

2007-09-25

**Guest Artist Recital: Wolfgang David,
violin, David Gompper, piano,
September 25, 2007**

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BOSTON UNIVERSITY
College of Fine Arts School of Music

GUEST ARTIST RECITAL
WOLFGANG DAVID violin
DAVID GOMPPER violin

Tuesday, September 25, 2007 at 8pm
CFA Concert Hall
855 Commonwealth Avenue

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Boston University College of Fine Arts



Tuesday, September 25, 2007 at 8pm

CFA Concert Hall

GUEST ARTIST RECITAL

WOLFGANG DAVID violin

DAVID GOMPPER piano

ARNOLD
SCHOENBERG
(1874-1951)

*Phantasy for Violin with Piano
Accompaniment (1949)*

CHING-CHU HU
(b. 1969)

Passions (2001)

NOEL ZAHLER
(b. 1951)

for violin and piano (2004)

ERICH KORNGOLD
(1897-1957)

Much Ado About Nothing (orig. Op. 11, 1918 - 19)
I. "Mädchen im Brautgemach"
II. "Holzapfel und Schlehwein"
III. "Gartenscene"
IV. "Mummenschanz"

Intermission

JOHANN
SEBASTIAN BACH
(1685-1750)

Chaconne

DAVID GOMPPER
(b. 1954)

Echoes (2007)

Phantasy for Violin with Piano Accompaniment (1949) Arnold Schoenberg

Completed in 1949, *Phantasy for Violin with Piano Accompaniment* represents one of Schoenberg's last compositions, and was premiered by its dedicatee at a concert in celebration of the composer's 75 birthday. In its published version, the work pays homage to this British-born Canadian violinist via the inscription: "In memory of Adolph Koldofsky [1905 - 1951]."

In terms of design *Phantasy* comprises numerous succinct sections (some dozen in total, depending upon the enumeration criterion), which sponsors a sense of continual shifting in terms of mood and character. As a result, *Phantasy* is melodically inventive, contrapuntally rich, and perhaps most critically, it is intensely expressive. The juxtaposition of extremes is a constant feature throughout the composition, whether in the domain of tessitura, dynamics, mode of attack, or any combination of these and a host of other identifiable parameters. In the introductory section alone—lasting all of approximately 30 seconds—there is a noticeable division into two segments nearly equal in length, and internal to each is a rhythmic force that in the earlier half underscores the individuality of violin and piano lines, while in the latter finds the two instruments "communicating" with one another in a rapidly complex and integrated exchange of gestures.

With respect to pitch, *Phantasy* is squarely representative of Schoenberg's mature approach to 12-tone compositional technique. Without meaning to delve too deeply into "theory speak," it is worth noting certain of the premises behind the approach. By valorizing the distinctive intervallic content of each individual work over a priori submission to the gravitational pull exerted by a single note in tonal compositions, Schoenberg's aim was to "emancipate dissonance," at least in any conventional sense of what dissonance might mean. The pitch palette from which Schoenberg fashioned his 12-tone compositions featured a specific ordering of the total chromatic often called a tone row. Various permutations of the tone row (based upon transposition, inversion followed by transposition, and retrograding either or both of these operands) will serve as one among several of a work's markers. The particular intervallic attributes of the tone row in *Phantasy* makes it possible for the total chromatic to emerge in another way: specifically, through the coupling of distinctly permuted and distinctly segmented row forms.

Arnold Schoenberg (1874 - 1951) is in equal measure celebrated and criticized as the inventor of atonality and twelve-tone music. But to his own way of thinking, Schoenberg was at pains to position himself as one who continued—rather than rejected—the traditions of his German forebears reaching back at least as far as Beethoven. An intense and deep-thinking individual, iconoclastic even, Schoenberg was a philosopher, a pedagogue, and an accomplished painter. His connection with the Blaue Reiter group in the years leading up to World War I had lasting implications. Musically, it resulted in his life-long commitment to concision and hyper expressiveness that, sadly, is all too often regarded in disparaging terms. Today, some fifty plus years after his death, but a handful of Schoenberg's compositions (and at that, relatively early works such as *Erwartung* (1909), and *Pierrot lunaire* (1912)) receive the recognition that is their due.

