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2009-04-21

# Boston University Wind Ensemble, April 21, 2009

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**Boston University College of Fine Arts**  
**School of Music**  
presents

## **Boston University Wind Ensemble**




David Martins, Conductor

**Tuesday**

**April 21, 2009**


7:30pm

Osai Performance Center



Here, a desired life in music is grounded in great teaching, demanding performance, solid scholarship and devoted love of the art. We are a community wholly in love with the study of, creation of, performance of, MUSIC!

- Phyllis Curtin, Dean *Emerita*  
Boston University College of Fine Arts





**Boston University** College of Fine Arts  
School of Music

April 21, 2009

Tsai Performance Center

Boston University Wind Ensemble

David Martins, Conductor

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FRANK TICHELI

*Nitro*

EDWARD GREGSON

*Celebration, A Praeludium for Wind, Brass,  
Percussion, Harp, and Piano*

ROGER CICHY

*For Purple Mountain Majesties*

Pikes Peak  
Royal Gorge Bridge  
The Great Sand Dunes  
The Terrazzo

~Intermission~

GUSTAV HOLST

First Suite in Eb, op. 28, no. 1

Chaconne  
Intermezzo  
March

JOHN BARNES CHANCE

Symphony No. 2

Sussurando  
Elevato  
Slancio

## **DAVID MARTINS conductor**

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

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 and Rhode Island Philharmonic Youth Wind Ensemble.

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 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, he has served on the faculty of the Boston University Tanglewood Institute as Director of Wind Activities for the Young Artists Orchestra and since the summer of 2005, has conducted the Boston University Tanglewood Institute Wind Ensemble.

A member of the clarinet section of the Rhode Island Philharmonic and Boston Classical Orchestras, Professor Martins appears frequently with the Boston Pops Esplanade Orchestra, Boston Symphony Orchestra and the Boston Ballet Orchestra. He has also performed with the Springfield Symphony, ProArte Chamber Orchestra, Boston Modern Orchestra Project, Alea III, Musica Viva, Monadnock Music Festival and New Hampshire Symphony Orchestra.

In past years he has toured with the Philharmonia Hungarica Orchestra of Germany on their U.S. 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.

## PROGRAM NOTES

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### FRANK TICHELLI (b. 1958)

#### *Nitro*

Born in 1958, Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band. The composer says this about his work:

*Nitro*, an energy-charged three-minute fanfare for band, was commissioned by the Northshore Concert Band, Mallory Thompson, music director, in celebration of their 50th anniversary season, and received its premiere performance by them on April 9th, 2006. Nitrogen is the most abundant component of the Earth's atmosphere (78 per cent by volume), and is present in the tissues of every living thing. It is the fifth most abundant element in the universe, created by the fusion deep within stars; it has recently been detected in interstellar space. The sheer prevalence of nitrogen in all of nature, and the infinite range of compounds it is part of—life-giving, energizing, healing, cleansing, explosive—all appealed to me, and served as the inspiration of my music. The main musical idea for *Nitro* is a powerful, angular theme, first announced by the trombones and horns, and then imitated in the trumpets. Trumpet fanfare calls and a busy and relentless chattering in the woodwinds enhance the bright, festive mood. The middle section is based on a woodwind theme that is partly fanfare-like, partly dance-like. This contrasting theme is built from intervals occurring in the natural overtone series (octave and twelfth), giving it an expansive, open-air quality. The main theme reappears, growing in power and destiny all the while, building to a thunderous conclusion.

—Frank Ticheli

## **EDWARD GREGSON (b. 1945)**

### ***Celebration, a Praeludium for wind, brass, percussion, harp and piano***

Edward Gregson studied composition (with Alan Bush) and piano at the Royal Academy of Music from 1963–1967 winning five prizes for composition. Since then he has worked solely to commission and has written orchestral, chamber, instrumental and choral music as well as music for the theatre, film and television.

His commissions have included orchestral music for the English Chamber Orchestra, the Bournemouth Symphony Orchestra, the Royal Liverpool Philharmonic, the BBC Philharmonic (Clarinet Concerto), and the Hallé (Violin Concerto), with performances by many other orchestras and ensembles around the world. His most recent commission was for Manchester Camerata, which was premiered at the 2007 RNCM Manchester International Cello Festival. He is also internationally renowned for his contributions to the wind and brass repertoire.

