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2009-10-06

# Boston University Symphony Orchestra, October 6, 2009

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**Boston University School of Music** presents  
**Boston University School of Fine Arts**

# **Boston University Symphony Orchestra**

David Hoose, conductor

**Tuesday**

**October 6, 2009**

**7:30pm**

**Isai Performance**

Founded in 1873, the **School of Music** combines the intimacy and intensity of conservatory training with a broadly based, traditional liberal arts education at the undergraduate level and intense coursework at the graduate level. The school offers degrees in performance, composition and theory, musicology, music education, collaborative piano, historical performance, as well as a certificate program in its Opera Institute, and artist and performance diplomas.

In 1954, the **College of Fine Arts** was created to bring together the School of Music, along with two new entities: the School of Theatre and the School of Visual Arts. The University's vision was to create a community of artists in a conservatory-style school offering professional training in the arts to both undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students. Since those early days, education at the College of Fine Arts has begun on the BU campus and extended into the city of Boston, a rich center of cultural, artistic and intellectual activity.

**Boston University**, founded in 1839, is an internationally recognized institution of higher education and research. With more than 30,000 students, it is the fourth largest independent university in the United States. BU contains 17 colleges and schools, along with a number of multi-disciplinary centers and institutes that are central to the school's research and teaching mission.

**Boston University College of Fine Arts**  
**School of Music**

Boston University Symphony Orchestra  
David Hoose, conductor  
The 12<sup>th</sup> event in the 2009–10 season

October 6, 2009  
Tsai Performance Center

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George Gershwin  
(1898–1937)

*"Catfish Row" Suite from Porgy and Bess*

Catfish Row  
Porgy Sings  
Fugue  
Hurricane  
Good Mornin,' Sistuh!

~Intermission~

Anton Webern  
(1883–1945)

*Six Pieces For Orchestra, op. 6*

Etwas bewegte  
Bewegte  
Zart bewegte  
Langsam marcia funebre  
Sehr langsam  
Zart bewegte

Igor Stravinsky  
(1882–1971)

*The Firebird, 1919 Suite*

Introduction  
The Firebird and its Dance  
Variation of the Firebird  
The Princesses' Khorovod  
Infernal Dance of King Kaschei  
Lullaby  
Finale

## DAVID HOOSE conductor

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David Hoose is a professor of music in the School of Music at Boston University, where he is Director of Orchestral Activities. He has been Music Director of the Cantata Singers and Ensemble since 1984, and has been Music Director of Collage New Music since 1991. For eleven years, Professor Hoose was also Music Director of the Tallahassee Symphony Orchestra.

Professor Hoose is the 2008 recipient of Choral Arts New England's Alfred Nash Patterson Lifetime Achievement Award. He is also the recipient of the 2005 Alice M. Ditson Conductors Award, given in recognition of exceptional commitment to the performance of American music, and whose past recipients include Leonard Bernstein, André Previn, Eugene Ormandy and Leopold Stokowski. During his tenure with the Tallahassee Symphony Orchestra, the city of Tallahassee declared a week to be named after him in recognition of his contributions to the cultural life of the region. As a horn player and founding member of the Emmanuel Wind Quintet, he was a recipient of the Walter W. Naumburg Award for Chamber Music, and he was the recipient of the Dmitri Mitropolous Award for his work at the Tanglewood Music Center.

Under Professor Hoose's leadership, Collage and Cantata Singers have given hundreds of premieres and have been active commissioners of dozens of new works, including music by John Harbison, Peter Child, James Primosch, Andrew Imbrie, Earl Kim, Stephen Hartke, Donald Sur, T.J. Anderson, Lior Navok, and Andy Vores. His recordings with these two organizations include music of Charles Fussell, Seymour Shifrin, Irving Fine, Ezra Sims, Child, Sur, Harbison and others; his recording with Collage of Harbison's *Mottetti di Montale*, for New World Records, was a 2005 Grammy Nominee for Best Performance by a Small Ensemble. His other recordings appear on the Koch, Nonesuch, Delos, CRI and GunMar labels.

