

1994-11-28

# Faculty recital: Alan Weiss, Andrés Díaz, and Mark Kroll, November 28, 1994

---

<https://hdl.handle.net/2144/32402>

*"Downloaded from OpenBU. Boston University's institutional repository."*

*Boston University School for the Arts  
Music Division*

—presents—

# FACULTY RECITAL

ALAN WEISS, *flute*

ANDRÉS DÍAZ, *cello*

MARK KROLL, *harpsichord*

xx

Monday, November 28, 1994 at 8:00 p.m.  
The Tsai Performance Center  
685 Commonwealth Avenue  
Boston, Massachusetts

ALAN WEISS, *flute*  
ANDRÉS DÍAZ, *cello*  
MARK KROLL, *harpsichord*

Monday, November 28, 1994  
8:00 p.m.

**PROGRAM**

---

Sonata in F minor for Flute and Continuo

Georg Phillip Telemann  
(1681-1767)

Triste  
Allegro  
Andante  
Vivace

Yizkor and Anima Aeterna

Robert Starer  
(b. 1924)

Not too slow  
Lively

Assobio a Játo (The Jet Whistle)

Heitor Villa-Lobos  
(1887-1959)

Allegro non troppo  
Adagio  
Vivo

—*Intermission*—

Trio for Flute and Continuo in E-flat major, Op. 63

Ferdinand Ries  
(1784-1838)

Allegro  
Andantino  
Rondo

Sonata in E major for Flute and Continuo, BWV 1035

Johann Sebastian Bach  
(1685-1750)

Adagio ma non tanto  
Allegro  
Siciliano  
Allegro assai

## MEET THE ARTISTS

---

**Alan Weiss** is a prominent flutist in Boston's musical organization circles. He is an active proponent of new music, having premiered compositions of Philip Glass, Donald Sur, John Goodman, and Marjorie Merryman. His international experience includes positions with the Mexico City Philharmonic, State Orchestra of Mexico and the Iceland National Symphony. He is the former principal flute and solo flutist of the Virginia Symphony. Mr. Weiss has worked with many renowned conductors including Herbert von Karajan, Raphael Fruebeck du Burgos and Enrique Batiz. He has collaborated in chamber music performances with acclaimed artists such as violinist Roman Totenberg, oboist Ralph Gomberg, violinist Victor Romanul, soprano Joan Heller, and members of the Muir String Quartet. Mr. Weiss has performed with many outstanding ensembles including the Boston Pops Orchestra, Boston Classical Orchestra, Springfield Symphony, Boston Philharmonic, Boston University Chamber Players, Curtisville Consortium, American Repertory Theatre, Stockbridge Chamber Concerts, and ALEA III Contemporary Ensemble. Mr. Weiss performed as solo flutist on the 1993 National Public Radio broadcast of the premiere of the Philip Glass opera, *Orphée*. This winter he will be heard on the soundtrack of the PBS national broadcast on the American Masters Series of a documentary on the life and works of Edgar Allen Poe. A Boston native, Mr. Weiss is a graduate of the Boston Latin School and received both his Bachelor and Master of Music degrees from Boston University. He studied flute with James Pappoutsakis, Phillip Kaplan and Julius Baker. He is currently an Assistant Professor of Music at the Boston University School for the Arts. He has been a member of the flute and chamber music faculty of the School for the Arts since 1987, and was a faculty member of the Boston University Tanglewood Institute from 1987-1993.

\*\*\*\*\*

Since winning the First Prize in the 1986 Naumburg International Cello Competition, **Andrés Díaz** has exhilarated both critics and audiences with his intense and charismatic performances. He has earned exceptional reviews for his "strongly personal interpretive vision" (New York Times) and his "bold and imaginative" playing (Boston Globe).

Mr. Díaz's numerous orchestral appearances have included return engagements with the Atlanta Symphony under conductor Robert Shaw; performances with the American Symphony at Carnegie Hall, the symphony orchestras of Milwaukee and Seattle, the Boston Pops Esplanade Orchestra, and the Chicago Symphony at the Ravinia Festival with Edo de Waart conducting. Highlights of Mr. Díaz's 1993-94 season include a tour of Hong Kong, Korea, Japan and Hawaii, where he performed both in recital and with orchestra.

Andrés Díaz was born in Santiago, Chile in 1964. He began studying the cello at the age of five under the instruction of Arnaldo Fuentes, principal cellist of the Chilean Philharmonic. Three years later he moved to Atlanta, Georgia and studied at the Georgia Academy of Music with Martha Gerchefski. He has participated in the Piatigorsky Seminars, and the Marlboro and Tanglewood Music Festivals. His appearances at Tanglewood earned him the Pierre Mayer Memorial Award for Outstanding String Player.

Mr. Díaz graduated from New England Conservatory where he worked with Laurence Lesser and Colin Carr, and currently plays an active role in chamber music performances with the Conservatory's faculty. Mr. Díaz joined the faculty of Boston University in January 1994; he lives with his wife, Julie, in a suburb of Boston.

