

Boston University

OpenBU

<http://open.bu.edu>

School of Music

Boston University Concert Programs

2002-12-10

Boston University Wind Ensemble, December 10, 2002

<https://hdl.handle.net/2144/29574>

"Downloaded from OpenBU. Boston University's institutional repository."

BOSTON UNIVERSITY
School of Music

BOSTON UNIVERSITY WIND ENSEMBLE
David Martins, *conductor*

Tuesday, December 10, 2002 at 8:00 p.m.
College of Fine Arts
Tsai Performance Center
685 Commonwealth Avenue, Boston

Boston University School of Music

presents

Boston University Wind Ensemble

David Martins, conductor

with

Ethan Sloane, clarinet

James Barnes

The Long Grey Line

Carl Maria von Weber
arr. M. L. Lake

Concertino for Clarinet, Op. 26

Ethan Sloane, *clarinet*

Clifton Williams

Caccia and Chorale

INTERMISSION

Lukas Foss

March from Griffelkin

Ottorino Respighi
arr. Godfrey and Leidzén

La boutique fantasque after music by Rossini

Philip Sparke

Sinfonietta No. 1

Overture
Aria
Scherzo

PROGRAM NOTES

James Barnes (b. 1949)

***The Long Grey Line* (1988)**

Currently a professor of music theory and composition at the University of Kansas, James Barnes is one of today's leading composers of pieces for wind band. His works have recently been recorded by the Kosei Wind Orchestra in Japan, the Koninklijke Militaire Kapel in the Netherlands, and the United States Air Force Band, and have received performances at venues such as Boston Symphony Hall and Tanglewood. *The Long Gray Line* was commissioned by the West Point Society of New York for the United States Military Academy Band in 1988, and its title is a phrase often used to collectively describe West Point cadets.

The Long Grey Line is one of Barnes's shorter pieces, lasting just over six minutes in most performances. It begins in E-flat major with a fanfare-like figure in the cornets and trumpets, accompanied by the timpani and snare drum. The piece later moves through the keys of A-flat and D-flat before returning to E-flat, but it retains the majestic character of a military march throughout, closing with several *fortissimo* statements of its final tonic chord by the full wind ensemble.

Carl Maria von Weber (1786–1826)

***Concertino for Clarinet, Op. 26* (1811)**

The clarinet is often said to have been Carl Maria von Weber's favorite wind instrument, and indeed this claim is borne out in his body of work. In addition to his solo pieces for the instrument, the clarinet also figures prominently in a number of his orchestral compositions, such as the overtures to *Der Freischütz* and *Oberon*. Weber wrote the Clarinet Concertino in E-flat, Op. 26, in 1811 for the virtuoso clarinetist Heinrich Baermann to perform in a concert given at the royal court in Munich on April 5 of the same year. The performance was so successful that the King asked Weber to write two full concertos for the clarinet and the resulting pieces, as well as the Concertino, remain cornerstones of the repertory today.

Weber's Concertino is in one continuous movement, divided into several contrasting sections. The piece opens with a slow and solemn introduction in the key of c minor. The tempo then shifts to *andante* and the soloist plays a lyrical new theme in E-flat major. After a short passage of rapid scale-figures by the ensemble and soloist, two variations on this theme follow. In the next section, the tempo slows to *lento* and the music turns to e-flat minor, reprising some of the material from the introduction. The Concertino concludes with a sprightly *allegro* in E-flat major and in 6/8 time, affording the soloist many opportunities for virtuosic display. It is not difficult to see in this work why Weber is said to have had such a great affinity for the clarinet.

Clifton Williams (1923–1976)

***Caccia and Chorale* (1976)**

Clifton Williams lived a short life by twentieth-century standards, but he nonetheless managed to make a meaningful contribution to the musical world. Born in Arkansas in 1923, he studied composition at Louisiana State University with Helen Gunderson and at the Eastman School of Music with Bernard Rogers and Howard Hanson. He went on to teach composition and theory at the University of Texas at Austin and the University of Miami. Williams garnered his greatest acclaim as a composer with his many works for concert wind band, including the *Caccia and Chorale*, which was commissioned by the State University of Wisconsin (Stevens Point) Wind Ensemble and its conductor, Donald E. Greene.

