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1999-10-04

# Boston University Chamber Orchestra

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*Boston University School for the Arts  
Music Division*

—presents—

BOSTON UNIVERSITY  
CHAMBER ORCHESTRA

TERRY EVERSON, *trumpet*  
JIN KIM, *conductor*

XX

Monday, October 4, 1999 at 8:00 p.m.  
Boston University Concert Hall  
855 Commonwealth Avenue  
Boston, Massachusetts

# BOSTON UNIVERSITY CHAMBER ORCHESTRA

JIN KIM, *conductor*

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8:00 p.m.

## PROGRAM

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Holberg Suite, Op. 40

Edvard Grieg  
(1843-1907)

Prelude  
Sarabande  
Gavotte—Musette  
Air  
Rigaudon

Trumpet Concerto in D major

Georg Philipp Telemann  
(1681-1767)

Adagio—Allegro  
Grave  
Allegro

Terry Everson, *trumpet*

—*Intermission*—

The Hollow Men (1944)

Vincent Persichetti  
(1915-1987)

Terry Everson, *trumpet*

Symphonie No. 44 in E minor, "Trauersinfonie"

Franz Joseph Haydn  
(1732-1809)

Allegro con brio  
Minuetto: Allegretto  
Adagio  
Finale: Presto

## PROGRAM NOTES

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Edvard Grieg (1843-1907)

Holberg Suite, Op. 40

In 1884 the Scandinavians celebrated the 200<sup>th</sup> Anniversary of the father of modern Danish literature, Ludvig Holberg, sometimes called the "Moliere of the North." In his honor, the Norwegian composer Edvard Grieg composed a piano piece called *Aus Holbergs Ziet*, or "From Holberg's Time." He promptly chose to orchestrate the work for strings and in this form it came to be known as the "Holberg Suite." In fact, it seemed to dissatisfy Grieg as a composition for solo piano; he once remarked, "I have arranged that poor Holberg Suite for string orchestra. It may sound pretty good."

The work is intended to be anachronistic. Grieg himself called it, "my  $\epsilon$  in the old style," and its form and affectations clearly mimic those of Holberg's era. The structure of the piece is based upon the French dance suite of the early 18<sup>th</sup>-century, and Baroque formulations are easily heard in the melodic gestures and rhythms. Baroque ornamentation is also present, particularly at cadence points.

With the exception of the austere *Air* in G minor, the piece is lighthearted and cheerful. The *Prelude* begins with a spirited gallop. Then, modulating to the key of the dominant, it gives way to a glorious, soaring melody in the violins. The work stays true to its anachronistic intent: we hear echoes of the Baroque style between descending arpeggios. Particularly striking is the contrast between the agitated energy of the rhythmic figures in the lower strings and the various legato passages in the upper strings. The prelude finishes with a brief but magnificent gesture in the chorale style.

The *Sarabande* is both captivating and delicate. The highlight of the movement occurs in the B minor section, where a sweet cello solo leads into an ascending violin line which builds into a most satisfying tutti.

The *Gavotte* is playful and straightforward, yet there are some moments of tension. The *Air* that follows it comprises the darkest section of the piece. There is a wonderful passage where the melodic focus shifts from the violins to the cellos and basses, and there is yet another haunting cello solo anon.

The first part of the *Rigaudon* is replete with light, elfin lines. There is, however, a stark contrast of moods between this music, and the somber, almost funereal section that follows. The shift feels like a moment of projected sorrow, perhaps a lamentation for the loss of Holberg. The opening  $\epsilon$  returns to finish the Holberg Suite on a spirited, vibrant note.

## **Georg Philipp Telemann (1681-1767)**

### **Concerto in D major for Trumpet and Strings**

Although considered to be a "minor" Baroque composer through the lens of history, during his day Georg Philipp Telemann was counted, along with Handel, among the greatest composers in Europe.

Telemann was a remarkably prolific composer as well, writing, for example, 31 cantata cycles (in contrast to the mere five Bach produced during 27 years in Leipzig). Telemann was probably able to be so productive because he was a bit of a renegade. Whereas most composers of the day were limited by the compositional prescriptions of the posts they held, Telemann did not allow his official position to restrict his output. For example, as a Kantor he was not expected to write operas, but he did. He also organized public concerts, which until then had usually been held only rarely, and in conjunction with an official institution.

While the Concerto for Trumpet in D major does not plumb great emotional depth, it is tuneful and certainly pleasant to listen to. One can easily understand the reasons for Telemann's popularity. In comparison to other three pieces on tonight's program, the Concerto provides a moment of relaxation from the intense listening they require. It focuses rather on virtuosic trumpet ability, and provides a plethora of sonorous lines.

The opening Adagio is broad in the typical Baroque manner. In this stately movement the trumpet strains high against lethargic strings, creating an effective contrast. In the Allegro a jubilant statement from the strings is promptly answered by an equally celebratory trumpet. The contrapuntal interplay between the solo line and the accompanying strings, aside from being an excellent example of 18th-century counterpoint at work, seems to blur conceptions of solo versus ensemble playing. The Grave is a well-crafted movement for the strings alone, which is best enjoyed for its meditative sorrowfulness. The closing Allegro again displays beautiful and energetic counterpoint between the trumpet and the strings.

