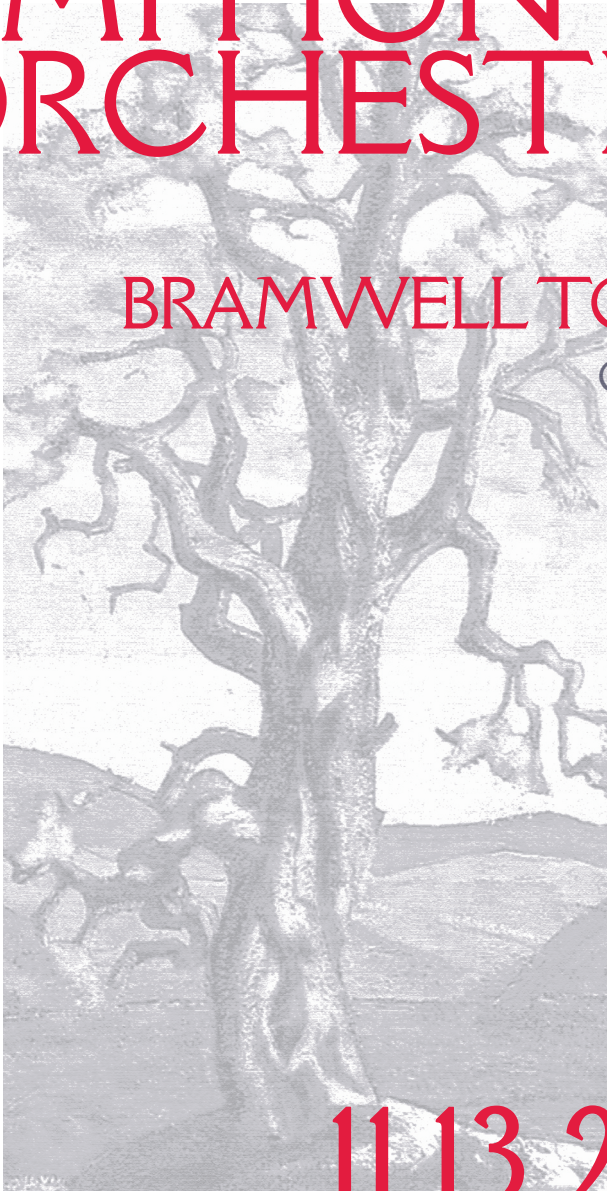


BOSTON UNIVERSITY
SYMPHONY
ORCHESTRA

BRAMWELL TOVEY

Conductor



11.13.2017

8 PM | SYMPHONY HALL

Boston University College of Fine Arts
School of Music



BOSTON UNIVERSITY SCHOOL OF MUSIC

Boston University's College of Fine Arts is a forward-thinking community of artists, educators, and students engaged in creative discourse about the essential role of the fine arts in the 21st century. Students in the School of Music receive intensive training in their individual disciplines, and are inspired to think beyond traditional classical music roles as they prepare for careers as musicians.

Undergraduate and graduate programs challenge students with rigorous study of performance, conducting, composition and theory, musicology and ethnomusicology, music education, and historical performance. Creative and academic research forms the core of every student's experience, and Performance Diploma, Artist Diploma, and Opera Institute certificate programs offer opportunities to engage in high-level pre-professional study and public performance.

Together with the School of Theatre and the School of Visual Arts, the School of Music is committed to providing concentrated instruction for artists-in-training, as well as opportunities for undergraduates from across the Boston University campus, to explore and interact with the arts. The value of education provided by the College of Fine Arts is enriched by internships, creative partnerships, and rich exchanges with cultural, artistic, intellectual, and humanistic organizations across the city of Boston.

