1988-03-01

Boston University Symphony Orchestra, March 1, 1988

The Boston University Symphony Orchestra

David Hoose, Music Director

Symphony Hall

Tuesday, March 1, 1988

Boston University

School for the Arts
855 Commonwealth Avenue
Boston, Massachusetts 02215

Phyllis Curtin, *Dean*

March 1, 1988

Dear Friends,

Tonight as we sit in the splendor of Symphony Hall listening to the remarkable playing of our students, just imagine how wonderful it would be to hear them in a hall of our own!

Last fall, the School for the Arts launched a major fundraising drive for the building of the new Boston University Arts Center – a Center where musicians, actors, dancers, and artists can work side by side.

We are on the verge of building New England's finest arts schools, yet we have nowhere to adequately display the extraordinary talents of our students. "Making do" does lead many imaginations to great accomplishments; indeed, we perform magic every day. Yet the magic of a moment cannot take the place of practical experience of working in a real theatre or concert hall or in an adequate studio – experience that is fundamental to professional training.

In gathering all of our performing and exhibition activities into a single, high-quality Center on the main campus, the School for the Arts will become a more vibrant presence in the life of the entire University and of its surrounding communities.

There are many specific ways you can help keep the School for the Arts at the forefront of arts training. In a truly professional school for the arts, gifts received today will leave an ever-widening mark as graduates reach national audiences as practicing artists and performers, or pass on their knowledge and skills to future artists. Your contribution toward our immediate goals is a legacy that lives on and on.

Cordially,

Phyllis Curtin

P.S. If you can help, or would like additional information, please write to me.

Thank you.

Boston University
School of Music

Phyllis Curtin, Dean, School for the Arts
Robert Sirota, Director

presents

THE BOSTON UNIVERSITY SYMPHONY ORCHESTRA
David Hoose, Conductor
Peter Zazofsky, Violin

Tuesday, March 1, 1988, 8 p.m.
Symphony Hall, Boston

PROGRAM

Symphony No. 87 in A Major — **Franz Joseph Haydn**

Vivace
Adagio
Menuet
Vivace

Violin Concerto No. 2 in G Minor, Op. 63 — **Sergei Prokofiev**
Allegro moderato
Andante assai
Allegro, ben marcato

Mr. Zazofsky

INTERMISSION

Symphony No. 2 in D Major, Op.73 — **Johannes Brahms**

Allegro non troppo
Adagio non troppo
Allegro grazioso (Quasi Andantino)
Allegro con spirito

Boston University Symphony Orchestra

Violin I
Victoria Kehler
Soo-Yeon Kim
Zheng-Rong Wang
Mari Kimura
Mary Vander Linden
Amy Tobin
Barbara Queen
Linda Veleckis
Suzanne Gilman
Anne Bobolin
Ling Wang
Er-Ping Lu
Pen-Lin Hu

Violin II
Jorge Piedra
Roksanna Kaczmarek
David Nicastro
Marna Selzer
Li Qun
John Hubbard
Darren Bosch
Mary Keate
Marla Rubinson
Anne Morey
Aysel Cibildak
Alex Pitaleff

Viola
Elizabeth Derderian
Tanya Hambourg
Elana Tabachnikoff
Kirsten Thoreth
Eve Kocurek
Cherokee Randolph
Sonya White
Kristen Van Kirk

Cello
Leslie Nash
Roberta Janzen
Hilary Brown
Arnold Friedman
Poppea Dorsam
Arpad Muranyi
Ling Yan
Mary Nihill
So-Young Jeon
David Heinzen
Gordon Cleland
Lisa Neumann

