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Come Sunday!

Friday, November 4 at 7:30 pm  
with the UNCSA WIND ENSEMBLE

Sunday, November 6 at 8:00 pm  
NORTH CAROLINA MUSIC  
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*featuring*

OMAR THOMAS, Guest Composer/  
Artist in Residence

RANDALL STANDRIDGE, Guest Composer

LINDSAY KESSELMAN, Soprano Soloist

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Featured Ensemble

MARK A. NORMAN,  
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## A WELCOME FROM MARK NORMAN

Good evening and welcome to the 33rd season of the Piedmont Wind Symphony! We are very excited about our season and very happy you are joining us for an incredible year of music filled with terrific guest composers, virtuosic soloists and even the pageantry and tradition of The Sousa Band on our stages!

Indeed, the Band is Back! Tonight, we welcome Omar Thomas, a most influential and energetic voice and one of the most sought-after composers in the country and we are proud to introduce you to his amazing repertoire. "Come Sunday" is a thrill and perhaps the greatest closer of all time!

The question, "is it better to have never loved or to have loved and lost" is so beautifully presented by Lindsay Kesselman in John Mackey's "Songs from the End of the World", a personal favorite of mine with one of the most gifted vocal soloists singing the lead role. What a pleasure to have Lindsay join us today, and we have the treat of her returning in February to sing John Corigliano's emotionally impactful "Mr. Tambourine Man" based on the poems of Bob Dylan.

The essence of catharsis that only music can uniquely provide is clearly heard and identified through Randall Standridge's opus "UnBroken", dedicated to his mother and family as they lovingly address mental health issues that are personal and real. This work is an epic programmatic demonstration of musical emotion supporting an effort of introspection and reflection for the listener.

The immense talent of the UNCSCA faculty is showcased in Jeff Scott's "Baile si quiere" (Dance, if you like). This work, which is accessible to High School bands, showcases the woodwind quintet in various ways and leaves the audience with the sense that it is time to dance..now and always.

We thank Jamie Bream and the NC Bandmasters for the invitation to perform at NCMEA and hope that you will find tonight's performance a result of the extremely high-quality music education our members have received through the years (most of us are from NC) from their respective music programs, which are on full display tonight. We hope to serve as the greatest ambassadors of band, and we appreciate all of your support in our endeavors. Please enjoy the concert and we hope to see you all at our performances in the future!

- Mark A. Norman, Music Director/Conductor

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PIEDMONT  
WIND SYMPHONY

Mark A. Norman  
Music Director/Conductor

## Come Sunday!

Sunday, November 6, 2022, at 7:30 pm  
Stevens Center featuring:

OMAR THOMAS, GUEST COMPOSER/ARTIST IN RESIDENCE  
RANDALL STANDRIDGE, GUEST COMPOSER  
LINDSAY KESSELMAN, SOPRANO SOLOIST  
THE UNCSA FACULTY WINDS, FEATURED ENSEMBLE

### Program

A Mother of a Revolution! (2019) ..... Omar Thomas (b. 1984)

Baile si quiere! (2013) ..... Jeff Scott (b.1967)  
The UNCSA Faculty Winds

Tadeu Coelho, Flute \* Jaren Atherholt, Oboe Ron Rudkin,  
Clarinet \* Maria Serkin, Horn \* Stephanie Patterson, Bassoon

unBroken (2021).....Randall Standridge (b. 1976)  
East Coast Premiere

Songs From the End of the World (2015) .....John Mackey (b. 1973)  
Lindsay Kesselman, Soprano

Come Sunday (2018).....Omar Thomas (b.1984)



Mark A. Norman has enjoyed a career spanning over thirty years as a conductor and tuba performer. He is the music director and conductor of the Piedmont Wind Symphony and the director of Instrumental Ensembles and a conducting faculty artist at the University of North Carolina School of the Arts.

Mark is the former music director of the American Wind Orchestra and Riverside Wind Symphony and has been on the conducting faculties of the University of Michigan, UW-Milwaukee, UNCG, Washburn University, and Towson University. He has recorded with the Fountain City Brass Band, American Wind Orchestra, UNCG Wind Ensemble, and most recently, produced a three-part video series titled “Beethoven and the Winds” with the PWS. He is the former tuba instrumentalist with the esteemed U.S. Navy Band in Washington, DC, and was principal tuba with the Georgetown Symphony, McLean Orchestra, and the Mount Vernon Chamber Symphony, all of which gained him critical acclaim as a soloist.

