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2008-03-06

# Boston University Chamber Orchestra, March 6, 2008

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**BOSTON UNIVERSITY**  
**College of Fine Arts School of Music**

**BOSTON UNIVERSITY**  
**CHAMBER ORCHESTRA**

DAVID HOOSE conductor  
EARL RANEY conductor  
Thursday, March 6, 2008 at 8pm  
Tsai Performance Center  
685 Commonwealth Avenue

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– Phyllis Curtin, Dean *Emerita*  
Boston University College of Fine Arts

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Thursday, March 6, 2008 at 8pm  
Tsai Performance Center

BOSTON UNIVERSITY  
CHAMBER ORCHESTRA

EARL RANEY conductor

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GABRIEL FAURÉ  
(1845–1924)

*Pelléas et Mélisande*, op. 80

Prelude  
Fileuse  
Sicilienne  
La mort de Mélisande

FRANZ JOSEPH  
HAYDN  
(1732–1809)

Symphony No. 101 in D, "Clock"

Adagio; Presto  
Andante  
Menuet and Trio: Allegretto  
Finale: Vivace

*There will be no intermission*

*The Haydn symphony was coached by David Hoose*

## PROGRAM NOTES

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Gabriel Fauré's suite from *Pelléas et Mélisande* comes from the genre of incidental music written for spoken drama. Although rare in the present day, commissions of new music for spoken plays thrived in the 19th century, during which the component arts and senses of the dramatic stage became unusually united in focus and integration. The drama from which this suite derives, a love story by Maurice Maeterlinck (1862–1949)—one of the most innovative figures in French Symbolist drama and a future Nobel Prize winner—took the artistic world by storm soon after its 1892 premiere. Within a decade, local and touring productions of the drama took place in Germany and the United States, and several revivals in England and France arose.

In 1892, Charles Debussy saw a performance of *Pelléas et Mélisande*—an event with great artistic reverberations for the composer, who immediately began work on an operatic adaptation. Debussy was better at starting works than finishing them, however, and for various reasons the work was neither complete nor publicly performed in 1898, when the English actress Mrs. Patrick Campbell began preparing Maeterlinck's play for its first London performance. After several spurned attempts to get Debussy to let excerpts of his music be used in the production, Mrs. Campbell turned to a church organist and professor at the Paris Conservatoire, Gabriel Fauré with her commission.

In 1898, Fauré was a noted composer and Professor of Composition at the Paris Conservatoire. He was a respected teacher and busy administrator, and was even more prone than Debussy (a onetime student) to completing commissions at the last minute. He completed his music for *Pelléas et Mélisande* only a month before its first performance. For the performance one of Fauré's students, Charles Koechlin, completed the composition's orchestration, although Fauré later thoroughly revised it. The success of the production and its music spread Fauré's name internationally as a conductor and composer; several additional commissions for the theatre soon followed.

*Pelléas et Mélisande* is a story of forbidden love set against the backdrop of a destiny that binds conflicting currents of love, revenge and chaos. Golaud, a prince, meets and marries Mélisande. She falls in love with Golaud's brother, Pelléas, and in one of their encounters loses her wedding ring. Golaud, suspicious, finds the lovers together and kills his brother. Mélisande escapes, wounded, and dies in childbirth. Symbols of creation, destruction, action and reaction abound; water in its many forms (clean, spoiled, rushing, falling as tears) is the medium for much of the shifting symbolism.

Fauré's Prelude begins calmly in the strings, and it slowly wanders in a manner later associated with the evasive Mélisande. Woodwinds enter and carry the music to a lofty second theme of destiny, played by the flutes, bassoons and cellos over sustained chords in the strings, and to the music's first peak. Oboe and clarinet solos emerge from the climax, and the horn—the calls of Golaud—sound in the distance. The horn calls grow closer as Golaud approaches. With his approach, the curtain rises.

The Andante quasi Allegretto, or *Fileuse*, is a spinning song that accompanies Mélisande, a fresh view among the many spinning songs of the 19th century. The first theme, introduced in the oboe, refers back to the prelude; its accompaniment hints both at the pleasant and the ominous overtones of Mélisande's affection for her husband's brother. The second theme, in the brass, represents the force of tragedy that none of the characters will be able to escape. As Mélisande continues to spin, the two themes combine—the oboe itself revisited by the clarinet, as it was in the Prelude.

