



Lynn Wind Ensemble

LYNN
Conservatory of Music

2018-2019 Season

Lynn Wind Ensemble

FLUTE

Timothy Fernando
Leanna Ginsburg
Naomi Franklin
Lydia Roth

OBOE

Jin Cai
Daniel Graber
Jonathan Hearn
Kari Jenks

CLARINET

James Abrahamson
Dunia Andreu Benitez
John Antisz
Stojo Miserlioski
Ethan Usoskin

BASSOON

Dennis Pearson
John Isaac Roles
Meng-Hsin Shih
Guillermo Yalanda

Alto Saxophone

Erika Andersen
Kyle Mechmet

Tenor Saxophone

Rochelle Frederick
Katherine Weintraub

Baritone Saxophone

Dannel Espinoza

FRENCH HORN

Chase DeCarlo
Alexander Hoffman
Ting-An lee
Christa Rotolo
Kaitlyn Schmitt
Nikita Solberg

TRUMPET

Carlos Diaz
Kevin Karabell
Diana Lopez
Alexander Ramazanov
Abigail Rowland
Luke Schwalbach

TROMBONE

Tyler Coffman
Hallgrimur Hauksson
Omar Lawand
Tamas Markovics
Mario Rivieccio

TUBA

Sodiemye Finebone
Daniel Sanchez

PERCUSSION

Seth Burkhart
Juanmanuel Lopez
Davi Martinelli de Lira
Miranda Smith
Wanyue Ye

Harp

Yana Lyashko

Piano

Joshua Cessna

Guitar

Sandy Poltarack

DOUBLE BASS

Evan Musgrave
Jordan Nashman
Yu-Chen Yang



A Message from the Dean

Welcome to the 2018-2019 season. The talented students and exceptional faculty of the Lynn University Conservatory of Music take this opportunity to share with you the beautiful world of music. This is our 26th anniversary of the Lynn Philharmonia and our 8th season performing in the Keith C. and Elaine Johnson Wold Performing Arts Center, a world-class concert hall that greatly enhances the musical offerings of our performing artists.

As the conservatory continues to expand and excel, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world and a staple of our community.

Please enjoy a marvelous season of great music.

Jon Robertson, dean

Lynn Wind Ensemble

Kenneth Amis, music director and conductor

Saturday, September 8 – 7:30 p.m.

Keith C. and Elaine Johnson Wold

Performing Arts Center

Program

The Wind Concerto: Movement 2, "Crossover Concerti"

The Avatar

I. Krishna

II. Kalki

III. Juggernaut

Dana Wilson

(b.1946)

Isaac Roles, bassoon

Concerto for Flute & Wind Ensemble

I. Bright

II.

III.

Mike Mower

(b.1958)

Timothy Fernando, flute

INTERMISSION

Ebony Concerto

I. Allegro moderato

II. Andante

III. Moderato

Igor Stravinsky

(1882-1971)

James Abrahamson, clarinet

Four Temperaments for Tuba

Theme

Variation I

Variation II

Variation III

Variation IV

Michael Brand

(b.1952)

Steve Campbell, tuba

Harvest: Concerto for Trombone

I.

II.

III.

John Mackey

(b.1973)

John Faieta, trombone

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cell phones, beepers, and watch alarms.**

Unauthorized recording or photography is strictly prohibited.

Artist Biographies



Kenneth Amis

World-renowned composer-performer, Kenneth Amis, enjoys an international career of high acclaim. Amis began his musical exploits in his home country of Bermuda. He started playing the piano at a young age and upon entering high school took up the tuba and developed an interest in performing and writing music. A Suite for Bass Tuba, composed when he was only fifteen, marked his first published work. A year later, at age sixteen, he enrolled in Boston University where he majored in composition. After graduating from Boston University he attended the New England Conservatory of Music where he received his Master of

Music Degree in Composition.

