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2004-10-05

Boston University Symphony Orchestra, October 5, 2004

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BOSTON UNIVERSITY

College of Fine Arts
School of Music

Boston University Symphony Orchestra

David Hoose, conductor

Tuesday, October 5, 8:00 PM

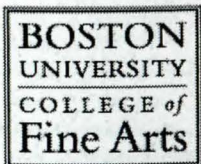
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In a newly founded collaboration, students' artwork of the School of Visual Arts will be displayed on the covers of the School of Music Programs. The piece for this month's program is by Amanda Granum, '06, entitled 'The Charles'. This painting is an attempt to capture a fleeting moment at dusk.



Tuesday, October 5, 2004 at 8 pm
Tsai Performance Center

**BOSTON UNIVERSITY
SYMPHONY ORCHESTRA**

DAVID HOOSE, conductor

SHOSTAKOVICH

Symphony No. 1 in F minor, Op. 10

Allegretto
Allegro non troppo
Allegro (moto pepetuo)
Lento
Finale

INTERMISSION

SCHUMANN

Symphony No. 2 in C Major, Op. 61

Sostenuto assai-Allegro ma non troppo
Scherzo, Allegro vivace-Trio I and II
Adagio espressivo
Allegro molto vivace

PROGRAM NOTES

Dmitri Shostakovich (1906–1975) Symphony No. 1 in F minor, Op. 10

Dmitri Shostakovich began work on what would eventually become his first symphony in early 1924, at the age of seventeen and half, as part of an assignment for Maximilian Steinberg's composition class at the Leningrad Conservatory. Shostakovich later reported what happened when he showed the beginning of a scherzo to his teacher: "He tore it to shreds. He said, 'I cannot say anything about such music. What is this enthusiasm for the Grotesque? There were already Grotesque bits in the Trio. All the cello pieces [referring to Shostakovich's earlier work in his class] are Grotesque and finally this Scherzo is also Grotesque. What is this!'" Steinberg nonetheless encouraged Shostakovich to proceed with the composition. After a brief sojourn in Moscow, the composer returned to Leningrad in the fall of 1924 and set his sights on finishing the Conservatory's course in composition by completing his symphony, at one point even taking a job as a piano accompanist in a local silent movie theater in order to finance the endeavor. In October he wrote to Tanya Glivenko, "Now I'm writing a symphony (Conservatory task for this year), which is quite bad, but I have to write it so that I can [be] done with the Conservatory this year." By December, with the first two movements completed, the second labeled "Scherzo," he had revised his opinion and did not hesitate to point out the "grotesque" aspects of what he had written so far, "In general I am satisfied with the symphony. Not bad. A symphony like any other, although it really ought to be called a symphony-grotesque." Exactly how much of the symphony was salvaged from his earlier work in Steinberg's class is not known. The slow third movement was finished in January, 1925, but, despite his pleasure with what he had written, Shostakovich became discouraged by the dearth of performance opportunities for his work, and began to despair that his symphony would never reach the concert hall. He had all but halted work on the finale by February. The inspiration for Shostakovich to finish the work would come from the brilliant music theorist, pianist, and pedagogue Boleslav Yavorsky, to whom the composer was introduced by his friend and fellow composition student Mikhail Vladimirovich Kvadri early that spring. On May 6, 1925, Shostakovich, assisted by his colleague Pavel Feldt, performed a two-piano version of the symphony for the Conservatory's composition faculty, which included both Steinberg and the composer Alexander Glazunov, as part of his final exam for the composition course. The reaction from the faculty was generally positive, and Shostakovich went on to complete the final details of the orchestration, at last declaring the symphony finished on July 1, 1925 and dedicating it to Kvadri. It was premiered by the Leningrad Philharmonic nearly a year later, on May 12, 1926, to great acclaim, and Dmitri Shostakovich, now a few months shy of his twentieth birthday, thus established himself as one of the world's most promising symphonic composers.

The work opens with a comic, almost taunting dialogue between solo trumpet and bassoon that sets the mood for the entire movement. It is not difficult to hear elements of the "grotesque" here and in the ensuing scherzo, which was so well-received at the work's premiere that the audience demanded – successfully – that it be encores. The third movement, marked *Lento*, recalls Tchaikovsky in its rich tone colors and expressive melodic lines. The powerful and vigorous finale is the movement with which Shostakovich himself is said to have been the most pleased. Though written by a teenager, the First Symphony is not the compositional exercise of a novice; the hallmarks of what would later become known as Shostakovich's distinctive musical style are already apparent in this first major symphonic work.

