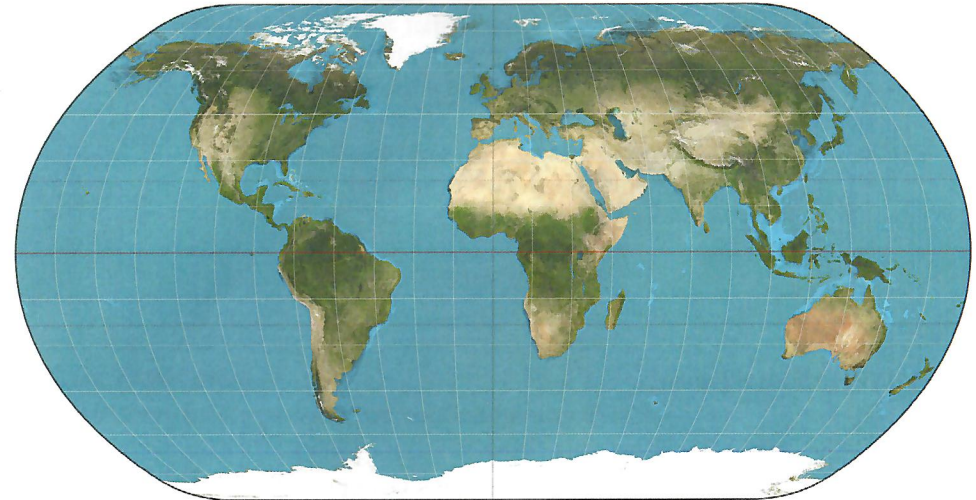


MIT Wind Ensemble
presents:

Music as Service

*World Premiere by Miguel Zenón
celebrating MIT students*

Frederick Harris, Music Director
Kenneth Amis, Assistant Conductor
Miguel Zenón, composer-saxophonist



featuring special guests

MIT Concert Choir
William Cutter, Music Director

Friday, May 1, 2015 | 8PM
Kresge Auditorium, MIT



PROGRAM

Prelude, Siciliano and Rondo (1963/1979) Malcolm Arnold (1921-2006)
arr. John Paynter

- I. Prelude
- II. Siciliano
- III. Rondo

First Suite in E-flat, Opus 28, No. 1 (1909) Gustav Holst (1874-1934)

- I. Chaconne
- II. Intermezzo
- III. March

Dedicated to the memory of Claude Brenner (1928-2015)

The Testament of Freedom (1943) Randall Thompson (1899-1984)
based on the writings of Thomas Jefferson trans. John Corley

IV. "I shall not die without a hope"

*featuring MIT Concert Choir
William Cutter, conductor*

INTERMISSION

II. Café 1930 (1986) Astor Piazzolla (1921-1992)
from *Histoire du Tango Suite*, arr. for Saxophone Quartet

*Ronald Ogden, '18, soprano saxophone; Jess Hebert, G, alto saxophone;
Rachel Morgan, '18, tenor saxophone; Matthew Melissa, G, baritone saxophone*

Presentation of the Richard and Jody Nordlof Awards

Symphony No. 20 (1968) Alan Hovhaness (1911-2000)
Three Journeys to a Holy Mountain

- I. Andante espressivo
- II. Allegro moderato
- III. Andante maestoso

Kenneth Amis, conductor

**Tribute to Deborah K. Fitzgerald
Kenan Sahin Dean
MIT School of Humanities, Arts, and Social Sciences**

Music as Service (2015)

- I. Properties
- II. Humanity
- III. Syntax
- IV. Service

Miguel Zenón (b. 1976)

Miguel Zenón, alto saxophone
World Premiere

Please turn off all cell phones, pagers and other electronic devices.
Flash photography, audio and/or video recordings are prohibited.
Enter and exit the concert hall only between pieces.

Thank you.

Testament of Freedom

I shall not die without a hope that light and liberty are on steady advance... And even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them... The flames kindled on the 4th of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume these engines and all who work them. The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

—from Thomas Jefferson's letter to John Adams, Monticello (September 12, 1821)

**Music as Service
Syntax - Spoken Word**

All languages tend to follow a lot of the same rules so things like subject verb order might change in different languages and such and there are certain sounds that as humans we can't really make so none of the languages have those

Its interesting how there is such a diversity in all of the different languages that people speak but there are a lot of these underlying grammatical and phonetic rules that all of the languages follow

Langua has a certain syntax there's a certain way that we can take words and put them together. I think it's similar in music. There are certain sounds that we tend to like so there's a little bit of structure there too

I want to see if the parts of the brain that process language and the ones that process music work in similar ways and if the way we learn language and music is similar as well

—Wendy Tsai, '17

Program Note for *Music as Service*

After a series of interactions with several student/musicians at MIT (for a concert with the Jazz Ensemble in 2013) I was deeply impressed by the idea that all of the students in the ensemble were working on some really amazing projects at the school, while finding time to be involved on various musical activities in campus. It made me think about all the common elements between music and the natural sciences, as well as the fact that all these students were finding time to play music "just for the love of it".

