

Boston University

OpenBU

<http://open.bu.edu>

School of Music

Boston University Concert Programs

2006-12-05

Boston University Symphony Orchestra, December 5, 2006

<https://hdl.handle.net/2144/35312>

"Downloaded from OpenBU. Boston University's institutional repository."

BOSTON UNIVERSITY
College of Fine Arts School of Music

BOSTON UNIVERSITY
SYMPHONY ORCHESTRA
DAVID HOOSE conductor

Tuesday, December 5, 2006 at 8pm
Tsai Performance Center
685 Commonwealth Avenue

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 Curtin, Dean *Emerita*
Boston University College of Fine Arts



Tuesday, December 5, 2006 at 8pm
Tsai Performance Center

**BOSTON UNIVERSITY
SYMPHONY ORCHESTRA**

DAVID HOOSE conductor

HAYDN
(1732-1809)

Symphony No. 88 in G Major

Adagio-Allegro

Largo

Menuetto & Trio: Allegretto

Finale: Allegro con spirito

Intermission

BEETHOVEN
(1770-1827)

Symphony No. 3 in E-flat Major, Op. 55
"Eroica"

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto-Poco andante-Presto

PROGRAM NOTES

Franz Josef Haydn (1732–1809) Symphony No. 88 in G Major

Franz Joseph Haydn's symphonies are a wonder. There is not one of the over 104 of which at least one movement is anything less than special; most are thrilling for most of their stretch; and many are driven with brilliance and profundity at every turn. As a collection, they almost make the Mozart symphonies unnecessary—only the "Jupiter" is at a level of sophistication, emotional depth and vigor comparable to that of more than dozens of Haydn's symphonies. These are heretical words, no doubt, especially in this day of Mozart reverence. But, to be fair, the same could be said of Mozart's operas—they can make Haydn's sometimes inert, if fascinating and beautiful, operas seem redundant. And, certainly, Haydn's concertos pale next to Mozart's, many of which are filled with the depth and breadth absent in the younger composer's symphonies.

It is in the symphony (as well as the string quartets, the two oratorios and the last five masses) that Haydn set the pace. One could easily observe that Beethoven could not have existed had it not been for the innovations of Haydn (something Beethoven himself believed, until ego led him to claim that he had learned nothing from Haydn). But Haydn's music does not need Beethoven's or anyone else's music to clarify its irrepressible value. Its essentiality shows in every expectedly unexpected note.

It is for the alert listener that Haydn's music, especially his later music, really soars. The key word is, of course, "alert," for the music's unusual shapes and phrase lengths, thwarted expectations, and unanticipated eruptions are, in the later music, so suavely integrated into the large design that their irregularities can raise nary an eyebrow. Highbrow wit is, after all, a serious matter for Haydn, as solemn a matter as his turns toward the dark and intimate, when he seems to be saying, "You thought all was light-hearted, but I really meant everything I was saying." When we taste this subtle and intricate world in which Haydn operates, all other music evaporates. This world is complete.

Haydn's Symphony No. 88 in G, composed in 1787, shares a brilliant glow with the other nine that he composed in this key—the open strings, the horns pitched in a high key, and the absence of clarinets (which appear in only a few of his symphonies) all contribute to the music's cleansing sonority. The first movement's introduction captures all of the characters to follow—drama, spaciousness, wit and nobility—except for that of the tune that begins the main body of the movement, a foot-stomping peasant dance. Very quickly, these heavy feet are airborne with a freedom never found in any such dancing, and the infectious excitement tries to anticipate when and what the next step will be.

About the slow movement, a radiant set of variations guided by a solo cello and oboe singing in octaves, Johannes Brahms said, "I want my ninth symphony to sound like that." This music does have just such sublimity (like Beethoven's Ninth), a dignity that is nonetheless interrupted at strange times by thunderous outbursts of the entire band, the trumpets and drums here making their first appearance in the symphony. The minu- rough-hewn in the most sophisticated ways, and its trio, with most of the orchestra

gently and affectingly singing over groaning bagpipes (the oblivious bassoons are asked to play "very loudly"), is sophisticated in the most rough-hewn ways. If there is outright humor to be found, it is here in this trio.

