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SPRING CONCERT *WELCOME STUDENTS!*

SUNDAY, MAY 5, 2019 | 3:00 PM
SCOTTISH RITE MUSEUM
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LEWIS J. BUCKLEY, *MUSIC DIRECTOR*





MetWinds **Dedication**



We dedicate our Spring concert to Leslie (Les) Hunt, who passed away on March 22, 2019 after a long illness. Les initially joined our flute/piccolo section as a call player in 2005. During the 2010-2011 season, Les won the Call Player of the Year award for filling in at the last minute for the piccolo player on a particularly challenging concert. Les became a fulltime member during the 2011-2012 season.

In 2012 his wife, Jennifer, surprised Les by sponsoring one of our summer outdoor concerts so Les could conduct MetWinds in Sousa's *Stars and Stripes Forever*. We will never forget the absolute joy he exuded when he took the baton in his hand and started to conduct. *Stars and Stripes* never sounded better!

To Les: Congratulations on a life well lived. We will miss you.



MetWinds Program



Please see Program Notes for more information

Pre-Concert Lecture, 2:30pm

Given by Lewis J. Buckley

Concert Program

Culloden.....Julie Giroux
III. We Toomed Our Stoops for the Gaudy Sodgers

Concerto for ClarinetArtie Shaw
Wolcott Humphrey, Clarinet soloist

Carmen Suite..... Georges Bizet (arr. Guiraud, trans. Buckley)
1. Prelude-Toreadors Song
2. Habañera
3. La Garde Mantante
4. Nocturne
5. Danse Boheme

Intermission

Three Ayers from Gloucester..... Hugh Stewart
1. The Jolly Earl of Cholmondeley
2. Ayre for Eventide
3. The Fiefs of Wembley

Lightning Field.....John Mackey

The Music Man.....Meredith Willson (arr. Buckley)

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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with Kendra Colton, Soprano

12.7.18 & 12.9.18 *"Holiday POPS!"* — Annual holiday celebration
featuring New World Chorale

2.16.19 *"The Muse"* — Stravinsky | Finzi | Nielsen | Stravinsky
with Bill Kirkley, Clarinet

3.30.19 *"Fresh Perceptions"* — Prokofiev | Mendelssohn | Franck
with Hana Chang, Violin

5.4.19 *"Music from the Movies"* — Scores from the silver screen





About the **Music Director**



Lewis J. Buckley

Lewis J. Buckley was born in Columbus, Ohio, but considers himself a native of Florida, the state in which he grew up. He earned his undergraduate degree from the Eastman School of Music and his Master's degree from Connecticut College. While at Eastman, he earned the Performer's Certificate for outstanding performance on the trumpet, and he studied conducting and composition.

He enlisted into the U. S. Coast Guard Band in 1969, where he served as Principal Trumpet and Trumpet Soloist for six years. Then, in 1975, he became the Coast Guard Band's fifth Director at age 27, a post he held for over 29 years, becoming the longest-tenured conductor of a senior military band in American history.

Under his baton, the Coast Guard Band became a noted touring organization; released some 20 recordings; aired more taped and live concert broadcasts on National Public Radio than any other wind band, military or civilian, in the United States; and earned a reputation as one of the most accomplished wind bands in the world.

From 2004-2011, Buckley was the Conductor and Artistic Director of the Manchester (CT) Symphony Orchestra. For fifteen years, he conducted the Hartford Symphony Orchestra in its annual Symphony on Ice/Toys for Tots program, and he has also conducted the Eastern Connecticut Symphony during its summer series.

Buckley continues to compose, arrange, and publish prolifically, and his music is widely performed, including a number of performances by the Metropolitan Wind Symphony. He also remains an active trumpet soloist, frequently combining solo appearances with conducting, often in premiere performances of his own commissioned works.