D'un matin de printemps

Lili Boulanger (1893–1918)

Pulcinella Suite

Igor Stravinsky (1882–1971)

I. Sinfonia

II. Serenata

III. Scherzino

IV. Tarantella

V. Toccata

VI. Gavotta con due variazioni

VII. Vivo

VIIIa. Minuetto

VIIIb. Finale

Intermission

Le Sacre du printemps

Stravinsky

Part I: Adoration of the Earth

Introduction

The Augurs of Spring—Dances of the Young Girls

Ritual of Abduction

Spring Rounds

Ritual of the Rival Tribes

Procession of the Sage

The Sage

Dance of the Earth

Part II: The Sacrifice

Introduction

Mystic Circle of the Young Girls

Glorification of the Chosen One

Evocation of the Ancestors

Ritual Action of the Ancestors

Sacrificial Dance (The Chosen One)

PROGRAM NOTES

Only seven years separated the premieres of Stravinsky's ballets *Le Sacre du printemps* and *Pulcinella*, yet these works belong to different worlds divided by a Great War. *Le Sacre* was the last of a trio of ballets Stravinsky composed for Sergei Diaghilev's Ballets Russes prior to World War I (*The Firebird* and *Petrushka* were the others). Grand in scope and harkening back to a mythical past, it represents Stravinsky at the apex of his Russian Period. *Pulcinella*, created in a world forever changed by that conflict and by a man who could no longer return home, ushered in a new era for Stravinsky—a Neoclassical Period—that influenced his creative output for the next 35 years.

The origins of *Le Sacre* can be traced to 1910. While completing *The Firebird*, Stravinsky had a vision: "I saw in imagination a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of Spring." Working with the artist and archeologist Nicholas Roerich, Stravinsky developed this concept further into a series of scenes from ancient Rus' that became the setting for *Le Sacre*. Diaghilev then selected Vaslav Nijinsky as choreographer. At just 24, Nijinsky was the lead male dancer for the Ballets Russes and had already established himself as one of the greatest ballet dancers of all time, but he was a virtual newcomer to ballet design.

Much of the infamy associated with the premiere of *Le Sacre*, including its legendary riot, is due to Nijinsky's choreography rather than Stravinsky's music. For *Le Sacre*, Nijinsky created something new, abandoning classical dance techniques and conventions entirely and replacing them with contorted forms, masses of bodies, and stomping. The audience on the night of May 29, 1913, consisting primarily of wealthy and fashionable patrons who were eager to visit the newly opened Théâtre des Champs-Élysées, expected to see a traditional ballet accompanied by beautiful music and were not prepared for such a spectacle, and they expressed their displeasure accordingly. Nijinsky's *Le Sacre* received just nine performances. When the Ballets Russes revived *Le Sacre* for the 1920 season, it was given new choreography by Leonid Massine.

While Nijinsky's *Le Sacre* sought to demolish balletic tradition and eradicate its past, Stravinsky's *Le Sacre* acknowledges its musical past while infusing it with a modern vocabulary. Rhythmically, *Le Sacre* points to the future. Its changing meters, ostinatos, and complex rhythms were revolutionary and have since inspired generations of composers. Likewise, its harmonic language—incorporating octatonic scales, tritones, and dissonance—coupled with Stravinsky's novel use of the orchestral palette, creates a new sonic landscape featuring previously unheard colors. But overall, *Le Sacre* is undeniably Romantic. It is a program piece, drawing upon a mythical Russian past to evoke nationalism and exoticism, performed by a massive orchestra. Perhaps it is this link—a lifeline of familiarity for its listeners—that allowed *Le Sacre* to achieve great success as a concert piece less than a year after its premiere as a ballet.

Pulcinella was Stravinsky's first newly commissioned work performed by the Ballets Russes after the War, and the spectacle and controversy of the premiere of the *Le Sacre*

was still on the minds of the Parisian audience attending the premiere of this new work on May 15, 1920. What they witnessed instead was a ballet based on characters from the early eighteenth-century Neapolitan theatre (*commedia dell'arte*) set to music from the same period. The idea for *Pulcinella* came from Diaghilev. He presented Stravinsky with source material attributed to the Italian composer Giovanni Battista Pergolesi (1710–1736) from which to adapt the music. The suite performed tonight, derived from the ballet and consisting of eight movements, was completed in 1922.

