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WINTER CONCERT
PARTY ON

SUNDAY, MARCH 5, 2023 | 3:00 PM
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LEXINGTON, MA

RICHARD WYMAN, *MUSIC DIRECTOR*



MetWinds Program

Pre-Concert Lecture by Rick Wyman at 2:30 pm

Concert Program

Lollapalooza.....John Adams, trans. James Spinazzola

Black DogScott McAllister
David Minot, Clarinet

Yorktown Centennial.....John Philip Sousa

Danzón Sahuaro..... Nubia Jamie Donjuan
Meghan MacFadden, Assistant Conductor

Intermission

Symphony for Band (Symphony No. 6) Vincent Persichetti

- I. Adagio Allegro
- II. Adagio sostenuto
- III. Allegretto
- IV. Vivace

Suite from Water Music George Frederic Handel, arr. Hershy Kay

- I. Allegro
- II. Air
- III. Minuet
- IV. Hornpipe
- V. Finale

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 **Music Director**



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 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.

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>
and scroll down to "In Memoriam"
and click on "Former Members".

About the Soloist



Originally from Monroe, NY, clarinetist **David Minot** received his formal music education at the Ithaca College School of Music in Ithaca, NY. After college, he was a music teacher for several years in the Lowell Public School District. In 2007, David made a career change to develop and manage Mental Health News Education, Inc., a nonprofit organization that publishes Autism Spectrum News and Behavioral Health News. Now Executive Director, David is committed to improving the lives of individuals living with autism, mental illness, and substance use disorders while supporting their families,

caregivers, and the professional communities that serve them by providing a trusted source of science-based information, education, advocacy, and quality resources.

In addition to his role as principal clarinetist of MetWinds, David has also been principal clarinetist with the Rivers Symphony Orchestra and has performed with Opera Providence, Stoneham Theatre, Triboro Youth Theatre, Chorus North Shore, and other groups in the Greater Boston Region.

When not playing the clarinet, David enjoys traveling and making new memories with his wife Alexis (whom he met at band camp in high school!) and his dog Sophie.

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*Concerts available are Thursday, July 13, 20, 27 in Lexington.

MetWinds **Acknowledgements**



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Church of St. John of Damascus, Dedham, Gail Kurker and Rick Ahto	
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MetWinds **Music Funds**



MetWinds is blessed to have two funds which support the acquisition of new music for the ensemble. Contributions may be directed to either fund and are greatly appreciated.

The **Metropolitan Wind Symphony Commissioning Fund** is an endowment that provides the financial means for MetWinds to commission new works to be composed for concert band. More than 25 new works have been contributed to the concert band repertoire by MetWinds due in large part to this endowment. This includes compositions by internationally renowned composers including James Curnow, Johan de Meij, Elliot Del Borgo, Peter Schickele, Guy Woolfenden, Chen Yi, Lewis Buckley, 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 52nd season, MetWinds comprises 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



Spring Concert: *Ode to the Future*

Sunday, May 7, 2023, 3:00 pm

2:30 pre-concert lecture

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

Join us for this concert celebrating music of, and musicians of, the future! The concert opens with a short *Internet Symphony* by Chinese-American composer Tan Dun, who won Emmy and Grammy Awards for his score to *Crouching Tiger, Hidden Dragon*. American composer (and DJ), Mason Bates, also a Grammy winner, is famous for his music that intersects concert music with technology, and is represented here by music from his symphony *Alternative Energy*, featuring sampled sounds from the Fermilab particle accelerator turned into groovy beats! If technology is the future, so too is the importance of humanity and youth, represented by Percy Grainger's *Children's March* and Australian composer Jodi Blackshaw's tour-de-force entitled *Twist*, inspired by the shape, spirit, and history of Australia's magnanimous waterway, the Murray River. Local middle school musicians join the MetWinds for performances of John Philip Sousa's comical *El Capitan* as well as *Alegre*, music by Cuban-born American composer Tania León who was recently awarded the Pulitzer Prize for music, and Kennedy Center Honors for lifetime achievement! For the grand finale, area high school students join the fun to perform a staple of the band literature, *English Folk Song Suite* by major British musical ambassador Ralph Vaughn Williams.

