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2012-10-23

Boston University Wind Ensemble, October 23, 2012

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Boston University College of Fine Arts
School of Music
presents

Boston University Wind Ensemble
David J. Martins, conductor
Pei-Yeh Tsai, piano

Tuesday, October 23, 2012

8:00pm

Tsai Performance Center

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 more than 32,000 students participating in undergraduate, graduate, and professional programs. BU consists of 17 colleges and schools along with a number of multidisciplinary 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 Wind Ensemble

David J. Martins, conductor

The 13th concert in the 2012–13 season

October 23, 2012

Tsai Performance Center

8:00pm

Andreas Makris
(1930–2005)

Aegean Festival Overture
Arranged by Major Albert Bader

Scott Lindroth
(b. 1958)

Spin Cycle

James Syler
(b. 1961)

The Hound of Heaven

*I Fleed Him, down the Nights
the gold gateways of the stars
Within the Little Children's Eyes
Nature's – share with me
And smitten me to my knee
I am He Whom thou seekest!*

~Intermission~

Ketty Nez
(b. 1965)

thresholds for piano and wind ensemble
(world premiere)

Pei – Yeh Tsai, piano

David J. Martins, conductor

David J. Martins, conductor

David J. Martins is Professor of Music at the University of Massachusetts Lowell and Adjunct Professor of Music at Boston University. 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 (now Tanglewood Music Center).

Professor Martins combines an active teaching and conducting schedule with a performance career as a clarinetist performing in both orchestral and chamber music venues. He is the Director of the Boston University Wind Ensemble and the University of Massachusetts Lowell Wind Ensemble.

Professor Martins is the founding music director of the Rhode Island Philharmonic Youth Wind Ensembles where he was the conductor of the senior division from 2002- 2012 and which included conducting the ensemble at Carnegie Hall. He 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. From 1999 to 2006, he served on the faculty of the Boston University Tanglewood Institute as Coordinator of Wind Activities for the Young Artists Orchestra and since the summer of 2005, has conducted the Boston University Tanglewood Institute Young Artists Wind Ensemble.

He is a member of the clarinet section of the Boston Classical Orchestra and performs as a substitute player with the Boston Symphony Orchestra, Boston Pops Orchestra, Boston Pops Esplanade Orchestra, and the Boston Ballet Orchestra. For twenty -five years he performed as second clarinet with the Rhode Island Philharmonic Orchestra. He has also performed with the Springfield Symphony, Pro Arte 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.

Pei-Yeh Tsai, piano

Pianist Pei-yeh Tsai was recently awarded her Doctoral degree from Boston University. She is the founding member of the piano trio 'Trio Lumiere' and the computer music group "Bleep-Blop". Ms. Tsai studied at the Peabody Conservatory of Johns Hopkins University with Boris Slutsky; subsequently she received a Master's degree in Piano Performance from the Juilliard School under the tutelage of Jerome Lowenthal.

Ms. Tsai's recent engagements included concerts with the Atlantic Symphony Chamber Players as well as performances of the Rachmaninoff Second Piano Concerto and Beethoven Fourth Piano Concerto with the Boston University Orchestra. Last year, she appeared as part of the Fringe Festival playing the Concerto for Two Pianos, Percussion and Winds by Paul Bowels. This year, Ms. Tsai was interviewed by BBC Radio 4, in a program called 'Soul Music' where she talks about the important role Rachmaninoff plays in her life and music.

Ms. Tsai has received first prize in the Aaron Richmond International Piano Competition, New England Chamber Music Ensemble Competition with the Clara Piano Quartet, Baltimore Music Club Piano Competition, The fourth prize in Iowa International Piano Competition, and The Viardo Prize at The Viardo International Piano Competition. Ms. Tsai is also the recipient of numerous awards including two Piano Departmental Awards given by Boston University, the Marie Miller Award from the Women's Guild in Boston, the Sergio Fiorentino Memorial Award, the Rose Marie Milholland Award and a Career Development Grant from the Peabody Conservatory in Baltimore. Last year, she was a judge in the Granite State Piano Competition in New Hampshire. In her leisure time, she embraces nature, enjoys rock climbing and photography.

