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College of Fine Arts
School of Music

BOSTON UNIVERSITY

**BOSTON UNIVERSITY
CHAMBER ORCHESTRA**
André de Quadros and
Sergey Khanukaev, conductors

Tuesday, March 2, 2004 at 8:00 p.m.
Tsai Performance Center at Boston University
685 Commonwealth Avenue

BOSTON UNIVERSITY CHAMBER ORCHESTRA

André de Quadros and

Sergey Khanukaev, conductors

ELGAR

Serenade for strings in E minor, Op. 20

Allegro piacevole

Larghetto

Allegretto

COPLAND

Quiet City

Terry Everson, trumpet

Meghan Hynson, English horn

INTERMISSION

MENDELSSOHN

Symphony No. 4 in A Major, Op. 90 "Italian"

Allegro vivace

Andante con moto

Con moto moderato

Saltarello

Violin I

Pei-Ju Wu
Anna Washburn
Timothy McKendree
Elise Blake
Matthew Tobin
Robin Canfield
Caitlin Crabtree
James Ross

Violin II

Hilary Castle
Malorie Blake
Melissa Stephens
Annabel Ibanez
Helen Beke
Andrea Levine

Viola

Clark Spencer
Christina Butler
Sarah Miller
Lauren Gage
Rebecca Schauer

Cello

Injung Song
Isabel Fairbanks
Sarah Morris
Seth Raymond

Bass

Logan Coale
Maxwell Zeugner

Flute

Hsiao-Tzu Lin
Nicole Millner*

Oboe

Jennifer Feldman
Meghan Hynson*

Clarinet

Artur Lukomyansky
Yumiko Moriyasu*

Bassoon

Aaron Harman*
Casey Hunt

Horn

David Gamble*
Bryn Grey

Trumpet

Kyle Dubois
Kyra Sovronsky*

Timpani

Erik Piekara

*-principal on the Mendelssohn

ANDRÉ DE QUADROS

André de Quadros is Professor of Music, Director of the School of Music, Chairman of the Department of Music Education, and Artistic Director of the Boston University Tanglewood Institute. He has studied at the Bombay School of Music, University of Bombay, La Trobe University, the University of Melbourne, the Universität Mozarteum in Salzburg with a DAAD scholarship, Monash University, and at the Victorian College of the Arts. Professor de Quadros studied violin with Adrian de Mello and conducting with Joachim Buehler from Germany and Robert Rosen from Romania.

As a conductor, Professor de Quadros has conducted many major choral works as well as standard works of the symphonic repertoire, together with premieres of new and unusual music. Among his many awards is first prize in the Australian National Choral Championships. He has taught conducting in Germany, Singapore and Indonesia, with international engagements including the Prokofiev Symphony Orchestra (Ukraine), National Youth Choir of Great Britain, Baden-Baden Philharmonic Orchestra (Germany), Shiki Daikunokai Choir and Orchestra (Japan), Penang State Symphony Orchestra and Chorus (Malaysia), the Japan International Youth Musicale, the Nusantara Chamber Orchestra (Indonesia), and the State Philharmonic Orchestra of Irkutsk (Russia). In 1998, his concert with the Moscow State Radio Symphony Orchestra, was broadcast worldwide and released on CD. He also conducted the New Monash Orchestra on its first tour of Vietnam and Malaysia, including an appearance at the Hanoi Opera House. His recordings have been principally on the Move Records label.

SERGEY KHANUKAEV

Sergey Khanukaev is a doctoral student at the Boston University School of Music, under the supervision of Professor David Hoose. He was born in Russia and began his musical studies in 1969 at Moscow's Tchaikovsky Conservatory, where he studied piano and musicology with such outstanding musicians as Edison Denissov and Tovy Logovinsky. He continued as a postgraduate student at the Moscow Gnessin Musical Institute concentrating mainly on symphonic conducting, under the guidance of Maestro Yuri Simonov, and musicology. His research studies were dedicated to contemporary Russian music. Mr. Khanukaev finished his education attending Leningrad (St. Petersburg) Conservatory, where he studied with Mariss and Arvid Jansons. He graduated from the conservatory with an Honor Diploma in symphonic and operatic conducting. Since 1982, Mr. Khanukaev has conducted various orchestras in concerts throughout the former USSR, appearing in Moscow, St. Petersburg, Yaroslavl, and other venues.

Following his arrival in Israel in 1991, Mr. Khanukaev received the Israeli Government Scholarship for outstanding musicians, and also a scholarship and special prize at the Austrian International Conductors Competition. He has conducted leading Israeli orchestras and opera houses, including the Jerusalem, Tel-Aviv, and Haifa Symphony Orchestras, and the Israeli Symfonieta. He has also been musical director of the Israel "Camerata" and "Classica" orchestras, appearing with them widely in Israel and abroad in Germany and Belgium, having successful concerts in the framework of the Israel Festival and other countries. His recordings with the Jerusalem Symphony, "Camerata", and "Classica" Orchestras are presented on the Israel Broadcasting Authority. Mr. Khanukaev has premiered the works of many modern Russian, Israeli, and American composers.

