2005-02-24

Boston University Wind Ensemble, February 24, 2005

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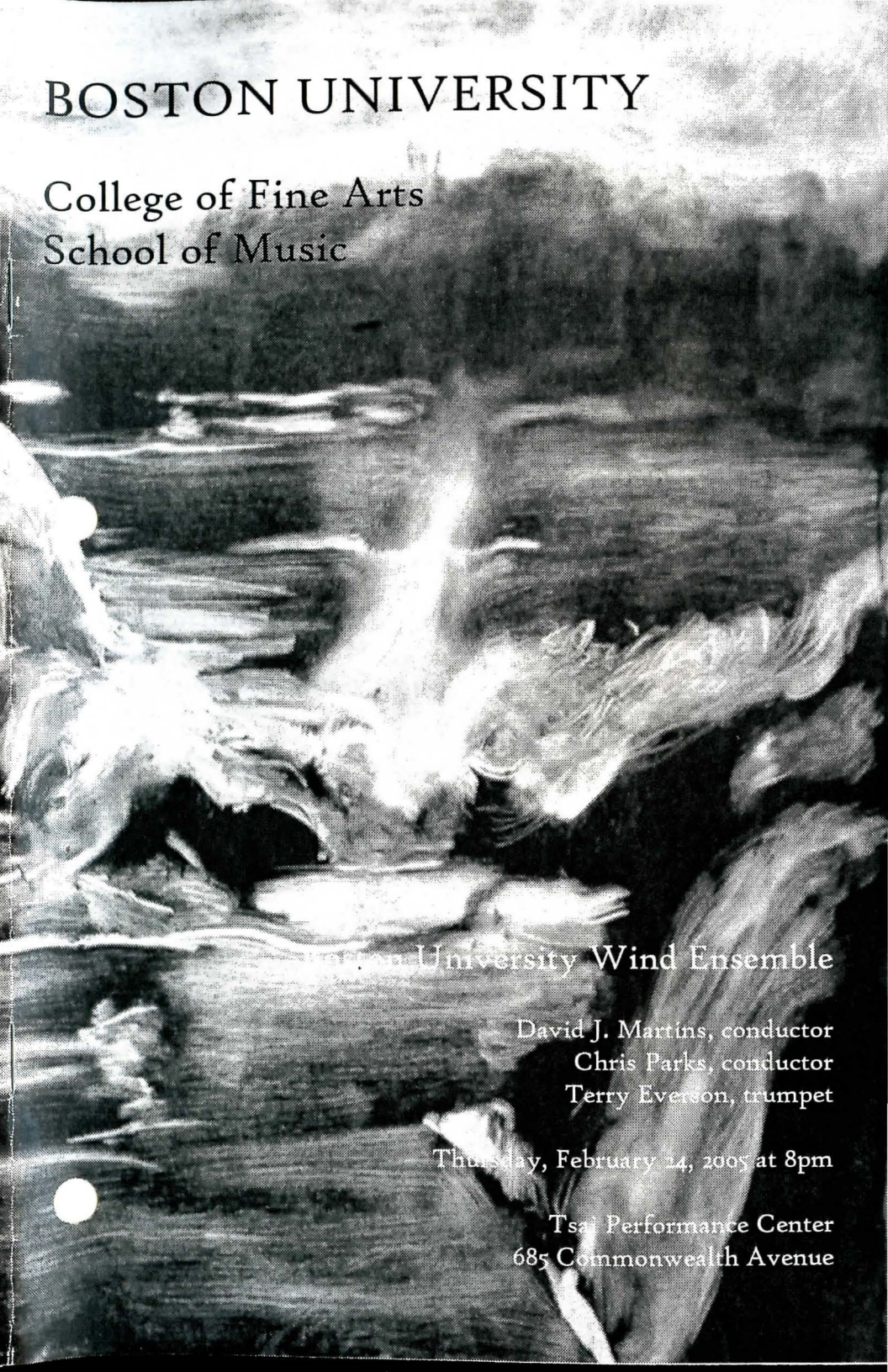

Boston University Wind Ensemble

David J. Martins, conductor
Chris Parks, conductor
Terry Everson, trumpet

Thursday, February 24, 2005 at 8pm

Tsai Performance Center
685 Commonwealth Avenue

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BOSTON UNIVERSITY
COLLEGE of
Fine Arts

Thursday, February 24, 2005 at 8pm
Tsai Performance Center

BOSTON UNIVERSITY WIND ENSEMBLE

DAVID J. MARTINS, conductor
CHRIS PARKS, conductor
TERRY EVERSON, trumpet

JANÁCEK	"Sokol Fanfare" from *Sinfonietta*
	CHRIS PARKS, conductor
STRAUSS	Serenade in E flat Major, Op. 7
BROUGHTON	*Excursions for Trumpet and Band*
	TERRY EVERSON, trumpet

