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School of Music

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2012-03-01

# Boston University All-Campus Orchestra, March 1, 2012

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**Boston University College of Fine Arts**  
**School of Music**  
presents

**Boston University All—Campus Orchestra**

Mark Miller, conductor

Tiffany Chang, assistant conductor

**Thursday**

**March 1, 2012**

**8:00pm**

**Concert Hall**

Founded in 1872, the **School of Music** combines the intimacy and intensity of conservatory training with a broadly based, traditional liberal arts education at the undergraduate level and intense coursework at the graduate level. The school offers degrees in performance, composition and theory, musicology, music education, collaborative piano, historical performance, as well as a certificate program in its Opera Institute, and artist and performance diplomas.

Founded in 1839, **Boston University** is an internationally recognized private research university with 32,557 students participating in undergraduate, graduate, and professional programs. BU consists of 17 colleges and schools along with a number of multi-disciplinary centers and institutes which are central to the school's research and teaching mission. The Boston University **College of Fine Arts** was created in 1954 to bring together the School of Music, the School of Theatre, and the School of Visual Arts. The University's vision was to create a community of artists in a conservatory-style school offering professional training in the arts to both undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students. Since those early days, education at the College of Fine Arts has begun on the BU campus and extended into the city of Boston, a rich center of cultural, artistic and intellectual activity.

**Boston University College of Fine Arts**  
**School of Music**

Boston University All - Campus Orchestra  
Mark Miller, conductor  
Tiffany Chang, assistant conductor  
The 105<sup>th</sup> concert in the 2011–12 season

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March 1, 2012  
Concert Hall

Ludwig van Beethoven  
(1770–1827)

Symphony No. 8 in F major, op. 93

*Allegro vivace con brio*  
*Allegretto scherzando*  
*Tempo di Menuetto*  
*Allegro Vivace*

## **Mark Miller, conductor**

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Conductor, clarinetist, and composer Mark Miller is well-known as a performer and teacher in eastern Massachusetts. For many years he has been assistant conductor of the Boston Youth Symphony Orchestras, where he works with the BYSO and its chamber orchestras. He also conducts the Boston University All-Campus Orchestra and the chamber orchestra at the Community Music Center of Boston. As a clarinetist, he serves as principal clarinet of the Cape Cod Symphony, the Plymouth Philharmonic, and the Simon Sinfonietta, and performs with the wind quintet Arcadian Winds. He has appeared as clarinet soloist with the Cape Cod Symphony Orchestra, the Boston Youth Symphony, Harvard's Mozart Society Orchestra, and the Zamir Chorale of Boston. As a conductor, he has led many concerts by the various BYSO orchestras, and has conducted the 2004 Rhode Island All-State Orchestra, the 2001 Massachusetts Southeast District Festival Orchestra, the orchestras at the Summer Youth Music School at the University of New Hampshire, the North Shore Philharmonic, and the South Shore Conservatory Summer Wind Ensemble. Mr. Miller currently teaches clarinet at St. Mark's School and at Foxborough High School, where he also conducts the clarinet choir. He has been commissioned to write several substantial works for Foxborough's bands and wind ensembles. His original compositions and arrangements have been performed by Arcadian Winds and the Arcadian Chamber Orchestra; his wind quintet arrangements are quite popular and have been performed by quintets throughout North America and Europe. Mr. Miller was born and raised in Pensacola, Florida, and attended the Florida State University, where he earned degrees in composition and clarinet performance. He holds a master's degree in composition from Boston University.

## Tiffany Chang, assistant conductor

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Tiffany Chang, originally from Taiwan, is a versatile conductor, cellist, and composer. Ms. Chang served as the Music Director of the Oberlin College Symphony and has conducted the Boston University Orchestras and Chamber Ensemble. She has also conducted the Bohuslav Martinu Philharmonic (Zlin, Czech Republic), Astoria Symphony (NYC), and the Oberlin Conservatory Orchestras. She was assistant conductor for the Boston University Opera Institute's production of *Così fan tutte* and for the Northern Ohio Youth Orchestras. She has participated in the 2010 International Conducting Festival and Workshop, the 2010 NYC International Conducting Workshop, and the 2008 Taipei International Choral Festival. Ms. Chang studied orchestral conducting with David Hoose, Bridget-Phaele Reischl, and Amy Chang; her other mentors include Robert Spano, Kirk Trevor, Larry Rachleff, Donald Schleicher, Timothy Weiss, Hugh Ferguson Floyd, and Gábor Hollerung.

