

Program Notes

Program notes come from scores, The Wind Repertory Project, and other sites as indicated following each section.

A **Morning, Noon and Night in Vienna** was one of over twenty scores that Franz von Suppé composed for the theater in the years between 1843 and 1845. During this time he was in the employment of several different theaters in and around his adopted home, Vienna, where he served as kapellmeister (music director or conductor) for the next seventeen years. He was a prolific writer, composing over 1134 theater-related works. Henry Fillmore arranged Morning, Noon, and Night in Vienna for concert band in 1922, and it has since become one of the very popular and enduring traditional overtures in the concert band's repertoire.

—Performance Note from the publisher and North Hardin High School

Wind Symphony concert program, 17 December 2015

—Biography and image from ([The Wind Repertory Project](#))

Franz von Suppé (April 18, 1819, Split, Dalmatia – May 21, 1895, Vienna, Austria) was an Austrian composer of light operas from the Kingdom of Dalmatia, Austro-Hungarian Empire (now part of Croatia). A composer and conductor of the Romantic period, he is notable for his four dozen operettas.



Von Suppé spent his childhood in Zadar, where he had his first music lessons and began to compose at an early age. As a boy he had no encouragement in music from his father, but was helped by a local bandmaster and by the Spalato cathedral choirmaster. His *Missa dalmatica* dates from this early period. As a teenager in Cremona, Suppé studied flute and harmony. His first extant composition is a Roman Catholic mass, which premiered at a Franciscan church in Zadar in 1832.

At the age of 16, he moved to Padua to study law – a field of study not chosen by him – but continued to study music. Suppé was also a singer, making his debut as a basso profundo in the role of Dulcamara in Donizetti's *L'elisir d'amore* at the Sopron Theater in 1842.

He was invited to Vienna by Franz Pokorny, the director of the Theater in der Josefstadt. In Vienna, after studying with Ignaz von Seyfried and Simon Sechter, he conducted in the theater, without pay at first, but with the opportunity to present his own operas there.

Eventually, Suppé wrote music for over a hundred productions at the Theater in der Josefstadt as well as the Carltheater in Leopoldstadt, at the Theater an der Wien. He also put on some landmark opera productions, such as the 1846 production of Meyerbeer's *Les Huguenots* with Jenny Lind.

He is eventually be remembered for his overtures *Light Cavalry*; *Morning, Noon and Night in Vienna*; and *Poet and Peasant*.

—Biography and image from [The Wind Repertory Project](#)

Henry Fillmore (3 December 1881, Cincinnati, Ohio - 7 December 1956, Miami, Fla.) was an American composer and publisher.

James Henry Fillmore Jr. was the eldest of five children. In his youth he mastered piano, guitar, violin, and flute -- as well as the slide trombone, which at first he played in secret, as his conservative religious father believed it an uncouth and sinful instrument. Fillmore was also a singer for his church choir as a boy. He began composing at 18, with his first published march, *Higham*, named after a line of brass instruments. Fillmore entered the Cincinnati Conservatory of Music in 1901. After this he traveled around the United States as a circus bandmaster with his wife, an exotic dancer named Mabel May Jones.



Fillmore gained fame as the Father of the Trombone Smear, writing a series of fifteen novelty tunes featuring trombone smears called "The Trombone Family", including *Miss Trombone*, *Sally Trombone*, *Lassus Trombone* and *Shoutin' Liza Trombone*. A number of these have a strong ragtime influence.

Fillmore wrote over 250 tunes and arranged hundreds more. Fillmore also published a great number of tunes under various pseudonyms such as Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, and the funniest, Henrietta Hall. The name that caused a

conflict was Will Huff, because there was a Will Huff, who did compose marches and lived and composed in his state and area. While best known for march music and screamers, Fillmore also wrote waltzes, foxtrots, hymns, novelty numbers, overtures and waltzes.

Henry Fillmore moved from Cincinnati, Ohio, to Miami in 1938 after a doctor had informed him that he had six months to live. The doctor had suggested that if he moved to a warmer climate, his chances of living longer would be greater. The Fillmores took the doctor's advice and moved to Miami, in hopes of improving Henry's health. It apparently worked since they lived happily there until their deaths in the 1950s.

Henry had been a famous conductor and composer in Cincinnati, and when he moved to Florida he soon became established as the most popular band conductor and composer that state had ever known. His great personality and sense of humor, combined with a casual attitude and a love of young people soon established him as one of the most popular personalities in Miami.

