

1999-03-15

Faculty concert: Robert Merfeld, Bayla Keyes, and Eric Ruske, March 15, 1999

<https://hdl.handle.net/2144/28702>

Downloaded from DSpace Repository, DSpace Institution's institutional repository

Boston University School for the Arts
Music Division

—presents—

FACULTY CONCERT

ROBERT MERFELD, *piano*

BAYLA KEYES, *violin*

ERIC RUSKE, *horn*

XX

Monday, March 15, 1999 at 8:00 p.m.
Tsai Performance Center
685 Commonwealth Avenue Boston, Massachusetts

FACULTY CONCERT

ROBERT MERFELD, *piano*

BAYLA KEYES, *violin*

ERIC RUSKE, *horn*

Monday, March 15, 1999

8:00 p.m.

PROGRAM

Sonata No. 2 in A major for Violin and Piano, Op. 100 Johannes Brahms
(1833-1897)

Allegro amabile

Andante tranquillo

Allegretto grazioso, quasi andante

Trio for Violin, Horn and Piano, *Hommage à Brahms* (1982) György Ligeti
(b. 1923)

Andantino con tenerezza

Vivacissimo molto ritmico

Alla marcia

Lamento: Adagio

—Intermission—

Trio for Horn, Violin and Piano, Op. 40 J. Brahms

Andante

Scherzo: Allegro

Adagio mesto

Allegro con brio

PROGRAM NOTES

György Ligeti's *Trio for Violin, Horn and Piano* marks a distinct achievement in the composer's work, in which many creations of sonority and rhythm from earlier pieces are here melded into a clear and highly articulated classical form. Of particular interest are the many complex rhythmic devices that forge unique sonorities in the ensemble, and also the sounds of natural tuning for the horn, in which particular "out-of-tune" partials, which the player normally avoids or corrects, become emblematic of the horn part and allow it to make a unique contribution.

The first movement, *Andantino con tenerezza*, begins with a succession of double stops in the violin, answered by the horn. The first three of these double stops, a somewhat "cracked" version of Beethoven's *Lebewohl* motif (from the Piano Sonata Op. 81a), constitute the main germ of the entire work, audible on the surface of every movement, especially the first and last. As the piece begins, the three instruments explore the material from different temporal perspectives: the violin entirely in sixteenth-note divisions, the horn in triplets and the piano in quintuplets. The point here seems to be not the mechanical scheme, but the poetic idea of the separate but parallel universes occupied by the three protagonists. The movement has an ABA form, with a brief, rhythmically aligned middle section followed by the sneaking in of a surprisingly literal recapitulation.

In the second movement, *Vivacissimo molto ritmico*, a drivingly rhythmic perpetual-motion ostinato divides the steady four-four time into irregular groupings of 3+3+2 eighths (initially) and builds up layers of motivic material. Ligeti has cited the complex patterns derived from similar simple rhythmic subdivisions in the drumming of sub-Saharan Africa as one of his inspirations for this texture. Longer-line patterning above the ever-present ostinato suggests the *color/talea* techniques of early motets, in which melodic and rhythmic segments may cycle independently of one another. This extremely intense and virtuosic music comes to a very dramatic close, with the cadence suddenly invoking the very different sound world of the first movement.

The third movement, *Alla marcia*, is a scherzo with a clear ABA form. While the violin and piano begin the heavy-footed march in rhythmic unison, they gradually grow apart, until the whole texture is limping in a rather jocular commentary on martial rhythm. The march's conclusion has a very up-in-the-air quality, leaving the work of closure to the last movement.

The *Lamento: Adagio* is a passacaglia whose five-measure basis, audibly derived from the first movement's opening germ, is present at all times for most of the movement. Like many grounds, this movement has an air of resignation about it, as though the passacaglia itself were a representation of inescapable fate. As the five-bar divisions fade from conscious notice, overlaid

with more complex phrasing structures, the pattern itself undergoes a process of accretion, in which more and more pitches become stuck to it, saturating it in a sonic heaviness. The conclusion of this movement, with the horn forlornly holding its most extreme-low pedal tones, cements the impression of a particularly rich and poignant musical world. The large formal arch of the work coupled with the moment-to-moment specificity of the sonorities, material and references, give us access to this heightened emotional and imaginative universe.

Marjorie Merryman

MEET THE ARTISTS

Robert Merfeld, born in New York City, began his piano studies at an early age with Leonid Hambro. He graduated from the Oberlin Conservatory as a student of Emil Danenberg and received a Master's degree from the Juilliard School as a scholarship student of Beveridge Webster. While at Juilliard, he pursued art song accompaniment with Viennese tenor Hans Heinz and also worked in the studios of Jennie Tourel, Oscar Shumsky and Leonard Rose.