What had come as a surprise to the Parisian audience that evening was actually a logical continuation of Stravinsky's output. Confined to Switzerland during the war years (and ultimately prohibited from returning to Russia after the Revolution), Stravinsky gradually abandoned his affinity for Russian subjects and Romantic canvases as his exile progressed. His works during that time reflect the eclectic performing forces available to him. For example, *Renard* and *Ragtime* call for a cimbalom, a Hungarian zither. In *Pulcinella*, Stravinsky economizes the orchestra, dividing the strings between concertino and ripieno sections, and omitting clarinets, percussion, auxiliary instruments, and low brass except for a single trombone. Though reduced, Stravinsky deploys these forces masterfully, creating combined and juxtaposed timbres that make the work's authorship unmistakable.

Even the incorporation of borrowed materials into his own compositions was not new for Stravinsky. Many of his previous works generously used borrowed melodies, including his three pre-War ballets. The opening bassoon solo of *Le Sacre* is based on a Lithuanian folk song, while *Petrushka* (which indirectly draws its inspiration from the character Pulcinella) integrates into its fabric several Russian folk melodies as well as two from waltzes by Joseph Lanner and a Parisian popular song. *Pulcinella* takes Stravinsky's borrowing to its extreme by retaining both the preexisting melodies and accompanying bass lines in their entirety.

Stravinsky was in his thirties when he composed *Le Sacre* and *Pulcinella*, and he continued to compose music for the next fifty years. This stands in stark contrast to Lili Boulanger, who tragically died in 1918 at the age of 24 after a short lifetime of chronic illness. In 1913, she was the first woman to win the prestigious *Prix de Rome* competition, with her cantata *Faust et Hélène. D'un matin de printemps* (Of a spring morning) and its companion piece *D'un soir triste* (Of a sad evening) were the last compositions written in her own hand. Yet *D'un matin* conceals the artist's condition with its sprightly melodies, joyful passages, and rapid key changes. She completed three versions of *D'un matin*: one for violin (or flute) and piano, one for piano trio, and the orchestral arrangement heard tonight.

—Christopher Dempsey

BRAMWELL TOVEY, CONDUCTOR

GRAMMY® and JUNO® award-winning conductor/composer Bramwell Tovey was appointed Music Director of the Vancouver Symphony Orchestra in 2000. His exceptional tenure concludes in the summer of 2018. Under his leadership the VSO has toured to China, Korea, and across Canada and the United States. His VSO innovations have included the establishment of an annual festival dedicated to contemporary music and the VSO Orchestral Institute at Whistler, a comprehensive summer orchestral training program for young musicians held in the scenic mountain resort of Whistler in British Columbia, Canada. In 2018/2019, the VSO's centenary season, Maestro Tovey assumes the role of Music Director Emeritus.

During the 2017-2018 season his guest appearances include the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic, and the Boston, Chicago, Sydney, Melbourne, St. Louis, and Toronto Symphony Orchestras. He will also make his debuts with the Houston and Indianapolis symphonies. He will lead the New York Philharmonic's Live From Lincoln Center PBS TV special, "Bernstein Celebration," on New Year's Eve 2017.

In 2003 Bramwell Tovey won the JUNO® Award for Best Classical Composition for his choral and brass work *Requiem for a Charred Skull*. His song cycle, *Ancestral Voices*, which addresses the issue of Reconciliation, was written for acclaimed Kwagiulth mezzo-soprano Marion Newman and premiered in June 2017. It is being featured on the VSO's provincial and national tours this season. His trumpet concerto, *Songs of the Paradise Saloon*, was commissioned by the Toronto Symphony and performed in 2014 by the LA Philharmonic and the Philadelphia Orchestra, both with Alison Balsom as soloist. A recording of his opera, *The Inventor*, commissioned by Calgary Opera, featuring the original cast, members of UBC Opera, and the VSO is scheduled for release by Naxos.