The words “*caccia*” and “*chorale*” are both suggestive of archaic musical genres. *Caccia* is Italian for “hunt” or “chase” and was originally used to denote a type of fourteenth-century Italian composition featuring two voices in canonic imitation. Here, however, the *caccia* is, in Williams’ own words, “intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism.” Williams’ *Caccia* begins innocently enough and grows ever more frenzied until it is interrupted by a figure drawn from the Morse code symbols for D-E-G (the initials of Donald E. Greene, the piece’s first conductor). This leads into the *Chorale*, a musical term often associated with the four-voice Lutheran hymns of J. S. Bach. Williams described this chorale as “an urgent and insistent plea for greater humanity, [and] a return to religious or ethical concepts.” Its music is powerfully emotional, and though it ends on a consonant chord, played *pianissimo*, one does not quite feel that all of the tension of this piece has been resolved; the music’s “plea for greater humanity” has perhaps not yet been entirely fulfilled.

Lukas Foss (b. 1922)

***March from Griffelkin* (1989)**

Lukas Foss is Professor of Music in composition at the Boston University School of Music. He is widely acknowledged as one of the greatest living composers of serious music. As a child in Germany, he was a musical prodigy; he immigrated to the United States at the age of fifteen to study composition, piano and conducting at the Curtis Institute of Music in Philadelphia. He went on to write important works in nearly every musical genre and medium, from small chamber ensembles to electronic pieces to large-scale choral, orchestral and stage compositions, including three operas. *Griffelkin*, commissioned by NBC Television in the early 1950s, is the second of these. It was first broadcast on NBC on November 6, 1955 and was first staged at Tanglewood the following summer. In addition to his work as a composer, Foss is currently active as a pianist and conductor and teaches composition here at Boston University.

Griffelkin is based upon a story Foss heard from his mother as a child. The title character is a little devil who receives a one-day trip to Earth for his tenth

birthday so that he may amuse himself by working all sorts of devilry upon its inhabitants. Once he arrives there, however, he finds that he likes the world and even falls in love with a little girl. At the end of the day, Griffelkin performs a good deed (a terrible crime for a devil) and is expelled from Hell forever, allowing him to return to Earth as a mortal, ready to experience, in Foss' words, "what love is, what a mother is, [and even] what death is." The march comes from Act II of the opera, where Griffelkin uses his devilish magic to bring a group of toys to life and lead them in a dance, all in hopes of impressing the little girl he has fallen in love with. This arrangement for wind ensemble was made by the composer for the Tanglewood Fanfare in 1989. Though taken from a children's story, *Griffelkin* appeals to audiences of all ages, perhaps because, as Foss puts it, "the little devil inside us never grows old."

Ottorino Respighi (1879–1936)

***La boutique fantasque* after music by Rossini (1918)**

A young man, Gioachino Rossini achieved international acclaim as an opera composer with such works as *The Italian Girl in Algiers* and *The Barber of Seville*. Then in 1829, after the Paris premiere of his *William Tell*, he mysteriously decided to opt for an early retirement. He only began composing again in his late sixties, and when he did it was not operas that he wrote, but mainly clever miniatures for various types of chamber ensemble. These were intended for private performance and were not published during Rossini's lifetime. During the First World War several of these short pieces came to the attention of impresario Sergei Diaghilev, who commissioned Ottorino Respighi to arrange them into a ballet score. The result was *La boutique fantasque*, a one-act ballet about a magical toy shop with dolls that come to life. It received its first performance in Paris in 1919.