He had established an especially close relationship with the students in the University of Miami band and their band director, Fred McCall. Henry became a regular guest conductor on the stage and in the Orange Bowl, and his popular marches named for Miami and for the Orange Bowl helped make him even more popular.

Henry had been good for the University of Miami, and the University of Miami loved Henry Fillmore. In 1954 he wrote his last composition, a terrific march "Dedicated to the Presidents of the University of Miami, Coral Gables, Florida." It was appropriately titled The President's March.

In 1956 the university rewarded Henry with one of the greatest honors of his career. In February 6, 1956, Henry Fillmore was awarded an Honorary Doctorate of Music. The presentation was one of the happiest days of his life, and nine months later, December 7, 1956, Henry passed away in his sleep as "the heart that had kept time with some of the happiest music on the concert stage finally lost its beat."

—Biography and image from [The Wind Repertory Project](#)

SEIS MANUEL is movement 3 of the 4-movement suite *Islas y Montañas*.

The *seis* is the traditional song and dance form of the Jibaro people, the peasant farmers of the mountains of Puerto Rico. At least 50 distinctive types of *seis* have been identified. "Seis" means "six" in Spanish the term originally meant a dance for six men or six couples. This movement **SEIS MANUEL**, is based on a traditional recurring harmonic pattern called the *seis mapéyé*, over which a singer improvises a melody. Because of the long history of military bands in Puerto Rico, with a particular importance placed on low brass and clarinets, those instruments are given solos. In keeping with the Puerto Rican tradition of naming a *seis* after someone important to its creation, this **SEIS** was re-named in honor of conductor Manny Laureano, who commissioned and performed the piece.

—Performance Note from the score

Shelley Hanson (b. 1951, Washington, D.C.) is an American composer, conductor and clarinetist.

Dr. Hanson received her Ph.D. in performance, music theory, and music literature from Michigan State University, and has conducted university orchestras and wind ensembles as a faculty member of several universities. She is also on the artistic staff of the Minnesota Youth Symphonies.



Shelley Hanson's compositions have been performed on every continent except Antarctica. As a conductor, record producer, and clarinetist, she has performed as a soloist with many ensembles: the Minnesota Orchestra, the Milwaukee Symphony, the North Carolina Symphony, the Las Vegas Philharmonic, the St. Paul Chamber Orchestra, and the U.S. Air Force Band, among others.

Also a conductor, record producer, and clarinetist, she and her band, Klezmer and All That Jazz, have performed her Concerto for Klezmer Band and Orchestra with the Minnesota Orchestra, Milwaukee Symphony, North Carolina Symphony, St. Paul Chamber Orchestra, and many other groups. Klezmer and All That Jazz recorded traditional and her original music for the award-winning audio book version of the classic Yiddish folk tale *The Dybbuk*.

Principal clarinetist of the Minneapolis Pops Orchestra, she has recorded orchestral and chamber music for Virgin Records, Teldec, Innova, and others, and was a soloist for the soundtrack of the feature film *Out of the Wilderness*. She is the founding director of the Macalester College Wind Ensemble (St. Paul, Minn).

—Biography and image from [The Wind Repertory Project](#)

Wolfgang Amadeus Mozart's death two months after completing [the **Concerto for Clarinet, K. 622**] left it as his final piece for orchestral instruments, and a testament to a longstanding friendship. Both it and his earlier Clarinet Quintet in A, K 581 (1789) were written to celebrate the genius of the virtuoso clarinetist Anton Stadler (1753-1812).

Part of the appeal of the clarinet is the diversity of sound quality it can produce in its different registers. The lowest notes have the warm, rich quality of a smooth and sophisticated baritone. The middle range gives the cool, deliciously smoky effect of a gifted torch singer, while the top register is as clear and bright as a coloratura soprano. The clarinet's distinctive sound can communicate high mirth at one moment and melancholy the next. Mozart loved the instrument and was one of the first composers to include it in the standard orchestral configuration of his symphonic works.