Mark is a frequent guest conductor, most recently with the Winston- Salem Symphony, Western Piedmont Symphony, and the NC Brass Band. Ensembles under Mark’s direction have performed at the World Association of Symphonic Bands and Ensembles (WASBE) conference, regional College Band Director National Association (CBDNA) and the state music educators’ conferences in North Carolina, Virginia, Maryland, and Kansas.

## OMAR THOMAS, GUEST COMPOSER/ARTIST IN RESIDENCE



Described as "elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent," the music of Omar Thomas continues to move listeners everywhere it is performed. Born to Guyanese parents in Brooklyn, New York, in 1984, Omar moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music after studying Music Education at James Madison University in Harrisonburg, Virginia. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg, and has studied under multiple Grammy-winning composers and bandleader Maria Schneider.

Hailed by Herbie Hancock as showing "great promise as a new voice in the further development of jazz in the future," educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. Following his Berklee tenure, he served on faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore.

He is currently an Assistant Professor of Composition and Jazz Studies at The University of Texas at Austin. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive Jazz Cap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award's "Jazz Artist of the Year." In 2019, he was awarded the National Bandmasters Association/Revelli Award for his wind composition "ComeSunday," becoming the first Black composer awarded the honor in the contest's 42-year history.

Now a Yamaha Master Educator, Omar's music has been performed in concert halls the world over. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Mens' Choruses, The United States Marine Band, the Colorado Symphony Orchestra, the Houston Symphony Orchestra, and the Showa Wind Symphony, in addition to a number of the country's top collegiate music ensembles. Omar has had a number of celebrated singers perform over his arrangements, including Stephanie Mills, Yolanda Adams, Nona Hendryx, BeBe Winans, Kenny Lattimore, Marsha Ambrosius, Sheila E., Raul Midon, Leela James, Dionne Warwick, and Chaka Khan. His work is featured on Dianne Reeves's Grammy Award-winning album, "Beautiful Life."

Omar's first album, "I AM," debuted at #1 on iTunes Jazz Charts and peaked at #13 on the Billboard Traditional Jazz Albums Chart. His second release, "We Will Know: An LGBT Civil Rights Piece in Four Movements," has been hailed by Grammy Award-winning drummer, composer, and producer Terri Lyne Carrington as being a "thought provoking, multi-layered masterpiece" which has "put him in the esteemed category of great artists." "We Will Know" was awarded two OUTMusic Awards, including "Album of the Year." For this work, Omar was named the 2014 Lavender Rhino Award recipient by The History Project, acknowledging his work as an up-and-coming activist in the Boston LGBTQ community. Says Terri Lyne: "Omar Thomas will prove to be one of the more important composer/arrangers of his time." - omarthomas.com

## LINDSAY KESSELMAN, SOPRANO SOLOIST



Hailed by Fanfare Magazine as an "artist of growing reputation for her artistry and intelligence...with a voice of goddess-like splendor" Lindsay Kesselman is a two time GRAMMY-nominated soprano who passionately advocates for contemporary music.

Recent and upcoming highlights include the premiere of *Energy in All Directions* by Kenneth Frazelle with Sandbox Percussion at the Saratoga Performing Arts Center, the role of Anna in Kurt Weill's *The Seven Deadly Sins* with the Charlotte Symphony, *Astronautica: Voices of Women in Space* with Voices of Ascension, ongoing performances of two works written for Kesselman by John Mackey with orchestras and wind symphonies across the country, the John Corigliano 80th birthday celebration at National Sawdust (2018), *Quixote* (Amy Beth Kirsten and Mark DeChiazza) with Peak Performances at Montclair State University (2017), a leading role in Louis Andriessen's opera *Theatre of the World* with the Los Angeles Philharmonic and Dutch National Opera and an international tour of *Einstein on the Beach* with the Philip Glass Ensemble (2012-2015).

Kesselman is featured on several recent recordings: Chris Cerrone's *The Arching Path* (2021, In a Circle Records), Russell Hartenberger's *Requiem for Percussion and Voices* (2019, Nexus Records), Chris Cerrone's *The Pieces That Fall to Earth* with Wild Up (2019, New Amsterdam Records), Mathew Rosenblum's *Lament/Witches' Sabbath* with the Pittsburgh New Music Ensemble (2018, New Focus Recordings), Louis Andriessen's *Theatre of the World* with the Los Angeles Philharmonic (2017, Nonesuch), and Jon Magnussen's *Twinge* with HAVEN (2016, Blue Griffin).