\*\*\*\*\*

**Mark Kroll** has been acclaimed as one of the world's leading harpsichordists. His career during the past 25 years has taken him throughout North and South America and Europe, including appearances as the official guest of the City of Barcelona, as featured soloist in the Regensburg Early Music Festival, and for Lisbon's Gulbenkian Foundation. In 1989, Mr. Kroll served for six months as Fulbright Professor and Artist-in-Residence in Yugoslavia, and he returned there for recitals in Ljubljana, Zagreb and Zadar and for concertos with I Solisti di Zagreb. In 1991 Mr. Kroll was in residence at the University of Padua, Italy.

This past year has been particularly busy for Mr. Kroll. He served as Professor at the Würzburg Conservatory last fall, and played concerts in Berlin, Augsburg, Neubrunn and Madrid. In January he made a concert trip to Paris and returned to Germany in the spring for concerts and master classes in Leipzig, Dresden, Zwickau, Mannheim and Freiburg. During the summer he appeared at the Burghof Spiele Festival in the Rhengau, and last month Kroll gave an all-Bach harpsichord recital for the Festival d'Ambronay in France, which will be broadcast nationally by France Musique. He has just returned from Germany where he played concerts in Halle and Berlin.

A noted authority on the performance of Baroque music and period instruments, Mr. Kroll has also been an active proponent of the harpsichord music of the 20th century. He has premiered and commissioned many works, including the Boston and European premieres of Ellen Taafe Zwilich's *Fantasy for Harpsichord*, and has toured with Gardner Read's *Fantasy Toccata* in this country and abroad. Mr. Kroll studied with Robert Starer during his undergraduate years at Brooklyn College.

## PROGRAM NOTES

---

Telemann's *Sonata in F minor* was originally scored for bassoon, but with the notation that the solo part could also be played on recorder, two octaves higher, or (as was the practice) on transverse flute. The *Sonata* first appeared in Telemann's fortnightly publication "Der getreue Musik-Meister" (The Faithful Music Master), a sheet music printing from 1728 and 1729.

\* \* \* \* \*

Robert Starer was born in Vienna in 1924 and received his musical education at the State Academy in Vienna, the Jerusalem Conservatoire and Juilliard School. He became an American citizen in 1957. He has taught at Juilliard and the Graduate Center of C.U.N.Y. where he was named a Distinguished Professor in 1986. His works have been performed by major orchestras and performing artists. His complete works for solo piano have recently been published in one volume. He is a member of the American Academy of Arts and Letters.

\* \* \* \* \*

Heitor Villa-Lobos was a mostly self-taught musician. He studied the cello, but acquired most of his musical knowledge playing the guitar on the streets and cafés of Rio de Janeiro. He blended popular elements with the techniques of contemporary composers. Villa-Lobos wrote a wide range of works including 12 symphonies, a large number of concerti, and 17 string quartets. All of his music is tonal and features triadically-based harmonies derived from late Romantic and Impressionistic influences.

\* \* \* \* \*

Ferdinand Ries was a pianist, composer and copyist born in Bonn in 1784. He spent three years studying with Beethoven in Vienna, often acting as his secretary and copyist. He later studied composition with Albrechtsberger. Beethoven helped Ries acquire a position as pianist to Count Browne in 1802, though he felt that his compositions lacked originality and imitated too often. His works include those for solo piano, piano four hands, and chamber music for various combinations. His biography of Beethoven is considered an important early text. Ries died in Frankfurt in 1838.

\* \* \* \* \*

The *Sonata in E major*, BWV 1035, of J. S. Bach has three manuscripts in existence; two in the Westdeutsche Library, Marburg, and one in the library of the Royal Conservatoire of Music in Brussels. There is speculation that it was composed in 1741 and presented and prepared for Fredresdorff, the flute partner of Frederick the Great of Prussia, during Bach's visit to Potsdam that year. It is Bach's only ensemble sonata to adopt the *sonata da camera* form.

# *Boston University School for the Arts*

## **Advisory Board**

Nancy Reis Joaquim  
Esther B. Kahn  
Stephen M. Mindich  
Anne-Marie Soullière  
Ralph Verni

## **Administration**

Bruce MacCombie, *Dean*

Christopher Kendall, *Director, Music Division*

Walt Meissner, *Associate Dean for Administrative Affairs*

Stuart Baron, *Director, Visual Arts Division*

Roger Croucher, *Director, Theatre Arts Division*

Tammy Murphy, *Public Relations Director*

Shirley Ginsberg, *Graduate Financial Aid Coordinator*

Heather Spangler, *Alumni Representative*

Lynda Fairbanks Atkins, *Development Officer*

General Information: (617) 353-3350

SFA Events Information Line: (617) 353-3349

\*\*\*\*\*

*The School for the Arts welcomes your support to help continue these concerts. Further information regarding gifts to the School may be obtained from: The School for the Arts Development Office, 855 Commonwealth Avenue, Rm. 203, Boston, MA 02215 (617) 353-7293.*