Ms. Chang actively performs as a cellist and has taught as a secondary cello instructor at the Oberlin Conservatory. As a composer, she is frequently commissioned to compose and orchestrate for orchestras and schools. Ms. Chang's academic and musical performances earned her the Phi Kappa Lambda Prize for Musicianship, Theodore Presser Scholarship, Ernest Hatch Wilkins Memorial Prize, and Oberlin Conservatory Dean's Merit Scholarship. She is also a member of Phi Kappa Lambda and National Scholars Honor Society. Tiffany Chang graduated from the Oberlin Conservatory of Music in May 2009 with a Master of Music Education, Bachelors of Music in music education and cello performance, and minors in composition and music theory. She is currently pursuing a Doctor of Musical Arts degree in orchestral conducting at Boston University under the guidance of David Hoose.

## Program Notes

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Along with Haydn and Mozart, Beethoven challenged the traditional paradigm and stretched the limits of the Classical symphony. His nine symphonies prove to be a crucial landmark in the evolution of the symphonic genre through manipulations of form, orchestration, and harmony. Composed in 1812, the Eighth Symphony in F major is his shortest symphony, just over 25 minutes. The first movement begins in a triple meter—unusual for an opening movement—that encourages a sense of forward motion but lacks the psychological weight of a duple or quadruple meter. Despite the abundance of fiery passages and sharp sforzandi, Beethoven's intent for the lightness of this movement is affirmed in the playful final bars that simply throw away the motive in a pianissimo gesture. In both the exposition and recapitulation, the lilting secondary theme is stated twice: the first in a third-relation key, and the second gently sliding back to the "correct" key—he knew he had broken the rule. Third-relation secondary key areas will soon be fully exploited in the Ninth without such regard to tradition.

The scherzo-like second movement is believed to be a parody of the newly invented metronome by Johann Maelzel, perhaps depicted by the insistent staccato in the woodwinds and horns. There is an overall disregard for the barline; significant events consistently occur at the middle of the bar. This movement raises an interesting question: what happened to the slow movement? There is none—a daring deviation from traditional form! It also foreshadows the swap of the conventional movement order in the Ninth. The minuet and trio combination of the next movement is fairly standard. However, the opening five consecutive sforzandi hardly communicate the character of a minuet. Also toward the end of the minuet, a series of overlapping fanfare gestures kick the metric feel off balance—imagine dancing to that! The Trio features a magical horn duet and clarinet solo with flowing triplets in the cellos. There are curious subito piano markings that seem to deny the satisfaction of phrase endings and harmonic arrivals.

The final movement is exciting, colorful, and full of surprises. First, the timpani are unusually tuned in octaves—yet another precursor to the Ninth; it is featured as a melodic instrument rather than as articulations of the tonic and dominant. Also, the exact third-relation treatment from the first movement for the secondary theme is repeated here. Finally, the form of this movement confirms Beethoven's shift of symphonic weight from the first movement to the last movement. It concludes with a massive coda of 229 bars, more than double the length of the 97-bar exposition! Furthermore, the coda itself culminates with a 53-bar juggle of a single F major harmony, as if Beethoven just does not want to end the piece. This is

reminiscent of the 29 bars of C major chords at the end of the Fifth; however, here Beethoven takes it to a completely new level. Although sandwiched between two mighty symphonies, Beethoven's Eighth offers an equally-huge compositional statement by boldly stepping away from many conventions in the compact span of 25 minutes. It is a fine example for how Beethoven's symphonies were pivotal in the development of the symphony and influential in triggering the diverse outflow of symphonic repertoire available today.

—Tiffany Chang



# BOSTON UNIVERSITY ALL – CAMPUS ORCHESTRA

## Violin I

Andy Cheng, *concertmaster*  
Medicine, 2015  
Brendan Smith,  
Neuroscience/Psychology,  
2012  
Emma Gifford  
Michaela Fischer,  
English Education,  
2014  
Jennie Chan, East Asian  
Studies, 2015  
Shweta Kitchloo,  
Biology, 2014  
Marlee McDonald,  
Physics, 2012  
Sangeetha Kavety,  
Psychology, 2014  
Gabrielle Purcell,  
Health Sciences/  
Epidemiology, 2012  
Janyaporn Limpiyachart,