Greg Marion

Passions (2001)

Passions deals with the intermingling of influences in my life as an Asian American: the folk tunes that have surrounded me since my childhood and the western-based education of classical music and twentieth-century techniques. For Passions, I composed music in which the violin's lines recall the idioms of the 'er hu' (Chinese fiddle) and 'sheng' (chinese aerophone). In contrast, the music for the piano alternates between various pentatonic textures and neo-romantic, neo-tonal influences.

C-C H

Ching-chu Hu's (b. 1969, Iowa City) music has been performed in the United States, England, Germany, Russia, Austria, China, Taiwan, and Australia, and reviews have described his music as "incredible" and "deeply moving." Recent honors have included composer-in-residence at the Piccolo Spoleto Festival, and guest composer at the American Music Week Festival in Sofia, Bulgaria. He has been a composition fellow at the Aspen and Bowdoin Music Festivals, the Banff Centre for the Arts, and Yaddo, and has recorded performances in various national and international festivals and concerts, including the Alternativa Festival (Center "DOM") in Moscow.

Ching-chu Hu studied at Yale University, Freiburg Musikhochschule in Freiburg, Germany, The University of Iowa, and the University of Michigan, where he earned his Doctorate of Musical Arts in Composition. He is active as a pianist and conductor, and wrote the scores for several short award-winning films. Recent commissions include works for the Granville Bicentennial Committee, the University of Iowa School of Music's Centennial celebration, and the Upper Arlington Community Orchestra.

Conductor Donald Portnoy and the Charleston Symphony Orchestra performed *In Frozen Distance* and violinist Wolfgang David premiered *Passions* at Wigmore Hall in London, England. Other notable performers include flutist Betty Bang Mather, bassist Robert Black, and the National Chinese Dance and Opera Orchestra. His music can be heard on the ERM Media's "Masterworks of the New Era" CD series (vol. 4) and on the Albany Records CD "Finnegan's Wake." Ching-chu Hu is currently the Bayley-Bowen Fellow and Associate Professor of Composition and Theory at Denison University in Ohio.

for violin and piano is a technically demanding composition written specifically for and dedicated to Wolfgang David and David Gompper. This carefully crafted work unfolds in a loose five-part structure that emulates an A B A B A design. In terms of pacing, the B sections are both slower moving and "choppier" than the A sections; an expansive bridge passage-combining characteristics of each of the principal sections-serves as violin cadenza, and links the final B and A.

Noel Zahler studied composition with Milton Babbitt, Jack Beeson, Chou Wen-chung, Franco Donatoni, and Henry Weinberg. He holds degrees from Columbia, Princeton, L'Accademia Musicale Chigiana (Italy), and CUNY. Awards and prizes include a NEA Consortium Commission, a Fulbright/Hayes Fellowship, two McDowell Colony Fellowships, and an Aaron Copland Foundation Grant. He is a fellow of the Associated Kyoto Program, a recipient of an Italian National Research Council Award, and a National Endowment for the Humanities Scholarship. Zahler's compositions include a wide range of vocal and instrumental works, as well as electroacoustic, interactive and multi-media works, and are published by Associated Music Publishers, American Composers Edition, and APNM Music Publishing Service. Recordings of his music are available on the OPUS ONE, Albany and Capstone labels. Zahler is currently Director of Carnegie Mellon School of Music.

Much Ado About Nothing (originally Op. 11, 1918 - 1919)

Korngold's *Much Ado About Nothing* began life as incidental music-scored for chamber orchestra-to the Shakespeare play (under the German title "Viel Lärm um Nichts"). But as recorded here, the Suite finds the following caption at the head of the score: "Aus der Musik zu 'Viel Lärm um Nichts' Op. 11 Für Violine und Klavier leicht bearbeitet vom Komponisten," that is "From the music to 'Much Ado About Nothing' slightly revised [or slightly altered] by the composer." And the caption itself is quite fitting, for it aptly reflects the sophisticated wit central to each of the four pieces.

