

Program Notes

The 2017 Atlantic hurricane season was the costliest on record, with a damage total close to \$300 billion (USD). The sequence of storms was extremely deadly, resulting in over 3,000 fatalities and countless injuries. The three strongest storms of the season – Harvey, Irma and Maria – occurred during August and September of that year, and battered parts of Texas, Louisiana, the Caribbean, Puerto Rico, the Bahamas, Cuba, and Florida, among other territories. This work, entitled HIM (for Harvey, Irma and Maria), is a musical expression of a hurricane, in remembrance of this greatly disastrous storm season.

This adaptable version, arranged in response to COVID-19, begins at the height of the storm, before it moves on its way into the distance. You'll need at least one instrument on each part to perform this in the following instrumentation:

Line A Flute/Oboe/Clarinet/Trumpet

Line B Flute/Oboe/Clarinet/Alto Saxophone/Trumpet

Line C Clarinet/Alto Saxophone/Tenor Saxophone/Horn

Line D Woodwinds Bassoon/Bass Clarinet/Baritone Saxophone

Line D Brass Trombone/Euphonium T.C. and B.C.

Line E Woodwinds Bassoon/Bass Clarinet/Baritone Saxophone/

Line E Brass Euphonium T.C. and B.C./Tuba

Percussion Tom-Toms, Djembe, Shaker/Chimes, Marimba

Thank you to Brian Dell and the Florida Bandmasters Association for commissioning the full band version of this work, as well as conductor Michael Garasi and the 2020 Florida Middle School All-State Band, for giving the piece its premiere.

Performance Notes

Here in Texas during the Spring we have some pretty intense thunderstorms. The night before I made significant decisions about the storm sequence of events utilized in *HIM*, I was woken very early in the morning by one of these storms, which continued for hours and hours, giving me a chance to make some observations that would ultimately influence my music.

All three hurricanes (Harvey, Irma and Maria) originated off the coast of West Africa – and for this reason West African drums are utilized in a “cross rhythm” between the tom-toms and djembe. The tom-tom player might find it easier to think in 3/4 meter at a tempo of 112, with this notation:



*In African culture, cross-beats can symbolize challenging moments or emotional stress: it is thought that playing them while fully grounded in the main beats prepares one for maintaining life-purpose while dealing with life's challenges.

If a rattle and/or a beaded foot shaker are available that can be attached to the djembe player, have them play the rattle on each beat following the dynamic markings.

Line A and B in m.48 through m.54 are meant to sound like a storm siren, which often has at least two pitches, with one pitch oscillating in and out of tune with a stable pitch. The players on Line A should bend the pitch without regard to barlines to make the effect sound more naturalistic, and also should not coordinate with any other players who are also playing Line A. Line B players in this section should take care to hold their pitch steady.

Composer Bio

Haley Woodrow is a composer, educator, trumpeter and pianist. She loves to partner with performers in crafting musical experiences that offer listeners an active role.

Haley's compositions have received awards from the National Band Association, the Texas Music Educators Association, and the VLAMO International Composition Contest. She has been commissioned by the Florida Bandmasters Association, the Kenosha Community Foundation, the Young Band March Project and the Texas Christian University Trombone Summit. Her music has been widely performed throughout the US and Canada, Europe and Australia.

Haley's "Creating Composers Clinics" are designed to teach 7-12 grade students the principles of composition while customizing a concert work for performance.

More at haleywoodrow.com