Mr. Merfeld was a founding member of the Apple Hill Chamber Players with whom he toured nationally and internationally for over twenty years. He participates regularly in collaborative recitals throughout the United States with artists such as violinists Stanley Ritchie and Arnold Steinhardt and vocalists Dawn Upshaw and Lucy Shelton. He has performed at Aspen, Ravinia, Caramoor, Marlboro, and New England Bach festivals. He has performed concertos with many orchestras including the national orchestras of Costa Rica and Bolivia, the Dartmouth Symphony Orchestra and the Brandeis University Orchestra.

Mr. Merfeld has recorded on the Sine Qua Non and Centaur labels, has appeared on National Public Television, and has been a frequent performer on WGBH-Boston and WXQR-New York radio stations. He is currently on the piano and chamber music faculty of Boston University and is the director of the chamber music program at Boston University's Tanglewood Institute

Violinist **Bayla Keyes** is an active soloist and chamber musician, performing as a member of Boston Musica Viva, the Cambridge Chamber Players, Triple Helix, Sonos, and the Tempest Trio. Recent concert highlights include the Bargemusic series in New York City, solo appearances with the Richmond, Concord, and Ohio Chamber Symphonies, a cycle of the complete Beethoven violin sonatas in Boston, annual recitals presenting American works at Boston University, premieres of concertos by Bernard Hoffer and Richard

Festinger, and a recording of Michael Daugherty's *Lex*, a dazzling showcase for electronic violin. Well-known to audiences as a founding member of the Muir String Quartet, with whom she won the Evian and Naumburg Competitions and played over one thousand concerts on the international touring circuit, Ms. Keyes received her Bachelor's Degree from the Curtis Institute of Music, her Master's Degree from Yale University, and her first professional experience with the acclaimed Music from Marlboro. Her teachers have included Paul Kling, Ivan Galamian, Oscar Shumsky, Felix Galimir, Raphael Hillyer, Karen Tuttle, and members of the Beaux Arts Trio, Budapest and Guarneri Quartets.

Ms. Keyes teaches at Boston University, where she is Co-Chairman of String Department, and at several summer festivals, most notably the Boston University Tanglewood Institute and the Interlochen Chamber Music Conference. She plays a Gennarius Gagliano violin made in 1740. Ms. Keyes has recorded for Video Artists International, Ecoclassics, CRI, Musical Heritage, EMI-France, and New World Records

Horn soloist **Eric Ruske** has established himself as an artist of international acclaim. Named Associate Principal Horn of the Cleveland Orchestra at the age of twenty, his impressive solo career began when he won the 1986 Young Concert Artists International Auditions at twenty-two. In 1987, he won First Prize in the American Horn Competition, and in 1988, the highest prize in the Concours International d'Interprétation Musicale in Reims, France.

Of his recording of the complete Mozart concerti and fragments with Sir Charles Mackerras and the Scottish Chamber Orchestra, the New York Times stated, "Mr. Ruske's approach, firmly positioned within the boundaries of balance, coherence and good taste that govern the Classical Style, enchants by virtue of its confidence, imagination and ebullient virtuosity." A recording of recital repertoire entitled "Night Poems" has also been released by Musical Heritage Society.

Eric Ruske performed the 1990 world premier of Gunther Schuller's Concerto for Horn and Orchestra with the San Antonio Symphony with Mr. Schuller conducting. He has performed as a soloist with orchestras including the Cleveland Orchestra, Chicago Symphony, Milwaukee Symphony, l'Orchestre National de Chambre de Toulouse, Concerto Soloists of Philadelphia, the Boston Pops Orchestra, and toured as soloist with the Israel Chamber Orchestra in Tel Aviv and throughout Israel. His recitals have been presented in such venues as the Louvre in Paris, 92nd Street Y in New York, the Kennedy Center in Washington D.C.; Stanford University, the Newport Music Festival, the Evian Festival, Les Flâneries Musicales d'Été de Reims Festival in France and the Royal Northern College of Music in England.

Recent engagements have included a tour of Scotland with the Scottish Chamber Orchestra conducted by Joseph Swensen, and concerto appearances with the Pro Arte Chamber Orchestra of Boston and the Hanover Chamber Orchestra. Recital venues include the Royal Academy of Music in London, the Leeds International Concert Season in England, and in various cities during a tour of Japan.

Mr. Ruske is a former member of the Empire Brass Quintet, with whom he made numerous recordings for the Telarc International label, and toured extensively throughout the United States, Europe and the Far East.

