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Boston University Chamber Orchestra, February 27, 2007

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BOSTON UNIVERSITY
College of Fine Arts School of Music

BOSTON UNIVERSITY
CHAMBER ORCHESTRA
JIN KIM conductor

Tuesday, February 27, 2007 at 8pm
Tsai Performance Center
685 Commonwealth Ave.

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**BOSTON UNIVERSITY
CHAMBER ORCHESTRA**
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BACH

Overture to *La calamita de cuori*

Allegro Assai
Andante Grazioso
Presto

Intermission

MOZART

Symphony No. 34 in C Major, K. 338

Allegro Vivace
Andante Di Molto
Finale: Allegro Vivace

FAURÉ

Dolly, Op. 56

Berceuse: Allegretto moderato
Mi-A-Ou: Allegro vivo
Le Jardin de Dolly: Andantino
Kitty-Valse: Tempo di Valse
Tendresse: Andante
Le Pas Espagnol: Allegro

PROGRAM NOTES

Johann Christian Bach (1735-1782)

Overture to *La calamita de cuori*

After establishing himself as a noted operatic composer in Italy, Bach accepted an invitation from London in 1762 to become a music director at King's Theatre. This one year appointment led to his making London his home until his death some 20 years later. *La calamita de cuori* (*The magnet of the hearts*) was premiered at King's Theatre under the direction of Bach on February 3, 1763. Although the text of the opera was by a celebrated Italian playwright Carlo Godoni and much of the music by Baldassare Galuppi, the overture was taken from a previously composed opera by Bach. Keeping with other Italianic opera overtures of the day, this overture has three linked movements (*Allegro assai Andante grazioso - Presto*) all in a same key. The Handelian inner movement is surrounded by vivacious and lively outer movements designed perhaps to generate an excitement prior to the beginning of a theatrical performance.

Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 34 in C Major, K. 338

Wolfgang Amadeus Mozart was born in Salzburg in 1756, the youngest and second surviving child of Leopold Mozart, a violinist and composer in the service of the ruling Archbishop. The boy's phenomenal musical ability was apparent at an early age and his father devoted himself to fostering a talent that he regarded as a gift of God. With his elder sister Anna-Maria, known in the family as Nannerl to his own Wolferl, the young Mozart travelled widely, under the close guidance of his father, playing in many of the major cities of Europe before kings and queens, and for the curious.

Childhood which had brought great success to Mozart as an infant prodigy was followed by adolescence in which he found himself increasingly tied to Salzburg, where opportunities were limited and where the accession of a new Archbishop of reformist tendencies proved still more oppressive. In 1777, when permission to travel was refused the family, Mozart, accompanied only by his mother, who was to die on the journey, set out for Paris, having resigned his position at the archiepiscopal court. Visits to Munich and in particular to Mannheim, with its famous orchestra, broadened his musical experience and his acquaintance, but brought no offer of employment. Paris proved equally disappointing, and in 1778 he made his slow return alone to Salzburg, to be grudgingly reinstated as a member of the Archbishop's musical establishment.

Early in 1781 his opera *Idomeneo*, commissioned for Munich, was successfully mounted, and Mozart went from there to Vienna to join his patron. The imperial capital seemed to offer every opportunity, but the demands of the Archbishop prevented Mozart from making use of the chances for prestige and profit that were there. A quarrel resulted in a minious dismissal and a subsequent career without adequate patronage but with considerable initial success in Vienna, where he could no longer rely on the presence of his father, who remained in Salzburg as Vice-Kapellmeister, a position he occupied until his death in 1787. Mozart's marriage to a girl without fortune did nothing to improve matters, as Vienna became used to his presence and financial difficulties grew. His earlier success in the opera-house seemed about to be renewed with the German opera *The Magic*

Flute, staged in a suburban theatre in 1791, when he died, after a short illness, the cause of which has given rise to much romantic speculation.

Mozart wrote his first symphonies during the fifteen months he spent in London in 1764 and 1765, occupying himself in this way during his father's illness which had forced the family to move to lodgings in Chelsea. These early works naturally show the influence of Johann Christian Bach, whom he had met in London. The last three symphonies were written in Vienna during the summer of 1788 at a time when he found himself in some financial difficulty and were presumably intended for use in concerts planned for the coming season, although no such concerts in fact took place.