Robert Schumann (1810–1856)

Symphony No. 2 in C Major

In the fall of 1845, Robert Schumann wrote in a letter to Felix Mendelssohn, "For several days there's been much trumpeting and drumming in me; I don't know what will come of it." In December, Schumann attended rehearsals of Schubert's Ninth Symphony at Dresden under Hiller, and apparently felt inspired to turn the "trumpeting and drumming" into something more; within a few days, references to his own "symphonic thoughts" appear in his diaries. The result was the Symphony in C, Op. 61, published as No. 2 but actually third in order of composition - symphonies 1 and 4 were written before it, though No. 4 was not published until 1853, three years before the composer's death. Sketches for the Second Symphony were finished shortly after Christmas 1845, but, in stark contrast to the First Symphony, which was completed in about a month, the orchestration for the Second took Schumann the better part of a year. The work was finally completed on October 19, 1846. Schumann experienced repeated bouts of ill health during this time, recording periods of nervous tension, anxiety, exhaustion, weakness and dizziness in his diaries. It is not known whether Schumann's symptoms were psychologically motivated or perhaps an early manifestation of the syphilis that would eventually take his life. But in an 1849 letter to D. G. Otten, the composer recalled, "I wrote the [C-major] symphony in December 1845 [while] still half sick; it seems to me that one must hear this. Only in the last movement did I begin to feel like myself; I became really well again [only] after completing the entire work." Many critics, taking their cue from Schumann himself, have thus interpreted the symphony as a progression from sickness to health, or suffering to triumph.

The Second Symphony received its first performance on November 5, 1846 by the Leipzig Gewandhaus orchestra under the direction of Felix Mendelssohn. Audience reaction was lukewarm at best, perhaps because Mendelssohn had encoored Rossini's *William Tell Overture* before intermission, thereby unduly taxing the concertgoers' energies. Critical reception, however, was much more positive. In the words of the renowned Schumann scholar John Daverio, "For Schumann's devotees, the Second is the symphony of symphonies."

The problem of unifying large, multi-movement works was one that occupied Schumann (and, indeed, many other nineteenth-century composers) for much of his career. The Second Symphony features a web of thematic interrelationships that reach across all four of its movements in a masterful display of cyclic unity. Only in the closing passages of the finale are all the various musical threads at last woven together. The symphony's opening motif, a rising fifth in the horns, trumpets, and trombones, was sketched as early as 1840-41, during Schumann's self-described "Symphonic Year" and has often been heard as a reference to Haydn's Symphony No. 104. This leads to a hymn-like tune set against a flowing counter-melody in the strings, simultaneously introducing the two main ideas of the work itself: chorale melodies and the contrapuntal *ars combinatoria*. (Schumann had embarked upon a self-designed course of study in the latter subject in January 1845). The scherzo contains an allusion to the B-A-C-H motive (consisting of the pitches B-flat - A - C - B-natural, B-flat and B-natural being written as B and H respectively in the German-speaking musical world), J.S. Bach's famous musical "signature" that figures so prominently in many contrapuntal works from Bach's time onward. The third movement, marked *Adagio*, is solemn yet uplifting, almost devotional in character, and the finale begins as an exuberant march but gives way to a quasi-religious chorale at its close.

-notes by Lisa Burnett

DAVID HOOSE, conductor

David Hoose is Professor of Music at the Boston University School of Music where he is Director of Orchestral Activities. He also serves as Music Director of three distinguished organizations, The Cantata Singers & Ensemble (with which he recently celebrated his twenty-first year), the Tallahassee Symphony Orchestra (with which he will be celebrating his eleventh year this coming season), and Collage New Music.



David Hoose entered the Oberlin Conservatory to study horn and graduated with a degree in composition, having studied with Walter Aschaffenburg and Richard Hoffmann, student and amanuensis of Arnold Schoenberg. He continued his composition studies at Brandeis University, where he worked with Arthur Berger, Seymour Shifrin, Martin Boykan and Harold Shapero. He studied horn with Barry Tuckwell, Joseph Singer and Richard Mackey. His principal study of conducting was at the Tanglewood Music Center, where he worked with Gustav Meier, Leonard Bernstein, and Seiji Ozawa, and was recipient of the Dimitri Mitropoulos Award.

David Hoose has conducted the Singapore Symphony Orchestra, Saint Louis Symphony, Utah Symphony, Korean Broadcasting Symphony (KBS), Orchestra Regionale Toscana (Florence), and Cities Symphony Orchestra, Ann Arbor Symphony, Opera Festival of New Jersey, and at the Warebrook, New Hampshire, Monadnock and Tanglewood music festivals. In Boston he has appeared as guest conductor with the Boston Symphony Chamber Players, Handel & Haydn Society, Back Bay Chorale, Chorus Pro Musica, Fromm Chamber Players, Dinosaur Annex, Auros, and numbers of times with the Pro Arte Chamber Orchestra and Emmanuel Music.

