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Boston University Symphony Orchestra, Celebrating the 90th Birthday of Roman Totenberg

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*Boston University School for the Arts
Music Division*

—presents—

BOSTON UNIVERSITY
SYMPHONY ORCHESTRA

DAVID HOOSE, *conductor*

ROMAN TOTENBERG, *violinist*

CELEBRATING THE 90TH BIRTHDAY OF
ROMAN TOTENBERG

XX

Monday, February 5, 2001 at 8:00 p.m.
The Tsai Performance Center
685 Commonwealth Avenue
Boston, Massachusetts

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

DAVID HOOSE, *conductor*
ROMAN TOTENBERG, *violinist*

Monday, February 5, 2001
8:00 p.m.

PROGRAM

Symphony No. 2 in B Minor

Aleksandr Borodin
(1833-1887)

Allegro
Scherzo: Prestissimo
Andante
Finale: Allegro

—Intermission—

Concerto No. 1 for Violin and Orchestra, Op. 35 Karol Szymanowski
In one movement (1882-1937)
(Cadenza by Roman Totenberg)

Roman Carnival

Hector Berlioz
(1803-1869)

ROMAN TOTENBERG

With pride and gratitude, the Music Division celebrates this evening the 90th birthday of Roman Totenberg, distinguished artist/faculty member, with his performance of the Szymanowski Violin Concerto. His audiences, students and colleagues have been the beneficiaries of a remarkable international career and personal journey spanning most of the 20th century, two continents, and connecting him to the leading musicians and artists of his generation.

Among the rare virtuosi who are also gifted teachers, Roman Totenberg, for four decades, has been a magnet for our talented violinists. In 1996, he received the University's highest teaching award, the Metcalf Cup and Prize for Excellence in Teaching. The Music Division and Roman Totenberg are virtually inseparable. This School will remain forever in his debt for the time and industry he provided as Chairman of the String Department, for his tireless efforts to recruit and support fine talent both students and faculty, for his wisdom, and for his beneficent collegial influence.

This milestone finds him 90 years young (over 80 as a performer) as he continues to perform, to travel extensively as a judge for prestigious international competitions, and to maintain a full teaching schedule. His endearing personality and his example of humility, charm, grace, humor and good will are an inspiration to all who know him. With abiding admiration, appreciation and affection, the Boston University School for the Arts salutes Roman Totenberg on the occasion of his 90th birthday.

—Phyllis Hoffman, Director
Music Division

Internationally renowned **violinist Roman Totenberg** represents one of the last bridges to a distinctive period of music making prior to World War II that paved the way for generations to come. Born in Poland, Totenberg endured the First World War in a ravaged and starving Russia. His architect father moved from Warsaw to Moscow to build bridges. His neighbor, the concertmaster of the Moscow Philharmonic, started Totenberg on the violin at age six. Within a year, student and teacher performed together at schools and at Communist Party meetings.

"People would pay us with bread and butter and sugar," says Totenberg. "It was a very difficult time." His father would travel miles to find food and would return with nothing but rotten cranberries. "What my father is too modest to say is that as a very young boy he saved his family from starvation," says Nina Totenberg, Roman's daughter and long-time Legal Affairs correspondent for National Public Radio. That went on for about a year until his family returned to Warsaw to escape the famine in Moscow.

Making his debut at age 11 as a soloist with the Warsaw Philharmonic Orchestra and touring Russia as a child prodigy, his career soon blossomed. He moved to Berlin as a rising young star and began performing with the most famous orchestras in Europe and the United States. He performed in recitals at the Queen Elizabeth Hall in London,

the White House, the Library of Congress, the New York Metropolitan Museum of Art, and Carnegie Hall. Hitler's ascent to power kept Totenberg on the move in the 1930s. "The intelligentsia moved to Paris in 1933," says Totenberg. "Everyone was there."