Mr. Tovey was the recipient of the Oscar Morawetz 2015 Prize for Excellence in Music Performance; he donated the \$20,000 award to bursary funds for tuition at the VSO School of Music, where he serves as Artistic Advisor. He was previously Music Director of Orchestre Philharmonique du Luxembourg where he led the world premiere of Penderecki's Eighth Symphony on the opening of the principality's new concert hall, the Philharmonie. He won the Prix d'or of the Academie Lyrique Française for his recording of Jean Cras's 1922 opera *Polyphème* with OPL and toured with the orchestra to China, Korea, the United States, and throughout Europe.

He is a Fellow of the Royal Academy of Music in London and the Royal Conservatory of Music in Toronto, and holds honorary degrees from the universities of British Columbia, Manitoba, Kwantlen, and Winnipeg. In 2013, he was appointed an honorary Officer of the Order of Canada for services to music. He joined the faculty of Boston University in the Fall of 2017, where he teaches conducting and serves as Associate Professor of Music and Director of Orchestral Activities.

PERSONNEL FOR *D'UN MATIN DE PRINTEMPS* AND *PULCINELLA SUITE*

Violin I

Subaiou Zhang, *concertmaster*
Su Yin Chan
Jia Li
Zhongxue He
Ana-Sofia Pozo
Ava Figliuzzi
Alexandra Fuchek
Peng Yi

Violin II

Ka Chun Leung, *principal*
Chloe Jin
Kevin Coxon
Emma Chrisman
Fangting Chen
Hui Luo
Megan Grieser

Viola

Jessica Cooper, *principal*
Yizi Chen
Samantha Uzbay
Teresa Bloemer
Hannah Hooven

Cello

Jieun Kim, *principal*
Hyelim Kwon
Olivia Rainoff
Rochelle Lewis
Michael D'Arrigo
Jeffrey Chew
Jade Kurlas

Bass

Peter Walsh, *principal*
Samuel Bognanno
Ryan Christopher

Flute

Vivian Lee ♦❖
Sara Simpson
Hayden Tutty

Piccolo

Hayden Tutty

Oboe

Lilli Samman ♦
Katrina Kwantes ❖
Jared Chapman

English Horn

Jared Chapman

Clarinet

Dustin Chung ♦
Tanya Mewongukote
Katharine Hurd

Bassoon

Sydney Neugebauer ♦
Kevin Grainger
Cong Zhang ❖

Contrabassoon

Jay Rauch

French Horn

Nate Klause ♦
Rebecca Barron ❖
Elizabeth Shill
Sarah Gagnon

Trumpet

Peter Everson ♦
Robert Wollenberg ❖
Katie Raney

Trombone

Elisabeth Shafer ♦ ❖
Mario Elizalde
Jingxiao Zeng

Tuba

Zachary Larson

Celeste

Ann Schaefer

Harp

Xingni Xiao

Percussion

Nicholas Samuel
Brian Cannady

Personnel Managers

Katrina Kwantes
Jessica Cooper (asst.)

♦ Denotes principal in Boulanger

❖ Denotes principal in Stravinsky

PERSONNEL FOR *LE SACRE DU PRINTEMPS*

Violin I

Fabio Peixoto, *concertmaster*
Alenka Donovan
Ji Hye Choi
Jennifer Wang
Andrew Lin
Hyo Jung Kim
Stuart McDonald
Hyeon Seon Jo
Glenna Cureton
Anna Harris
Sandya Kola
Freya Liu
Molly Shanks
Sam Durben

Violin II

Ju Hyun Kim, *principal*
Rebekah Heckler
Rebeca Baquerizo
Allie Wei
Susan Beresko
Yoo Jin Ahn
Andie Chao
Sean Lee
Cameron Baumann
Brooks Berg
Wei Liu
Olivia Webb
Noah Smith

Viola

Celia Daggy, *principal*
Joyce Huang
Lixin Zhang
Yen-Chi Chen
Wenjing Chen
Chloe Aquino
Rohan Joshi
Chia Yu Kao
MuTao Chang