Bass
Nick Aparo
Anthony Manzo
Earl Fay
Jean-Luc Matton

Flute
Deborah Sinacore
Bruce Bodden
Heather Kent
Joanne Meyer

Oboe
Chris Messere
Erin Hemenway

Clarinet
Hilary Schmidt
Elad Halprin
Bart Yates

Bassoon
Janet Underhill
Emilian Badea
Margaret Phillips
David Conn

Horn
Bob Rasmussen
Eric Moore
Andrew Brusletten
Sarah Kashin

Trumpet
Joe Foley
Kurt Dupuis
Karen Muenzinger

Percussion
Gary Wallen
Fred Wilmot

Trombone
John Faieta
Larry Zimmerman
Mark Cantrell

Percussion
James Boznos
Gary Wallen
Fred Wilmot

David Hoose joined the Boston University School of Music faculty this year where he is an Associate Professor of Music and Conductor of the Boston University Symphony Orchestra and Chamber Orchestra, as well as Chairman of Musical Organizations.

Currently Music Director of The Cantata Singers and Ensemble and the acclaimed Renaissance vocal ensemble Cantiones sacrae, Mr. Hoose has appeared as guest conductor with the St. Louis Symphony Orchestra, the Boston Symphony Chamber Players, the Pro Arte Chamber Orchestra, the Handel and Haydn Society, the Orchestra Regionale Toscana (Italy), and at the Berkshire Music Center. Highly respected for his performances of twentieth-century music, he has also appeared with collage, Dinosaur Annex Music Ensemble, and Alea III, and has been Music Director of the Brandeis Contemporary Chamber Players. With these and other organizations, Mr. Hoose has given over 200 premieres, including the first American performance of Sir Peter Maxwell Davies' opera The Lighthouse and the world premieres of the music-theatre extravaganza of Gheorghe Costinescu, The Musical Seminar, Seymour Shiffrin's Cantata to the Text of Sophoclean Choruses, and John Harbison's Pulitzer Prize-winning Flight into Egypt. His recordings appear on Nonesuch Records, CRI, and Titanic Records.

David Hoose received his Bachelor of Music degree in composition and theory at Oberlin Conservatory and continued with graduate study at Brandeis University. In 1980, as a conducting fellow at the Tanglewood Music Center, he received the coveted Dmitri Mitropoulus Award for his Tanglewood accomplishments. Also a highly sought-after horn player, he was a founding member of the Emmanuel Wind Quintet which, in 1981, won the Walter W. Naumburg Award for Chamber Music. Mr. Hoose studied conducting with Gustav Meier and Seiji Ozawa, horn with Richard Mackey, Joseph Singer, and Barry Tuckwell, and composition with Seymour Shifrin, Arthur Berger, Harold Shapiro, and Richard Hoffman.

Peter Zazofsky joined the Boston University School of Music faculty this year as an Adjunct Assistant Professor of Violin. His distinguished career took a new direction in the fall of 1987 as he became the first violinist of the internationally acclaimed Muir String Quartet, in residence at Boston University. During the past ten years he has established a reputation as one of America's outstanding solo artists, giving recitals and performances with orchestras throughout the U.S., Canada, and twenty-one countries in South America and Europe. Ensembles with which he has appeared include the symphony orchestras of Boston, Baltimore, Brussels, Buenos Aires, Montreal, San Francisco, Santiago, Toronto, and Vienna, the Berlin Philharmonic, the Amsterdam Concertgebouw Orchestra, and the Philadelphia Orchestra.

Peter Zazofsky was raised in Boston where he studied with Joseph Silverstein. Following studies at the Juilliard School with Dorothy Delay and Ivan Galamian, Mr. Zazofsky attended the Curtis Institute and spent five summers at

the Marlboro Music Festival. After graduating from Curtis in 1976, he toured for several seasons with Music from Marlboro and won a series of top prizes in American violin contests, leading to the Grand Prize of the 1979 Montreal International Competition and the Second Prize of the 1980 Queen Elisabeth Competition in Brussels. His most recent honor was the 1985 Avery Fisher Career Grant. This season, in addition to concerts with the Muir Quartet, Mr. Zazofsky gives solo performances in Paris, Brussels, Düsseldorf, Vienna, Israel, and San Francisco, and in Asia as he performs on tour with the San Francisco Symphony.