Erich Korngold (1897 - 1957). North American audiences perhaps best remember Korngold as a composer of film music. In point of fact he is often credited with setting the benchmark for the genre in the 1930s and the early 1940s with movie scores for the likes of *Captain Blood*, *The Adventures of Robin Hood*, and *The Sea Hawk*. And yet film music represent but one aspect of Korngold's compositional career. The other, steeped in the late-Romantic tradition of Mahler and Strauss, features a remarkable body of work that includes four operas, a symphony, both a violin and a cello concerto, along with songs and chamber works.

Greg Marion

Chaconne, from the *Partita in D minor*, BWV 1004 (c. 1717). This, the second of three *Partitas* that Bach wrote for solo violin, is comprised of five dance-based movements. The final, entitled *Chaconne*, is not only longer than any of the other movements but by all rights is considered a separate work. Bach took his cue from the French composers, who replaced the quick paced *gigues* with the *Chaconne* as concluding movements. The rondo form was traditionally applied to the *Chaconne* (prototype: major key, triple meter, with a repeating four-bar theme starting on beat two), and Bach follows suit. Formally, the fourteen-minute work is in three large sections, with the middle section in the major mode. The theme is worked through a continuous set of variations, using multiple techniques to alter and develop the principal motive. Often performed, Bach's *Chaconne* is considered the most important repertoire for the solo violin.

DKG

Johann Sebastian Bach (1685 - 1750) was one of the greatest contrapuntalists and most prolific composers of the 18th century. He brought the Baroque era to the point of greatest maturity and assimilated the utmost variety of rhythms and textures from all over Europe. Bach was able to manipulate motive on both small and large scales, and his compositions exhibit a highly evolved sense of harmonic function and control. *Echoes* (2007), for violin and piano, is a three-movement (fast, slow, fast) work performed without break and that serves as the basis for my Violin Concerto. All pitch material comes from a specific series of chords built from "broken fifths." The linear and vertical aspects of the motive create unique circuits or pathways through what I imagine to be tunnels or corridors, filaments or chains of ideas, flexible, that collect or recollect in time and space.

DKG

WOLFGANG DAVID violin

In the space of a few short years, Wolfgang David has ensconced himself on the international stage, both as a recitalist, and as a guest soloist with many of the world's leading orchestras, such as the Royal Philharmonic Orchestra, Vienna Radio Symphony Orchestra, Johannesburg Philharmonic Orchestra, Berne Symphony Orchestra, New York Virtuosi etc. He has been well received by the press—the *Washington Post* writes that he has "scaled the heights of music-making," while *The Strad* praises his playing for being as "emotionally wide-ranging as one could hope for," and Thomas Frost, Senior Executive Producer at SONY Classical, foresees for him "a significant international concert and recording career."

Admitted to the University for Music in Vienna at the age of eight, David studied there for many years with Rainer Kuechl, the concertmaster of the Vienna Philharmonic Orchestra. He subsequently continued his studies at the Musikhochschule in Cologne with Igor Ozim, and at the Guildhall School of Music in London with Yfrah Neaman.

The winner of many competitions and prizes, David has performed in major halls such as Konzerthaus and Musikverein Hall in Vienna, Carnegie Hall in New York, Cerritos Center in Los Angeles, the Wigmore Hall in London, and Philharmonie in Cologne. He has concertized in over 30 countries and tours regularly throughout Europe, the United States, South Africa, and South Korea. In 2006 David recorded an album of compositions by the King of Thailand Bhumibol Adulyadej with the Royal Philharmonic Orchestra (London) under the baton of Emmanuel Siffert.