INTERMISSION

PISTON	*Tunbridge Fair*
DAHL	Sinfonietta
	Introduction and Rondo
	Pastoral Nocturne
	Dance Variations

PROGRAM NOTES

Leos Janácek (1854–1928)
"Sokol Fanfare" from *Sinfonietta*

By the time of his sixtieth birthday, one might have considered Leoš Janácek successful as a composer, folklorist, and director of the chief music institution in his native Moravia. Outside of this small area in Eastern Europe, however, he was known only by a handful of his printed instrumental works. The success of his opera *Jenufa* ten years earlier was slowly earning Janácek fame and confidence in his compositions through to his death fourteen years later.

During the last decade of his life, Janácek enjoyed growing recognition and fame abroad. He was composing more (due in part to his muse, Kamila Stösslová), and it was during this time that *Sinfonietta*, a piece in five movements for orchestra, was written. Janácek had heard a military band playing fanfares while in a park with his 'muse' in early 1925, and was commissioned to write a fanfare for a Sokol gymnastics festival soon thereafter (Sokol is a civic organization that promotes moral values and physical education.) Within a year, Janácek had added four contrasting movements, which together with the Fanfare represented "the contemporary free man, his spiritual beauty and joy; his strength, courage and determination to fight for victo[illegible]" certainly common sentiment throughout much of the newly-formed Czechoslovakia duri[illegible]e years following their independence from Hapsburg rule in 1918.

Scored for nine trumpets, two bass trumpets, two tenor tubas, and timpani, Fanfare was dedicated to the Czechoslovak Armed Forces, and was originally entitled *Military Sinfonietta*. The whole of *Sinfonietta* offers expressive musical painting, as suggested by the titles Janácek included with the last four movements (and later retracted): The Castle, The Queen's Monastery, The Street, and The Town-hall. The Janácek scholar Jaroslav Vogel has suggested that Fanfare consists of one theme growing out of another: the tubas play a motive that sounds similar to chimes, and the timpani further develops the idea by 'chiming' on the same pitches that the tubas present. The motive continues in the trumpets that vary and augment the theme which finally, is sounded in canon. The dedication of Fanfare, the exciting succession of fanfares presented, and Janácek's initial wish that the musicians should play standing up (like a military band) make Fanfare a declaration of independence and a pronouncement that the Czech people will defend their young state.

Richard Strauss (1864–1949)
Serenade in E-flat Major, Op. 7

The son of the principal horn player in the Munich Court Orchestra, Richard Strauss's childhood was rich in musical influence and opportunity. As early as his fourth birthday in 1868, Strauss had begun piano lessons; violin and composition were soon to follow. This instruction was to prove especially useful: Strauss participated in the amateur orchestra his father conducted, which inclined the boy towards symphonic composition. His earliest compositions include piano pieces, chamber music, and lieder (German song), but the association with the orchestra prompted an enthusiasm towards larger works; marches, concert overtures, and two symphonies were written for and performed during his years in the orchestra.

At the age of nineteen, having earned success as a composer, Richard's father allowed him go to Berlin, stopping along the way to give concerts in Leipzig and Dresden.

Musicologist Willi Schuh has observed that "the outstanding reputation Richard's father enjoyed among other musicians, the interest that had been aroused by public performances of some of his compositions, and his winning nature combined to open the doors of Berlin's cultural circles to the newcomer." The *Serenade for Wind Instruments*, written in November 1881, was performed twice while Strauss was in Berlin, and served an important tool in his life: with it, he gained the respect and admiration of Hans von Bülow, a prominent figure in German musical life in the mid-nineteenth century. Bülow liked the piece so much that he suggested Strauss write another piece for wind ensemble, and sketched an outline for the form it should take (the B-flat major Suite for thirteen wind instruments was the result, though Strauss did not follow Bülow's plan for much of the work).

The *Serenade for Wind Instruments* is a short, single-movement work written for pairs of flutes, oboes, clarinets, bassoons, 4 horns, and contrabassoon or bass tuba. The piece is a short sonata form, opening with a simple and sweet main theme in the oboes and clarinets that returns at the recapitulation in the lowest instruments. The development opens with a solo oboe and moves through a series of excursions in different key areas. The presence of triplets in the passing solo line of the Coda refers back to the omnipresent triplets from the second theme. Each player is important in this work, and Strauss makes use of all of his forces: long lyric lines, rich harmonic textures, instrumental virtuosity, and appropriate developmental techniques make for a successful piece for small wind ensemble.