He 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, 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, and numerous times with both Pro Arte Chamber Orchestra and Emmanuel Music. He has also conducted Auros, ALEA III, Dinosaur Annex, Fromm Chamber Players, and the Brandeis Contemporary Players, the last of which he also served as founder.

Professor Hoose has several times been guest conductor 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. For the past three summers, he has been a faculty member at the Rose City International Conducting Workshop, in Portland, Oregon. Conductors whom he has mentored at Boston University now serve in a wide variety of distinguished conducting positions, from music directorships of college and youth orchestras, assistant and associate conductors of major U. S. orchestras, to music directorships of professional orchestras and opera companies.

## PROGRAM NOTES

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Tonight's program presents three very different works from the first half of the 20th century. First on the program is *Catfish Row* (1936) by the American composer George Gershwin, a suite from his seminal opera *Porgy and Bess* (1935). Next are the *Six Pieces for Orchestra*, op. 6 (1909/28) by the Austrian Anton Webern. Knitting these disparate pieces together is the *Firebird Suite* (1911/19) by the Russian composer Igor Stravinsky, a work that pushed the boundaries between the stage and concert hall. These three works—collections of contrasting miniatures which stand as wholes in their own right—present microcosmic glimpses of the changes that would later sweep through art music in the 20th century.

*"True music must repeat the thought and inspirations of the people and the time. My people are Americans and my time is today."* — George Gershwin

George Gershwin (1898–1937) was one of the defining composers of Americana during the early 20th century. He was born in Brooklyn, the second of four children, to a family of Jewish immigrants from Russia. He started studying the piano at the age of 10, and at the age of 15 took a job as "song plugger" on Tin Pan Alley, dropping out of school in the process. He studied composition with Rubin Goldmark (later the head of composition at Juilliard) and Henry Cowell (whose other students included Lou Harrison and John Cage), with his first published work—a popular song—at the age of 17.

The year 1924 marked Gershwin's emergence as a "serious" composer, with the piano concerto *Rhapsody in Blue* and the musical *Lady Be Good*. (The latter was George's first collaboration with his elder brother Ira and the start of a lifelong partnership.) A stream of successful musicals followed; a stay in Paris to study under Nadia Boulanger; and the lauded orchestral work *An American in Paris* (1928). In 1932, George and Ira Gershwin's musical *Of Thee I Sing* (1931) became the first musical to win the Pulitzer Prize for Drama. It was thus at the height of their Broadway career that the Gershwins were commissioned in 1933 to write an operatic adaptation of DuBose Heyward's novel *Porgy*.

The novel had caught George's eye some years prior—he wrote Heyward in 1926 to discuss a collaboration—but nothing initially came of it. By the time the Gershwins set to work, the novel had already been adapted into a play, with a successful Broadway run (interpolating spirituals) by the Theatre Guild—the same company behind the *Porgy and Bess* commission.

The *Catfish Row* Suite compresses the opera's narrative. The 1st movement, "Catfish Row," introduces us to Catfish Row, a (fictional) black slum in Charleston, South Carolina. The overture becomes increasingly discordant until we hear "Summertime." This song—Bess's trademark song, is the most famous song from the opera and has become a popular jazz standard. The 2nd movement, "Porgy Sings," introduces us to Porgy, a cripple who stands up for Bess and later becomes her lover and protector; we hear music from his arias, "I Got Plenty o' Nuttin'" (his introduction song) and "Bess, You Is My Woman Now" (his love song with Bess).

Soon, however, things take a darker turn: Bess' old lover, Crown, fights Porgy and is killed in the 3rd movement ("Fugue"). A hurricane strikes the area in the 4th movement, standing in for Bess' abandonment of Porgy for drugs and New York City ("Hurricane"). Porgy, undeterred, resolves to travel to New York and win Bess back ("Good Mornin,' Sistuh!").

