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School of Music

Boston University Concert Programs

2013-10-10

Boston University Wind Ensemble, October 10, 2013

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Boston University College of Fine Arts
School of Music
presents

Boston University Wind Ensemble

David J. Martins, conductor

Thursday, October 10, 2013

3:00pm

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, conducting, 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
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Boston University Wind Ensemble

David J. Martins, conductor

The 11th concert in the 2013-14 season

Thursday, October 10

8pm

Tsai Center

Kenneth Hesketh
(b. 1968)

Masque

Wolfgang Amadeus Mozart
(1756-1791)

Serenade No. 10 in Bb Major
"Gran Partita", K. 361

Largo, Molto Allegro
Menuetto; Trio I, Trio II
Adagio
Finale: Molto Allegro

~Intermission~

Mark Camphouse
(b. 1951)

Watchman, Tell Us of the Night

Philip Sparke
(b. 1951)

Dance Movements

Ritmico
Molto vivo (for the Woodwinds)
Lento (for the Brass)
Molto ritmico

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.

Program Notes

Masque

Kenneth Hesketh

The Masque has had a varied history, certainly a varied spelling ('masque', 'maske', even 'maskeling'). However, the historian E K Chambers in his book *The Medieval Stage* defines the word in the following way: 'A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice.'

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colourful scoring (upper wind solos, trumpet and horn solos alternating with full bodied tutti) with a dash of wildness is the character of this piece-I hope it may tease both player and listener to let their hair down a little!

—Kenneth Hesketh

Serenade No. 10 in Bb Major "Gran Partita", K. 361 **Wolfgang Amadeus Mozart**

This serenade is well nicknamed, for this truly is "grand" music, in both the quantitative and qualitative senses of that term. The title *Gran Partita* did not originate with Mozart, but it alerts us what lies ahead. This is chamber music, but it is scored for a group of players so big (twelve winds and a doublebass) that it sometimes approaches the sonority of orchestral music. And that title tells us not just about the forces involved but also about the scope of this music: its seven movements stretch out to a span of nearly fifty minutes, making this Mozart's longest instrumental composition, longer by far than any of his symphonies (and longer than any Brahms symphony, for that matter).

Mozart scores the Serenade in B-flat Major for a unique group of instruments—pairs of oboes, clarinets, basset horns, bassoons, plus four French horns, and (for harmonic support) a doublebass—and we need to pay particular attention to his specific choice of instruments. The basset horn, now considered almost obsolete, was a clarinet-like instrument pitched in F; it could span four octaves and also play four pitches below the standard clarinet. Mozart was particularly fond of this instrument and specified its use in his Requiem and *Così fan tutte* (the basset-horn was reportedly named after the sound the instrument makes). Further, Mozart divides the four French horns into two groups, specifying that two must be in F and two in B-flat. He was of course writing for natural horns (without valves), and setting the pairs of horns in different keys increased the number of pitches available and further contributed to the richness of the sound of this music (modern performances of the *Gran Partita* almost always employ the valved horn).

Mozart did not play a wind instrument, but he appears to have had an instinctive

grasp of the particular character of each wind instrument and its possibilities. Here he treats his pairs of winds much like individual characters in a play: each pair has a specific identity, each pair acts and sounds differently than the others, and each pair reacts to the others in unique ways. Sometimes Mozart will use all his instruments at once to create a grand, organ-like richness of sound. More often, though, he divides up his forces, combining and contrasting them in novel way. Sometimes he contrasts the sound of clarinets and basset horns, sometimes he sets the horns in contrast to the reed instruments, sometimes he divides his forces into larger groups and plays them off against each other. Throughout, one senses a composer at the height of his powers, writing for instruments he loves and enjoying all the possibilities he discovers in the process. The result is music that is fun both to play and to hear.

