His range of performances have included a

National Philharmonic debut performance of a concert celebrating the music of Leonard Bernstein, recent performances in the role of Victor Frankenstein in sold out New York City performances of Gregg Kallor’s world premiere of the opera *Frankenstein*, Verdi’s *Requiem* with Southern Illinois Symphony, and sold-out Salute to Vienna concerts in New York, Los Angeles, Chicago, and Boston.

Additionally, Brian performed Canio in *I Pagliacci* and *Pulcinella* with Opera Orlando, Antonin Scalia in Derrick Wang’s *Scalia/Ginsburg* with Opera Delaware and Radames in *Aida* with Virginia Opera. Brian has performed numerous times as a soloist at Carnegie Hall including a recent performance of a world premiere and US premiere of Hungarian music with the American Symphony Orchestra under the baton of Maestro Leon Botstein.

More ways to **enjoy MetWinds**

Concerts in the Park *

Thursday, July 11, 18, 25, 2024 at 7:30 pm

Hastings Park, Lexington, MA

(corner of Mass Ave. and Worthen Rd.)

*outdoor concerts are weather-dependent

Please double check our website or the MetWinds Concertline: 978-419-1697

MetWinds Videos

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

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



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 11, 18, 25 in Lexington.

MetWinds **Acknowledgements**



MetWinds extends its special thanks to:

Church of St. John of Damascus, Dedham, Gail Kurker and Rick Ahto	
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Gina Cuccovia-Simoneau, Graphic Designer	

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, Frank Ticheli, and Julie Giroux.

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.

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 53rd 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, Frank Ticheli, and Julie Giroux. 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**



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.
- To care for each other and for the well-being of our community and respect the rights, dignity, and expression of all.
- To provide high-quality performances of diverse programs of traditional and contemporary wind music to diverse audiences for entertainment and educational purposes.
- To strive for continued musical growth and sustained musical excellence.
- To maintain transparent, democratic leadership.
- To utilize available funds prudently and in the best interest of the organization.

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



Holiday Pops: Ring in the Holidays

Saturday, December 2, 2023, 7:00 pm (cocktails at 6:00 pm)

Church of St. John of Damascus, 300 West St., Dedham, MA

Tickets may be purchased in advance at www.stjohnd.org/pops or at the door on the night of the concert.

Adult \$20; Children under 15 Free

Enjoy this wonderful musical celebration of the holidays, featuring creative arrangements of Christmas favorites old and new, a musical tribute to Hanukkah, and works inspired by the season. Bells serve as a central theme, including a fun play on *Jingle Bells* for brass and Sean O'Loughlin's cool arrangement of *Carol of the Bells*. No holiday season is complete without sleigh rides, including the R&B-inspired *You Better Sleigh!*, Prokofiev's *Midnight Sleighride*, and Leroy Anderson's classic *Sleigh Ride*. Other works include Howard Hanson's band standard *Chorale and Alleluia*, Steve Reisteter's moving tribute to Hanukkah and works inspired by the season. The joyous evening concludes with a good-old Christmas sing-along! Don't forget the festive cocktail hour at 6pm and the amazing desserts afterwards. All proceeds will benefit our rehearsal home, St. John of Damascus.

Winter Concert: Emblems

Sunday, March 3, 2024, 3:00 pm

2:30 pre-concert lecture

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

MetWinds principal bassoonist Jason Caron is featured soloist for Stephen Gryc's delightfully modern composition *Guignol*, a satirical concerto that epitomizes the witty banter and frenetic action of a puppet show, with the soloist playing the part of the comic hero. Other emblematic music includes *For the President's Own*, composed by John Williams, to honor the Marine Band's 215th anniversary, and Steve Danyew's bluesy *Magnolia Star* inspired by the American railroad. MetWinds Assistant Conductor, Meghan MacFadden leads a recently composed *Little Mexican Suite* that evokes the natural beauty of Mexican landscapes. The concert's title work, *Emblems*, is a major composition from the band repertory by the "Dean of American Music," Aaron Copland. The afternoon concludes with the concert's only piece not written specifically for Band, an authentic transcription of Rimsky-Korsakov's beloved orchestral suite based on Spanish folk melodies, *Capriccio Espagnol*.

