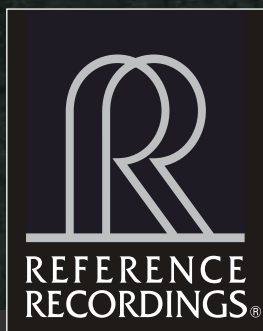
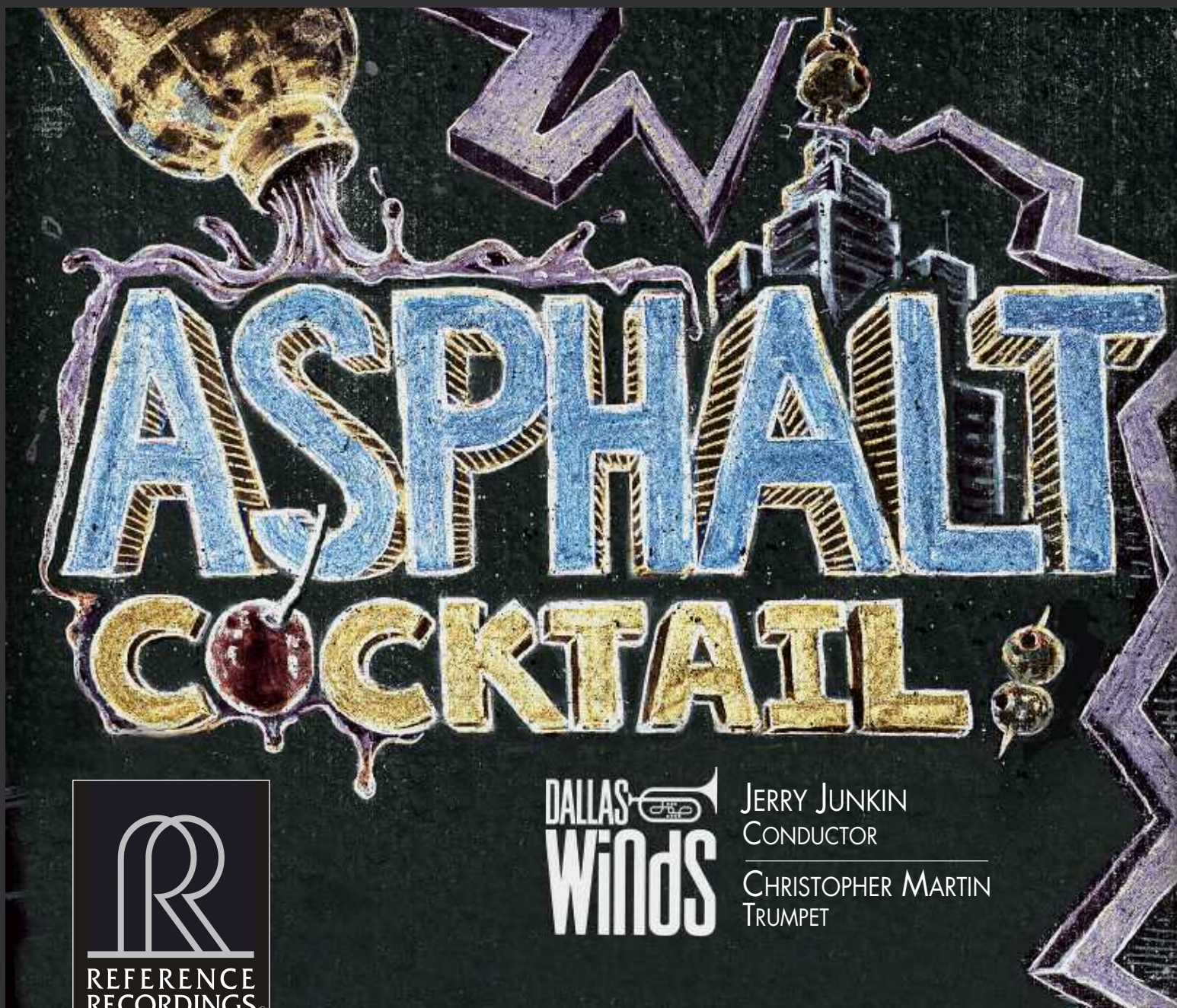


THE MUSIC OF JOHN MACKEY



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JOHN MACKEY

John Mackey was born in New Philadelphia, Ohio, to a musical family, but—perhaps surprisingly for a composer—he never learned to play a musical instrument. Instead, his grandfather taught him how to read music at a very early age by playing with music composition software. Mackey grew up in Westerville, Ohio, composing on the Apple IIe Music Construction Set and moving on to music games on the Commodore 64. By his own report, he learned how complex musical works went together by transcribing classical score after classical score throughout his high school years. Not the typical teenager, but it did get him into the Cleveland Institute of Music and later the Juilliard School, alongside such other yet-to-be-knowns as Steven Bryant and Eric Whitacre.