Bruce Broughton (b. 1945)
Excursions for Trumpet and Band

Upon receiving a commission from The United States Air Force Band to compose a piece for Concert Band in 1995, Bruce Broughton wrote *Excursions for Trumpet and Band*. In the liner notes of the CD the Air Force Band recorded the composer offers the following overview: "Although not literally a programmatic piece, *Excursions* is based upon a tune that wanders in and out of various musical situations. After a short introduction by the soloist, the main theme is presented over a lightly ambling accompaniment. The theme travels this way and that, running into some interesting diversions along the way and eventually meeting itself where it began-at the introduction."

Written for a full wind ensemble (which includes optional parts for two cellos and a string bass), Broughton creates a piece that allows a virtuosic solo trumpet to shine amidst varying textures, exciting meter changes, and impressive rhythmic lines for the ensemble. The excitement and spirit of the pointed introduction sets the tone for the excursions of the solo trumpet: from the lively opening, through a more lyrical section with a swiftly spinning solo line, into a slightly slower part that does not last long, before building up to the return of the opening line and the thrilling last few measures.

Bruce Broughton is an accomplished composer with nine Emmy Awards, who has written scores for more than sixty motion pictures, including O! Pioneers, The Three Musketeers, The Rescuers Down Under, and Glory and Honor. The television series' themes of Jag and Tiny Tune Adventures also carry his creative stamp.

Walter Piston (1894–1976)
Tunbridge Fair

Walter Piston is no stranger to the city of Boston. He moved from Maine to Boston in 1905, studied music, graduated with honors from Harvard College, and was a member of the Harvard faculty until his retirement in 1960. He composed and conducted eleven works for the Boston Symphony Orchestra, wrote an influential series of music theory texts, and won Pulitzer Prizes for two of his eight symphonies. No aspect of musical culture was left untouched by Walter Piston, who often joked that it "took him an hour to decide upon a note and another hour to decide to erase it."

Every musician needs time to relax, however, and Piston found that time in his summers away from Boston, on a dairy farm in Vermont. During the summer of 1950, Piston wrote *Tunbridge Fair: Intermezzo for Symphonic Band*; one can speculate that the title of the piece refers to the annual fair that has been held in Tunbridge, Vermont every summer since 1871. A jaunty horn line opens the work and sets the lively tone for what follows. Using varying textures and articulations (in the second section of the work, a smooth brass line rises over staccato clarinets), Piston creates a constantly evolving work that never seems to rest. The clamorous ending sufficiently concludes this one-movement work with deep New England roots.

Ingolf Dahl (1912–1970)
Sinfonietta

Ingolf Dahl wrote Sinfonietta for a commission by the Northwestern and Western Divisions of the College Band Directors' National Association in 1961. The first performance was given by the University of Southern California Wind Orchestra under the direction of William Schaefer. Dahl includes an Introductory Note with his score that outlines some of his creative processes and ideas about his work.

Though written in three movements for extensive wind band (parts for string bass, six percussionists, and back stage trumpet players are included), Dahl acknowledges that the movements may be performed separately. Given the piece as a whole, however, allows for a reading of the piece as an arch form: "the sections of the first movement correspond, in reverse order and even in some details, to the sections of the last," writes Dahl. The opening trumpet fanfare returns at the end of the last movement, though in a different form. The "keystone" of the arch is the "gavotte-like section, and the lightest music of the entire Sinfonietta," of the center of the middle movement.

Dahl builds the tonal basis of the work around six pitches: A-flat, E-flat, C, G, D, and A. Used in different inversions, combinations, and manipulations, the harmonic and melodic roots for the piece are developed. The first movement, Introduction and Rondo, "proceeds by simple alternation between march-like refrains and rhythmically looser episodes." Pastorale Nocturne Pastorale, the second movement, uses a fugue (hidden in the lyrical saxophone solo), a waltz, and a gavotte (an oboe tune) superimposed and alternated one after the other. The final movement, Dance Variations, begins with a "straightforward presentation of the six-tone set," which serves as the basso ostinato of this passacaglia-like movement. Performed as a whole, the charming Sinfonietta is a work that makes full use of the symphonic band and all the delightful qualities it inherently possesses.

–program notes by Sally DeJoseph

DAVID J. MARTINS, conductor

David J. Martins is Adjunct Professor of Music at Boston University. He has degrees from the Eastman School of Music and the University of Lowell College of Music and was a recipient of a Berkshire Music Festival Tanglewood Fellowship. He is also Professor of Music at the University of Massachusetts Lowell.

