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2005-09-27

# Boston University Chamber Orchestra, September 27, 2005

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**BOSTON UNIVERSITY**

**College of Fine Arts  
School of Music**

**BOSTON UNIVERSITY  
CHAMBER ORCHESTRA**

**RICHARD CORNELL and EMILY SENTURIA conductors**

**8:00pm**

**Tuesday, September 27, 2005**

**CFA Concert Hall  
855 Commonwealth Avenue**

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Here, a desired life in music is grounded in great teaching, demanding performance, solid scholarship and devoted love of the art. We are a community wholly in love with the study of, creation of, performance of, MUSIC!

– Phyllis CurtinDean *Emerita*  
Boston University College of Fine Arts

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In a new collaboration, the School of Music is pleased to feature works by students of the School of Visual Arts on our program covers.  
The work on the cover of this program is by Michele Fais.



Tuesday, September 27, 2005 at 8pm  
CFA Concert Hall

**BOSTON UNIVERSITY  
CHAMBER ORCHESTRA**

**RICHARD CORNELL and EMILY SENTURIA**  
conductors

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SCHUBERT

Symphony No. 8 in B minor, D.759  
*Unfinished*

Allegro moderato  
Andante con moto

EMILY SENTURIA conductor

*Intermission*

MOZART

Symphony No. 38 in D Major, K.504  
"Prague"

Adagio  
Andante  
Finale, Presto

RICHARD CORNELL conductor

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## PROGRAM NOTES

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**FRANZ SCHUBERT (1797–1828)**  
**Symphony No. 8 in B minor, D.759**  
*Unfinished*

Early in 1822, Schubert was at the zenith of his career and he began writing a monumental Symphony in B minor. By the end of that year, he had scored the first two movements and sketched a third. He contracted syphilis late in that year and for a time was completely incapacitated, which was when he stopped work on the symphony and set it aside. By spring, he had recovered some of his strength. He was accepted for honorary membership in the Styrian Music Society at Graz in Austria. As part of his acceptance, he sent the two completed movements of the B minor Symphony to its director, Anselm Hüttenbrenner, who promptly stuffed them into a drawer and forgot them. It languished there until 1860, when Hüttenbrenner's younger brother Joseph came upon it, and recognizing it as a lost treasure, began badgering Viennese conductor Johann Herbeck to perform the piece. The work was finally performed December 17, 1865.

The symphony itself is both large and understated. From the first, ominous opening bars, it is evident this is not the youthful Schubert who earlier crafted six lightweight symphonies. Confident and audacious, Schubert begins the 14 minute first movement by laying down a cornerstone in the basses, upon which is layered a gentle, wafting melody which gradually accumulates mass and power to a quick conclusion. This all turns out to be an introduction, and one of the composer's most brilliant melodies ensues. This, too, quickly becomes larger and more dramatic and an effective bridge leads back to the beginning. An intense, soaring center section, almost triumphant in its great chords, leads to a final reprise of the opening and the great movement ends solemnly.

The 11 minute *Andante con moto* movement begins with a marvelous melody, presented with no ornamentation, and leads seamlessly to another marvelous woodwind melody. Great, broad shouldered strides carry the music to a new key where the themes are repeated. Tranquillity returns with the first themes and after a summation of what has passed, the movement — and the work — marches quietly to its end.

—Michael Morrison at [allmusic.com](http://allmusic.com)

**WOLFGANG AMADÉ MOZART (1756–1791)**  
**Symphony No. 38 in D Major, K.504**  
"Prague"

On May 1, 1786, Mozart's new opera *Le nozze di Figaro* received its first performance at the Burgtheater in Vienna. Enthusiastically received by connoisseurs, the long and complex opera puzzled many of the general public and it received only eight performances. Early in December, *Figaro* was staged at the National Theater (today known as the Tyl Theater) in Prague, where it became such a triumphant success that Mozart was induced to visit the Bohemian capital to see the production for himself. When he and his wife Constanze arrived on January 11, 1787, he had with him a new symphony which had been completed early in December (it was entered in Mozart's thematic catalog on December 6).