Symphony No.34 in C major, K. 338, was completed in Salzburg on 29th August 1780. There is no certain evidence of its performance in Mozart's life-time, but it was probably the symphony played at the first of the composer's concerts at the Augarten in Vienna in May 1782. It is in three movements, although a Minuet had originally been intended, to be abandoned after a few bars. Scoring is for pairs of oboes, bassoons, horns, trumpets and drums, with the usual strings.

Gabriel Fauré (1845-1924)

Dolly, Op. 56

Gabriel Urbain Fauré was born in France in May 1845, and at an early age pleased his father by showing an aptitude towards music. He was sent to the Ecole Niedermeyer in Paris, where he found the education thorough but somewhat unrewarding. During his time there Saint-Saens became the piano teacher and it was the stimulus he needed, for here was a musician who was saying something new. It was to be a lasting friendship. His discovery of the music of Wagner was to be the other major influence on his music, and throughout much of his life he attempted to write music on a large scale.

The appointment as organist at a church in Rennes in 1866, isolated him in provincial France, and on his return to Paris he could not obtain a major appointment. The situation was compounded by marriage and the birth of two sons, such financial commitments requiring his free time being devoted to teaching. It may have been a slight exaggeration, but his desire to compose now had to be restricted to school holidays.

He was already in his late forties when some rather unexpected appointments led to his name coming before the Paris Conservatoire as a composition tutor, and among his pupils were Ravel, Koechlin, Enescu and Nadia Boulenger. It was the public scandal that surrounded Ravel's failure to win the Prix de Rome that was the catalyst for sweeping changes at the Conservatoire, and Fauré was suddenly thrust into the position of Director. It was strange that this mild mannered man should have been so instrumental in the changes that followed, and shaped French music to an extent that affects music of today.

He held the position for 15 years, retiring in 1920. Towards the latter end of his time at the Conservatoire he was able to devote more time to composition, though strangely enough his retirement did not see any major upsurge in new works.

His catalogue of works includes operas, oratorios (including the famous Requiem),

orchestral scores, and an amount of chamber music and songs.

Dolly was written between 1893 and 1897, for piano duet. *Dolly* was the pet name for Héléne Bardac, the young daughter of the singer, Emma Bardac. Each movement is a cameo of something in her young life, from a cradle-song to the picture of *Dolly's Garden*. The score has become better known in the orchestration by Henri Rabaud.

That work comes from the period when Fauré was at last being recognised. Also in 1893 he was asked to write the incidental music to *Shylock*, Edmond Haraucourt's French view of Shakespeare's *The Merchant of Venice*. Strangely enough, with the changed title in mind, it is the lovers who take centre-stage, so that the six movements are of a gentle rather than dramatic nature. Two of the sections include a role for voice, originally performed by a tenor.

JIN KIM conductor

Jin Kim is in his tenth season as music director of the Hingham Symphony Orchestra. During his tenure, the HSO has become one of the premier professional orchestras in New England. The music critics, including *The Boston Globe* and *The Patriot Ledger* have consistently praised the orchestra's performances as "spectacular, dramatic, expressive, confident and unified."

Kim is the recipient of the 2003 Robert Shaw Conducting Fellowship, a prestigious career development award underwritten by the National Endowment for the Arts and Warner Brothers Publications, presented annually to one outstanding conductor in North America. Kim has appeared with the National Symphony (DC), National Arts Center (Ottawa, Canada), Chicago Civic Orchestras. He has also conducted the Eastman Philharmonia, and orchestras at Boston University and Boston Conservatory. Kim made his European conducting debut with the Plzen Radio Philharmonic at the 2001 Sibelius Symposium in Czech Republic. In 2004, he made his Asian conducting debut with Bucheon Philharmonic Orchestra, one of the leading professional orchestras in Korea.

Kim is a former music director of the Empire State Youth Orchestras in Albany, New York. During his tenure, he garnered rave reviews from critics for raising the performance standards of the orchestra already considered by many as one of the top youth orchestras in the country. He has also taught instrumental conducting at Boston University and served as a visiting conductor of the Boston University Chamber Orchestra.