The Boston University Symphony Orchestra has always been a vital force in the School of Music and in the cultural life of Boston. Its conductors have included Arthur Fiedler, Richard Burgin, Joseph Silverstein, and Victor Yampolsky, along with Russell Stanger, Francis Findlay, Marvin Rabin, Walter Eisenberg, Endel Kalam, and Michael Charry. Igor Stravinsky led the orchestra in several performances of The Rake's Progress, directed by Sarah Caldwell in 1953. The orchestra achieved national recognition in 1954 when Leopold Stokowski conducted it and the university chorus in the United States premiere of Carl Orff's Carmina Burana in Boston and New York. In 1976, the orchestra, under the leadership of Joseph Silverstein, won the Silver Medal in the Herbert von Karajan International Festival of Student Orchestras in Berlin. David Hoose, the current music director, assumed leadership of the orchestra in September 1987.

The Boston University School of Music, established in 1872, launched the first professional music program within an American university. Today, the School of Music offers degrees through the doctoral level, with majors in music performance, music education, history and literature of music, and theory and composition. More than four hundred students are currently enrolled in the undergraduate and graduate levels, being taught by a faculty of one hundred artist/teachers, most of whom maintain active professional careers. Summer programs of concentrated study are offered each year at the Boston University Tanglewood Institute in conjunction with the Boston Symphony Orchestra at Tanglewood Music Center.

The Office of Public Information at the School for the Arts distributes a free bimonthly calendar of events at the University. If you wish to be placed on the mailing list, please send your name and address to:

Boston University School for the Arts
Office of Public Information
855 Commonwealth Avenue
Boston, MA 02215
617/353-3345

Franz Joseph Haydn **Symphony No. 87 in A Major**
(1732-1809)

We owe the existence of the six "Paris" symphonies (Nos. 82-87) to a commission which Haydn received in 1875 from the wealthy aristocrat and music-lover Claude-François-Marie Rigoley, Comte d'Ogny, who was also the dedicatee of Symphonies Nos. 90-92, and a financial backer of Paris's leading orchestra society, "Le concert de la Loge Olympique." Although Haydn's music had been known in Paris since 1764 at the latest, when his symphonies and string quartets began to be published there (a violation, by the way, of his contract with the Esterhazys that they were apparently willing to overlook), it seems that Paris was struck with a real Haydn craze in the early 1780s. Haydn himself reported in a letter of 1781 that his Stabat Mater was performed there "four times with the greatest applause." Thus it is only natural that a request for symphonies should have come from the Loge Olympique orchestra, whose members included professionals, like the young violinist/composer Luigi Cherubini, and talented amateurs alike.

Symphony No. 87, the last of the Paris Symphonies according to Mandyczewski's numbering, but actually the first in order of composition, has been dubbed the "stepchild" of the group by the Haydn scholar H.C. Robbins Landon. True, the work is not as well known as, for example, Symphony No. 85, "La Reine," so titled in its first edition because of Marie Antoinette's fondness for it; but the neglect of No. 87 is unjustified. Its exuberant opening Vivace was no doubt tailored to the large Parisian orchestra, which boasted no fewer than forty violins, ten double basses, and doubled (perhaps even tripled) winds. Haydn's symphonic Allegros are often described as being monothematic, although this one is more properly termed monorhythmic, because of the great number of melodic figures which draw on the simple rhythm of the movement's opening measure. A striking effect comes toward the end of the development section, where Haydn comes to a halt on a "wrong" chord, pauses for what will seem to the listener a very long time, moves without fuss to the "right" chord, and drives directly into the recapitulation. The slow movement offered Haydn the opportunity to exploit the soloistic capabilities of Paris's justifiably renowned wind players, not only in the ornamental countermelody which the flute plays against the main, quasi-hymnic theme, but more especially in two protracted "cadenzas," the second of which features the whole wind group. The oboe plays a large role in the ensuing Menuet, specifically in its Trio, whose opening bar picks up on the cadential tag that just precedes it (a linking technique that is omnipresent in the works of another great symphonist, Johannes Brahms). The finale spins itself out jovially until about two-thirds of the way through, when we suddenly realize that Haydn is recapitulating his themes in reverse order, as if he suddenly became aware that all was proceeding too normally, and that it might be wittier to end - at more or less that point where he began.

