



MET *winds*
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wind symphony

WINTER CONCERT

EMBLEMS

SUNDAY, MARCH 3, 2024 | 3:00 PM
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RICHARD WYMAN, *MUSIC DIRECTOR*



The cover image is of the ahuehuete tree (Montezuma cypress)

MetWinds Program

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

Concert Program

Magnolia Star..... Steve Danyew

Emblems Aaron Copland

National Emblem March..... E. E. Bagley

Little Mexican Suite..... Nubia Jaime-Donjuan

1. *Ahuehuate (Montezuma cypress)*

2. *Ayacahuite (Mexican white pine)*

4. *Ceiba (Sacred tree of the Maya)*

Meghan MacFadden, conductor

Intermission

Guignol..... Stephen Michael Gryc

1. *Disputes*

2. *A Strange Occurrence In The Night*

3. *Running Amok*

Jason Caron, bassoon

For the President's Own John Williams

Capriccio Espagnol..... Nikolai Rimsky-Korsakov
(arr. Frank Winterbottom)

Alborada

Scena e Canto Gitano

Fandango Asturiano

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

Email: info@metwinds.org

Address: 62 Mossdale Road, Jamaica Plain, MA 02130

Phone: MetWinds Concertline: (978) 419-1697

All locations are barrier-free.

Web: metwinds.org

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About the **Music Director**



Rick Wyman

Richard E. Wyman is the former Assistant Director of the United States Coast Guard Band, where he regularly conducted throughout the United States and abroad in concert tours of Japan and Taiwan, and led the Band's educational initiatives. He also served as the Band's producer for ten CDs and two White House Pageant of Peace PBS specials.

Dr. Wyman is currently the Executive Director of the Community Music School in Centerbrook, CT and Music Director of the MetWinds (Metropolitan Wind Symphony) of Boston. He enjoys working with musicians of all ages, regularly appearing as clinician and guest conductor with a variety of school and honor festival ensembles. Wyman's work as a saxophonist earned two year-long residency grants from the National Endowment for the Arts, four performance visits to the White House, an appearance on The Tonight Show with Jay Leno and employment at Disneyworld and Busch Gardens (FL). He holds degrees from the University of Connecticut, University of Illinois, and Eastman School of Music.

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About the Assistant Conductor



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

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

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

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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)
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- 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.

Sincere thanks to Russ & Deborah Harris!

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About the Soloist



Jason Caron

Introduced to the trombone and then later the bassoon in the Groveton, NH public school system, **Jason Caron** began formative study with Frank Morelli (*North Country Chamber Players*) and Janet Polk (*University of New Hampshire*), and chamber music performance with Patricia Shands at the Concord (NH) Community Music School.

Jason's professional training includes a Bachelor of Music in Music Education degree, and a Master of Music in Bassoon Performance degree from The Hartt School at the University of Hartford where he studied bassoon with Frank Morelli and Marc Goldberg, and conducting with Douglas Jackson and Glen Adsit.

While at Hartt, Jason very much enjoyed his coursework in "Scoring for Wind Bands," and the several occasions in symphony orchestra, wind ensemble, and chamber music performing works by composition professor, Stephen Michael Gryc, the composer for today's featured performance of "*Guignol*": *Concerto for Bassoon and Small Wind Orchestra*.

Jason's career as a music educator began at his alma mater, directing the bands and choruses at Groveton Junior/Senior High School from 1996-1999. Since 2001, he has been teaching music and conducting the instrumental ensembles at Hudson High School, in Hudson, Massachusetts, as well as teaching online courses in Music History and Music Composition for VHS Learning, based in Maynard, MA. Jason was the founding Artistic Director and Conductor from 2002-2013 of the River's Edge Community Band in Hudson, and he has also previously served as Assistant Conductor and utility Bassoonist/Contrabassoonist with Symphony Pro Musica in the same community.

Jason has been a member of the Metropolitan Wind Symphony since 2008.

Conduct **MetWinds**



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*Concerts available are Thursday, July 11, 18, 25 in Lexington.

MetWinds **Acknowledgements**



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Gregory C. Depp, Program Coordinator

Betsy Rowland, Personnel Manager

David Joy, East Coast Printing

Music Revitalization Project, Inc.