In his twelfth and final season as MetWinds Music Director, Maestro Buckley brings to the MetWinds podium more than 40 years of professional experience in an unusually wide range of music-making. He is equally at home conducting, writing, or performing with bands, orchestras, and choruses in all styles of music from classical to commercial to jazz. The guest artists whom he has conducted reflect his range of experience; they include Walter Cronkite, opera giant Placido Domingo, Lorrie Morgan, Lone Star of country fame, the Motown sound of Martha Reeves, and many others.





In Memoriam



As MetWinds approaches our 50th anniversary, we want to recognize former members, now deceased, whose unique contributions were integral to our success. Please help keep their memory alive.

You may find the list of these former members on our website. Browse to: <https://www.metwinds.org/about.html> and scroll down to "In Memoriam" and click on "Former Members".

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About the **Associate Conductor**



James O'Dell

James (Jim) O'Dell has been professionally active in instrumental music and music education for the past thirty-eight years. Mr. O'Dell holds a Bachelor of Science in Music Education from Southern Oregon University (1978), a Master of Music in Tuba, Euphonium, and Bass Trombone Performance from the University of Oregon (1983), and doctoral studies at Arizona State University (1983-84). Mr. O'Dell is currently Associate Dean at Boston Conservatory at Berklee, twice serving as Dean *ad interim* after a nine-year tenure as Director of the Conservatory's Music Division.

Mr. O'Dell's previous full-time faculty appointments include Director of Bands at Boston University (MA), Mansfield University (PA), and Phoenix College (AZ). His adjunct appointments include Lecturing Professor and Director of the Festival Jazz Ensemble at the Massachusetts Institute of Technology (MA), jazz and applied faculty at the Rivers Music School (MA), graduate teaching fellow at the University of Oregon, and applied faculty at Lane Community College (OR). He has taught in the Oregon Public Schools as Director of Bands and Elementary Music Teacher (Eagle Point and Phoenix, OR), and more recently, as supervisor of Instrumental Music for the Chelsea Public Schools (Boston University/Chelsea Partnership).

A distinguished and versatile educator, conductor, and musician, Mr. O'Dell is the Music Director and Conductor of the Concord Band and is the Associate Conductor of MetWinds. His collegiate conducting tenures have included all athletic bands, concert and jazz bands, wind and brass ensembles. He is founder of the New England Collegiate Jazz Festival, Boston TubaChristmas, and co-founder of the Boston Tuba Quartet and The Brass Consortium.

As a tubist he has toured, recorded, and performed with the Ken Shaphorst Big Band, True Colors Big Band, Jazz Composers Alliance Orchestra, Darrel Katz Jazz Orchestra, Greg Hopkins Nonet, the Boston Globe Repertory Jazz Orchestra (Gunther Schuller, conductor), Orange Then Blue, and as soloist with the Harvard Summer Band. He has been a member of the faculty brass quintets at the University of Oregon and Mansfield University (PA), and principal tuba with the Eugene Symphony Orchestra. A low brass doubler on bass trombone and euphonium, he has performed with the Rogue Valley Symphony, Ashland Summer Band, Starlighters Swing Orchestra, and the Eugene Symphony Brass Trio.

Within New England, Mr. O'Dell is past President and Vice-President of the New England College Band Association (NECBA), served on the executive board of MAJE as the jazz composition contest chairman and all-state conference committee. He has remained active as guest conductor, adjudicator, and clinician throughout New England. He is an honorary member of Phi Kappa Lambda, Kappa Kappa Psi, and Tau Beta Sigma, and faculty advisor of Phi Mu Alpha at the college.





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About the Soloist



Clarinetist Wolcott Humphrey, originally from western NY, earned a B.M. in Clarinet Performance from Ithaca College in 2006, and went on to earn an M.M. and a Graduate Diploma in Clarinet Performance from the New England Conservatory in 2008 and 2009, respectively. Wolcott has studied clarinet with E. Michael Richards, Richard Faria, William Wrzesien, and Craig Nordstrom.