It was Anton Stadler, however, who inspired Mozart to think of the clarinet as more than merely a voice in the texture of orchestral sound. Stadler and his younger brother Johann were members of the Viennese imperial court orchestra and of the Kaiser's wind octet, where Anton Stadler reportedly played second clarinet. As a fairly new instrument, the clarinet was still undergoing modifications, and it may have been his experience as second clarinet that prompted Stadler to experiment with extending the instrument's lower, or chalumeau, register through the addition of length and several keys. The resulting instrument was called a basset clarinet, or basset horn. Mozart composed basset horn music early as 1783, and Stadler's first performance of a Mozart work featuring basset horn took place in 1784. Although Mozart's family disapproved of Stadler, Mozart himself enjoyed Stadler's lighthearted nature and greatly admired the clarinetist's artistry. By 1785, they were members of the same Masonic Lodge, and close friends as well as musical colleagues.

—Program Note by San Luis Obispo Wind Orchestra concert program, 19
March 2011 ([The Wind Repertory Project](#))

Johannes Chrysostomus Wolfgangus Gottlieb Mozart (27 January 1756, Salzburg, Austria – 5 December 1791, Vienna, Austria) was an Austrian composer of the Classical period.

Mozart's father, Leopold, was a composer and violinist, working mainly as concertmaster at the archiepiscopal court and the Salzburg court. Mozart displayed an aptitude for music at a very early age, writing his first sonata at age four, his first symphony at eight, and his first opera (*La Finta Semplice*) at twelve. His father took advantage of his musical talents, setting out on a tour of France and England and visiting numerous courts in both countries. The young and precocious Mozart amazed audiences with his immense talent and his showmanship, as well as with his behaviour. Haydn called him "the greatest composer known to me in person or by name; he has taste, and what is more, the greatest knowledge of composition."

Although he is best known for his operas, symphonies, and works for piano, Mozart contributed much to the body of wind literature. Perhaps the three most important works in this vein are his Serenades Nos. 10, 11, and 12, K.361/370a, K. 375, and K.388/384a, respectively.

Mozart died of rheumatic fever in 1791. Despite persistent rumors to the contrary, Mozart was not poisoned, and the Italian composer Antonio Salieri certainly had nothing to do with his death. Mozart was never a healthy individual, and he had suffered from rheumatic fever most of his life.



—Biography and image from [The Wind Repertory Project](#)

Robert W. Rumblelow (b. 1965, Roswell, N.M.) is an American conductor, educator and composer.

Dr. Rumblelow earned his Doctorate of Musical Arts degree in conducting from the Eastman School of Music, the Master of Music Education, Master of Music in conducting, and Bachelor of Music Performance degrees from Texas Tech University. He is currently the principal conductor of the wind orchestra at the Frederic Chopin University of Music in Warsaw, Poland and Fine Arts Consultant/Director in Texas. His active and diverse schedule as conductor, composer, educator, and consultant demonstrate Dr. Rumblelow's ongoing passion and impact in the world of music.

As a conductor of wind bands, orchestras, contemporary ensembles, and opera, Rumblelow has held conducting posts in Texas, New York, Georgia, Illinois, and Poland while keeping an active guest conducting schedule internationally. As winner of several conducting awards including the Walter Hagen Conducting Prize and the Sir Georg Solti Award, Rumblelow has worked with some of the world's most acclaimed soloists and composers, giving the world premieres of many important compositions.

As a composer and arranger, Rumblelow's music is performed internationally, and he has recorded multiple projects on numerous labels. In addition to composing and arranging many concert works, he composes original marching band music based on a theme or concept provided by the commissioning party, and frequently creates pops

orchestra arrangements for featured headliners worldwide.

—Biography and image from [The Wind Repertory Project](#)

The band version of **Scenes from "The Louvre"** is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965.

The five movements of this suite cover the period of "The Louvre's" development during the Renaissance. Here themes are used from composers of that time.

Edward Downes, the noted critic, has written about this work that "a strong melodic vein, rhythmic vitality, an infectious brio and freshness of invention



are among the earmarks of Dello Joio's style."

The band work, commissioned by Baldwin-Wallace College for The Baldwin-Wallace Symphonic Band, Kenneth Snapp, conductor, was premiered March 13, 1966, conducted by the composer.

—Program note from the score

Norman Dello Joio (born Nicodemo DeGioio 24 January 1913, New York City - 24 July 2008, East Hampton, N.Y.) 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."

A prolific composer, the partial list of Dello Joio's compositions include over forty-five choral works, close to thirty works for orchestra and ten for band, approximately twenty-five pieces for solo voice, twenty chamber works, concertos for piano, flute, harp, a concertante for clarinet, and a concertino for harmonica. He has also written a number of pedagogical pieces for both two and four hands.