He has been guest conductor at the New England Conservatory, Eastman School of Music, Shepherd School of Rice University and University of Southern California. David Hoose's recordings are on the New World, Koch, Nonesuch, Delos, CRI and GunMar labels. His recording, with the Cantata Singers, of John Harbison's *Four Psalms* and *Emerson* has recently been released by New World Records. Professor Hoose's recordings of Peter Child's opera, *Embers*, and of John Harbison's *Motteti di Montale* with Collage New Music are soon to be issued.

As a horn player, David Hoose served as principal horn of the New Hampshire Symphony, Portland Symphony (Maine), Boston Musica Viva, Handel & Haydn Society, Boston Philharmonic, Emmanuel Chamber Orchestra, Pro Arte Chamber Orchestra, Monadnock Music and the Cantata Singers, as well as appearing as soloist with many of these. He also performed with the Boston Symphony Orchestra and Boston Pops, and toured with the Apple Hill Chamber Players. For ten years he was a member of the Emmanuel Wind Quintet that, in 1981, won the Walter W. Naumburg Award for Chamber Music.



DAVID RICHARDSON, guest pianist

A native of Newburyport, MA, pianist David Richardson performs frequently in the Boston area as an accompanist. Mr. Richardson recently accompanied soprano Carol Vaness in a short recital given for the Classical Singer Convention in Hartford, CT. He was also the accompanist for the First Classical Singer Vocal Competition.

Mr. Richardson received his bachelor of music degree in piano performance at Boston University as a student of Maria Clodes Jaguaribe. He received his masters of music in collaborative piano at the Manhattan School of Music as a student of Kenneth Merrill. Mr. Richardson was also a member of the Houston Grand Opera Studio where he was an assistant coach on four main stage productions including Carlisle Floyd's *Of Mice and Men* which was recorded live and recently released on Albany records.

Mr. Richardson is currently on the music staff at both Boston University and the Hartt School of Music. He is also the music director at the First Congregational Church in Melrose, MA and is the accompanist for the New England Classical Singers under the direction of David Hodgkins.

UPCOMING BOSTON UNIVERSITY ORCHESTRA CONCERTS

Tuesday, October 26, 8 pm

Boston University Chamber Orchestra

André de Quadros and Jonathan Girard, conductors

Tong-Il Han, piano

Beethoven *Overture to Creatures of Prometheus*

Mozart *Piano Concerto in C Major, K. 467*

Beethoven *Symphony No. 8 in F Major*

CFA Concert Hall

Thursday, October 28, 8 pm

Boston University Symphony Orchestra

David Hoose, conductor

Honegger *Symphony No. 5, 'Di Tre Re'*

Dvorák *Symphony No. 7 in D minor*

Tsai Performance Center

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

David Hoose, conductor

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Na Sun
Christian Jackson
Hsin-Lin Tsai
Emily Rist
Angel Valchinov
Johanna Reiss
Tera Gorsett
Zoya Tavetkova
Pei-Ju Wu
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Thursday, October 7, 8 pm

Richmond Piano Competition Winner Concert

JungHee Park, piano

Haydn *Sonata in E Flat Major, Hob. XVI:52*

Barber *Sonata, Op.26*

Schumann *Kreisleriana, Op.16*

Tsai Performance Center

Saturday, October 16, 8 pm

Boston University Women's Chorus

and Concert Choir

Maria-Emma Meligopoulou, Lisa Wolff, and Miguel Felipe, conductors

Works by Bach, Brahms, Debussy, Kodaly, Partiguin, and Antoniou

CFA Concert Hall

Monday, October 18, 8 pm

Faculty Recital

Linda Toote, flute

Laura Ahlbeck, oboe

Shiela Kibbe, piano

Works by Dutilleux, Gaubert, La Montaine, Seiber, and Telemann

CFA Concert Hall

Thursday, October 21, 8 pm

Boston University Wind Ensemble

David Martins, conductor

Gillingham *New Century Dawn*

Kurka *The Good Soldier Schweik Suite*

Nelson *Passacaglia (Homage on B-A-C-H)*

Persichetti *Symphony for Band*

Tsai Performance Center

Friday, October 22, 8:00 pm

Faculty Recital Series

George Neikrug, cello

Kathleen Forgac, guest pianist

Works by Chopin, Debussy, Hindemith, and others

CFA Concert Hall

Friday, October 22 through 31

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