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# Boston University Symphony Orchestra, October 7, 1993

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*Boston University School for the Arts*

—presents—

BOSTON UNIVERSITY  
SYMPHONY ORCHESTRA

DAVID HOOSE, *conductor*

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Thursday, October 7, at 8:00 p.m.  
The Tsai Performance Center  
685 Commonwealth Ave.  
Boston, Massachusetts

# BOSTON UNIVERSITY SYMPHONY ORCHESTRA

David Hoose, *conductor*

Thursday, October 7, 1993, 8:00 p.m.

## PROGRAM

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Symphony No. 103 in E-flat major, "Drum Roll"

Franz Joseph Haydn  
(1732-1809)

Adagio—Allegro con spirito

Andante più tosto allegretto

Menuet

Finale: Allegro con spirito

—Intermission—

Symphony in Three Movements (1945)

Igor Stravinsky  
(1882-1971)

Tintagel

Arnold Bax  
(1883-1953)

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## PROGRAM NOTES

### Symphony No. 103

Symphony No. 103 was completed early in 1795 and performed on March 2nd of that year. It begins with a roll on the drum, hence its name, the "Drum Roll" Symphony. This symphony is a good example of Haydn's use of folk melodies in his compositions. For example, the second theme of the first movement is based on a Croatian folk melody, which is presented in various tempi. The second movement is also based on two Croatian songs. Technically, this movement is a set of double variations. Particularly interesting is the variation of the major theme, with a violin solo which was undoubtedly played by Haydn's friend Solomon.

The minuet is a short but intense movement whose real impact is found in the second strain where the modulation to E-flat minor casts a kind of hazy twilight over the preceding strain. There is a romantic warmth about the trio, whose mood perfectly complements that of the minuet itself.

The last movement, which is also based on a Croatian folk song, opens with a short introductory phrase played by the horns. This phrase recurs throughout the movement as a counterpoint to the folk song melody. Especially interesting is the way Haydn utilizes the rhythm of the first five notes of the folk melody as the driving force of the entire movement.

## Symphony in Three Movements

The *Symphony in Three Movements* was composed between 1942 and 1945. It was commissioned by the New York Philharmonic Symphony Society, with whom the first performance took place in New York, in January 1946, the composer conducting. The following comments are by Stravinsky:

"The *Symphony* was written under the impression of world events. I will not say that it expresses my feelings about them, but only that, without participation of what I think of as my will, they excited my musical imagination. And the impressions that activated me were not general, or ideological, but specific: each episode in the symphony is linked in my imagination with the specific cinematographic impression of the war.

The third movement even contains the genesis of a war plot, though I accepted it as such only after the composition was completed. The beginning of the movement is partly and in some inexplicable way a musical reaction to the newsreels and documentaries I had seen of goose-stepping soldiers. The square march beat, the brass-band instrumentation, the grotesque crescendo in the tuba, these are all related to those abhorrent pictures...in spite of contrasting episodes such as the canon for bassoons, the march music predominates until the fugue which is the stasis and the turning point. The immobility at the beginning of this fugue is comic, I think—and so, to me, was the overturning arrogance of the Germans when their machine failed. The exposition of the fugue and the end of the *Symphony* are associated in my plot with the rise of the Allies, and the final, rather too commercial, D-flat sixth chord—instead of the expected C—in some way tokens my extra exuberance in the Allied triumph...The first movement was likewise inspired by a war film, this time of scorched earth tactics in China. The middle part of the movement was conceived as a series of instrumental conversations to accompany a series of cinematographic scenes showing the Chinese people scratching and digging in their fields..."

## Tintagel

Though detailing no definite programme, this work is intended to evoke a tone-picture of the castle-crowned cliff of Tintagel, and more particularly the wide distances of the Atlantic as seen from the cliffs of Cornwall on a sunny but not windless summer day. In the middle section of the piece, it may be imagined that with the increasing tumult of the sea arise memories of the historical and legendary association of the place, especially those connected with King Arthur, King Mark, and Tristram and Iseult. Regarding the last named, it will be noticed that at the climax of the more literary division of the work, there is a brief reference to one of the subjects of the first act of "Tristram."

—Arnold Bax

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

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*Violin I*

Pascale Giguère, *concertmaster*  
Chung-Mei Chang  
Hai-Won Kwok  
Jodi Hagen  
Gigi Turgeon  
Susanna Klein  
Rinko Takehashi  
Leah Mohling  
Heidi Braun  
Zinovy Bogachek  
Penelope Wayne  
Jorunn Anderson  
Kathleen Patrick  
Jessica Platt  
Han Paik  
Yoon-Jung Kim

*Violin II*

Bing Jing Yu, *principal*  
Garrett Fischbach  
Robert Lehmann  
Janet Creveling  
Andrea Somma  
San-Yi Lin  
Wilson Pedrazas  
Jinyoung Kim  
Sandra Kyung  
Robert Hayden  
Rebecca Erskine  
Miho Sekiya  
Hyojung Kim  
Lauren Trussell-Cullen

*Viola*

Yvonne Liu, *principal*  
Hélène Suignard  
Maciej Kaczmarek  
Isaac Levine  
Abigail Kubert  
Matthew Watras  
Emma Lively  
Michael Ireland  
Michael Taylor  
Kerry Floyd  
Tracy Sargent

*Cello*

Poppea Dorsam, *principal*  
Audrey Mei  
Natalia Khoma  
Asdis Arnardottir  
MaryAnn Loegering  
Asaf Kolerstein  
Cristopher Hutton  
Melissa McCarthy  
Karen E. Lippman  
Michael Hershenson

*Bass*

Tracy Rowell, *principal*  
William Everett  
Eric Larson  
Irving Steinberg  
Donald Howey  
Erin Bewsher  
Spenser King  
David Weinstein  
Meredith Johnson  
Roxsann Roberts  
Bonnie Chan

*Flute*

Laurie Ziegler  
Yousung Lee  
Vasco Gouveia  
Heather Holden  
Melissa Linton  
Sheri Mulé

*Piccolo*

Melissa Linton  
Heather Holden

*Oboe*

Erin Gustafson  
Eugene Izotov  
Jim Sullivan  
Amanda Paine

*English Horn*

Erin Gustafson

*Clarinet*

Timothy Hay  
Frank Adams  
David Arrivé  
Christine Amichetti

*Bass Clarinet*

Frank Adams  
Sharon Koh

*Bassoon*

Lisa Gibbs  
Shin-Yi Na

*Contra-Bassoon*

Sarah Sutton

*Horn*

Jamie Hersch  
Jessica Privler  
Xiao-Ming Xie  
Chris Seligman  
Tim McCarthy  
Kari Osborne

*Trumpet*

Gary Peterson  
Jeffrey Popadic  
Andrew Roe  
Chris Parks

*Trombone*

Marcos Martin  
Chris Schweiger  
Christopher Caproni

*Bass Trombone*

Tom Joyce  
Steve Cooley

*Tuba*

Andrew King  
Michael S. Milnarik

*Piano*

Linda Osborne

*Harp*

Lynn Michel  
Jill Wu  
Katherine Mawer

*Timpani*

Joe Pereira  
Greg Gazzola

*Percussion*

Phillip Kiamie  
Michael Laven  
Joe Pereira