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# Time's Arrow, Friday, December 8, 2000

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*Boston University School for the Arts  
Music Division*

—presents—

TIME'S ARROW

*Twentieth-century music ensemble*

RICHARD CORNELL, *conductor*

XX

Friday, December 8, 2000 at 8:00 p.m.  
The Tsai Performance Center  
685 Commonwealth Avenue  
Boston, Massachusetts

*Boston University School for the Arts*  
*Music Division*

—presents—

**TIME'S ARROW**

*Twentieth-century music ensemble*

RICHARD CORNELL, *conductor*

Friday, December 8, 2000

8:00 p.m.

**PROGRAM**

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Duo for Oboe and Percussion

Luis Obregon

Ioannis Tselikas, *oboe*

Michael Chang, *percussion*

*Winner of the Malloy Miller Prize for Composition, May 2000*

Dog Day Rag (1998)

Marjorie Merryman

Mango Tango (1996)

Richard Cornell

*from Six Waltzes in the French Manner* (1970)

John Goodman

I. G major

II. Eb major

Dark Mango Tango (2000)

R. Cornell

South End Rag

Martin Amlin

Martin Amlin, *piano*

—intermission—

In C (1964)

Terry Riley

Amy Dombach, *flute*  
Ioannis Tselikas, *oboe*  
Justin Holden, Katherine Leaman, Xiaolu Zhang, *clarinet*  
Adrian Jojatu, *bassoon*  
Michael Sueiro, *saxophone*  
Meryl Koenig, *horn*  
Brendan Kierman, *trumpet*  
Seth Budahl, *trombone*  
Heath Marlow, *cello*  
Michael Chang, *percussion*  
Tetyana Ryabchikova, *piano*

Ups (1996)

Theo Lovendie

Amy Dombach, *flute*  
Katherine Leaman, *clarinet*  
Adrian Jojatu, *bassoon*  
Michael Sueiro, *saxophone*  
Brendan Kierman, *trumpet*  
Seth Budahl, *trombone*  
Heath Marlow, *cello*  
Ian Barwell, *bass*  
Tetyana Ryabchikova, *piano*  
Michael Chang, *percussion*

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#### PROGRAM NOTES

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##### Louis Obregon

Duo for Oboe and Percussion

In this piece, contradictory elements come together by means inadequate to their nature: Gong-like sounds from the oboe and nine melodic pitches from the percussion (which are default to their physical nature and have no standard tuning) constitute the basic pitch elements of the piece.

From this contradiction, familiar archetypes of melody and rhythm emerge and become structural elements. There is no clearly defined structure in the piece.

—Louis Obregon

##### Marjorie Merryman (b. 1953)

Dog Day Rag

*Dog Day Rag* was written during a few hot days in July 1998. It has a somewhat more expressive character than is usual in rags. It is dedicated to the memory of my father.

—Marjorie Merryman

**Richard Cornell (b. 1946)**

Mango Tango

Dark Mango Tango

*Mango Tango* was commissioned by the Harmonie Chamber Winds as a double wind quintet plus double bass, but is here transcribed for piano. I wrote it in the spring as a diversion while composing a saxophone concert for the same ensemble.

It's riper cousin, *Dark Mango Tango* was written in late November on a Sunday night. Though the motives are similar to those of *Mango Tango*, the rhythmic and harmonic cast this as a tango for the dark time of the year.

—Richard Cornell

**John Goodman (b. 1937)**

from Six Waltzes

*Six Waltzes* was written for fun and to give myself a break from the monotony of grading theory papers. The two presented are representative: in a simple ABA form with extended codas. They are very French sounding.

—John Goodman

**Martin Amlin (b. 1953)**

South End Rag

*South End Rag* was composed for pianist Virginia Eskin as part of her project of recording rags by living composers. The piece deliberately pays tribute to traditional ragtime music, although there are a few bars of irregular meters and the appearance of the motive B-A-C-H. The title seemed appropriate because Ms. Eskin and I both live in the Boston neighborhood known as the South End.

—Martin Amlin

**Terry Riley (b. 1935)**

In C

*In C* is one of the most famous moments of the movement known as 'minimalism', which arose in the 60's in reaction to the complexities of serialism. Its 53 musical figures are repeated in sequence, with each performer re-aligning a figure to the pulse. This creates its own complex counterpoint, with a strong tonal orientation, but one which cannot be precisely duplicated. The universe of possible combinations, while finite, is nevertheless rich and varied, and entirely under the control of the individual players. Performances of *In C* can last for hours, or even days. Our will run about 25 minutes.