- Internet Symphony "Eroica"* T. Dun, ed. Stanley Martin
- Majorca*..... O. Nelson, arr. Tatgenhorst
- Chicago 2012 (from Alternative Energy)* Mason Bates
- Children's March*..... P. Grainger, ed. Rogers
- Twist*..... Jodi Blackshaw
- Folk Dances*..... D. Shostakovich, trans. Reynolds
- El Capitan* J.P. Sousa, arr. Bullock
- Alegre* Tania León
- English Folk Song Suite*..... Ralph Vaughan Williams



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Boston Festival of Bands - 33rd Anniversary!

Saturday, June 10, 2023, 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 33rd annual Boston Festival of Bands. Enjoy the many talented bands performing throughout the day in the heart of Faneuil Hall near Boston Harbor. Visit www.Metwinds.org for more details on the participating bands.

Amherst Community Band, Amherst, MA

Timothy Anderson, conductor

Founded in 1979, this ensemble is made up of people of all ages who rehearse and perform themed summer concerts in Amherst

American Band, Providence, RI

Dr. Brian Cardany, conductor

Founded in 1837, this symphonic wind ensemble with around 55 musicians from Southern New England

Charles River Wind Ensemble, Newton, MA

Matthew Marsit, conductor

Founded in 1998, this 50 member wind ensemble is based in Newton and performs its regular season in Chesnut Hill

Chelmsford Community Band, Chelmsford, MA

Eric Linsner, conductor

Founded in 1972, this symphonic concert band has served the greater Chelmsford area for over 50 years

Concord Band, Concord, MA

James O'Dell, conductor

Founded in 1959, this 65 member ensemble performs in Concord, MA and surrounding communities

MetWinds, Boston MA

Richard Wyman, conductor

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

Seacoast Wind Ensemble, Kittery, ME

Mark Stickney, conductor

Founded in 1984, this 55-member community band serves New Hampshire, Northern Massachusetts, and southern Maine

Final Festival information will be posted after May 1, 2023 on our website: www.metwinds.org.

More ways to enjoy MetWinds

Concerts in the Park *

Thursday, July 13, 20, 27, 2023 at 7:30 pm
Hastings Park, Lexington, MA
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*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>



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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 10, 2023, 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.

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!

MetWinds Notes

John Adams (b. 1947) trans. James Spinazzola
Lollapalooza (1995) [7 min]

Lollapalooza was written as a fortieth birthday present for Sir Simon Rattle who has been Adams' friend and collaborator for many years. The term "lollapalooza" has an uncertain etymology, and just that vagueness may account for its popularity as an archetypical American word. It suggests something large, outlandish, oversized, not unduly refined. H.L. Mencken suggests it may have originally meant a knockout punch in a boxing match.

The composer was attracted to the word by its internal rhythm. In the piece, the word is spelled out in the trombones and tubas, C-C-C-Eb -C (emphasis on the Eb) as a kind of *idée fixe*:



The "lollapalooza" motive is only one of a profusion of other motives, all appearing and evolving in a repetitive chain of events that moves this dancing behemoth along until it ends in a final shout by the horns and trombones and a terminal thwack on timpani and bass drum.

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 and more recently was the first Composer-in-Residence with the Berliner Philharmoniker when Simon Rattle was the Chief Conductor.

Though aligned with other modernist composers of the 20th century, Adams developed his own minimalist aesthetic, combining minimalist attributes like repetition of notes and phrases with lush late Romantic era orchestrations reminiscent of Wagner 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). MetWinds performed Adams' *Short Ride in a Fast Machine* this past spring.

Scott McAllister (b.1969)

Black Dog, Rhapsody for Clarinet (2002) [10 min]

Black Dog is a rhapsody for solo clarinet and wind ensemble. The work is inspired by classic hard rock music, particularly Led Zeppelin's rhapsodic-style song *Black Dog*. The clarinet solo takes the role of the lead singer in a hard rock band with its extreme range and emotions juxtaposed with the pyrotechnic solos in true "Hendrix" fashion. The rhapsody begins with a long solo cadenza which introduces most of the material in the work. The middle section is a very slow, upward, *Stairway to Heaven* gesture. The last section of *Black Dog* concludes with a "head-banging" ostinato pattern that leads to the final fiery cadenza.

