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1999-05-04

# Tsai Performance Center Tenth Anniversary Concert

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BOSTON UNIVERSITY



TSAI PERFORMANCE CENTER  
TENTH ANNIVERSARY  
CONCERT

MAY 4, 1999

8 P.M.

TSAI PERFORMANCE CENTER  
685 COMMONWEALTH AVENUE  
BOSTON, MASSACHUSETTS



## THE TSAI PERFORMANCE CENTER

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The Tsai Performance Center is a superb facility made possible through the generosity of the Tsai family, especially of Gerald Tsai, Jr., a distinguished alumnus and Trustee of Boston University. A gala performance of Mozart's *Don Giovanni* inaugurated the Center on February 14, 1989. The Center provides a splendid setting for operatic and theatrical performances, orchestral and chamber music concerts, formal lectures, and convocations.

The internationally known architectural firm of Hardy Holzman Pfeiffer Associates designed the Center within the Charles Hayden Memorial Building at 685 Commonwealth Avenue. Modern paintings by J. B. Cullio, *Vortex West*, *Vortex East*, and *Acid Rain*, donated by Gerald Tsai, Jr., provide dramatic accents to the foyer of the Center. The distinguished acoustics expert Christopher Jaffe installed electronic reflection energy systems (ERES), which can adjust for the differing acoustical needs of lectures, plays, concerts, operas, and the combination of speech and song.

The Tsai Performance Center is a focal point of Boston University. Its programs serve not only the University community but draw audiences from across New England.

### GERALD TSAI, JR.

Gerald Tsai, Jr., was born in Shanghai, China, on March 10, 1929, and attended St. John's Middle School and St. John's University. He came to the United States in 1947, and, after one semester at Wesleyan University, transferred to Boston University, where he earned a Bachelor of Arts in Economics from the College of Liberal Arts and a Master of Arts in Economics from the Graduate School of Arts and Sciences in 1949. In addition, Mr. Tsai enrolled in several courses at the School of Management.

Gerald Tsai, Jr., began his distinguished investment career in 1951 as a security analyst at Bache & Company. A year later, he joined the Boston firm of Fidelity Management and Research Company, Inc., as a security analyst, and rapidly ascended from assistant vice president of Fidelity Fund, Inc., to vice president, to director and executive vice president of the company in 1963. In 1965, Mr. Tsai established the Tsai Management & Research Corporation, which he later sold to CNA Financial Corporation. He bought a seat on the New York Stock Exchange in 1973 and operated under the name G. Tsai and Company. In 1978, Mr. Tsai became chairman and chief executive officer of Associated Madison Companies, Inc. Mr. Tsai joined Primerica Corporation (then American Can Company) as executive vice president and a member of the company's board of directors in 1982, when the company acquired Associated Madison. He became the principal strategist in building Primerica's financial services businesses, and subsequently was named chief executive officer and chairman of the board. From 1993 to 1997, he served as chairman, president, and chief executive officer of Delta Life Corporation, a life insurance and annuity company. He is currently chairman of his own management and consulting firm, Tsai Management, Inc., and president of the philanthropic Gerald Tsai Foundation.

Mr. Tsai is a trustee of Mount Sinai—New York University Medical Center and Health System, and New York University School of Medicine Foundation Board, and is a director of The Meditrust Companies, Rite Aid Corporation, Saks Incorporated, Sequa Corporation, Triarc Companies, Inc., United Rentals, Inc., and Zenith National Insurance Corporation. He received the Man of the Year Award from the Chinatown Planning Council of New York and the Boston University Alumni Award for Distinguished Public Service to the Profession in 1985. Mr. Tsai is an Associate Founder of Boston University, and served on the Board of Trustees from 1967 to 1977, and from 1988 to the present. He has three children and is married to Nancy Anne Raeburn Tsai.

TUESDAY, MAY 4, 1999

8 P.M.

THE TSAI PERFORMANCE CENTER

## IN CELEBRATION

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The School for the Arts presents the Boston University Symphony Orchestra in a celebration honoring Gerald Tsai, Jr., Trustee, and the tenth anniversary of The Tsai Performance Center. This evening's program features performances by the winners of the School's Concerto/Aria Competition.