Professor Martins balances orchestral and chamber venues with an active teaching and conducting schedule. He is the Music Director of the Boston University Wind Ensemble, University of Massachusetts Lowell Wind Ensemble, Rhode Island Philharmonic Youth Wind Ensemble and the Lowell Summer Concert Band.

Professor Martins is Music Director Emeritus of the Metropolitan Wind Symphony, which during his tenure of ten years performed at the National Conference of the Association of Concert Bands and commissioned numerous new compositions. Since the summer of 1999, he has served on the faculty of the Boston University Tanglewood Institute as Director of Wind Activities for the Young Artists Orchestra.

He is a member of the clarinet section of the Rhode Island Philharmonic and Boston Classical Orchestras and appears frequently with the New Hampshire Symphony Orchestra, ProArte Chamber Orchestra, Boston Ballet Orchestra and Alea III. He has also performed with the Boston Pops Esplanade Orchestra, Monadnock Music Festival and Springfield Symphony. In past years he has toured with the Philharmonia Hungarica Orchestra of Germany on their U.S. tours, the Puccini Festival Orchestra throughout Italy, and has performed six tours throughout Greece and Russia as soloist and member of the contemporary chamber ensemble Alea III. He can be heard on orchestral and chamber recordings on the CRI, Koch, Titanic, Gasparo and Albany labels. Professor Martins is a Boosey & Hawkes/Buffet artist–clinician.

CHRIS PARKS, conductor

Chris Parks is the Director of Boston University Music Organizations (BUMO), which provides quality music opportunities for members of the Boston University community. In his duties as the Director of BUMO, Mr. Parks conducts the Boston University Concert Band and the Terrier Athletic Bands.

Mr. Parks grew up in El Paso, Texas, where he attended the University of Texas at El Paso. After receiving his Bachelor of Music Education degree in El Paso, he moved to Boston to pursue his Mastersof Music in Trumpet Performance, which he completed in 1995. Upon graduating, Mr. Parks spent five years touring nationally and internationally with numerous Broadway musicals, including *The King & I* and *The Sound of Music.* He has toured with Marie Osmond and John Davidson and has performed with Julio Iglesias, Bobby Shew and Dizzy Gillespie.

Mr. Parks has been a member of the faculty/staff of the Tanglewood Institute, the Atlantic Brass Quintet Seminar, Southwind Drum and Bugle Corps, Spartans Drum and Bugle Corps and the Drum Major Academy. Mr. Parks studies conducting with David Martins.

TERRY EVERSON, trumpet

Terry Everson is Assistant Professor of Trumpet at Boston University School of Music. Mr. Everson is an internationally renowned trumpet soloist, active as performer, educator, composer/arranger and church musician. He first gained international attention in 1988, winning (on consecutive days) both the Baroque/Classical and 20th Century categories of the inaugural Ellsworth Smith International Trumpet Competition, with further success as First Prize laureate of the 1990 Louise D. McMahon International Music Competition.

Mr. Everson has premiered solo and chamber works, and has released two complete recordings of notable modern works, and has recorded as soloist with the New England Brass Band, the Lexington Brass Band and the Eastern Wind Symphony. He is a Life Member of the International Trumpet Guild, having served as Conference Host in 1998, and serves as Music Notation Specialist for the Guild's quarterly journal.

Mr. Everson has been an active church musician for most of the past 20 years, and currently serves as Worship Pastor at MetroWest Christian Life Center in Marlborough, MA; he and his wife, Lori, are also members of the Pastoral Care staff there.

As composer, Professor Everson has filled commissions from Wizards! double reed ensemble, the Texas Tech Trombone Choir, the Lutheran Music Program (brass quintet) and the Philadelphia College of Bible (trumpet ensemble). His arrangement of W.L. Thompson's *There's a Great Day Coming* has been recorded by Philip Smith (Principal Trumpet, New York Philharmonic) on the Cala label's New York Legends series, and his setting of *In Dulci Jubilo* has been recorded for an upcoming release by the New England Brass Band.

