Young Artists Orchestra

TITO MUÑOZ, conductor

Saturday
July 13, 2013
2:30pm
Seiji Ozawa Hall
Florence Gould Auditorium  
Seiji Ozawa Hall  
Tanglewood

Young Artists Orchestra  
TITO MUÑOZ, conductor

COWELL  
Ancient Desert Drone

COPLAND  
Suite from Billy the Kid
  The Open Prairie
  Street in a Frontier Town
  Card Game at Night (Prairie Night)
  Gun Battle
  Celebration Dance (after Billy’s Capture)
  Billy’s Death
  The Open Prairie Again

~Intermission~

DVOŘÁK  
Symphony No. 8 in G major, op. 88
  Allegro con brio
  Adagio
  Allegretto grazioso
  Allegro ma non troppo

IN MEMORIAM

The Boston University Tanglewood Institute acknowledges with sadness the passing of Dr. Larry Jones on April 2, 2013. He was a devoted member of the BUTI Advisory Board. Larry’s love for music and his commitment to our young artists programs was evident in his constant presence here along with his support for the work of his wife, Dr. Ann Howard Jones, for 17 years conductor of the Young Artists Chorus. His leadership was exemplary for the planning of BUTI’s 40th anniversary celebration as was his consistently generous support for the scholarship fund. To honor him and all that he has meant to BUTI, all performances for the 2013 season are dedicated to his memory with our abiding gratitude and affection.

This program is supported in part by awards from the Jack Kent Cooke Foundation, the Klarman Family Foundation, the Surdna Foundation, the National Endowment for the Arts, the ASCAP Foundation Irving Caesar Fund, Zildjian, and the Bose Foundation.

Yamaha is the official piano of the Boston University Tanglewood Institute, arranged in cooperation with Falcetti Music.
The Boston University Tanglewood Institute is part of the educational and artistic programs of the Boston University School of Music. 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.

Founded in 1839, Boston University is an internationally recognized private research university with more than 30,000 students participating in undergraduate, graduate, and professional programs. BU consists of 17 colleges and schools along with a number of multi-disciplinary 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.

An alumnus of the National Conducting Institute, Mr. Muñoz made his professional conducting debut in 2006 with the National Symphony Orchestra. That same year, he made his Cleveland Orchestra debut at the Blossom Music Festival at the invitation of David Zinman. Mr. Muñoz continues to maintain a close relationship with the Cleveland Orchestra, where he has returned to conduct annually, including a critically acclaimed subscription week, stepping in on short notice for Pierre Boulez. Mr. Muñoz conducted his first performances with the Joffrey Ballet and the Cleveland Orchestra in the summer of 2009. This successful collaboration led to further performances in the summer of 2010 as well as an invitation to tour with the Joffrey Ballet in the 2010/11 season. In the 2012/13 season, he conducted the Cleveland Orchestra’s first complete Nutcracker performances and in summer 2013 he leads the orchestra’s first staged Rite of Spring, both with the Joffrey Ballet.

Mr. Muñoz has appeared with the symphony orchestras of Alabama, Atlanta, Cincinnati, Columbus, Eugene, Hartford, Houston, Grand Rapids, Indianapolis, Kitchener-Waterloo, Phoenix, and San Antonio, among others. Other recent and upcoming engagements include return performances with the Detroit Symphony, Pasadena Symphony, and Toledo Symphony, as well as subscription debuts with the Florida Orchestra, Naples Philharmonic, Sarasota Orchestra, and the Pacific Symphony. Festival appearances have included the Chautauqua Symphony and the Grant Park Orchestra. Following engagements in Europe with the Lausanne Chamber Orchestra and the Opéra de Rennes, Mr. Muñoz has upcoming debuts with the Danish Radio Sinfonietta, Deutsche Radio Philharmonie Saarbrücken, Luxembourg Philharmonic, and the Orchestre National de Lorraine.

During the summers of 2004 through 2006, Mr. Muñoz attended the American Academy of Conducting at Aspen where he studied with David Zinman and Murray Sidlin and participated in master classes with Asher Fisch, Leon Fleisher, George Manahan, David Robertson, and Leonard Slatkin. He is the winner of the Aspen Music Festival’s 2005 Robert J. Harth Conductor Prize and the 2006 Aspen Conducting Prize, returning to Aspen as the festival’s Assistant Conductor in the summer of 2007 and then as a guest conductor in summer 2011.