## THE CONCERTO/ARIA COMPETITION

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Every year, in hundreds of performances that range from solo recitals, chamber music concerts, and operas to orchestral and choral concerts, the Music Division of Boston University's School for the Arts celebrates the talents of its instrumental, vocal, and composition students. Once a year, however, a very few students are chosen to represent the work of all their colleagues in a special, culminating concert of the Boston University Symphony Orchestra. Selected by competition, first by their respective departments and then by an independent panel of highly respected musicians from the Boston area, these students are among the most gifted and advanced of the School. Their work in meeting the challenges of the concerto and aria repertoire serves as an ongoing inspiration to the entire School, students and faculty alike.

— DAVID HOOSE

## PROGRAM

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Overture to *The Consecration of the House*, Op. 124 . . . . . Ludwig van Beethoven  
(1770–1827)

Lukas Foss, *conductor*

*Danza* (1999) . . . . . Susan Epstein  
(b. 1963)

Daniel Meyer, *conductor*

From *Sieben Frühe Lieder (Seven Early Songs)* (1908, rev. 1928) . . . . . Alban Berg  
(1885–1935)

Nacht (Night)

Die Nachtigall (The Nightingale)

Im Zimmer (Indoors)

Sommertage (Summer Days)

Kelly Kaduce, *soprano*

David Hoose, *conductor*

### INTERMISSION

Remarks and Introduction of President Jon Westling . . . . . Bruce MacCombie  
*Dean, School for the Arts*

Presentation of Tenth Anniversary Citation . . . . . Jon Westling  
*President, Boston University*

Concerto No. 2 in A major for Piano and Orchestra . . . . . Franz Liszt  
(1811–1886)

Adagio sostenuto assai—Allegro agitato assai—Allegro moderato

Allegro deciso—Marziale un poco meno allegro

Allegro animato

Konstantinos Papadakis, *piano*

Kostis Protopapas, *conductor*

Prelude to *Die Meistersinger von Nürnberg* . . . . . Richard Wagner  
(1813–1883)

David Hoose, *conductor*

ALBAN BERG (1885–1935)

From *Sieben Frühe Lieder* (*Seven Early Songs*) (1908, rev. 1928)

*Nacht*

Dämmern Wolken über Nacht und Tal,  
Nebel schweben, Wasser rauschen sacht.  
Nun entschleiert sich's mit einemal:  
O gib Acht! Gib Acht!  
Weites Wunderland ist aufgetan.  
Silbern ragen Berge, traumhaft groß,  
Stille Pfade silberlicht talen  
Aus verborg' nem Schoß;  
Und die hehre Welt so traumhaft rein.  
Stummer Buchenbaum am Wege steht  
Schattenschwarz, ein Hauch vom fernen Hain  
Einsam leise weht.  
Und aus tiefen Grundes Düsterheit  
Blinken Lichter auf in stummer Nacht.  
Trinke Seele! Trinke Einsamkeit!  
O gib acht! Gib acht!

*Text: Carl Hauptmann*

*Die Nachtigall*

Das macht, es hat die Nachtigall  
Die ganze Nacht gesungen;  
Da sind von ihrem süßen Schall,  
Da sind in Hall und Widerhall  
Die Rosen aufgesprungen.  
Sie war doch sonst ein wildes Blut,  
Nun geht sie tief in Sinnen,  
Trägt in der Hand den Sommerhut  
Und duldet still der Sonne Glut  
Und weiß nicht, was beginnen.  
Das macht, es hat die Nachtigall  
Die ganze Nacht gesungen;  
Da sind von ihrem süßen Schall,  
Da sind im Hall und Widerhall  
Die Rosen aufgesprungen.

*Text: Theodor Storm*

*Night*

Clouds gather over night and valley,  
mists hover, waters ripple softly.  
Now all at once the veil is lifted:  
O look! Look!  
A broad wonderland is opened up.  
Silver mountains loom fancifully large  
with, between them, silent paths  
shining silver from earth's secret womb;  
and the noble world, so pure in dream.  
By the path a beech-tree stands mute,  
a black shadow; a single breath  
drifts gently from a distant grove.  
And from the gloom of the low ground  
twinkle lights in the silent night.  
O drink up solitude, my soul!  
O look! Look!

*The Nightingale*

It happens that the nightingale  
has sung the whole night through;  
from its sweet notes,  
echoing and re-echoing  
the roses have burgeoned.  
She was once a madcap,  
now she walks deep in thought,  
holding her sunhat in her hand,  
and quietly endures the sun's glow  
and knows not what to begin.  
It happens that the nightingale  
has sung the whole night through;  
from its sweet notes,  
echoing and re-echoing  
the roses have burgeoned.