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Music Education Research Seminar
CFA Room 154

Thursday, March 3, 8pm

Boston University Symphony Orchestra
DAVID HOOSE, conductor
MESSIAEN *L'Ascension*
BRUCKNER *Symphony No. 7*
Tsai Performance Center

Tuesday, March 15, 8pm

Faculty Recital Series
A program of African-American spirituals
SIMON ESTES, bass-baritone
DONALD RYAN, piano
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Saturday, March 19th, 8pm

Boston University Women's,
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Boston University Chamber Orchestra
ANN HOWARD JONES, MICHAEL MCGAGHIE, and JAMES WILSON, conductors
MOZART Missa Brevis in G Major, K. 140
MACHAUT Puis qu'en oubli
LANDINI Echo la primavera
RAVEL Trois beaux oiseaux du Paradis (from Trois Chansons)
LASSUS Matona mia cara
VAUGHN WILLIAMS Just as the tide was flowing
STANFORD Quick! we have but a second
CFA Concert Hall

Monday, March 21st, 11am

The Annual Ralph Gomberg
Masterclass and Recital
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Monday, March 21st, 8pm

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THEODORE ANTONIOU, director
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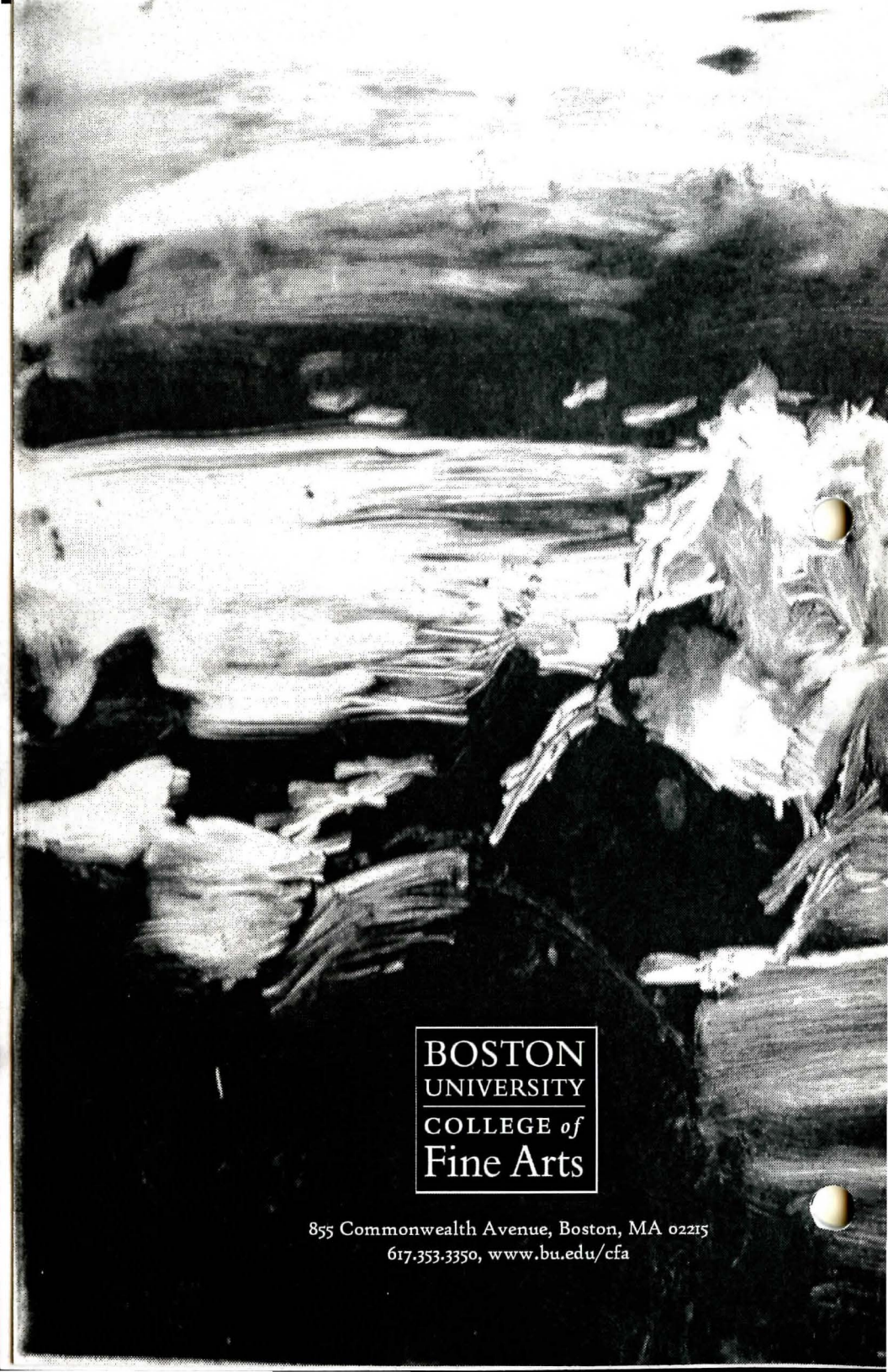
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