**Theo Lovendie (b. 1930)**

Laps

The organizing principle at work in *Laps* is completely new to me,

though it encompasses experiences I had during my time as a jazz musician. The formal thought in this work is cyclic, as is customary in improvisational jazz forms.

In *Laps*, a 16 measure musical sentence is repeated 26 times—at first very fragmentally, and becoming more and more complete with each repetition—until at last it is apparent that the period is based, in fact on a theme. The theme has special significance for me, as it is a tune called "Lapsang Souchong" which I composed for my jazz group in the 60's and performed many times.

*Laps* also has a connection with my composition *Bons* (1991) for 11 instruments and an improvising soloist. Both works might be considered studies of different aspects of jazz. While *Laps* concentrates on form and structure, *Bons* approaches the aspect of improvisation. These "research" approaches may expand to include other jazz elements such as a rhythm and instrumentation in a series of new compositions.

—Theo Lovendie

### MEET THE ARTIST

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**Martin Amlin** has received grants from the Massachusetts Cultural Council, the National Endowment for the Arts, the American Society of Composers, Authors, and Publishers, the Massachusetts Artists Foundation, the St. Botolph Club Foundation, and the Massachusetts Council for the Arts. He has been a resident at Yaddo, the Virginia Center for the Creative Arts, and the MacDowell Colony, where he was named a Norlin Fellow. His compositions have been performed throughout the United States and are published by the Theodore Presser Company. He received his masters degree, Performer's Certificate and doctorate from the Eastman School of Music, where he studied piano with Frank Glazer and composition with Joseph Schwantner, Samuel Adler, and Warren Benson. Mr. Amlin also studied with Nadia Boulanger at the Ecoles d'Art Americaines in Fontainebleau and was awarded four fellowships to the Tanglewood Music Center.

Mr. Amlin has been rehearsal pianist for the Tanglewood Festival Chorus and the Boston Pops Orchestra, and has appeared as soloist with the Pops. He has performed with the Webster Trio the American Vocal Arts Quintet, the contemporary music groups ALEA III and Dinosaur Annex Music Ensemble, the M.I.T Experimental Music Studio, the New England Ragtime Ensemble, and with members of the Boston Symphony Orchestra. Currently Associate Professor of Music Theory and Composition at Boston University's School for the Arts, Mr. Amlin has taught at the Phillips Exeter Academy and was an Affiliate Artist at the Massachusetts Institute of Technology. He has recorded for the Hyperion, Koch International, Crystal, Titanic, Opus One, Folkways, and Wergo labels.

## MEET THE CONDUCTOR

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**Richard Cornell** received his music education at the Longy School of Music, the New England Conservatory, and the Eastman School of Music where he studied with Joseph Swantner, Samuel Adler, and Robert Morris. He has served on the faculties of the Longy School of Music, the Berkshire Music Center Tanglewood, and the Massachusetts Institute of Technology. He is Associate Professor of music at the Boston University School for the Arts, where he teaches composition, theory and electronic music. His works have been performed by the New England Philharmonic, Boston Musica Viva, Collage New Music, Triple Helix, the Dinosaur Annex, Alea III, the Pro Arte Orchestra, and the New England Composers' Orchestra. His work *Thrushfield* was featured in the musical Spring Festival 2000 in St. Petersburg. The Harvard Musical Association commissioned his *Quartet (2000)* for the Muir String Quartet. His electronic music for theater and dance has been given by the Blue Heron Theater in New York and by Beth Soll & Co. in Boston, Santa Fe, Los Angeles, and Russia. His work has been recognized by awards and grants from the Massachusetts Cultural Council, the National Endowment for the Arts, the St. Botolph foundation, the New England Foundation for the Arts, and with residencies at both MacDowell and Yaddo arts colonies.

Professor Cornell studied conducting at the Pierre Monteux Domaine Musicale with Charles Bruck. He has appeared as a guest conductor with the Boston University Symphony Orchestra.

## UPCOMING EVENTS

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December 11  
8:00 p.m.

Boston University Chamber Orchestra  
**David Hoose, conductor**  
**Ethan Sloane, clarinet**  
The Tsai Performance Center  
685 Commonwealth Avenue

December 12  
8:00 p.m.

Boston University Symphony Orchestra  
**Lukass Foss, conductor**  
**Yuri Mazurkevich, violin**  
The Tsai Performance Center  
685 Commonwealth Avenue

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