Scott McAllister is an American composer and educator. McAllister completed his doctorate in composition at the Shepherd School of Music at Rice University and his undergraduate degrees in performance and composition from The Florida State University.

McAllister has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association.

Scott McAllister is professor of composition at Baylor University.

John Philip Sousa (1854-1932)

Yorktown Centennial (1881) [4 min]

The Yorktown, Virginia Centennial was held to commemorate the hundredth anniversary of the last important battle of the Revolutionary War: The Battle of Yorktown and the subsequent surrender by the British. Sousa, then leader of the U.S. Marine Band, composed this march for the event and dedicated it to Colonel H. C. Corbin, master of ceremonies of the centennial.

Nubia Jaime Donjuan (b.1984)

Danzón Sahuaro (2022) [5 min]

Nubia Jaime Donjuan, born in Hermosillo, Sonora, Mexico, is a cellist and composer. Ms. Jaime-Donjuan studied at the Universidad de Sonora and Bellas Artes Unison. She serves as co-principal cellist at Orquesta Filarmónica de Sonora.

Danzón Sahuaro is the third movement of *Little Mexican Suite for Winds*. The composer's description of the work:

Ever since I was a child, I have been very interested in traditional Mexican Music. It has always captured my attention. I used to really get excited to hear a *danzón* or a *son jarocho*, and, fortunately, that interest has become a fundamental part of my artistic work. Most of my works contain a national, and often regional root. As is well-known, Mexican music has many branches, ranging from *danzón* to *mariachi*.

When Dr. Brian Messier, of Dartmouth College, approached me to commission my first piece for wind band, I was immediately overcome by the urge to compose a suite for symphonic band inspired by popular Mexican genres. Almost naturally, the themes for each movement began to appear, and in short time I had developed them all. It was clear to me that each should be different. I did not want to repeat any genre. Music chooses the composer and takes its own course and as expected, these movements were connecting with each other, one appearing in another as reminiscences of the past, as light brushstrokes, on occasions hidden and at times very exposed.

Little Mexican Suite for Winds is based on traditional Mexican musical genres that are very popular in my country and is inspired by species of Mexican trees that have each touched my life in some way and are embedded in my memory. Sahuaro: The cactus. Very tall and full of water, with thorns and of unparalleled green. A forest of sahuaros lies midway between my city and the nearby bay and since I was little, they have captured my attention. Without a doubt, this movement had to be a “danzón,” my favorite genre of all time.

Vincent Persichetti (1915-1987)

Symphony for Band (Symphony No. 6) (1956) [17 min]

Vincent Persichetti is one of the major figures in American music of the 20th century, both as a teacher and a composer. Notably, his *Hymns and Responses for the Church Year* has become a standard setting for church choirs. His numerous compositions for wind ensemble are often introductions to contemporary music for high school and college students. His early style was marked by the influences of Stravinsky, Bartók, Hindemith, and Copland before he developed his distinct voice in the 1950s.

In 1947, the composer William Schuman, President of Juilliard School of Music, offered Persichetti a professorship. During this time, Persichetti became devoted to the emerging wind band movement and advocated that major composers, including Schuman and Peter Mennin, compose for winds.

Persichetti's music draws on a wide variety of thought in 20th-century contemporary composition as well as Big Band music. His own style was marked by use of two elements he refers to as “graceful” and “gritty”: the former being more lyrical and melodic, the latter being sharp and intensely rhythmic. Especially true of his early compositions, Persichetti said he “liked bumpy melodic lines and was crazy about music that moved along a zigzag path.” An unsettling anecdote: He frequently composed while driving in his car, sometimes taping manuscript paper to the steering wheel.

