

Boston University

OpenBU

<http://open.bu.edu>

School of Music

Boston University Concert Programs

1999-04-13

Boston University Symphony Orchestra, Tuesday, April 13, 1999

<https://hdl.handle.net/2144/28712>

Downloaded from OpenBU. Boston University's institutional repository.

*Boston University School for the Arts
Music Division*

—presents—

BOSTON UNIVERSITY
SYMPHONY ORCHESTRA

DAVID HOOSE, *conductor*
MICHALIS ECONOMOU, *conductor*
MIRA WANG, *violin*

xx

Tuesday, April 13, 1999 at 8:00 p.m.
The Tsai Performance Center
685 Commonwealth Avenue
Boston, Massachusetts

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

DAVID HOOSE, *conductor*
MICHALIS ECONOMOU, *conductor*
MIRA WANG, *violin*

Tuesday, April 13, 1999
8:00 p.m.

PROGRAM

Overture to *Die Zauberflöte*

Wolfgang Amadeus Mozart
(1756-1791)

Michalis Economou, *conductor*

Concerto No. 3 in B minor
for Violin and Orchestra, Op. 61

Camille Saint-Saëns
(1835-1921)

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso
Allegro non troppo

Mira Wang, *violin*

—*Intermission*—

Symphony No. 2 in D major, Op. 73

Johannes Brahms
(1833-1897)

Allegro non troppo
Adagio non troppo
Allegretto grazioso quasi andantino—Presto ma non assai
Allegro con spirito

PROGRAM NOTES

Wolfgang Amadeus Mozart (1756-1791)

Overture to *Die Zauberflöte*

During the last year of his life Mozart completed two of his most antithetical operas, *Die Zauberflöte*, a Singspiel, and *La Clemenza di Tito*, an opera seria. Mozart's second attempt at writing a Singspiel after *Die Entführung aus dem Serail* was instigated by Emanuel Schikaneder, a theater director and actor, who also wrote the libretto and played the part of Papageno.

An operatic overture usually foreshadows the events of the plot and sets the mood for the drama to unfold. Here the music not only anticipates certain scenes of the opera, but is also symbolic of its content. For example, the opening three chords of the overture to *Die Zauberflöte* constitute an aural reference to symbols that will play an important role in the drama. Based on allusions to the Freemasons' order (of which both Mozart and Schikaneder were members), the plot abounds in references to the symbolism of the number three. Moreover, the fugal treatment of the main theme, following the Adagio opening, lends the music an aura of intellectuality and seriousness, characteristics that are inherent to an often farcical plot. Even the sound of the magic flute, another central symbol, is prefigured in the Overture's second theme. Mozart seems to have captured the essence of the drama in music that is both sublime and comic, ceremonial and liberating.

Camille Saint-Saëns (1835-1921)

Concerto No. 3 in B minor for Violin and Orchestra, Op. 61

A child prodigy, Camille Saint-Saëns began taking piano lessons when he was three, and at the age of ten he made his first public appearance in Paris playing Beethoven's and Mozart's piano concertos. Inquisitive by nature, he traveled widely and distinguished himself as a writer, poet, conductor, and organist. He attracted Berlioz's attention, and he became deeply influenced by Liszt after meeting him in 1852. His versatility led to the composition of a wide array of works, including ten concertos, five symphonies, and thirteen operas. Although often attacked for his academic and frequently dry writing (Debussy called him "the musician of tradition"), he wrote music of great elegance and clarity, qualities that explain his works' great appeal.

When in 1880 he composed his Third Violin Concerto, Saint-Saëns was at the peak of his career, having successfully earned a reputation as one of the most important French composers of his generation. Although he continued to work throughout the first two decades of the twentieth century, his musical language remained deeply rooted in the nineteenth century.

Saint-Saëns' *Third Violin Concerto* remains among his most popular works in the repertory, rivaled only by the *Introduction and Rondo capriccioso*. It offers unlimited opportunity for the soloist to exhibit versatility, skill and virtuosity. The first movement opens with a cadenza-like passage as the soloist introduces the main theme in the violin's sonorous low register—already an indication of the virtuosic nature of the music. After a dramatic interchange of material, orchestra and soloist proceed in a lyrical manner, only to culminate in a forceful ending.

