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2003-04-24

# Boston University Wind Ensemble, April 24, 2003

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**BOSTON UNIVERSITY**  
**School of Music**

**BOSTON UNIVERSITY WIND ENSEMBLE**  
**David Martins, *conductor***

Thursday, April 24, 2003 at 8:00 p.m.  
Tsai Performance Center  
685 Commonwealth Avenue, Boston

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# BOSTON UNIVERSITY WIND ENSEMBLE

David Martins, conductor

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TOCH

*Spiel, Op. 39*

*Overtüre*

*Idyll*

*Buffo*

STRAVINSKY

Octet for Wind Instruments

*Sinfonia*

*Tema con Variazioni*

*Finale*

MCBETH

*The Sea Treaders*

*in calm and storm*

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INTERMISSION

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MAYS

*Dreamcatcher*

JACOB

Concerto for Band

*Allegro*

*Adagio*

*Allegro con brio*

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**ERNST TOCH (1887–1964)*****Spiel*, Op. 39 (1926)**

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A native of Vienna, Ernst Toch was a self-taught composer who began a career in medicine before choosing to devote himself to music full-time. He questioned the value of formal analysis and placed primary importance on what he called music's "organic" and "timeless" qualities. He was critical of the twentieth-century penchant for abstract, highly intellectual systems of composition, remarking, "I do not believe that today's experiments, hypotheses, deductions, abstractions, formulae and organized systems can find expression in today's art because in their present form, they are still essentially unrelated to actual man in his society." The *Spiel* for wind orchestra was written in 1926 while Toch was working as a composition teacher in Mannheim, Germany. He later immigrated to the United States and taught composition and theory at the University of Southern California in Los Angeles.

*Spiel*, German for "game," and the overall mood of the piece is indeed lighthearted and playful. The opening *Overture* features a festive march tune in the brass accompanied by rapid figurations in the woodwinds. The *Idyll* that follows is in a relaxed triple meter, with a long and lyrical melody that unfolds over a repeated rhythmic cell in the flutes and clarinets. The concluding *Buffo* is fast, lively and sounds almost carnival-like at times. With its bright and cheerful melodies and clear formal outlines, Toch's *Spiel* manifests some of the composer's own aesthetic principles.

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**IGOR STRAVINSKY (1882–1971)*****Octet* (1922)**

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Igor Stravinsky is considered by many to have been one of the greatest composers of the twentieth century. He made a name for himself early in his career with three spectacular ballets: *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913). After World War I, his compositional style changed dramatically and he became one of the founding members of the neoclassical movement, which sought an alternative to the sentimental excesses of Romanticism and took its inspiration from the techniques of the great eighteenth-century masters, whose works were characterized by objectivity and expressive restraint. The *Octet* (French: *Octuor*), written in 1922, belongs to this period. Stravinsky related the circumstances surrounding its composition as follows:

The *Octuor* began with a dream. I found myself (in my dream state) in a small room surrounded by a number of instrumentalists who were playing some very agreeable music. I did not recognize the music they played...but I do remember my curiosity—in the dream—to know how many the musicians were. I remember, too, that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute and a clarinet. I awoke from this little dream concert in a state of delight, and the next morning I began to compose the *Octuor*.

The music of the Octet brims with neoclassical characteristics. The first movement follows the outlines of sonata form and features an abundance of contrapuntal textures and early- eighteenth-century-style trills and ornaments. The second movement is a set of variations whose theme is first stated by the flute and clarinet, punctuated on the offbeats by the other instruments. The movement culminates in the last *fugato* variation, where the theme is played in turn by each of the instrumental pairs (flute and clarinet, two bassoons, two trumpets, two trombones). The finale grows directly out of the *fugato* and is, according to Stravinsky, "intended as a contrast to the high tension point in the entire piece." The composer summed up his ideas on the Octet in a 1924 article for *The Arts*, in which he wrote:

This sort of music has no other aim than to be sufficient in itself. In general I consider that music is only able to solve musical problems; and nothing else, neither the literary nor the picturesque, can be in music of any real interest. The play of musical elements is the thing.

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**W. FRANCIS MCBETH (b. 1933)*****The Sea Treaders (1995)***

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Resident composer and chairman of the Theory-Composition department at Ouachita University in Arkadelphia, Arkansas, W. Francis McBeth is widely admired for his many contributions to the wind band literature. He received his formal training at Hardin-Simmons University, the University of Texas at Austin and the Eastman School of Music. *The Sea Treaders* was commissioned in 1995 by the United States Naval Academy Band to celebrate the Academy's 150<sup>th</sup> anniversary, and it received its first performance on October 10<sup>th</sup> of the same year.

*The Sea Treaders* is a programmatic work in two connected movements. The first, marked *Adagio calmando*, is meant to represent the stillness and tranquility of a placid sea. This then gives way to the tumultuous second movement, which depicts a fierce and ravaging nautical storm. This music grows in intensity all the way up to the piece's dramatic conclusion, which provides a satisfying close to both the turbulent second movement and the work as a whole.

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**WALTER MAYS (b. 1942)*****Dreamcatcher (1996)***

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Currently a professor of composition, theory and orchestration at Wichita State University in Wichita, Kansas, American composer Walter Mays has written music in a wide variety of genres and for many different media, including orchestra, percussion ensemble and string quartet as well as wind ensemble. *Dreamcatcher* was commissioned by Wichita State University in 1996 and won the National Bar Association's William D. Revelli Memorial Composition Award that year.