Highlights of his career have included concerts at the Great Assembly Hall of the United Nations in New York in the presence of Secretary General Kofi Annan, and a concert in Bangkok, given for the Queen of Thailand.

Wolfgang David performs on a violin built in 1715 by Carlo Bergonzi, Cremona, on exclusive loan to him from the Austrian National Bank. Wolfgang David has recorded a CD with the Royal Philharmonic Orchestra under the baton of Emmanuel Siffert and two albums with the American pianist David Gompper.

Boston University School of Music

UPCOMING EVENTS AND PERFORMANCES

Tuesday, October 2nd, 8pm

BOSTON UNIVERSITY SYMPHONY ORCHESTRA
DAVID HOOSE conductor
Rouse *The Infernal Machine*
Janáček *Taras Bulba*
Dvorák *Symphony No. 6 in D Major*
Tsai Performance Center

Thursday, October 4th, 8pm

**BOSTON UNIVERSITY CHAMBER ORCHESTRA
AND CHORUS**
WILLIAM LUMPKIN conductor
ANN HOWARD JONES conductor
Mozart *Overture to "The Marriage of Figaro"*
Prokofiev *Symphony No. 1 in D Major "Classical"*
Haydn *Mass in D Major "Lord Nelson"*
Tsai Performance Center

Sunday, October 7th, 7pm

ALEA III
THEODORE ANTONIOU conductor
Works by Matthew Ricketts, Voro Garcia Fernandez,
Byron Weigel, Dimitris Gogosis,
Tom Rojo Poller, and Stephen Yip
Tsai Performance Center

Thursday, October 11th, 8pm

Boston University Wind Ensemble
David Martins, conductor
Jenkins *American Overture for Band*
Nelson *Morning Alleluias for the Winter Solstice*
Mozart *Serenade No. 10 in Bb Major*
Daugherty *Niagara Falls*
Hindemith *Symphony in Bb*
Tsai Performance Center