A certain amount of mystery (and misty legend) continues to surround this music. The date of its composition was uncertain for years, and tradition had it that Mozart began to write this Serenade in Munich in 1781 and finished it shortly after moving to Vienna later that year. Recent evidence, though, shows that it is entirely a product of his Vienna years. It was probably written in late 1783 and early 1784, and the first four movements were played at a concert put on in Vienna on March 23, 1784 by the clarinetist Anton Stadler, for whom Mozart would later write his Clarinet Quintet and Clarinet Concerto. As a consequence, the Koechel number for this piece, K. 361, is probably wildly wrong—it should actually be in the mid-400s. Another of the legends is that Mozart loved this music so much that he chose to have it performed at his wedding to Constanze Weber. That makes a good story (and Mozart probably did love this music), but he married Constanze in August 1782, about a year before he began work on the Gran Partita.

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Watchman, Tell Us of the Night **Mark Camphouse**

A hymn for all children, Watchman, Tell Us of the Night portrays the loneliness, loss of innocence and yet enduring hope of the survivor of child abuse. The work is a musical tribute to survivors, often dreamlike in nature, as seen through the eyes of the child. With this work, Mr. Camphouse responds to the shockingly widespread national tragedy of child abuse. Victims often suffer life-long effects mentally, physically, and socially. This shameful societal illness must be faced openly, honestly, and compassionately. The title, taken from John Bowring's 1825 text setting of George Elvey's church hymn, "Watchman, Tell Us of the Night," is also known as the Thanksgiving hymn, "Come Ye. Thankful People Come." Watchman, Tell Us of the Night was commissioned by the St. Louis Youth Wind Ensemble, Milton Allen, Conductor and is dedicated to the composer's twin daughters, Beth and Briton.

*Watchman, tell us of the night. For the morning seems to dawn;
Traveler, darkness takes its flight; Doubt and terror are withdrawn.
Watchman, let thy wanderings cease; Hie thee to thy quiet home.
Traveler, yes; it brings the day. Healing wholeness now has come!*

Dance Movements
Philip Sparke

Dance Movements was commissioned by the United States Air Force Band and first performed by them at the Florida Music Educators Association Convention in January 1996.

It is cast in four movements which play without a break; the second and third feature woodwinds and brass respectively.

In many respects, the circumstances of the commission itself were the musical inspiration for the piece: I had been asked to write for a very large band which included piano and harp. It was the first time I had used these instruments in a concert band score and (as in Stravinsky's *Symphony in Three Movements*) their presence coloured the score and, indeed, the type of music I wrote.

The four movements are all dance-inspired, although no specific dance rhythms are used. The first has a Latin American feel and uses xylophone, cabasa, tambourine and wood block to give local colour. The second Woodwind movement uses a tune that had been plaguing me for some time and is, I suppose, in the style of an English country dance. The Brass movement was composed without specific dance analogy, but I think it can be seen as a love duet in classical ballet. The fourth and longest movement has, I hope, cured me of a ten-year fascination, almost obsession, with the music of Leonard Bernstein and I will readily admit that it owes its existence to the fantastic dance music in *West Side Story*.

—Philip Sparke

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Joohye Kim
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Anne Moxie
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Chengyi Xing

E-flat Clarinet

Brad Whitney +

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Shanon Rubin

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Boston University College of Fine Arts School of Music

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Friday, October 18, 8pm

Fall Arts Festival: Boston University Concert Band, All-Campus Orchestra and BU Choral Society
Jennifer Bill and Mark Miller, conductors
CFA Concert Hall

Saturday, October 19, 8pm

Boston University Choral Ensembles
Ann Howard Jones and Colin Burns, conductors
Marsh Chapel

Tuesday, October 22, 8pm

Boston University Chamber Orchestra
Neal Hampton, conductor
Tsai Performance Center

Friday, October 25, 8pm

Boston University Symphony Orchestra
David Hoose, conductor
Peter Zazofsky, violin
Tsai Performance Center

Wednesday, November 20, 8pm

Boston University Wind Ensemble
David J. Martins, conductor
Mike Roylance, tuba
Tsai Performance Center

Marsh Chapel, 735 Commonwealth Avenue
Tsai Performance Center, 685 Commonwealth Avenue
CFA Concert Hall, 855 Commonwealth Avenue



Boston University College of Fine Arts

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