Sergei Prokofiev **Violin Concerto No. 2 in G Minor, Op. 63**
(1891-1953)

Most Prokofiev specialists agree that the Second Violin Concerto, Op. 63, along with the ballet Romeo and Juliet, marked an important turning point in the composer's creative output. Both works occupied the composer in 1935, that is, during that difficult period when he was deciding whether to remain in the West as a Soviet emigré (like Stravinsky), or return to the USSR (which he did by the spring of 1936). More important, though, is the turn which both compositions represent toward a more accessible style - a trait clearly in evidence in the eminently popular idiom which Prokofiev adopted in his music for Feinzimmer's film, Lieutenant Kijé (1933) - and their use of a more expressive, lyrical musical language. The Second Violin Concerto is among the last of Prokofiev's French commissions, intended for the violinist Robert Soetans, with whom the composer made a successful tour of Spain, Portugal, and Northern Africa in late 1935, and who premiered the work in Madrid.

In many ways, the Second Concerto is very different from its counterpart of twenty years earlier, a work characterized, especially in its Scherzo, by mocking and grotesque effects. Here the style is more intimate, the approach chamber-like at times, reflecting the fact that the concerto was originally planned as a concert sonata for violin and orchestra. Prokofiev's "new lyricism" is apparent from the first bars of the opening movement. The violin alone states the main theme, its character much like that of a contemplative Russian song, the initial five-quarter phrasing of which is a bit deceptive, for the movement is squarely in 4/4 time. Equally deceptive is its melodic simplicity, for it is eventually treated as a somber canon between the soloist and the lower strings, and in the development is transformed into a kind of scherzoso figure in the orchestra, over which the violin is allotted rapid passage work. The second subject, a seductively chromatic tune, is closer in spirit to the love-scene Adagios for Romeo and Juliet. A similar mood prevails in the slow movement in 12/8 time, the emotional center of the work, whose main tune unfolds over ostinato pizzicati in the orchestra. Its free alternation of duple and triple subdivisions of the beat perhaps suggests a Brahmsian influence. Counterpoint also plays a role here, particularly in the soloist's soaring countermelodies to the main theme, whose frank lyricism is set off against the contrasting character of the movement's central sections - the first a mysterious episode during which the soloist's thirty seconds decorate chromatic figures in the orchestra, the second a more lighthearted episode introduced by the clarinet. Only in the last movement is there a taste of the grotesquerie for which the First Violin Concerto is known, although again we can point to certain affinities with Romeo and Juliet, in particular, the music for Mercutio and the carnival festivities. The principal subject is a strongly-marked dance tune in 3/4 time, first stated by the soloist in double, triple, and quadruple stops.

This alternates, rondo style, with quieter episodes and yet another dance tune, the latter delivered by the violin high on the G string. As in most virtuoso concerti, it is here in the finale that the soloist is given most opportunities for display, notably in the coda, where frenzied passagework is supported by an ostinato that cannot seem to decide among 5/4, duple, or triple time.