He retired from an academic career in music in the summer of 2008, latterly as Principal of the Royal Northern College of Music in Manchester, a post he held for 12 years. He still serves on a number of important boards relating to music education and the music profession and holds eight honorary Doctorates and Fellowships from English universities and conservatoires.

*Celebration, a Praeludium for wind, brass, percussion, harp and piano*, was commissioned by the Royal Liverpool Philharmonic Orchestra for its 150th anniversary. It was first performed by the RLPO conducted by Libor Peck at Philharmonic Hall, Liverpool, on 21 March 1991, at a Royal Gala Concert in the presence of Her Majesty the Queen.

The work is a celebration by way of displaying the virtuosity of the players for whom it was written, and therefore could be viewed as a sort of mini-concerto for orchestra (without strings). Despite only lasting around six minutes it highlights in turn the various sections of the ensemble. The form of the piece might be described as follows:

- Block 1: brass, timpani, percussion and piano.
- Block 2: wind trios, harp and percussion.
- Chorale: wind only.
- Development of the music from Blocks 1 and 2.
- Chorale: full ensemble with opening material returning.

The opening fanfare-like material, announced by three spatially separated trumpets with tubular bells, is important. The music in this Block is exuberant. In Block 2, the wind sections enter in turn; flutes, clarinets, oboes and bassoons, with music that is scherzando-like on the whole. This leads directly into a simple chorale, a symbol of timelessness. Development of both blocks of music follows, often rhythmically highly-charged, before the chorale returns triumphantly together with the opening trumpet fanfares.

**ROGER CICHY (b. 1956)**  
***For Purple Mountain Majesties***

Roger Cichy has a diverse background as both a composer/arranger and a music educator. Roger holds Bachelor of Music and Master of Arts in Music Education degrees from The Ohio State University. Although both are in the area of music education, he has studied composition and arranging as a second area of concentration during both degree programs.

As a freelance composer and arranger, Roger writes for high school and college bands, professional orchestras, and the commercial music industry. He has over 275 compositions and arrangements accredited to his name. Roger has received numerous composition awards from The American Society of Composers, Authors, and Publishers (ASCAP) for serious music. His works range from small ensemble literature to compositions and arrangements for marching band, concert band, and symphony orchestra. He is widely sought as a composer for commissions, and frequently appears as a composer-in-residence and guest conductor. Cichy resides in Scituate, Rhode Island with his wife Pat, and their daughter Rebecca.

Katharine Lee Bates took no time upon visiting Pikes Peak in 1893 to pen the lyrics to the American classic song, "America the Beautiful". Pikes Peak and the surrounding areas have always been an inspiration to many, including composer Roger Cichy who chose to title this musical work *For Purple Mountain Majesties* drawing attention to the connection between the beloved lyrics, and this most beautiful region of Colorado.

In a musical depiction, the first movement begins with a flurry of ascending pitches culminating in dramatic chords with percussive sounds representing one's initial reaction to the remarkable sight of Pikes Peak and its surrounding geography. Perhaps the first people to witness this magnificent beauty were the Ute Indians, followed by early explorers, illustrated in the following sections by evoking images of these people traversing the mountain's trails. The tempo of this section clearly implies a walking or hiking pace. Illuminating other aspects of Pikes Peak, there is a musical reference to a rather bizarre hoax that occurred in 1876 pertaining to a claim that a family, living on Pikes Peak had a small child eaten by giant mountain rats. The eerie lullaby is laced over a sporadic and sinister sounding section to create the allusion to the hoax. The movement concludes with a return to the "mountain" theme which appears during the introduction of the movement.

The Royal George Bridge, a popular attraction in the Pikes Peak region, provides the subject for the second movement. This movement begins a drive across the bridge—one note perpetuates representing the level bridge until the remarkable gorge comes into view which is characterized in the percussion and horns. Cichy comments, "The music here gives reference to the jagged and nearly vertical columns of rock that make up the gorge and the dramatic drop to the bottom." The Royal George Bridge Park is also a popular recreational area including a skycoaster, aerial tram and an incline railroad. The

playing melodies juxtaposed with wide leads give reference to the topography of the gorge and linear accompaniment give reference to the bridge. Further into the movement, the music conjures up the emotion of looking straight down into the 1,053 foot gorge and having your breath taken away. The movement ends with a "musical pebble" that tumbles down the gorge's walls to the bottom.