*Dreamcatcher* was inspired by an object found in some Native American cultures. It consists of a circle of twigs crisscrossed with string and embellished with feathers and beads, and it is hung above the place where a person sleeps in order to filter out bad dreams. The beginning and ending sections of the piece are written in an ephemeral, quasi-Impressionistic style intended to represent both the restlessness of sleep and the lightness of the dreamcatcher itself. The music of the middle section is darker, more agitated and sounds almost violent at times; in the words of the composer, it depicts a "recurring nightmare." Although *Dreamcatcher* does not draw heavily upon actual Native American music, the short motive stated by the oboe at the beginning of the piece is taken from an authentic Ojibwe melody. A talented and versatile composer, Walter Mays will surely continue to garner critical acclaim for his music for years to come.

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**GORDON JACOB (1895–1984)****Concerto for Band (1984)**

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Gordon Jacob was an exception among composers of the mid- and late twentieth century. While many of his contemporaries were experimenting with atonality and serialism, he steadfastly maintained that "the day melody is discarded, you may as well pack up music altogether." This earned him a reputation as a conservative, and the rise of the avant-garde in the 1960s threatened to send him into oblivion. The growing popularity of music for wind band, however, provided him with many new opportunities as a composer. The *Concerto for Band* (1969), dates from this period and is a fine example of Jacob's craft and musicianship.

The *Concerto for Band* is cast in the traditional three-movement concerto form. It is scored for an unusual ensemble of instruments, including a full choir of both clarinets and saxophones. There are numerous solos for the winds and brass designed to highlight the unique qualities of each of the various instruments as well as the virtuosity of the performers; the central slow movement, for example, contains a moving and evocative nocturne for muted brass. Though Gordon Jacob may not have been at the cutting edge of the musical world for his entire career, his contributions to the repertory are nonetheless compelling and interesting in their own right for their superb melodic lines and brilliant scoring.

—Program notes by Lisa Burnett

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## DAVID J. MARTINS

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

With a dual career as a performer and conductor, 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. During the past several years, he has been in demand as a guest conductor and has conducted festival ensembles throughout the eastern United States. Since the summer of 1999, Professor Martins has served on the faculty of the Boston University Tanglewood Institute as director of wind activities for the Young Artist Orchestra.

Professor Martins is a member of the clarinet section of the Rhode Island Philharmonic and Boston Classical Orchestras and appears frequently with 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 USA 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.

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# BOSTON UNIVERSITY WIND ENSEMBLE

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## Piccolo

Stephanie Enzmann  
Nicole Millner  
Caitlyn Perry  
Jessica Sherer

## Flute

Yu-Chen Chen  
Stephanie Enzmann  
Kathryn Gritz  
Hsiao Tzu-Lin  
Nicole Millner  
Caitlyn Perry  
Kelley Russell  
Andrea Sachdeva  
Jessica Sherer



Katie Bedard  
Jillian DiNunzio  
Chisato Harada  
Laura Motley  
Christine Ulanowski

## English Horn

Jillian DiNunzio  
Christine Ulanowski

## E-flat Clarinet

Meghan Donahue  
Kate Forman  
Julie Vreman

## B-flat Clarinet

Jacynthe Bourdages  
Meghan Donahue  
Kate Forman  
Melissa Grieco  
Christine Hardisty  
Christine Hatch  
Mei-mi Lan  
Molly Lengel  
Erika Means  
Warrick Moses  
Claire Napoleon  
Julie Vreman  
Allison Wetzell  
Ryan Yure

## Bass Clarinet

Christine Hatch  
Katie Hilbiger

## Bassoon

Stephanie Busby  
Sarah Cryan  
Aaron Harman  
Anna Resnick

## Contrabassoon

Aaron Harman

## Saxophone

Jennifer Bill  
Brian Cincotta  
Kimberly Dembro  
Vito Giacalone  
Jonathan Illari  
Joel Kress  
Johanna Lanning  
Brian Laundry  
Matthew Oliveira  
Victor Paguaia

## Horn

Erik Finley  
Neil Godwin  
Bryn Grey  
Erin Huang  
Jonathan Hurrell  
Emily O'Brien  
Victoria Pozzato  
Candace Thomas

## Trumpet

Peter Ajemian  
Peter Auricchio  
Karin Bliznik  
Katie Bowes  
Mimi Chusid  
Kyle Dubois  
Chris Horn  
Chris O'Hara  
Geoffrey Shamu  
Robert Thorp

## Flügelhorn

Peter Ajemian  
Katie Bowes

## Trombone

George Bent  
Morgan Bent  
Louis Bremer  
John Conlin  
Sara Honeywell  
Adam McColley  
Liza White

## Euphonium

Seth Budahl  
John Conlin  
James Monaghan

## Tuba

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Saturday, April 26  
8:00 p.m.

**Recital/Masterclass**

John Mack, *oboe*  
Annual event in honor of School of Music  
faculty member emeritus Ralph Gomberg  
Works by Andriessen, Hanson, and Ravel  
Concert Hall

Monday, April 28  
8:00 p.m.

**Boston University Symphony Orchestra**

Soloists' Competition Winners' Concert  
Richard Cornell, Adam Ackerman,  
Sergey Khanukaev, and Samuel Pascoe, *conductors*  
Dainius Puodziukas, *violin*  
Unai Urrecho, *trombone*  
Works by Elgar, Jorge Grossman, Rossini, Tchaikovsky, and Tomasi  
Tsai Performance Center

Concert Hall, College of Fine Arts, 855 Commonwealth Avenue  
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