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.

—Biography and image from [The Wind Repertory Project](#)

Blaze Away! (march) was copyrighted in 1901 by Feist & Frankenthaler and renewed in 1929 by Leo Feist (New York, NY) and arranged by Erik Leidzen. The inspiration for this march came from a well-published incident during the Spanish-American War. During a naval conflict in Manila Bay in 1898, Admiral George Dewey was standing on the bridge of the flagship *Olympia* with Captain Charles Gridley, who was awaiting firing orders from his superior officer. When Dewey gave the command, "You may fire when you are ready," Gridley replayed the order to his crew with, "Well, boys, let's blaze away," and the guns began pouring their shells into the vitals of the Spanish fleet. **Blaze Away!** has retained its popularity throughout the 20th century.

—Program note in the [score](#) by Marcus L. Neiman (with reference to Smith, Norman E., *March music notes* (1986), Program Note Press (Lake Charles, Louisiana), p. 204)

Abraham "Abe" Holzmänn (19 August 1874, New York City – 16 January 1939, East Orange, New Jersey) was an American composer, who is most famous today for his march *Blaze Away!*



The young Holzmänn learned music in Germany, then studied at the New York Conservatory of Music. A review originally published by the New York Herald on Sunday, 13 January 1901 entitled German Composer who Writes American Cakewalk Music describes "[h]is knowledge of bass and counterpoint is thorough, and his standard compositions bear the stamp of harmonic lore, which makes his proclivity for the writing of the popular style of music the more remarkable."

Abe married Isabelle Fishblatt around 1908, and he became the manager of the Orchestra Department at Jerome Remick & Company, music publisher in New York. He was an early member (1923) of the American Society of Composers, Authors and Publishers (ASCAP). He earned his livelihood as composer/arranger for Tin Pan Alley publishers, including Leo Feist. He later was advertising manager for the American Federation of Musicians publication, *International Musician*.

His music was especially revered by ragtime enthusiasts of the time, although he composed marches, waltzes, and other light music.

—Biography and image from [The Wind Repertory Project](#)

William Gustav Erik Leidzén (25 March 1894, Stockholm, Sweden – 20 December 1962, New York City) was a Swedish-American composer, conductor and arranger.

The young Erik was born into a Salvation Army family, and for most of his life he was affiliated with that organization in one way or another. He began playing the E-flat flugelhorn at the age of six and soon studied flute, violin, and piano. When nine, he joined the Danish Staff Band as a flugelhorn player. He left school at age 14 and worked briefly as a cashier at the Salvation Army headquarters in Copenhagen, Denmark, and then returned to Stockholm to perform with the Swedish Staff Band.

For a few months in 1910, he abandoned music and worked as a seaman on the Swedish sailing vessel *Signal*. He returned to music in 1912 and was admitted to the Royal Music Academy (Sweden) on a scholarship, concentrating on organ. He completed his studies with honors in 1914.

To avoid compulsory military service, Leidzén immigrated to the United States in 1915. While a member of the New York No. 2 Corps Band, he taught music privately and worked as a copyist with the G. Schirmer music publishing company in New York City.

In 1919, Leidzén, his wife and daughter moved to Jamestown, New York, where he led the Jamestown Corps No. 2 Band. Valborg was in poor health, so Erik was denied the opportunity to take officer's training in the Army. The family moved back to Sweden, where he did writing and translation for the Swedish *War Cry*. After his wife's death in 1923, Leidzén moved back to New York and married Maria Sundstrom, another Salvationist who had emigrated from Sweden.

In July, 1923, Leidzén was appointed director of the New England Staff Band in Boston, and the band became one of the most highly regarded Army bands. He moved back to New York City in 1926, teaching privately, directing several Army music groups, and commuting to Washington, D.C., to work with the National Capital Band. He served in these or other capacities until 1933, when he clashed with Army Commander Evangeline Booth over music matters. Thereafter, his Army activities were sharply reduced.

That same year, he began an association with Edwin Franko Goldman. Goldman commissioned him to make numerous transcriptions and arrangements. These, coupled with his original compositions, began to bring him international acclaim. He also taught or lectured at the Ernest Williams School of Music, Baldwin Wallace College, Potstown State Teachers College, New York University, the University of Michigan Summer School, the National Music Camp (Interlochen), and Salvation Army camps. For a short period, he also directed the Army Corporation Band (Brooklyn).

