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Boston University Concert Programs

2017-03-27

Boston University Percussion Ensemble, March 27, 2017

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Join us for upcoming performances:

Tuesday, April 4, 8pm

Boston University Symphony Orchestra and Symphonic Chorus
Symphony Hall

Wednesday, April 5, 4:30pm

Beethoven Center: Symposium on Op. 131
Marshall Room

Wednesday, April 5, 8pm

Beethoven Center: Performance of Op. 131
Concert Hall

Thursday, April 6, 7pm

Argento New Music Ensemble
Concert Hall

Saturday, April 8, 2:30pm

"A Renaissance and Baroque Trombone/Trumpet Festival"
Marsh Chapel

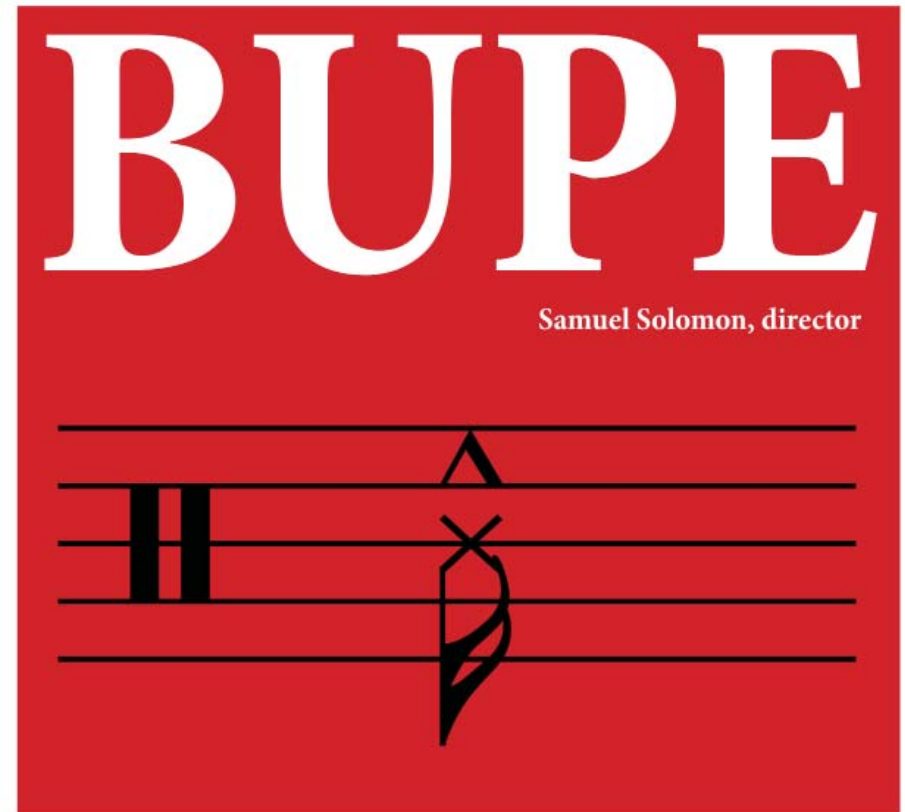
Tuesday, April 11, 8pm

Muir String Quartet
Tsai Performance Center

Marsh Chapel, 735 Commonwealth Avenue
CFA Concert Hall, 855 Commonwealth Avenue
Boston University Theatre, 264 Huntington Avenue
Boston Symphony Hall, 301 Massachusetts Avenue
Tsai Performance Center, 685 Commonwealth Avenue



Boston University College of Fine Arts
School of Music



Boston University Percussion Ensemble

Monday, March 27, 2017 8pm

Concert Hall

Boston University College of Fine Arts
School of Music

March 27, 2017
Concert Hall

Chuckwalla (2016)

Roshanne Etezady
(b. 1973)

Declan Sullivan, Jordan Carter, Catherine Lee,
Brian Cannady, Mark Stein, Michael Zell

Onomatopoeia (2014)

Ramon Castillo
(b. 1978)

Dylan Barber, Brian Cannady, Jordan Carter

Conservatory Garden (1986)

Daniel Levitan
(b. 1953)

Dylan Barber, Michael Zell, Nicholas Tariello, Declan Sullivan

Hand It To You (2016)

Nora Kroll-Rosenbaum
(b. 1979)

Pamela Wasko, Nicholas Samuel, Wanning Chen, Brian Cannady

Suite (1969)

I. Moderato
II. Slow
III. Recitative - Allegro Moderato

Lou Harrison
(1917-2003)

Nicholas Tariello, Tijs van Maaren, Mark Stein, Pamela Wasko, Wanning Chen
Michael Zell, conductor