He graduated from Juilliard in 1997 and began toiling in the field of classical composition, setting his sights on conquering the symphony orchestra world. The symphony orchestra world—notoriously clannish, insular, and hard to conquer—did not take much notice. In 2005, however, Mackey turned to band, re-orchestrating his 2003 symphonic work, *Redline Tango*, for wind ensemble, and his fortunes changed forever.

Hailed as a fresh and exciting new voice in band composition, Mackey's *Redline Tango* won the American Bandmasters Association's Ostwald Award honoring the year's outstanding composition for band, and the *San Francisco Classical Voice* called it "a true dazzler." It made John Mackey an overnight success.

Mackey explained his change of focus in a classic blog post, *Even Tanglewood Has a Band*:

"Band is loud. She's not quite as pretty as Orchestra, and she's a bit, shall we say, bigger boned, but...Band loves what you do. Whereas it was like pulling teeth to get Orchestra to look at your new music (and if she looked, she was generally not impressed, often comparing you unfavorably to one of her many exes—like Dvořák) Band thinks it's awesome. Band tells you things like 'you're special and perfect and I'll appreciate you and your music like Orchestra never has and never will.'

"What is a Composer supposed to do?"

Mackey's choice was to build his reputation on innovative, accessible, and challenging works band students and musicians of all ages enjoy playing.

ASPHALT COCKTAIL was commissioned by Howard J. Gourwitz as a gift to Dr. Kevin Sedatole. It premiered at the 2009 College Band Directors National Association conference in Austin. Of the work, Mackey said:

"Asphalt Cocktail is a five-minute opener, designed to shout, from the opening measure, 'We're here.' With biting trombones, blaring trumpets, and percussion dominated by cross-rhythms and back beats, it aims to capture the grit and aggression that I associate with the time I lived in New York. Picture the scariest NYC taxi ride you can imagine, with the cab skidding around turns as trucks bear down from all sides. Serve on the rocks."

THIS CRUEL MOON is a new work that grew out of Mackey's monumental 2014 composition, *Wine Dark Sea: Symphony for Band*, which, in turn was inspired by Homer's epic poem, *The Odyssey*. This work focuses on the story of Odysseus' love affair with the nymph Kalypso. When Odysseus washes up on the shore of Kalypso's island, she nurses him back to health and they become lovers. Yet, when Odysseus finally remembers his home, wife, and son after seven years, Kalypso weaves him a sail that will carry him back to them, even though it breaks her heart.

Mackey dedicated the source work to his wife, Abby, "without whom none of my music over the past ten years would exist."

FANFARE FOR FULL FATHOM FIVE was commissioned by a consortium of nine universities to premiere at the College Band Directors National Association's convention in 2015. The title comes from a passage in Shakespeare's *The Tempest*:

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange

These images, along with the backdrop of a tumultuous squall, paint the musical language of John Mackey's *Fanfare for Full Fathom Five*.

SHELTERING SKY was written in response to a commission from the Traugher and Thompson Junior High School Bands in Oswego, Illinois. The work begins slowly, with a gentle melody that touches base with several familiar folks songs, but isn't quite any of them. The theme is, in fact, a Mackey original that only sounds like it ought to be a folk song. It builds to a climax that evokes wide open spaces and starlit skies, then comes to rest again, leaving the listener refreshed and relaxed.

HIGH WIRE was commissioned by the University of Wisconsin-Milwaukee Youth Wind Ensembles in honor of Thomas L. Dvorak, Founder and Music Director of the program. It was a work Mackey was eager to tackle.

"I was itching to write something fun and flashy and yes I suppose virtuosic for the ensemble. I had been writing slow, simple music just before, and my brain felt like a hyperactive dog that's been locked up indoors for days. I needed to sprint around the yard, musically speaking. From the outset, I was just thinking 'flashy fanfare.' To me a fanfare is a grand, brass-flourish-loaded opening gesture for a concert, but they're usually very short. How could I create one that was four minutes long, keeping it exciting while not making it aurally exhausting?"

Sounds like something of a balancing act, but sure-footed Mackey manages not to fall.

