2008-10-21

Boston University Chamber Orchestra, October 21, 2008

Boston University College of Fine Arts
School of Music
presents

Boston University Chamber Orchestra

Zachary Bruno, Geneviève Leclair, and Earl Raney,
Conductors

Tuesday
October 21, 2008
7:30pm
CFA Concert Hall

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October 21, 2008
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Boston University Chamber Orchestra
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AARON COPLAND *Letter from Home*

Music for the Theatre

Prologue
Dance
Interlude
Burlesque
Epilogue

Variations on a Shaker Melody

~Intermission~

Quiet City

SARAH HASSEN english horn
MICHAEL DOBRINSKI trumpet

Old American Songs
The Dodger
The Little Horses
The Boatmen's Dance
At the River

JAMES DEMLER baritone

Three Latin American Sketches
Estribillo
Paisaje Mexicano
Danza de Jalisco

PROGRAM NOTES

AARON COPLAND (1900-1990)

Aaron Copland was one of the most popular and influential American composers of the twentieth century. He is widely credited with defining an "American" style of composition—that is, one distinct from French or German influence—and for the creation of the "Americana" sound that permeates the works on tonight's program. Copland's influence, tutelage and support of American composers earned him the appellation "Dean of American music."

Copland was born in 1900, to a family of Lithuanian-Jewish descent in Brooklyn, New York. He was the youngest of five children; his mother and siblings provided his earliest music training. The teenage Copland showed a keen interest in opera libretti—his sister Laurine studied at the Metropolitan Opera School—and declared his intention to become a composer at the age of 15. Thus decided, he studied music (with mixed results) by correspondence course, then took formal instruction with the respected but conservative composer Rubin Goldmark. Although Copland credited Goldmark with providing a strong musical foundation, the pupil's interest lay with more modern music (which he secretly composed alongside the more traditional pieces supervised by his teacher).

After graduating from high school, Copland studied as a pianist and worked for several years as a freelance musician, playing in several dance bands). His interest in modern music remained, however, and he soon traveled to Paris to attend the Fontainebleau School, avoiding the college education planned by his father. There, Copland studied first with Paul Vidal (who was likewise too conservative for his preferences) and, later, with Nadia Boulanger.

> *Ever since I saw Ezra Pound turn pages for George Antheil's concert in the Paris of the twenties, I have puzzled over what music means to the literary man. For one thing, when he takes it at all...he rarely seems able to hear it for itself alone. It isn't that he sees literal images, as one might suspect, or that he reads into music meanings that aren't there. It's just that he seldom seems comfortable with it. In some curious way, it escapes him... When he puts two words together to characterize a musical experience, one of them is almost certain to be wrong.*
>
> -Aaron Copland, Undated Journal Entry

Copland soon distinguished himself and flourished under Boulanger's demanding curriculum. His stay in Europe, originally for one year, was extended to three; he traveled the continent, frequented concerts and socialized with a wide variety of French and American (expatriate) intellectuals. Copland's output shifted from the short songs and piano pieces that marked his juvenilia to larger works; his first orchestral piece, composed under Boulanger's instruction, was a ballet. It was also through Nadia Boulanger that Copland received his first major commission: the Symphony for Organ and Orchestra, commissioned by Koussevitzky for the Boston Symphony Orchestra.

(This began a long and fruitful relationship between Copland, Koussevitzky and the BSO, a source of countless commissions, concerts and recordings during Koussevitzky's tenure.)

In 1925, Copland returned to the United States, living in Manhattan and working as a full-time composer. Unlike many of his peers, he consciously avoided full-time employment as a professor (a security that he recognized could be most distracting). He was supported early on by a Guggenheim Fellowship (awarded twice, in 1925 and 1926); a mix of frugal living, commissions, teaching and private funding supported him through the onset of the Great Depression. Ironically, the 1930's were a period of flowering for Copland as a composer, producing a wide range of ballet, theatre and film scores. The 1940's were even more fruitful, producing many of his most eponymous works, and he was named assistant director of the Berkshire Music Center in 1940. By the 1950's, colleagues and critics began referring to him as "the Dean of American music", a name that lingered through decades of retirement and adorned almost every obituary when he died in 1990.

Letter from Home

Letter from Home (1944) was commissioned for radio broadcast by Paul Whiteman and the American Broadcasting Company (ABC). The title of this short character piece was intensely topical: by the piece's broadcast date of October 17, 1944, millions of American troops were deployed around the world, with intense fighting in Europe and Asia. With no international phone service and no email, hand and typewritten letters were the chief connection of most servicemen to their loved ones at home. Those who could not read enlisted their comrades to read and write on their behalf; diaries and interviews attest to the huge importance and excitement attached to a mail delivery. Copland's piece (revised and re-orchestrated in 1962) is lyrical essay, touching on the anticipation and emotion stirred up by a letter: the good, the bad and an overriding sense of nostalgia and longing.

