



MET *winds*
metropolitan
wind symphony

SPRING CONCERT

SCENES

SUNDAY, MAY 4, 2025 | 3:00 PM

SCOTTISH RITE MUSEUM & LIBRARY
LEXINGTON, MA

RICHARD WYMAN, *MUSIC DIRECTOR*



MetWinds Dedication



We dedicate this afternoon's concert to the memory of a most unique musical figure, Peter Schickele, who passed away last year at the age of 88.

Peter had (at least) two personas: Peter Schickele, musician and composer of "serious" music and PDQ Bach (1807-1742), the least talented progeny of Johann Sebastian Bach's 20+ children. As music students in the 2nd half of the 20th Century, members of MetWinds enjoyed his side-eye glance to the classical music establishment by works such as *Concerto for Piano vs Orchestra*, *Fanfare for the Common Cold*, "Safe" *Sextet*, and a MetWinds favorite: *Grand Serenade for an Awful Lot of Winds and Percussion*.

For Metropolitan Wind Symphony (MetWinds), Peter holds a special place in our organization's history for being one of two commissions (the other being *Four Colonial Country Dances* by James Curnow) that coincided with the generous grant that formed the basis for the Metropolitan Wind Symphony Commissioning Fund. The fund was announced during our 25th anniversary in 1995, the same year we premiered *Metropolitan Wind Serenade*, which we are performing this afternoon.

Since 1995, the endowment has funded well over 30 new works, many of which have become standard repertoire for band. In addition to established composers, MetWinds has also provided opportunities for student composers to contribute new works. In fact, next May, we will premiere a new work by Aaron Levin, the winner of our latest MetWinds Student Composer Competition. A partial list of composers is contained within **About MetWinds** on page 7.

Finally, the word "serious" was enclosed in quotes because Peter was never *that serious*. There are humorous little bits in many of his works (today, we would call them Easter Eggs). Also, his performances with established and "serious" orchestras are legendary. Search on YouTube for "Peter Schickele Itzhak Perlman" for a wonderful example of both personas.

Cover image: *New York City Scene* - Painting by Gaston Petridis

MetWinds Program

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

Concert Program

Fanfare for a New EraPINKZEBRA

Metropolitan Wind Serenade..... Peter Schickele

1. Summer Day on the Banks of the Charles
2. Times Square
3. Nocturne: Golden Gate
4. St. Paul Sunday Stroll
5. Git Outa Town!

AMEN! Carlos Simon

INTERMISSION

*Charm*¹Kevin Puts

*Cajun Folk Songs*¹Frank Ticheli

Mark Olson, conductor

- I. La Belle et le Capitaine
- II. Belle

*Jack Tar March*² John Philip Sousa

Mark Olson conductor

*Scenes from "The Louvre"*²Norman Dello Joio

based on Ancient Airs

- I. The Portals
- II. Children's Gallery
- III. The Kings of France
- IV. The Nativity Paintings
- V. Finale

1. *MetWinds musicians welcome our middle school musicians.*

2. *MetWinds musicians welcome our high school musicians.*

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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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**



Mark Olson, Director of Harvard Band and Wind Ensemble, conducts the Harvard Wind Ensemble, serves as an advisor to the Harvard University Band and administrates all aspects of the band program at Harvard. Under his direction, the Harvard Wind Ensemble has commissioned and premiered works by Libby Larsen, Tania León, and David Amram.

Mark also is the Director of the Middlesex Concert Band and the New England Brass Band. Olson received degrees from Concordia College in Moorhead, MN and the University of Minnesota.

An active trumpet performer and soloist, he plays trumpet in the MetWinds, The Tarnished Brass and has been a member of the New Sousa Band as well as the symphony orchestras in Austin and Rochester Minnesota.

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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 10, 17, 31 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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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 54th 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.

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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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.

Invitation to **MetWinds Summer Season**



Farewell Rick Wyman

Today's concert marks the conclusion of Rick Wyman's three-year tenure as MetWinds Music Director. We are grateful for our short time with Rick and for his creative programming of works by women, Latina, and African-American composers. Please stop in the lobby after the concert to thank Rick and bid him farewell.

About MetWinds 2025 Outdoor Season

After actively pursuing applicants for the MetWinds Music Director position, the MetWinds Search Committee has narrowed the field to six finalists. Auditions will start this summer when our first two finalists will guest conduct the Hastings Park series of performances in Lexington.

About our first two finalists:



Meghan MacFadden is the Director of the Wind Ensemble at Smith College, Assistant Conductor of the Valley Winds, and Collaborative Pianist at the University of Massachusetts - Amherst. She is a sought-after guest conductor and clinician for honor bands and festivals across New England and abroad. Meghan previously worked as

Assistant Conductor of the Metropolitan Wind Symphony, and has taught instrumental music at Beaver Country Day School, the Dana Hall School, Clark University, and Tufts University.