HYMN TO A BLUE HOUR There is a special moment each day, just after the sun sets, while a bit of light still lingers in the sky. It's called the blue hour, and it's a time when the heat and noise of the day begins to fade as we turn toward a quieter night. Mackey wrote his *Hymn to a Blue Hour* as a commissioned work for Mesa State College, one summer when he relocated from his home in Austin to an apartment in New York City. Of the work he said:

"I almost never write music 'at the piano' because I don't have any piano technique. I can find chords, but I play piano like a bad typist types: badly. If I write the music using an instrument where I can barely get by, the result will be very different than if I sit at the computer and just throw a zillion notes at my sample library, all of which will be executed perfectly and at any dynamic level I ask. We spent the summer at an apartment in New York that had a nice upright piano. I don't have a piano at home in Austin—only a digital keyboard—and it was very different to sit and write at a real piano with real pedals and a real action, and to do so in the middle of one of the most exciting and energetic (and loud) cities in America. The result—partially thanks to my lack of piano technique, and partially, I suspect, from a subconscious need to balance the noise and relentless energy of the city surrounding me at the time—is much simpler and more lyrical music than I typically write."

ANTIQUÉ VIOLENCES: CONCERTO FOR TRUMPET When Mackey had the opportunity to write a trumpet concerto, he elected to move beyond creating a mere obstacle course for the soloist. Instead, he focused on saying something meaningful about the instrument itself and its resonances throughout history. The result is *Antique Violences: Concerto for Trumpet*. As Mackey explains: *"The title comes from a line in Rickey Laurentis' Writing an Elegy, and reminds us that where there are humans, there is violence. So it is; so it has ever been. The concerto notes that, curiously, the trumpet and its cousins always call the bloody tune—so each movement considers a kind of violence through the lens of a historical style of music closely associated with the trumpet."*

The concerto's four movements carry the listener through a cycle of violence from the ancient conflicts between countries and people. In the first, the structure of our social world is born and reborn, as kings draw new borders in blood. The second movement explores the more intimate violence that can exist in the home, while the third movement reflects the "sharp chasm of mourning." Then, in the fourth movement, as grief turns to anger, the cycle begins again.

THE FROZEN CATHEDRAL More and more frequently these days, new classical works are commissioned by a consortium of orchestras or university music programs. It's a good system that keeps new music flowing, and pays the composer enough to keep body and soul together, while not costing any one member of the consortium too large a chunk of the budget. *The Frozen Cathedral* was commissioned by such a consortium, including the University of North Carolina, Greensboro; the University of Michigan; Michigan State University; University of Florida; Florida State University; University of Georgia; University of Oklahoma; Ohio State University; University of Kentucky; Arizona State University, and Metro State College.

John Locke, Director of Bands at University of North Carolina, Greensboro, led the collaboration with Mackey, and asked if Mackey would dedicate the work to the memory of Locke's son, J. P. Locke, who had a particular fascination with Alaska and Denali National Park. Mackey agreed, but said:

"How does one write a concert closer, making it joyous and exciting and celebratory, while also acknowledging, at least to myself, that this piece is rooted in unimaginable loss: the death of a child?"

*"The other challenge was connecting the piece to Alaska - a place I'd never seen in person. I kept thinking about all of this in literal terms, and I just wasn't getting anywhere. My wife, who titles all of my pieces, said I should focus on what it is that draws people to these places. People go to the mountains—these monumental, remote, ethereal and awesome parts of the world—as a kind of pilgrimage. It's a search for the sublime, for transcendence. A great mountain is like a church. 'Call it *The Frozen Cathedral*,' she said.*

"I clearly married up."

THE RINGMASTER'S MARCH Mackey called his work, *The Ringmaster's March*, "a riotous Ivesian circus parade; a joyful noise in honor of a man who has always been at the center of the show."

Or, as Mackey himself explains it, "Imagine if Charles Ives and I got drunk together and re-wrote Henry Fillmore's *The Circus Bee*."

This one you've got to hear for yourself.