A native of LaGrange, Illinois and a graduate of Northwestern University, Mr. Ruske has been the recipient of grants from the National Foundation for Advancement in the Arts and the International Institute of Education. Having served on the faculties of the Cleveland Institute of Music and New England Conservatory of Music, he is currently on the faculty of Boston University and heads the Horn Seminar at the Boston University Tanglewood Institute.

UPCOMING EVENTS

- | | |
|----------------------------|---|
| March 16 & 17
8:00 p.m. | Chamber Music Concert
Performed by Student Honor Ensembles
Tsai Performance Center
685 Commonwealth Avenue |
| March 23
8:00 p.m. | Boston University Symphony Orchestra
David Hoose, <i>conductor</i>
Tsai Performance Center
685 Commonwealth Avenue |
| March 24
8:00 p.m. | Faculty Concert
Tong-Il Han, piano
Tsai Performance Center
685 Commonwealth Avenue |
| March 25
8:00 p.m. | Boston University Chamber Orchestra
Daniel Meyers, <i>conductor</i>
Tsai Performance Center
685 Commonwealth Avenue |

Contributors to the School for the Arts Music Programs

Contributors to the Music Programs belong to a special group of people responsible for the support of educational activities, events, programs, performances and many other departmental needs.

100,000 +

Henrietta DeBenedictus

25,000 +

The Blount Foundation, Inc.

10,000 +

Marjorie McDonald, M.D.

Helen Salem Philbrook

Janina E. Withey

Edis Zildjian Company

5,000 +

The Canadian Club of Boston

Renaissance Musical Arts, Ltd.

Estate of Arthur L. Thayer

Zale-Delaware, Inc.

1,000 +

Alabama School of Fine Arts Foundation

G.C. Anderson Family Foundation

Berkshire Taconic Community Foundation, Inc.

Eugene L. Brown

Cagg Foundation

Dorothy D. Cameron

Lucile L. Dahlstrom

Dean S. Edmunds Foundation

Janet C. Fisher

Carol Gebhardt

Ann and Gordon Getty Foundation

Charlotte Goodwyn

Esther B. Kahn Charitable Income Trust

Edwin C. Laird

Montgomery Symphony Association

Estate of Martha P. Setchell

Albert Spalding Historical Society

Charles Stakely Jr.

Carl H. Stiehl

Bob and Anne Woolf Charitable Foundation

500 +

Alexander Bernstein

Trinity Church

Phyllis Curtin

FPT Travel Management Group

Phyllis Elhady Hoffman

Valerie A. Hyman

Ann Howard Jones

Turi and Bruce MacCombie

Estate of John E. Moran

Osia Charitable and Educational Trust

Beatrice S. Rose

Catherine L. Stein

Helen J. Steineker

Carolyn Stoessinger

Union Oyster House, Inc.

250 +

Estate of Constantin Alajalov

BankBoston Corporation Charitable Foundation

Beth S. Chen Buslow

Custom Transportation Services, Inc.

Edna L. Davis

Joy L. Derry

Ann B. Dickson

East Cambridge Piano

Carolyn B. Fowels

James P. Galas, Ph.D

Nancy Marsh Hartman

High Meadow Foundation

Kirkland Construction Co.

Herbert F. Levy

Merle Louise Mather

Ella Reiss Urdang

Waste Solutions, Inc.

Boston University School for the Arts

Advisory Board

Saul B. Cohen
Judith M. Flynn
Nancy Reis Joaquim
Esther B. Kahn
Michael Melody
Stephen M. Mindich
Ronald Sampson
Anne-Marie Soullière
Ralph Verni

Administration

Bruce MacCombie, *Dean*

Phyllis Hoffman, *Director, Music Division*
Roger Croucher, *Director, Theatre Arts Division*
Alston Purvis, *Director Ad Interim, Visual Arts Division*

Walt Meissner, *Associate Dean, Administrative Affairs*
Patricia Mitro, *Assistant Dean, Enrollment*
Judith Sandler, *Public Relations Director*
Karla Cinquanta, *Alumni Officer*
Leslie Dressler, *Development Director*

General Information:	(617) 353-3350
Public Relations Office:	(617) 353-3345
Development Office:	(617) 353-3345
Alumni Relations Office:	(617) 353-3345
SFA Events Information Line:	(617) 353-3349

You can help support these talented young artists by joining the Friends of Music at the School for the Arts. For information, please contact Leslie Dressler, Director of Development, Boston University School for the Arts, 855 Commonwealth Avenue, Boston, MA 02215 or call 617/353-3345.