La boutique fantasque is in three short scenes. The first opens with an overture in the style of a Slavic march, followed by a series of short pieces, including a tarantella, a mazurka, a Cossack dance, and a waltz, in which the shopkeeper shows his customers what his mechanical dolls can do. The main plot concerns a pair of dolls, one male and one female, who are dressed as can-can dancers and also happen to be in love. The male is bought by a Russian customer and the female by an American, both of whom agree to return the following morning to pick up their purchases. The second scene takes place in the shop after it has closed for the night. The music here consists of a nocturne and a slow waltz, both of which are somber and wistful in character as the two can-can dancers ponder their impending separation. The other dolls concoct a scheme to keep them together, and all the dolls then dance an ecstatic *galop*. In the third and final scene, labeled *allegro brillante*, the dolls carry out their plan and succeed in driving the customers away from the shop, thus rescuing the two can-can dancers and allowing them to remain united. The music closes triumphantly, reflecting this happy ending.

Philip Sparke (b. 1951)
Sinfonietta No. 1 (1990)

Philip Sparke is gifted not only as a composer but also as an entrepreneur, issuing his music through his own publishing company, Angle Music Press, and promoting it on his personal website, www.philipsparke.com. A native of London, Sparke attended the Royal College of Music as a student of composition, trumpet, and piano, and while there he wrote several pieces for the College Wind Orchestra. He has since written many celebrated works for brass and wind band, and in 1997 he was awarded the prestigious Sudler Prize. His *Sinfonietta No. 1* was commissioned by the Foundation of Friends of the Marine Band of the Royal Netherlands Navy and was first performed by them in Rotterdam on November 13, 1990 in a celebration of the 325th anniversary of the Netherlands Marine Corps.

The *Sinfonietta No. 1* is in three linked movements. The first, an overture, begins with several different motivic fragments, but none of them manages to develop into an actual theme. A brief tune then appears in the clarinet, alto saxophone and horn, but it is pushed aside by triplet figures in the woodwinds. The movement then closes with a return of its opening material. The second movement, labeled “aria”, opens with sharp outbursts in the timpani, followed by a simple, mournful melody in the flutes and bassoons. The central part of the movement is faster-paced and more agitated in character, and is dominated by the brass section, particularly the trumpets. The movement then ends calmly with a brief return of the original melody. The final movement is a vivacious *scherzo* based on several contrasting musical ideas: a quick and engaging melody in the woodwinds, a fanfare-like theme in the brass, and a chorale tune introduced by the horns and saxophones. These are combined and developed in various ways throughout the movement. At the end, a forceful and dissonant version of the chorale tune leads into a return of the opening material from the overture, thus bringing the piece to a rousing close.

—Program notes written by Lisa Burnett

THE CONDUCTOR

David J. Martins is Adjunct Professor of Music at Boston University and Professor of Music at the University of Massachusetts Lowell. He has degrees from the Eastman School of Music and the University of Lowell, and was a recipient of a Berkshire Music Festival Tanglewood Fellowship.

With a dual career as a performer and conductor, Professor Martins balances orchestral and chamber venues with an active teaching and conducting schedule. He is the Music Director of the Boston University Wind Ensemble, University of Massachusetts Lowell Wind Ensemble, Rhode Island Philharmonic Youth Wind Ensemble, and the Lowell Summer Concert Band. Professor Martins is music director emeritus of the Metropolitan Wind Symphony, which during his tenure of ten years performed at the National Conference of the Association of Concert Bands and commissioned numerous new compositions. During the past several years, he has been in demand as a guest conductor and has conducted festival ensembles throughout the eastern United States. Since the summer of 1999, Professor Martins has served on the faculty of the Boston University Tanglewood Institute as director of wind activities for the Young Artist Orchestra.