Humphrey is passionate about new music, and has performed in contemporary chamber ensembles in Ithaca, Providence (Ensemble Parallax), and Boston (Juventas and Sound Icon) as well as at the Charles E. Gamper Festival of Contemporary Music. He was also in the premiere performance of White Snake Projects' comic opera REV. 23 in Boston.

Humphrey attended the Marrowstone Music Festival in Bellingham, WA and was a Woodwind Fellow at the Bowdoin International Music Festival in Maine. He was the principal clarinetist of the Salt Lake Symphonic Winds, performing Martin Ellerby's Clarinet Concerto with the group in 2011. While living in Providence, he was the principal clarinetist of Fall River Symphony, the co-principal clarinetist of the American Band, and a member of several woodwind chamber groups. Humphrey regularly performs with the Metropolitan Wind Symphony, Brookline Symphony, and the chamber ensemble Some Assembly Required.

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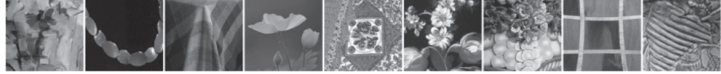
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The MetWinds Friends Group seeks members to assist at concerts by selling tickets and distributing programs. Admission is free to Friends Group members. If you would like to join, note your interest on the enclosed survey form, or call 978-419-1697.

MetWinds Music Funds



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

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

The **Roy L. and Lauren J. Komack Music Memorial Fund** was established due to the generosity of 58 individuals and families who donated to MetWinds in Roy and Lauren's memory. Both Roy and Lauren loved performing and listening to original band music. Contributions to this fund insure we have the resources to acquire original band works. With the passing of Lauren in 2017, she bequeathed a generous additional gift to the MetWinds to provide on-going financial support for the organization.



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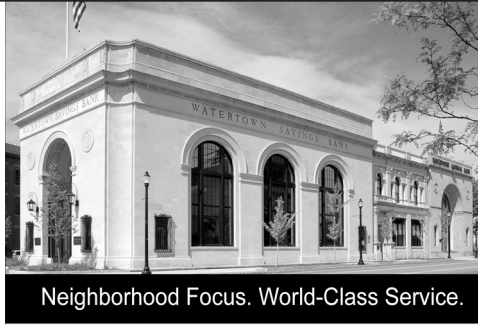
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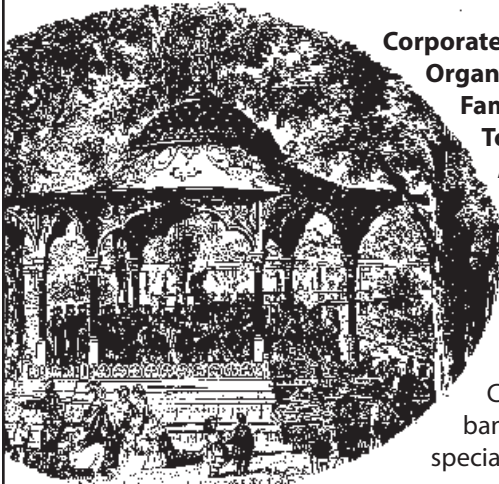
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About **MetWinds**



The Metropolitan Wind Symphony was founded by Jerry Gardner in 1971 and was awarded the prestigious 2015 Sudler Silver Scroll Award for Community Concert Bands by the John Philip Sousa Foundation. Currently celebrating its 48th anniversary, MetWinds comprise over 60 talented woodwind, brass, and percussion instrumentalists who audition for membership and seating. The organization makes a significant contribution to the cultural life of the Greater Boston community by providing its audiences with high quality concerts and its members with opportunities for musical growth.

MetWinds presents formal performances of traditional and contemporary wind band literature, as well as more informal pops concerts throughout the metropolitan Boston area. Members rehearse Wednesdays from September through June, traveling from more than 30 communities in Massachusetts and neighboring states. Consisting of volunteers, members pursue a wide variety of careers including education, engineering, computer science, medicine, law, music, and public health.

