1995-10-05

Boston University Symphony Orchestra, October 5, 1995

Boston University School for the Arts
Music Division

—presents—

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

DAVID HOOSE, *conductor*

Thursday, October 5, 1995 at 8:00 p.m.
The Tsai Performance Center
685 Commonwealth Avenue
Boston, Massachusetts

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PROGRAM

"Die Vorstellung des Chaos" from *Die Schöpfung*, Hob. XXI: 2 — Franz Joseph Haydn (1732-1809)

Fünf Orchesterstücke, Op. 16 (1949 Version) — Arnold Schoenberg (1874-1951)

Vorgefühle (Premonitions)
Vergangenes (Yesteryears)
Sommermorgen an einem See (Farben)
(Summer Morning by a Lake (Colors)
Peripetie (Peripetia)
Das obligate Rezitativ (The Obligatory Recitative)

—Intermission—

Symphony No. 5 in E minor, Op. 64 — Peter Ilyitch Tschaikovsky (1840-1893)

Andante — Allegro con anima
Andante cantabile, con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso — Allegro vivace

PROGRAM NOTES

Die Schöpfung (The Creation) marks the beginning and, in some ways, the culmination of **Franz Joseph Haydn's** late period. Haydn began the oratorio in 1796, one year after his return to Vienna from London, and he completed it in 1798. First performed in Vienna, it was wildly successful. For this reason, Haydn decided to publish the full score in German and English (libretto by Baron Gottfried van Swieten after Milton's *Paradise Lost*), and to fund the project with subscriptions from patrons. Even more important than the money from these prominent figures was prestige of printing their names on his edition, as a tangible gesture of support. He especially wanted his London patrons, including the Queen of England, to subscribe, and wrote in a letter: "Now my most ardent wish is to enjoy the royal favour of having Her Gracious Majesty the Queen of England condescend to subscribe to this work: the presence of her name in the printed list of subscribers will convince the world that during my sojourn in London I enjoyed... royal favour."

Haydn wanted his oratorio to be accepted, even though it was composed in a forward style. He expressed this in a letter to his publisher Breitkopf: "I would only wish, and hope, that the critics do not deal too severely with my Creation: they might perhaps object a little to the musical orthography [technique] of certain passages... but the true connoisseur will see the reasons for them as readily as I do, and will push aside the stumbling block" (trans. H.C.R. Landon).

The beginning of *The Creation*, "Die Vorstellung des Chaos", "The Representation of Chaos" is one of two purely instrumental passages. Haydn makes striking use of minor thirds, diminished chords, and suspensions in a manner which departed from the common compositional practices of the day.

In 1802, Carl Friederich Zelter, a teacher, composer and conductor wrote an article applauding Haydn's oratorio, and vividly described the texture of "Die Vorstellung des Chaos": The arpeggios "swarm out against the vast horizon like hordes of insects beside enormous dark masses." (trans. S. Kalibs)

Heinrich Schenker explained the portrayal of chaos and light as a struggle between minor tonalities and the major chord which signifies the moment when God creates Light. Schenker also pointed out Haydn's portrayal of "chaotic waves" with his careful placement of crescendos and decrescendos as the instruments wax and wane in overlapping entrances at the beginning of the movement.

Arnold Schoenberg, in his "Self Analysis" of 1948, confronts the same problem that Haydn articulated in his letter to Breitkopf: how to encourage the audience to get beyond dissonance. "I personally do not find that atonality and dissonance are the outstanding features of my works. They are obstacles to the understanding of what is really my musical subject" (trans. H. Searle). Schoenberg composed his *Fünf Orchesterstücke*, Op. 16, in 1909 in Steinarkirchen, Lower Austria, and they were premiered in 1912 in London. The titles of the pieces were requested by Peters (Schoenberg's publisher) for the 1912 edition. Schoenberg was not eager to provide titles, and set about giving the "least possible programmatic allusion to the musical content" according to B. Türcke, Schoenberg scholar. As Schoenberg explains in his notes: "But after all, art says more than words. The titles [somewhat different from those in the published score] I shall perhaps give do indeed give nothing away, being partly technical, partly very obscure. Here they are:

I. Vorgefühle [Premonitions] (everyone has those); II. Vergangenheit [The Past] (which everyone also has); III. Akkordfarbungen [Chord colorings] (technical); IV. Peripetie (surely that's general enough?); V. The Obligato (perhaps better than "worked-out" or endless) Recitative."