> *"There is something about music that keeps its distance even at the moment that it engulfs us. It is at the same time outside and away from us and inside and part of us. In one sense it dwarfs us, and in another we master it. We are led on and on, and yet in some strange way we never lose control."*
>
> -Aaron Copland, Music and Imagination (1952)

***Music for the Theatre* suite**

The five pieces of the *Music for the Theatre* suite (1925) are, despite the title, not actual pieces of incidental music. Rather, they are pieces that describe the theatre using the fine brushes of the orchestra. The suite was another Koussevitzky/BSO commission for Copland, delivered soon after the composer's return to the United States. The five movements—"Prologue", "Dance", "Interlude", "Burlesque" and "Epilogue"—have a familiar sound to the modern ear, thanks to decades of copying and quotation in

cartoons and musical theatre. Still, the original quality of Copland's writing shows through, especially in the Interlude, and if our ears have lost something in the copying they are refreshed in the undiluted orchestral colors and hints of jazz styling.

Variations on a Shaker Melody

The *Variations on a Shaker Melody* are drawn from Copland's 1944 ballet Appalachian Spring. Originally scored for an eclectic ensemble (flute, clarinet, bassoon, two string quartets, bass and piano), Copland rearranged *Appalachian Spring* in 1945 for a standard orchestra, forming the well-known suite of the same name. The Variations comprise one of the central sections of the ballet but the second-to-last section of the suite: six variations on a collection of Shaker hymn fragments, including the well-known melody "Simple Gifts". Copland's notes describe the Variations as scenes of daily life for a newlywed farmer couple. Ironically, Copland mused while composing *Appalachian Spring* that writing the ballet was an inefficient use of time, with relatively few performances of his music resulting. *Appalachian Spring* won a the 1945 Pulitzer Prize in Music and has remained one of Copland's most-performed works.

Quiet City

Quiet City (1940), for English horn, trumpet and strings, is extracted from incidental music written for the play of the same name by Irwin Shaw. As with *Appalachian Spring*, Copland's music has performed more enduring than its original context. The play *Quiet City* is set in an urban jungle in which the evening itself compels characters to step out and speak their minds. The two principal characters are a young Jewish boy and a lonely and despondent older man. The Jewish boy (depicted by the trumpet solo) is new to the city and awed by modernity, but securely grounded in his heritage; fragments of Jewish music and a call from the synagogue can be heard with the trumpet. The old man (portrayed by the English horn) has renounced his religion and succumbed to the pressures of the city, becoming a vagrant tramp. The music heard tonight omits some of the darker currents of the original incidental music, instead focusing on the characters relationship with the city itself.

Old American Songs

The songs heard in tonight's concert are drawn from the *Old American Songs* publications of songs collected and arranged by Copland. "The Dodger" is a playful song on hypocrisy, singling out policitians, clergy and lovers; Copland's arrangement adds a bouncing energy throughout, via the piano. "The Little Horses" is a lullaby ("Hushy bye bye...") alternating with an energetic list of all the horses that can be seen ("A brown, and gray..."). Copland transforms this folk piece into an art song of dramatic shifts in energy and sweet tenderness. "The Boatmen's Dance" is a minstrel song (first published in 1843, credited to Dan Emmett) describing boatworkers in the Midwest. Unlike most such instances, both the original song and Copland's arrangement are active in the repertoire today. "At the River" is one of the quintessential American folk hymns, transcending (without losing) its original religious context. Copland's setting is

nuanced but restrained, the dotted rhythms in the piano pushing the squarer rhythms of the hymn tune.

Three Latin American Sketches

The strident and percussive sounds that begin the *Three Latin American Sketches* (1971) are based on folk music encountered by the composer during his travels. The title of the first sketch, "Estribillo", refers to the refrain of the Spanish villancicos, a solo song often used with percussion accompaniment as dance music; Copland based it on a melody from his Venezuelan travels. The second sketch, "Paisaje Mexicano" ("Mexican Landscape"), is a melodic and sensual pastoral that passes its flowing theme through the orchestra. The third sketch, "Danza de Jalisco[1]", returns to a more percussive sound and orchestration. The principal theme is split into small, echoed fragments, alternating between 3/4 and 6/8 time: a lively finish to the traveler's suite. The latter two sketches were first composed in 1959 for the Spoleto Festival; the opening sketch (Copland's last orchestral work) was added in 1971.