## **Vincent Persichetti (1915-1987)**

### **The Hollow Men for Trumpet and Strings (1944)**

While the composers of the other three works on this evening's program are perhaps familiar to the audience, the name of Vincent Persichetti may be new to some. The recently deceased American composer was born in Philadelphia in 1915. Although he was not brought up in a particularly musical family, his parents were supportive of his desire to pursue music as his discipline (an attitude Persichetti would have sorely missed had he been born in, say, 18th-century Italy). He often joked, however, that his parents held him back. He had wished to study music when he was two, and they forced him to wait until he was three.

Persichetti was active during his career in many different capacities. As a student, and into his adult life, he was an accomplished pianist, and as a composer he has contributed much to the body of keyboard literature. He was an educator, first as chairman of the theory department at Combs College, then of the theory and composition department at the Philadelphia Conservatory, and finally as the chairman of the composition department at the Juilliard School. He was also an author, publishing articles for journals including *Music Quarterly*, *The Journal of Modern Music*, and *Notes*, and writing a manual on twentieth century harmony. He is best remembered, though, for his compositions.

*The Hollow Men*, for solo trumpet and string orchestra was published in 1948. Its composition was inspired by T.S. Eliot's poem of the same name, a panegyric to the vacuity of modern existence. It begins:

We are the hollow men  
We are the stuffed men  
Leaning together  
Headpiece filled with straw.  
Alas! Our dried voices, when  
We whisper together are quiet and meaningless  
As wind in dry grass  
Or rats feet over broken glass  
In our dry cellar

Not only do Eliot's haunting lines resonate strongly in the work, but an oft-quoted passage from Persichetti's book on harmony seems to be reflected in the piece as well: "Any tone can succeed any other tone, any tone can sound simultaneously with any other tone or tones, and any group of tones can be followed by any other group of tones." *The Hollow Men* certainly provides a working example of this kind of compositional philosophy.

The piece opens in an introspective mood. The strings, high and ethereal, float above the opening melody from the solo trumpet. The solo line is best described as wandering, or questioning, with just a hint of sorrow and despair. The first interlude of the strings is severe and percussive, with unexpected rhythmic twists. Its arrival is heralded by suggestive gestures of the same nature underneath the trumpet solo. This disposition prevails, and when the trumpet returns it is slightly more agitated. A second interlude in the strings, however, is more ponderous and subdued. When the trumpet enters again, it takes on its original questioning mood. This alternation of nervous and calm moods is appropriate to the tone of both quiet resignation and severity in Eliot's poem.

After this point the piece builds to its zenith, the highlight of which is an interesting use of parallelism and tertial sonorities in the string accompaniment. Wildly leaping block chords punctuate the climax, which is followed by another string interlude. A determined, descending bass line

manages to restore calm, finally resting on a low pedal tone. The contemplative tone of the work's opening passages returns to produce an effective denouement that ceases, appropriately, "not with a bang, but with a whimper."

### **Franz Joseph Haydn (1732-1809)**

Symphony No. 44 in E minor, "Trauersinfonie"

Franz Joseph Haydn wrote his Symphony No. 44 in E minor in 1771, during the period of his compositional activity widely characterized as falling under the influence of the *Sturm und Drang* movement popular in German literature at that time. Upon hearing the Symphony No. 44 in E minor, one can easily understand the pertinence of this association, for it is most certainly emblematic of the agitated type of musical imagery that the phrase "Storm and Stress" conjures.

The work is sometimes called the "Funeral Symphony", as it is alleged that Haydn requested that the slow movement be played at his own funeral. Usually, however, it is designated as the Trauersinfonie or "Mourning Symphony", implying that the expected mood of the work should be one of sadness, despair, and death. The work does not disappoint in this aspect. While the harmonic scheme and formal organization reflect an indisputably Classical idiom, Haydn's use of chromaticism in melody, accompanied by a high degree of polyphony, suggests that the ghosts of his Baroque predecessors still haunt him.

The Allegro con brio, which opens the work, abounds in dissonance. The primary thematic idea is stated in unison by the strings, and Haydn's careful use of half-steps make it both a grotesque and horrific opener to his "Mourning Symphony": the piece instantly earns its nickname. The first major cadence of the work is exemplary of the dissonance mentioned above. An A-sharp stands starkly against B natural before resolution to the dominant chord. As the movement shifts to G major we hear this dissonance again in a series of suspensions in the oboes, hanging high above a surging torrent of raging string lines. Towards the end of the development there is an energetic series of calls and answers between the oboes and the violins. Overall, the contrast between the eerie unisons of the primary theme, and the quickening string part of the secondary theme, makes for an intensified opener to the work.