The world premiere of *Porgy and Bess* took place in Boston at the Colonial Theatre on September 30, 1935; the Broadway premiere followed on October 10. Despite several runs in regional theatres, it was not produced as an opera until the 1976 production by the Houston Grand Opera—a performance which won Tony and Grammy Awards and finally added this work to the operatic repertoire.

*"Your ears will always lead you right, but you must know why."* – Anton Webern

The life and work of Anton Webern (1883–1945) often seems inseparable from that of his teacher, Arnold Schoenberg. The son of an Austrian civil servant and a singer studied composition with Schoenberg at the University of Vienna—while completing his degree in musicology, with a specialization in Renaissance music. Although Webern assisted performances of Schoenberg's music in a crucial period, his career focused on conducting; he published only 31 pieces of music before his death.

The Six Pieces for Orchestra, op. 6 is an early piece by Webern, his first orchestral work after graduating from the University of Vienna; two years would pass before he again wrote for orchestra, with Five for Pieces for Orchestra, op. 10 (the shrinking number of pieces continues with 1917's Four Songs for Voice and Orchestra, op. 13). The Six Pieces themselves are miniatures, arranged into a temporal arch: mvts. 1-3 and 5-6, together of roughly equal length, buttress a funeral march (mvt. 4). Together, they comprise a miniature Requiem of sorts, recounting (as the composer wrote) Webern's reaction to his mother's death. The first movement shows him at leisure; the latter five each illustrate one of the five stages of grief: denial (mvt. 2), anger (mvt. 3), bargaining (mvt. 4), depression (mvt. 5) and acceptance (mvt. 6).

When revising the Six Pieces in 1928, Webern deleted his program notes and the title of the funeral march, purging the autobiographical content while leaving the music largely unchanged.

*"I have learned throughout my life as a composer chiefly through my mistakes and pursuits of false assumptions, not by my exposure to founts of wisdom and knowledge."* – Igor Stravinsky

Igor Stravinsky (1882–1971) was one of the most influential and composers of the 20th century. Tonight's work, however, glimpses this prolific composer at the very start of his rise to fame. Stravinsky was born in Oranienbaum (now Lomonosov), Russia; his father was an opera singer at a local theatre. Although interested in music at an early age, his parents enrolled him at the University of St. Petersburg to study law. He was a poor student of law—in four years he attended class fewer than 50 times—and

preferred to spend his time with musical activities. The final reprieve from legal studies came in 1905, when revolution swept through St. Petersburg and prevented Stravinsky from taking his final exams. He then studied composition with Rimsky-Korsakov for two years and embarked on a career as a composer.

In 1909, Stravinsky's orchestral work *Fireworks* was heard by Sergei Diaghilev, the director of the Paris-based *Les Ballet Russes*. Diaghilev commissioned Stravinsky to write several arrangements and orchestrations before commissioning a noted series of three ballets: *Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913). These ballets catapulted *Les Ballet Russes*—already a celebrated and controversial company—firmly to the forefront of the Parisian avant-garde. The premier of *Firebird* brought Stravinsky from St. Petersburg to Paris and launched his international career as a composer and (later) conductor.

The structure of the 1919 *Firebird Suite* contains episodes from the ballet, excerpting several of the principle solos. The 1st movement introduces the Firebird, a creature from Russian folklore that can bring great luck—or horrid misfortune. The 2nd movement shows a khovorod, a round dance of Russian folk origins. Prince Ivan bewitches Kashchei and his court into dancing the wild Infernal Dance (the 3rd movement) and then puts them to sleep with a lullaby (the 4th mvt), so that he (Ivan) can search for the Firebird in Kashchei's enchanted garden. Finally, the finale from the ballet is heard, omitting its darker exposition.