MetWinds **Music Funds**



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

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

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

About **MetWinds**



The Metropolitan Wind Symphony was founded by Jerry Gardner in 1971 and was awarded the prestigious 2015 Sudler Silver Scroll Award for Community Concert Bands by the John Philip Sousa Foundation. Currently celebrating its 53rd season, MetWinds comprise over 60 talented woodwind, brass, and percussion instrumentalists who audition for membership and seating. The organization makes a significant contribution to the cultural life of the Greater Boston community by providing its audiences with high quality concerts and its members with opportunities for musical growth.

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

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

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

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

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



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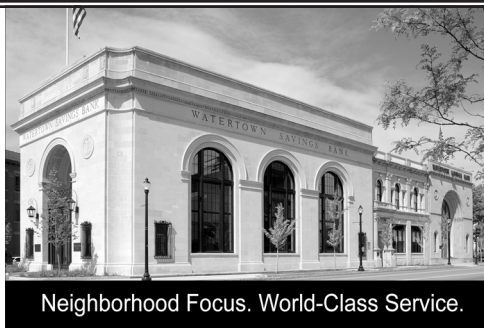


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MetWinds **Mission and Values**



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: Transformations

Sunday, May 5, 2024, 3:00 pm

2:30 pre-concert lecture

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

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

Boston Festival of Bands- 34th Anniversary!

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

(MetWinds performs at 1:00 pm)

Historic Faneuil Hall, Boston | Free Admission

Spend June's second Saturday in Boston shopping, eating, enjoying the city, and listening to some of New England's finest wind ensembles! MetWinds hosts its 34th annual Boston Festival of Bands. Enjoy the many talented bands performing throughout the day in the heart of Faneuil Hall near Boston Harbor. Visit www.Metwinds.org after May 1, 2024 for more details on the participating bands.

Merrimack Valley Concert Band

www.mvcband.com

Anthony Beatrice, conductor

West Newbury, MA

Memorial Band of Colonie

www.memorialbandcolonie.weebly.com

Arthur Himmelberger, conductor

Colonie, NY

Middlesex Concert Band

www.mcbconcertband.org

Mark Olson, conductor

Wakefield, MA

Lakeshore Concert Band

www.lakeshoreconcertband.ca

Trevor Dix, conductor

Doval, Quebec

MetWinds

www.metwinds.org

Rick Wyman, conductor

Boston, MA

Plainville Wind Ensemble

www.plainvillewindensemble.com

Ken Bagley, conductor

Plainville, CT

Charter Oak Brass Band

www.charteroakbrassband.net

Daniel D'Addio, conductor

Eastern Connecticut

More ways to **enjoy MetWinds**



Concerts in the Park *

Thursday, July 11, 18, 25, 2024 at 7:30 pm
Hastings Park, Lexington, MA
(corner of Mass Ave. and Worthen Rd.)
*outdoor concerts are weather-dependent

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

MetWinds Videos

Videos of works from recent MetWinds concerts, produced by MetWinds and on the MetWinds YouTube channel.
<https://www.youtube.com/MetWinds>



In **Memoriam**



For over 50 years, MetWinds has been fortunate to have former members, now deceased, whose unique contributions have been integral to our success. Please help keep their memory alive.

You may find the list of these former members on our website.

Browse to: <https://www.metwinds.org/about.html> and scroll down to "In Memoriam" and click on "Former Members".

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



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

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

MetWinds Friends Group

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

Audience Survey Form

Your participation in our audience survey is a crucial tool that helps us plan for future concerts. We now have two methods for filling out the survey. You can take a moment now and fill out the written survey provided in your program. Please place the completed form into the survey box or give it to an usher.



An alternative is to fill out our new online survey at www.metwinds.org/survey. Thank You!

Volunteer Opportunities

Have you ever considered volunteering?

Do you have a skill that could assist MetWinds?

We are looking for people to help with various tasks.

