

PEABODY *wind* ENSEMBLE

HARLAN PARKER, CONDUCTOR
MATTHEW J. REESE, ASSISTANT CONDUCTOR
ALYSSA BOWLBY, SOPRANO
HIS EXCELLENCY HARON AMIN, NARRATOR

WEDNESDAY, FEBRUARY 11, 2003
7:30 P.M.
MIRIAM A. FRIEDBERG CONCERT HALL

A Plain Man's Hammer (1984)

Matthew J. Reese, Conductor

Martin Dalby
(b. 1942)

Snow Tracks (1985)

A Cycle of Five Songs and an Interlude
For High Soprano and Wind Ensemble

The Mountain
Fragments
In the Snow
Scherzo-Interlude
Love Letter
The Wolf of Winter

Alyssa Bowlby, Soprano

Samuel Adler
(b. 1928)

– *Intermission* –

March from "Symphonic Metamorphosis" (1943)
Of Themes by Carl Maria von Weber

Transcribed for concert band by Keith Wilson

Paul Hindemith
(1895-1963)

The Lion of Panjshir (Symphony No. 2) (2003) – World Premiere
For Narrator and Symphonic Band

David Gaines
(b. 1961)

In memory of Ahmad Shah Massoud

The Lion of Panjshir: "My war is against war"
Fire of Heart
The Last Wall: The death of Massoud
"Now we are all Massoud"

There is no pause between the third and fourth movements.

Haron Amin, Narrator

Excerpts from the book *Fire* by Sebastian Junger, published in 2001 by W. W. Norton & Co., used by permission of the Stuart Krichevsky Literary Agency, Inc. Portions of the work originally appeared in *National Geographic Adventure*. Copyright © 2001 by Sebastian Junger.

Excerpts from the November/December 2001 issue of *National Geographic Adventure* used by permission of the Stuart Krichevsky Literary Agency, Inc. Copyright © 2001 by Sebastian Junger.

Excerpts from the film *Massoud, The Afghan* courtesy of New Yorker Films.

Translation of the *Ghazal 331* by Hafiz © 2000 by Shahriar Shahriari, www.hafizonlove.com
Excerpt from *Lion* © 2003 MaryAnn T. Beverly. Used by permission of Neshui Publishing.

Please turn off cellular phones, pagers and electronic watches during performances.
The use of cameras and video or tape recorders during performances is strictly prohibited.

Notice: For your own safety, LOOK for your nearest EXIT.

In case of emergency, WALK, do not RUN to that EXIT. By order of the Mayor and City Council of Baltimore.

Harlan Parker is in his fourteenth year as the conductor of the Peabody Wind Ensemble and Coordinator of the Music Education Division at the Peabody Conservatory of Music of The Johns Hopkins University. Under his direction, the Peabody Wind Ensemble has given several world premiere performances and has performed at state, regional and national conventions. Considered "one of the finest ensembles of its kind in the nation," the Peabody Wind Ensemble has received critical acclaim from contemporary composers such as David Amram, James Syler and Johan de Meij.

Their debut CD, *From an Antique Land*, has been praised as one of the most exciting wind ensemble recordings in recent times and their second CD, *Orff, Bird and Reed*, was released the summer of 2002. Of the performance of *La Fiesta Mexicana* on the second CD, composer H. Owen Reed, in a letter to Dr. Parker writes, "I have just listened, twice, to your brilliant recording of my *La Fiesta Mexicana*, and I must tell you that it was a thrill to hear my music performed exactly as I always hoped for. Your total understanding of the work showed up on all parameters. Your tempos were 'on the mark,' and the overall conception of the work was superb." The Peabody Wind Ensemble is also featured on the Amstel Music label with the premiere recording of Johan de Meij's *Venetian Collection*, which is available in this country through Hal Leonard.