Professor Martins is a member of the clarinet section of the Rhode Island Philharmonic and Boston Classical Orchestras and appears frequently with New Hampshire Symphony Orchestra, ProArte Chamber Orchestra, Boston Ballet Orchestra and ALEA III. He has also performed with the Boston Pops Esplanade Orchestra, Monadnock Music Festival and Springfield Symphony. In past years he has toured with the Philharmonia Hungarica Orchestra of Germany on their USA tours, the Puccini Festival Orchestra throughout Italy, and has performed six tours throughout Greece and Russia as soloist and member of the contemporary chamber ensemble ALEA III. He can be heard on orchestral and chamber recordings on the CRI, Koch, Titanic, Gasparo and Albany labels. Professor Martins is a Boosey & Hawkes/ Buffet artist clinician.

THE CONDUCTOR

Ethan Sloane, Professor of Music in clarinet at the Boston University School of Music, enjoys a prominent career as a performer, teacher, and arts administrator. As soloist and recitalist, he has appeared extensively throughout North America and in Europe and Asia. Much in demand in chamber music, Professor Sloane is co-founder and artistic director of the Hampden-Sydney Music festival, where he appears regularly and has produced recordings both on CD and on National Public Radio. His devotion to the diverse solo and chamber music literature for clarinet has led to recordings for Crystal Records and Musique Internationale that have earned critical acclaim, and his editions of masterworks by Brahms and Mozart have also received wide acceptance. A prizewinner in numerous competitions, he has been artist-participant at the Marlboro Music Festival and is the founder of a seminar for clarinetists at Tanglewood that has attracted international attention. Professor Sloane has held previous appointments in New York, Iowa, British Columbia, West Virginia, and Maryland.

BOSTON UNIVERSITY WIND ENSEMBLE

Piccolo

Stephanie Enzmann
Nicole Millner
Kelley Russell
Jessica Sherer

Flute

Yu-Chen Chen
Stephanie Enzmann
Kathryn Gritz
Hsiao Tzu-Lin
Nicole Millner
Caitlyn Perry
Kelley Russell
Andrea Sachdeva
Jessica Sherer
Adam Workman

Oboe

Katie Bedard
Jillian DiNunzio
Chisato Harada
Laura Motley
Christine Ulanowski

English Horn

Katie Bedard

E-flat Clarinet

Kate Forman
Julie Vreman

B-flat Clarinet

Jacynthe Bourdages
Meghan Donahue
Kate Forman
Melissa Grieco
Christine Hardisty
Christine Hatch
Mei-mi Lan
Molly Lengel
Erika Means
Warrick Moses
Claire Napoleon
Julie Vreman
Allison Wetzel
Ryan Yure

Bass Clarinet

Christine Hatch
Karlo Silbiger

Bassoon

Sarah Cryan
Aaron Harman
Anna Resnick

Contrabassoon

Anna Resnick

Saxophone

Jennifer Bill
Brian Cincotta
Kimberly Dembro
Vito Giacalone
Jonathan Illari
Joel Kress
Johanna Lanning
Brian Laundry
Matthew Oliveira

Horn

Andrew Brunson
Erik Finley
Neil Godwin
Bryn Grey
Erin Huang
Jonathan Hurrell
Emily O'Brien
Victoria Pozzato
Candace Thomas
Yu-mien Tsao

Trumpet

Peter Ajemian
Peter Auricchio
Karin Bliznik
Katie Bowes
Kyle Dubois
Chris Horn
Chris O'Hara
Geoffrey Shamu
Robert Thorp

Trombone

Arthur Attaya
George Bent
Morgan Bent
Louis Bremer
John Conlin
Sara Honeywell
Adam McColley
Phil Rohrer
Liza White

Euphonium

Seth Budahl
James Monaghan

Tuba

Stephen Dombrowski
Takatsugu Hagiwara
Ian Loew
J. Darren Maule

Timpani

Aziz Barnard
Keith Carrick
David Gurn
Jeb Kulevich
Eric Piekara
Josh Rodriguez

Percussion

Aziz Barnard
Keith Carrick
David Gurn
Robert Hudson
Jeb Kulevich
David Lanstein
Eric Piekara
Todd Quinlan
Josh Rodriguez
Michael Singer