Boston University College of Fine Arts
School of Music

STRINGS

Steven Ansell *viola* *
Edwin Barker *double bass* *
Heather Braun *violin*
Lynn Chang *violin*
Hye Min Choi *viola*
Carolyn Davis Fryer *double bass*
Daniel Doña
pedagogy, chamber *
Rachel Fagerburg *viola*
Franziska Huhn *harp*
Mihail Jojatu *cello*
Bayla Keyes *violin* *
Hyun-Ji Kwon *cello*
Michelle LaCourse *viola* * ++
Warren Levenson *guitar*
Benjamin Levy *double bass*
Lucia Lin *violin* *
Malcolm Lowe *violin*
Dana Mazurkevich *violin*
Yuri Mazurkevich *violin* *
Ikuko Mizuno *violin*
James Orleans *double bass*
Michael Reynolds *cello* *
Rhonda Rider *cello*
Todd Seeber *double bass*
John Stovall *double bass*
Klaudia Szlachta *violin*
Lawrence Wolfe *double bass*
Michael Zaretsky *viola*
Peter Zazofsky *violin* *
Jessica Zhou *harp*

PIANO

Victor Cayres
Gila Goldstein *
Linda Jiorle-Nagy *
Michael Lewin
Pavel Nersesyan *
Konstantinos Papadakis
Roberto Plano *
Boaz Sharon * ++

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Shiela Kibbe *
Melinda Lee Masur
Robert Merfeld

ORGAN

Peter Sykes * ++

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Penelope Bitzas *
Sharon Daniels *
James Demler *
Matthew DiBattista
Lynn Eustis *
Phyllis Hoffman * ++
Betsy Polatin SOT
Jerrold Pope * SAB II
Tara Stadelman-Cohen
Kevin Wilson

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Ken Amis *tuba*
Jennifer Bill *saxophone*
Kyle Brightwell *percussion*
Geraldyn Coticone *flute*
Terry Everson *trumpet* *
John Ferrillo *oboe*
Timothy Genis *percussion*
Nancy Goeres *basoon*
Bruce Hall *trumpet*
Ronald Haroutunian *basoon*
John Heiss *flute*
Renee Krimsier *flute*
Gabriel Langfur
tenor/bass trombone
Kai-Yun Lu *clarinet*
Don Lucas
tuba/euphonium * ++
David Martins *clarinet* *
Mark McEwen *oboe*
Toby Oft *trombone*
Elizabeth Ostling *flute*
Margaret Phillips *basoon*
Andrew Price *oboe*
Kenneth Radnofsky
saxophone
Thomas Rolfs *trumpet*
Mike Roylance
tuba/euphonium
Eric Ruske *horn* *
Robert Sheena *English horn*
Thomas Siders *trumpet*
Ethan Sloane *clarinet* * LOA
Jason Snider *horn*
Samuel Solomon *percussion*
James Sommerville *horn*
Richard Stoltzman *clarinet*
Linda Toote *flute* *

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Aldo Abreu *recorder*
Sarah Freiberg Ellison *cello*
Greg Ingles *sackbut*
Laura Jeppesen *viola da gamba*
Christopher Krueger
baroque flute
Catherine Liddell *lute*
Douglas Lundeen *natural horn*
Robinson Pyle *natural trumpet*
Marc Schachman *baroque oboe*
Aaron Sheehan *voice*
Jane Starkman
baroque violin/viola
Peter Sykes *harpsichord* * ++

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Michael Birenbaum Quintero *
Victor Coelho * ++
Catherine Gordon
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Brita Heimarck *
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Lewis Lockwood
Joshua Rifkin *
Andrew Shenton * STH
Jacquelyn Shoes *
Rachana Vajjhala *
Jeremy Yudkin *

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Martin Amlin * ++
Deborah Burton *
Justin Casinghino
Richard Cornell * SAB
Joshua Fineberg * LOA
Michael Gandolfi
Samuel Headrick *
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Rodney Lister *
Mary Montgomery Koppel
Ketty Nez *
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Jason Yust *

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André de Quadros * SAB
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Ronald Kos *
William McManus ++
Tawnya Smith *
Kinh Vu *

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Jennifer Bill
George Case
Aaron Goldberg *
Neal Hampton
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David Martins *
Mark Miller
Jason Saetta

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Gary Durham
Daniela Fagnani
Angela Gooch
Matthew Larson *
William Lumpkin * ++
Andrew Moss
Jim Petosa SOT
Emily Ranii
Melinda Sullivan-Friedman
Nathan Troup
Allison Voth *