The symphony was included in the concert Mozart gave eight days later, resulting in the first performance of a work which would subsequently become irrevocably associated with the city in which the composer witnessed his greatest triumph in later years. A decade after the concert, the Prague schoolmaster Franz Niemetschek (who educated Mozart's son Carl after the composer's death in 1791) testified to the symphony's enduring popularity, "The symphonies he composed for this occasion are real masterpieces of instrumental composition....This applied particularly to the grand Symphony in D, which is always a favorite in Prague, although it has no doubt been heard a hundred times."

Such connections have led to the general assumption by Mozart's biographers that the "Prague" symphony was composed for his visit there, but this cannot be the case — Mozart composed the work before he received the invitation to visit the city. Indeed, a letter of his father's (November 17, 1786) clearly shows that at the time of composition Mozart was planning a visit to England, a visit which never took place because Leopold refused to look after the composer's two young children. It therefore seems perfectly reasonable to suggest that the work was composed with Mozart's projected London visit in mind — what we know as the "Prague" symphony might have become Mozart's "London" symphony had his plans come to fruition.

An unusual feature of the symphony is that it is in only three movements; it is the only major symphonic work from the Classical period to lack the usual *minuet* and *trio* or *scherzo* movement. But there is nothing small-scale about the work; it amply justifies Niemetschek's epithet "grand." The opening movement, a broad, imposing *Adagio* introduction followed by a hugely powerful *Allegro*, is one of the most impressive of all Classical symphonic movements, with dramatic qualities that foreshadow *Don Giovanni* and a mastery of counterpoint hitherto restricted to Mozart's chamber works. The central *Andante* transcends the easygoing implication of such a heading; it is a movement of profound, songful depth and contrapuntal skill. The final *Presto* also shares some of the demonic power of *Don Giovanni*, the opera Mozart would shortly compose for Prague, while at the same time inhabiting a world in which, for all the bright major-mode music, tragedy never seems too far away.

—Brian Robins at allmusic.com

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## **RICHARD CORNELL conductor**

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Richard Cornell is Associate Professor and Chairman of Composition and Theory at Boston University School of Music and Director of the Composition Program at the Boston University Tanglewood Institute.

A native Bostonian, Dr. Cornell has composed recent works for Boston Musica Viva (*Umai's Journey* 1999, *Thrushfield* 2000, *Tracer* 2003); Collage New Music (*New Tropes* 2003 and *Light of October* 2000); the Muir Quartet (String Quartet-2000); Alea III (*Nocturne* 2001); and Triple Helix (Piano Trio 2000). As Composer-in-Residence of the New England Philharmonic, he composed *Tidal Light* 2002, Symphony III 2001, *Ningaloo* for cello and orchestra, *Tombeau* for violin and orchestra, *Cochiti, Recursive Horizon* and other works. *The Light of October*, written for Collage in 2000, was performed at the St. Petersburg (Russia) Musical Spring in 2001. Other recent performances have been in Poland, Greece, and the UK. In the field of electro-acoustic and computer music he has provided sound works and music for installations and works in virtual reality by Deborah Cornell (*Tracer* 2003, *Linea Australis* 1999, *The Sleep of Reason* 2000) as well as Icelandic artist Valgerdur Hauksdottir (*Euphony* 2003), four dance works for Beth Soll and Company, (*SandDance, Trove, Migration, Howl*) and two theater works for the Blue Heron Theater in New York. Both *The Sleep of Reason* and *Euphony* were exhibited at the Hafnarborg Museum, Reykjavik in fall 2004.

Dr. Cornell has received awards or commissions from the National Endowment for the Arts, Harvard Musical Association, Massachusetts Foundation for the Arts, the New England Foundation for the Arts, as well as residencies at Yaddo and at the MacDowell Colony. He holds degrees from the Longy School of Music (MusB, Piano Diploma), New England Conservatory (MM), and the Eastman School of Music (PhD). He has served on the faculties of the Berkshire Music Center, Tanglewood, the Longy School of Music, and the Massachusetts Institute of Technology.

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## **EMILY SENTURIA conductor**

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Emily Senturia is in her second year of the Master of Music program at Boston University, studying orchestral conducting with David Hoose. A recent graduate of Rice University, she received her Bachelor of Music in violin performance from the Shepherd School of Music, where she studied with Ken Goldsmith. While at Rice, she co-founded the Rice Light Opera Society and was the music director of its first two productions: *The Mikado* in the spring of 2002 and *Iolanthe* in the spring of 2003. A native of the San Francisco bay area, Emily Senturia is a member of the summer faculty of the Young Musicians Program (YMP) at UC Berkeley, an outreach program which provides free music education and academic guidance to talented low-income youth. During YMP's conservatory-style summer session, she directs the string ensemble and co-directs two opera and musical theatre groups with soprano Jeannine Anderson.

