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Boston University Wind Ensemble, April 23, 1998

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*Boston University School for the Arts
Music Division*

—presents—

BOSTON UNIVERSITY
WIND ENSEMBLE

DAVID J. MARTINS
conductor

xx

Thursday, April 23, 1998 at 8:00 p.m.
Tsai Performance Center
685 Commonwealth Avenue
Boston, Massachusetts

BOSTON UNIVERSITY WIND ENSEMBLE

David J. Martins, *conductor*

Thursday, April 23, 1998

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PROGRAM

Florentiner March

Julius Fucik
(1872-1917)

Serenade No. 11 in E-flat major, K. 375

Wolfgang Amadeus Mozart
(1756-1791)

Allegro Maestoso
Menuetto I
Adagio
Menuetto II
Allegro

Symphony No. 1 "The Lord of the Rings"

Johan de Meij
(b. 1935)

I. Gandolf (The Wizard)

—*Intermission*—

Canticle of the Creatures

Jim Curnow
(b. 1948)

Prologue
Brother Sun
Sister Moon and Stars
Brother Fire
Mother Earth
Epilogue

To Tame the Perilous Skies

David R. Holsinger
(b. 1945)

Program Notes

Florentiner March

Julius Fucik (1872-1917)

Julius Fucik's memorable *Florentiner March* opens with a short bugle fanfare and proceeds directly into a strain of repeated notes which seem to picture a flighty Florentine signorina chattering to her gentleman friend from Berlin who is given only enough time to give a two-note answer occasionally. The work continues with another fanfare; a light and beautiful trio melody; an interlude; and a triumphant repeat with a challenging piccolo part. This march was originally titled *La Rosa di Toscana*, but political reasons forced the composer to change his salute from the entire region of Tuscany to its capital, Florence.

Serenade No. 11 in E-flat major, K. 375

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was actually serenaded by his own *Serenade in E-flat major* just outside his door. This Serenade is meant to be played outside; its purpose is to be pleasing. One becomes aware of the easy-going nature of the entire work almost from the opening chords. An interesting feature of this first movement is that in the recapitulation (return to the original melodies, near the end of the movement) there is no return to the second theme. Instead, Mozart introduces a new melody, played on the French horn. The second movement, a minuet, has a trio which is a remarkable change in mood. While the minuet proper is pleasant and of an "open" nature, the trio is somewhat darker or "closed-in" in mood, and is much more personal than any of the music which preceded it. The third movement, *adagio*, is very much in the nature of a dialogue. The conversation begins with a statement made by the first clarinet with the other instruments responding and reiterating in turn. The fourth movement, another minuet and trio, is full of instrumental color. Particularly effective are the last few measures before the trio. The finale, *allegro*, is an engaging rondo. The mood of the entire Serenade, which has been sunny and cheerful until now, suddenly changes slightly, near the end of the movement, as a single cloud passes in front of the sun. The tension increases as the harmony changes, and then the cloud has passed, and the sunny mood of the opening melody brings the work to a close.

Lord of the Rings

Johan de Meij (b. 1935)

Johan de Meij's award-winning *Symphony No.1, "Lord of the Rings"* is based on the best-selling fantasy trilogy by British author J.R.R. Tolkien. The central theme of the story is the ring, made by primeval forces that decide the safety or destruction of the world. For years, it was the possession of the creature Gollum, but when the ring accidentally falls into the innocent hands of the hobbit Frodo, the evil forces awake and the struggle for the ring commences. There is but one solution to save the

world from disaster: the ring must be destroyed by the fire from which it was forged at Mt. Doom in the heart of Mordor, the country of the evil Lord Sauron. Frodo is chosen to carry out this task and to assist him a company, the Fellowship of the Ring, is formed under the leadership of the wise old wizard, Gandalf. But the Fellowship is secretly followed by Gollum, who does not shun any means, however treacherous, to recover his priceless ring.

The Lord of the Rings, de Meij's first major work for symphonic band, won the Sudler International Wind Band Composition Competition in 1989, and he has since gained international recognition for his original compositions for band.

Canticle of the Creatures

Jim Curnow (b. 1948)

Saint Francis of Assisi (1181-1226) founded the Franciscan religious order of the Roman Catholic Church. His simple life of poverty inspired many men during the Middle Ages. Today many people admire Saint Francis because of his love of peace and his respect for all creatures. Saint Francis expressed his religious ideals in poems as well as through his ministry. *Canticle Of the Creatures* sings praise to many of God's creations.

It is most important to remember that these poems and lauds were not written to be read in prayer books but to be sung either by the friars as part of their preaching exercises or as a part of their own devotions.

Each movement of *Canticle of the Creatures* depicts the stanza of the poem after which it is entitled.

To Tame the Perilous Skies

David R. Holsinger (b. 1945)

To Tame the Perilous Skies premiered in 1990, as United Nations forces were assembling in the Persian Gulf. Only a few months later the world watched as modern technological air power "tamed the perilous skies" over Iraq and Kuwait.

Although it left the "story line" completely to the listener's imagination, *Perilous Skies* was conceived as a programmatic work literally depicting two opposing forces colliding in battle. The elongated canonic introduction presents a six-pitch intervallic display that is used throughout the composition, both as an intact melodic statement and a fragmented germative device, to depict every extramusical element from serenity to air war to triumphal deliverance. A second melodic element, an imitative fanfare-like motif, first heard in the solo trumpet 120 seconds into the composition, serves repeatedly as counterpoint to all music generated from the opening interval display.

—Kelly O'Callaghan

BOSTON UNIVERSITY WIND ENSEMBLE

Piccolo

Kathleen Kutka
Natalya Scimeca

Flute

Hannah Hintz
Kathleen Kutka
Natalya Scimeca
Mana Washio
Anne Wong

Oboe

Bernadette Avila
Meave Cox
Kate Murphy
Margarita Ortiz
Gabriela Yagupsky

English Horn

Meave Cox
Kate Murphy

Clarinet

Laura Harrison
Kelly Hayes
Jessie Hirsch
Justin Holden
Karla Leandri

Bass Clarinet

Rebecca Fachner

Bassoon

Gabriel Beavers
Tracy Rux
Andre Weker

Alto Saxophone

Michael Blakeslee
Michael Sueiro

Tenor Saxophone

Richard White

Baritone Saxophone

Lauren Meolo

Trumpet

Josh Budway
Brian Casper
Yu-Wen Chen
Dennis Conroy
JoAnn Lamolino
Thomas Manuel
Stephen Maas
Patrick McAvoy
Elizabeth Meeker
Justin Nurin
Chris Scanlon
Nicholas Snaith
Marcus Trader

Horn

Anthony Cantor
Laura Denek
Molly Eastman
Kimberley Katterjohn
MaryJo Neher
Micah Sprague
Lesley Sabol
Daniel Ullucci
Jeanne Vultaggio
Jeanne Weisman

Trombone

Nick Borisjuk
Brian Conklin
Annie Newman
Sarah Privler
Eric Reynolds

Bass Trombone

William Lombardelli

Euphonium

George Macchio

Tuba

J.P. Lee
Lisa Scoggin

Percussion

Michael Carriera
Michael Chang
Ryan Darling
Zhanna Maysyuk
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