The rollicking finale begins charmingly and unassumingly, but between the middle of the movement when the upper strings crazily chase the lower instruments and then themselves capture the lead, and the exuberant coda in which the violins take off running only to be unable (or unwilling?) to stop themselves, the movement is a wild ride. Most delicious, however, may be the several returns of the main theme, for we never know when to expect them. One of these is a special miracle of exquisite timing, for Haydn leads us to expect the tune's return, but delays it until we almost give up. When he does finally drop it in, we cannot help but feel that it's not only too late, but also too soon! No other composer could play with our expectations with so little apparent effort, and to such incredible, indelible effect.

-David Hoose

Ludwig van Beethoven (1770–1827) Symphony No. 3 in E-flat Major, op. 55 "Eroica"

Beethoven completed this work in 1804; it was introduced privately in Vienna, *chez* Prince Lobkowitz, to whom it is dedicated. Beethoven also conducted the public premiere on April 7, 1805, in the Theater-an-der-Wien. Despite everything written to the contrary, the *Sinfonia eroica* was never a "portrait" of Napoleon Bonaparte, although Beethoven did plan to dedicate it to the charismatic Corsican "First Consul of France." He went into a rage, however, when a pupil, Ferdinand Ries, brought news in May 1804 that Napoleon had crowned himself Emperor. According to Ries, Beethoven shouted that the General was only "an ordinary human being, [and] went to the table, took hold of the title page, tore it in two, and threw it on the floor."

A different story posits that Beethoven erased the Napoleonic dedication from a copy made in August 1804 and entitled *Sinfonia grande*. In fact, *Sinfonia eroica* did not appear as the work's title until publication in 1806.

What Beethoven never told Ries was that Prince Lobkowitz, before May 1804, had proffered a handsome fee in exchange for the dedication, which Napoleon's subsequent arrogance made possible. Or that Beethoven realized the advantage in bringing with him a *Sinfonia Bonaparte* when a Parisian trip was proposed later on (but never materialized). It was conductor Arturo Toscanini who put everything into perspective 50-odd years ago: "Some say Napoleon, some say Hitler, some say Mussolini; for me it is *Allegro con brio*."

The sheer length of the *Eroica*'s first movement was revolutionary—an opening movement of 691 measures, plus an exposition repeat of 151 measures. No less revolutionary was Beethoven's jarring C sharp at the end of a main theme in E flat major—indeed it is an E flat arpeggio. Not until the recapitulation does that C sharp become D flat enharmonically. It is in this movement that the long-range harmonic connections explored over the course of the Romantic era have their real start; the movement is heroic mainly in the vastness of its reach.

A "Funeral March" slow movement was hardly revolutionary, but the span of his C-minor slow movement, in rondo form, was unprecedented, and so was its range of emotions from outright grief to C-major solace. Although "hunt" music in the third-movement Trio may have startled the *Eroica*'s first audience after funerary tragedy on an unprecedented scale, hunting music in Beethoven's time was even more modish than funeral marches. However, he used it for more than mere surprise in the midst of an onrushing and sometimes raucous scherzo (thereby banishing minuets and *Ländler*s until the symphonies of Bruckner and Mahler). Psychologically he needed sunshine after so much weighty, solemn music.

He was also setting up a racy finale—a set of variations including a fugue that detractors ever since have called a falling-off of inspiration. This kind of argument ignores, however, not only what preceded the *Eroica* historically—Bach's Goldberg Variations for example—but also Beethoven's own ennoblement of the form. He had already used the legato second theme of his *Eroica* finale in *The Creatures of Prometheus* (ballet music of 1800), in an 1802 Contredanse, and as the subject of fifteen keyboard variations that same year (Op. 35), subtitled *Eroica* once the symphony had been published. A never-ending wonder is the viability of this subject after so much use. Beethoven's range of invention in the symphonic finale of 1804—from hymnody to humor, from fugue to dance, culminating in a Presto coda—successfully freed the listener from the gripping, even shocking drama that has stalked his first and second movements.