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

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

Steve Danyew (b. 1983)

Magnolia Star (2012) [6 min]

Magnolia Star was a train that ran from New Orleans to Chicago with the famous Panama Limited in the mid-20th century. Many southern musicians traveled north via the railroad, bringing “delta blues” and other idioms to northern parts of the country. The railroad was also the inspiration for countless blues songs by a wide variety of artists. Simply put, the railroad was crucial to the dissemination of jazz and blues in the early 20th century. This work evokes train travel with driving rhythms and train-like sonorities and also uses the blues scale.

Composer and saxophonist, Steve Danyew, is based in Rochester, NY where he teaches at the Eastman School of Music’s Institute for Music Leadership. His well-crafted compositions have quickly gained recognition for their appeal to both musicians and audiences.

Aaron Copland (1900-1990)

Emblems (1964) [12 min]

Aaron Copland, who is referred to as the Dean of American Composers, studied composition with Nadia Boulanger. Boulanger encouraged him to find his own voice in uniquely American idioms. His music achieved a balance between modern music and American folk styles, and the open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. Copland incorporated percussive orchestration, changing meter, polyrhythms, polychords, and tone rows.

Though Copland transcribed several of his orchestral works for the medium of band, *Emblems* is the only work he composed for band. It was written at the request of Keith Wilson, then President of the College Band Directors National Association. Wilson wrote: “The purpose of this commission is to enrich the band repertory with music that is representative of the composer’s best work and not one written with all sorts of technical or practical limitations.” The work was premiered by the Trojan Band of USC, under the baton of William A Schaefer.

Copland notes:

Keeping Mr. Wilson's injunction in mind, I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well-known hymn tune *Amazing Grace*, published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance of perusal of a recent anthology of old Music in America that made me realize a connection existed between my harmonies and the old hymn tune.

An emblem stands for something, it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being; noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener.

E. E. Bagley (1857-1922) ed. Frederick Fennell
National Emblem March (1902, 1981) [3 min]

Edwin Eugene Bagley was an American composer and cornetist, best known for composing marches, particularly the famous *National Emblem March*.

Bagley composed the score during a 1902 train tour with his family band, Wheeler's Band of Bellows Falls, Vermont. He became frustrated with the ending and tossed the composition in a bin. Members of the band retrieved it and secretly rehearsed the score in the baggage car. Bagley was surprised when the band informed him minutes before the next concert that they would perform it. It became the most famous of all of Bagley's marches. Despite this, the composition did not make Bagley wealthy; he sold the copyright for \$25.

In the first strain, Bagley incorporated the first twelve notes of "The Star-Spangled Banner", disguised in duple rather than triple time. The rest of the notes are all Bagley's, including the four short, repeated A-flat major chords that lead to a statement by the low brass that is now reminiscent of the national anthem.

National Emblem March was Frederick Fennell's favorite march. Fennell called the piece "as perfect a march as a march can be." In 1981 he edited it to better conform to the modern American concert band.

Nubia Jaime-Donjuan (b. 1984)

Little Mexican Suite (2022) [10 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.

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.

In March, 2023 MetWinds performed the third movement of this suite, "Sahuaro" (cactus). This afternoon we are performing the other three movements. Jaime-Donjuan describes them as follows:

I. "Ahuehuete" (Montezuma cypress): The giant. Inspired by the most emblematic tree in Santa María del Tule, in Oaxaca. Full of colors, textures and vitality, it denotes fascination with the famous Árbol del Tule.

II. "Ayacahuite" (Mexican White Pine): Large and powerfully green, full of brown cones. It came to dance a soft waltz and to sing a son jalisciense.

IV. "Ceiba" (Sacred tree of the Maya): From a tropical climate, with a wide and rough trunk and peculiar, well-defined leaves. It totally inspired me to create a delicious cha-cha-chá, which, with time, inevitably led me to the traditional mambo.

Stephen Michael Gryc (b. 1949)

Guignol (2016) [14 min]

The character of Guignol was created at the beginning of the nineteenth century by a dentist in Lyon, France who attracted customers to his chair by presenting puppet shows. The verbally adept puppet characters were based on those of the Italian *commedia dell'arte*, and the stories were relevant to the social concerns of the day, so the shows attracted adults as well as children. The scenarios inevitably ended with the clever and courageous Guignol defeating evildoers.