Ketty Nez, composer

Composer/pianist Ketty Nez joined Boston University School of Music in 2005, after teaching at the University of Iowa. Her ethnographic chamber opera, *The Fiddler and the Old Woman of Rumelia*, was premiered in concert version April 2011 by Xanthos Ensemble, and in a staged version by the Juventas Ensemble in May 2012. Her portrait CD with Albany Records, *Listen to a Wonder Never Heard Before!*, was released in 2010. Ketty completed, in 2002-3, a residence of several months at the École Nationale de Musique in Montbéliard, France, prior to the premiere of her chamber opera *An Opera in Devolution: Drama in 540 Seconds*, at the 2003 Seventh Festival A*Devantgarde in Munich. In 2001, Ketty spent several months as visiting composer/scholar at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), and in 1998 participated in the year-long computer music course at the Institute de Recherche et Coordination Acoustique/Musique (IRCAM). Before computer music research, Ketty studied for two years with Louis Andriessen in Amsterdam, where she co-founded the international contemporary music collective Concerten Tot and Met. Her music has been performed in festivals in Europe, North America, and Asia.

Program Notes

Aegean Festival Overture Andreas Makris

Aegean Festival Overture was written in 1967 as an orchestral overture for the Washington National Symphony and was premiered by that group under Howard Mitchell a year later at Constitution Hall. Its immediate success then and on tour occasioned the collaboration between Mr. Makris and Major Albert Bader of the United States Air Force Band to arrange the overture as a concert piece for band. It has since been premiered and featured on tour by the Bolling based USAF band under the direction of Colonel Arnald Gabriel.

From its first hammering dotted eighth rhythms, the *Aegean Festival Overture* reflects the Greek origins of its composer, who was born in Salonika, a colorful Aegean seaport. The driving energy of the fast section with its restless 5's and 7's and the lyric plaintiveness of the contrasting middle section, all molded into a symphonic form, epitomize the musical style of Makris – a blend of classic form and Greek folkloristic elements.

Born in 1930, the composer came to America at the age of 20 as a scholarship student at the Mannes School of Music in New York. He studied in Aspen and also in Paris with Nadia Boulanger. He led an extremely active career as a professional violinist (first violin section of the National Symphony) and as a composer (his compositions include Concerto for Strings, Concerto for Viola, Concerto for Trombone, and Quintet for Voice and String Quartet). In 1967 he received a grant from the National Endowment of the Arts for his work on the *Aegean Festival Overture*.

Major Albert Bader is a native of St. Louis, Missouri, and trained at the St. Louis Institute of Music. He was appointed Assistant Conductor of the U.S. Air Force Band in 1965 and, prior to this appointment, he was Chief Instructor of the U.S. Air Force School of Music, where he designed curricula and taught conducting, arranging and theory. He has been an active band arranger all during his career, with many important repertoire works, such as the Barber School for Scandal Overture, to his credit.

Spin Cycle Scott Lindroth

Spin Cycle is characterized by its breathless energy and virtuosity. The score is filled with dozens of swirling melodic figures, which prompted the whimsical title. The piece is cast in three sections: fast, energetic music featuring the spinning figures and an insistent, syncopated repeated note figure; quieter, sustained music that takes on a more melodious quality and builds to a climax featuring trumpet fanfares and bursts of swirling woodwind figures; and finally, a recapitulation of the opening music that leads directly to an extended coda.

Spin Cycle was commissioned by H. Robert Reynolds for the University of Michigan Wind Ensemble. It received its premiere by that ensemble under the direction of Michael Haithcock on March 7, 2001. *Spin Cycle* is dedicated to T.J. Anderson in appreciation for his support and encouragement over the years.

Scott Lindroth, composer, earned degrees from the Eastman School of Music and the Yale School of Music. He has been recipient of many awards and fellowships, including the Rome Prize, a Guggenheim fellowship, a Revson Fellowship, an Academy Award from the American Academy of Arts and Letters, and the Howard Foundation fellowship. His music has been performed by the Chicago Symphony Orchestra, the Philadelphia Orchestra, the New York Philharmonic, the Netherlands Wind Ensemble, and many other chamber ensembles in the United States and Europe. A recording of Lindroth's chamber music, *Human Gestures*, is available on CRI, and a recording of *Spin Cycle*, performed by the University of Michigan Wind Ensemble was released on the Equilibrium label in December 2002. Lindroth has been a member of the Duke University music faculty since 1990.

The Hound of Heaven James Syler

The Hound of Heaven is a programmatic work in six sections completed in 1988 and winner of the 1993 Arnald Gabriel Award and the 1993 National Band Association Composition Contest. Based on the 1893 poem of the same name by British poet Francis Thompson, the allegorical titles depicts God as the loving hound in pursuit of the lost hare, the individual soul.