—Liner notes by Gigi Sherrell Norwood



JERRY JUNKIN – ARTISTIC DIRECTOR

In his 26th season as Artistic Director and Conductor of The Dallas Winds, Jerry Junkin is recognized as one of the world's most highly regarded wind conductors. He has served as Music Director and Conductor of the Hong Kong Wind Philharmonia since 2003, and Principal Guest Conductor of the Senzoku Gakuen College of Music Wind Symphony in Tokyo since 2007. Additionally, 2018-19 marks his 31st year on the faculty of The University of Texas at Austin, where he holds the Vincent R. and Jane D. Di Nino Chair for the Director of Bands. There, he also holds the title of University Distinguished Teaching Professor. Previously, he served on the faculties of both the University of Michigan and the University of South Florida. In addition to his responsibilities as Professor of Music and Conductor of the Texas Wind Ensemble, he serves as Head of the Division of Conducting and Ensembles and teaches courses in conducting and wind band literature. He is a recipient of multiple teaching awards, and students of Mr. Junkin hold major positions throughout the world. Performances under the direction of Mr. Junkin have won the praise of such notable musicians as John Corigliano, David Del Tredici, Gunther Schuller, Karel Husa, William Kraft, Jacob Druckman and Michael Colgrass, among many others. Mr. Junkin has released over 30 compact disc recordings for the Reference Recordings, Klavier and Naxos labels. The New York Times named his release on the Reference Recordings label, *Bells for Stokowski*, one of the best classical CD's of the year. His performance of *Circus Maximus* with The University of Texas Wind Ensemble was recently released on the world's first Blu Ray audio disc in 5.1 surround sound by Naxos and was nominated for a GRAMMY®. During the summer of 2014 he led The University of Texas Wind Ensemble on a four week tour around the world.

Jerry Junkin is an enthusiastic advocate of public school music education, having conducted All State bands and festivals in forty eight states and on five continents. He spends his summers in residence at the Interlochen Arts Camp in Michigan, as well as appearing at major music festivals throughout the world. Mr. Junkin has served as President of the Big XII Band Director's Association and is a member of the Board of Directors of The John Philip Sousa Foundation, is Past President of the American Bandmasters Association, and is Past President of the College Band Directors National Association. Regularly making guest appearances with ensembles such as the Tokyo Kosei Wind Orchestra and the Taipei Symphonic Winds, the 2018-19 season finds him conducting throughout the United States in addition to multiple appearances in Japan, China, and Europe. In 2005 he was presented the Grainger Medallion by the International Percy Grainger Society in recognition of his championing of Grainger's works, and he has received numerous career awards from Kappa Kappa Psi, Phi Beta Mu, and the Midwest Clinic, among others. Mr. Junkin is a Yamaha Master Educator.



John Mackey, Kim Campbell and Jerry Junkin



Christopher Martin

Principal Trumpet for the New York Philharmonic, Christopher Martin has enjoyed a distinctive career of almost 20 years in many of America's finest orchestras. Prior to his NYP appointment, he was appointed to the Chicago Symphony Orchestra as Principal Trumpet by Daniel Barenboim. Mr. Martin has also served as principal trumpet of the Atlanta Symphony Orchestra and associate principal trumpet of The Philadelphia Orchestra.

Praised as a musician of "effortless understated virtuosity" by *The Chicago Tribune*, Christopher Martin has appeared as soloist multiple times domestically and internationally with the CSO and music director Riccardo Muti. Highlights of Mr. Martin's solo appearances include the 2012 World Premiere of Christopher Rouse's concerto *Heimdall's Trumpet*; Panufnik's Concerto *in modo antico*, with Mr. Muti; a program of 20th-century French concertos by André Jolivet and Henri Tomasi; and more than a dozen performances of J.S. Bach's *Brandenburg* Concerto No. 2.

Christopher Martin's discography includes a solo trumpet performance in John Williams's score to Steven Spielberg's *Lincoln* (2012), the National Brass Ensemble's Gabrieli album, and CSO Resound label recordings, including the widely acclaimed 2011 release of *CSO Brass Live*. He is a featured soloist on the Dallas Winds' forthcoming recording of John Williams' music: *John Williams At The Movies*.

Dedicated to music education, he co-founded the National Brass Symposium with his brother Michael Martin, a trumpeter in the Boston Symphony Orchestra, in 2010. In 2016 he received the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association for outstanding contributions to the wind band genre.

Christopher Martin and his wife, Margaret—an organist and pianist—enjoy performing together in recital and, most especially, for their daughter, Claire.