DAVID HOOSE conductor

David Hoose, Director of Orchestras at Boston University's School of Music, is also music director of two distinguished Boston musical institutions, the Cantata Singers & Ensemble, and Collage New Music. As well, from 1994 to 2005 Mr. Hoose served as Music Director of the Tallahassee Symphony Orchestra.

Mr. Hoose was awarded the 2005 Alice M. Ditson Conductors Award, given in recognition of his commitment to the performance of American Music; his recording of John Harbison's *Mottetti di Montale*, with Collage, was a 2005 Grammy Nominee; he also received the Dmitri Mitropoloulos Award and, as a member of the Emmanuel Wind Quintet, the Walter W. Naumburg Award for Chamber Music. Mr. Hoose's recordings appear on the New World, Koch, Nonesuch, Delos, CRI and GunMar labels. His recording, with the Cantata Singers, of Harbison's *Four Psalms* and *Emerson* has recently been released by New World Records, and his recording of chamber works by Donald Sur is forthcoming.

Mr. Hoose has conducted the Chicago Philharmonic, Singapore Symphony Orchestra, Saint Louis Symphony, Utah Symphony, Korean Broadcasting Symphony (KBS), Orchestra Regionale Toscana (Florence), Quad Cities Symphony Orchestra, Ann Arbor Symphony, Opera Festival of New Jersey, as well as 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 many times both with the Pro Arte Chamber Orchestra and with Emmanuel Music.

For many summers he has conducted the Young Artists Orchestra at the Boston University Tanglewood Institute. He has been a guest conductor several times at the New England Conservatory, and has conducted the orchestras of the Shepherd School at Rice University, University of Southern California, and the Eastman School. Mr. Hoose recently served on the faculty of the Rose City International Conducting Workshop, in Portland, Oregon, and conducts whom he has mentored at Boston University now serve in a wide variety of distinguished professional positions, from music directorships of college and youth orchestras, assistant and associate conductorships of major US orchestras, to music directorships of professional orchestras and opera companies.

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

Violin I

Heather Braun, *concertmaster*
Klaudia Szlachta
Tingchi Huang
Amanda Burr
Tatiana Daubek
Yevgeny Kutik
Mina Lavcheva
Nina Bishop
Birdy Chou
Angel Valchinov
Morgan Scagliotti
Wen-Hsuan Lin
Shi-I Hsiung

Violin II

Maia Travers, *principal*
Anaar Desai-Stephens
Ashley Rath
Daniel Broniatowski
Ju Hyoun Tyu
Katherine Roussopoulos
Emily Stewart
Malorie Blake
Yu-Jin Choi
Kathryn Rooney
Mina Lavcheva
Brittany Uschold

Viola

Daniel Doña, *principal*
Michelle Brune
Emily Rideout
Lauren Gage
Jessica Lipon
Merrick Nelson
Lilit Muradyan
Jooyeon Lee
Alyssa Hardie

Cello

Charlsie Hanson, *principal*
Nicole Cariglia
Soona Chang
Nara Shahbazyan
Seung-Ueon Jung
Yu-Fang Chang
Hanui Kim
Hyun-Seung Lee
Lauren Sparrow
Yen-Ling Huang