EMERITUS

David Hoose, *conducting*
Ann Howard Jones, *conducting*
Joy McIntyre, *voice*
William McManus, *music education*
George Neikrug, *cello*
Sandra Nicolucci, *music education*

STAFF PIANISTS

Michelle Beaton
Anna Carr
Ja Young Kim
Siu Yan Luk
Brendon Shapiro
Lorena Tecu
Noriko Yasuda

* Full-time faculty
SAB Sabbatical

++ Department Chairs
SOT School of Theatre

LOA Leave of Absence
STH School of Theology

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




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










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
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












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













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


















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Peter Fiedler (COM'77, '94) and
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Howard A. Levin and Judith E. Levin 
William R. Lyman ('71) and
Anastasia S. Lyman ('72) 

Joy L. McIntyre 
Andrea Okamura ('82) and Jeffrey T. Chambers 
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Lewis J. Steinberg 
Roberta S. Steiner ('65) and Don Steiner 
Nancy R. Stone ('74) 
Douglas E. Stumberger (CAS'85) 
Kristine B. Tino ('65) 
Todd W. Townsend and Victoria H. Townsend 
Nancy L. Trentini
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Foreign Objects (1975)

Wanning Chen, Jordan Carter, Tijs van Maaren, Nicholas Samuel,
Pamela Wasko, Nicholas Tariello, Samuel Solomon

Roshanne Etezady, *Chuckwalla* (2016)



Chuckwalla was written in celebration of the 50th anniversary of the Boston University Tanglewood Institute (BUTI). The composer provides the following note:

My first public premiere took place at BUTI in 1990. The piece, for four flutes and three percussionists, was titled Iguana, and it marked the moment that I started to think of myself as a composer. For this brief, exuberant tribute to BUTI, it seemed fitting to connect it to the first piece I ever wrote, and so “iguana” is joined by another lizard, the chuckwalla. My 1990 program note was simply a brief description of the iguana, and so I leave this short note with this description from Wikipedia:

“Chuckwallas are a stocky wide-bodied lizard with a flattened midsection and prominent belly. Their tails are thick, tapering to a blunt tip. Loose folds of skin characterize the neck and sides of the body, which is covered in small, coarsely granular scales. The common chuckwalla (*Sauromalus ater*) measures 15 3/4 inches in length whereas insular species can measure as much as 30 inches in total length.”

—Roshanne Etezady

As a young musician, Roshanne Etezady studied piano and flute, and developed an interest in many different styles of music, from the musicals of Steven Sondheim to the 1980's power ballads and Europop of her teenage years. One fateful evening in 1986, she saw Philip Glass and his ensemble perform as the musical guests on Saturday Night Live. This event marked the beginning of her interest in contemporary classical music, as well as her interest in being a composer herself. Since then, Etezady's works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival and at the Atlantic Center for the Arts. Performers and ensembles including RÅalache, Amadinda Percussion Ensemble, Ensemble De Erepijs, and the Dogs of Desire have performed Etezady's music throughout the United States and Europe. Roshanne Etezady's music has earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet the Composer, and ASCAP. An active teacher, Etezady has taught at the Interlochen Arts Camp, Yale University, Saint Mary's College, and the Crane School of Music at SUNY Potsdam. She has given masterclasses at Holy Cross College, the Juilliard School, and the Norfolk Chamber Music Festival. Etezady holds academic degrees from Northwestern University and Yale University, and she has worked intensively with numerous composers, including William Bolcom, Martin Bresnick, Michael Daugherty, and Ned Rorem. She completed her doctorate at the University of Michigan in March, 2005.

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Ramon Castillo (1978), *Onomatopoeia* (2014)

Onomatopoeia delves deep into the human linguistic psyche. For centuries (millennia!?), scholars and enthusiasts have cultivated our innate tendency to imitate the sounds around us. To fully appreciate the verbal nuances boing, ding honk snap knock ding bam snap clap ding, Boom buzz, clang snap knock ding. Pop.

—Ramon Castillo

Ramon Castillo spends most of his creative energy developing new works and projects for his own Bleep Blop electroacoustic ensemble. Bleep Blop has worked regularly with several domestic and international artists including Sandeep Das & NonDuo (Improvisation/Video Group). Ramon has personally developed much of the technology (hardware and software) in use by the ensemble. Please visit video.bleepblop.com. He has composed music for PUBLIQuartet, Gamelan Galak Tika, Alea III, Ensemble Robot, The Loud Objects, and various other ensembles and festivals. He has performed with artists such as the Kronos Quartet, Signal Ensemble, Wu Man, Terry Riley and Gamelan Galak Tika. As full time faculty and Associate Chair of the music department at the University of Massachusetts, Lowell, he teaches musicianship, music business, and music technology. He directs the highly experimental Contemporary Electronic Ensemble. There, he works with a small team of faculty to continually develop the core musicianship curriculum. Ramon also teaches composition part time at the Berklee College of Music.