Totenberg performed in popular Paris salons where he mingled with celebrities of the day—Chagall, Picasso, Gertrude Stein and Russian choreographer George Balanchine. It was there that he met and befriended composers Georges Enescu, Darius Milhaud, and former Boston Symphony Orchestra conductor Pierre Monteux. He formed a close friendship and collaboration with pianist, composer, and fellow countryman Karol Szymanowski. When living in Paris became dangerous for Totenberg, friends he had made through his work brought him to America in 1938, where he settled in New York City. Totenberg toured North America and Europe with Szymanowski and toured South America with Artur Rubenstein. He introduced the concertos of Milhaud, William Schuman, and the Penderecki *Capriccio*. He became one of the founders of the Aspen Music Festival Associates. Totenberg gave the premiere performance of Milhaud's Second Violin Concerto in Aspen with Milhaud conducting and in Berlin with the Berlin Philharmonic.

Totenberg's luminous friends included Yehudi Menuhin, Igor Stravinsky, and Soulima Stravinsky, Igor's son, who became his longtime pianist. Just before Soulima's death, he worked with Totenberg on a compilation of cadenzas to the Mozart Violin Concertos which Peters recently published to critical acclaim.

Throughout his career, Totenberg has given a number of premiere performances, including Samuel Barber's Violin Concerto (new version) and Krzysztof Penderecki's *Capriccio*. In 2000, he was awarded the prestigious Medal of Merit by the Polish government for his life-long cultural contributions to Polish society. He has also received medals of honor from the Ysaye and Wieniawski societies.

In 1983, the American String Teachers Association named Roman Totenberg Artist Teacher of the Year. He is a former head of the string department at the Peabody Conservatory of Music and was the director of the Longy School of Music from 1978-1985. Totenberg was also a faculty member at the University of Illinois at Urbana, the Mannes College of Music, and the Salzburg Mozarteum. Since 1975, he has played and taught chamber music at Kneisel Hall in Blue Hill, Maine.

Totenberg began teaching at the Boston University School for the Arts in 1961. He headed the string department from 1961-1978, and, in 1994, he was appointed co-chair of that department. Despite his retirement, Totenberg continues to teach at Boston University and travel to adjudicate, perform, and give master classes. "I'm interested in life, people, music and the world around me," he said. "I keep playing and also keep in touch with my students both here in Boston and around the world—we're a very big family."

Totenberg's students have included young virtuosos from the U.S., Europe, Canada, and Asia. Like their mentor, they are among the top violinists in their generations and include Mira Wang, an eminent soloist; Ikuko Mizuno, a violinist with the Boston Symphony Orchestra; and Joanna Matkovska, Concertmistress of the Paris Opéra.

Totenberg's teaching style allows students to be themselves and not mere clones. "He never forces a student to copy his ideas but rather guides him with his wide knowledge," says Wang. "Roman is a great performer and teacher with knowledge of the old traditions as well as contemporary ideas. His great modesty has always impressed me and revealed what a true artist he is."

At 90, Totenberg shows few signs of slowing down. In addition to his teaching responsibilities, he continues to perform in public and judges some of the most prestigious music competitions in the world. Over the years, Totenberg has made hundreds of recordings. Most recently the Shar Company in New York re-released his recordings of the complete Bach solo sonatas on CD, as well as a collection of other works.

David Hoose is Director of Orchestral Activities and Conductor of Boston University Symphony Orchestra. Mr. Hoose is also music director of three distinguished organizations: the Cantata Singers & Ensemble and Collage New Music (both of Boston) and the Tallahassee Symphony Orchestra. He has appeared as guest conductor of the Singapore Symphony Orchestra, Saint Louis Symphony Orchestra, Utah Symphony Orchestra, Boston Symphony Chamber Players, Korean Broadcasting System Symphony Orchestra (KBS), Orchestra Regionale Toscana (Italy), Handel & Haydn Society, and the June Opera Festival of New Jersey. Mr. Hoose has conducted the Emmanuel Chamber Orchestra, Pro Arte Chamber Orchestra, Chorus Pro Musica, Back Bay Chorale, American-Soviet Festival Orchestra (all of Boston), as well as the Quad City Symphony, Ann Arbor Symphony, Cayuga Chamber Orchestra, and the New Hampshire, Warebrook, and Tanglewood Music Festivals. He has also been a guest conductor at the Eastman School of Music, the Shepherd School of Music at Rice University, the University of Southern California School of Music, and the New England Conservatory.