*Im Zimmer*

Herbstsonnenschein.  
Der liebe Abend blickt so still herein.  
Ein Feuerlein rot  
Knistert im Ofenloch und loht.  
So, mein Kopf auf deinen Knie'n,  
So ist mir gut, wenn mein Auge so in deinem ruht,  
Wie leise die Minuten ziehn.

*Text: Johannes Schlaf*

*Sommertage*

Nun ziehen Tage über die Welt,  
Gesandt aus blauer Ewigkeit,  
Im Sommerwind verweht die Zeit.  
Nun windet nächstens der Herr  
Sternenkränze mit seliger Hand  
Über Wander- und Wunderland.  
O Herz, was kann in diesen Tagen  
Dein hellstes Wanderlied denn sagen  
Von deiner tiefen, tiefen Lust:  
Im Wiesensang verstummt die Brust,  
Nun schweigt das Wort, wo Bild um Bild  
Zu dir zieht und dich ganz erfüllt.

*Text: Paul Hohenberg*

*Indoors*

Autumn sunshine.  
The pleasant evening looks in quietly.  
A small red fire  
crackles and blazes in the stove.  
So! My head on your knee,  
I am happy, when my eyes dwell on yours,  
how gently the minutes pass.

*Summer Days*

Now days sent from blue eternity  
stretch over the world;  
time drifts by on the summer wind.  
Now at night the Lord weaves  
wreaths of stars with His blessed hand  
over the magic land we travel.  
O heart, what in these days  
can your gayest rambles' song  
express of your deep, deep delight?  
Before the meadows' song the heart falls silent,  
words fail, where image upon image  
greet you and inspires you.

*Translations by Lionel Salter*

## NOTES ON THE PROGRAM

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LUDWIG VAN BEETHOVEN (1770–1827)

Overture to *The Consecration of the House*, Op. 124

While enjoying the restorative waters in Baden, Beethoven began the work that returned him to the public eye after an absence of nearly seven years. The opening of the Josefstadt Theatre in Vienna was scheduled for October 3, 1822, the name-day of the Emperor. In celebration of this event, Carl Meisl reworked August von Kotzebue's play of 1812, *Die Ruinen von Athen*, for which Beethoven had written the occasional music. Due to Meisl's extensive alterations of the text, the play was retitled *Die Weihe des Hauses* (*The Consecration of the House*).

As Beethoven's previous incidental music was no longer appropriate for Meisl's adaptation, the composer revised much of the older music. Finding his earlier overture completely unsuitable, Beethoven set to composing a new one at top speed, having delayed his work until late September. Anton Schindler, Beethoven's longtime friend (but not always reliable biographer) related the tale as follows: "One day, while I was walking with him and his nephew in the lovely Helenenthal near Baden, Beethoven told us to go on in advance... It was not long before he overtook us, remarking that he had written down two motives for an overture... He expressed himself also as to the manner in which he proposed treating them—one in free style and one in the strict, and indeed, in Handel's.... The newly organized orchestra of the Josephstadt Theatre did not receive it till the afternoon before the opening, and with innumerable mistakes in every part."

Although there is no trace of a freely developed theme in the overture, the Handelian theme is worked out in accord with Beethoven's finest technical craftsmanship. Designed in two parts, the overture opens with a ceremonial prelude followed by a large double fugue. In the prelude, the widely spaced fortissimo chords of the first bars present an opening gesture similar to that of the earlier overture to the ballet *The Creatures of Prometheus*. These chords are followed by a stately processional hymn leading into a rousing brass fanfare accompanied by a bassoon obbligato. In the final section of the prelude, Beethoven provided his unsuspecting audience with a preview of the first movement of his Ninth Symphony, the piece on which he was concurrently working. A quiet fugato section over an extended dominant pedal point leads to the double fugue of the main Allegro. The fugal subject is first played by the woodwinds and subsequently presented by each section of the entire orchestra. Beethoven propels us toward a startlingly deceptive cadence at the Allegro's midpoint, prefacing the fugal return with a descending phrase played by the clarinets and horns. One has a sense of joyful abandon as the composer, still utilizing Baroque fugal procedure, drives toward the extended coda and final cadence.

On the day of the premiere, all four hundred seats had been sold well in advance. Beethoven himself conducted from the pianoforte, but unfortunately that evening's performance sadly demonstrated Beethoven's inability to lead his own pieces due to the radical decline in his hearing. Indeed, this event was to be Beethoven's last appearance in the theater. Although the premiere of *The Consecration of the House* was not a musical success, the audience nonetheless responded enthusiastically to the celebrated composer. After repeat performances on October 4, 5, and 6, the overture was heard on subsequent occasions during Beethoven's lifetime, including the premiere of the *Missa Solemnis*.