Daniel Levitan (b. 1953), *Conservatory Garden* (1986)

Conservatory Garden takes its name from the garden in New York's Central Park at 104th Street and Fifth Avenue. It is dedicated to the late congero Frankie Malabe, from whom Levitan took lessons at Harbor Arts, right across the street. Each percussionist in the quartet plays one roto-tom and a small collection of auxiliary instruments. The roto-tom serves the function of the repenique of Brazilian samba music, an instrument played by the leader of a samba band. Here instead of a leader and a band, we have a band of four leaders. Using one stick and one bare hand, in traditional repenique style, the players elicit a variety of timbres from their solo instruments by manipulating the striking point (rim or head), altering the resonance of the drum (open or damped), and even by altering the pitch by bending the head with an elbow. Much of the rhythmic material of the piece is developed out of traditional samba rhythms, and many the instruments are North American replacements of traditional Brazilian sounds. Despite the contemporary take on this style, the chorus music, repeated several times throughout the work, is simply a standard samba groove, always keeping us just a step away from the real thing.

—Daniel Levitan

Daniel Levitan (b. 1953) is the composer of numerous works for percussion ensemble that are regularly performed at colleges and universities across the country and around the world. He studied composition at Bennington College (BA, 1976) with Henry Brant, Vivian Fine, and Marta Ptazynska; and percussion privately with Phil Ford and Ray Spiegel (tabla), Frank Malabe (conga and latin percussion), and Tom Hemphill (mallets). Mr. Levitan, a graduate as well of the North Bennett Street School (1975), works as a piano technician in New York City, and writes and lectures on tuning topics for the Piano Technicians Guild.

April 4th at 8 pm
Symphony Hall

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Conductor
Emily Freeman Brown

Soloists
Jennifer Jaroslavsky as Gabriel
Regina Morgan as Eve
Francesco Logozzo as Uriel
Erik Earl Larson as Raphael
Young Kwang Yoo as Adam

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THE CREATION
Joseph Haydn



Director **Samuel Z. Solomon** teaches percussion at The Boston Conservatory at Berklee, Boston University, is Percussion Director of The Boston University Tanglewood Institute (BUTI), and Artistic Director of the Juilliard Summer Percussion Seminar. From 2007- 2011 he was president of the Massachusetts Chapter of the Percussive Arts Society. His book, "How to Write for Percussion," has received critical acclaim from composers, performers, and conductors worldwide and is available in three languages. He has also authored three books on percussion playing and curated two collections of percussion etudes and solos. Solomon is founding member of the Yesaroun' Duo and the Line C3 percussion group, from 2005-2010 he was percussionist-in-residence at Harvard University, and from 2003-2015 he was principal timpanist of the Amici New York chamber orchestra. He can be heard as soloist and chamber musician on GM, Albany, Bedroom Community, New Focus, and Tzadik labels, as well as performing the music of Björk on her soundtrack to Matthew Barney's film "Drawing Restraint 9." He lives in Hull, Massachusetts with his wife, Kristy, and children, Nicolas, Leo, and Luciana. Please visit www.szsolomon.com for more.

Nora Kroll-Rosenbaum (b. 1979), *Hand It To You* (2016)

Hand It To You is a game. It's about the most basic instruments, our hands, and how far we can take the sport of music until things fall apart. The piece is dedicated to Sam -- a rhythm and fun master.

—Nora Kroll-Rosenbaum

Grammy Award-winning Juilliard trained composer **Nora Kroll-Rosenbaum**, born NYC, collaborates with radical filmmakers and ingenious musicians on scores that include Stockholm, Pennsylvania (Sundance), Regarding Susan Sontag (HBO, Tribeca), Powerless/ Katiyabaaz (Berlinale, Tribeca), After Fire, What's Your Emergency, The Cinema Travelers (Cannes) and Joburg (Telluride). She has been commissioned by the London Symphony Chorus, San Francisco Symphony, Seattle Symphony, and received fellowships from the Sundance Composers Feature and Doc Labs. Nora works on the music teams behind *Underground* (WGN) and *Insecure* (HBO).