TERRY EVERSON, trumpet

Terry Everson is Assistant Professor of Trumpet at Boston University where he is chairman of the Brass, Woodwinds, and Percussion department. Terry Everson is an internationally renowned trumpet soloist, active as performer, educator, composer/arranger and church musician. He first gained international attention in 1988, winning (on consecutive days) both the Baroque/Classical and 20th Century categories of the inaugural Ellsworth Smith International Trumpet Competition, with further success as First Prize laureate of the 1990 Louise D. McMahon International Music Competition. Terry Everson has premiered numerous solo and chamber works, and has released two complete recordings of numerous notable modern works, and has recorded as soloist with the New England Brass Band, the Lexington Brass Band and the Eastern Wind Symphony. He is a Life Member of the International Trumpet Guild, having served as Conference Host in 1998, and serves as Music Notation Specialist for the Guild's quarterly Journal.

Terry Everson has been an active church musician for most of the past 20 years, and currently serves as Worship Pastor at MetroWest Christian Life Center in Marlborough, MA; he and his wife, Lori, are also members of the Pastoral Care staff there.

As composer, Professor Everson has filled commissions from *Wizards!* double reed ensemble, the Texas Tech Trombone Choir, the Lutheran Music Program (brass quintet) and the Philadelphia College of Bible (trumpet ensemble). His arrangement of W.L. Thompson's *There's a Great Day Coming* has been recorded by Philip Smith (Principal Trumpet, New York Philharmonic) on the Cala label's New York Legends series, and his setting of *In Dulci Jubilo* has been recorded for an upcoming release by the New England Brass Band.

MEGHAN HYNSON, English horn

Meghan Hynson is a freshman majoring in music education and oboe performance. She currently studies oboe and English horn with Rob Sheena, English hornist for the Boston Symphony Orchestra. Meghan Hynson has played oboe for approximately three years, and has been heavily involved in musical activities for much of her life. This summer she will be participating in the Roman Festival Orchestras in Italy for three weeks. Meghan Hynson is originally from Hatfield, Pennsylvania.

PROGRAM NOTES

Edward Elgar (1857-1934)

Serenade for strings in E minor, Op. 20

Nothing disturbs the graceful amiability of this early work, written a year before Elgar's marriage in 1889. These "little tunes", as the composer called them, are about as far as one can get from the patriotic fervor of the *Pomp and Circumstance* marches and the emotional intensity of the larger orchestral works.

All three movements, *Allegro piacevole*, *Larghetto* and *Allegretto*, are enchanting: the first liltily rhythmic, the second a meditation of serene beauty on a melody similar to that of the *Lento* movement in the *Symphony No. 1*, the third a genial reworking of first-movement themes.

The opening movement, in 6/8 time, is based around an opening theme which is suffused with the feel of English ballad; perhaps some snatch of West-Country melody caught the young composer's ear and worked its way into his creative process. It weaves in and out of minor and major before yielding to the no less serene second theme, bearing Elgar's trademark interval of a seventh leap. This same thumbprint figure can be found in the sensitive following movement, in which there is a constant unfolding of melody rather than contrasting themes. A *Tristan*-like turn, as well as a phrase which seems to be a quotation from that opera (Elgar was an unashamed admirer of Wagner's music), are worked up to a crest which subsides; overall, though, the music is purged of excessive chromaticism, and any Wagnerisms used in a very different and sensitive context. The closing movement uses a sunny and winsome theme also in 6/8 and returns to the seventh leap of the opening movement, the theme in its final resolution bearing a curious resemblance to the trio of the last *Pomp and Circumstance* nearly 40 years later. Coincidental? Perhaps, but also indicative that nothing is incongruous within one's own frame of reference.

Elgar, himself a violinist, was sensitive to the coloration of the string orchestra, and his touch does not falter throughout a work which he described as being "real stringy". There is no straining after effect and no obvious personal or pictorial associations -- all is pure music as well as pure poetry. Yet anyone who knows the English countryside around Hereford where Elgar lived can hardly fail, especially in the second movement, to be reminded of that peaceful, solitary landscape. The composer made an arrangement of the *Serenade for piano duet*, though it is now difficult to think of it other than in its original form.

-All Music Guide

Aaron Copland (1900–1990)

Quiet City

Aaron Copland's breathtakingly evocative *Quiet City* was finished in 1940. It was actually based on thematic material Copland had previously incorporated within a suite of incidental music written for a play by Irwin Shaw. This intensely concentrated tableau was characterized by its director as "a realistic fantasy...something which concerned the night thoughts of many very different kinds of people within a great city." Although only lightly scored for string orchestra with solo parts for English horn (*cor anglais*) and trumpet, Copland's *Quiet City* is among his most popular and successful works, a highly skilled yet nonetheless affectionate tribute to the wakeful nights of inhabitants of a great metropolis that never sleeps.