Spring Concert: Transformations

Sunday, May 5, 2024, 3:00 pm

2:30 pre-concert lecture

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

Enjoy this afternoon of transformative music, opening with a 1906 opera overture, *The Wreckers*, by English composer and member of the women's suffrage movement, Ethel Smyth, whose amazing music is now, a century later, gaining its due recognition. Musical variations and transformations are explored in Copland's treatment of the famous Shaker melody, *Simple Gifts*, as well as the wonderful 2010 composition by New England Conservatory composition faculty member Michael Gandolfi, *Flourishes and Meditations on a Renaissance Theme*. Meghan MacFadden conducts the "riotously funky" *Blow it Up, Start Again*. Local middle school and high school students join the MetWinds for performances of selected works, including *Old Home Days* by American renegade and New England's own master of musical transformation, Charles Ives.

Boston Festival of Bands- 34th Anniversary!

Saturday, June 8, 2024, 11:00 am – 6:00 pm

(MetWinds performs at 1:00 pm)

Historic Faneuil Hall, Boston | Free Admission

Spend June's second Saturday in Boston shopping, eating, enjoying the city, and listening to some of New England's finest wind ensembles! MetWinds hosts its 34th 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 after May 1, 2024 for more details on the participating bands.

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.

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!

Volunteer **Opportunities**

Have you ever considered volunteering?

Do you have a skill that could assist MetWinds?

We are looking for people to help with various tasks.

- Usher at our Scottish Rite Museum concerts
- Usher at this year's Boston Festival of Bands - June 8, 2024, Faneuil Hall, Boston
- Call potential program advertisers
- Write articles about upcoming MetWinds concerts to submit to local newspapers
- Post MetWinds concert fliers in your neighborhood or at work
- Brainstorm marketing ideas
- Research grant opportunities
- Join the MetWinds Board of Directors and help us plan for the future

For more information, please speak to an usher, send an email to info@metwinds.org or call the MetWinds Concertline at 978-419-1697.



Johann Strauss Jr. (1825-1899) arr. William Jolly
Overture to "The Gypsy Baron" (1885) [7 min]

The operetta *The Gypsy Baron* (Der Zigeunerbaron) is the story of the marriage of a landowner, who has returned from exile, and a gypsy (Romani) girl who is revealed as the daughter of a Turkish pasha (the Ottoman equivalent of a British Knight), who happens to be the rightful owner of a hidden treasure. It involves a fortune-telling Romani queen, a self-important mayor, a rascally commissioner, a military governor, a band of Romanis and a troop of hussars (light calvary class). It is set in Hungary in the late 18th century.

Johann Strauss Jr. was an Austrian composer of dance music and operettas. He composed over 500 waltzes, polkas, quadrilles, and other types of dance music, as well as several operettas and a ballet. He was (and remains) known as "The Waltz King" and was largely responsible for the popularity of the waltz in Vienna during the 19th century. Some of Johann Strauss's most famous works include *The Blue Danube*, *Kaiser-Walzer* (Emperor Waltz), *Tales from the Vienna Woods*, *Frühlingsstimmen* (Voices of Spring), and the *Tritsch-Tratsch-Polka*.



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Giuseppe Verdi (1813-1901) arr. Leonard B. Smith

Celeste Aida from "Aida" (1871) [4 min]

Celeste Aida ("Heavenly Aida") is a romanza from the first act of the opera *Aida* by Giuseppe Verdi. The aria is sung by Radamès, a young Egyptian warrior who wishes to be chosen as a commander of the Egyptian army. He dreams of gaining victory on the battlefield and also of the Ethiopian slave girl, Aida, with whom he is secretly in love.

Se quel guerrier
lo fossi! se il mio sogno
S'avverasse!... Un esercito di prodi
Da me guidato... e la vittoria... e il plauso
Di Menfi tutta! E a te, mia dolce Aida,
Tornar di lauri cinto...
Dirti: per te ho pugnato, per to ho vinto!