Kesselman has been the resident soprano of the Pittsburgh New Music Ensemble for 12 seasons and HAVEN, Kesselman's trio with Kimberly Cole Luevano, clarinet and Midori Koga, piano ([www.haventrio.com](http://www.haventrio.com)) actively commissions and tours throughout North America. HAVEN is the recipient of a 2021 Barlow Endowment for Music Composition award with composer David Biedenbender and a 2021 Chamber Music America Classical Commissioning Grant with composer Ivette Herryman Rodriguez.

Kesselman holds degrees in voice performance and music education from Rice University and Michigan State University. She is represented by Trudy Chan at Black Tea Music and lives in Charlotte, NC with her son Rowan. More information can be found at: [www.lindsaykesselman.com](http://www.lindsaykesselman.com)  
- [www.lindsaykesselman.com/biography](http://www.lindsaykesselman.com/biography)

## RANDALL STANDRIDGE, GUEST COMPOSER



Randall Standridge received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, Band Works Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge's music is performed internationally. He has had numerous works selected to the J.W. Pepper's editor's choice. His compositions Snake Charmer, Gently Blows the Summer Wind, and Angelic Celebrations have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. His work Art(isms) was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work Stonewall: 1969 was premiered at the National LGBA conference in 2019. Mr. Standridge is also a contributing composer for Alfred Music's Sound Innovations: Ensemble Development series.

In addition to his career as a composer, Mr. Standridge is the owner and editor of Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as a drill designer, music arranger, and colorguard designer for the marching arts, as well as a freelance artist/photographer and writer. He lives in Jonesboro, Arkansas with his family.

-randallstandridge.com

## UNCSA FACULTY WINDS



**Tadeu Coelho - Flute** is the Professor of flute at the University of North Carolina School of the Arts. He has served as associate professor of flute at the University of Iowa from 1997-2002, as assistant professor of flute at the University of New Mexico from 1992-1997, and as visiting professor at the Ino Mirkovich Music Academy in Croatia.

Mr. Coelho frequently appears as soloist, chamber musician, and master clinician throughout Europe, Asia, and the Americas. He has performed as first solo flutist of the Santa Fe Symphony, Hofer Symphoniker in Germany, and the Spoleto Festival Orchestra in Italy, among others, including guest appearances with the Boston Symphony in the summer of 1996.

**Jaren Atherholt - Oboe** is currently Assistant Professor of Oboe at the University of North Carolina School of the Arts. She previously served as principal oboist of the Louisiana Philharmonic Orchestra from 2007–2018. A native of Alaska, Jaren has performed as guest principal oboist with the Saint Paul Chamber Orchestra and Detroit Symphony, as well as guest associate principal oboist with the Pittsburgh Symphony. Jaren spent four summers at the Marlboro Music Festival and currently performs each summer with the Grand Teton Music Festival. She has served on the faculty of John Mack Oboe Camp, Interlochen Oboe Institute, the Wintergreen Music Academy, and the Vianden International Music School.

**Ronald Rudkin - Clarinet**, saxophone, and flute, is the Director of the Jazz Program and Professor of Music Theory at the University of North Carolina School of the Arts. An active jazz performer, arranger, and clinician, he also plays associate principal/second clarinet with the Winston-Salem Symphony. Mr. Rudkin has led his own jazz/dance bands and has performed with a diverse mix of celebrities from the worlds of jazz, pop, and entertainment, including Bob Hope, Tony Bennett, Joe Williams, Aretha Franklin, Manhattan Transfer, Johnny Mathis, Rosemary Clooney, Max Roach, North Carolina Jazz Repertory Orchestra, and the Glen Miller and Peter Duchin Orchestras. (Ronald Rudkin not pictured above)

**Dr. Maria Serkin - Horn** is the Associate Professor of Horn at the University of North Carolina School of the Arts. She has held principal horn positions with the Florida Grand Opera, Palm Beach Symphony, Sarasota Orchestra, Atlantic Classical Orchestra, and the Charlottesville Symphony, and was a fellow with the New World Symphony. Prior to her role at UNCSA, she taught at University of Virginia and the New World School of the Arts. Recent performance highlights include extensive work the Chamber Orchestra of the Triangle, Charlotte Symphony Orchestra, Palm Beach Opera, Hawaii Performing Arts Festival, Palm Beach Chamber Music Festival, the North Carolina Symphony, and the North Carolina Brass Band.