–Basil Considine

Basil Considine is a PhD candidate in Music History and Theory at Boston University.

1. *Jalisco (capital: Guadalajara) is a province in Central Mexico.*

ZACHARY BRUNO conductor

Zachary Bruno is a graduate student in the School of Music at Boston University. He is curr working toward a Doctor of Musical Arts degree in orchestral conducting, studying under D Hoose. Mr. Bruno holds B.A. and M.M. degrees magna cum laude from the University of California at Berkeley and the University of the Pacific Conservatory of Music where his teachers have included David Milnes, Robert Calonico, and Eric Hammer.

As principal conductor of the Berkeley Composers Club and Pacific Composers Colloquium, Mr. Bruno directed the world premieres of more than 15 contemporary works for orchestra, including the 2007 performance of Nathan Riebli's opera *The Song of the Cricket*. Over the past three years, Zachary has been selected to participate in summer conducting institutes at the Eastman School of Music, the University of Illinois, and the University of Siena.

A native of northern California, Mr. Bruno taught clarinet, saxophone, and general music in the public schools of Stockton, California, for two years. Having conducted various collegiate ensembles in more than a dozen states, he makes his debut with the Boston University Chamber Orchestra tonight.

GENEVIÈVE LECLAIR conductor

Geneviève Leclair is currently pursuing her training in conducting as a doctoral student at Boston University with David Hoose.

Ms. Leclair received her basic musical training as a flautist at École de musique Vincent-d'Indy in Montréal, Canada. She also obtained a bachelor's and a master's degree in flute performance at Université de Montréal, the later under the supervision of Mr. Denis Bluteau, associate principal flautist at the Orchestre Symphonique de Montréal. Ms. Leclair has taught flute, as well as music theory and ear training, at École de musique Vincent-d'Indy, Académie de musique Pierre-Laporte, and École des jeunes de l'Université de Montréal since 2001. She has just publishe first music theory exercise book, *Les Devoirs du prof Rémi,* through Les Éditions École de mus Vincent-d'Indy.

Simultaneous with her training as a flautist, Ms. Leclair studied orchestral conducting for three years with Paolo Bellomia. She also took part in master classes with Jean-François Rivest and Carl Topilow from the Cleveland Institute of Music. Ms. Leclair has participated in the Contemporary Music Conducting Workshop in Kromeriz, Czech Republic, the Orchestral Conducting Program at the National Arts Center in Ottawa, and Kenneth Kiesler's "A Conductor's Retreat at Medomak."

In the fall of 2005, Ms. Leclair became General and Artistic Director of Ensemble Euterpe, an orchestra she also founded. Through this orchestra, she collaborated with a number of promissing soloists and other young artists, and premiered several works by young composers, as well as *Night Passages* by Alan Belkin, composition professor at l'Université de Montréal.

EARL RANEY conductor

Ea[illegible]ney is a second year MusM at BU in Orchestral Conducting.

Earl Raney is an Assistant Professor of Music in Performance at Wheaton College where he is Music Director and Conductor of the Great Woods Chamber Orchestra and the Southeastern Massachusetts Wind Symphony. Mr. Raney is also an Adjunct Professor of Music at Atlantic Union College where he is Music Director and Conductor of the Atlantic Wind Symphony and Atlantic Union College Symphony Orchestra. Balancing a dual career as conductor and trumpeter, he is well-known as the Artistic Director and solo trumpet of the award-winning Epic Brass Quintet. Since founding the Epic Brass in 1983, Raney has given over 1600 concerts in 46 states, with appearances at the Kennedy Center, Weill Recital Hall and Carnegie Hall, among others. Internationally, Mr. Raney has performed in fourteen countries. Deeply committed to music education, he has served as Director of the Thayer Performing Arts Center and continues to perform as guest conductor and clinician at colleges and high schools throughout the country. Most recently, Mr. Raney appeared as a guest conductor at the 2008 Icelandic National Band Festival in Reykjanesbaer. During the summer he directs the Epic Brass Summer Institute for Brass Players.

JAMES DEMLER baritone

American baritone James Demler, assistant professor of music at Boston University, first gained international attention at Houston Grand Opera, where he appeared as Guglielmo in *Così fan tutte*, De Bretigny in *Manon* and Peter in *Hänsel und Gretel;* and with the Houston Symphony, with whom he sang the role of the Maestro in Salieri's rarely performed *Prima la musica, poi le parole.* He also gave the Houston premiere of Ned Rorem's *Santa Fe Songs*, with the composer conducting. He has since performed in more than 20 operas, including such roles as Marcello in *La Bohème*, Sharpless in *Madama Butterfly* and Count Alamaviva in *Le Nozze di Figaro*, as well as numerous oratorios and concert works with companies across the United States and Canada.