If I were
that warrior! If my dreams
were to come true! A valiant army
led by me... and victory... and the acclamations
of all Memphis! And to return to you, my sweet Aida,
crowned with laurels...
to tell you: for you I fought, for you I conquered!

Celeste Aida, forma divina.
Mistico serto di luce e fior,
Del mio pensiero tu sei regina,
Tu di mia vita sei lo splendor.

Heavenly Aida, form divine,
mystical garland of light and flowers,
of my thoughts you are the queen,
you are the light of my life.

Il tuo bel cielo vorrei redarti,
Le dolci brezze del patrio suol;
Un regal serto sul crin posarti,
Ergerti un trono vicino al sol.

I would return to you your lovely sky,
the gentle breezes of your native land;
a royal crown on your brow I would set,
build you a throne next to the sun.

Celeste Aida, forma divina.
Mistico serto di luce e fior,
Del mio pensiero tu sei regina,
Tu di mia vita sei lo splendor.

Heavenly Aida, form divine,
mystical garland of light and flowers,
of my thoughts you are the queen,
you are the light of my life.

Giuseppe Fortunino Francesco Verdi was an Italian composer best known for his operas. He was born near Busseto to a provincial family of moderate means, receiving a musical education with the help of a local patron. Verdi came to dominate the Italian opera scene after the era of Gioachino Rossini, Vincenzo Bellini, and Gaetano Donizetti, whose works significantly influenced him.

Ralph Vaughan Williams (1872-1958)

Sea Songs (1923) [4 min]

Sea Songs was written as the original second movement of the English Folk Song Suite. It was later split from the Suite and received its premiere as a standalone work at the 1924 British Empire Exhibition at Wembley. Throughout it is a typical da capo march form, incorporating three sea shanties: "Princess Royal", "Admiral Benbow", and "Portsmouth."

Ralph Vaughan Williams was an influential British composer and folk-song collector. His powerful and expressive orchestral music is notable for its very "English" sound. His early adventures collecting folk songs in the English countryside profoundly influenced his later compositions.

Reynaldo Hahn (1874-1947) arr. Leonard B. Smith

L'Heure Exquise (1890) [3 min]

Originally set for soprano and piano, *L'Heure Exquise* speaks of the 'Exquisite Hour' where night falls and all becomes peaceful. There is mention of the gleaming white moon that reflects in the pool of water and how the shine of the moon bounces off the natural surroundings. The softness of the accompaniment leaves room for the vocalist to make the most of the delicate melodic line. The gentle nature of this song is its biggest pull as the simpleness of the music really complements the sublime vocal line that so perfectly represents the words of Paul Verlaine. The libretto (French: Paul Verlaine, translation:

Richard Stokes):

La lune blanche Luit dans les bois; De chaque branche Part une voix Sous la ramée...	The white moon Gleams in the woods; From every branch There comes a voice Beneath the boughs...
Ô bien aimée.	O my beloved.
L'étang reflète, Profond miroir, La silhouette Du saule noir Où le vent pleure...	The pool reflects, Deep mirror, The silhouette Of the black willow Where the wind is weeping...
Rêvons, c'est l'heure.	Let us dream, it is the hour.
Un vaste et tendre Apaisement Semble descendre Du firmament Que l'astre irise...	A vast and tender Consolation Seems to fall From the sky The moon illumines...
C'est l'heure exquise.	Exquisite hour.

Venezuelan-born French composer, Reynaldo Hahn is fondly remembered for his huge contribution to *mélodies* – a popular form of French Art Song. With over 100 songs composed, plus a huge number of instrumental works, Hahn remains a staple for many recitalists.

Note by Alex Burns

Darius Milhaud (1892-1974)

Suite Française (1944) [16 min]

Suite Française was written on commission from the publisher Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. Milhaud's first extended work for winds, *Suite Française* was premiered by the Goldman Band in 1945.

About the ***Suite Française***, Milhaud states:

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France.

Darius Milhaud was a French composer and educator. Born to a Jewish family, Milhaud studied in Paris at the Paris Conservatory where he met his fellow group members Arthur Honegger and Germaine Tailleferre. He was a member of Les Six - also known as the Groupe des Six - and one of the most prolific composers of the 20th century. His compositions are particularly noted as being influenced by jazz and for their use of polytonality.