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# BOSTON UNIVERSITY CHAMBER ORCHESTRA

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RICHARD CORNELL and EMILY SENTURIA conductors

## Violin I

Wen-Hsuan Lin  
Martha Bruce  
Ju Hyoun Ryu  
Jay Youmans  
Misuk Ro  
Lauren Hastings  
Brittany Uschold  
Alexandra Lutkevich  
Ashton Bush

## Violin II

David Glover  
Andrea Levine  
Mark Froehlich  
Charles Nguyen  
Ike Yato  
James Harris  
Julie Metcalf  
Maho Sakai  
Bethany Morris

## Viola

Daniel Dona  
Eunjung Kim  
Lauren Gage  
Graciela Briceno  
Nelson Merrick  
John Holguin  
Laurel Yu

## Cello

Jacqueline Ludwig  
Brandon Brooks  
Hannah Matthews  
Yu-Fang Chang  
Isaiah Gage  
Emily May  
Edward Vigneau  
Jason Domingo  
Janel Zarkowsky

Isabella White  
Tomas Van Dyck

## Flute

Ruben Altounian#  
Hsaio-Chieh Lin\*  
Stephanie Enzmann  
Yukiko Miyazaki

## Oboe

Jarad Brown  
Daniel Bruns#  
Heather Sylvester\*  
Emily Yu

## Clarinet

Janine Mellang  
Ryan Yure#

## Bassoon

Sarah Cryan#  
Sigridur Kristjansdottir\*

## Horn

Audrey Destito  
Alicia Mastomonaco#  
Clarissa Nemeth\*

## Trumpet

Peter Ajemian#  
Patrick Doyle  
Geoffrey Shamu\*  
Kenny Smith

## Trombone

Adam McColley#  
Michael Frantz  
Dennis Smith

## Timpani

John Beder  
Matthew Bohli

#-principal in Schubert

\*-principal in Mozart



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# BOSTON UNIVERSITY SCHOOL OF MUSIC

## UPCOMING EVENTS AND PERFORMANCES

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Thursday, September 29 at 8pm

**Boston University Symphony Orchestra**  
DAVID HOOSE conductor  
RIMSKY-KORSAKOV *Scheherazade*  
BEETHOVEN Symphony No. 2 in D Major, Op. 36  
*Tsai Performance Center*

Saturday, October 1 at 7pm

**Twenty-Third International  
Composition Competition**  
**ALEA III**  
THEODORE ANTONIOU director  
Special event for the premiere performance of the finalists' works.  
At the end of the concert, the ALEA III Prize  
will be awarded by a distinguished panel of judges.  
John Patrick Anderson (USA) *Slippery Slopes*  
A. I. Matamala (Netherlands) *Forest Moods (Rural Music)*  
Ming-Hsiu Yen (Taiwan) *Sorrowful Beauty*  
Mario Carro Gigosos (Spain) *Glosas*  
Smaro C. Gregoriadou (Greece) *3 Fragments of Heraclitus*  
Jorge Grossmann (Brazil) *Siray*  
Michael Pelzel (Switzerland) ... *par la brume flottante...*  
*Tsai Performance Center*

Saturday, October 8 at 8pm

**Boston University Women's Chorale,  
Concert and Chamber Choirs**  
**with the Boston University Chamber Orchestra**  
ANN HOWARD JONES conductor  
HAYDN Paukenmesse, Hob. 22/9  
*CFA Concert Hall*

Friday, October 14 at 12pm

**Muir String Quartet noon concert**  
BEETHOVEN String Quartet No. 2, Op. 18  
KREISLER String Quartet  
*CFA Concert Hall*

Saturday, October 15 at 8pm

**A Parent's Weekend Choral Concert**  
ANN HOWARD JONES conductor  
Along with student conductors  
*CFA Concert Hall*

Monday, October 24 at 8pm

**Boston University Chamber Orchestra**  
Led by student conductors  
*CFA Concert Hall*

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