Wind Ensemble Manager

Katie Bedard

Production Manager

Megan O'Leary Parisi

Stage Manager

Eric Reustle

Contributors to the College of Fine Arts Music Programs

\$50,000 and above

ALEA III, Inc.
Surdna Foundation

\$25,000 to \$49,999

John and Kathryn Silber
Trust for Mutual Understanding
The Estate of Mary Gannam

\$10,000 to \$24,999

G. C. Andersen Family Foundation
The Clowes Fund
Mr. and Mrs. Saul B. Cohen
The Cricket Foundation
Dr. and Mrs. James P. Galas
National Endowment for the Arts
Virginia E. Withey

\$5,000 to \$9,999

The Dante Alighieri Society
Mr. Antonio M. Galloni
Esther B. Kahn Charitable Income Trust
Renaissance Musical Arts, Ltd.

\$1,000 to \$4,999

Anonymous
Avedis Zildjian Company
Boston Cultural Council
Eugene and Virginia Brown
Dorothy D. Cameron
Elizabeth D. Campbell
John A. Davidson
William E. Earle
Dean S. Edmunds Foundation
Ann and Gordon Getty Foundation
Ruth R. Levine
William E. Lord
Marshalltown Development Foundation
The Presser Foundation
Herbert Schilder
Joan B. Schilder
Charles Stakely, Jr.
Norman E. Turner

\$500 to \$999

John Minge Cameron
Richard Carmel Charitable Remainder Trust
M. Taylor Dawson, Jr.
Ann B. Dickson
June K. Goetsch
Dr. and Mrs. George Hatsopoulos
Col. Capers A. Homes, USAF (Ret.)
Ann Howard Jones
David Carlton Kneuss
Margaret A. Metcalf
Helen Salem Philbrook
Patrick S. Ryan
Mr. and Mrs. Mose W. Stuart III
Victor Villagra

\$250 to \$499

George L. Andersen
Brookline Library Music Association
Beth S. Chen Buslow
Dorrit P. Castle
Joan C. Cavicchi
Edna L. Davis
Henry Davis, Jr.
Miller Bonner Engelhardt
Carolyn B. Fowles
Dr. and Mrs. Arlan F. Fuller
David Hadley
Julia Hennig
James E. Klingler
John E. Loveless
Rabbi Lewis Mintz
Michael Orzano
Bernard G. Schwartz
Mr. and Mrs. Joseph Sgro
Helen Steineker
Elisabeth P. Thompson

Contributors to the Music Programs belong to a special group of people responsible for the support of educational activities, events, programs, performances, and many other departmental needs.

You can help support these talented young artists by joining the Friends of Music at the College of Fine Arts. For information, please contact Ellen Carr at the Boston University College of Fine Arts, 855 Commonwealth Avenue, Boston, MA 02215, or call (617) 353-8783.

Due to program deadlines, some donor names may be absent from this list. Thank you for your understanding.

Boston University School of Music Faculty

Strings

Steven Ansell *viola**
Edwin Barker *double bass**
Lynn Chang *violin*
Iseut Chuat *cello*
Jules Eskin *cello*
Emily Halpern-Lewis *harp*
Raphael Hillyer *viola*
Bayla Keyes *violin**
Michelle LaCourse *viola**
Lucia Lin *violin**
Malcolm Lowe *violin*
Dana Mazurkevich *violin*
Yuri Mazurkevich *violin**
Ikuko Mizuno *violin*
George Neikrug *cello*
James Orleans *double bass*
Leslie Parnas *cello*
Ann Hobson Pilot *harp*
Michael Reynolds *cello**
Todd Seeber *double bass*
David Soyer *cello*
John Stovall *double bass*
Roman Totenberg *violin*
Michael Zaretsky *viola*
Peter Zazofsky *violin**
**Woodwinds, Brass,
and Percussion**
Laura Ahlbeck *oboe*
Ronald Barron *trombone*
Jonathan Bisesi *percussion*
Peter Chapman *trumpet*
Doriot Dwyer *flute*
Terry Everson *trumpet**
John Ferrillo *oboe*
Richard Flanagan *percussion*
Joseph Foley *trumpet*
Marianne Gedigian *flute*
Timothy Genis *percussion*