The Metropolitan Wind Symphony Commissioning Fund, begun through an anonymous endowment, allows MetWinds to actively contribute to the wind band literature by annually commissioning new works. Our commissioning program has included four categories of composers. These include internationally-known composers James Curnow, Johan de Meij, Elliot Del Borgo, Peter Schickele, Guy Woolfenden, Chen Yi, Lewis Buckley, and Frank Ticheli. Massachusetts composers include Allen Feinstein, Peter Hazzard, Marjorie Merryman, and Greg Tucker. Emerging composers include David Dzubay, John Heins, and Greg Sanders. The first student composers commissioned by MetWinds were Hayato Hirose, Noah Taylor, and Jesse Brault, whose pieces premiered in 2005 and 2007, followed by Matthew LaRocca and Joseph Kaz in 2013.

In 2010 and 2011, MetWinds premiered fanfares by John Heins, Kevin Wilt, Joseph Eidson, and Alexandra Conza, winners of our 40th Season Fanfare Competition. Many of these works have been published and have been performed in the United States and abroad by other wind ensembles.

The Boston Festival of Bands, founded by MetWinds in 1989, includes bands from New England, the Mid-Atlantic states, and Canada. The Festival is celebrated annually at the historic Faneuil Hall in Boston on the second Saturday in June. The Continuum series, also founded by MetWinds, involves middle school, high school, and New England college bands in educational interaction and outreach. The latest Continuum was hosted by MIT at Kresge Auditorium in Cambridge in March, 2016. Besides the Metropolitan Wind Symphony, the concert featured the MIT Wind Ensemble and the Foxboro High School Wind Ensemble.

In April 2005 at the invitation of the New England College Band Association, MetWinds performed at their Gordon College conference. MetWinds is a member of the Association of Concert Bands (ACB), the national organization for concert bands, and has been selected three times to perform at the ACB National Convention: April 1994 in Burlington, VT, April 2012 in Poughkeepsie, NY and April 2019 in Woodcliff Lake, NJ.





More ways to **enjoy MetWinds**



Memorial on the Mystic: A Commonwealth Remembers *

Monday, May 27, 2019

Memorial Day Concert and Fireworks, 7:30 pm

Free Admission

Sylvester Baxter Riverfront State Park @ Assembly Row, Somerville, MA

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Concerts in the Park *

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Sunday, July 28 at 6:00 pm

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The 31st Annual Festival of Bands

Boston Festival of Bands

Saturday, June 8, 2019 | 11:00 am - 6:00 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 31st annual Boston Festival of Bands. Enjoy the many talented bands performing throughout the day in the heart of Faneuil Hall near Boston Harbor.

American Band, Providence, RI

Dr. Brian Cardany, conductor

A symphonic wind ensemble with around 55 musicians that was founded in 1837.

Casco Bay Wind Symphony, Gorham, ME

Peter Martin, conductor

Founded in 1980, this all-volunteer ensemble consists of about 70 adult musicians from the Maine and New Hampshire coastal area.

Concord Band, Concord, MA

James O'Dell, conductor

Founded in 1959, this is a 65-member ensemble that performs in Concord, MA and surrounding communities

MetWinds, Boston, MA

Lewis Buckley, conductor

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

Middlesex Concert Band, Wakefield, MA

Mark Olson, conductor

A 50-member community band based in Wakefield, Massachusetts that strives to bring affordable entertainment to Wakefield and surrounding communities

Plainville Wind Ensemble, Connecticut

Ken Bagley, conductor

Founded in 1987, this group consists of amateur and professional musicians from many cities and towns throughout Connecticut.

Sharon Concert Band, Sharon, MA

Steve Bell, conductor

Founded in 1988, this ensemble performs throughout southern Massachusetts and Rhode Island

Specific Festival performances times will be posted after May 1, 2019 at our website: www.metwinds.org.