## Violin II

Eri Ito, \* Finance/  
Marketing, 2012  
Alex Truong,  
Quantitative Biology,  
2013  
Hayley Rayburn,  
Management, 2015  
Grace Ingalls,  
Biomedical Engineering,  
2015  
Kathryn Holt,  
Film and TV, 2012  
Phoebe Gittelson,  
Public Relations, 2014  
Alicia Anger,  
Linguistics, 2015  
Galen Chen,  
Business Management,  
2014

## Viola

Erik Samuelsson, \*  
Biomedical Engineering,  
2013  
Ruben Pascual,  
Music (non-performance),  
2014  
Alyssa Thomason,  
Undeclared, 2015

## Viola *continued*

Katie Matthews,  
Mathematics Education,  
2012  
Jeffrey Hong, Undeclared,  
2014  
Meredith Nero, Undeclared,  
2015  
Alexandra Raman,  
International Relations,  
2015  
Austin Goff  
Paavan Chopra,  
Math/Economics, 2015

## Cello

Victoria Frank, \*  
International Relations,  
2013  
Theo Pacun,  
Undeclared, 2014  
Christopher Nguyen,  
Hospitality Management,  
2014  
Rosemary Stoner,  
Comparative Literature/  
Neuroscience, 2015  
Erin Hertz, Undeclared,  
2015  
Lara Holt, Painting, 2012  
Joshua Rohde, # MSM  
Choral Conducting, 2013  
Peter Levine, #  
BM Cello Performance,  
2013

## Bass

Robert Berry, \* Mechanical  
Engineering, 2014  
Katherine Lynn, Journalism,  
2015  
Amanda Munoz, Computer  
Engineering, 2014  
Renee Hoffman, English,  
2013  
Patrick Kiriyanthan,  
Biology, 2015

## Flute

Katie Strelitz, \*  
Business, 2014  
Gabrielle Jones,  
Undeclared, 2015  
Juliana Wiele, Biology, 2014

## Oboe

Margo Monroe, \* Ph.D.  
Biomedical Engineering,  
2013  
Emily Mohr, Classics, 2012

## Clarinet

Maura Monagan, \* Music  
(non-performance), 2015  
Spencer Smith, Music, 2015

## Bassoon

Chelsea Berkowitz, \*  
Psychology, 2014  
Michelle Ciccone #

## Horn

Val Tassinari, \*  
Marine Science, 2013  
Krysta Harmon, # MA  
Arts Administration, 2013

## Trumpet

Jacob Bishop, \*  
Biology/Music  
(non-performance), 2014  
Will Balson, Linguistics,  
2012

## Timpani

Weichen Lin, # DMA  
Percussion Performance

\* denotes *principal*  
# denotes *guest musician*

**Orchestra Manager**  
Tiffany Chang

**Assistant Orchestra  
Manager**  
Chelsea Berkowitz

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 Carolyn Davis Fryer *double bass*  
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 Marc Johnson *cello*  
 Bayla Keyes *violin* \*  
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 Ian Greitzer *clarinet*  
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# BOSTON UNIVERSITY SCHOOL OF MUSIC

## UPCOMING EVENTS AND PERFORMANCES

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Friday, March 2, 8:00pm

**Boston University Choral Ensembles**  
Ann Howard Jones, Michael Barrett  
and Daniel Peterson, conductors  
*Marsh Chapel*

Monday, March 5, 8:00pm

**Boston University Concert Band**  
**Boston University Big Band**  
Jennifer Bill, Andrew Goodrich  
and Kristen Sienkiewicz, conductors  
*Concert Hall*

Wednesday, March 7, 8:00pm

**Faculty Recital Series:**  
Anthony di Bonaventura, piano  
*Tsai Performance*

Wednesday, March 28, 8:00pm

**Faculty Recital Series:**  
*Chamber Music Masterworks*  
Michelle LaCourse, viola  
*Tsai Performance*

Saturday, March 31, 8:00pm

**Boston University Choral Ensembles**  
Ann Howard Jones, conductor  
*Concert Hall*

Monday, April 2, 8:00pm

**Boston University Symphony Orchestra and**  
**Boston University Symphonic Chorus**  
David Hoose and Ann Howard Jones, conductors  
*Symphony Hall*

Concert Hall, 855 Commonwealth Avenue  
Tsai Performance Center, 685 Commonwealth Avenue  
Marsh Chapel, 735 Commonwealth Avenue  
Symphony Hall, 301 Massachusetts Ave, Boston, MA 02115