Committed to working with young artists, Mr. Muñoz has conducted performances at the Cleveland Institute of Music, Oberlin Conservatory, the New England Conservatory, the Aspen Music Festival, and the Kent/Blossom Music Festival. In the fall of 2010, he led a nine city tour with the St. Olaf College Orchestra. Additionally, he has had an ongoing relationship with the Cleveland Orchestra Youth Orchestra and the Portland Youth Philharmonic and has worked with conducting students both at the American Academy of Conducting at Aspen and the Cleveland Institute of Music. Engagements in the 2012/13 season include Indiana University, the Royal Conservatory of Music in Toronto, the New World Symphony, Music Academy of the West, and the Boston University Tanglewood Institute.

An accomplished violinist, Mr. Muñoz began his musical training in the Juilliard School’s Music Advancement Program, continuing studies on violin and composition at the Manhattan School of Music Preparatory Division. He attended Fiorello H. LaGuardia High School of Music & Art and Performing Arts, and was a member of the InterSchool Orchestras of New York and New York Youth Symphony, where he also served as Apprentice Conductor. He furthered his training at the Aaron Copland School of Music, Queens College, as a violin student of Daniel Phillips.

Cowellinventedvarioustechniquesatthepianosuchasplayingdirectlyontherootsinsidetheinstrument,whatheREFERREDtoasthe“stringpiano.”HeanticipatedtheworkofcomposersNancarrow,Carter,andStockhausenthroughthedevelopmentofasystematicratioofpitchsoftheovertoneseriousto rhythmicproportions. He is also the father of the “tone cluster,” dense chords comprised of dissonant intervals. Bartok even wrote to ask Cowell’s permission to use this new technique in his music. Beyond compositional innovations, Cowell expanded the realm of performance practice, bringing into effect the use of the player piano and an instrument called the “Rhythmicon,” constructed with the assistance of Russian inventor Leon Theremin, in order to showcase works and concepts that Cowell considered rhythmically impossible for humans to play.

Not only was Cowell an extraordinary pianist, touring extensively in the United States, Europe, and the Soviet Union, but he was also a strong advocate of twentieth century American music, publishing scores and recording works of experimentalist composers including Ives, Varese, and Crawford. Having grown up in the Bay Area alongside a large Asian community, Cowell explored music of other ethnicities. He learned to play and composed for several Asian instruments, such as the shakuhachi, a bamboo flute originated in Japan, as well as Javanese and Balinese gamelan instruments. Many of his works feature western techniques distinctly juxtaposed with non-western musical traditions and compositional styles from Asian and Middle-Eastern cultures, as well as American folk tunes.

Ancient Desert Drone was completed in 1940. Cowell guest conducted the first part of the piece at the Ernest Williams Orchestra and Band Camp in Saugerties, New York on August 17, 1940. On January 12, 1941, Percy Grainger,
to whom the score is dedicated, conducted the first complete performance with South Bend Symphony Orchestra at John Adams High School in South Bend, Indiana. Brief, mimeographed program notes from a high school performance of *Ancient Desert Drone* from the end of the decade comment on the “mysterious oriental melodies, based usually on whole tone patterns and odd intervals. The monotonous droning bass and primitive rhythms accompanying the melodies intensify the Eastern charm and transport us to the Arabian desert where we see a caravan of merchants traveling wearily to exhibit and trade their wares at a Baghdad Festival.” For a performance by the National Symphony Orchestra in Washington D.C. on March 10, 1946, E. Lee Fairley, author of publications for the NSO, interviewed Henry Cowell and printed the composer’s reply about the piece: “If anyone cares to use *Ancient Desert Drone* as a point of departure they are welcome to do so, but I did not have a program in mind when I composed this work. There is not much to say except that the note D is used as a drone.”

Despite Cowell’s humble remarks about the piece, *Ancient Desert Drone* evokes an imaginative landscape. The exotic scene outlined in the mimeographed notes reflect Cowell’s interest in Asian and Middle-Eastern music and culture. The work opens with a wandering oboe melody, searching higher and higher, then doubling back. The grace notes adorning the solo line make the music lilt and cry. A shimmering drone on the note D held in the strings serves as the palate for an effortless shift in timbre from oboe to trumpet taking over the melodic line. With the purity of the brass in place, woodwinds flourish around the soloist and the drone becomes more present. Finally, after an initial attempt to break free, the upper strings flare in a unison outburst with fiery commentary from the low strings. This gives way to an expansive, passionate fervor that opens upward to an intensified D drone, still in the strings. As the brass and strings fade, the woodwinds dance up and down in scalar motion like the last licks of flame, and the return of the shimmering, quiet drone is a fleeting mirage in the distance.