Leidzén was gradually reconciled with the Salvation Army, beginning in 1947, on a positive but limited basis. Because of his renown as a composer, arranger, and conductor, he was widely sought after as a guest conductor and adjudicator.

Leidzén was a multi-talented man. An artist and a writer, he was fluent in many languages. It was for his music, however, that he joined the ranks of band immortals. His music works took many forms, many of which had a profoundly sacred nature. He also composed numerous vocal works and even wrote a few Tin Pan Alley love songs in the early 1920s under the pseudonym William Kelly.

It has been well established that Leidzén's treatment of several of Edwin Franko Goldman's works accounts for their success. Often, he developed them from bare skeleton sketches. His treatment of the music of Ernest Williams was often even more extensive, and recent investigations have revealed that Leidzén possibly ghost-wrote many of Williams' pieces from scratch, even the *Symphony in C Minor*.

Several outstanding band authorities have stated that Erik Leidzén was a true musical genius and that during his lifetime he had few if any equals as an arranger of band works.



The Phantom of the Opera is a musical with music by Andrew Lloyd Webber and lyrics by Charles Hart with additions from Richard Stilgoe. Lloyd Webber and Stilgoe also wrote the musical's book together. Based on the French novel *Le Fantôme de l'Opéra* by Gaston Leroux, its central plot revolves around a beautiful soprano, Christine Daaé, who becomes the obsessions of a mysterious disfigured musical genius.

This new medley features *The Phantom of the Opera*; *Angel of Music*; *The Music of the Night*; *All I Ask of You*; *Masquerade*; *The Point of No Return* and the award-nominated new song composed for the movie *Learn to Be Lonely*.

The Phantom of the Opera is the longest running show on Broadway and it closed this past Sunday, April 16th after 13,981 performances.

—Program note from the publisher and Wikipedia ([The Wind Repertory Project](#)) and NPR article, [“Phantom of the Opera’ takes a final Broadway bow after 13,981 performances’](#)

Andrew Lloyd Webber (b. 22 March 1948, Kensington, London) is a British composer and impresario of musical theatre.



Lloyd Webber started writing his own music at a young age, a suite of six pieces at the age of nine. He also put on "productions" with his brother Julian and his Aunt Viola in his toy theatre (which he built at Viola's suggestion). Later, he would be the owner of a number of West End theatres, including the Palace. His aunt Viola, an actress, took him to see many of her shows and through the stage door into the world of the theatre. He also had originally set music to Old Possum's Book of Practical Cats at the age of 15.

In 1965, Lloyd Webber was a Queen's Scholar at Westminster School and studied history for a term at Magdalen College, Oxford, although he abandoned the course in winter 1965 to study at the Royal College of Music and pursue his interest in musical theatre.

Several of his musicals have run for more than a decade both in the West End and on Broadway. He has composed 13 musicals, a song cycle, a set of variations, two film scores, and a Latin Requiem Mass. He has also gained a number of honours, including a knighthood in 1992, followed by a peerage from Queen Elizabeth II for services to Music, seven Tony Awards, three Grammy Awards, an Academy Award, fourteen Ivor Novello Awards, seven Olivier Awards, a Golden Globe Award, and the Kennedy Center Honors in 2006. He has a star on the Hollywood Walk of Fame, is an inductee into the Songwriter's Hall of Fame, and is a fellow of the British Academy of Songwriters, Composers and Authors.

Several of his songs have been widely recorded and were hits outside of their parent musicals, notably *The Music of the Night* from *The Phantom of the Opera*, *I Don't Know How to Love Him* from *Jesus Christ Superstar*, *Don't Cry for Me, Argentina* and *You Must Love Me* from *Evita*, *Any Dream Will Do* from *Joseph and the Amazing Technicolor Dreamcoat* and *Memory* from *Cats*.

His company, the Really Useful Group, is one of the largest theatre operators in London. Producers in several parts of the UK have staged productions, including national tours, of the Lloyd Webber musicals under licence from the Really Useful Group. Lloyd Webber is also the president of the Arts Educational Schools London, a prestigious performing arts school located in Chiswick, West London.

—Biography and image from [The Wind Repertory Project](#)

Charles Hart (b. 1961) was born in London and educated in Maidenhead and Cambridge.