**SUSAN EPSTEIN (b. 1963)**

*Danza* (1999) World Premiere

A native of Cincinnati, Susan Epstein received her Bachelor of Music in Film Scoring from the Berklee College of Music and has recently completed the requirements for the Doctor of Musical Arts in Theory and Composition at Boston University. A student of Theodore Antoniou and Marjorie Merryman, she won the Annual Abbot Chamber Players Composition Competition for her work *Conundrum I*, written for flute, guitar, and cello, which has been performed at Brandeis and Clark Universities and aired on public radio. Other notable works include a sonata for solo flute; *Blue Dog* for soprano and viola; *Canis Lupus* for flute, piccolo, clarinet, violin, cello, and piano; *Three Songs of the Moon* for choir and piano; *Tree of Life* for choir, violin, and piano; and *Mira! La sol brilla en la cara d'Ana* for chamber orchestra. Her arrangement *A Tribute to Richard Rodgers* was performed by the Colorado Symphony Orchestra and pianists Anthony and Joseph Paratore. At Boston University, Ms. Epstein also studied music education and completed her Massachusetts and New Hampshire Teaching Certificates, as well as a post-baccalaureate Doctor of Musical Arts in Composition.

Ms. Epstein is a member of Music Educators National Conference, New Hampshire Music Educators Association, College Music Society, ASCAP, and is a founding member of the Composers of New England Collective. She has organized ten concerts throughout the Boston area, and her *Duet for Flute and Piano* was performed throughout Spain. She has directed the Worcester Polytechnic Institute Pep Band and is currently the music director at Milford High School in Milford, New Hampshire, where she is responsible for both the choral and instrumental music programs.

*Danza*, a one-movement work composed in 1999, contains four sections contrasting in character, tempo, instrumentation, and dynamics but unified by a rhythmic ostinato. Tonal and non-tonal harmonic elements are explored through the use of polychords and clusters, thus enriching the piece's texture. Frequent tempo changes build toward the climax in the fourth section, in which previously heard motivic cells mingle freely with new thematic material. Dance-like elements, gently parodied through the changing meters and pervasive syncopation, obviously account for the title.

**ALBAN BERG (1885–1935)**

*Sieben Frühe Lieder (Seven Early Songs)* (1908, rev. 1928)

While engaged in the composition of his opera *Lulu*, Alban Berg realized that a significant amount of time would elapse before the work was ready. Anxious to keep his name alive with the public, he decided to orchestrate seven songs dating from his student days under Schoenberg. The *Seven Early Songs* were first performed on November 6, 1928, in Vienna. Unlike many composers who disavow their early work, Berg had no qualms about bringing these early compositional attempts before the public, especially because it allowed him to “clarify” his youthful efforts through his use of what he termed “unconditional motivic unity” in the orchestration.

The *Seven Early Songs* were composed between 1905 and 1908. Three were written primarily as exercises for Schoenberg's composition class: “Die Nachtigall” was composed for Berg's first public appearance, a gathering at which his sister sang while he accompanied at the piano; “Liebesode” and “Traumgekrönt” were Berg's contribution to the concert of music by Schoenberg's students held in November 1907, an event that marked Berg's formal debut as a composer. The four remaining songs were probably written for sheer pleasure during Berg's summers at the Berghof, the family retreat in the mountains of Carinthia.

Within these songs, Berg is largely concerned with contrasts: major *vs.* minor, chromaticism *vs.* diatonicism, dissonance *vs.* resolution, initiation *vs.* closure, stability *vs.* instability—all of which Berg reconciles in a manner that makes the form and expression of the music accessible to the listener. More than Schoenberg and Webern, the other members of the so-called Second Viennese School, Berg couched his unique musical language in terms that openly acknowledged his nineteenth-century compositional heritage. Hence, the *Seven Early Songs* embrace the German art-song tradition extending from Schubert and Schumann, the Wagnerian music drama, the expansiveness of Richard Strauss, and the tonal language of Hugo Wolf.

“Nacht” is the metaphoric gateway of the collection—both textually and texturally. Here, as elsewhere within the set, Berg eventually integrates whole-tone harmony into a largely diatonic context—in this case, a world of A major that fluctuates with other keys to create voluptuous harmonic colors. Near the beginning of the song, Berg inconspicuously introduces a small rhythmic figure in the violins that, in a typically Bergian gesture, evolves into the main idea of the song: a beautiful example of “unconditional motivic unity.”