Lou Harrison (1917-2003), *Suite* (1969)

Harrison's playful *Suite* for percussion quintet, in three movements, features five characters, not without humor. The First is the leader of a band of brake-drummers, who soulfully soliloquizes upon a set of templeblocks in the middle movement. The Second and Third are the remaining bandmates, just along for the ride. The Fourth, having barely outgrown banging on pots and pans as a child, has traded up for a large wash tub—rocking out in the first and last movements and antagonizing the templeblocker in the second. The Fifth is the ultimate antagonist—crashing, mocking, interrupting, and calling attention to himself with gongs and bass drum; momentarily appeased and given a moment to shine at the top of the third movement, but continues to complain once asked to give up the spotlight.

—Samuel Solomon

Lou Harrison lived his first nine years in Portland, Oregon, where he was born in May 14, 1917. Residences since then included Central California, Los Angeles, New York City (ten years), North Carolina, the San Francisco Bay region, Oaxaca, New Zealand, and the Monterey Bay region. His studies were with Howard Cooper, Henry Cowell, Arnold Schoenberg, and Virgil Thomson. He was the recipient of several grants and awards, including Guggenheim and Rockefeller Fellowships. Mr. Harrison has established himself as one of the most original and important American composers of the 20th century. As Mr. Harrison liked to point out, American composers must often do other things to support themselves. Among these he has been a record salesman, an animal nurse, a journalist, a florist, a forestry firefighter, and dance accompanist. He was a poet, painter, calligrapher, and type face designer in addition to being a composer. He helped to introduce the Indonesian gamelan to the United States and, with William Colvig, constructed two large gamelans now in use at San Jose State University and Mills College. Lou Harrison passed away Sunday evening, February 2, 2003, on his way to attend a festival of his music at Ohio State University at Columbus.

John Bergamo (1940-2013), *Foreign Objects* (1975)

Foreign Objects was composed in 1975 on a small battery powered Casio VL-Tone synthesizer while Bergamo was hospitalized from a car accident. The title is based on a remark he overheard during surgery. Essentially an atonal pop tune, this short Zappa-esque piece uses the instrumentation of Bergamo's first ensemble, the Repercussion Unit, but can be adapted for any group of willing musicians.

—Samuel Solomon

From his early days as a drummer in New Jersey, **John Bergamo** (1940-2013) has never lost his desire to expand his interest in percussion. In 1959 John attended the Lenox School of Jazz in Lenox Mass. next door to Tanglewood, the summer home of the Boston Symphony. Under a scholarship, John studied drumset with Max Roach; had Percy Heath and Kenny Dorham as jazz band instructors; studied history and theory with Gunther Schuller, Marshall Stearns and George Russell; and was classmates with Ornette Coleman, and Don Cherry. In 1962 John earned an M.M. degree from Manhattan School of Music, followed by three summers in Tanglewood and time in New York City as a freelance musician. In the fall of 1964, he joined the Creative Associates at the State University at Buffalo. This group was formed by composer /conductor / pianist; Lukas Foss, and its members included percussionist Jan Williams; composers George Crumb, Sylvano Bussoti, Mauricio Kagel, and Fred Myrow; Bassist Buell Neidlinger; oboist / saxophonist Andrew N. White III; singers Carol Plantamura, Sylvia Brigham Dimiziani, and Larry Bogue; composer / trombonist Vinko Globokar; violinist Paul Zukofsky; clarinetist Sherman Friedlander; cellist Jay Humeston; composer / pianist Michael Sahl; violist Jean Depuey; and flutist Karl Kraber. The Creative Associates at SUNY Buffalo explored the avant-garde in a wide variety of 20th Century styles, and performed regularly in Buffalo and in New York's Carnegie recital Hall. Some of the results of this group included the first book of madrigals by George Crumb, *Vibone* by Vinko Globokar, *Passion Selon Sade* by Sylvano Bussotti, and *Songs From the Japanese* by Fred Myrow. From this group John became involved in smaller "sub-groups" with Buell Neidlinger, Charles Gayle, and Andrew White; and a trio with George Crumb and Paul Zukofsky. Relocating on the West Coast, John became involved in learning *Tabla* and other hand drums traditional to non-European cultures, and after 1970, was coordinator of the percussion program at California Institute of the Arts. This breadth of background led John to such diverse musical involvements as concerts with John McLaughlin's *Shakti*, performing in Frank Zappa's *Abnuceals Emukka Orchestra*, and a tour to the Soviet Union with Robert Shaw, to name only a few. John continued to be involved in contemporary music performance, studio work, and non-EuroAmerican music performance until his death in 2013. Incorporating many of the styles which influenced him, John co-founded two all-percussion groups *The Repercussion Unit* in 1976 with Larry Stein, Ed Mann, James Hildebrandt, Greg Johnson, Paul Anceau, and Steven "Lucky" Mosko; and *The Hands On'Semble* with Andrew Grueschow, Randy Gloss and Austin Wrinkle in 1997.



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