The satirical music of the concerto epitomizes the witty banter and frenetic action of a puppet show, with the soloist playing the part of the comic hero. The titles of the three movements provide a general description of the mood and character of the music though not a specific plot or program. Listeners may imagine their own scenarios suggested by the titles: "Disputes," "A Strange Occurrence In the Night," and "Running Amok."

Guignol was commissioned by conductor J. Thomas Seddon IV and the University of Wisconsin – La Crosse for bassoonist Richard Hoenich.

American composer Stephen Michael Gryc has always been fascinated by sounds and musical instruments. An intimate understanding of the technique of instruments and the imaginative use of instrumental color are hallmarks of his music. Stephen Gryc is Professor Emeritus of Music Composition and Theory at the Hartt School of the University of Hartford where he taught full-time for thirty-five years.

John Williams (b. 1932)

For the President's Own (2013) [4 min]

The American pianist, conductor, and composer, John Williams, has written over 100 film and television music scores, as well as other compositions. Williams has five Academy Awards (from a record 54 nominations), three Emmy Awards, and a remarkable 26 Grammy Awards. In 1980, Williams succeeded Arthur Fiedler as the Boston Pops Principal Conductor. He maintained this position until 1993, when he became the Pops Laureate Conductor, a position he still holds.

John Williams' close relationship with the United States Marine Band began in 2003 when he accepted an invitation to conduct the ensemble in celebration of the organization's 205th anniversary. In 2013 Williams graciously penned his first original work for winds in more than four decades as a token of esteem for "The President's Own" and in celebration of the Marine Band's 215th anniversary. Warmly named for the ensemble by the composer, the piece combines virtuosic, intertwining lines with a series of playful themes and bright fanfares that brilliantly capture the many colors and textures of Williams' inimitable music. (*Note: U. S. Marine Band*)

The composer stated: "Named by President Thomas Jefferson in 1801, "The President's Own" United States Marine Band, at over 200 years of age, is one of our country's most venerable musical organizations, and is recognized as one of the finest of its kind anywhere in the world."

In 2023, Williams was made an honorary marine after conducting his fifth concert with the United States President's Own Marine Band at the John F. Kennedy Center for the Performing Arts in Washington D.C.

Nikolai Rimsky-Korsakov (1844-1908) arr. Frank Winterbottom
Capriccio Espagnol (1887) [9 min]

We finish our concert this afternoon with the band arrangement of the very popular orchestral tour de force, *Capriccio Espagnol*. The composer originally intended for this work to be written for violin and orchestra but decided that the various colors of a full orchestra would enhance the Spanish dances featured in the music. It features several Spanish dances and themes. Rimsky-Korsakov's Russian name for the resulting work is *Capriccio on Spanish Themes*.

It starts with "Alborada" which is a festive and exciting dance, typically from traditional Asturian music, to celebrate the rising of the sun. The piece then transitions via a timpani roll leading to "Scena e canto gitano" (Scene and Gypsy song), followed by a snare drum roll with a brass fanfare, then a series of cadenzas played by soprano saxophone, flute, and clarinet over a snare drum roll. This is followed by a dance in triple time before transitioning to "Fandango asturiano," which is also an energetic dance from the Asturias region of northern Spain. The piece ends with an even more rousing statement of the "Alborada" theme.

Nikolai Rimsky-Korsakov was one of "The Five" or "Mighty Handful" circle of Russian composers who met in St. Petersburg and influenced each other's compositions during a period between 1856 and 1870. Besides Mussorgsky, the group included Mily Balakirev (the leader), César Cui, Modest Mussorgsky, and Alexander Borodin. The group had the aim of producing a specifically Russian kind of art music, rather than one that imitated older European music or relied on European-style conservatory training. The Five were a branch of the Romantic Nationalist movement in Russia.

Rimsky-Korsakov was particularly creative in orchestrating his works, bringing out various colors and moods. His most famous is *Scheherazade*, which evokes the passion, mystery, and intrigue of the Islamic folk tale, *Thousand and One Arabian Nights*.

Program notes by Gregory C. Depp

Additional material derived from: Wind Repertory Project, Wind Band Literature and Wikipedia.



