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1994-12-13

Boston University Symphony Orchestra, December 13, 1994

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*Boston University School for the Arts
Music Division*

—presents—

BOSTON UNIVERSITY
SYMPHONY ORCHESTRA

LUKAS FOSS, *conductor*

MARYA MARTIN, *flute*

XX

Tuesday, December 13, 1994 at 8:00 p.m.
The Tsai Performance Center
685 Commonwealth Avenue
Boston, Massachusetts

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

LUKAS FOSS, *conductor*

MARYA MARTIN, *flute*

Tuesday, December 13, 1994

8:00 p.m.

PROGRAM

Celebration (1994)

Theodore Antoniou
(b. 1922)

—U.S. Premiere—

Renaissance Concerto for Flute and Orchestra (1986)

Lukas Foss
(b. 1922)

Intrada
Baroque Interlude
Recitative
Jouissance

Marya Martin, *flute*

—Intermission—

Symphony No. 1 in C minor, Op. 68

Johannes Brahms
(1833-1897)

Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Più andante—Allegro non troppo, ma con brio

PROGRAM NOTES

Celebration for Large Orchestra was written in the summer of 1994 to celebrate Greek-American friendship and was to be performed at the November 1994 festival in Erivan. Because of unforeseen difficulties, the performance was postponed. The piece, like most of my works, has a virtuostic character and explores new orchestrational and instrumental techniques. There is a rhythmic motive and a short melody I first heard in the fifties that appears very often through the piece. Though it is rather free in form, it has three sections: an introduction (Fast), the middle section (Slow) (which also has three distinct sections within it) and the final section which starts with the material of the introduction, the theme and some variations and coda/stretto.

I would like to dedicate tonight's premiere to my friend and colleague Lukas Foss, who over the years has provided me with continuous inspiration. His unique talent and approach to music is youthful and refreshing to those around him.

—Theodore Antoniou

Commissioned jointly by the Barlow Endowment for Music Composition at Brigham Young University and the Buffalo Philharmonic Orchestra, Lukas Foss's flute concerto was completed in Vienna on March 17, 1986; during that time he was also conducting the Milwaukee Symphony Orchestra's European tour. This four-movement work, which Lukas Foss calls a "handshake across the centuries," was premiered by soloist Carol Wincenc and the Buffalo Philharmonic, under the composer's direction. Of his music, Lukas Foss wrote:

- I. *Intrada*. This introductory movement is part flute cadenza, part choral and part circus music, complete with flourishes and fanfares. In the middle is an unexpected Renaissance ditty: Byrd's "Carmen's whistle" and a moment of trumpet dialogue, derived from a Spanish anonymous basse-danse for cornet and sackbut from 1494. Most of the notes, however, are not derived from any existing piece of music.
- II. *Baroque Interlude* is based on Rameau's "L'enharmonique" for harpsichord. The right notes are Rameau's, the wrong ones are mine (the right wrong ones).
- III. *Recitative*. The flute plays in the low register most of the time. The flute notes are freely derived from a recitative in Monteverdi's "Orfeo." My accompaniment—in charge of the harmony—has a small string complement placed at a distance, echoing what the main string body plays. This echo is one or two seconds behind the harmony as it emerges in front, resulting in clashes which are, however, carefully controlled...nothing in this concerto is left to chance.
- IV. *Jouissance*. This joyful finale starts with a canon based on Melvill's "Musing" (1612) and contains a motive by Galilei as well as two beautiful progressions derived from Peri and Gesualdo, all "choral" originally. In the end the soloist has the option to leave the stage while playing the flute (breathtones and key clicks). In the accompanying strings, E major reluctantly yields to a final G major chord, recalling the end of the first movement. Since its premiere in 1986, the *Concerto* has been played by over 50 orchestras, and many flutists, including James Galway."

Brahms's *First Symphony in C minor* was not his first attempt at symphonic writing. Composing in an orchestral format. After putting aside his first symphony attempt (which eventually became the *D minor Piano Concerto*), Brahms turned his energy to other works: serenades, string quartets and other chamber music. Once he felt he had

completely mastered all the technical skills necessary to produce a symphony, he turned again to symphonic writing, this time successfully completing the *Symphony in C minor*, Op. 68, in 1876.

