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1998-10-08

# Boston University Wind Ensemble, Thursday, October 8, 1998

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*Boston University School for the Arts  
Music Division*

*—presents—*

BOSTON UNIVERSITY  
WIND ENSEMBLE

DAVID J. MARTINS, *conductor*

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Thursday, October 8, 1998 at 8:00 p.m.  
The Tsai Performance Center  
685 Commonwealth Avenue  
Boston, Massachusetts

BOSTON UNIVERSITY WIND ENSEMBLE

DAVID J. MARTINS, *conductor*

Thursday, October 8, 1998  
8:00 p.m.

**PROGRAM**

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Fanfare for the Great Hall

Jack Stamp

Notturmo for Turkish Band, Op. 34

Louis Spohr

Marcia  
Menuetto  
Andante con variazioni  
Polacca  
Adagio  
Finale

—*Intermission*—

Symphony No. 1  
In Memoriam Dresden (1945)

Daniel Bukvich

Prologue  
Seeds in the Wind  
Ave Maria  
Fire Storm

On a Hymnsong of Philip Bliss

David Holsinger

Africa: Ceremony, Song, and Ritual

Robert W. Smith

## Program Notes

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### **Jack Stamp: *Fanfare for the Great Hall***

Fanfare for the Great Hall was composed for and is dedicated to Kenneth G. Bloomquist, Director of Bands at Michigan State University. It was also written with admiration and gratitude to the members of the Music Faculty at Michigan State University who greatly influenced me during the pursuit of my doctoral degree in wind conducting. The work was written with the "Great Hall" of the Wharton Center at Michigan State University in mind.

—Jack Stamp

### **Daniel Bukvich: *Symphony No. 1, In Memoriam Dresden (1945)***

On the night of February 13, 1945, Allied forces fire-bombed the undefended German city of Dresden. Swollen by the flow of refugees fleeing the advancing Russian Army to almost twice its normal population, the "Fire Storm" killed approximately 150,000 men, women and children. The *Prologue* establishes the mood of this impending disaster and presents the thematic material upon which the rest of the piece is based. *Seeds in the Wind* refers to the method of "seeding" the bomb target with jellied gasoline and incendiaries. The fury of this movement is intended to portray the bombing attack itself. *Ave Maria* is a reflection of the religious and artistic heritage of Dresden and becomes a prayer for the victims of the attack. Finally, the sounds of the "Fire Storm" are revisited and serve as a resolution to the tension built up in the previous three movements.

—Daniel Bukvich

### **David Holsinger: *On a Hymnsong of Philip Bliss (1989)***

*On a Hymnsong of Philip Bliss* is a radical departure of style of this composer. The frantic tempos, the ebullient rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss-Horatio Spafford hymn, *It is Well with my Soul*. Written to honor the retiring Principal of Shady Grove Christian Academy, *On a Hymnsong of Philip Bliss* was presented as a gift from the SGCA Concert Band to Reverend Steve Edel in May of 1989.

### **Robert W. Smith: *Africa: Ceremony, Song and Ritual***

*Africa: Ceremony, Song and Ritual* is based on the primitive folk music of Western Africa. Inspired by the recording and research of Mr. Stephen Jay, the work features traditional ceremonial music for dance and entertainment as well as dynamic percussive invocations and historical songs.

African musicians feel that they bring life to their instruments just as God gives life to the musicians. As a result, individual instruments are believed to possess consciousness and are treated with same respect and reverence given to an honored living person. The drum, the featured section in this work, is considered a sacred object as well as a musical instrument. It is believed to be endowed with a mysterious power which has been incomprehensible to the many missionaries and early travelers on the African continent. As one listens, the mind experiences a wide range of emotions including joy, fear, hope and grief.

OYA "Primitive Fire" recreates man's conquest of fire. In the beginning of time, man discovered that he could create the illusive power by striking two flints together. He

gathered his sticks and dry leaves and kindled them. The flames begin to rise very slowly yet steadily building higher and higher into a large writhing body of energy spreading across the horizon. Suddenly, it begins to fade. . . slowly. . . losing life. . . then the last spark ascends to the heavens and leaves the earth in darkness.

