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Boston University Wind Ensemble, April 25, 1995

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*Boston University School for the Arts
Music Division*

—presents—

BOSTON UNIVERSITY
WIND ENSEMBLE

MALCOLM W. ROWELL, JR., *conductor*

xx

Tuesday, April 25, 1995 at 8:00 p.m.
School for the Arts Concert Hall
855 Commonwealth Avenue
Boston, Massachusetts

BOSTON UNIVERSITY WIND ENSEMBLE
MALCOLM W. ROWELL, JR., *conductor*

Tuesday, April 25, 1995
8:00 p.m.

PROGRAM

Duke of Marlborough Fanfare

Percy Aldridge Grainger
(1882-1961)

Lincolnshire Posy

Grainger

Lisbon (Sailor's Song)

Horkstow Grange (The Miser and his Man: A local Tragedy)

Rufford Park Poachers (Poaching Song)

The Brisk Young Sailor (Returned to wed his True Love)

Lord Melbourne (War Song)

The Lost Lady found (Dance Song)

The Good Soldier Schweik Suite, Op. 22

Robert Kurka
(1921-1957)

Overture

Lament

March

War Dance

Pastoral

Finale

—*Intermission*—

Secong Suite in F major

Gustav Holst
(1847-1934)

March

Song without Words "I'll love my love"

Song of the Blacksmith

Fantasia on the "Dargason"

RS-2

Lamont Downs
(b. 1952)

PROGRAM NOTES

"The Duke of Marlborough" Fanfare (written March 5-6, 1939 at Coral Gables, Florida) is based on the English folksong "The Duke of Marlborough": collected by Miss Lucy E. Broadwood from the singing of Mr. Henry Burstow (of Horsham, Sussex, England) -- one of the very finest of all English folksingers. In my setting the tune is heard twice. The first time (behind the platform) it typifies memories of long-past wars -- vague, far-off, poetic. The second time (on the platform) it typifies war in the present -- fast-moving, close at hand, debonair, drastic.

Percy Aldridge Grainger

Lincolnshire Posy was conceived and scored by Percy Grainger for wind band early in 1937, affectionately referred to by the composer as a bunch of "musical wildflowers." Five of the six movements existed in no other finished form, though most of these movements were indebted to unfinished sketches for a variety of mediums spanning the years 1905-1937. The composition is dedicated to the old folksingers who sang for the composer. Each movement is intended to be a kind of musical portrait of the singer who sang its underlying melody -- his preference for gaunt or ornately arabesqued delivery, his contrasts of *legato* and *staccato*, his tendency towards breadth or delicacy of tone.

Percy Aldridge Grainger

The Suite was inspired by The Good Soldier Schweik, the brilliantly realistic anti-war satire, by the Czech novelist and journalist Jaroslav Hasek. Written shortly after the First World War, it is essentially the story of the civilian, the common man, forced to become a soldier who must fight for a cause for which he has no sympathy. Although he is classified by his German master ("the authorities") as "feeble-minded" (that is, someone who doesn't quite appreciate their reasons for waging war), Schweik is, in reality, crazy like a fox, exposing the arrogance, stupidity and hypocrisy of these "authorities" by his seemingly idiotic behavior. In spite of the indignities to which Schweik is subjected, his optimism manages to emerge indestructible and triumphant. He is, therefore, not only a single individual, but also the symbol of the common people and their resistance to a war from which they can derive no benefit, but only suffering.

Each of the six short pieces which comprise the Suite represents a general idea or theme which reoccurs throughout the book, rather than any specific episodes. Thus, the **Overture** is a character sketch of Schweik, the good-natured common man, the genial collector of homeless dogs. The **Lament** represents the element of sadness and seriousness which underlies many of the

episodes, such as the outbreak of war. The **March**, of course, represents the soldier's chief means of getting from place to place -- Schweik does quite a bit of it. The **War Dance** represents the "authorities," both civilian and military and their fanatical pounding of the war drum. The **Finale** is Schweik's optimism, triumphant and indestructible in the end.

Robert Kurka

The **Second Suite in F** by Gustav Holst, composed in 1911, heralded the advent of serious contemporary music for the wind band and since its publication in 1922 has become a standard in the band's repertoire. In this Suite of four diverse movements, Holst's spirit and creative genius is represented in the English folk songs and dances.

The March is organized broadly in an ABA form, the euphonium performing the "Swansea" theme in the outer sections, and the woodwinds presenting the "Claudy Banks" in the B section. The "Song without Words" is a miniature romantic rendition of "I'll Love My Love" and uses theme and variation technique. "Song of the Blacksmith" presents a striking contrast with the vigorously descriptive blacksmith at work. The Fantasia presents two contrasting themes, "Dargason" and "Greensleeves," in counterpoint with simultaneous 6/8 and 3/4 rhythms.

Charles H. Luedtke

RS-2 by Lamont Downs was composed in April, 1970. **RS-2** is the unofficial designation for a model of diesel locomotive manufactured by the American Locomotive Company (ALCO) of Schenectady, NY. The letters stand for Road Switcher, meaning a locomotive intended by both yard switching functions and long-haul applications. Conventional march rhythms reign (with an occasional jolt); however, the work is harmonically based upon a symmetrical scale (whole-step, half-step, whole-step, half-step, etc.) which is inverted for the Trio.

Lamont Downs

MEET THE ARTIST

Director of Bands and Professor of Music at the University of Massachusetts at Amherst, **Malcolm W. Rowell, Jr.** is a strong proponent of new music, having commissioned and premiered numerous wind compositions. He is the principal conductor of the University Wind Ensemble and Symphony Band at Amherst, and conductor of the Wind Ensemble at Boston University.