–Grace Kennerly

**AARON COPLAND (1900–1990)**

*Suite from Billy the Kid*

Aaron Copland, one of the most beloved composers of the Twentieth Century, cultivated a distinct musical style that has become synonymous with the American landscape. Born in Brooklyn, New York and the son of Jewish immigrants, Copland forged what he called “a naturally American strain of so-called serious music” by melding folk songs, popular music, and jazz influences. Breaking free of the European traditions of western classical music, Copland
was a true iconoclast, so much so that his music is not only unmistakably American, but also unmistakably Copland. In sync with his desire to create a vernacular style for his compatriots, his career went far beyond composition—he was also an educator, a writer, a conductor, and an advocate for new American music.

Copland’s career truly blossomed when Serge Koussevitzky, director of the Boston Symphony Orchestra for over twenty-five years, premiered his Symphonic Suite for Organ and Orchestra in 1924. From there, the two men developed a close friendship, with Koussevitzky performing twelve of Copland’s works during his tenure as conductor of the ensemble. Additionally, as founder and director of the Tanglewood Music Center, Koussevitzky appointed Copland head of the composition department. Upon Koussevitzky’s retirement in 1949, he entrusted the continued development and growth of the festival’s programs to Copland, along with Leonard Bernstein and the new director, Charles Munch.

In honor of his outstanding support of young musicians and his service as an educator, the music library located on the Tanglewood Music Center main grounds is dedicated to Copland’s name. Furthermore, for the festival’s 75th anniversary in 2012, composer John Williams funded a multi-year project to reveal installations honoring iconic music figures from Tanglewood’s past. The first of the series was a statue memorializing Copland’s legacy to be followed by those of Bernstein and Koussevitzky.

In the 1930s, Copland began composing music for ballet, ultimately filling the void for American choreographers looking to establish a nationalistic dance repertory. With the premiere of Billy the Kid in 1939, Copland told the story of William Bonney, legendary outlaw of the Wild West. Transporting audiences to a world of the past, Billy the Kid is, through and through, a quintessentially Copland work of art, from the sweeping landscapes depicted by broad harmonies and orchestration down to the slapstick smacks of gunshots and irregular rhythms of drunken dancing.

The ballet suite, performed on its own as a concert piece, inspires no less the imaginations of audiences despite parting with the spectacle of dancers on stage. The work unfolds with the spacious “Open Prairie” theme, conjured by woodwinds and then, one by one, the strings, brass, and percussion. The town awakes, and we find ourselves on a “Street in a Frontier Town” (piccolo). Fragments and variations of American folk tunes swirl around the busy street, until we join Billy and his mother to watch some of the town’s women dance the Jarabe, a Mexican dance illustrated by a festive trumpet solo. Suddenly, with the wobbliness of the low brass and percussion, two drunks interrupt the happy scene. A quick escalation in the men’s tempers collides with the regular, calm 3/4 meter until a gunshot breaks out, complete with cracks of the slapstick. In
the crossfire, Billy’s mother is killed. Accompanied by the bass drum and low strings, the boy moves fast as lightning, drawing a knife and avenging his loss, forever making him an outlaw.

We find Billy, a few years later, playing cards with his gang under the moonlight on a slow, serene “Prairie Night.” The game goes south when the sheriff’s posse shows up erupting into an ear-splitting, percussive “Gun Battle.” With Billy’s capture, the lawmen enjoy a drunken “Celebration” complete with jovial woodwinds. The music shifts to a lamenting violin solo over contemplative, soft strings, quietly fading away to reflect on “Billy’s Death.” With Billy’s end comes a new beginning, and the expansive “Open Prairie” draws a poignant and powerful close to this tale from the American frontier.

–Grace Kennerly

ANTONÍN DVOŘÁK (1841–1904)
Symphony No. 8 in G major, op. 88

Dvořák’s eighth symphony was written in less than a month and is regarded by many as the greatest of his nine. At the time of the composition, Dvořák said that he wanted “to write a work different from my other symphonies, with individual ideas worked out in a new manner.” Formally the work follows the classical pattern, and has obvious influences from Beethoven in the second and fourth movements, however the use of harmony and melody depart from earlier models, and create a work of great originality. Most notably Dvořák makes use of simple folklike melodies, with a Czech character, but weaves them into a coherent form through very subtle development.

