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Boston University School for the Arts
Music Division
—presents—

BOSTON UNIVERSITY
CHAMBER ORCHESTRA

DAVID HOOSE, *conductor*

xx

Monday, March 27, 2000 at 8:00 p.m.
The Tsai Performance Center
685 Commonwealth Avenue
Boston, Massachusetts

Boston University School for the Arts
Music Division
—presents—

BOSTON UNIVERSITY CHAMBER ORCHESTRA

DAVID HOOSE, *conductor*

Monday, March 27, 2000
8:00 p.m.

PROGRAM

La Création du Monde, Op. 81

Darius Milhaud
(1892-1974)

Introduction and Allegro, Op. 47

Edward Elgar
(1857-1934)

Sarita Uranovsky; Yeon-Su Kim, *violin*
Li Li, *viola*
Jan Muller-Szeraws, *cello*

—*Intermission*—

Pulcinella (1922; rev. 1949)

Igor Stravinsky
(1882-1971)

Sinfonia (Overture)
Serenata
Scherezino—Allegro—Andantino
Tarantella
Gavotta con due variazioni
Vivo
Minuetto—Finale

Aya Hasegawa; Daniel Han, *violin*
I-Ting Chang, *viola*
Patrick Owen, *cello*
Gil Katz, *double bass*

PROGRAM NOTES

Darius Milhaud (1892-1974)

La Création du Monde

During a trip to the United States in 1922, Darius Milhaud visited Harlem. While there, he was exposed to music in which "against the beat of the drums the melodic lines crisscrossed in a breathless pattern of broken and twisted rhythms." This sound, of course, was jazz. Upon his return to France, he resolved to compose a chamber piece that used the elements of jazz, and his opportunity came with *The Creation of the World* in 1923.

La Création du Monde was premiered on October 25, 1923 by Rolf de Maré's Ballets Suédois to a story by Blaise Cendrars based on stories of the Creation from African folklore. Fernand Léger designed the sets and costumes with this theme in mind.

The most striking aspect of Milhaud's orchestration is the absence of violas. They are replaced by a solo alto saxophone that plays an important role in the melodic exposition throughout much of the work. In his autobiography, Milhaud states that the seventeen instruments in *Création* comprise the same orchestra that he had heard in Harlem a year earlier.

Edward Elgar (1857-1934)

Introduction and Allegro

Unlike many composers who show talent in their field at an early age, almost all of Sir Edward Elgar's compositions were written after he had turned thirty and his most noteworthy ones appear after he had turned forty. Premiering in 1905 on the same program as his third *Pomp and Circumstance March* (also a premiere), the *Introduction and Allegro* falls into the latter of these categories. The score calls for a string orchestra with a string quartet, which interacts with the orchestra in several different ways: as part of the orchestra, as individual soloists, and as an accompanying ensemble.

The primary idea of the Introduction is the lyrical melody that begins in the solo viola. This melody has a distinctive Welsh quality that recalls the time Elgar spent in that region. The Allegro reveals what Elgar referred to as a "devil of a fugue." This fugue, beginning with the orchestral second violins and answered by the first violins, has the distinctive flavor of Elgar and could never be mistaken as a mere imitation of Bach. The piece concludes with the re-introduction of the themes, including the Welsh-like tune, from earlier in the work.

Igor Stravinsky (1882-1971)

Pulcinella

Pulcinella was the second of three ballets that Sergei Diaghilev's Ballets Russes commissioned based on works by earlier Italian composers. The first, *Les Femmes de Bonne Humeur* with music by Domenico Scarlatti orchestrated by Vincenzo Tommasini, premiered in 1917. The final ballet of this group, *Le Astuzie Remminili*, used music by Domenico Cimarosa orchestrated by Ottorino Respighi and was premiered late in 1920. *Pulcinella* premiered on May 15, 1920 at the Théâtre National de l'Opéra in Paris. Pablo Picasso designed the sets and costumes, Léonide Massine choreographed and performed the principal male role while Tamara Karsavina performed the principal female role, and Igor Stravinsky composed the score after music from the collected edition of Giovanni Battista Pergolesi (1710-1736). Stravinsky, though familiar with only *La Serva Padrona* and the *Stabat Mater*, did not like Pergolesi's music and was not entirely enthusiastic about the endeavor, but Diaghilev succeeded in swaying his opinion, and Stravinsky assembled eighteen movements from Pergolesi's Collected Works. Later research has revealed, however, that the attributions in that edition are erroneous and over half of the selections Stravinsky made are not actually by Pergolesi, but rather by the composers Domenico Gallo, Fortunato Chelleri, Alessandro Parisotti, and Donato Paganelli.