The Sicilienne, easily the most songful movement in Fauré's score, provides a welcome relief from the emotional intensity and looming destiny wrapped into the plot and the previous music. Fauré originally composed it for the play *Le Bourgeois gentilhomme*, incorporated it into *Pelléas et Mélisande* to highlight a single moment of carefree love in the play: Mélisande's loss of her wedding ring. Flush with carefree romance, she cares not; for once, the heavy symbolism of the drama recedes into the background.

The last movement of the suite, *Molto adagio*, forms the entr'acte to Act V of the play, a moment that presages Mélisande's death. The funeral music includes an arpeggiated motive taken from *Chanson de Mélisande*, (a song composed for the play but not included in this suite), a musical idea that identifies the victim. The funeral music marches inexorably, reaches a tremendous climax, and recedes into the mist.

\* \* \* \* \*

Franz Joseph Haydn composed his Symphony No. 101 in D, "Clock," in 1793 and 1794, at the height of his fame and creative powers. It is the ninth of what would eventually be twelve Salomon or London symphonies. As with its companion works of the 1794 London concert season, Symphonies No. 100 and 102, it was begun the preceding year in Austria and finished during Haydn's annual return to London.

The first movement begins with an *Adagio* in D minor, far from the brilliance of D major that will follow. This somber and spare opening moves very slowly, a spooky line in the low instruments climbing up toward the sustained notes above and rising dramatically from piano to forte and back in just four measures. The intense, if plain, opening contrasts sharply with the galloping and excited music that, with a turn of the hand, brushes it aside. The whole movement is the perfect marriage of sophisticated and fluid compositional technique and spirited and witty imagination.

The second movement, the *Andante*, gives the larger work its later soubriquet "Clock". In 2/4, the movement begins in G Major with an 8th note rhythm that runs almost through the entire piece. Although the melodic and harmonic construction of this rhythm varies throughout the piece, it is always offset from music with coinciding 8th note rhythms. At the opening, the rhythm begins with the pizzicati and staccati of the 2nd violins, celli, bassi and bassoons, then passes between the different parts of the orchestra. The larger form of the movement is a hybrid resembling a rondo, but programmatically can be understood as a set of different close-ups on the gears of a clock: some of the clicks are entirely regular, some dotted, some double or triple time, and so forth, representing the different mechanisms and sizes of gears. Haydn strips the texture down several times, along with the dynamics, including a long and terrifying silence for the entire orchestra; after, the instruments enter in succession (in a foreign and unexpected key), only to be stripped down again, built up, and finally allowed to die. With the exception of the single measure of rest, the clock is stopped only by the movement's three closing chords. Notably, Haydn's manuscript score indicates that the movement originally ended on a single loud chord; after noting the audience reaction (used as it was to pronounced cadences to signal applause), Haydn changed the ending to a much more refined and subtle version.

The third movement, *Menuetto allegretto*, is one of the most expansive minuets in Haydn's symphonic writing. This dance movement ranges from the regal and stately to the downright silly. At the beginning of the trio the strings pulsate without direction or particular interest, and the flute, beginning a little late, twitters oblivious of the unchanging harmony beneath. Or is it the strings who are unable to provide the proper harmony for the flute line? The whole orchestra bursts in impatiently, but their effort is short-lived,

and the distracted music resumes, now an only slightly less aware than before. Eventually all become confused enough that only a long silence can repair the disarray. Unlike the silence in the second movement, where everyone holds his breath, this moment is a great relief. Trying again, the ensemble collects itself and closes with a thoughtful and poignant turn. The bracing minuet then returns.

The Finale (Vivace) opens with two repeated string sections that are simultaneously at ease, full of joy, and barely able to contain a lurking explosion of energy. Eventually it comes. After several lighthearted excursions, the music crashes headlong into D minor; finding a way to twist out of the storm, the music only finds itself in a miniaturized and delighted fugue. The fugue is soon abandoned and the first violin is left alone to sail on top of rising gestures in the woodwinds and horns. With an exuberant clatter, the whole orchestra reenters the fray, and all drive to the final joyous cadence.