An active composer, Amis has received commissions from several institutions and music organizations. He has undertaken residencies with educational institutions ranging from middle schools through the collegiate level and was a founding member and on the Board of Directors for the American Composers Forum New England Chapter. In 2007 he was the Composer-in-residence at the South Shore Conservatory in Massachusetts.

Audiences around the world have enjoyed Amis's music through performances by such groups as the Shanghai Symphony Orchestra, the Indianapolis Symphony Orchestra, the Royal Academy of Music Symphonic Winds, the Detroit Symphony Orchestra and the National Arts Center Orchestra of Ottawa. In 2003, Amis became the youngest recipient of New England Conservatory of Music's "Outstanding Alumni Award."

As a tuba player, Amis has performed as a soloist with the English Chamber Orchestra and has been a member of the Tanglewood Festival Orchestra and the New World Symphony Orchestra. His performance skills are showcased on many commercial records distributed internationally.

Amis is presently the tuba player of the Empire Brass and the Palm Beach Opera Orchestra, a performing artist for Besson instruments, the assistant conductor for the Massachusetts Institute of Technology Wind Ensemble, and, in addition to being a member of Lynn University's esteemed faculty, serves on the faculty at Boston University, Boston Conservatory, Longy School of Music and the New England Conservatory of Music.

Steve Campbell

Steve Campbell, principal Tuba of the Minnesota Orchestra since 2005, also serves as adjunct professor of tuba at the University of Minnesota. Before joining the Minnesota Orchestra, Campbell served as principal Tuba of the Milwaukee Symphony, New Mexico Symphony, Orquesta Sinfónica de Galicia, Rhode Island Philharmonic, and the Vermont Symphony. A native of Texas, Campbell attended the University of Houston where he studied with David Kirk, principal tuba of the Houston Symphony. After a year in Houston, Campbell finished his studies at the New England Conservatory of Music, studying with Chester Schmitz of the Boston Symphony. Other orchestras Campbell has performed with

include the New York Philharmonic, Cleveland Orchestra, Boston Symphony, Houston Symphony, Seattle Symphony and Opera, and the Colorado Symphony.

Campbell has given master classes world-wide and has soloed several times with the Minnesota Orchestra, as well as with the Quad Cities Symphony. This will be the second time Campbell has appeared as soloist with the University of Minnesota wind ensemble, having performed Dana Wilson's Concerto for Tuba under the direction of Craig Kirchoff in 2012. Other engagements this spring include performances of the Ralph Vaughan Williams Tuba Concerto with the Kenwood Symphony, and the premier of Pillars, A low brass concerto, by James Stephenson along with his colleagues in the Minnesota Orchestra. Campbell is an artist for the Buffet Group USA and performs on B&S tubas.

John Faieta

John Faieta is an associate professor at both Boston Conservatory at Berklee and Berklee College of Music.

Faieta has performed in many ensembles, spanning a wide range of sounds and styles. Notable groups he has performed with include the Boston Symphony Orchestra, Boston Pops, Handel and Haydn Society, Boston Ballet, Vermont Symphony, Nashua Symphony, Rhode Island Philharmonic, Springfield Symphony, La Orquesta Ciudad de Granada, IRIS Chamber Orchestra, New England Waites Cornet and Sackbut Ensemble, John Allmark Big Band, Hot Tamale Brass Band, Rebirth Brass Band, Chandler Travis Philharmonic, Peter Gabriel, and Linda Ronstadt. Faieta is a founding member of the award-winning Atlantic Brass Quintet. Faieta traveled the world for 22 years with the Atlantic Brass Quintet, performing concerts, giving master classes, making several recordings and judging competitions. He retired from the group in 2007 but still works with the ensemble at the Atlantic Brass Quintet Seminar each year.

Timothy Fernando

Tim Fernando is a graduate flute player, and is currently pursuing a Performance Certificate under the guidance of Jeffrey Khaner at the Lynn Conservatory. Originally from Ames, Iowa, Tim received a Bachelor of Music degree from University of Illinois Urbana-Champaign and a Master of Music Degree from the Cleveland Institute of Music. He has recently performed with the South Florida Symphony, Boca Raton Symphonia, and The Villages Philharmonic Orchestra.