Ian Greitzer *clarinet*
Toby Hanks *tuba*
Ronald Haroutunian *bassoon*
Scott Hartman *trombone**
Gregg Henegar *bassoon*
Daniel Katzen *horn*
Christopher Krueger *flute*
Lynn Larsen *horn*
Charles Lewis *trumpet*
Richard Mackey *horn*
Thomas Martin *clarinet*
Richard Menaul *horn*
Michael Monaghan
saxophone
John Muratore *guitar*
Craig Nordstrom *clarinet*
Richard Ranti *bassoon*
Thomas Rolfs *trumpet*
Matthew Ruggerio *bassoon*
Eric Ruske *horn**
Chester Schmitz *tuba*
Robert Sheena *English horn*
Ethan Sloane *clarinet**
James Sommerville *horn*
Linda Tootle *flute*
Charles Villarrubia *tuba*
Jay Wadenpfluh *horn*
Douglas Yeo *trombone*
Jacques Zoon *flute*
Piano
Anthony di Bonaventura*
Maria Clodes-Jaguaribe*
Tong-Il Han*
Linda Jiorle-Nagy
Collaborative Piano
Michelle Alexander
Shiela Kibbe*
Robert Merfeld

Organ

James David Christie
Nancy Granert
Gerald Weale*
Voice
Sarah Arneson*
Penelope Bitzas*
Claudia Catania*
Kendra Colton
Sharon Daniels*
Mark Goodrich*
Phyllis Hoffman*
Frank Kelley
Joanna Levy
Susan Ormont
Z. Edmund Toliver*
Historical Performance
Kinloch Earle
Baroque violin
Stephen Hammer
Baroque oboe
Christopher Krueger
Baroque flute
Marilyn McDonald
Baroque violin
Emlyn Ngai
Baroque violin
Martin Pearlman
*chairman**
Alice Robbins
viola da gamba
Daniel Stepper
Baroque violin
Peter Sykes *harpsichord*
John Tyson *recorder*
Musicology
John Daverio*
Elizabeth Seitz
Robert Merfeld

Joel Sheveloff*
Lisa Urkevich*
Jeremy Yudkin*
**Theory and
Composition**
Martin Amlin*
Theodore Antoniou*
Whitman Brown
Richard Cornell*
Lukas Foss*
Charles Fussell*
John Goodman*
Samuel Headrick*
David Kopp*
Ludmilla Leibman*
Marjorie Merryman*
Tetyana Ryabchikova
Tison Street
Gerald Weale*
Steven Weigt*
Music Education
André de Quadre
Joy Douglass
Ann Howard Jones*
Katherine Leaman-
Genovese
Sandra Nicolucci
Anthony Palmer
Conducting
David Hoose*
Ann Howard Jones*
David Martins
Opera Institute
Phyllis Curtin
Sharon Daniels*
William Lumpkin*
Christien Polos
Christian Smith
Jeffrey Stevens
Allison Voth*

*Denotes full-time
faculty

Boston University College of Fine Arts Administration

Walt Meissner, *Dean ad interim*
André de Quadros, *Director ad interim, School of Music*
Jim Petosa, *Director, School of Theatre Arts*
Jeanette Guillemain, *Associate Director, School of Visual Arts*
Patricia Mitro, *Assistant Dean, Enrollment Services*
Ellen Carr, *Executive Director for External Relations*
Elly Muller, *Director of Public Relations*
Nancy Lewis, *Executive Operations Officer, School of Music*
Karla Cinquanta, *Alumni Officer*

Boston University College of Fine Arts, 855 Commonwealth Avenue, Boston, MA 02215
(617) 353-3350, www.bu.edu/cfa