The burden of Brahms's newly-established reputation lay heavy upon him. He knew, after the success of the *Requiem*, that his first symphony would be subjected to the closest scrutiny and the highest expectations. In addition, Brahms himself felt great pressure to produce a work worthy of the symphonic legacy left by Mozart, Haydn, Schumann and especially Beethoven. In fact, conductor Hans von Bülow derisively named Brahms's *First Symphony* "Beethoven's Tenth" because of its overt Beethovenian features (the C minor tonality and the similarity of the fourth movement themes with Beethoven's *Ninth*, among others). Brahms once wrote to the conductor Hermann Levi: "You don't know what it is like always to have that giant [Beethoven] marching behind me." Despite these pressures, Brahms was finally able to complete the *Symphony in C minor* in 1876.

While the similarities to Beethoven's *Ninth* are obvious, the more important influence on the work is Schumann's *Fourth Symphony*, which Brahms studied in great detail. Especially important for Brahms was his examination of the musical problems of Schumann's *Fourth*, especially its method of connecting thematic material among the separate movements. This problem of thematic connection and unification plagued Brahms throughout the writing of the *First Symphony*, while he also struggled to find his own symphonic voice apart from Beethoven's.

The slow introduction to the first movement was added after the completion of the *Allegro*. It is interesting to note that although this introduction was not originally part of the first movement, its main themes (descending thirds in woodwinds, horns and violas) provide the principal thematic material which binds the other movements together. As the symphony progresses, the links between the introduction and the other movements become less direct; however, they are present in some fashion in all the movements of the work. The second movement opens in E major, harmonically distant from C minor. In contrast to the variety of themes in the first movement, the second movement simply varies thematic material already presented in the first movement.

The third movement also incorporates the thematic development of the first movement; however, in a scherzo, the heaviness of this material lends austerity to an otherwise lighter form. The introduction to the fourth movement also makes reference to the first movement. The main theme (Brahms's "Alpine melody") is interrupted twice by recurrent material from the first movement. The theme of the fourth movement, (frequently compared to Beethoven's "Ode to Joy") is combined with material from the preceding movements to create a final transfiguration and release of the opening material from the introduction.

When looking at the *First Symphony*, it is clear that Brahms remained true to his original attention; namely, linking all the movements thematically. The thematic connection among the movements provides a powerful unity. In this respect the compositional style in this work owes less to Beethoven and more to Schumann, Brahms's mentor and friend. And while Brahms grew increasingly irritated by the pressure to be "the next Beethoven", the more overt Beethovenian influences heard in the *First Symphony* do pay homage to the older composer.

—Elizabeth Schwartz

MEET THE ARTISTS

Lukas Foss, Conductor Laureate of both the Brooklyn Philharmonic and the Milwaukee Symphony Orchestra, is equally renowned as a composer and conductor.

At the age of 18 he was already known as a musical "wunderkind", having graduated from the Curtis Institute of Music, where he studied conducting with Fritz Reiner. Shortly thereafter, he was taken under the wing of Serge Koussevitsky, with whom he worked at the Berkshire Music Center at Tanglewood; he later furthered his studies with Paul Hindemith at the Yale School of Music.

As one of the country's leading composers, he has over 100 compositions to his credit. At age 23 he was the youngest composer to be awarded a Guggenheim Fellowship and has since received numerous commissions, awards, and honors for his works, many of which have been played throughout the U.S. and Europe by world-renowned artists and ensembles. Recognized as a major contributor to American music, he was elected a member of the American Academy of Arts and Letters.

Mr. Foss served as Music Director of the Buffalo Philharmonic from 1963-1970, and during his tenure brought this orchestra to national attention. He has been Principal Conductor and Music Director of the Brooklyn Philharmonic since 1971, and in the fall of 1990 assumed the title of Conductor Laureate. He served as Music Director of the Ojai Festival in California, has directed a series of marathon concerts at the Hollywood Bowl with the Los Angeles Philharmonic, was Co-Director of the Los Angeles Philharmonic Institute, and for two years was Director of the New York Philharmonic Summer Festival concerts at Lincoln Center. He has also had the honor of being named successor to Arnold Schoenberg as Professor of Composition at U.C.L.A., a post he held for ten years. More recently, he received an honorary doctorate from Yale in the spring of 1991. He is currently Professor of Music at Boston University.