In vast contrast to the massive mountains that make up southern Colorado is an area known as the Great Sand Dunes. With the wind-shaped dunes pitted against the backdrop of the rugged mountains, this movement begins illustrating this contrast. Focusing solely on the Great Sand Dunes, the movement moves into a slow style to create various scenes of artful dunes, first with an English horn solo, followed by a flute and horn duet. Here, the mood is very serene as one is awe struck by the wind-carved panorama that nature continually recreates.

The United States Air Force Academy at Colorado Spring is impressively located at the foothills of the Rocky Mountains. Celebrating their 50th anniversary year, this Academy has been an all-important and significant feature of the area. The final movement, *The Terazzo*, is written in honor of the thousands of cadets that have made their way through the academy. Written in two sections, the first section of this piece is meant to reflect the buzzing of activity from academic classes, to flight training, athletics and military training; all part of cadet life. The second section, composed in a stately and joyous style, reflect the pride and honor of the Academy and its vast contribution to the world's greatest aerospace force serving this nation. Most notable during the final statement of the theme is the long ascending, then descending bass line that accompanies the theme. This was intentionally constructed in this manner to simulate the flight path of an aircraft from takeoff to landing. The powerful ending is incorporated to leave the listener with a great sense of assurance and confidence in our Air Force's ability to serve and protect the people of this great nation.

## **GUSTAV THEODORE HOLST (1874-1934)** **First Suite in Eb, op. 28, no. 1**

Gustav Theodore Holst was an English composer and was a music teacher for nearly 20 years. He is most famous for his orchestral suite *The Planets*. Having studied at the Royal College of Music in London, his early work was influenced by Ravel, Grieg, Richard Strauss, and fellow student Ralph Vaughan Williams, but most of his music is highly original, with influences from Hindu spiritualism and English folk tunes. Holst's music is well known for unconventional use of metre and haunting melodies. Holst wrote almost 200 catalogued compositions, including operas, ballets, choral hymns, and songs.

In 1909, Holst composed the Suite No. 1 in E-flat, a revolutionary piece in that it was written exclusively for wind band. At that time, concert wind band repertoire consisted of reductions of pieces originally scored for orchestras, essentially program music. Holst wanted to make the concert band a serious concert medium, and this piece is seen as the first step in that direction.

Holst was well suited for this role as concert band composer; he played trombone in the Scottish Orchestra and the Carl Rosa Opera Company, and he was well acquainted with the working of wind instruments. It should also be noted that Holst played for seven years as a trombonist for the White Viennese Band. It was a seaside band which claimed to be foreign, and the members even spoke with phony accents, but in actuality two thirds of the group was from England. During this time period, audiences were more likely to go to a concert held by a foreign band than a British one. Talk about patriotism!

Holst's style differs from other composers, who generally wrote for the concert band as they would for an orchestra without strings. The piece starts off with the "Chaconne," a melody of 16 notes that starts in the baritone makes its way throughout the entire band, and in the middle of the piece, the trombone plays the inversion of this progression. Building ever so slowly, the finale of this first movement is marked by a strong fortissimo in all instruments and a sustained chord by the upper winds as the lower brass drops out. The remaining two movements are actually based on a segment of this Chaconne theme. The "Intermezzo" is marked vivace and through the vibrant tempo will show the Holst's mastery in writing for woodwind instruments. The piece ends with a "March" in the form ABA, yet what makes the march interesting is the combination of the two melodies in the finale with a sophisticated counterpoint. This technique of combining two folk song tunes is also employed in the *Fantasia* for strings and the Suite No.2 in F. The Suite No. 1 in E-flat was first performed in 1920.