—Basil Considine

*Basil Considine is a PhD student in musicology and theory*

## **EARL RANEY conductor**

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*Earl Raney is a first year MusM at BU in Orchestral Conducting.*

Earl Raney is an Assistant Professor of Music in Performance at Wheaton College where he is Music Director and Conductor of the Great Woods Chamber Orchestra and the Southeastern Massachusetts Wind Symphony. Mr. Raney is also an Adjunct Professor of Music at Atlantic Union College where he is Music Director and Conductor of the Atlantic Wind Symphony and Atlantic Union College Symphony Orchestra. Balancing a dual career as conductor and trumpeter, he is well-known as the Artistic Director and solo trumpeter of the award-winning Epic Brass Quintet. Since founding the Epic Brass in 1983, Raney has given over 1600 concerts in 46 states, with appearances at the Kennedy Center, Weill Recital Hall and Carnegie Hall, among others. Internationally, Mr. Raney has performed in fourteen countries. Deeply committed to music education, he has served as Director of the Thayer Performing Arts Center and continues to perform as guest conductor and clinician at colleges and high schools throughout the country. During the summer he directs the Epic Brass Summer Institute for Brass Players.

## DAVID HOOSE conductor

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David Hoose, Director of Orchestras at Boston University's School of Music, is also music director of two Boston musical institutions, the Cantata Singers & Ensemble, and Collage New Music. From 1994 to 2005, Mr. Hoose served as Music Director of the Tallahassee Symphony Orchestra.

Professor Hoose was awarded the 2005 Alice M. Ditson Conductors Award, given in recognition of his commitment to the performance of American Music; his recording of John Harbison's *Mottetti di Montale*, with Collage, was a 2005 Grammy Nominee; he also received the Dmitri Mitropoloulos Award and, as a member of the Emmanuel Wind Quintet, the Walter W. Naumburg Award for Chamber Music. Professor Hoose's recordings appear on the New World, Koch, Nonesuch, Delos, CRI and GunMar labels. His recording with the Cantata Singers of Harbison's *Four Psalms* and *Emerson* has recently been released by New World Records, and his recordings of chamber works by Donald Sur and of Peter Child's opera, *Embers*, are forthcoming.

Professor Hoose has conducted the Chicago Philharmonic, Singapore Symphony Orchestra, Saint Louis Symphony, Utah Symphony, Korean Broadcasting Symphony (KBS), Orchestra Regionale Toscana (Florence), Quad Cities Symphony Orchestra, Ann Arbor Symphony, Opera Festival of New Jersey, as well as at the Warebrook, New Hampshire, Monadnock and Tanglewood music festivals. In Boston he has appeared as guest conductor with the Boston Symphony Chamber Players, Handel & Haydn Society, Back Bay Chorale, Chorus Pro Musica, Fromm Chamber Players, Dinosaur Annex, Auros, and many times both with the Pro Arte Chamber Orchestra and with Emmanuel Music.

Professor Hoose has been a guest conductor several times at the New England Conservatory, and he has conducted the orchestras of the Shepherd School at Rice University, University of Southern California, and the Eastman School. For the past two summers, he has served on the faculty of the Rose City International Conducting Workshop, in Portland, Oregon. Conductors whom he has mentored at Boston University now serve in a wide variety of distinguished professional positions, from music directorships of college and youth orchestras, assistant and associate conductorships of major US orchestras, to music directorships of professional orchestras and opera companies.

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JONATHAN BASS piano  
*Tsai Performance Center*

Monday, March 24th, 8pm

**Alea III**  
**Celebrating the Young and the Restless**  
**A Young Composers' Workshop**  
THEODORE ANTONIOU, *conductor*  
Featuring new works by Justin Casinghino,  
Joomi Park, Petros Sakelliou,  
Luiz E. Castelões, Zeltia Montes Muñoz,  
Marc Chan, Dimitrios Bakas, and James Radford  
*Tsai Performance Center*

Tuesday, March 25th, 4pm

**Theodore Antoniou: Celebration and Tribute**  
Featuring Performances by BU Faculty and  
the Boston University Chamber Orchestra  
*CFA Concert Hall*

Thursday, March 27th, 8pm

**Faculty Recital Series**  
**A Latin Celebration**  
Maria Clodes, piano  
Villa Lobos *Alma Brasileira*  
Villa Lobos *Impressoes Seresteiras*  
Villa Lobos *Cirandas*  
Granados *Goyescas*  
Santoro *Sonata Fantazia No. 4*  
*Tsai Performance Center*

Friday, March 28th, 12pm

**Lunchtime Concert**  
**Muir String Quartet**  
In residence at Boston University  
DAVID DEVEAU piano  
DVORAK *Piano Quintet in A*  
*CFA Concert Hall*

Monday, March 31, 8pm

**Collaborative Composition Project**  
A joint initiative from the Collaborative Piano and Composition/Theory Departments  
featuring works written and performed by students from the School of Music  
Co-Directed by Professors Shiela Kibbe and Martin Amlin  
*Tsai Performance Center*

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