In contrast, the second movement abounds in music of unbridled lyricism. Reminiscent of an Italianate barcarolle, the lilting 6/8 meter is only occasionally interrupted by the soloist's spontaneous arabesques. A serene ending gives way to an *appassionato* opening of the finale, a veritable *tour de force* for the soloist. After an unaccompanied, quasi-improvisatory passage, the solo violin unfolds its melody above pulsating staccato woodwinds. The gypsy character of this theme is probably an homage to the first performer of the work, the Spanish virtuoso violinist Pablo de Sarasate. A middle episode features a lyrical exchange between the solo instrument and the orchestra, before the opening improvisatory music ushers in a recapitulation of the main theme. The music gains momentum and a choir of brass is heard over nervous string lines. The violin emerges reassuringly, bringing the movement to a brilliant conclusion.

Johannes Brahms (1833-1897)

Symphony No. 2 in D major, Op. 73

When Brahms finished composing his First Symphony in 1876, he was forty-three years of age, and already a famous and consummate composer. The protracted genesis of that symphony was the result of what Brahms considered to be a daunting task, namely to find an acceptable model for symphonic writing after Beethoven. No nineteenth-century composer was more tortured by Beethoven's legacy than Brahms. When he was asked in the early 1870s why he had not composed any symphonies, he is said to have replied: "You don't know what it is like to hear the footsteps of a giant marching behind you." While a frenzy for programmatic writing was sweeping the musical world in the middle of the nineteenth century, Brahms chose to remain a classicist, an "absolute" musician. Filled with confidence after the successful premier of his First Symphony, Brahms composed the Second in less than a year. No two symphonies, however, could be more different in character. Brahms's predilection for writing music of a primarily gloomy and despondent character, evident in the overall tragic character of his First Symphony, is rarely to be found here. Often called Brahms's *Pastoral*, the Second Symphony is the most radiant of his orchestral works.

The first movement contains most of Brahms' musical signatures: dense motivic manipulation, a tendency toward lyricism, metric ambiguity, and homage to tradition. The work opens with a three-note motive in the cellos and basses, a cell out of which most of the themes of the whole work will germinate. Even in such an idyllic introduction, Brahms' melancholy nature does not fail to show through, in the form of a quiet passage for timpani and trombones just before the main theme appears in the first violins. After a gracefully lilting symphonic waltz, an unlikely choice for a first theme, the cellos and violas usher in what appears to be the second theme, in the unexpected key of F-sharp minor. This broadly *cantabile* melody in thirds (with the cellos playing the upper line and the violas the lower), is an allusion—in minor mode—to his famous *Wiegenlied* (Lullaby, Op. 49 No. 4), a reminder that Brahms was at heart a song composer. But even then, the music is hardly simple; syncopations and hemiola effects disrupt our sense of stability. A martial episode ensues which culminates in the return of the Lullaby theme, this time in major and in the "correct" key of the dominant (an apparent homage to the three-key exposition scheme favored by Schubert). The development and recapitulation are quintessentially Brahmsian, betraying his ability to build monumental structures out of the most economical materials. The tension subsides as the initial three-note motive returns and soon liquidates into the final, quietly shimmering chords, echoing in some ways the very beginning of the movement.

The unique sound world of Brahms' Second Symphony is clearly reflected in the chamber music quality of his writing. It is especially in the second and third movements of the Second Symphony that Brahms' orchestra assumes a chamber-like guise, although still replete with contrapuntal inner working. Subtle yet unpretentious, the Adagio begins with a broad line for cello and proceeds with music that lingers on previous thematic materials. The introspective character of the second movement gives way to a quick and brisk Allegretto. In the form of a Scherzo and two Trios, the movement is a succession of short, elegant dances, all built upon the same thematic material, which is motivically developed, inverted, varied, and ornamented. The movement ends with a gesture reminiscent of a classical minuet, an homage to the past that Brahms revered.