During the premiere, the neo-Classical style of the music of *Pulcinella* surprised the audience. The last original ballet that the Ballets Russes had premiered by Stravinsky was the *Rite of Spring* in 1913, whose performance has become one of scandalous legend. Between 1913 and 1920, Stravinsky had been forced to flee from France to Switzerland following the outbreak of World War I because treaties between Russia and France made him eligible to serve in the French army. The Ballets Russes, meanwhile, spent the war years largely touring in neutral countries: Switzerland, Italy, Spain, and the United States. Only Stravinsky's opera *Le Rossignol* (1914) and the ballet *Le Chant du Rossignol* (February 1920, adapted from the opera) had premiered between the *Rite* and *Pulcinella*.

Like many of Stravinsky's other works, *Pulcinella* has gone through a series of revisions since its premiere. Stravinsky prepared a suite from the ballet in 1922 with slight modifications in the orchestration. Ironically, Stravinsky's choices for the suite eliminates half of Pergolesi's actual contributions, thus making the suite even less of a work based on his music than the original ballet. Stravinsky made a further revision in 1949, and it is this most recent version that will be heard tonight.

MEET THE CONDUCTOR

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, 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 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 Adventuresome 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, Nonseuch, Delos, CRI, GunMar, and New World labels.

UPCOMING EVENTS

March 28
8:00 p.m.

Boston University Symphony Orchestra

Craig Smith, *conductor*

Akiko Fujimoto, *conductor*

Tong-Il Han, *piano*

Ethan Sloane, *clarinet*

In memorium for Timothy Hay ('95, BM; '97, MM)

The Tsai Performance Center

685 Commonwealth Avenue

March 31
8:00 p.m.

Boston University Chamber Chorus

Ann Howard Jones, *conductor*

Boston University Concert Hall

855 Commonwealth Avenue

Boston University Chamber Orchestra

Milhaud Orchestra

Violin I

Yeon-Su Kim

Violin II

Stephanie Larsen

Cello

Tsao-Lun Lu

Bass

Susan Hagen

Piano

Yun Lee

Flute

Anne Wong
Linda Krueger

Oboe

Michael Dressler

Clarinet

Kai-Yun Lu
Juliet Lai

Bassoon

Lou Ann Pfeil

Saxophone

Richard Schwartz

Horn

Oliver DeClercq

Trumpet

Christopher Scanlon
James Leach

Trombone

Greg Spiridopoulos

Timpani

Courtney McDonald

Percussion

Adam Wallstein

Elgar Orchestra

Violin I

Monica Cheveresan, *Concertmaster*

Daniel Han

Stephanie Larsen

Piotr Buczek

Laurent Chatel

Costin Anghelescu

Violin II

Catherine Wong, *Principal*

Aya Hasegawa

Zhong-Ling Li

Shu-Fang Du

Yoojin Kim

Elise Dalleska

Viola

Andy Tsai, *Principal*

I-Ting Chang

Mark Holloway

Flavio Gaete

Cello

Jennifer Martin, *Principal*

Tsao-Lun Lu

Patrick Owen

Gabriel Shapiro

Bass

Susan Hagen, *Principal*

Gil Katz

Michael Williams

Stravinsky Orchestra

Violin I

Shu-Fang Du, *Concertmaster*

Yeon-Su Kim

Catherine Wong

Yoojin Kim

Elise Dalleska

Zhong-Ling Li

Violin II

Piotr Buczek, *Principal*

Stephanie Larsen

Monica Cheveresan

Sarita Uranovsky

Costin Anghelescu

Laurent Chatel

Viola

Flavio Gaete, *Principal*

Mark Holloway

Li Li

Andy Tsai

Cello

Gabriel Shapiro, *Principal*

Jan Muller-Szeraws

Tsao-Lun Lu

Jennifer Martin

Bass

Susan Hagen, *Principal*

Michael Williams

Flute

Linda Krueger

Anne Wong

Oboe

Tong Cui

Michael Dressler

Bassoon

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Horn

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