Section I (*I Fled Him, down the Nights*) depicts the fearful attempt to flee, yet knowing you're being pursued. Section II (*the gold gateways of the stars*) tells of how the fugitive hare tries to escape in his imagination to the beauty of the heavens. He finds it pointless and in Section III (*Within the Little Children's Eyes*) believes he can find joy in the company of little children, but as they begin to respond, they're taken away in death. In peace he seeks as he hears the footfall of his pursuer. There is nothing left now and in Section V (*Nature's - share with me*) he is driven to his knees. In a dream he sees his past life wasted on empty pursuits. The chase is over. In Section VI (*And smitten me to my knee*) he learns that the dark gloom which he thought would follow his surrender is really the shade of God's hand coming down to embrace him as his pursuer speaks the final words "I am He whom thou seekest."

The music employs a variety of styles to fully underscore the poem's universal message. The antiphonal trumpet serves as the voice of the Hound of Heaven and in the final section the work finds the musical resolution it's been searching for all along.

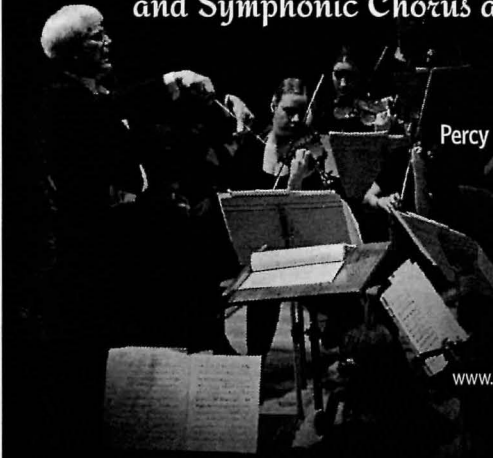
thresholds for piano and wind ensemble
Ketty Nez

Written in the summer of 2011 for David Martins and the Boston University Wind Ensemble, “thresholds” is a piano concerto inspired by music of different eras, including the canonic manipulations of Renaissance vocal music, piquant harmonies of the Elizabethan virginalists, Stravinskian reinterpretations of the Baroque by in his own Piano Concerto (also for wind ensemble), and sometimes even a huge barrel organ. As a leading actor, the piano solo is kept busy theatrically orchestrating the abrupt changes of style and character.

—Ketty Nez

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Stephanie Burke #
Lily Josefsberg ^
Ceylon Mitchell 1+
Emily Potter *

Flute

Stephanie Burke
Alex Conway ^
Ting-Yi Lu
Jessica MacLean
Ceylon Mitchell #
Gabriela Ruiz +
Benjamin Stern
Katherine Velasquez *

Oboe

Kristen Cooke
Peter Lewnard
Rui Liu +
Alicia Maloney #
Courtney Miller ^
Sun Young Moc
Elizabeth Nelson *

English Horn

Kristen Cooke#
Peter Lewnard+
Sun Young Moc*

E Flat Clarinet

Nicholas Brown +*
Brad Whitney #^

Solo Clarinet

Celine Ferro #
Sak Lee

Clarinet

Nicholas Brown
Chieh Cheng
Diego Cornejo
Celine Ferro ^
Gun Hwan Jung
Sak Lee
Suela Lee
Anne Moxie
Zui Yue Pan +
Chengyi Xing
Chia-Yun Yeh *
Ze Yu #

Bass Clarinet

Colleen Grande #^
Joe Mathias +*

Bassoon

Debra Egan *
Rachel Juszcak #^
Tzu-I Lee +
Margaret Stephenson

Soprano Saxophone

Adam Pelandini +

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Jonathan Amon #
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Adam Pelandini ^
Xuchen Zhu

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Jonathan Amon ^
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Kelly Blumenthal +*
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Kathleen Blank
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Sean Lee

Solo Antiphonal Trumpet

Renee Hagelberg *

Trumpet

Neal Andrews #
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Maria Currie *
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Renee Hagelberg +
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Drew Edwards+

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Boston University College of Fine Arts
School of Music
Upcoming Events and Performances

Thursday, October 25, 8:00pm

Boston University Symphony Orchestra
David Hoose, conductor
Eric Ruske, horn
Tsai Performance Center

Friday, October 26, 8:00pm

Fringe Festival
Boston University Chamber Orchestra
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Boston University Opera Institute
La Traviata
William Lumpkin, conductor
Boston University Theatre

Thursday, December 6, 8:00pm

Boston University Wind Ensemble
David Martins, conductor
Tsai Performance Center

CFA Concert Hall, 855 Commonwealth Avenue
Tsai Performance Center, 685 Commonwealth Avenue
Boston University Theatre 264 Huntington Avenue, Boston, 02115



Boston University College of Fine Arts

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