Mr. Hoose has been a recipient of the ASCAP Chorus America Award for Adventuresome Programming (with the Cantata Singers & Ensemble), has been recognized as Musician of the Year by the *Boston Globe*, and has been a recipient, as a member of the Emmanuel Wind Quintet, of the Walter Naumburg Award for Chamber Music. As a fellowship conducting student at the Tanglewood Music Center, he was recipient of the Dmitri Mitropoulos Award. Mr. Hoose's recordings appear on the Koch, Nonesuch, Delos, CRI, GunMar, and New World labels.

PROGRAM NOTES

Aleksandr Borodin

Symphony No. 2 in B Minor

Although Borodin began composing this symphony in 1869, immediately after the success of his first, he took six or seven years to complete it. Borodin often took years to finish large compositions. He called himself a "Sunday composer" and composed only in his spare time because of his duties as a chemistry professor at the St. Petersburg Academy. Borodin also devoted his spare time to an opera he never finished, *Prince Igor*, and incorporated much of the music originally written for the opera into this symphony. At the time, he was becoming more occupied professionally in the administration and teaching of medical courses in a program for women.

In 1876, Borodin received word that the Russian Music Society wanted to perform his new symphony. He could only locate the orchestral score for the inner movements and had to completely reorchestrate the first and final movements. The inauspicious premiere, conducted by Eduard Nápravník on March 10, 1877, was plagued with problems, especially in the technically difficult brass parts of the *Scherzo*. Borodin reorchestrated and simplified parts of the work before Rimsky-Korsakov conducted a successful performance two years later.

The first movement, *Allegro*, begins with a potent theme which dominates the entire movement and is developed through constant changes in orchestral color. The *Scherzo's* agile and technically difficult syncopation contrasts with the languorous trio. The third movement, *Andante*, opens with a horn and harp introduction, followed by a fantasy on three themes. The opening phrase returns at the end of the movement and leads immediately into the boisterous *Finale*. Although conventional in form, the *Finale* employs a large percussion section to create a decidedly Eastern color.

Borodin and his nationalistic contemporaries, often known as "The Five," struggled to reconcile their efforts to create a national music with the musical heritage they had received through training in the Western European tradition. Although Borodin utilized standard Western forms in this symphony, he formulated and treated his themes independently of Western tradition. Borodin's themes sound more Eastern in character due to his frequent use of Eastern scalar patterns and limited ranges. Rather than developing a theme as Beethoven did, Borodin transforms it through a wide variety of orchestral colors.

Karol Szymanowski

Concerto No. 1 for Violin and Orchestra, Op. 35

Karol Szymanowski composed this concerto in 1916, during his most prolific period of composition. According to one of his letters, Szymanowski promised the concerto to the Polish violinist, Pawel Kochanski, who wrote a cadenza organically related to the whole. Szymanowski also dedicated the work to Kochanski.

Szymanowski finished the sketch of the concerto in August, and the score in October of the same year, but the intended 1917 premiere by Kochanski in St. Petersburg was canceled due to political unrest. The work finally received its premiere by Józef Oziminski in Warsaw on November 1, 1922. (Kochanski was in America at the time and played its American premiere in 1924.) The concerto was one of several works by Szymanowski that was adopted by many leading performers and performed throughout America and Europe.

After his forced resignation from the directorship of the Warsaw Conservatory in 1932, Szymanowski found himself without a steady income in a time of economic turmoil and decided to give recitals featuring his own music. He and Totenberg concertized jointly in 1934-36. Unfortunately, his traveling and performing adversely affected his compositional output and general health.