He has written words for musicals (*The Phantom of the Opera* and *Aspects of Love*), opera (*The Vampyr*, BBC 2) and miscellaneous songs, as well as both words and music for television (*Watching*, *Split Ends*, Granada TV) and radio (*Love Songs*, BBC Radio 2). Other work includes radio presenting, vocal coaching, accompanying, musical direction and musical arrangement and translation. From 1990-1993 he served as a council member for the British Academy of Songwriters, Composers and Authors. He is the recipient of two Ivor Novello Awards and has been twice nominated for a Tony Award.

—Biography and image from [Concord Theatricals](#)



Paul Murtha (b. 1960, Johnstown, Pa.) is an American composer and arranger.



In 1983, SGM Murtha earned a B.S. degree in Music Education (with a minor in Jazz Studies) from Duquesne University in Pittsburgh, Pa. While at Duquesne, Paul studied jazz arranging with John Wilson and orchestration with Joseph Willcox Jenkins.

A versatile composer-arranger, SGM Murtha is at ease in both professional and educational circles and is in constant demand in and around Washington, D.C. Paul has written music for acclaimed mezzo-soprano Denyce Graves, Patti LaBelle, and Ken Burns' *Music of the Civil War*. He has also written extensively for some of the top high school marching bands in the country, including The Norwin High School Band in North Huntingdon, Pa.

From 1990 to 1996, SGM Murtha served as the Chief Arranger at the United States Military Academy Band at West Point, N.Y. after which he became the chief arranger for The United States Army Band ("Pershing's Own") in Washington, D.C., where he wrote for all elements of the United States Army's Premier Band.

—Biography and image from [The Wind Repertory Project](#)

To describe **Let Me Be Frank With You**, John Mackey included the following program note in the score:

In the summer of 2020, in the midst of COVID, I desperately felt like I needed to write something joyful. So I started writing, and after about 24 measures, I had this terrible feeling—not uncommon for composers—that maybe the piece I was writing had already been written. And in this case, I feared that I had just plagiarized Frank Ticheli.

I sent the opening to Frank, who was incredibly gracious in his response. He said that he had NOT written this tune—although it's clear to anyone that [he] **could** have. This is a Ticheli-esque tune if ever I had written one!

It turns out that if I think "let's write 3 minutes of joyful fun," my brain jumps to "you mean Ticheli but with an excessive amount of snare drum and a few extra 'wrong' notes."

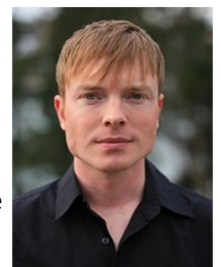
Thank you to Frank Ticheli—to whom this piece is dedicated—for his inspiration.

—Program note by John Mackey in the score

John Mackey (b. 1 October 1973, New Philadelphia, Ohio) is an American composer.

Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those media for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the



Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent and upcoming commissions include works for the concert bands of the SEC Athletic Conference, the American Bandmasters Association, and the Dallas Wind Symphony.

As a frequent collaborator, John has worked with a diverse range of artists, from Doug Varone to David Parsons, from Robert Battle to the U.S. Olympic Synchronized Swim Team. (The team won a bronze medal in the 2004 Athens Olympics performing to Mackey's score *Damn*.)

John has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2006; Morton Gould Young Composer Award, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005). He was a CalArts/Alpert Award nominee in 2000.

In February 2003, the Brooklyn Philharmonic premiered John's work *Redline Tango* at the BAM Opera House, with Kristjan Jarvi conducting. John made a new version of the work for wind ensemble in 2004 -- Mackey's first work for wind band -- and that version has since received over 100 performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the ABA/Ostwald Award from the American Bandmasters Association, making John the youngest composer to receive the honor.

In 2009, John's work *Aurora Awakes* received both the ABA/Ostwald Award and the NBA William D. Revelli Composition Contest.

John served as a Meet-The-Composer/American Symphony Orchestra League "Music Alive!" Composer In Residence with the Greater Twin Cities Youth Symphony in 2002-2003, and with the Seattle Youth Symphony Orchestra in 2004-2005. He was Composer In Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004, Composer In Residence at the Cabrillo Festival of Contemporary Music in August 2005. He has held college residencies at Florida State, University of Michigan, Ohio State, Arizona State, University of Southern California, University of Texas, among many others. Mr. Mackey served as music director of the Parsons Dance Company from 1999-2003.

To entertain himself while procrastinating on commissions, John is a photography enthusiast.

—Biography and image from [The Wind Repertory Project](#)