“Die Nachtigall,” in ternary form, recalls a favorite song form of Brahms and the romantic atmosphere of Schumann. “Im Zimmer,” oddly enough, begins with a chord progression normally associated with final cadences, not openings. “Sommertage” is constructed out of chromatic scale segments. Opening with canonic imitation of a brief motive, Berg tends toward the comfortable idiom of romanticism and ends with rich, sweeping cadences. As the theorist Robert Morgan has noted: “As with other techniques employed by the composer, what is new tends to merge with—and emerge from—what is old.”

#### FRANZ LISZT (1811–1886)

##### Concerto No. 2 in A major for Piano and Orchestra

Despite Liszt’s amazing command of the piano and his vast experience with the orchestra, his output of works that combined the two was small. Nearly all were composed before he reached forty, while the most important of these were revised later in his life. This is the case with Piano Concerto No. 2, provisionally finished around 1839, revised several times until it met with Liszt’s full approval, and finally completed in 1861. The first performance took place in Weimar in 1857 with Liszt conducting and his gifted pupil, Hans von Bronsart, playing the solo part.

In both of his piano concertos Liszt used his technique of “thematic transformation” to imbue the music with a high degree of unity. The resultant formal structures (such as that in Concerto No. 2) are not traditional, but rather produce one continuous movement wherein the metamorphosis of themes defines sections in a rhapsodic, but seamlessly crafted design.

The opening chord progression of Piano Concerto No. 2, a typical romantic conceit to which Liszt added a slight melodic twist, provides a fertile basis for the thematic development of the entire concerto. This idea is then repeated for good measure by the winds and strings against piano arpeggiations. Interrupted by a dream-like horn solo enveloped by piano filigree, the main idea gives way to woodwind reveries and a brilliant piano cadenza. Liszt proceeds with the equivalent of a Scherzo movement in a traditional multi-movement work. Throughout the first half of this section, massive chords written in angular rhythms alternate with a bass ostinato. The forward drive of the subsequent section in  $\frac{6}{8}$  time is abruptly halted by a piano arpeggio, which leads directly into the kind of lyrical and unhurried music that one would expect in a slow movement. This section contains a particularly lovely metamorphosis of the opening theme, played by a solo cello with piano accompaniment, and illustrates the *bel canto* element that Liszt clearly loved. The solo piano offers a seemingly new lyrical theme, yet this melody too derives from the opening idea and ushers in what might be characterized as a development section.

A glittering piano cadenza leads into the final phase of the concerto. Serving as both finale and recapitulation, this section starts with a more heroic version of the opening theme, march-like music that Liszt soon contrasts with the more lyrical version of the theme from the "slow movement." After a pause, the piano adds a reflective interlude before launching into a final cadenza, all of which acts as a prelude to a dazzling coda in which the pianist and orchestra vie with one another in virtuosic distinction.

**RICHARD WAGNER (1813–1883)**

Prelude to *Die Meistersinger von Nürnberg*

A man of lesser fortitude than Richard Wagner would have been wallowing in the depths of despair given the misfortunes the composer had to face as he began working on *Die Meistersinger*. He was saddled with huge debts; his travels to Paris had been fruitless; and to say that *Tannhäuser* had been poorly received would be an understatement. Emotionally spent upon returning to Germany after fourteen years in exile, Wagner looked to the upcoming production of his *Tristan und Isolde* for the success he had been denied in his homeland. Yet the *Tristan* production was beset by problems, one of the more overwhelming being the death of the lead tenor, Ludwig Schnorr, shortly after the premiere. Wagner's marriage had fallen apart, and he was again in exile, this time unofficially in Switzerland. It was precisely at this time that he wrote the only comic opera of his maturity, perhaps as a means of catharsis.

In an effort to refresh himself from the ongoing work on the mammoth *Ring* cycle, Wagner resurrected sketches made in 1845 on a subject that was both historical and musical: the Mastersingers, a sixteenth-century guild of master vocalist-composers. Wagner described the moment of inspiration for the *Meistersinger* Prelude in his autobiography: "One evening from the balcony of my house as I watched a fine sunset light up in glory the splendid view of 'golden' Mainz and the majestically flowing Rhine, the Prelude to my *Meistersinger* sprang up clearly in my mind as I had once before held it in a troubled mood, . . . and I proceeded to draft the Prelude precisely as it appears today in the score . . . that is, setting forth very definitely the main motive of the whole drama."