Many writers have described the symphony as a “sunny” work, but in truth it is much more than that. There are passages of drama, exhilaration, happiness and nostalgia. Overall it is a work that evokes a wide range of human emotions and is yet profoundly optimistic. Some writers have found in the symphony a nostalgic longing for childhood, created partly by the simplicity of the melodic material and partly by the orchestration. Dvořák had three children who did not survive to adulthood, and it is quite likely that some of the sadder, reflective passages in the work express the emotions associated with his dark past.

At the time, the key of G major was considered inappropriate for a symphony, since it was largely associated with popular or rustic music. No major composer had written a symphony in G major since Haydn. Dvořák’s choice of key was probably made deliberately to reinforce his use of simple folk music. Interestingly the next major composer to write a symphony in G major was Mahler who, in his fourth symphony, perhaps influenced by Dvořák, associates the key with childhood.
The first movement opens with a beautiful minor melody played on the cellos and winds. It functions a little like a slow introduction, and recurs throughout the movement outlining the formal structure. The movement is in sonata form with an energetic first subject, and a more relaxed second subject in the key of B minor. In contrast to classical models the exposition is not repeated, and the development section is greatly extended. Dvořák uses great ingenuity both in his orchestration and his use of harmony to continuously build tension throughout the development reaching a stormy climax where the opening melody is played fortissimo by the trumpets and accompanied by furious chromatic scales in the strings. The recapitulation is short and contains many new developmental ideas. In contrast to its subdued beginning, the movement ends in a blaze of energy.

The second movement opens with a solemn passage in the key of C minor. The dark mood eventually lifts like a morning mist, and the main theme of the movement appears in the warm key of C major, played by the winds and accompanied by delicate chromatic scales in the strings. In the central section the movement grows in strength and grandeur, like the midday sun, to a magnificent climax. Following this, a dark passage in the key of C minor disturbs the tranquility with angry detached chords, but this momentary storm is dispelled by the return of the sunny main theme, this time played by the strings with the descending scales in the woodwinds.

The third movement is a scherzo and trio. The scherzo is in G minor and is built of a beautiful lyrical melody tinged with a profound sadness. The movement has great poise and elegance, and is propelled forward with excitement and vitality created by Dvořák’s subtle changes in harmony, phrasing and dynamics. The trio forms a strong contrast to the scherzo being in the major mode, and based on a very simple melody full of childhood innocence. The movement ends with an unusual coda, based very loosely on the trio, but dispensing any sense of sadness with raucous energy, though finishing on a subdued chord.

The final movement is announced by a brilliant trumpet fanfare. As in the first movement the cellos introduce the main theme, this time in the home key of G major. The movement is in variation form, but with the structural innovation that the theme and second variations recur as they would do in a rondeau. The first variation is a tentative elaboration of the theme, but the second is wildly exuberant with thrilling trills from the horns. The following variations create a range of moods. There is simple “music box” version from the flute, a stark march in the minor mode, then later a sad reflective yearning variation from the strings. In the end though, it is the exuberant second variation that returns and is extended into a coda of vibrant energy.

–Portobello Orchestra

**YOUNG ARTISTS ORCHESTRA**

**Violins**
Ilya Kim, concertmaster #*, Logan, GA
Malcolm Sim, concertmaster #*, Montgomery, AL
Rebecca Edge, principal 2nd #+, Winter Park, FL
Kenyon Alexander, principal 2nd #, Wellsley, MA
Phoenix Abbo, Dallas, TX
Donna Bacon, Albuquerque, NM
Ana Barrett, Irvington, NY
Sophia Bellino, Paughekeepsie, NY
David Brill, Orlando, FL
Hannah Chou, Fremont, CA
Christa Cole, Boise, ID
Naomi D’Amato, Dunvantex, TX
Israel Espinosa, Molden, MA
Carling Han, Chicago, IL
Itsva Hernandez, Rosalinde, MA
Emily Kerr, Ridgedfield, CT
Seoyeon Kim, Tainmouth, ME
Elia van Krusenstern, Brookline, MA
Andrew Langman, Lebanon, NH
Adam LeKsawitz, Los Angeles, CA
Aaron Levett, West Bloomfield, MI
Elizabeth Merrifield, Setauket, NY
Fumika Mizuno, Tigon, OR
Benjamin Mottet, Williamsburg, VA
JoAnn Nam, Phoenix, AZ
Ellen Oghara, Pinecrest, FL
Nicole Porcaro, Paughegeus, NY
Trent Ransom, Farmington, CT
Molly Schneider, Cleia Spring, MD
Erika Studney, River Forest, IL
Alexander van der Veen, Palo Alto, CA