Symphony for Band was the sixth symphony composed by Persichetti and the only one written for band. The work was commissioned and premiered by Clark Mitze and the Washington University Band at the Music Educators National Convention in St. Louis on April 16, 1956. Though the work could have been labeled *Symphony for Winds*, Persichetti felt it important to use the term “band” in the title to indicate a type of ensemble that was moving away from marches and poorly transcribed orchestral works toward serious compositions performed by ensembles of excellence.

Symphony for Band is based upon relatively short, rhythmic motives that are manipulated in a variety of ways. Persichetti tends to preserve distinct instrumental families, so brass, woodwind, and percussion often function as independent groups.

The work has four movements. The initial movement's opening adagio features the winds quietly presenting the initial motifs with the percussion underlying an intricate ensemble passage at twice the tempo. At the allegro, the winds restate the themes and develop them in a more or less traditional sonata form, but with the percussion continuing to interplay with the winds. The second movement (adagio sostenuto) uses the hymn *Round Me Falls the Night* from the composer's *Hymns and Responses for the Church Year*. The third movement (allegretto) is a traditional dance movement, in trio form. The final movement uses material from the previous movements and interestingly concludes with a chord that contains all 12 tones of the chromatic scale with percussion driving to the conclusion.

George Frederic Handel (1685-1759) Arr. Hershy Kay
Water Music Suite (1717, 1950) [13 min]

In the year 1717, England's King George I was not particularly admired by his people. Among the problems, he was German and never bothered to learn English. Hoping to increase his stature among his countrymen, a grand royal event was planned, to occur primarily on the Thames River. Throughout the course of the evening, King George traveled up and down the river on a large royal barge, disembarking at various spots, meeting, and greeting, and generally acting very royal. The hope was that this would help change people's impression of him. A barge containing an orchestra of about 50 musicians traveled alongside the King's boat, performing music appropriate for the occasion, newly composed by George Frederic Handel. This music, collectively known as Handel's "Water Music," a suite of highly spirited movements in dance form, was intended to be background incidental party music. Ironically, several suites of this composition remain some of Handel's best known and loved music. King George was said to be so delighted with the music, it was played four times.

The suite we are performing this afternoon contains 5 of the more than 20 movements that Handel composed. The first is an allegro, which acts as a fanfare for the festivities. The second (air) is a courtly dance that one could envision the King stepping off the barge to meet with the people. The third movement is a minuet. The fourth movement is a hornpipe, normally a nautical dance, but in this context, another festive dance for the King and court. The Finale (allegro deciso) is probably the most well-known movement and provides the finishing flourish for the nautical activities.

Program notes by Gregory C. Depp

Material derived from: Rick Wyman, Meghan MacFadden, Encyclopedia Britannica, The Wind Repertory Project, Wikipedia, San Luis Obispo Wind Orchestra.

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MetWinds gratefully acknowledges the generosity of 21 donors (*) who made the purchase of new music for this season possible.

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Bruce Houston

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in memory of Leslie L. Hunt

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Meghan MacFadden*

Garrett & Carol Marcinkowski

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Nicole O'Toole

Robert Orr

Kristin Parker*

Laura Ross*

Kaitlyn Sicinski*

Louis & Cecile Sliski

Julie Souza*

Chris Stathis*

Doreen Velmer*

Cheryl Webster*

MetWinds Personnel **Winter Concert 2023**



Piccolo

Meghan MacFadden . . . Amherst Music Educator

Flute

Sara Campion-Egan. . . Barrington, RI. Nurse Practitioner
Jennifer A. Hunt Shirley Music Library Director
Nicole O'Toole Littleton Music Educator
Kristin Parker * North Chelmsford. Design Manager
Laura Ross. Arlington Systems Engineer
Cheryl Webster. Chelmsford Music Educator

Oboe

Kathryn Lasdow * Newton Center History Professor
Meagan Priest Walpole Senior Care

Bassoon

Jason P. Caron * Stow Music Educator
Crystal King Norton Assistive Technology & Music Therapy