"Peripetie" means reversal - for Aristotle, it is the point in a tragedy where the plot takes a turn for the worse. In 1911, Schoenberg coined the term "Klangfarbenmelodie" which put new emphasis on the tone colors produced by different groupings of instruments, "with a kind of logic entirely equivalent to that logic which satisfies us in the melody of pitches" (Schoenberg, trans. D. Puffett/A Clayton). But Carl Dalhaus makes an important clarification in pointing out that Klangfarbenmelodie is a balance between pitch melody and instrumentation, that is, the chords can change. Even though the first three bars of "Farben" use the same chord, that does not exclude Klangfarbenmelodie from the rest of the piece, when the pitches change. The movement "Farben" was inspired by sunlight glinting off the lake in Steinkirchen and the orchestra becomes transformed in this piece into a living organism, breathing and endlessly changing in its aspect.

Schoenberg hoped that the expression in his music would become evident to his audiences. He writes in his "Self Analysis" that "once the gate to understanding is open an emotional impression will not fail to appear."

Peter Ilyitch Tschaikovsky, popularly known for his ballets *Swan Lake*, *The Nutcracker*, and *Sleeping Beauty*, has a penetrating, painfully expressive, and emotionally generous side to his musical personality that one discovers only after listening to his powerful later symphonies. The *Symphony No. 5* was written, published and premiered in 1888. Tschaikovsky, in his letters to his brother Modest, spoke repeatedly of going home to enjoy peace and happiness at Frolovskoie - a village near Klin. He was determined to write a symphony, but sickness and lack of desire prevented him from starting. "what does it mean?" he asks his brother, "surely not that I am finished? No, ideas, no moods at all! But I still hope that, little by little, material for a symphony will come" (trans. G. von Meck). The product of his untroubled summer was this exuberant, but often emotionally wrenching, symphony.

The symphony is cyclic, in that the theme, first presented in the introduction, comes back in each of the movements. Tschaikovsky's theme was recognized by G. Abraham as derived from a trio in Glinka's opera *A Life For the Tsar*, Act I, where it appears which the words "turn not into sorrow." In a diary entry of June 1888, Tschaikovsky was puzzled by the apparent genius of the opera, which came from composer whose other works were, in his opinion, less brilliant to him. He writes, "the elemental power of the first opera makes itself felt more strongly." The vigor that Tschaikovsky recognizes in Glinka has also been translated into this work. The *Symphony No. 5* has been described by Donald Tovey as "Tschaikovsky...thoroughly enjoying himself."

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

Violin I
Christina Buciu, *principal*
Ilia Steinschneider
Susanna Klein
Sung Yun Cho
Hilery Foster
Aya Hasegawa
Shelly Lucht
Daniel Han
Karine Swanquist
Gillian Clements
Jessica Platt
Tekefumi Suzuki
Rebecca Erskine
Timothy Walt
Anna Korsunsky
Wilson Pedrazas

Violin II
Jodi Hagen, *principal*
Meghan Jones
Heidi Braun
Lisa Dempsey
Leah Mohling
Tamara Teeger
Marie LeCarlier
Monica Ransom
Jin-Wook Park
Jennifer Travers
Hui-Son Min
Alexia Taylor
Julie Haas

Viola
Andrew Cahoon, *principal*
Moedur Sigurdardottir
Emma Lively
John Ito
J.J. Badger
Maija Teigen-Hangartner
Isaac Levine
Iruna Naryshkova
Kerry Floyd
Bing Liu

Cello
Tobias Werner, *principal*
Asaf Kolerstein
Jan Müller-Szeraws
Elizabeth Browne
Jennifer Minnich
Patrick Sohn
Florent Renard-Payen
Brian McKee
Melissa McCarthy
Michael Herscensen
Chorong Lee
Sherann Rudolph

Bass
Irving Steinberg, *principal*
Jeremy Hulick
Eric Larson
Susan Hagen
Meredith Johnson
Matthew Medlock
Erin Bewsher

Flute
Heather Fortune
Melissa Lindon
Sheri Mulé

Piccolo
Septima Sensenig
Kristen Kean

Oboe
Russ DeLuna
Valerie Demay
Pamela Ajango
Amanda Paine

English Horn
Russ DeLuna

Clarinet
Frank Adams
Sharon Koh
Margo Saulnier

E-flat Clarinet
Margo Saulnier

Bass Clarinet
Diane Babalas

Bassoon
Shinyee Na
Adrian Jojatu
Sarah Sutton

Contra Bassoon
Dale Clark

Horn
Jamie Hersch
Gabriel Gitman
Fritz Foss
Amie O'Brian
Nancy Cahall

Trumpet
Neil Mueller
Carlos Sulpicio
John Duke
Satohiro Miyazawa
Radhika Murali

Trombone
Jarod Vermette
Leon Ni
Kuang-Ching Sung

Bass Trombone
Stephen Cooley
Wes Citron

Tuba
Sam Swartz
Michael Cormier

Timpani
Joseoh Perrira
Haekyung Do
Deborah Welsh

Percussion
Michael Laven
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