Szymanowski commonly found inspiration in literary works. Two-thirds of his compositions are settings of or were inspired by literary texts. Meusz Micinski's poem *Noc Majowa (May Night)*, an imaginative and outlandish image of spring, was a source of inspiration for Szymanowski's Violin Concerto. Szymanowski made no attempt to depict the poem literally in music, but rather he evoked its fairy-tale atmosphere. The form of the work reflects this atmospheric intention. Instead of following traditional conceptions of form, Szymanowski chose a free alternation of improvisatory and thematic sections, and utilized tone color as a structural element. The highly rhapsodic writing for the soloist, ranging from exotic ornamentation to passionate melody, combines with a rich orchestral texture to create an extraordinary effect.

Hector Berlioz

Roman Carnival

Hector Berlioz wrote *Benvenuto Cellini* in an attempt to succeed in the opera house and further solidify his reputation. Unfortunately, the opera's three performances in 1838 failed to gain the approval of audiences accustomed to the works of Meyerbeer and Halévy, and Berlioz considered the enterprise a humiliating failure. Despite this, he returned a few years later to the music originally intended as a prelude to Act II and fashioned it into an independent overture entitled *Le Carnaval Romain*. In 1844, Berlioz conducted the premiere of the overture, and the work became an instant success. The first audience demanded an encore performance, and the overture has often appeared as a showpiece in the repertory of many orchestras.

The overture consists of two main themes: the first is a *saltarello*, an energetic Italian dance, which begins the work but is quickly interrupted; and the second is derived from a love duet in the original opera. The *saltarello* theme reemerges in full force after an exciting position during which the woodwinds reintroduce the first tempo. This novel pattern would recur in his later overtures to *Le Corsaire* and *Béatrice et Bénédicte*.

—Katherine Engel Meifert

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February 6
8:00 p.m.

Faculty Recital
Michael Zaretsky, *viola*
Horia Mihail, *piano*
The Tsai Performance Center
685 Commonwealth Avenue

February 7
8:00 p.m.

ALEA III
Theodore Antoniou, *music director*
The Tsai Performance Center
685 Commonwealth Avenue

February 8-10
8:00 p.m.
February 11
5:00 p.m.

Boston University Opera Institute
Le Nozze di Figaro
By Wolfgang Amadeus Mozart
Sharon Daniels, *director of opera programs*
Boston University Theater
264 Huntington Avenue

February 15
8:00 p.m.

Boston University Wind Ensemble
David Martins, *conductor*
The Tsai Performance Center
685 Commonwealth Avenue

February 16
8:00 p.m.

Boston University Chamber Chorus
Ann Howard Jones, *conductor*
Boston University Concert Hall
855 Commonwealth Avenue

February 20
8:00 p.m.

Faculty Recital
Yuri Mazurkevich, *violin*
Horia Mihail, *piano*
The Tsai Performance Center
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February 21
8:00 p.m.

Faculty Recital
Eric Ruske, *horn*
Julian Wachner, *organ*
Marsh Chapel
735 Commonwealth Avenue

February 23
8:00 p.m.

Faculty Recital
John Daverio, *violin*
Maria Clodes-Jaguaribe, *piano*
The Tsai Performance Center
685 Commonwealth Avenue

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The Roman and Melanie Totenberg String Scholarship Fund was established in 1991 to honor Professor Totenberg's 80th birthday and to encourage the development of talented string musicians at the Boston University School for the Arts by providing merit-based scholarships to outstanding string students. Since its endowment in 1993, the fund has assisted many exceptionally talented students in their music studies while preparing them for a professional career. Special thanks to all those donors who have supported this important fund.