## **JOHN BARNES CHANCE (1932-1972)**

### **Symphony No. 2**

John Barnes Chance was born in Beaumont, Texas in 1932. He began studying composition at the age of 15, and received Bachelor of Music and Master of Music degrees from the University of Texas, Austin, where he was a pupil of Clifton Williams, Kent Kennan and Paul Pisk; he won the Carl Owens Award for student composition in 1956 and 1957. He was a timpanist with the Austin Symphony Orchestra and an arranger for the Fourth and Eighth US Army Bands before serving as composer-in-residence for the Ford Foundation Young Composers Project, Greensboro, North Carolina (1960-1962). In 1966 he joined the music department at the University of Kentucky, a position he held until his death in 1972. His most popular compositions include *Variations on a Korean Folk Song* (which won the American Bandmasters Association Ostwald Award in 1966), *Incantation and Dance*, *Elegy*, *Blue Lake Overture*, *Introduction and Capriccio* and the Symphony No. 2, finished just before his death. Chance's works are tonal and unabashedly romantic, demonstrating rhythmic inventiveness and a secure command of instrumentation.

The Symphony No. 2 had its origins in a 1962 agreement between John Barnes Chance and composer Clifton Williams, who agreed that each would write a work using the four-note motif C#-D-F-E. When Chance sent a tape of part of his work to Williams,

the latter gave up, and Chance turned to other endeavors. In 1972, the Northwest Music Center in North Dakota commissioned him to write a work dedicated to the Minot State College Wind Ensemble. He resurrected the earlier work and added to it, creating this symphony. His accidental death soon after precluded his ever hearing it performed.

# BOSTON UNIVERSITY WIND ENSEMBLE

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## Flute

Margaret Brinkerhoff \*  
Samantha Gelfon  
Melissa Guadalupe  
Zachary Jay #  
Megan Lotz  
Ahmed-Meh Najm  
Jessica Nelson +  
Caitlyn Perry  
Lauren Remmers ~  
Youjin Suh  
Philip Varricchio ^

## Oboe

Jesse Barrett \*  
Lindsay  
Sofia Hernandez-Hollingshead ^  
Sarah Hassen #  
Marizabel Lebron ~  
Rui Liu  
Alicia Maloney +  
Nathan Swain

## Clarinet

Stephanie Barnes  
Danby Cho ^  
Tunman Ho ~  
Gun Hwan Jung  
Patrick Locklin  
Kelley Medcalf  
Giacomo Smith +  
Molly Walker \*  
Tom Weston #

## Bassoon

Brandon Finley ^ #  
Yoon Joo Hwang ~  
Devon Nelson  
Cheng Ma \* +

## Saxophone

Patrick Dandrea  
Lauren Haley-^  
Katherine Grey + #  
Aerine Marino  
Jared Sims

## Trumpet

David Baroody  
Patrick Bergerson  
Laura Carpenter  
Michael Dobrinski  
Patrick Doyle\*  
Dennis Hawkins#  
Charlie Hill  
Matthew Lagarde ^  
Joshua Rzepka  
Laura Saylor+  
Michael Sinicropi  
Casey Tamanaha  
Jared Tanner-

## Horn

David Balandrin  
Laura Carter\*  
Kuan Ting Chang  
Jonathan Craft-  
Daniel Doyle#  
David Jones  
Emma Kaplan  
Young Kim+  
Jeremy Moon  
Keyondra Price  
Cecilia Yudin ^

## Trombone

Michelle Cavaliere  
Kenneth Collins  
Courtney Sander  
Matt Smith ~  
Jason Stein + ^  
Jonathan Watkins \* #

## Euphonium

Zach deVries  
Matt Smith  
Matthew Szymanski + ~ ^ #

## Tuba

Zach deVries \* #  
Andres Trujillo + ~  
Patrick Fitzsimmons ^

## Harp

Michael Maganuco  
Meghan Caulkett

## Piano

Jessie Lo

## Timpani

Matthew McDonald+  
Shawn Rardon\*  
Luke Short#  
Ben Tileston-  
Nicholas White ^

## Percussion

Jenica Anderson  
Jon Butterworth  
Colin Fleming  
Wei-Chen Lin  
Matthew McDonald ^  
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# BOSTON UNIVERSITY SCHOOL OF MUSIC

## UPCOMING EVENTS AND PERFORMANCES

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Wednesday, April 22, 8:00pm

**ALEA III: Celebrating Yehudi:  
A Great Master**  
FRANCISCO NOYA conductor  
YEHUDI WYNER piano  
*Tsai Performance Center*

Monday, April 27, 7:30pm

**Muir String Quartet**  
with JOAN TOWER piano  
*CFA Concert Hall*

Tuesday, April 28, 8:00pm

**Boston University Symphonic Chorus and  
Symphony Orchestra**  
works by MOZART, ARGENTO, and CORNELL  
CRAIG JESSOP conductor  
*Symphony Hall*

Monday, May 4, 7:30pm

**Time's Arrow New Music Ensemble**  
KETTY NEZ director  
*CFA Concert Hall*

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# **BOSTON UNIVERSITY SCHOOL OF MUSIC**

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Founded in 1873, 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.