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

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Kristin Parker *
Heather Pineault
Laura Ross *
Rebecca Smith
Deb Stark
Cheryl Webster *

MetWinds Personnel **Winter Concert 2024**



Piccolo

Meghan MacFadden AmherstMusic Educator

Flute

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

Oboe

Christian Arroyo Castillo. . AllstonMusician
Kathryn Lasdow * Newton CenterHistory Professor

Bassoon

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

B-flat Clarinet

Joe DiSalvatore North BrookfieldMedical Inventory Specialist
Torben Hansen. . . . NorwellRetired
Leslie Hansen. . . . NorwellRetired Music Educator
Kristen Herlihy WoburnHealth Coach
Christina A. Leber North ReadingPrincipal Data Engineer
David Minot *. . . . ClintonNonprofit Executive Director
Dean Moccaldi. . . . MarlboroughMusic Educator
Rachel Pinsky. . . . MedfordSoftware Project Manager
Kaitlyn Sicinski QuincyMusic Educator
Julie Souza North Chelmsford.Music Educator
Doreen Velmer AttleboroRetired Graphic Designer
Rachel Wilensky NeedhamMusic Therapist

Bass Clarinet

Dan Fryburg Norfolk.Director of Partnerships
Linda Menkis ArlingtonEducator

Alto Saxophone

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

Tenor Saxophone

Laura Bailey Beverly.Music Educator

Baritone Saxophone

Stephen Ferrandino . . . Hyde ParkSoftware Architect

Trumpet

Michael Butler CharltonRetired State Trooper
Sarah Freeman Jamaica PlainRetired Public Health Research
Emily P Hofmann ChelmsfordPayroll Supervisor
Roy Miller FoxboroughRetired Music Educator
Robert Mingoelli GrotonRetired Music Educator
Mark Olson * ArlingtonMusic Educator
Rebecca Pfeiffer Somerville.Marketing Software Sales
Gareth Ramsey. BostonEducator

Horn

Seth Moore SpringfieldMusic Educator
Heather Pineault. WaylandMother
Elizabeth Rowland WakefieldEducator
Deana Saada-Smith * Norfolk.Music Educator

Trombone

Matthew Dawson * Somerville.Software Engineer
Ben Owens ReadingMusic Educator
Christopher Rene Somerville.Manufacturing Engineer

Bass Trombone

Michael Lewis Gallant New BedfordCopy Editor and Engineer
John Lavoie NewtonSoftware Engineer

Euphonium

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

Tuba

Tasnin Chowdhury MilfordAttorney
Timothy J Sliski *. WakefieldChief Scientist

String Bass

Andrew Hazerjian WalpoleData Partner

Percussion

Chris Boyd BellinghamMusic Educator
Mathieu Bruneau LynnNetwork Support Coordinator
Daniel Byer * MendonParks & Recreation Director
Gregory C. Depp. HinghamRetired Software Director
Alison Hannah LynnfieldMusic Educator
Daniel Smith Burlington.Mechanical Engineer

Piano

Amy Lee GrotonMusician

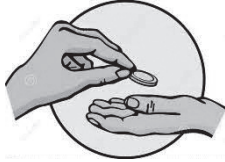
* = Section Leader



MetWinds Finances By the Numbers

675+

MetWinds donors



\$10,500

Indoor concert cost

\$287 couples
Average donation

\$37 individuals



134

MetWinds volunteers



6,000

volunteer hours

For every dollar donated, less than 11¢ goes to administrative costs.

83¢ goes toward rehearsal and concert costs

0.005¢ goes toward fundraising

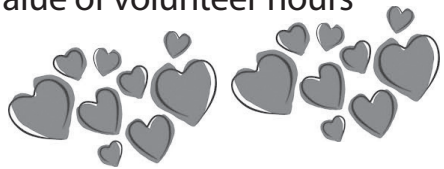


8%

Income from ticket sales

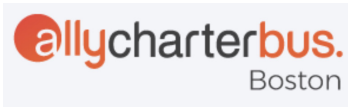
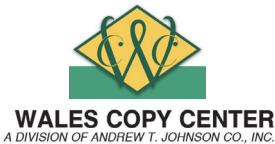
\$150,000+

Value of volunteer hours



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