E-flat Clarinet

Chris Stathis. Bedford Robotics Engineer

B-flat Clarinet

Joe DiSalvatore North Brookfield Medical Inventory Specialist
Celine Ferro Boston Clarinet Educator
Torben Hansen. Norwell Retired
Leslie Hansen. Norwell Retired Music Educator
Kristen Herlihy Woburn Health Coach
Christina A. Leber North Reading. Technical Program Manager
David Minot *. Clinton Nonprofit Executive Director
Rachel Pinsky. Medford Software Project Manager
Julie Souza North Chelmsford. Music Educator
Doreen Velmer Attleboro Retired Graphic Designer

Bass Clarinet

Dan Fryburg Norfolk. Program Manager
Mark Thornton Jewett City, CT Site Security Coordinator

Alto Saxophone

Beth Browning. Acton. Biologist
Amara Lucci. Holbrook Training Specialist
Leigh Spignese. Burlington Music Educator
Andy Wilds * Cambridge Music Administrator

Tenor Saxophone

Laura Bailey. Swampscott Music Educator

Baritone Saxophone

Stephen Ferrandino . . . Hyde Park Software Architect

Trumpet

Michael Butler Charlton Retired State Trooper
Matt Collins Weymouth Enrollment Officer - Admissions
Sarah Freeman Jamaica Plain Retired Public Health Research
Emily P Hofmann Chelmsford Payroll Supervisor
Roy Miller Foxborough Retired Music Educator
Robert Mingoelli Groton Retired Music Educator
Brian Nowakowski Concord Scientist
Mark Olson * Arlington Music Educator

Horn

Heather Pineault Wayland Mother
Elizabeth Rowland Wakefield Educator
Deana Saada-Smith Norfolk Music Educator
Jimmy Zhou * Natick Data Scientist

Trombone

Matthew Dawson * Somerville Software Engineer
Cedric C Kam West Roxbury Retired Community Development
Ben Owens Reading Music Educator
Christopher Rene Somerville Manufacturing Engineer

Bass Trombone

Esther J. Horwich Newton Attorney
Bruce Houston Wellesley Retired Music Educator

Euphonium

Christian Dow * Duxbury Music Educator
Tom O'Toole Littleton Director of Performing Arts
John L. Procter Hingham Yacht Broker

Tuba

Tasnin Chowdhury Milford Attorney
Timothy J Sliski * Wakefield Chief Scientist

String Bass

Andrew Hazerjian Walpole Data Partner

Percussion

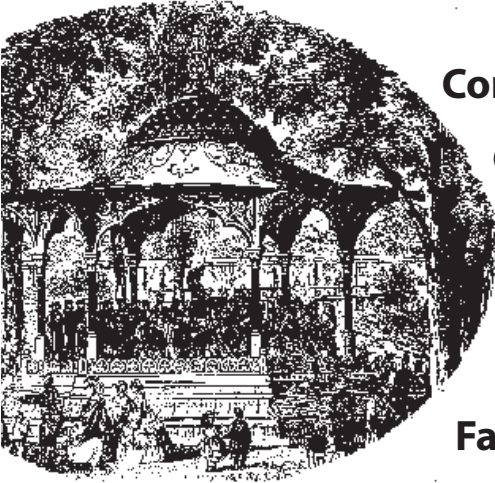
Chris Boyd Bellingham Music Educator
Mathieu Bruneau Lynn Network Systems Assistant Coordinator
Daniel Byer * Mendon Parks & Recreation Director
Gregory C. Depp Hingham Retired Software Director
Alison Hannah Lynnfield Music Educator

Piano

Amy Lee Groton Musician

* = Section Leader

What's Happening in Your Town?



Corporate Function?

**Organization
Fundraiser?**

Town Day?

An Honorary Event?

Family Day at the Park?

Wouldn't it be impressive if you had a great band there to strike up enthusiasm in the crowd?

Contact MetWinds about striking up the band at your special occasion!

Call 978-419-1697 for more information.



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To learn how your company can benefit by becoming a MetWinds partner, contact Sarah Freeman: (617) 524-0602 or info@metwinds.org



MetWinds Members Longevity By the Numbers

Average number of years with MetWinds

16
Flute

18 Low Brass

11
Percussion

18
Clarinet

16
Trumpet

18 Saxophone

Group Longevity