PERFORMER CREDITS

Piccolo: Margaret Shin Fischer **Flute:** Sarah Frisof (principal)*, Kathy Johnson, Jennifer McElroy, Jennifer Wheeler **Alto Flute:** Kathy Johnson **Bass Flute:** Sarah Frisof ^
Oboe: Steve Pettey*** (principal), Cinde Pettey **English Horn:** Aryn Mitchell* **E-flat Clarinet:** Garry Evans **B-flat Clarinet:** Deborah Ungaro Fabian^^ (concertmaster), Sharon Knox Deuby (associate principal), Mary Druhan, Ricky Reeves, Alex Yeselson, Jeanie Murrow, Rich Colodney, Bonnie Dieckmann, Garry Evans **B-flat Contra-Bass Clarinet:** Robin Owens **Bass Clarinet:** Mickey Owens, Cheyenne Cruz **Bassoon:** Laura Bennett Cameron (principal), Marty Spake **Contra-bassoon:** Leslie Massenburg **Soprano Saxophone:** Donald Fabian** (principal) **Alto Saxophone:** Donald Fabian***, David Lovrien **Tenor Saxophone:** Roy E. Allen **Baritone Saxophone:** John Sweeden **Horn:** David Lesser (principal), Jason Hofmeister, Gerry Wood, Tim Stevens, Kirstin Schularick, Robert Fant **Trumpet:** Brian Shaw (co-principal), Tim Andersen (co-principal), James Sims, Steve Fitts, Daniel Kelly, Shaun Abraham, Jared Broussard, **Trombone:** Jonathan Gill (principal), Tony Bianchetta, Jimmy Clark, Bob Burnham **Bass Trombone:** Barney McCollum, Michael Lawson **Euphonium:** Brian Davis (principal), David Strand **Tuba:** Jason Wallace (principal), Jarrod Robertson **String Bass:** Andrew Goins, Kyp Green **Harp:** Naoko Nakamura **Piano/Celesta:** Brian Allison **Harpichord/Piano:** Eduardo Rojas **Organ:** Jordan Smith **Timpani:** Dale Powers (principal) **Percussion:** Roland Muzquiz (principal), Steve Kimple, Steve McDonald, Brandon Kelly, Nate Collins, Michael Ptacin, Tim Feerst, Andrew Eldridge, Elizabeth Harcourt, Drew Lang, Michael McNicholas

*soloist *Hymn to a Blue Hour* **soloist *This Cruel Moon* *** soloist *Sheltering Sky*

^ soloist *The Frozen Cathedral* ^^ soloist *Antique Violences*

Trumpet Solo *Antique Violences:* Christopher Martin

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Office Cat: Mr. Widget

—No bedbugs or rubber chickens were harmed in the making of this recording.

R

Recorded August 11-13, 2017 at Meyerson Symphony Center, Dallas, Texas

Producer: Donald J. McKinney

Executive Producers: Marcia Gordon Martin, Kim Campbell

Recording Engineer: Keith O. Johnson

Recorded by: Sean Royce Martin

Session logistics and production assistance: JoAnn Nunes

Editing: Sean Royce Martin, JoAnn Karen Nunes

Mastering: Keith O. Johnson

Art Director: Bill Roarty

Special thanks to
the Morton H. Meyerson Symphony Center Technical Staff
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Keith O. Johnson is one of the founders of Reference Recordings, and has recorded and released over 140 titles for the label, spanning the genres of classical, jazz, world and blues music. He and Sean Royce Martin have recorded as a team for RR projects since 2007.



The RR Sound comes from Johnson's singular methods and equipment, almost all hand-built or extensively modified by him. His microphone techniques range from purist to complex, depending on the musical forces and the performing space involved. Sean Martin adds his skills to ensure that RR stays up to date with the latest technological advances.

Johnson received the GRAMMY® for Best Surround Sound Album in 2011. To date, he has received ten additional nominations for Best Engineered Album, Classical, as well as a host of other industry awards and nominations, including the prestigious Audio Engineering Society *Silver Medal Award* in 2008. (Given in recognition of outstanding development or achievement in the field of audio engineering, other recipients of the *Silver Award* include: Ray Dolby, Paul Klipsch, Robert Moog, and Willi Studer.)

Martin, in addition to his work with RR, works on scoring at Skywalker Sound and for SF Bay Area artists in his own studio. He has received three Grammy® nominations for Best Engineered Album, Classical.

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THE MUSIC OF JOHN MACKEY ASPHALT COCKTAIL

- 1 Asphalt Cocktail 5:41
- 2 This Cruel Moon 7:46
- 3 Fanfare for Full Fathom Five 3:12
- 4 Sheltering Sky 6:38
- 5 High Wire 4:18
- 6 Hymn to a Blue Hour 10:42

ANTIQUE VIOLENCES: CONCERTO FOR TRUMPET

- 7 The blooded lines 4:45
- 8 Secrets' teeth 4:56
- 9 Sorrow is a blade 6:59
- 10 The curtain calls 4:01
- 11 The Frozen Cathedral 13:11
- 12 The Ringmaster's March 2:53

DALLAS
WINDS

JERRY JUNKIN
CONDUCTOR

CHRISTOPHER MARTIN
TRUMPET

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