MetWinds Notes



Julie Giroux (b. 1961)

Culloden, III "We Toomed Our Stoops for the Gaudy Sodgers" (2000) [9 min]

We open this afternoon's concert with the third movement of Julie Giroux' symphonic work *Culloden*. The title of the movement translates as "We Emptied Our Glasses for the Handsome Soldiers." Ms. Giroux continues:

Culloden (pronounced kuh-LAH-d'n) is an attempt to present the folk & Gaelic "commoners'" music from the 1745-6 period of Scotland in my own way, without losing its original charm and flavor. To be exact, the goal was to compose one large, flowing, multi-movement work, a symphony for band, using as many as I could of those 8 and 16 bar tunes/songs. The melodies were originally for bagpipe, fiddle or voice, and had either no accompaniment or only a drone. The hundreds of hours of research alone would have prompted me to compile them into a work of some kind, but after immersing myself in the history, the music and overall "flavor" of the period, I became extremely fond of these tunes and my desire to see them breathe the air of the 21st century became overwhelming.

I have set a very strict rule for myself: I compose. I do not arrange or use anybody else's music. Period. I have more than enough imagination than is good for me, so this has never presented a problem...until now. With the music of *Culloden*, I had to use the tunes. It would have been a million times easier to compose *Culloden* from scratch, which was my original intent. But thanks to a lengthy conversation with James Barnes, I came to see the historical and creative merit in doing variations or sets of ancient and/or folk music. None of the tunes I used could be traced to a composer. This is a sad fact. It will be a rare person indeed who, upon listening to *Culloden*, even recognizes more than a couple of the tunes I used. That is another sad fact – one that I hope will be altered by this work.

I came across so much American heritage in these little tunes, that I became even more enthralled with the whole project. I got to see "London Bridge," "Yankee Doodle," "The Arkansas Traveler" (who HAD to have been Scottish or Irish), "Oh Susannah," and at least 60 other standard "American" folk tunes in their earlier forms (some were almost exactly the same, not to mention a few of Stephen Foster's tunes which popped up! Whoops!). Needless to say, after all has been said and done, I have found that folk music belongs to no one and, at the same time, to us all. I just tried to shake a few cobwebs off some folk tunes that never should have been forgotten in the first place.

The third movement is a conversation amongst some men in hiding a few days after the Battle of Culloden (April 16, 1746), with topics ranging from "Why were the MacPhearsons late?" to "Where will I go now?" It is a human recounting of the whole uprising told by the men who witnessed it. I tried to incorporate tunes appropriate to their subjects: Prince Charles (Bonnie Prince Charlie), food – the lack thereof, whiskey – a necessity, Clan Battle Calls, patriotic songs, marriage songs (for many of them married all during the campaign), bawdy sex songs, even a pipe jig that Prince Charles supposedly parlor-danced to two days prior to the Battle of Culloden. There is Johnny Cope, a tune commemorating their victory at Prestopans earlier in the uprising (which is still used today as reveille in the Scottish Pipe Regiments) and Killie Crankie, a 350-year-old to date battle victory call-to-arms as well as some good old-fashioned spousal discording, kilt-swirling and whiskey-drinking pipe reels!



The finale ends on a positive note, since the Scots always seem to land on their feet in mid-stride, confirming their honor, heritage and steadfastness in the single sentence: "I don't know where I am to go now, but I do know, wherever I go, Scotland goes with me!"

Artie Shaw (1910-2004) arr. Ted Parson

Concerto for Clarinet (1940) [9 mins]

Artie Shaw (born Arthur Jacob Arshawsky) was an American clarinetist, composer, bandleader, and actor. He was also an author, who wrote both fiction and non-fiction works.