J. Isaac Roles

J. Isaac Roles is currently working toward his Professional Performance Certificate at Lynn University. He received his Master of Music from the University of Michigan and holds a Bachelor degree from Stetson University. His teachers include Eric Varner, Jeffrey Lyman, and Ashley Heintzen. Isaac was the recipient of the Hugh and Nan Cooper Scholarship at the University of Michigan. He is an active orchestral musician throughout Florida, and has performed with the Thy Chamber Music Festival.

James Abrahamson

Clarinetist James Abrahamson first experienced classical music at the age of 5 through his father's ringtone, which triumphantly buzzed the fourth movement of Dvorak's "New World" Symphony. From that point onward, music became a special joy. James has a

vivacious personality on and off the stage, and brings this energy to his music. He considers music a pure form of expression, and performs classical music to connect deeply and directly with audiences. Community outreach is very important to James. He worked with the Music for All Program at the Eastman School of Music, and teaches privately in the Boca Raton area. He teaches elementary through high school students and finds taking part in their early growth very rewarding. James has played principal clarinet with the Eastman Philharmonia, notably in a concert with Renée Fleming, as well as various summer festival orchestras. James was also a first prize soloist in the Golden Classical Music Awards International Music Competition. In addition to music, James' other interests include cooking, swimming, and spending quality time with friends. James has a Bachelor of Music degree and Performer's Certificate from the Eastman School of Music is currently pursuing a Master in Music degree in clarinet performance from the Lynn Conservatory. His teachers are Jon Manasse and Sean Osborn.

Program Notes

The Avatar (Concerto for Bassoon and Chamber Winds)

Notes by Dana Wilson

The bassoon is the most curious of instruments. Its mechanical evolution has made it a challenge to play, and its sound ranges from the most jocular to the most haunting. There have been many pieces that stress its ability to be humorous, so I wanted to focus in this piece on its incredible ability to plead, entice, command, and conjure. Hence its role as an avatar. An avatar is the incarnation of an immortal being, or of the Ultimate Being. It derives from the Sanskrit word "Avatara" which means "descent" and usually implies a deliberate descent into mortal realms for special purposes. The term is used primarily in Hinduism, for incarnations of the god Vishnu the preserver, but is also used by extension by non-Hindus to refer to the incarnations of the gods in other religions and mythologies.

I. Krishna is one of the avatars of Vishnu. Krishna's body is the color of an enchantingly beautiful dark rain cloud, since Vishnu is epitomized by the principle of water, being himself the God of Preservation. Water is seen as the basic principle for life as we know it on earth, the nourisher of plants and animals alike, the very substance of existence.

II. Kalki is the name of the tenth and final avatar of Vishnu. The name Kalki is often a metaphor for "Eternity" or "Time".

III. Juggernaut is also the title of one of Vishnu's avatars. The Sanskrit Jagannath, meaning "lord of the world," is used to describe any literal or metaphorical force regarded as unstoppable, one that will crush all in its path.

Concerto for Flute & Wind Orchestra

Notes by Mike Mower

I was approached by Lisa Garner, professor of flute at Texas Tech University to write a work for flute and wind orchestra whilst I was performing at the American National Flute Association conference in Las Vegas in 2003. She had assembled a consortium of 19

universities and the Brannen Cooper foundation to fund a 12 minute piece, in the event I decided to add a third movement and turn the work into a concerto.