Dr. Robert "Gabe" Southard joined Gordon College in the Fall 2022 as Associate Teaching Professor of Music and conductor of the Gordon Symphony Orchestra and Symphonic Band. He is also the Wind Ensemble conductor for the Northeast Massachusetts Youth Orchestras.

Immediately prior to joining Gordon's music faculty, Dr. Southard was serving as Associate Professor of Music and Director of Bands at Hope College, MI. At Hope College, he was also the Head of the Winds and Brass area and Head of the Instrumental Music Education Area.

The remaining four finalists will each conduct one of our three subscription concerts or our holiday concert next season. Their names will be announced in the fall.

We encourage you to help us choose our next Music Director by attending our summer concerts, as well as our concerts next season and sharing your feedback.

MetWinds Summer Concerts



Summer MetWinds Concerts at Hastings Park, Lexington.

The concerts start at 7:30 PM and are weather dependent.

July 10, 2025 – Freedom In All Its Forms! - Guest conductor Meghan MacFadden

Join the MetWinds and the Town of Lexington as we celebrate the 250th anniversary of the Battles of Lexington and Concord. The music will reflect on America's continuing quest for freedom from the first shots of the Revolutionary War to today.

Guest Narrator Frank Oglesby Jr. (the "Voice of the MBTA") will recite the stirring text of Aaron Copland's classic *Lincoln Portrait*. Other favorites include Charles Ives' mischievous *Variations On America*, Kimberly Archer's delightful medley *American Labor Songs*, and Gala Flagello's swaggering fanfare *Bravado*.

July 17, 2025 – Out of This World! – Guest Conductor Meghan MacFadden

Join the MetWinds in Hastings Park as we spend a summer evening looking to the stars!

Immerse yourself in *Mars and Jupiter* from Gustav Holst's cosmic masterpiece *The Planets* and take a ride in *Rocketship!* by Kevin Day. Other favorites include Sammy Nestico's timeless arrangement of *When You Wish Upon a Star*, John Philip Sousa's hidden gem *By the Light of the Polar Star* from the *Looking Upward Suite*, and John Williams' iconic score to *E.T. the Extra-Terrestrial*.

July 24, 2025 – Invitation to the Dance! – Gabe Southard

Join MetWinds for "Invitation to the Dance!" This exciting program is made up of dance music from around the world, including Armenia, Venezuela, Germany, Mexico, Russia, and the USA.

Highlights include the ever popular *Mambo* from "West Side Story" by Bernstein, the spicy *Danzon No. 2* by Marquez, and the relaxing *Blue Danube Waltz* by Strauss. So whether you prefer fast rhythmic dances or just relaxing by a river, there is something for you! Don't forget your dancing shoes!

7/31/25 – Summer Pastimes! – Guest Conductor Gabe Southard

What do you enjoy most about summer? Relaxing by the water? Sailing? Reading? Going to a baseball game? Whatever your favorite is, you will find inspiration in the form of music.

Join the group and guest conductor Gabe Southard as we explore the joys of summer! Pieces include baseball inspired *Fanfare for Fenway* by John Williams and *Pastime* by Jack Stamp; the beautiful *Shenandoah* by Frank Ticheli; the chaotic *Country Band March* by Charles Ives; and more! Bring your beach chairs and sunscreen to Hastings Park in Lexington.

More ways to **enjoy MetWinds**

Concerts in the Park *

Thursday, July 10, 17, 24, 31, 2025 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>



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
- 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.

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.

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!

Advisory Board

Our advisory board helps to guide the group's direction/outlook and provides feedback during key decisions. We are very excited to announce our new Advisory Board members.

- Frank Battisti – Faculty Emeritus at New England Conservatory (ret)
- Rubén Darío Gómez -- Composer and Conductor; Director of Bands at Southern Illinois University-Edwardsville
- Tom Duffy -- Composer and Conductor; Director of Bands at Yale University
- Tom Everett -- Director Emeritus of Bands at Harvard University and Jazz Advisor to the Office for the Arts (ret)
- Michael Gandolfi -- Composer, Head of Composition at NEC & Tanglewood
- Fred Harris, Jr. -- Director of Wind and Jazz Ensembles at MIT
- Deb Huber -- Director, Instrumental Music Outreach & Associate Director University Bands at UMASS Lowell
- Jeff Leonard -- Associate Professor at Berklee College of Music
- James O'Dell -- Concord Band Music Director; Former MetWinds Assistant Conductor and Acting Artistic Director
- Matthew Westgate -- Music Department Chair and Director of Wind Studies at UMASS, Amherst

For more information on our advisors, please see MetWinds.org and click through About, People, Advisory Board.