Bass

Ilana White, *principal*
Reg Lamb
Tony Parry
Adam Anello
Nicolai Bobas

Flute

Hyunjung Kwon * #
Yousun Lee

Oboe

Benjamin Fox #
Andrea Heyboer *
Rachel Maczko
Heather Sylvester

Clarinet

Briana Murray
Molly Walker #

Bassoon

Cheng Ma #
Laura Umbro *

Horn

Laura Carter
Jonathan Craft
Erik Finley
David Gamble #
Elise Taillon-Martel *

Trumpet

Spencer Aston
Mark Mashburn #
Eric Roberson
Kyra Sovronsky *

Timpani

Matthew Bohli #
Ben Tileston *

* Principal in Haydn
Principal in Beethoven

Boston University School of Music
UPCOMING EVENTS AND PERFORMANCES

Wednesday, December 6, 8pm

ALEA III
THEODORE ANTONIOU conductor
Works by Hartmann, Gyftakis,
W. Antoniou, and Ligeti
Tsai Performance Center

Thursday, December 7, 8pm

Boston University Wind Ensemble
DAVID MARTINS conductor
Grainger Children's March
Erickson Over the Hills and Far Away
Schuller Symphony for Brass and Percussion
Wilson SHAKATA: *Singing the World into Existence*
Reed Russian Christmas Music
Tsai Performance Center

Friday, December 8, 8pm

Lunchtime Concert Series
Muir String Quartet
In residence at Boston University
CFA Concert Hall

Wednesday, December 13, 8pm

Time's Arrow
KETTY NEZ director
Student ensemble performing
20th-century works.
CFA Concert Hall

CFA Concert Hall, 855 Commonwealth Ave.
Tsai Performance Center, 685 Commonwealth Ave.
www.bu.edu/cfa

FRIENDS OF SCHOOL OF MUSIC

Friends of the School of Music are a select group of people who, through their annual contributions, believe in the importance of supporting gifted student musicians through their educational activities, events, programs, and performances. We invite you to join the Friends of the School of Music at the College of Fine Arts and help support the talented young artists of Boston University.

\$50,000 and above
Surdna Foundation, Inc.

\$10,000 to \$49,999
Drs. John A. and Harriet S. Carey
Mr. and Mrs. Saul B. Cohen
Jeff and Ann Gelfon
Margaret S. Lindsay Foundation
Robert and Sharon Ryan
Ms. Virginia E. Withey

\$5,000 to \$9,999
Dr. and Mrs. Thomas R. Castle
Clovelly Charitable Trust
Ann and Gordon Getty Foundation
Mr. and Mrs. Richard Grausman
The Ushers and Programmers Fund
Ms. Diane Young

\$2,500 to \$4,999
Richard F. Balsam, M.D.
Ms. Sandra L. Brown
Mr. and Mrs. L. P. Byler
Mrs. Ellen B. Kazis-Walker
Dr. Lillie M. Kumar
The Presser Foundation
Renaissance Musical Arts, Ltd.

\$1,000 to \$2,499
Ms. Dorothy D. Cameron
Richard D. Carmel Charitable Remainder Trust
Ms. Phyllis Curtin
Mr. Frank A. D'Accone
Dr. Edna L. Davis
Chet and Joy Douglass
Mr. William E. Earle
Jenny Shader Hersch
Mr. Blake W. Hinson
Ms. Phyllis Elhady Hoffman
Larry G. and Ann Howard Jones
Mr. Robert E. Krivi
Mr. John E. Loveless
Ms. Andrea Okamura

Mrs. Amy Abrich Shemin
Mr. Joel Sheveloff
Mr. and Mrs. Charles A. Stakely
Ms. Helen J. Steineker
Avedis Zildjian Company
Ms. Craigie A. Zildjian

\$500 to \$999
Mr. Bradley M. Bloom
Ms. Deborah K. Delano
Mrs. Ann B. Dickson
Mr. and Mrs. Stephen B. Esko
David Feigenbaum
Colonel Capers A. Holmes, USAF(Ret.)
Dr. Jimmie L. Jackson
Mrs. Becky H. McKibben
Ms. Maureen Meister
Mr. and Mrs. Virgil A. Procaccino
Mr. Keith Snell
Mrs. Nancy L. Trentini