As well as his duties at Peabody, Dr. Parker has a very active musical life outside of the Conservatory. He is a past president of the Conductors Guild, an international service organization dedicated to encouraging and promoting the highest standards in the art and profession of conducting. Additionally, he is active regionally, nationally and internationally as a guest conductor, conducting pedagogue, clinician and adjudicator, having worked with professional musicians and students from 49 states and 32 countries. Recent and upcoming engagements include: Conductor, NYSSMA Regional All-State Band; Conductor, Northern Virginia Senior Regional Orchestra; Conductor, New York All-State Symphonic Band; Conductor, The Music In May 50th Anniversary Festival, Forest Grove, Oregon; Conductor, State of Washington All-State Honor Band; and Conductor, Kansas State Intercollegiate Honor Band.

In his first year as a faculty member at Peabody, Dr. Parker reorganized the Peabody Wind Ensemble into its present format after several years of non-existence and was awarded the Peabody Student Council Faculty/Administration Award for outstanding contributions to the Peabody community. He also serves as the Coordinator of Information Technology at the Peabody Conservatory. Dr. Parker received his Bachelor of Music from Emporia State University and his Master of Music and Doctor of Philosophy in Music Education with an emphasis in conducting from the University of Kansas, with post-doctoral work at the Laban/Bartenieff Institute of Movement Studies in New York.

Matthew J. Reese is a graduate assistant at Peabody Conservatory, where he is pursuing a Doctor of Musical Arts degree in Wind Conducting. A Native of Erie, Pennsylvania, Mr. Reese began his musical career as an oboist, attending the Pennsylvania State University, where he earned a Bachelor of Science in Music Education and a Bachelor of Arts in Music/Oboe. He subsequently taught both in public and private schools in Pennsylvania and Virginia. Most recently, Mr. Reese earned a Master of Arts in conducting from George Mason University in Fairfax, Virginia, where he served as assistant conductor of the GMU Symphonic Winds and Chamber Orchestra, studying with Anthony Maiello.

A member of the Pennsylvania Air National Guard, 1st Lieutenant Matthew J. Reese is Commander and Conductor of the Air National Guard Band of the Mid-Atlantic, based in Harrisburg, Pennsylvania. As musical ambassadors for the Air National Guard, this outstanding forty-member professional military concert band tours extensively throughout the eastern United States. In response to the events of September 2001, Lt. Reese was placed on active duty orders, and served full-time with the Pennsylvania Air National Guard and United States Air Force in a variety of roles throughout the following year. Lt. Reese has recently accepted a permanent appointment to the active duty Air Force Band Program, which will begin following his doctoral residency at Peabody.

In addition to his academic and military pursuits, Mr. Reese is an active free-lance conductor, performer and teacher in the Baltimore and Washington, D.C. areas, working in many venues including concert bands, orchestras, musical theatre productions, and jazz. Also an active composer and arranger, his works are heard in concert programs throughout the country. He and his wife Holly reside in the Federal Hill neighborhood of Baltimore.

The award-winning American composer **David Gaines** (b. 1961) has been recognized internationally both for his music and for his enthusiastic advocacy of other American composers through the international language Esperanto. Performers of his music — in workshops, recitals and concerts — have included the Tokyo String Quartet, Moravian Philharmonic Orchestra, Peabody Wind Ensemble, Stamford Young Artists Philharmonic, and the Bulgarian Esperanto Choir. Critics have praised his colorful and imaginative orchestrations as well as the uniquely international flavor of his music.

David Gaines has been a guest composer at the University of York in England, the Reykjavik Conservatory in Iceland, and the International Music Seminar in Stara Zagora, Bulgaria. In 1994, he was named an Honorary Life Member of Bulgaria's "Society and Esperanto" Foundation. His numerous awards include annual ASCAP Standard Awards since 2000 and first prize in the 1997 College Music Society Mid Atlantic Chapter Student Composers Competition. He holds degrees from Northwestern University, American University, and the Peabody Conservatory of Music. Currently he serves as the music faculty member at University of Maryland University College's Division of Communication, Arts, and Humanities, where he holds the rank of adjunct associate professor.

A compact disc containing Dr. Gaines' major orchestral works is currently available on the MMC Recordings label. His music is published by Verda Stelo Music and Ballerbach Music.