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Sarah Arneson *voice*
Edwin Barker *string bass*
Ronald Barron *trombone*
Penelope Bitzas *voice*
Whitman Brown *theory & comp.*
Claudia Catania *voice*
Lynn Chang *violin*
Peter Chapman *trumpet*
James David Christie *organ*
Iseut Chuat *cello*
Peter Clemente *guitar*
Maria Clodes-Jaguaribe *piano*
Richard Cornell *theory & comp.*
Phyllis Curtin *voice*
Sharon Daniels *voice*
John Daverio *musicology*
Anthony di Bonaventura *piano*
Andrés Díaz *cello*
Joy Douglass *music education*
Willem Dragstra *theory & comp.*
Doriot Anthony Dwyer *flute*
Jules Eskin *cello*
Terry Everson *trumpet*
John Faieta *trombone*
Richard Flanagan *percussion*
Joseph Foley *trumpet*
Lukas Foss *theory & comp.*
Charles Fussell *theory & comp.*
Marianne Gedigian *flute*
Tim Genis *percussion*
Ralph Gomberg *oboe*
John Goodman *theory & comp.*
Ian Greitzer *clarinet*
Tong-Il Han *piano*
Toby Hanks *tuba*
John Harbison *theory & comp.*
Ronald Haroutunian *bassoon*
Scott Hartman *trombone*
Samuel Headrick *theory & comp.*
Gregg Henegar *bassoon*
Raphael Hillyer *viola*
William Hite *voice*
Phyllis Hoffman *voice*
David Hoose *orchestral conducting*
Roland Jaeckel *collaborative piano*

Linda Jiorle-Nagy *piano*
Ann Howard Jones
choral conducting
Daniel Katzen *horn*
Bayla Keyes *violin*
Shiela Kibbe *collaborative piano*
Mark Kroll *harpsichord*
Christopher Kruegar *baroque flute*
Michelle LaCourse *viola*
Lynn Larsen *horn*
Lucile Lawrence *harp*
Ludmilla Leibman *theory & comp.*
Joanna Levy *voice*
Charles A. Lewis Jr. *trumpet*
Carol Lieberman *baroque violin*
Lucia Lin *violin*
Malcolm Lowe *violin*
William Lumpkin *opera*
Bruce MacCombie *theory & comp.*
Richard Mackey *horn*
Marya Martin *flute*
Thomas Martin *clarinet*
David Martins *wind ensemble*
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Yuri Mazurkevich *violin*
Joy McIntyre *voice*
Richard Menaul *horn*
Robert Merfeld *collaborative piano*
Marjorie Merryman *theory & comp.*
Horia Mihail *piano*
Ikuko Mizuno *violin*
Michael Monaghan *saxophone*
George Neikrug *cello*
Craig Nordstrom *clarinet*
James Orleans *string bass*
Susan Ormont *voice*
Anthony Palmer *music education*
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Leslie Parnas *cello*
Richard Ranti *bassoon*
Michael Reynolds *cello*
Alice Robbins *viola da gamba*
Thomas Rolfs *trumpet*
Matthew Ruggiero *bassoon*
Eric Ruske *horn*
Chester Schmitz *tuba*
Amy Schneider *voice*
Todd Seeber *string bass*
Elizabeth Seitz *musicology*
William Sharp *voice*
Robert Sheena *oboe & English horn*
Joel Sheveloff *musicology*
Ethan Sloane *clarinet*
Craig Smith *choral conducting*
James Sommerville *horn*

John Stovall *string bass*
Tison Street *theory & comp.*
Richard Svoboda *bassoon*
Roman Totenberg *violin*
John Tyson *recorder*
Lisa Urkevich *musicology*
Charles Villarrubia *tuba*
Allison Voth *opera*
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Jay Wadenpfuhl *horn*
Gerald Weale *theory & comp.*
Lawrence Wolfe *string bass*
Joseph Wright *music education*
Douglas Yeo *bass trombone*
Jeremy Yudkin *musicology*
Michael Zaretsky *viola*
Peter Zazofsky *violin*
Jacques Zoon *flute*

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