Equally versatile in the choral-orchestral genre, Mr. Kim was the winner of the 1995 American Choral Directors Association's National Conducting Competition and a founding music director of Magnum Chorum and ensemble in Minnesota. As a pianist he was an active performer and a finalist at the Minnesota Orchestra Concerto Competition. Also an accomplished professional singer, he has performed extensively at Carnegie Hall and other major performance venues internationally as a frequent soloist and a member of the preeminent professional choir in the U.S. - The Dale Warland Singers.

Born in Seoul, South Korea, Kim immigrated to the United States at age eleven. He studied piano with Rebecca Penneys and orchestral conducting with David Effron at the Eastman School of Music. At Boston University, he studied conducting with David Hoose as one of only two conductors ever admitted into the Artist Diploma program. His other conducting teachers include Jorma Panula, Leonard Slatkin and Pinchas Zukerman.

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Tatiana Daubek, *concertmaster*
Shu-I Hsuing
Tess Varley
Lauren Hastings
Daniel Broniatowski
Madeleine Jansen
Bethany Morris
Max Turpin

Violin II

Ananda Burr, *principal*
Emily Stewart
Esther Nahm
Ike Yato
James Harris
Paul Pinard
Charles Nguyen
Maho Sakai

Viola

Sharon Bielik, *principal*
Tess Scott-Suhrstedt
Merrick Nelson
Graciela Briceno
Jorja Bagnera

Cello

Hanui Kim, *principal*
Yen-Ling Huang
Hanna Matthews
Seth MacLeod
Jason Domingo
Isaiah Gage
Janel Zarkowsky
Esther Chang

Bass

Adam Anello, *principal*
Henry Samuels

Flute

Margaret Griffith #
Yousun Lee

Oboe

Jamie Davis
Andrea Heyboer *
Tamsin Johnson
Heather Sylvester + #

Clarinet

Peter Bianca #
Nun Song Yi Kim

Bassoon

Sarah Cryan #
Brandon Finley +
Jacqueline Gorski *
Anthony Smith

Horn

Kirk Hartung *
Juan Juarez + #
Emma Kaplan
Alicia Mastromonaco
Jeremy Moon
Yu-Ying Wen

Trumpet

Patrick Doyle
Jessica Lordi
Robert Reustle *
Eric Roberson #

Trombone

Ashley Kerber #
David Roth
Dennis Smith

Harp

Meghan Caulkett
Michael Maganuco #

Timpani

Jenica Anderson #
Rebecca Celebuski *

Percussion

Rebecca Celebuski
Elizabeth Rosner
Nicholas White

+ Principal in Bach

* Principal in Mozart

Playing in Fauré

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 Edwin Barker *double bass**
 Cathy Basrak, *viola*
 Bonnie Black *pedagogy**
 Lynn Chang *violin*
 Jules Eskin *cello*
 Edward Gazouleas *viola*
 Raphael Hillyer *viola*
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 Lucia Lin *violin**
 Malcolm Lowe *violin*
 Dana Mazurkevich *violin*
 Yuri Mazurkevich *violin**
 Ikuko Mizuno *violin*
 John Muratore, *guitar*
 George Neikrug *cello++*
 Ja Orleans *double bass*
 L. Parnas *cello*
 Ann Hobson Pilot *harp*
 Barbara Poeschl-Edrich *harp*
 Michael Reynolds *cello**
 Rhonda Rider *cello*
 Todd Seeber *double bass*
 Roman Totenberg *violin++*
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 Ken Amis *tuba*
 Peter Chapman *trumpet*
 Geralyn Coticone *flute*
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 Terry Everson *trumpet**
 John Ferrillo *oboe*
 Richard Flanagan *percussion*
 Joseph Foley *trumpet*
 Timothy Genis *percussion*
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 Ronald Haroutounian *bassoon*
 Scott Hartman *trombone*
 John Heiss *flute*
 Gregg Henegar *bassoon*
 Daniel Katzen *horn*
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Richard Mackey *horn*
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 Matthew Ruggiero *bassoon*
 Eric Ruske *horn**
 Robert Sheena *English horn*
 Ethan Sloane *clarinet**
 Samuel Solomon *percussion*
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 Marilyn McDonald
Baroque violin
 Emlyn Ngai *Baroque violin*
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 Robinson Pyke
natural trumpet
 Marc Schachman
Baroque oboe
 Jane Starkman
Baroque violin, viola
 Daniel Stepner
Baroque violin
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