In 1954, the College of Fine Arts was created to bring together the School of Music, along with two new entities: 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, founded in 1839, is an internationally recognized institution of higher education and research. With more than 30,000 students, it is the fourth largest independent university in the United States. BU contains 17 colleges and schools, along with a number of multi-disciplinary centers and institutes that are central to the school's research and teaching mission.

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# BOSTON UNIVERSITY SCHOOL OF MUSIC

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George Neikrug *cello* ++  
John Orleans *double bass*  
Parnas *cello*  
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Barbara Poeschl-Edrich  
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Peter Zazofsky *violin* \*

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Doriot Dwyer *flute*  
Terry Everson *trumpet* \*  
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Joseph Foley *trumpet*  
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*horn*  
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Aldo Abreu *recorder*  
Sarah Freiberg Ellison  
*cello*  
Laura Jeppesen  
*viola da gamba*  
Christopher Krueger  
*Baroque flute*  
Catherine Liddell *lute*  
Martin Pearlman  
*Baroque ensembles* \*  
Robinson Pyle  
*natural trumpet*  
Marc Schachman  
*Baroque oboe*  
Jane Starkman  
*Baroque violin, viola*  
**Peter Sykes** *harpichord* \*

## MUSICOLOGY

**Richard Bunbury** \*  
**Victor Coelho** \*  
Steven Cornelius  
Brita Heimarck \*  
Thomas Peattie \*  
Joshua Rifkin \*  
Andrew Shenton \*  
Joel Sheveloff \*  
Jeremy Yudkin \*

## COMPOSITION AND THEORY

Brett Abigana  
**Martin Amlin** \*  
Deborah Burton \*  
Richard Cornell \*  
Joshua Fineberg \*  
Heather Gilligan  
Osvaldo Golijov  
Samuel Headrick \*  
David Kopp \*  
Rodney Lister \*  
Ketty Nez \*  
John Wallace \*  
Steven Weight \*

## MUSIC EDUCATION

Richard Bunbury \*  
Bernadette Colley \*  
Diana Dansereau \*  
André de Quadros \*  
Jay Dorfman \*  
Andrew Goodrich \*  
**Patrick Jones** \*  
Ron Kos \*  
Warren Levenson  
Sandra Nicolucci \*  
Anthony Palmer  
William Pappazisis  
Chris Parks  
Evan Sanders  
Karen Snell  
John Wallace \*

## CONDUCTING

David Hoose \*  
Ann Howard Jones \*  
David Martins

## OPERA INSTITUTE

Judith Chaffee  
Phyllis Curtin ++  
**Sharon Daniels** \*  
Frank Kelley  
Ruth Benson Levin  
William Lumpkin \*  
Adam McLean  
Jim Petosa  
Betsy Polatin  
Christien Polos  
Jeffrey Stevens  
Nathan Troup  
Allison Voth \*

## STAFF PIANISTS

Michelle Alexander  
Eve Budnick  
Jodi Goble  
Phillip Oliver  
David Richardson  
Lorena Tecu  
Noriko Yasuda

Department Chairmen  
represented in **bold**

\* Denotes full-time  
faculty

++ Emeritus

## **SCHOOL OF MUSIC ADMINISTRATION**

André de Quadros, *Director, School of Music*

Mary P. Squiers, *Executive Operations Officer*

Tracy Rider, *Director of Admissions and Student Affairs*

Anthony Enslow, *Executive Assistant*

## **SCHOOL OF MUSIC PRODUCTION DEPARTMENT**

J. Casey Soward, *Manager of Production and Performance*

Diane McLean, *Stage Manager*

Shane McMahon, *Recording Engineer*

Eric Roberson, *Scheduling and Programs Coordinator*

Kris Sessa, *Librarian*

Martin Snow, *Keyboard Technician and Restoration*

Roberto Toledo, *Head Recording Engineer*

