Instrumentation

Piccolo
Flute 1,2
Oboe
English Horn
Bassoon 1,2
Contrabassoon

Clarinet in Eb (strongly preferred, but alternate Bb Clarinet 3 part is provided)
2 Clarinets in Bb
Bass Clarinet in Bb
Contrabass Clarinet in Bb

Soprano Sax (strongly preferred, but alternate Alto Sax 2 part is provided)
Alto Sax
Tenor Sax
Baritone Sax

4 Trumpets in Bb
4 French Horns
3 Trombones (Bass Trombone preferred for Trombone 3)
Euphonium
Tuba

Percussion, 5 players:
Player 1: Djembe *
Player 2: Bass Drum (or a very deep hand drum to reinforce bass tone of djembe) **
Player 3: Vibes & Snare Drum
Player 4: Marimba
Player 5: Xylophone, Crotales, Suspended Cymbal

Double Bass

One player per part is preferred.

Play cues only if absolutely necessary. Original parts are strongly preferred.

* Djembe player may be placed outside of the percussion section, somewhere more visibly prominent and featured. Although the traditional "soloist position" is probably too "gimmicky," the player may be seated in the front row, still within the standard footprint of the ensemble.

** Can also be substituted with a second -- much larger (and substantially deeper in pitch) -- djembe or other hand drum, playing only bass tones.

"Strange Humors" was commissioned by the American Bandmasters Association. The work received its world premiere on March 1, 2006, at the 72nd Convention of the American Bandmasters Association in Richardson, Texas, performed by the Baylor Wind Ensemble, conducted by Richard Floyd.

Score revision 10/17/06.

Performance materials available for sale directly from the composer:

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PROGRAM NOTE

The young composer John Mackey has turned heads throughout the concert world in recent years, winning composition awards and prestigious orchestral commissions around the world. His Redline Tango, a piece that merges distinctly American and Latin cultural musical traditions, has become tremendously popular, having received several orchestral performances. Its transcription for wind ensemble caused Mackey's popularity to explode, particularly among collegiate wind band directors, who have commissioned a handful of new works for wind ensemble -- with more, undoubtedly, to come.

Strange Humors represents another of Mackey's works that has been transcribed for wind ensemble. The first version of Strange Humors was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures -- the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the "typical" melodies of the most northeastern parts of the African continent -- most notably Egypt, but also parts of the Arabian peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion.

-- PROGRAM NOTE WRITTEN BY JACOB WALLACE

ABOUT THE COMPOSER

John Mackey (born 1973) 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 he has focused on that medium 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; New York's City 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. His music has been choreographed by a diverse group of artists from David Parsons to Doug Varone, and for organizations from the Alvin Ailey Dance Company to the US Olympic Synchronized Swim Team. (The team won the Bronze medal - performing to Mackey's music - at the Athens Olympics in 2004.)

In February 2003, the Brooklyn Philharmonic premiered Mr. Mackey's work "Redline Tango" at the BAM Opera House, with Kristjan Jarvi conducting. The Dallas Symphony, under Andrew Litton, performed the piece in both Dallas and Vail in 2004. Mr. Litton performed the work again in 2005, this time with the Minnesota Orchestra, and Marin Alsop performed the work at the Cabrillo Festival of Contemporary Music in the summer of 2005. Mr. Mackey made a new version of the work for wind ensemble in 2004 -- Mackey's first work for winds -- and that version has since received many dozens of 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 Mackey the youngest composer ever to receive the honor.

Mr. Mackey 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, the Vail Valley Music Festival, the Juilliard School's Dance Division and Percussion Ensemble, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include "Turbine," commissioned by the Southeastern Conference Band Directors Association, and a saxophone concerto, commissioned by a consortium led by the Dallas Wind Symphony.

Mr. Mackey's work has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2005; 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, and 2000). He was a CalArts/Alpert Award nominee in 2000.

In 2002-2003, Mr. Mackey was selected as a Meet-The-Composer/American Symphony Orchestra League Music Alive! Composer In Residence with the Greater Twin Cities Youth Symphony in Minneapolis. He was Composer In Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004. Most recently, he was again selected as a Music Alive! Composer In Residence, a position he held during the 2004-2005 season with the Seattle Youth Symphony Orchestra.

Mr. Mackey served as Music Director of the Parsons Dance Company from 1999-2003.

John Mackey currently resides in Los Angeles. He encourages you to visit his website to learn more about his music: www.ostimusic.com