When Fred contacted me about writing a piece for MITWE, I immediately decided to write something that was directly inspired on the work that some of the members of the ensemble were doing at the school. I interviewed a few of these musicians and our conversations led to the four movements that comprise this piece: *Properties, Humanity, Syntax* and *Service*. The title of the piece, "Music as Service", was a phrase that kept coming up during the conversations; I found it to be a very powerful example on how far reaching the power of music can be. I hope you enjoy it.

—Miguel Zenón

MITWE 2014-2015**Piccolo**

Kyle Swanson '18 NY
Rachel Thornton '18 MA

Flute

Caroline Huet, France
Aditya Gopalan '18
Corinna Li G China
Kyle Swanson '18 NY
Rachel Thornton '18 MA

Oboe

Lars Johnson '15 MN
Sue Liang '18 GA
Paul Schwein '16 FL

Eb Clarinet

Stephanie Marzen '15 VA

Clarinet

Abra Guo VA
Beth Hadley '14 MI
Stephanie Marzen '15 VA
James Roggeveen '18 MA
Wendy Tsai '17 CA
Olivia Zhao '18 KS

Bass Clarinet

Kyle Veldman '15 AZ

Bassoon

David Stefano MA
Evan Fields G

Contrabassoon

Akshay Padmanabha, '17 TN

Alto Saxophone

Jess Hebert G NY
Rachel Morgan '18 MD
Ronald Ogden '18 TX

Tenor Saxophone

Matthew Stringfellow '17 MA

Baritone Saxophone

Matthew Melissa G CA

French Horn

Thalia Estrella '17 TX
Elizabeth Irvin G OH
Romi Kadri '14
Scott Stransky '05/'07 CT

Trumpet

Sterling Chu G MA
Tyler Gray '16 VT
Joshua Jones G ME
Rebekah Thompson '17 CA
Sam Thurston MA
Kevin Wen '16 MA

Trombone

Victoria Garcia NY
Bryan House RI
Brian Jones MD

Bass Trombone

Christian Bell MA

Euphonium

Jan Brinkerhoff, Lincoln Lab
Staff
Joseff Kolman '17 GA

Tuba

Grace Edgar MN
Kyla Truman '17 CA

String Bass

Stephen Clark MA

Percussion

Richard Arnold NEU MA
Aaron Ashley '16 NE
Mark Chilenski G WA
Cynthia Lo '18 NJ
Simone Ovsey '10 CA
Joseph Sandt G MO
Brian Zhong '18 CA

MITWE Officers

President: Lars Johnson

Vice President: Joseff

Kolman

Publicity Chair: Kyla

Truman

Personnel Chair: Jan

Brinkerhoff

Social Chairs: Jaclyn

Belleville & Paul Schwein

Librarians: Jaclyn Belleville,

Kyla Truman & Paul

Schwein

Webmaster: TBD

Stage Managers: Kyle

Veldman & Romi Kadri

Historian: Scott Stransky

Special thanks to MITWE students and officers; Miguel Zenón; William Cutter; Kenneth Amis; MIT Concert Choir; Larry Gallagher; Jean Dunoyer; Craig Milanesi; Tom White; MIT AMPS; Claudette Palmer, Timothy Woods, Catherine Morris and the MIT Campus Activities Complex; Antonio Oliart; E33 Productions; Ray Boyer; Mark Chilenski; Jillian Scales, Kalina Schloneger, and Clarise Snyder of the MIT Concerts Office.

**MIT CONCERT CHOIR
2014-2015****Sopranos**

Cherry Gao
Christy Dan Jiang
Claire Walsh
Emily TenCate
Julia Berk
Lara Booth*
Laura Treers
Linda Xu
Lillian McKinley
Megan O'Leary
Misha N Jamy
Mrudul Thatte
Seyedeh M Zekavat
Shannen Kizilski
Stacey Terman
YiYu Zhang

Altos

Allison Mann
Anna Turskaya
Catherine Hrbac
Chelsea Voss
Daniela Ganelin
Erin Main
Giorgia Grisot

Justine Jang

Lily Chen
Lucy Zhang
Margaret Coad
Marvel Onga Nana
Maxine-May Lartey
Megan Chang
Nicole Glabinski
Rucha Mehendale
Sarah Wharton*
Veronica Chu