Johannes Brahms **Symphony No. 2 in D Major, Op. 73**
(1833-1897)

Although completed within a short space of each other, in 1876 and 1877, two works more different in character and inception than Brahms's first two symphonies are difficult to imagine. Brahms had begun the First Symphony as early as 1855, and in 1862 played through the first movement for Clara Schumann; but perhaps because of his anxiety over Beethoven's symphonic legacy, he did not see the work through to completion until fourteen years later. In contrast, the Second Symphony was completed within a few months the following summer. And while the storm and stress of the First Symphony was in keeping with Brahms's physical surroundings in the summer of 1876 - the wild landscape and steep cliffs of the island of Ruegen - the Second Symphony more obviously reflects the countryside in and around Poertschach on the Woerthersee, the Austrian village where Brahms spent the summer of 1877. The First Violin Sonata, Op. 78, and the Violin Concerto, Op. 77, works that are just as high-spirited as the Second Symphony, were likewise conceived and completed in this idyllic spot. Indeed, the composer himself said of Poertschach: "Here the melodies are flying so thick that one must be careful not to step on one."

Even though Brahms once maintained, with more than a little irony, that "the new symphony (No. 2) is so melancholy it is unbearable - the score must be printed with a mourning border," it is generally regarded today as one of his most cheerfully lyric works. The interpenetration of song and symphony is most apparent in the first movement, whose second subject (stated first in F# minor, then A major) is very close to Brahms's famous lullaby, "Gut'n Abend, gut' Nacht," from Op. 49. The songful quality is equally strong in the leisurely unfolding of the first subject, featuring horns and upper winds in dialogue. As if to compensate for this tendency to conceive his theme groups as expansive lyric complexes, Brahms presents two ideas from the opening theme group simultaneously at the beginning of the recapitulation. But the most significant compensating technique involves the treatment of the opening neighbor-note figure in celli and basses, a very simple idea from which a wealth of musical material is evolved. Not only does it occur in all manner of transformed guises throughout the exposition, it figures in the dense contrapuntal workings of the development section, and the more relaxed, almost meditative utterances of the coda. Likewise, the openings of the third and fourth movements draw on the same motive. If the first movement represents a mediation of symphonic Lied and waltz, then Brahms attempts something similar in the slow movement, although on a smaller scale. Here the cantabile element is centered in the first subject (at first worked out in contrary motion between celli and bassoon), the dance-like element in the second, a slow, syncopated waltz which gives particular prominence to the winds, and which is considerably truncated on its second appearance.

The third movement, occupying the place of the Scherzo in the Beethovenian symphony and loosely patterned after that form, pleased so much at the first Vienna performance of 1877 that it had to be repeated. Brahms alternates between an Allegretto menuet melody, scored for winds and celli pizzicato, and more rapidly paced episodes in which winds and strings engage in good-humored dialogue - a manifestation of that "super chamber idiom" that Gerald Abraham has commented on in this symphony. Most interesting is the fact that the episodes are fashioned entirely out of the material from the surrounding menuet sections, showing that Brahms was just as much a "thematic transformer" (even if less obviously so) as Liszt, the composer most usually associated with that technique. Many of the qualities noted in the earlier movements resurface in the Finale, witness the lyricism of its second subject, the contrapuntal arguments of the development, and the far-reaching motivic evolution of its opening bars. But here the mood is that of almost unreserved jollity, culminating as the full force of the brass section is finally unleashed in one of Brahms's most triumphant closes.

John Daverio

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Peter Zazofsky, violin
Bayla Keyes, violin
Steven Ansell, viola
Michael Reynolds, cello

Boston University School for the Arts Reunion '88 Events

Friday, May 13

Class of 1963 Cocktail Party	6:00 p.m.

Saturday, May 14

Open House	10:30 a.m.
Alumni Awards Ceremony and Luncheon	12:30 p.m.

1988 Alumni Awards Recipients

Peter Donnelly, B.F.A., '60, Theatre
Ben Frank Moss, M.F.A., '63, Visual Arts
Joseph and Anthony Paratore, Mus.B., '70 and '66, Music

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presents

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Sunday Matinee, April 10, 3 p.m.
Monday, April 11, 8 p.m.
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