

1999-02-19

Faculty concert: John Manning, Nikki Stola, Sibhan Kelleher, and Gabriel Langfur

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*Boston University School for the Arts
Music Division*

—presents—

FACULTY CONCERT

JOHN MANNING

tuba

NIKKI STOIA

guest artist, piano

XX

Friday, February 19, 1999 at 8:00 p.m.
Tsai Performance Center
685 Commonwealth Avenue
Boston, MA

FACULTY CONCERT

JOHN MANNING, *tuba*
NIKKI STOIA, *guest artist, piano*

Friday, February 19, 1999
8:00 p.m.

PROGRAM

"Waltzes and Romances"

Divertissement for Tuba (1975)

Bennie Beach
(b. 1925)

Statement
Waltz
Chant

Drei Romanzen, Op. 94 (1849)

Robert Schumann
(1810-1856)

Nicht schnell
Einfach, innig
Nicht schnell

Alarum (1993)

Edward Gregson
(b. 1945)

—*Intermission*—

Tuba Concerto (1976)

Gregson

Allegro deciso
Lento e mesto
Allegro giocoso

Suite for Unaccompanied Tuba (1964)

Walter Hartley
(b. 1927)

Intrada: Alla marcia
Valse: Allegro non troppo
Air: Andante
Galop: Presto

Trio for Bass Instruments (1981)

Charles Wuorinen
(b. 1938)

Sibhan Kelleher, *double bass*
Gabriel Langfur, *bass trombone*

Country Dance (1995)

Ian Easton

Silhouette (1992)

John Harmon
(b. 1935)

Waltz for Mippy III (1950)

Leonard Bernstein
(1918-1990)

PROGRAM NOTES

Bennie Beach (b. 1925)

Divertissement for Tuba (1975)

Statement
Waltz
Chant

Divertissement for Tuba, dedicated to Dr. Kent Campbell, was composed in 1975 by Ethel, Mississippi native Bennie Beach. Mr. Beach did his undergraduate work at Delta State College in Cleveland, Mississippi which he regards as his home. He holds two graduate degrees from George Peabody College in Nashville, Tennessee. He studied composition for two years with Roy Harris and has had further study with John Boda and Phillip Slates. Prior to three years in the Army Air Forces during World War II, he played professionally in both the jazz and symphonic fields. He has been a member of the Nashville Symphony and on the faculty of Western Kentucky University.

Mr. Beach, although primarily an instrumentalist, has written extensively for the voice and has published works in both fields. His music is performed regularly at colleges and universities throughout the United States. He has performed at Carnegie Hall and the American Embassy in Siagon, Vietnam.

Interested not only in his own writing but that of others, Mr. Beach, as former chairman of the National Association of College Wind and Percussion instructors, has been influential in the commissioning of new works by other American composers.

Robert Schumann (1810-1856)

Drei Romanzen, Op. 94 (1849)

Nicht schnell
Einfach, innig
Nicht schnell

Drei Romanzen, composed in late 1849, was originally intended for oboe, but was offered in a version for clarinet as well. Reminiscent in form and style to his *lieder*, Schumann artfully weaves a bittersweet dialogue between the solo instrument and the piano. Transcribed and recorded by San Francisco Symphony tubist Floyd Cooley, this version translates well for tuba and piano.

Edward Gregson (b. 1945)

Alarum (1993)

Edward Gregson is one of Britain's most versatile composers whose music has been performed, broadcast, and recorded worldwide. He studied composition and piano at the Royal Academy of Music (1963-67), winning five prizes for composition.

He has recently completed commissions for the Royal Liverpool Philharmonic and Bournemouth Symphony Orchestras, as well as a Clarinet Concerto for Michael Collins and the BBC Philharmonic, which was premiered in Manchester in 1994.

A noted conductor of contemporary music, Edward Gregson has also held numerous academic posts, including Professor of Music at both Goldsmith's College and the University of London and as well as visiting teacher and conductor at the Royal Academy of Music. Edward Gregson has recently been appointed Principal of the Royal Northern College of Music.

Alarum for solo tuba was written for James Gourlay and was first performed by him at Adrian Boult Hall, Birmingham, England on February 13, 1994. The title of the work derives from an old English word meaning "call to arms," and I have taken this to be a primitive (that is primeval) call, hence the opening gesture of the piece which is meant to imitate a tribal-like intensity.

The opening four-note set of pitches is taken from the name of the dedicatee, j A m E S Gourlay: A natural, E natural, E-flat (S=E-flat in German notation), and G natural. The piece is divided into three main sections and runs continuously. The first section is by turns aggressive, nervous and lyrical. The second section is melodic and peaceful, but reaches a climax when the two themes (lyrical and rhythmic) are juxtaposed against each other (a very tricky moment for the soloist). The last section is dance-like in character with changing time patterns which lead back to the very opening statement (the 'alarum') of the piece.