**Stephanie Patterson - Bassoon** A California Native, is the Associate Professor of Bassoon at the University of North Carolina School of the Arts. She formerly taught at the Schwob School of Music and was Principal Bassoon of the Columbus Symphony (GA) and Acting Principal Bassoon with the Atlanta Opera. She has commissioned many new works as a member of the Enid Trio and the Off Broadway Trio. She is the Education Coordinator for the Meg Quigley Vivaldi Bassoon Symposium, and her performances often include staging, costumes, or other ways of connecting with audiences. She has performed around the world, including the Belfast Sonorities Festival, the Lucerne Academy, and Pro Musica in Juiz da Fora, Brazil. Her book, An Introduction to Contemporary Music for Bassoon and 64 Etudes is available through Trevco Varner Music.



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## PROGRAM NOTES:

### A MOTHER OF A REVOLUTION! (2019) – OMAR THOMAS (B. 1984)



This piece is a celebration of the bravery of trans women, and in particular, Marsha "Pay It No Mind" Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 – one of the pivotal events of the LGBTQ liberation movement of the 20th century – which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a

transphobic world is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving, and frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.

This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 50th anniversary of the Stonewall uprising.

### COME SUNDAY (2018) – OMAR THOMAS (B. 1984)

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, Testimony, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, Shout!, is a virtuosic celebration - the frenzied and joyous climactic moments when The Spirit has taken over the service.

## COME SUNDAY (2018) – OMAR THOMAS (B. 1984) (CONT.)

The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own - I see you and I am you. This one's for the culture!

## BAILE SI QUIERE! (2013) – JEFF SCOTT (B. 1967)



Jeff Scott is an American composer, hornist and educator. 'As a composer. I create works that I call "Urban Classical Music." It's rooted in European traditions and informed by my African American culture. It is also unapologetically influenced by the cultural experiences of my diverse, urban environment upbringing. My mission is to broaden the scope of American music theory and composition, with the intention of

introducing performers, teachers, students, and audiences to the richness and value of our very own, American music.' The title of this work translates from the Spanish as "Dance if you like."

Baile si quiere! was commissioned in 2013 for Force Five, the wind quintet of the U.S. Army Reserve Band. The goal was to put a wind quintet upfront in a mix of Classical and Latin Jazz settings, with improvised solos not only in the quintet but from members of the band itself, thereby breaking through the staid 19th and 20th century wind band traditions and hopefully shuttling both ensemble types into a 21st century expectation.

## UNBROKEN (1921) – RANDALL STANDRIDGE (B. 1976)



During my childhood, my mother suffered a complete nervous breakdown and psychotic break with reality. Before this happened, there were many warning signs that she was experiencing mental health issues. There were moments when she would cry for no discernable reason, when her mood and character would change in an instant, and moments when she would seem withdrawn from everyone.

## UNBROKEN (1921) – RANDALL STANDRIDGE (B. 1976) (CONT.)

However, these were infrequent and, as so, we all assumed that she was fine. She was not fine.

Unknown to us, and even to herself, our mother was battling depression. Growing up in the time period when they did, both of our parents had been conditioned to see mental health problems as sources of shame, signs of weakness, and a failing of character. Due to this, they did not seek help even though they both knew something was wrong. The pressure built, the problems multiplied, and finally, one day, it all became too much for her to bear. My mother's breakdown was so severe that she was hospitalized for over a year. It was a terrifying ordeal as my two brothers, my father, and I watched her battle this crippling illness. However, there are two things that I will never forget from that time. First, I remember my mother's strength in fighting her way back to us. And second, I remember my father's unwavering faith and fidelity to her as he stood by her side, kept the household together, and cared for both her and us as best he could.

Their bond did not break.

Our family did not break.

After this experience, the taboo of discussing mental health was removed from our household. My mother was diagnosed with severe depression and, upon returning home, started proper treatment for her condition. Any time she would begin to experience the onset of a particularly bad episode, she sought the help she needed and managed to prevent another such breakdown. As with anyone who lives with depression, she has good days and bad days, but the fear of identifying as a person with a mental health issue and the stigma surrounding it has been lifted. My father is still by her side, supporting her in any way she needs, just as he always has during their 50+ years of marriage.

The title of this work, unBroken, is in reference to three things. First, is a description of my mother, who has learned to manage her illness and thrive in spite of it. Second, it is a reference to our family, and how both my father and mother worked to ensure that it remained whole. My parents are my heroes, and I am not shy about saying it. Their strength and this experience has also made me completely unafraid to utter the following statement:

My name is Randall Standridge, and I live with depression.