Percy Grainger (1882-1961)

Bell Piece (1953) [5 min]

Percy Grainger's fascination with merging the modern wind band with what he called "chosen gems" from throughout music history has produced a number of scores that reveal his brilliance in using novel orchestrations and unusual harmonic progressions. In 1953, Grainger finished his "free ramble" on John Dowland's "Now, 0 now, I needs must part." The phrase serves as a sub-title to the simpler moniker of *Bell Piece*. This follows twenty years of sketching and composing various ideas based on Dowland's original tune.

His intentions are immediately clear as a tenor soloist presents the opening stanza of this hauntingly beautiful melody accompanied only by the piano and harp before the ensemble enters and takes Dowland's tune on a harmonic journey that is quintessentially Grainger. Like the music of John Dowland, Grainger's free ramble is simultaneously both very simple and equally complex. *Bell Piece* is dedicated to his beloved wife, Ella, and includes a cadenza, originally for hand bells, specifically for her to perform.

The initial stanza is:

Now, 0 now, I needs must part,
Parting though I absent mourn.
Absence can no joy impart:
Joy once fled cannot return.
While I live I needs must love,

Love lives not when Hope is gone.
Now at last Despair doth prove,
Love divided loveth none.

Kathryn Salfelder (b.1987)

Cathedrals (2008) [6 min]

Cathedrals is a fantasy on Gabrieli's "Canzon Primi Toni" from *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of 'broken choirs,' which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in 'neo-renaissance' music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The golden section influences a series of extrapolated subdivisions, having audible characteristics, evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.

American composer Kathryn Salfelder engages late-Medieval and Renaissance polyphony in conversations with 21st-century techniques; she borrows both literally from chansons, motets, and masses, as well as more liberally from Renaissance-era forms and structures.

She has a Doctorate of Musical Arts from New England Conservatory, a Masters of Music from Yale School of Music and a Bachelor of Music from New England Conservatory. She teaches at New England Conservatory's School of Continuing Education.

Omar Thomas (b 1984)

Come Sunday (2018) [11 min]

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, "Testimony," follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, "Shout!," is a virtuosic celebration -- the frenzied and joyous climactic moment when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways.

Omar Thomas is an American composer, arranger, and educator. Born in Brooklyn, NY to Guyanese parents, Omar moved to Boston in 2006 to pursue a Master of Music degree in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg and has studied under Maria Schneider.

Program notes by Gregory C. Depp

Material derived from: Illinois State University Wind Symphony, Wikipedia, Wind Band Literature, Wind Repertory Project, California State University Fullerton Wind Symphony, Lyricstranslate.com

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MetWinds Personnel **Fall Concert 2023**



Piccolo

Meghan MacFadden AmherstMusic Educator

Flute

Sara Campion-Egan. . . . Barrington, RI.Nurse Practitioner
Jennifer A. Hunt ShirleyAssociate Dean, Library
Nicole O'Toole LittletonMusic Educator
Kristin Parker * North Chelmsford.Design Manager
Laura Ross ArlingtonSystems Engineer
Cheryl Webster. ChelmsfordMusic Educator

Oboe

Christian Arroyo Castillo . . AllstonMusician
Meagan Priest WalpoleSenior Care

Bassoon

Jason P. Caron * StowMusic Educator
Crystal King NortonAssistive Technology & Music Therapy

B-flat Clarinet

Joe DiSalvatore North BrookfieldMedical Inventory Specialist
Celine Ferro BostonClarinet Educator
Torben Hansen. NorwellRetired
Leslie Hansen. NorwellRetired Music Educator
Kristen Herlihy WoburnHealth Coach
Christina A. Leber North ReadingPrincipal Data Engineer
David Minot *. ClintonNonprofit Executive Director
Rachel Pinsky. MedfordSoftware Project Manager
Kaitlyn Sicinski QuincyMusic Educator
Julie Souza North Chelmsford.Music Educator
Chris Stathis. BedfordRobotics Engineer
Doreen Velmer. AttleboroRetired Graphic Designer