The Prelude's dignified chordal opening theme aptly evokes the traditions of the guild of Mastersingers. Several of the opera's other principal themes are then introduced, including an authentic Mastersinger melody, emblematic of the "old," and a contrasting theme, representing the "new," associated with Walther von Stolzing and his beloved, Eva. The so-called Love motive follows, a more chromatic idea, foreshadowing the great Song Contest of Act III. Here, in the final scene of the opera, the opposing forces are reconciled, and Love prevails. As previewed for the audience in the Prelude, this reconciliation is symbolized at the climactic point where Walther's melody, the theme of the Mastersingers, the Mastersingers' march, and an additional theme associated with Beckmesser—the pedantic "marker"—are all contrapuntally combined, triumphantly blending the "old" and the "new."

## CONDUCTORS AND PERFORMERS

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**LUKAS FOSS** is a unique figure in American music, and represents an extraordinary legacy as conductor, composer, pianist, and pedagogue. He has conducted all of the most celebrated orchestras in the world, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Berlin Philharmonic, Leningrad Symphony, London Symphony Orchestra, Santa Cecilia Orchestra of Rome, and Tokyo Philharmonic, among many others.

As music director of the Brooklyn Philharmonic, Milwaukee Symphony, Buffalo Philharmonic, and Jerusalem Symphony, Mr. Foss has been an effective champion of living composers and has brought new life and interpretations to the standard repertoire. In the words of Mr. Foss: "I like to conduct Beethoven as if the ink is not yet dry on the page." His adventuresome mix of traditional and contemporary music with the Brooklyn Philharmonic at the Brooklyn Academy of Music (BAM) has been described by the *New York Times* as "the most engrossing and unusual programming in town."

In 1997, the New York Philharmonic dedicated a week of concerts to the work of Mr. Foss, saluting his remarkable contribution to the vitality of American music. Numerous performances of his works were presented by orchestras and performing artists around the world in a yearlong celebration of his seventy-fifth birthday in 1998, which included a Tanglewood tribute with Seiji Ozawa and James Galway. Mr. Foss has been a member of the faculty of Boston University School for the Arts since 1991. He has held the position of composer-in-residence at Harvard University, Carnegie Mellon University, Yale University, Manhattan School of Music, and UCLA; in 1986, he delivered the prestigious Mellon Lectures at the National Gallery in Washington, D.C.

Lukas Foss is the recipient of ten honorary doctorates, a Guggenheim Fellowship, a Fulbright Fellowship, the Prix de Rome, and three New York Critics Circle Awards, and is a member of The American Academy and Institute of Arts and Letters. He has studied with some of the greatest artists of the twentieth century, including conducting with Fritz Reiner and Serge Koussevitzky, piano with Vengerova, and composition with Paul Hindemith, and has collaborated with nearly every other major artist of our time.

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Professor of Music at the Boston University School for the Arts, **DAVID HOOSE** is Director of Orchestral Activities and Conductor of the Boston University Symphony Orchestra. Mr. Hoose is also music director of three distinguished organizations: the Cantata Singers & Ensemble and the Collage New Music (both of Boston) and the Tallahassee Symphony Orchestra. He has appeared as guest conductor of the Singapore Symphony Orchestra, Saint Louis Symphony Orchestra, Utah Symphony Orchestra, Boston Symphony Chamber Players, Korean Broadcasting System Symphony Orchestra (KBS), Orchestra Regionale Toscana (Italy), Handel & Haydn Society, and the June Opera Festival of New Jersey. Mr. Hoose has conducted the Emmanuel Chamber Orchestra, Pro Arte Chamber Orchestra, Chorus Pro Musica, Back Bay Chorale, American-Soviet Festival Orchestra (all of Boston), as well as the Quad City Symphony, Ann Arbor Symphony, Cayuga Chamber Orchestra, and at the New Hampshire, Warebrook, and Tanglewood Music Festivals. He has also been a guest conductor at the Eastman School of Music, Shepherd School of Music at Rice University, University of Southern California School of Music, and New England Conservatory.

Mr. Hoose has been recipient of the ASCAP Chorus America Award for Adventurous Programming (with the Cantata Singers & Ensemble), has been recognized as Musician of the Year by the *Boston Globe*, and has been the recipient, as a member of the Emmanuel Wind Quintet, of the Walter Naumburg Award for Chamber Music. As a fellowship conducting student at the Tanglewood Music Center, he was recipient of the Dmitri Mitropoulos Award. Mr. Hoose's recordings appear on the Koch, Nonesuch, Delos, CRI, GunMar, and New World labels.