Tenors

Andrew Turner
Anthony Lu
Bhaskar Balaji*
Gaurav Singh
German Parada
Jakob Weisblat
James Deng
Kevin Kaczorowski
Mitchell Lee
Neil Aggarwal
Sammy Luo
Stephen Yearwood
Tej Kanwar
Xinke Guo-Xue
Justin Mazzola Paluska
Suhas Vijaykumar

Basses

Adam Hood
Alex Ji
Alex Tinguely
Anders Kaseorg
Anderson Wang
Anthony Thomas
Benjamin Gunby*
Carl Lian
Chris Harmon
Daniel Martelly
Eric Chan
Gabriel Teixeira
Isaac Garza
Israel Ridgley
Jose Salazar
Kevin Zhou
Nathan Pinsker
Rashed Al-Rashed

**denotes the section leader*

About the MIT Wind Ensemble

Founded by Dr. Frederick Harris, Jr. in the fall of 1999, the MIT Wind Ensemble (21M.426) is comprised of MIT undergraduate and graduate students from a wide range of disciplines. The central mission of the MIT Wind Ensemble is the enhancement of the musical education and artistic sensitivity of its members through study and performance of wind ensemble literature. Since 2001, the MIT Wind Ensemble has commissioned 32 original works for wind ensemble and has worked with Gunther Schuller, John Harbison, Michael Colgrass, Dana Wilson, and many other prominent composers. The MITWE has collaborated with the MIT Concert Choir, MIT Chamber Chorus, MIT Dance Theater Ensemble as well as professional vocalists, and jazz musicians from all over the world. MIT Affiliated Artist and tuba player of the Empire Brass, Kenneth Amis, is the Assistant Conductor of MITWE. The MIT Wind Ensemble has released recordings internationally on Albany Records and Innova Records, the label of the American Composers Forum, and has been featured on NPR. Gramophone Magazine called MITWE's *Waking Winds* CD "an exhilarating range of approaches to the modern wind ensemble."

Dr. Frederick Harris, Jr. Director of Wind and Jazz Ensembles at MIT. M.M., New England Conservatory, Ph.D., University of Minnesota. Dr. Harris' first book, *Conducting with Feeling*, was published in 2001. His latest book, *Seeking the Infinite: The Musical Life of Stanisław Skrowaczewski*, was published in 2011. He is a strong advocate for the creation and performance of new music, having commissioned and/or premiered 85 works for wind, jazz, and mixed ensembles. In 2013 he led the world premieres of Chick Corea's *From Forever* (Suite for Big Band) and Don Byron's Concerto for Clarinet and Wind Ensemble. Dr. Harris and the MIT Wind Ensemble have been featured on PBS in the documentary *Awakening: Evoking the Arab Spring through Music*, and he has appeared on Minnesota Public Radio's *All Things Considered*.

He was awarded the 2010 Paul Smith Hall of Fame Award from the Massachusetts Instrumental and Choral Conductors Association. Nominated by his students, Dr. Harris is a 2013 recipient of the James A. and Ruth Levitan Award for Excellence in Teaching in the School of Humanities, Arts, and Social Sciences at MIT.

Multiple Grammy Nominee and Guggenheim and MacArthur Fellow **Miguel Zenón** represents a select group of musicians who have masterfully balanced and blended the often contradictory poles of innovation and tradition. Widely considered as one of the most groundbreaking and influential saxophonists of his generation, he has also developed a unique voice as a composer and as a conceptualist, concentrating his efforts on perfecting a fine mix between Latin American Folkloric Music and Jazz.

Born and raised in San Juan, Puerto Rico, Zenón has released nine recordings as a leader, including *Identities are Changeable* (2014) and the Grammy Nominated *Alma Adentro* (2011). As a sideman he has worked with jazz luminaries such as The SFJAZZ Collective, Charlie Haden, The Mingus Big Band, Bobby Hutcherson, David Sanchez, Danilo Perez, Fred Hersch, Kenny Werner and Steve Coleman.

Zenón has been featured in articles on publications such as The New York Times, The Wall Street Journal, The Los Angeles Times, as well as gracing the cover of

Downbeat Magazine on two occasions (2010 and 2014). In addition, he topped both the Jazz Artist of the Year and Alto Saxophonist categories on the 2104 Jazz Times Critics Poll. As a composer he has been commissioned by SFJAZZ, The New York State Council for the Arts, Chamber Music America, The John Simon Guggenheim Foundation, Peak Performances, PRISM Quartet and many of his peers. Zenón has given hundreds of lectures and master classes at institutions all over the world, and is a permanent faculty member at New England Conservatory of Music. In 2011 he founded Caravana Cultural, a program which presents free-of-charge Jazz concerts in rural areas of Puerto Rico. In April 2008 Zenón received a fellowship from the prestigious John Simon Guggenheim Foundation. Later that year he was one of 25 distinguished individuals chosen to receive the coveted MacArthur Fellowship, also known as the "Genius Grant". For more info: www.miguelzenon.com

Kenneth Amis was born and raised in Bermuda. He began 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 Masters Degree, also in composition.