Bass Clarinet

Dan Fryburg Norfolk.Program Manager
Linda Menkis ArlingtonEducator

Alto Saxophone

Ben Leavitt WestboroughMusic Educator
Tim Moyer *. Waltham.Music Educator
Ryan Rose FraminghamSoftware Engineer
Leigh Spignese. Burlington.Music Educator

Tenor Saxophone

Laura Bailey. SwampscottMusic Educator

Baritone Saxophone

Stephen Ferrandino Hyde ParkSoftware Architect

Trumpet

Michael Butler CharltonRetired State Trooper
Matt Collins WeymouthEnrollment Officer - Admissions
Sarah Freeman Jamaica PlainRetired Public Health Research
Roy Miller FoxboroughRetired Music Educator
Robert Mingoelli GrotonRetired Music Educator
Brian Nowakowski ConcordScientist
Mark Olson * ArlingtonMusic Educator
Gareth Ramsey BostonEducator

Horn

Seth Moore SpringfieldMusic Educator
Heather Pineault WaylandMother
Deana Saada-Smith * NorfolkMusic Educator
Barbara Van Pelt WestboroughProgram Director

Trombone

Matthew Dawson * SomervilleSoftware Engineer
Christopher Rene SomervilleManufacturing Engineer

Bass Trombone

Esther J. Horwich NewtonAttorney
Bruce Houston WellesleyRetired Music Educator

Euphonium

Christian Dow * DuxburyMusic Educator
Tom O'Toole LittletonDirector of Performing Arts
John L. Procter HinghamYacht Broker

Tuba

Tasnin Chowdhury MilfordAttorney
Timothy J Sliski *. WakefieldChief Scientist

String Bass

Andrew Hazerjian WalpoleData Partner

Percussion

Chris Boyd BellinghamMusic Educator
Daniel Byer * MendonParks & Recreation Director
Gregory C. Depp HinghamRetired Software Director
Alison Hannah LynnfieldMusic Educator
Daniel Smith BurlingtonMechanical Engineer

Harp

Angelina Savoia BostonLaw Clerk

Piano

Amy Lee GrotonMusician

* = Section Leader

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Murray Burnstine

May 14, 1929 - June 7, 2023



MetWinds would like to acknowledge the passing of a cherished member of our group, **Murray Burnstine**.

Murray was a member of MetWinds for 43 years. (Alto Saxophone 1980-2000, Bass Clarinet 2000-2023) Murray loved making connections with band members. When he learned that a member enjoyed fishing, he would bring fishing magazines to rehearsal each week and talk about fishing. He gave one of his cherished wood planes to a member who enjoyed woodworking. Another member was a music therapist, so Murray brought her the research his team had submitted to patent a folding cane that he had invented. He also invented a beeping basketball for blind players, a typewriter that would type Braille and English letters, worked with the Perkins School for the Blind to help their students navigate crowded environments, and recommended the shoulder part of the automobile seatbelt which soon became standard.

While Murray's workdays were totally focused on using his talents to improve the lives of others, his evenings and weekends were filled with music. At one time or another he belonged to: MetWinds, North Shore Philharmonic, Melrose Symphony, Woburn City Band, Middlesex Concert Band, the Roma Band, The Concord Band, Salem State Band, the Riverside Renaissance Swing Band, and numerous other musical groups as a pit musician. He also led a saxophone quartet named The Eight Thumbs! Music clearly resonated deep in his heart as he was often seen volunteering at instrument petting zoos, helping young children discover the magic of making music. (see photo of Betsy and Tim Sliski's son, Connor, age 7, with Murray wearing his signature red suspenders!) Murray's last public performance was on Veterans Day 2022 in Peabody with the Riverside Band. Even when he was unable to play anymore, he asked about news of his musical friends and their activities.

Murray's last wishes included substantial bequests to two local music organizations, including MetWinds. We are deeply grateful for Murray's thoughtfulness and generosity. Initial plans to honor Murray include the creation of a scholarship in his name to be awarded to a graduating high school senior who is planning to study music in college.

Thank you for making music with us, Murray, and for ensuring future performances of live, wind band music.