The Finale is classical in its architecture, built on materials that come almost entirely from the previous three movements. It opens with music that recalls the relaxed mood of the Scherzo. Soon, in typical Brahmsian fashion, the full orchestra bursts forth with extreme dramatic power. A solo clarinet suddenly interrupts the massive sound, leading to a second theme in the strings. Brahms's predisposition toward metric games and dramatic alternations is especially in evidence here. After a bombastic outburst, a passage marked "tranquillo" leads to the recapitulation of the main theme. In this "mysterious" section, "the original key is reached in darkness, and the cold

unison of the first theme meets us like the gray daylight on a western cloud-bank opposite the sunrise," as Donald Tovey eloquently described it. The final climax leads to a glorious apotheosis, with trumpets punctuating a brilliant fanfare, an ending strongly reminiscent of Haydn's symphonic closes.

Whether viewed as a "cerebral sentimentalist," or as a "difficult epigone," to borrow historian Peter Gay's eloquent oxymora, Brahms in his music ideally epitomizes the contradictions of his era. After the premiere of his Second Symphony on December 30, 1877 in Vienna under the direction of Hans Richter, Brahms was unequivocally proven to be a worthy successor to the Beethovenian tradition, a true "romantic classicist."

Eftychia Papanikolaou

MEET THE ARTIST

Among the new generation of musicians, the Chinese violinist **Mira Wang** is most admired for her exquisite musical taste and her consummate technical ability.

One critic has keenly observed the qualities that set Mira Wang apart: "from the moment this serenely elegant player came on the stage, there was a feeling among the audience that she was special. And her playing was special. There seemed to be an inner strength that had weathered the ordeals of competition playing."

As a child, she won most of the honors and competitions in China. In her teens she won top prizes at the Menuhin and Wienawski competitions in England and Poland. After eight years of studying at Central Conservatory of China in Beijing, she was sponsored by Roman Totenberg to further her studies at Boston University, where she graduated summa cum laude in 1992 and received the prestigious Kahn Award given to outstanding performers. In 1997, she was given the Distinguished Alumni Award from Boston University for her continued success as a worldwide soloist and chamber musician.

Ms. Wang has won top prizes in the three corners of the world: first prize at the Geneva International Competition; first prize in the New Zealand International Festival of Arts Lexus Violin Competition; and one of three prize winners in the Netherlands International Violin Competition in the Hague.

Mira Wang has appeared as a soloist with orchestras around the world, including the Staatskapelle Dresden, Royal Liverpool Philharmonic, Orchestre de la Suisse Romande, Dutch Radio Orchestra, New Zealand Symphony Orchestra, Icelandic Symphony Orchestra, Singapore Symphony Orchestra, Hong Kong Philharmonic, Würzburger Philharmoniker, Baltic Philharmonic, Guildford Philharmonic in England, and Orquesta Sinfonica de Euskadi in Spain.

Ms. Wang's solo appearances in the United States have included her debut with John Williams and the Boston Pops Orchestra, several

re-engagements with James Bolle and the New Hampshire Symphony Orchestra, the Boston Philharmonic, the Louisiana Philharmonic Orchestra and the Symphony Orchestras of Eastern Connecticut and Kalamazoo.

An active chamber musician, Ms. Wang has appeared at the Marlboro Music Festival and toured with "Musicians from Marlboro" throughout the United States, the Kuhmo Music Festival in Finland, the Schloß Moritzburg Chamber Music Festival and MDR Musiksommer in Germany. She has collaborated with such artists as Heinrich Schill, Isidor Cohen, David Soyer and Bruno Canino. She performs regularly in Germany in duo recitals with renowned German cellist Jan Vogler. It was in Berlin that Ms. Wang performed for the President of Germany in the opening concert at the Berliner Festwochen.

UPCOMING EVENTS

April 22-24

8:00 p.m.

April 25

2:00 p.m.