**Viola**
Anders Cornell, Plymouth, MN
Alexandria Danyulik, Stockbridge, MA
Jacob Dzubek, Southington, CT
Shannon Elliott, Simpsonville, SC
Nicholas Gallitano, Chestnut Hill, MA
Rockelle Heinze, Shrewsbury, MA
Sarah Lamour, Brackton, MA
Andrew Lavelle, Houston, TX
Carol Lee, Dix Hills, NY
Tal McGee, Spring, TX
Clara McMahan, Saratoga, CA
Jeremy Tonelli-Sippel #, Whitinsville, MA
Alexandra Wilson #, Wellsley, UT
Dawn Wu, Franklin, TN
Derek Yeung, Dix Hills, NY

**Cello**
Tyla Axelson, East Setauket, NY
Georgia Bourdonnet #*, Newport, LA
Anna Byington, West Islip, NY
Aoma Caldwell, Randolph, NJ
Eliot Haas, Shreepoint, LA
Ryan Hintzman, Oak Hill, VA
Erica Ogihara, Pinecrest, FL
Didi Park, Falls Church, VA
Eddie Pyun, Kennett Square, PA
Jeremy Steele, Seattle, WA
YuTa Takano, Ramsey, NJ
Joseph Teeter #+, Tapeka, KS
Naomi Tran, Mercer Island, WA

**Bass**
Nicholas Arredondo, Vancouver, WA
Evan Bish #*, Paughekeepsie, NY
Brendan Carillo, Waco, TX
Seth Davis, Austin, TX
Harrison Dilthey, North Adams, MA
Len Goodson #*, York, PA
Rebecca Lawrence, Seattle, WA
Noelle Marty, Lexington, MA
Anna Mowat, Hong Kong, HK
Paris Myers, Gilbert, AZ

**Flute**
Stephan Barton #, Toffahosee, FL
Abigail Easterling #, Grapevine, TX
Olivia Staton #, Vienna, VA
Henry Woolf, Fresno, CA

**Piccolo**
Abigail Easterling, Grapevine, TX

**Oboe**
Andrew Blanke, Inman, SC
Liam Boisset #, Pleasant Hill, CA
Casey Kearney #*, Yorktown Heights, NY
John Uchial #, Highland Village, TX

**English Horn**
Liam Boisset #, Pleasant Hill, CA
John Uchal #, Highland Village, TX

**Clarinet**
Barrett Ham #, Macon, GA
Peter Jalbert, Austin, TX
Andrew O’Dell #+, Fayetteville, NC
Colin Rash #, Notch, MA

**Bassoon**
Harrison Miller, New Canaan, CT
Kyle Olsen #, Tigard, OR
Rachel Parker #, Ann Arbor, MI
Ross Roberts #+, Ocean Beach, AL

**Horn**
Joseph Cradler #*, Fairfax, VA
Jonathan Cameron #, Naperville, IL
Shawn Murray, Palm Beach Gardens, FL
Rachel Nierenberg +, New York, NY
Scott Reid, Henderson, VT
Lorenzo Robb, Santa Monica, CA

**Trombone**
Nicholas Kemp +, McLean, VA
Lena Piazza-Leman #*, St. Louis, MO
Jason Heelf, Atlanta, GA

**Tuba**
Austin Comerford, Sturbridge, MA

**Timpani**
Taylor Hampton #, Gastonia, NC
Grant Hoescht #*, McLean, VA
Daniel Raderman +, Winston-Salem, NC

**Percussion**
Antonio Guarino, Severna Park, MD
Taylor Hampton, Gastonia, NC
Grant Hoescht, McLean, VA
Greg LaRosa, Downingtown, PA
Daniel Raderman, Winston-Salem, NC

**Piano**
Thomas Weaver *, Marlton, NJ

**Harp**
Eleanor Denison, Andover, MA
Phoebe Durand McDonnell #*, Bar Harbor, ME

Several auxiliary instruments used in tonight’s concert are on generous loan from the Boston College Bands Program.