Haron Amin (b. 1969) participated in anti-Soviet demonstrations following the 1979 invasion of Afghanistan, then left the country the following year with his family, eventually settling in California. In 1988, after graduating from high school, he returned to his homeland to join the resistance forces led by Ahmad Shah Massoud. At Massoud's request, he returned to the United States following the Soviet withdrawal from Afghanistan in order to represent Afghan interests in the west. After earning a bachelor's degree in political science at the University of California at Riverside in 1995, he returned to Afghanistan again to rejoin Massoud and the *mujahedeen* to fight the Taliban, which had become the predominant militia in Afghanistan following the defeat of the Soviet Union. On the day in 1996 when the Taliban finally succeeded in reaching Kabul, Amin left once again for the United States to represent Massoud's forces, the United Front (known in the west as the Northern Alliance), and the Afghan government-in-exile at the United Nations, where he helped prevent Afghanistan's UN seat from falling into the hands of the Taliban. Mr. Amin became a familiar face to Americans following the assassination of Massoud in September 2001, giving hundreds of interviews to numerous media outlets as the United States prepared to invade Afghanistan in pursuit of Osama bin Laden and al-Qaeda.

Following the establishment of the transitional government headed by Hamid Karzai in 2002, Haron Amin was appointed chargé d'affaires/deputy chief of mission at the Afghan embassy in Washington. In December 2003 he was posted to Tokyo, where he is currently Afghanistan's ambassador to Japan.

The Lion of Panjshir (Symphony No. 2) began in September 2001, in the living room, on the television, watching Taliban bullets whiz past Sebastian Junger and Reza on *National Geographic Explorer*. The footage was from a year earlier, when they went to Afghanistan to meet with the one man standing between the Taliban and potentially the darkest hours of human history since Nazi Germany — Ahmad Shah Massoud.

Since the mid-1970s, the 48-year-old Massoud had led the resistance in Afghanistan against first the Soviet Union and then the Taliban. His uncanny ability to remain undefeated by the mighty Soviet Red Army, even when enormously outnumbered and equipped with the meagerest hand-me-down weaponry, was treated with amazing reverence in military and geopolitical circles throughout the 1980s. I had never heard of Massoud, but I remember being absolutely transfixed by that TV program and by newspaper stories I had been reading that week about an Afghan resistance leader who may or may not have survived an assassination attempt on September 9th, 2001.

I had read many stories over the years about Afghanistan and the Soviet Union, but the descriptions I was now reading in the papers — and in Sebastian Junger's *National Geographic* reporting — were unlike any I had ever seen before. I saw the words "legendary," "remarkable," "renowned," and "charismatic" repeated over and over. I was baffled that I had never heard of Massoud. It was clear that here was no ordinary military hero. Every country has plenty of those. What people were clearly enraptured over regarding this man was his extraordinary humanity. It was as if someone had reincarnated Mahatma Gandhi and George Washington within the same person. To someone who knows nothing about Massoud, that would have to sound ridiculous, and yet, almost without exception, those who knew him think of him that way. When word came on September 12th that Massoud had, in fact, lost his life (and that the "doubt" surrounding his assassination turned out to be a stroke of genius on the part of Massoud's United Front to buy time against the Taliban), the full story of his almost unbelievable, two-decade struggle against oppression in Afghanistan came to light here in the United States.

The death of Ahmad Shah Massoud was reported around the world as a major news story. Condolences were sent to the surviving leaders of the United Front from numerous heads of state, the United Nations, and from thousands of people who realized that the world had lost a great champion of humanity. The outpouring of grief inside Afghanistan on the part of all ethnic groups and speakers of all Afghan languages indicated how highly the people of that nation thought of Massoud as a person, as a leader, and as a symbol to the outside world of a united Afghanistan.