PINKZEBRA

Fanfare for the New Era (2022) [3 min]

We open our concert this afternoon with an exciting and dramatic new fanfare featuring triumphant brass and soaring melodies. It was written by PINKZEBRA, which is the pseudonym of an anonymous successful music producer and composer.

He has built an international brand as an industry leader in the world of music licensing, selling over 100,000 licenses for all forms of media.

PINKZEBRA is known for his uplifting and inspiring songs, upbeat background tracks, and sentimental music tracks. Millions of his fans discovered his music through its usage in viral YouTube videos, TV commercials, films, and TV shows.

PINKZEBRA is also a choral music composer. His upbeat and positive songs, graduation songs, and winter songs have been performed by choirs around the world.

Peter Schickele (1935-2024)

Metropolitan Wind Serenade (1995) [13 min]

Scenes from metropolitan areas including Boston and New York are depicted in Peter Schickele's wonderful Metropolitan Wind Serenade, written for, premiered and recorded by the MetWinds in 1995.

Peter Schickele was an American composer, musical educator and parodist, best known for comedy albums featuring his music, which he presented as being composed by the fictional P.D.Q. Bach. He also hosted a long-running weekly radio program called Schickele Mix.

From 1990 to 1993, Schickele's P.D.Q. Bach recordings earned him four consecutive wins for the Grammy Award for Best Comedy Album.

Carlos Simon (b. 1986)

AMEN! (2017) [14 min]

AMEN! was commissioned by the University of Michigan Symphony Band and is a homage to my family's four generational affiliation with the Pentecostal church. My intent is to re-create the musical experience of an African American Pentecostal church service that I enjoyed being part of while growing up in this denomination.

Pentecostal denominations, such as: Church of God in Christ (C.O.G.I.C.), Pentecostal Assemblies of God, Apostolic, Holiness Church, among many others, are known for their exuberant outward expressions of worship. The worship services in these churches will often have joyous dancing, spontaneous shouting, and soulful singing. The music in these worship services is a vital vehicle in fostering a genuine spiritual experience for the congregation.

The three movements in AMEN! are performed without break to depict how the different parts of a worship services flow into the next. In the first movement, I've imagined the sound of an exuberant choir and congregation singing harmoniously together in a call and response fashion. The soulful second movement quotes a gospel song, "I'll Take Jesus For Mine" that I frequently heard in many services. The title, AMEN!, refers to the plagal cadence or "Amen" cadence (IV-I), which is the focal point of the climax in the final movement. Along with heavily syncopated rhythms and interjecting contrapuntal lines, this cadence modulates up by half step until we reach a frenzied state, emulating a spiritually heightened state of worship. [Note: Carlos Simon]

"My dad, he always gets on me. He wants me to be a preacher, but I always tell him, 'Music is my pulpit. That's where I preach,'" Carlos Simon reflected for The Washington Post. Having grown up in Atlanta, with a long lineage of preachers and connections to gospel music to inspire him, GRAMMY-nominated Simon proves that a well-composed song can indeed be a sermon. His music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism.

Carlos Simon is the current Composer-in-Residence for the John F. Kennedy Center for the Performing Arts and frequently writes for the National Symphony Orchestra and Washington National Opera. Simon also holds the position of inaugural Composer Chair of the Boston Symphony Orchestra, the first in the institution's 143-year history.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College.

Kevin Puts (b. 1972)

Charm (2012) [3 min]

The idea for Charm came to me immediately after I first met the Scarsdale (N.Y.) Middle School Band and its talented director, Nicholas Lieto. The school is only a fifteen-minute drive from my house, and on the trip home, I imagined a sort of mystical harmonic palette with triangles ringing over a pentatonic melody as if a spell had been cast. I realized when I got to my piano and began playing it that it would have to be written in the irregular (and difficult) meter of 7/8.

I decided to call it Charm because the music conjures up magic, good-luck charms, and such, and I was also thinking of the other meaning of the word, that intangible quality possessed by certain people places that truly can cast a spell. [Note: Kevin Puts]

Dr. Puts received his bachelor's degree from the Eastman School of Music, his master's degree from Yale University, and a Doctor of Musical Arts degree at the Eastman School of Music.

Winner of the 2012 Pulitzer Prize for Silent Night, Puts has been hailed as one of the most important composers of his generation. His work has been commissioned and performed by leading orchestras in the United States and abroad, including the New York Philharmonic, the Tonhalle-Orchester Zürich, the symphony orchestras of Baltimore, Cincinnati, Detroit, Atlanta, Colorado, Houston, Fort Worth, Utah, St. Louis, the Boston Pops, and the Minnesota Orchestra which commissioned his Sinfonia Concertante, and by leading chamber ensembles such as the Mirò Quartet, the Eroica Trio, the Pittsburgh New Music Ensemble, and the Chamber Music Society of Lincoln Center.