\$250 to \$499
Dr. Apostolos A. Aliapoulos
Mrs. Elizabeth S. Anderson
Ms. Margaret R. Bennett
Ms. Joan C. Cavicchi
Ms. Beth S. Chen
Mr. Dennis A. Clements
Ms. Allison Fromm Entreklin
Mrs. Carolyn B. Fowles
Mr. Eugene Guberman
Mrs. Ruth E. Hathaway
Ms. Julia A. Hennig
Mr. and Mrs. James L. Loeb
Newburyport Choral Society
Mr. Marlow E. Peters
Mr. Pierluigi Petrobelli
Mr. Bernard G. Schwartz
Mr. and Mrs. Robert N. Slotnick
Mr. Ira Taxin
Mr. John Alan Wickey
Mr. and Mrs. Robert A. Youmans
Dr. and Mrs. Egon P. S. Zehnder

This list represents donors who have generously supported our programs for the past twelve months, as of September 21, 2006. Due to program deadlines, some donor names may be absent from this list. We thank you for your understanding. For more information on how you can support the Boston University College of Fine Arts and School of Music, please contact Chris Santos, Director of Development and Alumni Relations, Boston University College of Fine Arts, 855 Commonwealth Avenue, Boston, MA 02215, at 617-353-2048, ccsantos@bu.edu.

BOSTON UNIVERSITY SCHOOL OF MUSIC FACULTY

STRINGS

Steven Ansell *viola**
 Edwin Barker *double bass**
 Cathy Basrak, *viola*
 Bonnie Black *pedagogy**
 Lynn Chang *violin*
 Jules Eskin *cello*
 Edward Gazouleas *viola*
 Raphael Hillyer *viola*
 Bayla Keyes *violin**
Michelle LaCourse *viola**
 Lucia Lin *violin**
 Malcolm Lowe *violin*
 Dana Mazurkevich *violin*
 Yuri Mazurkevich *violin**
 Ikuko Mizuno *violin*
 John Muratore, *guitar*
 George Neikrug *cello*++
 James Orleans *double bass*
 Leslie Parnas *cello*
 Ann Hobson Pilot *harp*
 Barbara Poeschl-Edrich *harp*
 Michael Reynolds *cello**
 Honda Rider *cello*
 Todd Seeber *double bass*
 Roman Totenberg *violin*++
 Michael Zaretsky *viola*
 Peter Zazofsky *violin**

WOODWINDS, BRASS, and PERCUSSION

Laura Ahlbeck *oboe*
 Ken Amis *tuba*
 Peter Chapman *trumpet*
 Geralyn Coticone *flute*
 Doriot Dwyer *flute*
 Terry Everson *trumpet**
 John Ferrillo *oboe*
 Richard Flanagan *percussion*
 Joseph Foley *trumpet*
 Timothy Genis *percussion*
 Ian Greitzer *clarinet*
 Ronald Haroutounian
bassoon
 Scott Hartman *trombone*
 John Heiss *flute*
 Gregg Henegar *bassoon*
 Daniel Katzen *horn*
 Renee Krimsier *flute*
 Lynn Larsen *horn*
Don Lucas *trombone**

Richard Mackey *horn*
 Thomas Martin *clarinet*
 Richard Menaul *horn*
 Craig Nordstrom *clarinet*
 Elizabeth Ostling *flute*
 Richard Ranti *bassoon*
 Thomas Rolfs *trumpet*
 Mike Roylance *tuba*
 Matthew Ruggiero *bassoon*
 Eric Ruske *horn**
 Robert Sheena *English horn*
 Ethan Sloane *clarinet**
 Samuel Solomon *percussion*
 James Sommerville *horn*
 Linda Toote *flute*

PIANO

Jonathan Bass*
 Anthony di Bonaventura*
 Maria Clodes-Jaguaribe*
 Linda Jiorle-Nagy
 Randall Hodgkinson
 Michael Lewin
 Victor Rosenbaum