He appeared in the premiere of Daron Hagen's *Shining Brow* with Madison Opera and subsequently sang the roles with the Las Vegas Philharmonic in which the composer conducted. Then in October of 2007, Mr. Demler reprised these roles in Daron Hagen's *Shining Brow* with the Buffalo Philharmonic. Mr. Demler has also sung the role of Jake in Hagen's *Bandanna*, which was recorded and released on Albany Records. More recently, he sang the role of John McCormack in Mr. Hagen's latest opera entitled *The Antient Concert* at the Symphony Space in New York City.

Mr. Demler made his Carnegie Hall debut with Eve Queler and the Opera Orchestra of New York as Dikson in Boïeldieu's *La Dame Blanche.* He returned to that prestigious venue with the New England Symphonic Ensemble under the direction of John Rutter in Bach's Magnificat and the Fauré Requiem, and most recently with conductor Ann Howard Jones as Bass soloist in Mozart's Requiem. Other appearances in New York have included the role of Top in *The Tender Land* conducted by Cal Stewart Kellogg at the Kaye Playhouse, and two concerts with the Jupiter Chamber Players in a French program and the Brahms *Liebeslieder Walzer.* He appeared as Pish-Tush in *The Mikado* with Chautauqua Opera and sang the role of Assan in Menotti's *The Consul* with Berkshire Opera, which was recorded and released on Vox Classics. He received critical acclaim for his performance with Arizona Opera as Count Almaviva in *Le Nozze di Figaro*, and was likewise praised for his appearances as Aeneas in Purcell's *Dido and Aeneas* and as Bartley in Vaughan Williams' seldom-seen *Riders to the Sea*, both with Long Beach Opera.

Concert engagements have included Monteverdi's *theatrical* cantata Il *combattimento di Tancredi e Clorinda* at the Aspen Festival, conducted and arranged by Luciano Berio; *Messiah* with the National Arts Centre Orchestra in Ottawa, the Hartford Symphony and the Rochester Oratorio Society; the Fauré Requiem with the New Mexico Symphony; the title role of Mendelssohn's *Elijah* with the Lake Wales Chorale and Chamber Orchestra; Brahms's *Ein deutsches* Requiem with the Madison Symphony; several appearances at the Berkshire Choral Festival, singing Bach Cantata No. 79, Mozart's *Coronation* Mass, Dvorák's Te Deum and Handel's *Jeptha;* Hindemith's *When Lilacs Last in the Dooryard Bloomed* and at State University of New York (SUNY) Potsdam, the role of Jesus in a staged performance of Bach's *St. Matthew* Passion; as well as Broadway evenings at the Bermuda International Festival and with the Cairo Symphony.

Since joining the full-time faculty at Boston University in 2005, he has sung many solos with the University's various musical organizations, including the role of Raphael in Haydn's *Creation* at Boston's Symphony Hall with the Boston University Symphony Orchestra and Chorus, under the direction of Ann Howard Jones. In the summer of 2007, Mr. Demler debuted as soloist at Tanglewood's Ozawa Hall in Earl Kim's *Scenes from a Movie* with the Boston University Tanglewood Institute Young Artists Chorus. In 2008, he also debuted with the Back Bay Chorale of Boston in Haydn's *Lord Nelson* Mass and as soloist with Coro Allegro in Michael Haydn's Mass at Sanders Theatre.

Mr. Demler has appeared in recital on the Princeton Chamber Series, at the Berkshire Choral Festival, at SUNY Potsdam, and at Boston University. He holds the Bachelor of Music degree from the University of New Mexico, the Master of Music degree in Vocal Performance from the University of Arizona, and a Performance Certificate from the Eastman School of Music. He completed his training with the Houston Grand Opera Studio.

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Zachary Brezon
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Cello
Brandon Brooks, *principal*
Yu-Fang Chang
Ja[illegible] Domingo
N[illegible]ew Flynn
Ian Gottlieb
Michael Prevost
Christopher James
Douglas Machiz
Kathryn Dawson

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Julianne Russell
Nicholas Schwartz

Flute
Margaret Brinkerhoff * +
Zachary Jay @ ^
Chia Jung Lee -

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Sarah Hassen # ^
Lindsay Hollingshead - @
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October 18–November 2

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Trouble in Tahiti
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Thursday, October 23, 7:30pm

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Guest Artist Recital Series
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Monday, November 3, 7:30pm

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ED GAZOULEAS viola
JULIANNE LEE violin
PEI-SHAN LEE piano
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Monday, November 10

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MINKYUNG OH piano
Tsai Performance Center

Wednesday, November 12, 7:30pm

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In 1954, the College of Fine Arts was created to bring together the School of Music, along with two new entities: the School of Theatre and the School of Visual Arts. The University's vision was to create a community of artists in a conservatory-style school offering professional training in the arts to both undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students. Since those early days, education at the College of Fine Arts has begun on the BU campus and extended into the city of Boston, a rich center of cultural, artistic and intellectual activity.