Gregson

Tuba Concerto (1976)

Allegro deciso

Lento e mesto

Allegro giocoso

Gregson's Tuba Concerto was commissioned by Besses O'Th'Barn with funding provided by the Arts Council of Great Britain. It is dedicated to John Fletcher, who premiered it with the Besses O'Th'Barn Band conducted by the composer on April 24, 1976 in Middleton Civic Hall, Manchester.

The concerto is in three movements, following the usual quick-slow-quick pattern. The first is in a sonata-form shell with two contrasting themes, the first rhythmic in character, the second lyrical. There is a reference made in the development section to the opening theme of Vaughan Williams' Tuba Concerto, but only in passing. The second movement unfolds in a long cantabile melody for the soloist, which contrasts to a ritornello idea which is announced three times by the band accompaniment. The last movement is in rondo form, alternating the main theme with two episodes. The first of these is a broad sweeping tune and the second is jazz-like in style. After a short cadenza, reference is made to the opening of the concerto, and the work ends with a triumphal flourish.

Walter Hartley (b. 1927)

Suite for Unaccompanied Tuba (1964)

Intrada: Alla marcia

Valse: Allegro non troppo

Air: Andante

Galop: Presto

Walter Hartley was born in Washington, D.C. and began composing at the age of five. He studied at the Eastman School of Music where he received his Ph.D. in composition in 1953. He is the composer of over 200 works in nearly every instrumental and vocal medium, although his best-known compositions are for brass instruments and saxophones. Walter S. Hartley is Professor Emeritus of Music and Composer-in-Residence at the State University of New York at Fredonia. He studied composition with Burrill Phillips, Thomas Canning, Herbert Elwell, Bernard Rogers, Howard Hanson, and Dante Fiorillo. He taught piano, theory, and composition at the National Music Camp in Interlochen, Michigan, from 1956 to 1964, and has been a frequent guest composer and lecturer.

Charles Wuorinen (b. 1938)

Trio for Bass Instruments (1981)

Charles Wuorinen (born June 9, 1938, New York City) has been composing since the age of five and has been a forceful presence on the American musical scene for more than four decades. In 1970, Wuorinen became the youngest composer to win the Pulitzer Prize in music with his work *Time's Encomium*, an electronic composition written on commission from Nonesuch Records. The Pulitzer Prize and the MacArthur Fellowship are just two among many awards, fellowships and other honors to have come his way.

Wuorinen has written more than 200 compositions to date. His newest works include *Symphony Seven*, which was commissioned by four American orchestras, a trilogy of orchestral scores for the New York City Ballet, a Piano Quintet for Ursula Oppens, and a Percussion Quartet. He is presently collaborating with the poet James Fenton and the director Mark Lamos on an opera, based on a novel by Salman Rushdie.

The fact that in 1975 Stravinsky's widow gave Wuorinen the composer's last sketches for use in *A Reliquary for Igor Stravinsky* is an indication of Wuorinen's historical importance. Wuorinen was the first composer commissioned by the Cleveland Orchestra under Christoph von Dohnanyi (*Movers and Shakers*) and the first to compose for Michael Tilson Thomas' New World Symphony (*Bamboula Beach*).

An eloquent writer and speaker, Wuorinen has lectured at universities throughout the United States and abroad. He has served on the faculties of Columbia, Princeton, and Yale Universities as well as the University of Iowa, Manhattan School of Music, New England Conservatory, and the State University of New York at Buffalo. He is presently Professor of Composition at Rutgers University.

In 1962, he co-founded the Group for Contemporary Music, one of America's most prestigious ensembles dedicated to the performance of new chamber music. In addition to cultivating a new generation of performers, commissioning and premiering hundreds of new works, the Group has been a model for many similar organizations which have appeared in the United States since its founding. Wuorinen is a member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences.

Trio for Bass Instruments was composed in 1981 and is dedicated to David Braynard.

Ian Easton

Country Dance (1995)

Country Dance was written in 1995 by Australian composer, Ian Easton, and is required for the first round of the International Tuba Solo Competition being held in Sydney, Australia in December 1999.

John Harmon (b. 1935)

Silhouette (1992)

John Harmon's life as a composer and performer since he graduated cum laude as a composition major from Lawrence University in 1957 has been both exciting and varied. He spent a summer of study with the legendary Oscar Peterson and then gained extensive experience as a pianist and arranger in New York City and as a leader of a jazz trio that toured Europe in 1963. On his return to the United States, he recorded the LP, "Lost in Sound" with jazz saxophonist Yusef Lateef. He returned to school where he studied with Belgian composer Henri Pousseur at the State University of New York at Buffalo. He received his master's degree in composition in 1968. In the 1970s, John was the director of Jazz Studies at Lawrence University at Appleton, Wisconsin and was also the co-founder of the jazz nonet Matrix with whom he recorded five albums. He was then commissioned to write works for the Milwaukee and Duluth Symphony Orchestras.