His conducting style has been influenced by Walter Beeler, Dr. Frederick Fennell and H. Robert Reynolds. His musical interpretations have won the praise of composers Warren Benson, David Maslanka, Mary Jeanne Van Appledorn, Michael Coldgrass, Leslie Bassett, Robert Stern, Vaclav Nelhybel, Dana Wilson, Martha Ailman, Cindy McTee, Gene Young, Karel Husa and John Corigliano.

In 1991, the University of Massachusetts Wind Ensemble, under his direction, released *The Wind Music of David Maslanka* as a compact disc on the HDP label. This recording has received strong reviews throughout the world. In December 1994 Centaur Records released the Symphonic and Wind Music of Charles Bestor, featuring the University of Massachusetts Wind Ensemble.

In recognition of his professional work, Professor Rowell has received the National Band Association's Citation of Excellence and the Kappa Kappa Psi A. Frank Martin Award for his contributions to collegiate bands. In 1979 he was recognized for outstanding performance at the Band Director's Art Conducting Symposium at the University of Michigan. In 1983, he conducted at the World Association of Symphonic Bands and Ensembles Conference in Skein, Norway, and was twice selected as a conducting participant at the CBDNA National Conducting Symposium at the University of Colorado. Professor Rowell is frequently called upon to serve as guest conductor/clinician/lecturer and most recently received an invitation to conduct at the 1994 National Concert Band Festival at the Royal Northern Conservatory in Manchester, England.

Professor Rowell's outreach activities include the founding of the University of Massachusetts Youth Wind Ensemble in 1980; since 1984 he has served as Music Director/Conductor of the South Shore Conservatory Summer Wind Ensemble program in Hingham, Massachusetts. Mr. Rowell's summer activities also include the New York State Music Camp and Institute at Hartwick College, where he serves as principal guest conductor of the Symphonic Band and Institute Wind Ensemble. In 1985, he initiated the All-Senior Honor Band Festival, which attracts outstanding high school musicians from throughout the eastern United States. He served as Music Director/Conductor of the Metropolitan Wind Symphony of Boston from 1986-1991, bringing this ensemble into national prominence among adult band organizations.

In the fall of 1991, Professor Rowell was appointed Music Director/Conductor of the Massachusetts Wind Orchestra, which has been broadcast on National Public Radio on numerous occasions.

Malcolm W. Rowell, Jr. is currently President of the New England College Band Directors' Association. He holds active membership in CBDNA, NECBA, WASBE, BASWE, MENC, and MMEA. Professionally, he is frequently invited to serve as guest conductor/clinician/lecturer at state and regional festivals throughout the United States and England.

PERSONNEL

Flute

Joanna Goldstein
Amanda Hahn
Hanna Hintze
Pei-Chen Lin
Amy Mulcahy
Natalia Scimera
Septima Sensenig
Tracy Wheeler

Oboe

Pamela Ajango
Russell DeLuna
Amanda Paine

Bassoon

Lindsey Crozier
Randall Sears
Sarah Sutton

E-flat Clarinet

Margo Saulnier

Clarinet

Dianne Babalas
Nalani Fujiwara
Jennifer Horn
Edna Haung
Sharon Koh
Margo Saulnier

Bass Clarinet

Andrea DeTora

Saxophone

Kristy Bain
Andrew Chandler
Bryce Christopher
David Listwa
Jason Mears

Horn

Aaron Brooks
Gabriel Gitman
Richard Haberly
Jason Koczur
Mary-Louise Merritt
Hsiung-Jung Wu

Trumpet

Jerome Austin
Jeffrey Bunten
Charles Carson
Stephen Chapdelaine
John Duke
Heather Madeira
Satohiro Miazawa
Radhika Murali
Dana Robey
Brendan Kierman
Carlos Sulpicio

Trombone

Michael Ciferelli
Brian Conklin
Chris Caproni

Bass Trombone

Stephen Cooley

Euphonium

Eran Levy
Leon Ni

Tuba

Michael Cormier
Drew Gamet
Sam Swartz

Percussion

Josh Barrol
Tim Bauman
Jonathan Brooks
Jessica Coltrane
Michael Laven
Brian Moura
Eric Stryker

Manager

Scott A. Wilson

UPCOMING EVENTS

April 29
3:00 p.m.

Faculty Recital
Penelope Bitzas, *mezzo-soprano*
The Tsai Performance Center
685 Commonwealth Ave.

May 1
8:00 p.m.

Boston University Percussion Ensemble
Thomas Gauger, *director*
SFA Concert Hall
855 Commonwealth Ave.

May 2
8:00 p.m.

Boston University Symphony Orchestra
David Hoose, *conductor*
with
Concerto/Aria Competition Winners:
Frank Adams, *clarinet*
Jamie Hersch, *horn*
Adrian Jojatu, *bassoon*
Eugene Izotov, *oboe*
Kichoung Lee, *piano*
Linda Osborn-Blascke, *piano*
Stephen Salters, *baritone*
Patrick Yacono, *piano*
The Tsai Performance Center
685 Commonwealth Avenue

May 4
8:00 p.m.

The Muir Quartet
The Tsai Performance Center
685 Commonwealth Ave.

May 5
8:00 p.m.

Boston University Collegium Musicum
Emilio Ros-Fábregas, *director*
SFA Concert Hall
855 Commonwealth Ave.

May 6
8:00 p.m.

Faculty Recital
Ken Amis, *tuba*
Marsh Chapel
735 Commonwealth Ave.

for further information, please call 353-3349 or 353-TSAI.

Boston University School for the Arts

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