I had never written anything for wind orchestra before and was quite daunted at the prospect of having thirty odd wind instruments supporting a flute. Impossible! was my initial reaction - the flute will never be heard - so I did some research and came across "Lindisfarne Rhapsody" written for the same combination in 1997 by Philip Sparke which worked very well. Before setting down to work I had a conversation with wind band guru Tim Reynish whilst we were both working on separate projects at the University of Kentucky. Being aware of my "jazz leanings" he ordered me to infuse some jazz into the project "as the wind orchestra repertoire needs it..." This was a red rag to a bull which gave me the green light to write something blue... I realised that hidden within the wind orchestra is a full big band, and, having written a lot for big band previously started to think of the orchestra as an augmented big band. Which of course it isn't, but as a starting point this put me more into my compositional comfort zone.

It was my intention to score as lightly as possible when accompanying the flute but also to give the whole band something to get their teeth into with large tutti sections interspersed. I was aware of the fact that the whole project was funded from the USA and consequently put in a few musical ideas associated with that country such as the fife and drum/country opening section in the first movement and the air force training routine sergeant/squad chant in the last movement (albeit within a 12-tone note row!).

Ebony Concerto

Notes by Boosey & Hawkes/Joseph Horowitz

Composed for Woody Herman and his band, whose recordings of *Bijou*, *Goosey Gander*, and *Caledonia* Stravinsky especially admired, the vividly characterful *Ebony Concerto* – by turns bluesy and rambunctious -- is in Eric Walter White's opinion "the most ambitious and most successful of [Stravinsky's] various flirtations with jazz." Alexandre Tansman, upon observing Stravinsky simultaneously at work on the *Ebony Concerto* and *Symphony in Three Movements*, wrote: "It was with surprise as well as intense admiration that I saw the greatest composer of our age, and one of the greatest of all times, put himself to school like a student to study this new problem, trying to extract all the latent possibilities from this new combination of instruments, working away at it with the same conscientious concentration that he had applied a few months previously to his great *Symphony*."

Four Temperaments for Tuba

Notes by Michael Brand

I wrote this piece at the request of the British tuba virtuoso Stephen Sykes to help fill a gap in the repertoire. We agreed that whilst there should be display elements within the piece, it should be accessible to good tuba players and tuneful at the same time.

The first few bars contain the theme of the whole piece which is developed as four variations. The first variation (or Temperament) is neo-classical: conventionally written and structured. The swing variation (No. 2) is backed by a big band line-up plus horns and gives that soloist some opportunity to be flexible. Some improvisation could replace the written lines. Variation 3 is scored mostly for woodwinds (apart from a trombone chorale) and is contemplative. The last variation is a scherzo, which leads to a coda (so that the soloist can show off some double-tonguing!).

Harvest: Concerto for Trombone

Notes by John Mackey

"Harvest: Concerto for Trombone" is based on the myths and mystery rituals of the Greek god Dionysus. As the Olympian god of the vine, Dionysus is famous for inspiring ecstasy and creativity. But this agricultural, earth-walking god was also subjected each year to a cycle of agonizing death before glorious rebirth, analogous to the harsh pruning and long winter the vines endure before blooming again in the spring. The concerto's movements attempt to represent this dual nature and the cycle of suffering and return.

The concerto is set in three connected sections, totaling approximately 18 minutes. The first section begins with a slow introduction, heavy on ritualistic percussion, representing the summoning of Dionysus's worshippers to the ceremony. The rite itself builds in intensity, with Dionysus (represented, of course, by the solo trombone) engaging in call and response with his followers, some of whom are driven to an ecstatic outcry -- almost a "speaking in tongues" -- represented by insistent woodwind trills. But when Dionysus transitions to a gentler tone, his frenzied worshippers do not follow. Their fervor overcomes them, and they tear their god to shreds in an act of ritual madness.

This brutal sacrifice by the ecstatic worshippers -- the pruning of the vine -- is followed without pause by the second section, representing Dionysus in the stillness of death, or winter. The god is distant, the music like a prayer.

The shoots of spring burst forth in the final section, following again without pause. The earth is reborn as Dionysus rises again, bringing the ecstasy and liberation that have been celebrated in his name for centuries.

"Harvest: Concerto for Trombone" is dedicated to Joseph Alessi.

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