COLLABORATIVE PIANO

Shiela Kibbe*
 Robert Merfeld

ORGAN

Nancy Granert
 Peter Sykes*

VOICE

Michelle Alexander
 Sarah Arneson*
 Penelope Bitzas*
 Kendra Colton
 Sharon Daniels*
 James Demler*
 Simon Estes*
 Jodi Goble
 Phyllis Hoffman*
 Frank Kelley
 Susan Ormont
Jerrold Pope *
 Maria Spacagna

HISTORICAL

PERFORMANCE

Aldo Abreu *recorder*
 Sarah Freiberg Ellison *cello*
 Laura Jeppesen
viola da gamba
 Christopher Krueger
Baroque flute
 Catherine Liddell, *lute*
 Marilyn McDonald
Baroque violin
 Emlyn Ngai *Baroque violin*
 Martin Pearlman* *Baroque*
ensembles
 Robinson Pyke
natural trumpet
 Marc Schachman
Baroque oboe
 Jane Starkman
Baroque violin, viola
 Daniel Stepner
Baroque violin
Peter Sykes* *harpsichord*

MUSICOLOGY

Victor Coelho*
 Brita Heimark*
 Thomas Peattie*
 Joshua Rifkin
 Andrew Shenton*
 Joel Sheveloff*
 Jeremy Yudkin*

THEORY and COMPOSITION

Martin Amlin*
 Theodore Antoniou*
 Deborah Burton *
 Richard Cornell*
 Lukas Foss
 Osvaldo Golijov
 Samuel Headrick*
 David Kopp*
 Rodney Lister*
 Elena Roussanova Lucas
 Timothy Melbinger
 Ketty Nez*
 John Wallace*
 Steven Weigt*

MUSIC EDUCATION

Bernadette Colley
 André de Quadros*
 Joy Douglass
 David Hebert*
 Warren Levenson
William McManus*
 James Merenda
 Sandra Nicolucci*
 Anthony Palmer
 Evan Sanders
 Steven Scott

CONDUCTING

Bruce Hangen
David Hoose*
Ann Howard Jones*
 David Martins
 Scott Metcalfe

OPERA INSTITUTE

Ramelle Adams
 Judith Chaffee
 Phyllis Curtin++
Sharon Daniels*
 Ruth Benson Levin
 William Lumpkin*
 Adam McLean
 Robert Najarian
 Betsy Polatin
 Christien Polos
 Maria Spacagna
 Jeffrey Stevens
 Georgia Talbot
 Allison Voth*

STAFF PIANISTS

Michelle Alexander
 Eve Budnick
 Jodi Goble
 Phillip Oliver
 David Richardson
 Lorena Tecu

*Denotes full-time
 faculty
 Department Chairmen
 represented in **bold**
 ++ Emeritus

COLLEGE OF FINE ARTS ADMINISTRATION

Walt Meissner, *Dean ad interim*
 André de Quadros, *Director, School of Music*
 Jim Petosa, *Director, School of Theatre*
 Lynne Allen, *Director, School of Visual Arts*
 Patricia Petro, *Assistant Dean, Enrollment Services*
 Mary Peters, *Executive Operations Officer**
 Janine Burke, *Acting Director of Admissions and Student Affairs**
 Anthony Enslow, *Executive Assistant**
 Chris Santos, *Director of Development and Alumni Relations*

*-indicates employee of the School of Music

SCHOOL OF MUSIC

PRODUCTION DEPARTMENT

George R. Kendall, *Manager of Production and Performance*
 Martin Snow, *Keyboard Technician and Restoration*
 Roberto Toledo, *Recording Studio Manager*
 Chris Wilson, *Recording Engineer*
 Whitney Guy, *Scheduling and Programs Coordinator*
 Kris Sessa, *Librarian*



855 Commonwealth Avenue, Boston, MA 02215
617.353.3350, www.bu.edu/cfa