The Minuet and Trio, curiously placed second in the works' four-movement structure, displays Haydn's skill at spinning a smaller thematic idea into a larger theme, a skill he shared with Beethoven (who studied with Haydn during his formative years, although he was not an exemplary student). In fact, the ominous mood and character of the Minuet almost seems to anticipate the Scherzo of Beethoven's 5th Symphony. A horn solo appears at the beginning of the trio section, heralding a brief respite from the heavy mood of the work thus far. The trio is set in a more placid and sublime idiom,

anticipating the Adagio that will follow the repetition of the Minuet.

In the major mode, the Adagio is a continuation of the sublimity we first glimpsed in the trio. Delicate and ethereal, violin lines glide over accompanying figures in the lower strings; carefully placed, brief rests contribute to the weightlessness of the violin theme. Towards the end of this peaceful Adagio, however, we are given a preview of the resurgent terror that will soon return to engulf the spirit of the work when there is a very brief modulatory gesture to B minor. The cellos and basses drive downwards, helping the piece return to the tonic key for the temporary triumph of tranquility.

A furiously urgent Finale concludes the work. The spirit of the Allegro returns, only this time it has been taken up a notch. A seemingly ceaseless pulse of quarter notes drives the piece to a tempestuous close.

Notes by Michael Nock

### MEET THE ARTISTS

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Visiting conductor of the Boston University Chamber Orchestra, **Jin Kim** is the Music Director of Hingham Symphony Orchestra and the South Shore Choral Art Society. Previously he served as Conductor of the Chamber Orchestra of Boston and the Music Director of Magnum Chorum and Ensemble, a semi-professional choral-orchestral organization in Minnesota.

In 1994, Mr. Kim was selected from a group of over 90 conductors to receive First Prize in the American Choral Directors Association's Conducting Competition held in Washington, D. C. As a pianist, he was a finalist at the 1986 Minnesota Orchestra Concerto Competition and held a faculty position at Shattuck-St. Mary's School. In addition, he was a student of Rebecca Penneys at the Eastman School of Music. Also an accomplished singer, Mr. Kim has been a member of the Oregon Bach Festival Chorus and the Minnesota Opera Chorus. He has also recorded baritone solos with the Dale Warland singers, the St. Olaf Choir, and has performed in France as a member of the Robert Shaw Institute Singers.

Born in Seoul, South Korea, Mr. Kim immigrated with his family to the United States at age 12. He received the Bachelor of Music degree in Piano Performance from St. Olaf College and the Master of Music degree in Conducting from the Eastman School of Music. Subsequently, he was a student of David Hoose in the Artist Diploma program in Orchestral Conducting at Boston University.

**Terry Everson** joins the faculty of the Boston University School for the Arts in 1999 as Assistant Professor of Music, having previously served as Adjunct Professor of Trumpet at Asbury College and Professor of Trumpet at the University of Kentucky. Mr. Everson's activities as a performer include appearances as a soloist, chamber and orchestral musician. He has performed

with the Lexington Philharmonic Orchestra since 1994, and became the orchestra's principal trumpet in 1998. Mr. Everson also performed as lead trumpet of the Kentucky Jazz Repertory Orchestra and principal solo cornet on the Lexington Brass Band. He has performed frequently as substitute and utility trumpet with the Philadelphia Orchestra and in 1992 accompanied the orchestra on a European tour. As a soloist, Mr. Everson has received numerous awards, including first prize in both the Baroque/Classical and 20th Century categories of the 1988 Ellsworth Smith International Trumpet Competition and first prize in the 1990 Louise D. McMahon International Solo Competition. He has given the premieres of works by John Davison and Stanley Friedman, and commissioned the *Sonata for Trumpet and Piano* by Jan Krzywicki.

Mr. Everson has recorded for the Albany, De Haske, Coronet, Musical Heritage Society and Crystal labels, and his compositions and arrangements are published by his own company, TReverson Music. Mr. Everson received the Bachelor of Music and Master of Music degrees from The Ohio State University, where he studied with Dr. Richard Burkart.

## Boston University Chamber Orchestra

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### Violin I

Hilary Smith, *Concertmaster*  
 Sarah Asmar  
 Meg Dole  
 Leonid Iogansen  
 Mary White  
 Lydia Miller  
 Jessica Amidon  
 Ariel Parkington  
 Angela Millner  
 Sarah Washburn

### Violin II

Nina Yoshida, *Principal*  
 Kenji Furukawa  
 Dagmara Mroz  
 Christine Le Doux  
 Susan Lander  
 Tuuli Morrill  
 Katrin Meidell  
 Ruby Fulton  
 Anna Kaydanova

### Viola

Alison Betts, *Principal*  
 Christina Greene  
 Elizabeth Dinwiddie  
 Larissa Piemonte  
 Carissa Somma  
 Miriam Gephardt  
 Rachel Friedman

### Cello

Kathryn Thompson, *Principal*  
 Andrea Spirn  
 Natasha White  
 Pavel Dovgalyuk  
 Alexander Ludwig  
 Phaedre Sassano

### Bass

Ian Barwell, *Principal*  
 Daniel Mullen

### Oboe

Kate Murphy  
 Meave Cox

### Bassoon

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