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**DANIEL MEYER**, conductor, has led performances in Colorado, Austria, Greece, and Ohio, as well as in Boston. Mr. Meyer was chosen to represent the United States as a Rotary Ambassadorial Scholar in Vienna, where he conducted the Pro Arte Orchestra and studied orchestral conducting under Uros Lajovic at the Hochschule für Musik.

Mr. Meyer is a scholarship graduate candidate and winner of the Orchestral Conducting, Honors award. He is the conductor of the Boston University Chamber Orchestra and is currently assistant to conductor David Hoose at the Boston University School for the Arts. Mr. Meyer has conducted the Boston University Symphony Orchestra, and has prepared the orchestra for performances with the late Robert Shaw and guest conductor Craig Smith. Mr. Meyer was selected to prepare the string orchestra from Boston's Walnut Hill School for its Spring 1999 Jubilee concert under the direction of Benjamin Zander.

Awarded a scholarship to study with Murry Sidlin at the Aspen Music Festival, Mr. Meyer conducted the Aspen Chamber Strings and led the Concert Orchestra and members of the Aspen Contemporary Ensemble. At Denison University, he conducted the Welsh Hills Symphony in Mozart and led the Concert Choir and musicians from the Columbus Symphony in a premiere performance of his own *Stabat Mater* for soprano, chorus, and orchestra. In Cincinnati, Mr. Meyer prepared choruses for performances and two Telarc recordings with the Cincinnati Pops Orchestra under Erich Kunzel.

As a violinist, pianist, and baritone, Mr. Meyer has appeared with Boston's Cantata Singers, the Cincinnati College-Conservatory's Renaissance Singers, the Welsh Hills Symphony, and the Cleveland Orchestra Chorus, and is a soloist with the Church of the Advent Choir, Beacon Hill.

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**KOSTIS PROTOPAPAS** is a Doctor of Musical Arts candidate at Boston University, where he is a student of David Hoose. He has earned Master of Music degrees in Piano Performance from the Boston Conservatory and in Conducting from Boston University.

Born in Athens, Mr. Protopapas studied piano at the Nikos Skalkottas Conservatory, as well as archaeology and the history of art at the University of Athens. He also attended the prestigious Summer Academy of the Mozarteum in Salzburg.

Mr. Protopapas has conducted the Boston University Orchestra and has appeared at the Scotia Festival of Music. As an opera conductor, he has led performances at the state theaters of Opava and Kosice in the Czech and Slovak Republics, and with the Boston University Opera Institute. Last fall, he conducted a concert performance of *The Marriage of Figaro* at Boston University, as well as the Needham Community Theater's production of *Carousel*. This summer he will conduct *Don Giovanni* on the Greek island of Syros.

Mr. Protopapas has received scholarships from the Boston University Music Division and the Onassis Foundation. He is a former member of the Boston Conservatory Honors Trio.

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**KELLY KADUCE**

**CONCERTO/ARIA COMPETITION WINNER**

Soprano Kelly Kaduce is a native of Winnebago, Minnesota, where she received her bachelor of music from St. Olaf College. She is currently a Master of Music in Vocal Performance candidate at Boston University.

Ms. Kaduce has performed in a wide range of opera, operetta, and musical theater, including the roles of The Widow in Dominick Argento's *The Boor*, Josephine in Gilbert and Sullivan's *H.M.S. Pinafore*, Pepi in Johann Strauss's *Wiener Blut*, Lauretta in Giacomo Puccini's *Gianni Schicchi*, Dido in Henry Purcell's *Dido and Aeneas*, and Lilli Vanessi in Cole Porter's *Kiss Me, Kate*. She has recently sung the role of Musetta in Boston University's April production of Giacomo Puccini's *La Bohème*. Her concert credits include *The Prayers of Kierkegaard*, by Samuel Barber, with the Boston University Orchestra, and *Casa Guidi* by Dominick Argento, with the St. Olaf Orchestra.

One of three New England regional winners of the Metropolitan Opera National Council Auditions and one of five national winners, Ms. Kaduce has won additional competitions, including first place in The New Jersey Alliance of Performing Artists, first place in the National Association of Teachers of Singing Song Festival, and second place in the Annamaria Saritelli-Dipanni Bel Canto Competition.

This summer, Ms. Kaduce will appear with the Glimmerglass Opera Company in Cooperstown, New York.