Boston University, founded in 1839, is an internationally recognized institution of higher education and research. With more than 30,000 students, it is the fourth largest independent university in the United States. BU contains 17 colleges and schools, along with a number of multi-disciplinary centers and institutes that are central to the school's research and teaching mission.

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Ken Radnofsky, *saxophone*
Richard Ranti *bassoon*
Thomas Rolfs *trumpet*
Mike Roylance *tuba*
Matthew Ruggiero *bassoon*
Eric Ruske *horn* *
Robert Sheena *English horn*
Ethan Sloane *clarinet* *
Samuel Solomon *percussion*
James Sommerville *horn*
Linda Toote *flute*
Lee Vinson *percussion*

PIANO
Jonathan Bass
Anthony di Bonaventura *
Maria Clodes-Jaguaribe *
Linda Jiorle-Nagy

COLLABORATIVE PIANO
Shiela Kibbe *
Robert Merfeld

ORGAN
Nancy Granert
Peter Sykes *

VOICE
Michelle Alexander
Sarah Arneson *
Penelope Bitzas *
Sharon Daniels *
Emma Dassori
James Demler *
Gary Durham
Simon Estes *
Jodi Goble
Phyllis Hoffman *
Frank Kelley
Susan Ormont
Jerrold Pope *
Maria Spacagna

HISTORICAL PERFORMANCE
Aldo Abreu *recorder*
Sarah Freiberg Ellison *cello*
Laura Jeppesen *viola da gamba*
Christopher Krueger *Baroque flute*
Catherine Liddell *lute*
Martin Pearlman *Baroque ensembles* *
Robinson Pyle *natural trumpet*
Marc Schachman *Baroque oboe*
Jane Starkman *Baroque violin, viola*
Peter Sykes *harpsichord* *

MUSICOLOGY
Richard Bunbury *
Victor Coelho *
Steven Cornelius
Brita Heimarck *
Thomas Peattie *
Joshua Rifkin *
Andrew Shenton*
Joel Sheveloff *
Jeremy Yudkin *

COMPOSITION AND THEORY
Brett Abigana
Martin Amlin *
Deborah Burton *
Richard Cornell *
Joshua Fineberg *
Heather Gilligan
Osvaldo Golijov
Samuel Headrick *
David Kopp *
Rodney Lister *
Ketty Nez *
John Wallace *
Steven Weigt *

MUSIC EDUCATION
Richard Bunbury *
Bernadette Colley *
Diana Dansereau *
André de Quadros *
Jay Dorfman *
Andrew Goodrich *
Patrick Jones *
Ron Kos *
Warren Levenson
Sandra Nicolucci *
Anthony Palmer
William Pappazisis
Chris Parks
Evan Sanders
Karen Snell
John Wallace *

CONDUCTING
David Hoose *
Ann Howard Jones *
David Martins

OPERA INSTITUTE
Judith Chaffee
Phyllis Curtin ++
Sharon Daniels *
Frank Kelley
Ruth Benson Levin
William Lumpkin *
Adam McLean
Jim Petosa
Betsy Polatin
Christien Polos
Jeffrey Stevens
Nathan Troup
Allison Voth *

STAFF PIANISTS
Michelle Alexander
Eve Budnick
Jodi Goble
Phillip Oliver
David Richardson
Lorena Tecu
Noriko Yasuda

Department Chairmen represented in **bold**

* Denotes full-time faculty

++ Emeritus

SCHOOL OF MUSIC ADMINISTRATION
André de Quadros, *Director, School of Music*
Mary P. Squiers, *Executive Operations Officer*
Tracy Rider, *Director of Admissions and Student Affairs*
Anthony Enslow, *Executive Assistant*

SCHOOL OF MUSIC PRODUCTION DEPARTMENT
J. Casey Soward, *Manager of Production and Performance*
Diane McLean, *Stage Manager*
Shane McMahon, *Recording Engineer*
Eric Roberson, *Scheduling and Programs Coordinator*
Kris Sessa, *Librarian*
Martin Snow, *Keyboard Technician and Restoration*
Roberto Toledo, *Head Recording Engineer*

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