Mainstage Opera: *La Bohème*

Albert Sherman, *stage director*

William Lumpkin, *musical director*

Boston University Theater

264 Huntington Avenue

April 27

8:00 p.m.

Boston University Wind Ensemble

David J. Martins, *conductor*

The Tsai Performance Center

685 Commonwealth Avenue

April 28

8:00 p.m.

Boston University Women's Chorale

Boston University Repertory Chorus

Cheryl Branham, *conductor*

Stephen A. Kingsbury, *conductor*

Boston University Concert Hall

855 Commonwealth Avenue

May 4

8:00 p.m.

**Celebration honoring Gerald Tsai and the
10th Anniversary of the Tsai Performance Center,
with the Boston University Symphony Orchestra**

Lukas Foss, *conductor*

David Hoose, *conductor*

Daniel Meyer, *conductor*

Kostis Protopapas, *conductor*

Kelly Kaduce, *soprano*

Konstantinos Papadakis, *piano*

The Tsai Performance Center

685 Commonwealth Avenue

Boston University Symphony Orchestra

Violin I

Hilary Foster, *Concertmaster*
Yoojin Kim
Christine Ribbeck
Daniel Han
Katherine Winterstein
Joo-Mee Lee
Aya Hasegawa
Sarah Asmar
Ulrike Schumann
Mary Kim
Jessica Platt
Mark Berger
Nina Yoshida
Anna Brathwaite
Han Tjoeng
Gabrielle Kopf

Violin II

Gillian Clements, *Principal*
Olivia Young
Wilson Pedrazas
Kimberly Griffith
Chiyoko Mizumura
Christina Eng
Elise Dalleska
Hilary Smith
Joung Hoon Song
Tylor Neist
Meg Dole
Dagmara Mroz
Jessica Amidon
Rachel Lambdin
Ariel Parkington
Tuuli Morrill

Viola

Yi-Chen Lin, *Principal*
Andra Voldins
Martin Keunemann
Julie Giattina
Mark Holloway
Andrea Holz
Heidi Kayser
James Raftopoulos
Jason Martel
Christina Greene
Anna Wetherby
Elizabeth Dinwiddie
Carissa Somma

Cello

Velleda Pelpel, *Principal*
Jan Mueller Szeraus
Shay Rudolph
Chia-Chia Chang
Elizabeth Browne
Bom Kim
Nan Zhou
Sonya Knussen
Benoit Faucher
Marianne von Nordeck
Kathleen Reardon
Emily Yang
Kathryn Thompson
Alex Ludwig
Ya-Ching Shih
Natasha White

Bass

Susan Hagen, *Principal*
Meredith Johnson
Gil Katz
George Speed
Michael Williams
Ian Barwell

Flute

Boaz Meirovitch⁺
Esther Lee⁺
Amy Dombach

Oboe

Bernadette Avila⁺
Cui Tong*
Rebecca Tingleff

Clarinet

Jocelyn Langworthy⁺
Kai-Yun Lu⁺

Bassoon

Shinyee Na⁺
Gil Perel
Gabriel Beavers

Horn

Gabrielle Finck[^]
Jeanne Weisman*
Sheffra Spiridopoulos⁺
Oliver de Clercq
Elizabeth Regas

Trumpet

Michael Zonshine⁺
JoAnn Lamolino[^]
Brian Casper

Trombone

Peter Charig⁺
Greg Spiridopoulos*
Eliza Feller
Eric Reynolds
Wes Citron

Tuba

Chi-Sun Chan

Timpani

Michael Chang⁺
Courtney McDonald*

Assistant Conductor

Daniel Meyer

Orchestra Manager

Daniel Meyer

Librarian

Melissa McCarthy

Stage Manager

Jacob Moerschel

+ Principal in Mozart

^ Principal in Saint-Saëns

* Principal in Brahms

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

Virginia E. Withey

Avedis Zildjian Company

1000 +

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

Jason Alexander
Saul B. Cohen
Edwin G. Fischer
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*

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 the Office of Development, Boston University School for the Arts, 855 Commonwealth Avenue, Boston, MA 02215 or call 617/353-3345.