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**KONSTANTINOS PAPADAKIS**

**CONCERTO/ARIA COMPETITION WINNER**

Konstantinos Papadakis began studying piano at the age of nine with Vilma Antonakaki at the Hellenic Conservatory of Heraklion. He received a fellowship to the Hellenic Conservatory of Athens, where he studied with Professor Kostis Gaitanos, and earned a Piano Diploma, first prize by unanimous decision.

Mr. Papadakis pursued further studies in London with Martino Tirimo and Vladimir Ashkenazy; and in Moscow with pianist Nikolai Petrov, who described him as a "highly gifted pianist of considerable technical and musical ability." After the success of his world premiere recordings of thirty piano works by Greek composers, he was honored by the Ministry of Culture of Cyprus with the Best Performer of the Year award.

He is an active soloist and ensemble performer with concerts in Boston and New York this spring, and engagements in London and Greece this summer. Many of his performances and recordings are works specially written for him by contemporary composers and have been broadcast on radio and television. Currently, he is recording the complete piano works of Theodore Antoniou, Professor of Music at Boston University.

Mr. Papadakis is a student of Professor Anthony di Bonaventura at Boston University School for the Arts, where he is pursuing an Artist Diploma in Piano Performance. In 1997, he won the Anne and Aaron Richmond Piano Competition at Boston University and was the recipient of the prestigious Yannis Vardinoyannis Award.

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# BOSTON UNIVERSITY SYMPHONY ORCHESTRA

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## VIOLIN I

Gillian Clements, *Concertmaster*  
Christine Ribbeck  
Aya Hasegawa  
Ulrike Schumann  
Juong Hoon Song  
Dagmara Mroz  
Hilary Foster  
Kimberly Griffith  
Katherine Winterstein  
Rachel Lambdin  
Yoojin Kim  
Ariel Parkington  
Chiyoko Mizumura  
Elise Dalleska  
Sarah Asmar  
Wilson Pedrazas

## VIOLIN II

Daniel Han, *Principal*  
Mark Berger  
Jessica Platt  
Tylor Neist  
Joo-Mee Lee  
Jessica Amidon  
Anna Brathwaite  
Nina Yoshida  
Hilary Smith  
Tuuli Morrill  
Olivia Young  
Gabrielle Kopf  
Christina Eng  
Meg Dole  
Mary Kim  
Han Tjoeng

## VIOLA

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

## CELLO

Jan Mueller Szeraws, *Principal*  
Shay Rudolph  
Benoit Faucher  
Nan Zhou  
Marianne von Nordeck  
Velleda Pelpel  
Chia-Chia Chang  
Kathryn Thompson  
Kathleen Reardon  
Emily Yang  
Sonya Knussen  
Phaedre Sassano  
Natasha White  
Alex Ludwig  
Lauren Riley  
Andrea Spirn

## BASS

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

## FLUTE

Amy Dombach\*  
Brook Ferguson  
Boaz Meirovitch\*  
Jordi Tarrus\*  
Anne Wong

## PICCOLO

Anne Wong

## OBOE

Bernadette Avila\*  
Michael Dressler  
Cui Tong\*  
Gabriela Yagupsky

## ENGLISH HORN

Gabriela Yagupsky

## CLARINET

Holly Hamilton\*  
Kelly Hayes  
Jocelyn Langworthy\*  
Kai-Yun Lu\*  
Erika Means

## BASS CLARINET

Holly Hamilton

## BASSOON

Gabriel Beavers\*  
Shinyee Na\*  
Gil Perel\*

## CONTRABASSOON

Gil Perel

## HORN

Scott Bacon  
Oliver de Clercq\*  
Gabrielle Finck\*  
Elizabeth Regas  
Leslie Sabol  
Sheffra Spiridopoulos  
Jeanne Weisman\*

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JoAnn Lamolino\*  
Michael Zonshine\*

## TROMBONE

Peter Charig\*  
Eliza Feller  
Eric Reynolds  
Greg Spiridopoulos\*

## BASS TROMBONE

Weş Citron\*  
William Lombardelli\*

## TIMPANI

Michael Chang\*  
Courtney McDonald\*

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Michael Chang\*  
Courtney McDonald  
Adam Wallstein\*

## HARP

Franziska Huhn\*  
Steve Simpson\*

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Michael Carreira

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*The seatings of string players in the Boston University Orchestras change from concert to concert and, sometimes, within concerts. This list represents the arrangement of string players for the second half of this program and, in the case of the cello, a composite of both halves. Seatings of woodwind, brass, harp, and percussion players change from work to work. These musicians are listed alphabetically with stars (\*) indicating this concert's principal players.*

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