—Basil Considine

*Basil Considine is a PhD candidate in Music History and Theory at Boston University*



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Joanna Grosshans  
Min Jung Noh  
Kina Park  
Yuiko Nakano  
Eun Jung Lee  
George Millsap  
Lisa Park  
Zoya Tsvetkova  
Amanda Wang  
Kathryn Koch  
Heather Braun  
Ling Li  
Da Hee Chung  
Caitlin LoCurto  
Hye Ryun Cha  
Lee Anne Blackmore

## Violin II

Klaudia Szlachta, *principal*  
Kyu Jung Choi  
Shu-I Hsuing  
Na Rae Han  
Julia Holliday  
Ethan Dubois  
Bo Young Hyun  
Grace Rhee  
Shih Yun Hsu  
Michael Hustedde  
Joo Hee Bae  
Constance Bainbridge  
Hannah Choi  
Catherine Outterbridge  
Emma Gifford  
Kendra Lenz  
Kathryn Rooney

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Nathaniel Farney, *principal*  
Dahm Huh  
Sharon Bielik  
Kaitlyn Springer  
Hye Min Choi  
Esther Nahm  
Evan Perry  
Laura Manko  
Joy Grimes  
Carline Leguia  
Silvija Kristapsons  
Oliver Chang

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Ariana Falk  
Hyun Kwon  
Jeremiah Moon  
Young Sook Lee  
Ian Gottlieb  
Chi-Hui Kao  
Stephen Marotto  
Hyun Min Lee  
Christopher James  
Natalie Raney  
Sunjoo Lee

## Bass

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Bebo Shiu  
Zachery Camhi  
Nicholas Schwartz  
Alexander Edelmann  
Yi-Jung Su  
Benjamin Green  
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Elzbieta Brandys \*  
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Caitlyn Perry  
Lauren Remmers  
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\* Denote principal on  
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# BOSTON UNIVERSITY SCHOOL OF MUSIC

## UPCOMING EVENTS AND PERFORMANCES

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Wednesday, October 7, 7:30pm

**Muir String Quartet**  
The Beethoven Cycle: Part II  
Tsai Performance Center

Thursday, October 8, 7:30pm

**Boston University Wind Ensemble**  
David Martins, conductor  
*Tsai Performance Center*

October 17, 18, 23, 25

**13th Annual Fringe Festival**  
*Antigone*  
*An opera in one act with music and libretto*  
*by Marjorie Merryman*  
**BU Theatre**

Saturday, October 17, 7:30pm

**Boston University Chamber Chorus**  
Scott Jarrett, conductor  
*Marsh Chapel*

Wednesday, October 21, 7:30pm

**Muir String Quartet**  
The Beethoven Cycle: Part III  
*Tsai Performance Center*

Friday, October 23, 4:00pm

**Harris Center Ribbon-Cutting Ceremony**  
*CFA Student Lounge*

Sunday, October 25, 7:30pm

**Faculty Recital: Baroque Music**  
Aldo Abreu, recorder  
Peter Sykes, organ  
Sarah Feiberg, baroque cello  
*Concert Hall*

For more information on our events, please contact our office at (617) 353-3341.

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**Concert Hall**, 855 Commonwealth Ave.  
**Marsh Chapel**, 735 Commonwealth Ave.  
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Diane McLearn, *Stage Manager*  
Shane McMahon, *Recording Engineer*  
Ephraim Eric Roberson, *Scheduling and Programs Coordinator*  
Kris Sessa, *Librarian*  
Martin Snow, *Keyboard Technician and Restoration*  
Roberto Toledo, *Head Recording Engineer*

## SCHOOL OF FINE ARTS ADMINISTRATION

Walter Meissner, *Dean ad interim*  
Robert K. Dodson, *Director, School of Music*  
Jim Petosa, *Director, School of Theatre*  
Lynne Allen, *Director, School of Visual Arts*

## DEPARTMENT CHAIRS

Phyllis Hoffman, *Chair, Department of Applied Studies and Performance*  
Richard Cornell, *Chair, Department of Music Studies*  
Ann Howard Jones, *Chair, Ensembles*  
Patrick Jones, *Chair, Music Education*