The "Ancient Folk Song" originates from Ghana, situated in the tropical belt of West Africa. It is a land of lush tropical beaches and rocky lagoons. The peaceful tranquillity of this beautiful country was first disturbed by European settlers in the 1500's as Ghana became the center for exporting slaves and gold. As a result, the area became known as the Gold Coast. A secondary melody based on the folksong *Marilli* weaves throughout the final statement of the original theme.

With thunder and lightning as his weapon, Shango, the God of Thunder revisits the earth. To herald his return, his devotees chant his invocationary praise. The big and small drums made of hollow trees and the skins of rams resound throughout the night as circles of worshipers dance to a frenzied state. The joyous opening statement returns amid the primal percussion drawing the work to an exhausting conclusion.

## Upcoming Events

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October 10  
7:00 p.m.

**ALEA III 16th International Composition Competition**  
Theodore Antoniou, *director*  
Tsai Performance Center  
685 Commonwealth Avenue

October 19  
8:00 p.m.

Faculty Concert  
**Ronald Barron, *trombone***  
**Fredrik Wanger, *piano***  
**Boston University Trombone Ensemble**  
Tsai Performance Center  
685 Commonwealth Avenue

October 24  
8:00 pm.

**Boston University Choral Ensembles**  
Ann Howard Jones, *Director of Choral Activities*  
Scott Jarrett, *conductor*  
Jenny Bent, *conductor*  
Boston University Concert Hall  
855 Commonwealth Avenue

October 27  
8:00 p.m.

Guest Artist Concert  
**Valery Gradow, *violin***  
Tsai Performance Center  
685 Commonwealth Avenue

# Boston University Wind Ensemble

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## Piccolo

Denise Gaz  
Kathleen Kutka  
Amelia Lukas  
Mana Washio  
Anne Wong

## Flute

Brook Ferguson  
Kathleen Kutka  
Dana Marinell  
Lisa Nichols  
Mana Washio  
Anne Wong

## Oboe

Meave Cox  
Michael Dressler  
Margarita Ortiz  
Dennis Osvar  
Gabriela Yagupsky

## English Horn

Rebecca Tingleff

## Clarinet

Alexander Amorosi  
Christina Arnold  
Molly Hamilton  
Kelly Hayes  
Justin Holden  
Katie Leaman  
Karla Leandri  
Erika Means

## Bass Clarinet

Samuel Dorf  
Justin Holden

## Bassoon

Gabriel Beavers  
Stephanie Busby  
Andre Weker

## Contra Bassoon

Gil Perel

## Alto Saxophone

Michael Blakeslee  
Richard Schwartz

## Tenor Saxophone

Adam Huffer  
Richard White

## Baritone Saxophone

Michael Suiero

## Trumpet

David Boucher  
Joshua Budway  
Brian Casper  
Yu-Wen Chen  
Dennis Conroy  
Thomas Manuel  
Justin Nurin  
Christopher Scanlon  
Nicholas Snaith  
Marcus Trader

## French Horn

Anthony Cantor  
Laura Danek  
Molly Eastman  
Kimberley Katterjohn  
Kristin Littlejohn  
Lesley Sabol  
Barbara Shepherd  
Micah Sprague  
Jeanne Weisman

## Trombone

Jacob Blurnberg  
Nicholas Borisjuk  
Michael Carroll  
Eliza Feller  
Eric Reynolds  
Colleen Riordan

## Bass Trombone

William Lombardelli  
Annie Newman

## Euphonium

George Macchio

## Tuba

Chi-Sun Chan  
Avital Handler  
Michael Vandiver

## Percussion

Michael Carrier  
Greg Cohen  
Stephanie Cruz  
Michael Day  
Tom Finigan  
Michael Myrter  
Ben Paysen  
Joshua Rodriguez  
Adam Wallstein  
Henry Wan

## Ensemble Manager

Brian Casper

## Stage Manager

Jacob Moerschel

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