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2010-12-09

Boston University All-Campus Orchestra, December 9, 2010

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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

December 9, 2010

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
The 85th concert in the 2010–11 season

December 9, 2010
Concert Hall

Johann Strauss, Jr. Overture to *Die Fledermaus*
(1825–1899)

Georges Bizet “Farandole,” from *L’Arlesienne Suite No. 2*
(1838–1875)

Ralph Vaughan Williams Fantasia on “Greensleeves”
(1872–1958)

Peter Ilyitch Tchaikovsky *The Nutcracker Suite, op. 71a*
(1840–1893)

Overture miniature
March
Dance of the Sugarplum Fairy
Russian Dance
Arabian Dance
Chinese Dance
Dance of the Reed Flutes
Waltz of the Flowers

Mark Miller, conductor

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 BYS 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

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-Michaele 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

Overture to *Die Fledermaus* Johann Strauss, Jr. (1825–1899)

Johann Strauss, Jr. was a thoroughly Viennese composer who loved and wrote for his beloved city of Vienna. He wrote more than 500 waltzes and this overture features one of his most popular. His comic operetta *Die Fledermaus* (The Bat) was finished in 46 days and premiered in April 1874 at the Theatre-an-der-Wien. In the 1860's the comic operetta became a popular genre and Strauss continued to write many more. Strauss often wrote his operetta overtures as "preview" pieces; they present snippets of the tunes and the characters that are to come in the following Acts. For example, the famous oboe solo comes from the heroine's aria in lament of her loneliness. *Die Fledermaus* involves an exciting and colorful story that involves a costume ball, mistaken identities, planned revenge, and a false arrest.

—Tiffany Chang

"Farandole" from *L'Arlésienne Suite* No. 2 Georges Bizet (1838–1875)

Georges Bizet wrote incidental music to Alphonse Daudet's play *L'Arlésienne* (*The Girl from Arles*). There were originally 27 numbers to accompany this play. However, the play and its music were unsuccessful at the time; Bizet, to save the music he had written, published four pieces as his *L'Arlésienne Suite*. After Bizet's death, his friend and composer, Ernest Guiraud, used four other selections from the original batch of 27 numbers to generate a second *L'Arlésienne* suite. The Farandole appears in this second suite as the last number. Farandole is a provincial dance from southern France. The number consists of two melodies that are presented separately and eventually superimposed.

—Tiffany Chang

Fantasia on "Greensleeves"

Ralph Vaughan Williams (arr. Ralph Greaves) (1872–1958)

At the turn of the century, Ralph Vaughan William began collecting English folk songs and utilizing styles and melodies from traditional songs in his own compositions. The Fantasia on "Greensleeves" is taken from his 1929 opera *Sir John in Love* based on Shakespeare's *The Merry Wives of Windsor*. Ralph Greaves scored it for string orchestra and harp with two optional flutes. The popular "Greensleeves" folk song is heard mostly in the middle voice with beautiful countermelodies floating on top. The texture is thick with divided parts in each section that easily result in lush harmonies. In a contrasting section, Vaughan Williams introduces another folk song called "Lovely Joan" of a more jovial and energetic nature. The "Greensleeves" tune finally returns to complete a traditional ABA formal structure. In addition to both folk tunes, the Fantasia puts the spotlight on a solo flute and harp in dream-like cadenza sections interspersed throughout.

—Tiffany Chang

The Nutcracker Suite, op. 71

Peter Ilyitch Tchaikovsky (1840–1893)

Along with *The Messiah*, "Greensleeves," and "Carol of the Bells," Tchaikovsky's *Nutcracker Suite* has become standard among holiday repertoire. The composer compiled the suite not only to preview his ballet, but also to beat his Russian colleagues to the musical punch. Under his own direction, Tchaikovsky premiered the suite in St. Petersburg, in March of 1892. The music was so well received that an encore was called for each movement. The work begins with the light and playful miniature overture, which is followed by the familiar March from the first act. Next are the celebratory international dances, with the famous Waltz of the Flowers. These pieces are a fine example of Tchaikovsky's mastery of music as he develops warm, rich melodies, which are supported by their own special harmonies.

—Christopher Addis

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BOSTON UNIVERSITY SCHOOL OF MUSIC

UPCOMING EVENTS AND PERFORMANCES

Friday, December 10

Student Recitals
6:30pm— David Cruz, cello
Marshall Room

Friday, December 10, 8:00pm

Student Composers' Concert
Concert Hall

Saturday, December 11

Student Recitals
6:30— Young Kim, horn
8:30— Rui Liu, oboe
Concert Hall

1:30— Jinsun Juhn, piano
3:00— Robert Merfeld Class Recital
8:30— Anna Lee, cello
Marshall Room

Sunday, December 12

Student Recitals
6:30— Jared Sims and Kristine Gray, saxophone
8:30— Tiffany Chang, conductor
Concert Hall

Monday, December 13

Student Recitals
4:30— Tak Wai Wong, piano
6:30— Synthia Sture, collaborative piano
8:15— Violin Studio of Bayla Keyes
Concert Hall

6:30— Maria Pikoula, piano
8:30— Christian Teiber, clarinet
Marshall Room

For more information on our events, please contact the School of Music office at (617) 353-3341.

Sign up for the CFA E-calendar at www.bu.edu/cfa/events

Concert Hall and Marshall Room, 855 Commonwealth Avenue

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