## UNBROKEN (1921) – RANDALL STANDRIDGE (B. 1976) (CONT.)

Third, many people throughout the world experience mental illness. Too many are afraid of what others will think and what may happen to their relationships, their jobs, and their families if they seek help. They are afraid that they will be seen as “weak”, “defective”, or “broken.” It is my hope that this work may provide a starting place for productive discussions and be another tool that will help knock down the social barriers that prevent those that need help from seeking it. This piece of music is dedicated to my parents, Ron and Shirley Standridge, and to all of the people and families who live with the challenges of mental illness.

Lastly, to those who may be experiencing similar problems, please know this:

You are not weak.

You are not defective.

You are not broken.

Peace, Love, and Music

-Randall Standridge, April 30, 2021

## SONGS FROM THE END OF THE WORLD (2015) –

JOHN MACKEY (B. 1973)



John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band

catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic) and Christopher Martin (principal trumpet, New York Philharmonic). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, a philosopher who works on the

SONGS FROM THE END OF THE WORLD (2015) –  
JOHN MACKEY (B. 1973) (CONT.)

ethics of technology, and also titles all of his pieces; and their cats, Noodle and Bloop.

The cycle is inspired by a passage in the *Odyssey* in which Odysseus, shipwrecked and near death, washes up on the shore of an island belonging to the nymph Kalypso. Homer's telling treats the ensuing interlude as just another bit of exotic travelogue, one of many adventures on Odysseus' long journey home; these three songs imagine what it meant to Kalypso herself, and are sung in her voice.

I. A long time alone

Kalypso's island home is beautiful beyond imagining but remote beyond reach. Her immortality is thus an eternal solitude. The first song in the cycle, set before Odysseus' arrival, is her lament of this loneliness. Standing on her shore, she remembers long-gone days when she could still delight in her paradise, and tells of the slow erosion of sensation and even sense after endless ages alone.

II. Raveling

The second movement begins after Odysseus has been with Kalypso for seven years. She sings as she moves back and forth with a golden shuttle at her loom, weaving a tapestry—the work of all that time—that tells their story. At one end, the luminous threads show the near-dead castaway washed ashore; nearby the nymph nurses him back to health. Flowers and fruit, ripe and radiant, tumble through images of the love they found together. But the simple happiness of the scene and the song curdles: Odysseus wants to return to his home, leaving Kalypso to her solitude; nothing she has given or can give means anything to him anymore. She is shattered, but he is cold. So Kalypso returns to her loom, singing again, but now unraveling the tapestry, unmaking the document of love.

III. At sea

In the final song, Kalypso watches Odysseus sail away on a boat she has given him, born by a breeze she has called up to fill a sail she has fashioned from the unmade tapestry. Waves carry him toward the horizon, and her loneliness washes in again.  
– program note by A. E. Jaques

## SONGS FROM THE END OF THE WORLD (2015) –

JOHN MACKEY (B. 1973) (CONT.)

### I. A long time alone

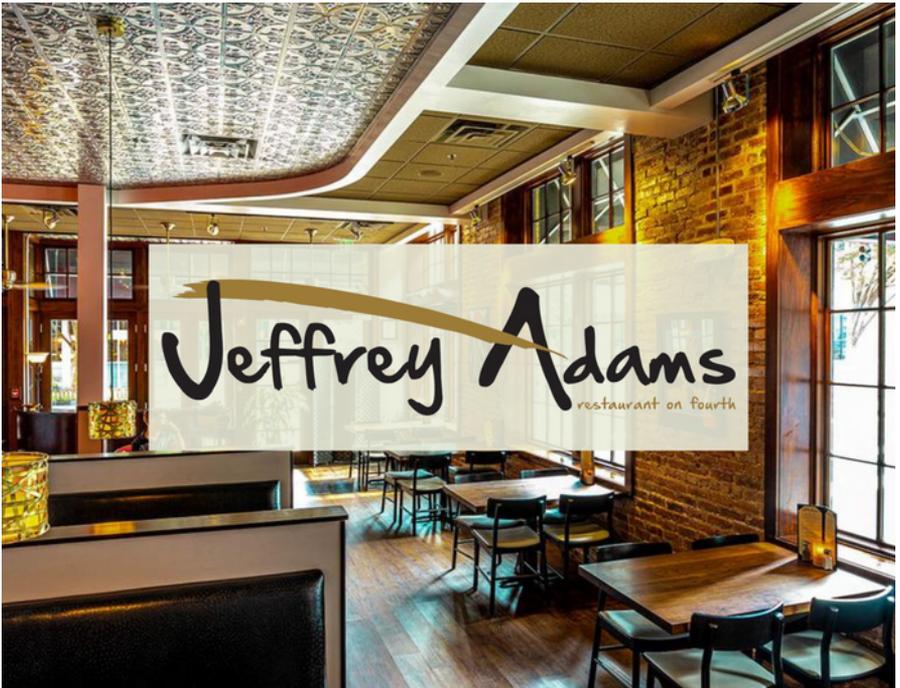
Dawn draws her rose-red fingers soft across the sleeping sky.  
Another day unasked-for, light pinking flesh untouched.  
Long ago I loved to watch the water wake  
when first rays raced the waves.  
Morning warm-born in a moment.  
But the sweetest second sours in solitude.  
Forever is a long time alone.  
Summer murmurs memory of seasons sweet with cypress.  
Seabirds basking idle as the fishes dare to doze.  
I used to sing with the insects  
answering sleet sleet whirrup with trilling airs.  
But that was years ago,  
before the buzzing buried cicada sounds inside  
to rattle in the cluttered attic of never-spoken thoughts.  
Even lovely liquid languor spoils.  
Forever is a long time alone.  
Wade into the wine-dark sea and leave the lonely island;  
let salt swamp tears.  
Waters hold you for a while.  
Skin gleams warm. Long-fallow flesh awakens  
but the ocean's kiss consumes.  
Soon there is no woman—only wave.  
So the body brought back rushes out again,  
tide and time-taken as all things are.  
The sea is not a solace but a cell.  
Forever is a long time alone.