Irwin Shaw's play focused on two main characters. The first was a young Jewish boy, awestruck by the steely modernity of his city environment, yet still profoundly in touch with his own feelings and heritage. The obverse figure is that of a poor, dispossessed, and lonely man, for whom the city provides no refuge. These two personalities were portrayed in Copland's original incidental music by a jazz trumpet solo played by the Jewish boy, and a disconsolate, idly limping string theme, which according to Copland signified "the slogging gait" of a vagrant.

Quiet City, one of Aaron Copland's most internationally performed concert works, takes the form of a short through-composed suite, encapsulating the essence of Shaw's play. The music begins and ends with a depiction of the still night air of the slumbering city, invoked by the improvisatory sounds of the trumpeter, with the English horn portraying the homeless man. The spaciousness of Copland's musical textures has often been compared to the vastness of the American landscape, and *Quiet City* was emblematic of an urban, internalized facet of Americana. As Virgil Thompson wrote, Copland's orchestration was "plainer, cleaner-coloured, deeply imaginative...it was theatrically functional." In *Quiet City* as in Copland's *Music for the Theatre*, the genius of modernism is heard in the way each expressive idea becomes a unique emotional construct, and also part of the unfolding drama of the work.

-Michael Jameson

Felix Mendelssohn (1809–1847) **Symphony No. 4 in A Major 'Italian'**

In early 1833, Mendelssohn completed his Symphony No. 4 in A major, published posthumously as his Op. 90. He started the piece in Italy in 1832 and finished it in Berlin. It was first performed in London on March 13, 1833, and has since been Mendelssohn's most popular symphony. The composer gave the piece its nickname, "Italian."

Somewhat dissatisfied with the Symphony in A major, Mendelssohn planned to revise it before publication; this never occurred however, and the piece was published as it stood after his death. The composer noted that in the symphony he tried to convey his personal impressions of the art, nature, and people of Italy. Musically, it is a more tightly-controlled, original work than his previous symphonies; the opening theme is among the most famous in all music.

Mendelssohn's signature orchestral textures are evident from the very beginning: pulsing woodwinds create a harmonic background for the simple, horn-call theme in the violins. The rapid pace and fragmentary nature of the theme keep the music from falling into predictable rendering of the 6/8 meter. Two more themes appear before the development section, in which we hear fugato treatment of the main theme, the transitional theme and new melodic material in the minor mode. The recapitulation is not literal; everything is varied. In the coda, the minor-mode theme from the development returns, but the movement closes on A major.

Ignaz Moscheles contended that the main theme of the second movement, an *Andante con moto* in D minor, contains the melody of a Czech pilgrim song; others claim it is a rendition of Karl Friedrich Zelter's "Es war ein König in Thule." Cast in D minor, the elegant movement has two major sections arranged in an ABAA' pattern, the contrasting B section emphasizing A major. The closing, quiet, pizzicato bass notes convey a sense of resignation.

The third movement, *Con moto moderato*, is a fairly conventional minuet and trio in A major, possibly inspired by Johann Wolfgang von Goethe's humorous poem, *Lilis Park*. In the coda, the melody of the trio section tries, unsuccessfully, to assert itself over that of the minuet.

Mendelssohn entitled the Finale "Saltarello," which is a lively Neopolitan dance featuring hopping and jumping; the fast main theme conveys the leaping aspect of the dance. The movement's high point is the central development, in which Mendelssohn creates a continuous crescendo from pianissimo to fortissimo. Near the close we hear a reference to the main theme of the first movement, but on A minor, the key in which the movement ends.

-John Palmer

BOSTON UNIVERSITY SCHOOL OF MUSIC

UPCOMING EVENTS AND PERFORMANCES

Thursday, March 4, 8:00pm

**Boston University
Symphony Orchestra**
David Hoose, conductor
Ravel *Ma Mère l'oye*
Stravinsky *Petrushka* (1947)
Tsai Performance Center

Tuesday, March 16, 8:00pm

**Boston University
Baroque Orchestra**
Martin Pearlman, conductor
Performing on Period Instruments
Vivaldi "Spring" and "Summer" from *The Four Seasons*
Plus works by Corelli and Handel
Marsh Chapel

Thursday, March 18, 5:30pm

Music Education Research Seminar
Music in the Reggio Emilia Schools:
A New Approach to Music Education
Dotty Meyer, Director, Early Childhood Laboratory School,
University of Massachusetts, Amherst
CFA Room 154

Thursday, March 18, 8:00pm

Faculty Concert
Anthony di Bonaventura, piano
Scarlatti 5 Sonatas
Chopin *Polonaise-Fantasia in A Flat Major, Op. 61*
Brahms *Sonata No. 3 in F Minor, Op. 5*
Tsai Performance Center

Monday, March 22, 12:00pm

Recital and Master Class
Ralph Gomberg
Distinguished Visiting Artist
William Bennett, oboe
Shiela Kibbe, piano
CFA Concert Hall

Monday, March 22, 6:30pm

Baroque Chamber Music Concert
Historical Performance Department
Music of the 17th and 18th Centuries
CFA Marshall Room

Monday, March 22, 8:00pm

Faculty Concert
"Crossing Frontiers"
The Vocal Music of Schubert, Schumann, and Brahms
Brahms in Tribute to John Daverio
Tsai Performance Center

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