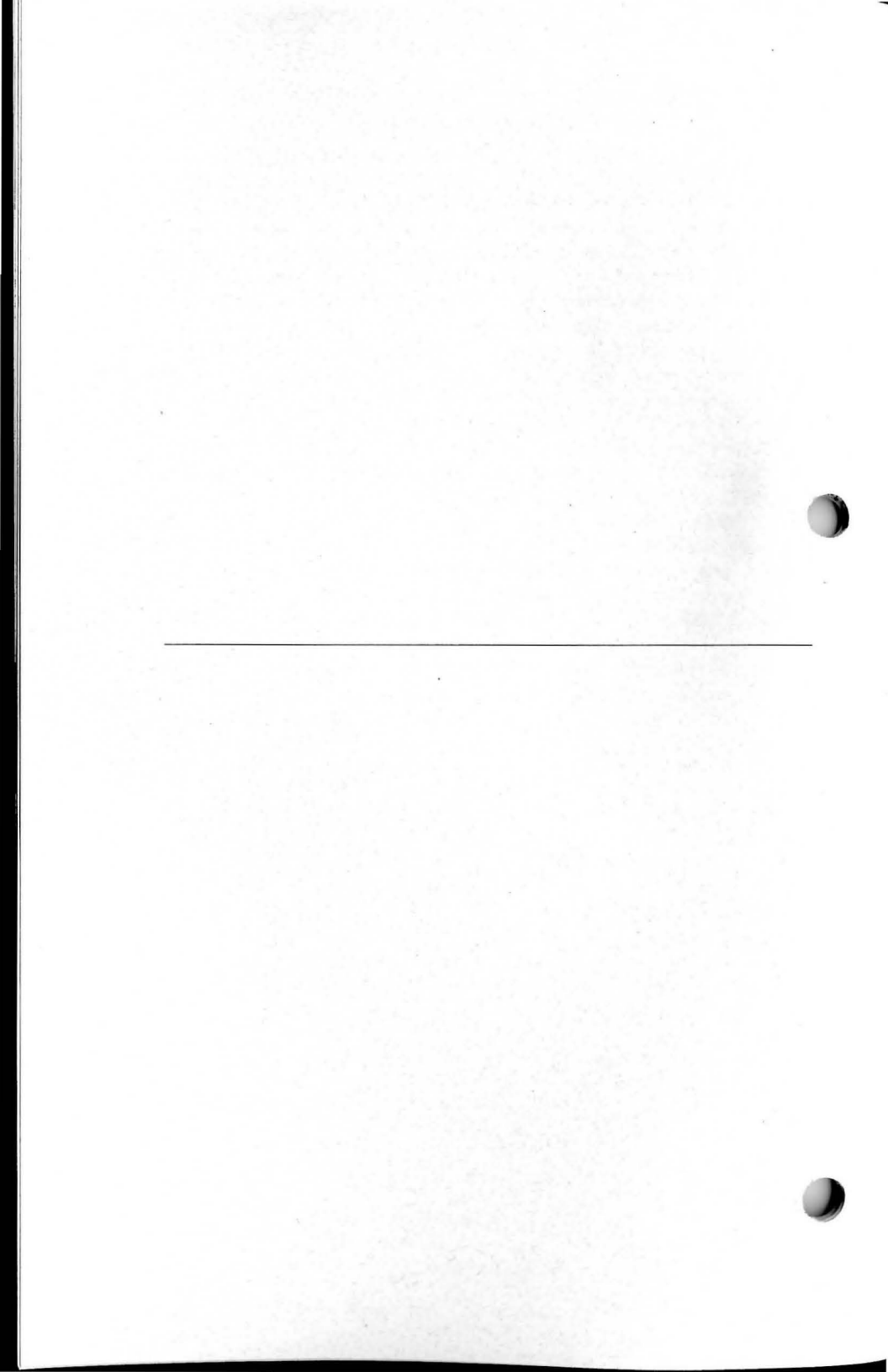
Friday, October 12th, 9am-5pm

Boston University Messiaen Project
International Conference
Messiaen the Theologian
Conference Papers and Events
CFA Marshall Room

DAVID GOMPPER piano

David Gompper has lived and worked professionally as a pianist, a conductor, and a composer in New York, San Diego, London, Nigeria, Michigan, Texas and Iowa. He studied at the Royal College of Music in London with Jeremy Dale Roberts, Humphrey Searle and Phyllis Sellick. After teaching in Nigeria, he received his doctorate at the University of Michigan, taught at the University of Texas, Arlington, and since 1991 has been Professor of Composition and Director of the Center for New Music at the University of Iowa. In 2002 - 2003 Gompper was in Russia as a Fulbright Scholar, teaching, performing and conducting at the Moscow Conservatory.

Gompper's compositions are heard throughout the United States and Europe. In 1999 his *Transitus* (for wind ensemble) premiered at Carnegie Hall, and a number of his works have premiered in London's Wigmore Hall, including: *Hommage à W. A.* (William Albright) for piano; and *Shades of Love*, a song cycle on the poetry of Constantin Cavafy. The Slovak Radio Orchestra will record Gompper's *Violin Concerto* later this fall. Subsequent returns to Moscow have included premieres and performances of *Crossed* (November 2003); *Music in the Glen and Six Love Poems* (November 2004); *Star of the Cow* (November 2005, and in May 2006; Albany Records TROY937); and *Butterfly Dance* (Albany Records TROY882). His *Outside Cage* for piano and electronics was premiered at the Institute of Music and Acoustics in Karlsruhe, Germany this past June. Gompper's *An Elm We Lost* and *Kuta Muela* appear on the CD *Monsterology* (Albany Records TROY900), as well as *Musica segreta* (Albany Records, TROY956).



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 Martin Pearlman *Baroque*
*ensembles**
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natural trumpet
 Marc Schachman
Baroque oboe
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Baroque violin, viola
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Peter Sykes *harpsichord**

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