I was very surprised that no one had yet portrayed Massoud as the subject of a work of western classical music (the struggle of the *mujahedeen* is nothing if not operatic). This was a very clear story of good versus evil. Although portrayed in the west primarily as ignorant clowns who banned kite-flying and radios, the Taliban's enthusiastic use of the most monstrous techniques of public torture and repression put them in a league with the Khmer Rouge, the Nazis, and the regimes of Stalin and Mao. Defying the inhumanity of this organization was a man who would stop a motorcade to assist an injured animal; who stood alone practically in all of Central Asia in the late 1990s in publically proclaiming the full equality of women; who, as an observant Muslim, could quote fluently from the Koran and did so on behalf of peace, tolerance, and justice; who would not allow married men or men with children to take part in exceptionally dangerous missions; who read Persian poetry aloud; who angrily forbade his men to mistreat prisoners of war; who spoke often of his distaste for war and his desire to leave the battlefield, build schools and homes, and live out his days reading in his library. Despite having to live on the run, as a guerilla fighter, under enormous pressure and with crushing responsibilities on his mind at all times, Massoud never lost his inner peace or his sense of humor.

Above all else, and I think this is what finally separates him from similar figures in history, Massoud saw himself as a citizen of the world, not just Afghanistan, and understood the necessity of defending all countries against what he was fighting, not just his own. These characteristics enabled Massoud to command the severest loyalty from his soldiers. This is why he was able to cling to a 5-10% scrap of Afghanistan for five years, preventing the Taliban from filling in the last piece of their puzzle.

On April 24th, 2002, the interim administration of Hamid Karzai officially named Ahmad Shah Massoud the national hero of Afghanistan. He was also nominated posthumously that year for both the Nobel Peace Prize and the European Union's Sakharov Prize.

The Music

Massoud left no major public writings behind, having been completely consumed 18-20 hours a day for many years with leading the Afghan resistance. The text read by the narrator is thus taken from several different sources: excerpts from the book *Fire* by Sebastian Junger, which is the definitive first-hand account in English of Massoud and the anti-Taliban resistance, and from Junger's recollections of Massoud published in the November/December 2001 issue of *National Geographic Adventure*; personal recollections by Sebastian Junger and excerpts from his *National Geographic Explorer* television special; quotes from interviews with Massoud and the remarks he made at his press conference in Paris in 2001; a poem by Hafiz that was a favorite of Massoud's; an excerpt from the book *Lion* by MaryAnn T. Beverly; and excerpts from the documentary film *Massoud, The Afghan* by Christophe de Ponfilly.

"The Lion of Panjshir" was the nickname given to Massoud in recognition of his prowess in repeatedly preventing the Soviet Red Army from taking control of the Panjshir Valley north of Kabul, where Massoud's forces were headquartered. The first movement is an attempt to depict this man's strength of character as well as the drama of the *mujahedeen* and their resistance struggle. The narrator reads excerpts from Sebastian Junger's book *Fire* and the French documentary *Massoud, The Afghan* to reinforce this. Recognizing the need to abolish war forever, Massoud once said that "my war is against war."

The title of the second movement comes from *Ghazal 331*, one of Massoud's favorites from the *Ghazaliyat*, a collection of lyrical poems by the great Hafiz. Persian poetry was one of Massoud's passions away from the battlefield and I've tried to highlight this lighter, more creative side of his personality in this movement.

A prisoner of war who was a member of the Taliban told Sebastian Junger that they referred to Massoud as "the last wall" standing in the way of the Taliban spreading their brand of fundamentalism across Central Asia and, eventually, the world. The assassination of Massoud was a determined effort to remove this final obstacle. The third movement tries to create an impression of this event and its aftermath, with Massoud dying in the midst of a massive, surprise explosion at the hands of two terrorists masquerading as broadcast journalists, then being driven frantically to a helicopter in a desperate but futile attempt to get him to Tajikistan to save his life. The final movement takes over without pause, depicting grief, sorrow, and, ultimately, the triumph of the new Afghanistan that managed to rise from the ashes of Massoud's tragic death. The narrator first reads remembrances by Hamid Karzai, Sebastian Junger, and Massoud himself, and then, as the national anthem of the current interim administration in Afghanistan is heard, the last stanza of the anthem, expressing a desire for a free, prosperous, and happy Afghanistan.