Mr. Foss's guest conducting appearances include performances with the Chicago Symphony, New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony and the New World Symphony. Internationally, he has guest conducted the London Symphony Orchestra, Berlin Philharmonic, Leningrad Symphony, Tokyo Philharmonic, Jerusalem Symphony, and the Santa Cecilia Orchestra in Rome, among others. In March, 1991, he journeyed to the former Soviet Union and conducted four Moscow orchestras in one week as part of the American Music Festival. Mr. Foss has also been composer-in-residence at the Aldeburgh Festival (1987) and the Tanglewood Festival (1989-1990).

Lukas Foss has numerous recordings to his credit. He has recorded with the Milwaukee Symphony for the ProArt and Koos labels, as well as with the Brooklyn Philharmonic, Buffalo Philharmonic, Jerusalem Symphony, and others. A biography/bibliography *Lukas Foss* has recently been issued by Greenwood Press.

Theodore Antoniou studied violin, voice, and composition at the National Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik, Munich, and at the International Music Courses, Darmstadt. After holding teaching positions at Stanford University, The University of Utah, and the Philadelphia Musical Academy, he came to Boston University in 1979 as a professor of composition and as an ardent proponent of new music.

Mr. Antoniou has published over one hundred works, many of which were commissioned by major orchestras around the world. He has written over one hundred works for film and theater as well. He has received many awards and prizes, including National Endowment for the Arts Fellowship grants and the Richard Strauss Prize, as well as commissions from the Fromm, Guggenheim, and Koussevitsky Foundations, and from the city of Munich for the 1972 Olympic Games. Mr. Antoniou has been recognized with ASCAP awards for the last three years and, in 1991, was awarded the Metcalf Award for Excellence in Teaching by Boston University. He is very active in his native country, Greece, where he has been president of the National Composers' Association since 1989.

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New Zealand-born flutist **Marya Martin** has triumphed as a virtuoso solo performer and as a sought-after chamber musician since her much-acclaimed solo debut at Washington D.C.'s Kennedy Center.

Since winning the prestigious Young Concert Artists International Auditions in 1979, she has toured extensively as a recitalist and has appeared as a soloist with major symphony orchestras throughout the country, including St. Louis, Seattle, The Brandenburg Ensemble and Mostly Mozart. Most recently, at the invitation of James Galway, Miss Martin joined him to perform duo concertos with the New Zealand Symphony Orchestra.

Miss Martin is an active chamber musician, having appeared with the Chamber Music Society of Lincoln Center, Chamber Music at the 92nd Street Y and the Mostly Mozart Festival. She is currently the principal flutist with the Santa Fe Chamber Music Festival. Miss Martin is the founder and Artistic Director of the Bridgehampton Chamber Music Festival.

Miss Martin's debut solo recording was released simultaneously by Musical Heritage Society in the U.S. and Kiwi Pacific Records in New Zealand.

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

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Shelley Lucht, *concert mistress*

Penelope Wayne

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Andrea Somma

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San-yi Lin

Herbert Engel

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Andy Tsai

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Erin Bewsher

Matthew Medlock

Flute

Lori Ziegler

Vasco Gouveia

Melissa Lindon

Anne White

Heather Fortune

Sheri Mulé

Amanda Hahn

Oboe

Amanda Paine

Russell DeLuna

Andrew Price

Pamela Ajango

Clarinet

Xiaoping Tang

Sharon Koh

Timothy Hay

Margo Saulnier

Bassoon

Shinyee Na

Adrian Jojatu

Randy Sears

Sarah Sutton

Horn

Jessica Privler

Fritz Foss

Tally Leger

Richard Haberly

Chris Seligman

Gabriel Gitman

Trumpet

Brendan Kierman

Jeff Popadic

Dana Robey

Chris Robey

Trombone

Marcos Martin

Dennis Klophaus

Steve Cooley

Eran Levy

Chris Schweiger

Tuba

Michael Milnarik

Timpani

Michael Laven

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