Widely regarded as "one of jazz's finest clarinetists," Shaw led one of the United States' most popular big bands in the late 1930s through the early 1940s. Though he had numerous hit records, he was perhaps best known for his 1938 recording of Cole Porter's *Begin the Beguine*. Before the release of "Beguine," Shaw and his fledgling band had languished in relative obscurity but after its release, he became a major pop artist within short order. The record eventually became one of the era's defining recordings.

Concerto for Clarinet was written and performed by Artie Shaw and his orchestra in the film *Second Chorus* starring Fred Astaire. Shaw has stated that "I never intended it for posterity ... It filled a spot in the picture." Gunther Schuller describes the piece as a "pastiche thrown together out of some boogie-woogie blues, clarinet-over-tom-tom interludes, a commonplace riff build-up towards the end, all encased in opening and closing virtuoso cadenzas for the leader's clarinet."

Georges Bizet (1838-1875) arr. Ernest Guiraud, trans. Lewis J. Buckley

Carmen Suite (1875) [20 min]

Carmen is a four-act opera that premiered at the Opéra-Comique in Paris on March 3, 1875, where its breaking of conventions shocked and scandalized its first audiences. It is set in southern Spain and tells the story of the downfall of Don José, a naïve soldier who is seduced by the wiles of the fiery gypsy Carmen. José abandons his childhood sweetheart and deserts from his military duties, yet loses Carmen's love to the glamorous toreador, Escamillo, after which José kills her in a jealous rage. The depictions of proletarian life, immorality, and lawlessness, and the tragic death of the main character on stage, broke new ground in French opera and were highly controversial.

The music of French composer, Georges Bizet, was largely panned during his lifetime. *Carmen* was no different, receiving scathing reviews after its premiere. On June 3, 1875, just three months and after 33 performances of *Carmen*, Bizet died. At his funeral, the organist improvised a fantasy of the themes from *Carmen*. In his eulogy, the contemporary French composer, Charles Gounod, stated "Bizet had been struck down just as he was becoming recognized as a true artist." The night of the funeral, *Carmen* was presented at the Opéra-Comique to rave reviews.

Carmen has become mainstream in the opera repertoire worldwide, with two very popular orchestral suites of the music compiled posthumously by his friend Ernest Guiraud. Maestro Buckley has extracted parts from both suites into the work we present this afternoon. This work includes: "Prelude-Toreadors Song," "Habañera," "La Garde Mantante," "Nocturne," and "Danse Boheme."





Describing how the arrangement came about, he said, "I was listening to classical radio in the car, and the Carmen Suite No. 2 came on. As I listened, I thought, 'That would be a great piece for the MetWinds. There wasn't a wind transcription of it, so I decided to write one, combining movements from both suites. I hope our audience enjoys it.'"

Hugh M. Stuart (1917-2006)

Three Ayers from Gloucester (1969) [6 min]

Three Ayers from Gloucester is a three-movement suite written in the early English folksong style. This work came into being as a result of the composer's fascination with an old 10th century couplet: "There's no one quite so comely As the Jolly Earl of Cholmondeley."

The resulting three movements are designed to capture the mood of the peasants and their life on the fiefs of Wembley castle.

1. The Jolly Earl of Cholmondeley [pronounced "Chumley"]
2. Ayre for Eventide
3. The Fiefs of Wembley

Hugh M. Stuart received his music training from Oberlin Conservatory of Music, Columbia Teachers College, Rutgers University, Newark State College, and the University of Michigan. He taught instrumental music in the schools of Maryland and New Jersey for 33 years. During this time, he conducted several brass bands and ensembles. He also taught at various clinics and workshops for winds. Stuart wrote more than 100 published compositions, arrangements, method books, band and orchestral collections, solos, and ensembles in the educational field.