Beginning in the 1980s, John turned to composing for wind and brass ensembles. He has now produced some 23 works for concert band or wind ensemble. His latest work for solo tuba and piano, *Silhouette*, was composed for and premiered by the former Empire Brass tubist, Sam Pilafian.

Leonard Bernstein (1918-1990)

Waltz for Mippy III (1950)

Waltz for Mippy III was one of a series of short chamber works for brass instruments composed in 1948 for a Carnegie Hall performance on April 8, 1959 featuring members of the New York Philharmonic. All of the compositions, which included *Rondo for Lify* (trumpet and piano), *Elegy for Mippy I* (horn and piano), *Elegy for Mippy II* (trombone solo), and *Fanfare for Bima* (brass quartet), as well as *Waltz for Mippy III* (tuba and piano) were dedicated and named for family pets. Bernstein dedicated *Waltz for Mippy III* "For my brother Burtie" with an additional footnote which reads, "*Mippy III* was a mongrel belonging to my brother Burtie." The composer's instructions to the performer at the beginning of the piece reads, "As gracefully as possible under the circumstances."

—John Manning

MEET THE ARTIST

John Manning received his music degree from Boston University where he studied with Sam Pilafian and co-founded the Atlantic Brass Quintet in 1985. Since 1995, the ABQ has been the ensemble in residence at Boston University's School for the Arts and Tanglewood Institute. With the ABQ, Mr. Manning has recorded numerous CDs and performed throughout the United States and around the world.

Mr. Manning is an active freelance musician in Boston and has performed with Rhode Island Philharmonic, Pro Arte Orchestra, the Boston Ballet Company Orchestra, the Tanglewood Music Center Orchestra, Boston Musica Viva, and the Boston Pops Esplanade Orchestra.

Outside the realm of the "classical" music, Mr. Manning is involved in a diverse array of eclectic musical interest ranging from klezmer and world music to rock and jazz. He performs regularly with the Shirim Klezmer Orchestra, Naftule's Dream, Brass Planet, The Pee Wee Fist and the Jazz Composers Alliance Orchestra.

Recently, Mr. Manning was featured on the WBUR Radio Program "The Connection" for his participation in the 1997 World Euphonium and Tuba Competition of Guebwiller, France. Mr. Manning is also on the faculty of the University of Massachusetts at Amherst.

Nikki Stoia is well known as an accompanist, coach and soloist in the greater Springfield, Massachusetts and Five College areas. Known for her versatility as a performer whose repertoire encompasses traditional and contemporary classical and popular music, she has worked with many singers, instrumentalists, vocal ensembles and composers. Her concert work, both as accompanist and piano soloist, has taken her to many United States cities including New York, Washington D.C., San Francisco and Honolulu. She is presently a lecturer in the Department of Music and Dance at the University of Massachusetts at Amherst as well as the Assistant Dean of Advising for Humanities and Fine Arts and two-time Distinguished Teacher Award nominee. She is the accompanist for the Springfield Symphony Chorus and is Assistant Director, soprano soloist and pianist of the Chancel Choir at South Congregational Church in Springfield. She has also been a member of the Massachusetts Wind Orchestra since its inception.

Ms. Stoia was a staff member of the Smith College Department of Music for eight years, serving as staff vocal and choral accompanist as well as choral arranger. As accompanist for the Smith College Chamber Singers, she appeared in concerts in Toronto, Montreal, London, Paris, Hamburg, Berlin,

Geneva, Amsterdam, Copenhagen and Stockholm. For three years, Ms. Stoia was accompanist for the Mount Holyoke College Children's Choir. She holds a Master of Music degree in vocal accompanying and chamber music from the University of Massachusetts at Amherst, acknowledged as a Phi Kappa Phi graduate. She is also a Phi Beta Kappa graduate of Smith College, where she majored in music and German.

UPCOMING EVENTS

February 21
8:00 p.m.

Triple Helix Piano Trio
Bayla Keyes, *violin*
Lois Shapiro, *piano*
Rhonda Rider, *cello*
Tsai Performance Center
685 Commonwealth Avenue

February 22
8:00 p.m.

Boston University Women's Chorale
Boston University Repertory Chorus
Ann Howard Jones, *Director of Choral Activities*
Kirstina Rasmussen, *conductor*
Jason Bishop, *conductor*
Matthew Garrett, *conductor*
Marsh Chapel
735 Commonwealth Avenue

February 24
8:00 p.m.

Faculty Concert
Leslie Parnas, cello
Tong-Il Han, piano
Tsai Performance Center
685 Commonwealth Avenue

March 2
8:00 p.m.

Boston University Wind Ensemble
David Martins, *conductor*
Tsai Performance Center
685 Commonwealth Avenue

March 3
8:00 p.m.

Faculty Concert
Muir String Quartet
Tsai Performance Center
685 Commonwealth Avenue

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