### II. Raveling

When I found you, or you found me,  
both of us lost in the endless sea,  
then I healed you, and you healed me,  
two tattered souls stitched up lovingly.  
Seven summers of sun,  
seven winters of wanting,  
seven springtimes as new as the dawn,  
seven autumns of falling  
deeper into your breath—  
seven years you are warp to my weft.  
Only now is this paradise paradise.  
Only now is this living a life.  
Only now is there greenness and sweetness and air—  
lost and found ones, we two, what a pair.  
As I lose you, and so lose me,  
finding I never had what I thought was free—  
how can you take what once you gave?  
I asked only love for the life I saved.  
Seven years you were warp to my weft.  
Seven years, yet you leave me bereft.  
Seven years and I have nothing left.  
You and I, we were bound up together.  
You and I wove a heaven from scars.  
You and I turned the darkness and lostness and pain  
into something worth living again.  
Only you made this paradise paradise;  
Only you made this living a life;  
Only you gave me greenness and sweetness and air—  
All unraveling now, past repair.

SONGS FROM THE END OF THE WORLD (2015) –  
JOHN MACKEY (B. 1973) (CONT.)

III. At sea  
Again, alone.  
Again, forever.  
Solitude and I, once more, together.  
And now—forget?  
Or yet remember?  
If I hold fast will I still surrender?  
Shall I cling to memory, and polish thoughts like bright stones?  
But every touch erodes them; to love their light is to lose it.  
Remembering. Dismembering.  
Forget, then. Forget him.  
Forget him. Forget, yes.  
And cast away the empty oyster shell.  
Tide take him.  
But watch—who knows what waters wash home?  
Forget him? Forget, how?  
This cruel moon brings ghosts in waves now, to haunt me.  
Too-cruel moon brings ghosts to haunt me, to taunt me now.  
This tide that gives and takes and tolls the time,  
the time, the long and longing time alone.  
I can't forget;  
I can't remember.  
The loss remains, so hard, so tender.  
And all my rhymes are ravings,  
my words the wailing of a lost one,  
storm-tossed one.  
The sea won't hear.  
The sky won't care.  
No different to them,  
my silence or song.  
No words, so. Unheard, so.  
Why go on then? Why cry this silence?  
Alone. Alone.





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BASS CLARINET

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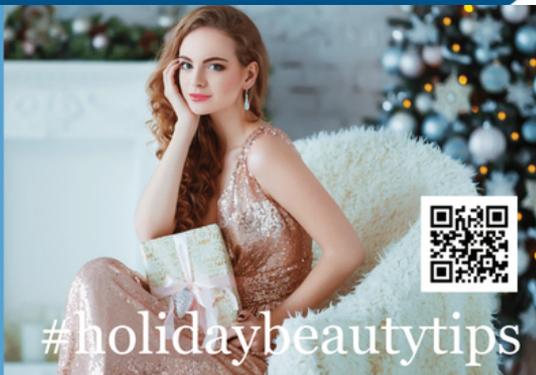
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