Audiences around the world have enjoyed Mr. Amis's music through performances by such groups as the Shanghai Symphony Orchestra, the Indianapolis Symphony Orchestra, the United States Air Force Band, the Hong Kong Sinfonietta, the Boston Classical Orchestra, the Detroit Symphony Orchestra and others. As a tuba player, Mr. 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.

Mr. Amis has served on the faculties of Boston University Tanglewood Institute, and the Pacific Music Festival in Japan and in 2007 was Composer-in-residence at the South Shore Conservatory in Massachusetts. In 2003 he became the youngest recipient of New England Conservatory of Music's "Outstanding Alumni Award."

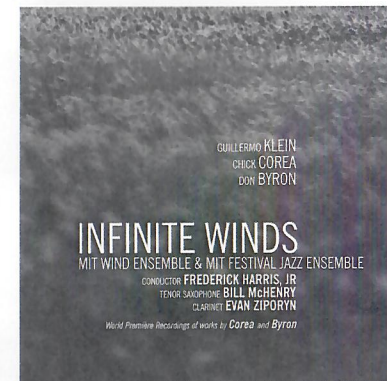
Mr. Amis is presently the tuba player of the Empire Brass and the Palm Beach Opera Orchestra, the assistant conductor for the Massachusetts Institute of Technology Wind Ensemble, a performing artist for Besson instruments, and on the faculties of Boston University, the Boston Conservatory of Music, Longy School of Music and the Conservatory at Lynn University.

An active composer, Mr. Amis has been commissioned over a dozen times and has written for many organizations including the New England Conservatory Wind Ensemble, Pro Arte Chamber Orchestra of Boston, the University of Scranton, the College Band Directors National Association, the Boston Classical Orchestra and a consortium of twenty universities and music organizations. His music is published by Subito Corp., Boosey & Hawkes, Inc. and through his own company, Amis Musical Circle, which can be found at www.AmisMusicalCircle.com.

William Cutter, Director of Choral Program. M.M., D.M.A., Composition, Boston University School for the Arts. His major teachers included David Del Tredici and Bernard Rands. He has held academic posts at Boston University, The University of Lowell, and the Walnut Hill School. Currently director of choral activities at MIT and the Director of Choral Studies at the Boston Conservatory where he teaches graduate conducting and is the Artistic Director of the Boston Conservatory Summer Vocal/Choral Intensive Program for high school singers. Cutter served as the chorus master for the Boston Lyric Opera Company for seven seasons and is also assistant to John Oliver for the Tanglewood Festival Chorus where he has prepared the chorus for recording sessions and TV tapings for Keith Lockhart, John Williams and the Boston Pops. He has been guest conductor of the New England Conservatory Chamber Singers and the Chorus Pro Musica of Boston. In August of 2010, Cutter prepared the Montreal Symphony Chorus for a performance of Haydn's "Creation" for Maestro Kent Nagano and the Montreal Symphony. Later that same month, he prepared the women of the Tanglewood Festival Chorus for a performance of Holst's "The Planets" for Maestro David Zinman at Tanglewood with the Boston Symphony. As a professional tenor, he has sung with Boston's premiere choral ensembles including the Handel and Haydn Society, The Cantata Singers, Boston Baroque, and Emmanuel Music. His music is published by E.C. Schirmer, Lawson-Gould, Roger Dean Publishing and Alfred Educational Publishers.

"...one of the most compelling CD's of the year."

The Boston Globe - (4/24/15)



The MIT Festival Jazz Ensemble and MIT Wind Ensemble proudly announce their debut recording on the venerated jazz label **Sunnyside Recordings**, released internationally on April 14, 2015 on all major CD purchasing sites.

Infinite Winds features the world premiere recordings of Chick Corea's *From Forever* (Suite for Big Band), and Don Byron's Concerto for Clarinet and Wind Ensemble, Evan Ziporyn, soloist. The CD opens with Guillermo Klein's fascinating *Solar Return Suite*, premiered by MITWE in 2006. The recording is dedicated to the memory of MIT's "Father of Jazz," Herb Pomeroy.

The CD is now available in the lobby!