John Mackey (b. 1973)

Lightning Field (2015) [6 min]

John Mackey's *Lightning Field* takes its title from a work of art by Walter De Maria. That work is a massive expanse of New Mexico desert, claimed and transformed by the artist via an installation of steel rods: planted in the earth and reaching toward the sky, they call down its power - literally creating man-made lightning storms. Like them, Mackey's piece speaks to the ancient impulse to summon nature's power, and the magic such acts unleash. A sense of energy runs throughout the work with the driving onstage percussion enhanced by the sound of thunder (provided by hand-held percussion instruments called "thunder tubes") surrounding the audience.

John Mackey has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensemble, and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic) and Christopher Martin (principal trumpet, New York Philharmonic). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Vladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in Cambridge, Massachusetts, with his spouse, A.E. Jaques, who titles all of his pieces (and also teaches at MIT).



Meredith Willson (1902-1984) Arranged by Lewis J. Buckley

The Music Man (1957, 2002) [20 min]

We close this afternoon's concert with Maestro Buckley's arrangement of music from the musical, *The Music Man*. *The Music Man* premiered on Broadway in 1957, where it ran until 1961 for 1,375 shows. There has been a theatrical movie version (1962), a TV movie version (2003), several revivals and it remains a staple in professional and community theater productions. Beatles fans might remember their cover of the love song *Till There Was You* from the musical in their 1963 album *Meet the Beatles*.

The plot centers on a con man traveling under the name of Professor Harold Hill. He arrives in the small town of River City, Iowa to set up a boy's band. His modus operandi is to sell the requisite band instruments and uniforms, promising instant results using his unique methodology, but leave town before anyone is the wiser. The one obstacle in his quest to fleece the town is the town librarian, Marian Paroo. As the town's piano teacher, Marian is the only person in town who can expose Hill's ruse. After a lot of terrific music and narrow escapes at detection, the Professor and Marian fall in love and the boys of the River City Boys Band do indeed step off as a functioning band to the delight of the residents of River City.

Willson based the town of River City, on his own Iowa hometown, Mason City. In 1992, the Mason City Foundation commissioned Lewis Buckley to help commemorate the 100th anniversary of Willson's birth by setting *The Music Man* for concert band. However, the Foundation's commission had an unusual twist; in contrast to the several short band arrangements available, this commemorative arrangement was to contain every song from the show. Buckley complied, omitting only *Trouble in River City* and *The Sadder but Wiser Girl*, both of which lack melodies, being essentially spoken rather than sung. The result is a 20-minute show-order romp through one of America's most beloved musicals.

Robert Reiniger Meredith Willson was born in Mason City, Iowa on May 18, 1902. Meredith Willson was educated at Damrosch Institute of Musical Art (now known as The Juilliard School). Willson was the solo flutist with John Phillip Sousa's band from 1921 to 1923 and he played flute in the New York Philharmonic under the direction of Arturo Toscanini from 1924 to 1929. Willson was concert director for KFRC in San Francisco and then became the musical director at NBC first in San Francisco and then in Hollywood.

A personal note from Maestro Buckley: *The Music Man* was my mother's favorite show. I wrote the entire arrangement during the six weeks following her death in early 2002, and it was premiered by the Mason City High School Band that Spring. Shirley Jones, the lead actress from the 1962 movie version, was present for the occasion.

The Maestro continues: The MetWinds have played this arrangement with such energy, beauty, and enthusiasm that I thought it would be a perfect way to end this, my last regular season concert with them. The joy in this wonderful music reflects the joy I have experienced over the past twelve years, conducting this superb wind band.

Program notes by Gregory C. Depp





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- 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.

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Samuel Maston	Clarinet	Hudson High School
Sabina Saxe	Clarinet	Kennedy Middle School
Ryan Naamani	Bass Clarinet	Marsh Grammar School
Abigail Maston	Bassoon	Hudson High School
Abigail Glover	Alto Sax	McDevitt Middle School
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Nadine Kelly	Alto Sax	Ipswich Middle School
Aaron Stout	Alto Sax	Hudson High School
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Sean Morton	Horn	Hudson High School
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Elizabeth Strack	Trombone	Coolidge Middle School
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