This symphony was completed with the full support of Haron Amin and the Embassy of Afghanistan in Washington, D.C.; author Sebastian Junger, and photographer Reza. Special thanks to Haron Amin and Sebastian Junger for their tremendous generosity and insights into Massoud and for graciously spending as much time with me as I needed — without them this work would never have been begun, let alone finished. Many thanks also to Khatera Hotaky and the staff of the Afghan Embassy in Washington; Ehsan Aman; and MaryAnn T. Beverly for their time and their support; to Reza for taking the time to speak with me and for extending his support and approval; Shana Cohen and Stuart Krichevsky; and especially Donna Wiley, who believed in this project from the beginning and has patiently and cheerfully allowed the spirit of Ahmad Shah Massoud to live with us for two years.

SALAAM, AMER SAHIB.

Peabody Wind Ensemble Personnel
Harlan Parker, Conductor
Rich Lauver, Ensemble Coordinator

Piccolo

Jennifer Bouton
Jessica Finch
Ryu Cipris

Flute

Kristyn Son, Co-Principal
Jennifer Bouton, Co-Principal
Jennifer Cammisa, Assistant Principal
Yujin Suh, Assistant Principal
Rebecca Chao
Eun Byeol Esther Cho
Ryu Cipris
Jessica Finch
Laura Emily Hairgrove
Eun-Young Kim
Anastasia Petanova

Oboe

Robert Scott, Principal
Megan Robbins, Associate Principal
Norma M. Fernandez, Assistant Principal
Dana Limpert
Bryce Roberts

English Horn

Norma Fernandez
Dana Limpert
Megan Robbins

E-flat Clarinet

Joe Dombrowski
Stephen Pfeiderer
Kristen Spiridon

Clarinet

Wes Rice, Co-Principal
Kristen Spiridon, Co-Principal
Stephen Pfeiderer, Assistant Principal
Michael Berger
Ya-Yun Chen
Joe Dombrowski
Matthew Rupert
Jessica Schneider
Allison Sontz
Noah Weber
Will Wysocki

Alto Clarinet

Joe Dombrowski

Bass Clarinet

Stephen Pfeiderer
Allison Sontz

Contrabass Clarinet

Paul Faatz

Bassoon

Camie Pulley, Principal
Peggy Rechthand
R. Alex Staherski

Contrabassoon

R. Alex Staherski

Alto Saxophone

Timothy Hartman
Thomas Jones
Robert Lewis
James McCain
Sam-Jong Shim
Maureen Walsh

Tenor Saxophone

Brian Bubnash
Tawfeeq Khan

Baritone Saxophone

Zachary Herchen
Cara Salvesson

Horn

Cathleen Torres, Principal
Abbey Castor, Associate Principal
Dinia Yeo, Associate Principal
Jessica Morrison
Andrew Soli
Rebecca Stanis

Trumpet & Cornet

Jeremy Peterson, Co-Principal
Craig Retzlaff, Co-Principal
Jacob Wolfson, Associate Principal
Matthew Mattera, Assistant Principal
Erin Zaroukian, Assistant Principal
Brody Gusar
Neal Kindig
David Maddy

Trombone

Matthew Lynch, Principal
Yi-Lan Wang, Associate Principal
Dominique Orlando Patterson,
Assistant Principal
Kevin Biely
John Porter

Bass Trombone

Patrick Adams

Euphonium

Christopher Gow, Principal
Todd Nichols

Tuba

Alex D. Muehleisen, Principal
Navdeep Singh
Jonathan Peress
Jay P. Walton

String Bass

Matthew Brancheau

Piano

Daniel Davis

Timpani

Laura Noah, Principal
Laura Jordan

Percussion

Eric Beach, Co-Principal
Joanna Dabrowska, Co-Principal
Rachel Bock
Laura Jordan
Laura Noah
Yuko Sato