Since 2006, he has been a member of the composition department at the Peabody Institute in Baltimore, Maryland.

Frank Ticheli (b. 1958)

Cajun Folk Songs (1991) [6 min]

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in south Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

Although a rich Cajun folk song tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to south Louisiana in 1934 to collect and record numerous Cajun folk songs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

La Belle et le Capitaine tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet.

Belle is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

Cajun Folk Songs is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten.

From 1991 through 2023, Frank Ticheli was 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 more than forty pieces for concert band. In 2016, MetWinds premiered his *Acadiana*, a three movement work that MetWinds commissioned with several other local ensembles.

John Philip Sousa (1854-1932)

Jack Tar March (1903) [3 min]

When composing this march, which was originally to be called *British Tars*, Sousa had hoped that it be to naval men which *Stars and Stripes Forever* was to army men. This ambition was not realized, however. The format of the march is slightly different from the usual Sousa march and contains traces of *Sailor's Hornpipe*. The introduction and first two strains were taken from his operetta *Chris and the Wonderful Lamp* (1899).

Royalties from the sale of sheet music in Britain were turned over to the Union Jack Club, a newly formed service club organized for the benefit of Royal Navy men in London. With everyone waving miniature Union Jacks, the march was given a rousing premiere in London's Albert Hall on June 25, 1903. The King, Queen, and the Prince and Princess of Wales were present as the new march was played by the combined bands of the Coldstream Guards, Scots Guards, Irish Guards, Himenoa Band of New Zealand, Sousa's Band, and the Queen's Hall orchestra.

[Note: Paul E. Bierley, "John Philip Sousa: A Descriptive Catalog of his Works"]

Norman Dello Joio (1913-2008)

Scenes from "The Louvre" (1965) [11 min]

In 1964, a television documentary produced by NBC News called *A Golden Prison: The Louvre*, for which Norman Dello Joio provided the soundtrack. The documentary tells the history of the Louvre and its world-class collection of art, which is in many ways inseparable from the history of France.

Dello Joio chose to use the music of Renaissance-era composers in his soundtrack in order to match the historical depth of the film. He collected the highlights of this Emmy-winning score into a five-movement suite for band in 1965.

The first movement, *Portals*, is the title music from the documentary, and it consists entirely of Dello Joio's original material, complete with strident rhythms and bold 20th-century harmony. The second movement, *Children's Gallery*, never actually appears in the film. It is a light-hearted theme and variations of [Tielman Susato's](#) *Ronde et Saltarelle*. The stately third movement is based on themes by Louis XIV's court composer, [Jean-Baptiste Lully](#), and is aptly titled *The Kings of France*. Movement four, *The Nativity Paintings*, uses the medieval theme *In Dulci Jubilo*. The Finale uses the *Cestiliche Sonata* of Vincenzo Albrici as its source material, to which Dello Joio adds his own harmonic flavor, particularly in the final passages of the piece.

[Note from Ohlone Wind Orchestra]

Norman Dello Joio was an American composer. Dello Joio was born to Italian immigrants and began his musical career as organist and choir director at the Star of the Sea Church on City Island in New York at age 14. His father was an organist, pianist, and vocal coach and coached many opera stars from the Metropolitan Opera. He taught Norman piano starting at the age of four. In his teens, Norman began studying organ with his godfather, Pietro Yon, who was the organist at Saint Patrick's Cathedral. In 1939, he received a scholarship to the Juilliard School of Music, where he studied composition with Bernard Wagenaar.

As a graduate student at Juilliard, he arrived at the conclusion that he did not want to spend his life in a church choir loft, and composition began to become his primary musical interest. In 1941, he began studies with Paul Hindemith, the man who profoundly influenced his compositional style. It was Hindemith who told Dello Joio, "Your music is lyrical by nature, don't ever forget that." Dello Joio states that, although he did not completely understand at the time, he now knows what he meant: "Don't sacrifice necessarily to a system; go to yourself, what you hear. If it's valid, and it's good, put it down in your mind. Don't say I have to do this because the system tells me to. No, that's a mistake."

Dello Joio taught at Sarah Lawrence College, the Mannes College of Music, and was Professor of Music and Dean of the Fine and Applied Arts School of Boston University. From 1959 until 1973, he directed the Ford Foundation's Contemporary Music Project, which placed young composers in high schools who were salaried to compose music for school ensembles and programs. The project placed about ninety composers, many who successfully continued their careers.

Program notes by Gregory C. Depp

Additional material derived from: Wind Repertory Project, Wikipedia

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