Cello

Isa Alnajem, *principal*
Chao Du
Heejo Jeon
Alex Yang
Yi Cheng
Alyssa Lawson
Carolyn Regula
Nyu Fan
Nathan Geurkink
Anna Byington
David Fenwick
Jenna Wang
Naomi Steckman

Bass

Yizhen Wang, *principal*
Javier Martin Diaz
Adam Goldberg
Kathryn Nottage
Avery Cardoza
Harrison Klein
Sarah Wager

Flute

Pauline Jung, *principal*
Xiao Liu
Natalie VanSlyke

Piccolo

Jessie Wang
Natalie VanSlyke

Alto Flute

Allison Jayroe

Oboe

Rodion Belousov, *principal*
Lilli Samman
Myoung-Jin Lee
Ashley Perry

English Horn

Haley Russell
Ashley Perry

Clarinet

Jinju Yeo, *principal*
Dustin Chung
Cheongmoo Kang

E-flat Clarinet

Tanya Mewongukote

Bass Clarinet

Katharine Hurd
Cheongmoo Kang

Bassoon

Cathryn Gaylord, *principal*
Sydney Neugebauer
Ziling Liao
Kevin Grainger

Contrabassoon

Jay Rauch
Kevin Grainger

French Horn

Christian Gutierrez, *principal*
Jacky Ho Yin Li
Sarah Gagnon
Elizabeth Shill
Jessica Young
Hanan Rahman
Angela Chi
Brianna Kirkland

Wagner Tuba

Angela Chi
Brianna Kirkland

Trumpet

Hyungbin Jung, *principal*
Matthew Allen
Katie Raney
Peter Everson

Piccolo Trumpet

Michael Sullivan

Bass Trumpet

Spencer Chapman

Trombone

Bruce Haiduk, *principal*
Skye Dearborn

Bass Trombone

Patrick Cavanaugh

Tuba

Zach Grass, *principal*
Eric Goode

Timpani

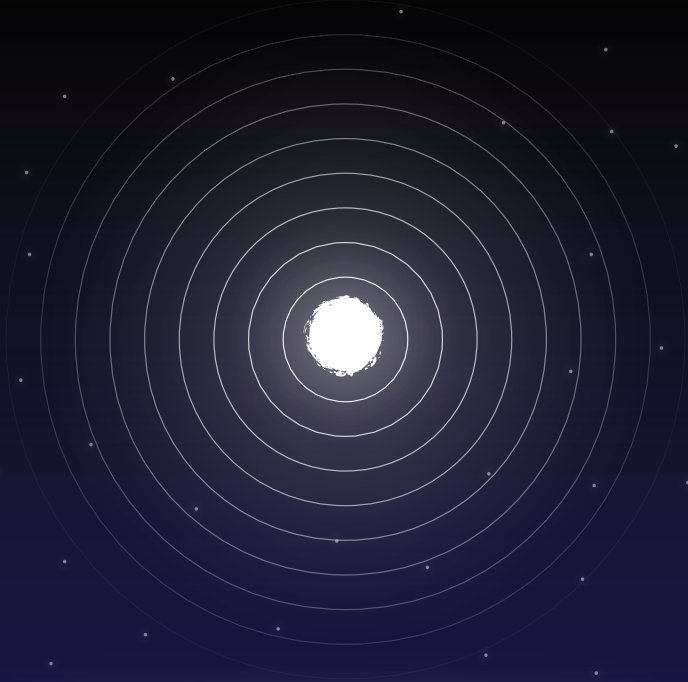
Bryce Leafman, *principal*
Nicholas Samuel

Percussion

Sean Van Winkle, *principal*
Catherine Lee
Jordan Berini
Brian Cannady

Personnel Managers

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Katharine Hurd (asst.)
Kathryn Nottage (asst.)



**Boston University Symphonic Chorus
with String Orchestra
Miguel Felipe, conductor**

Arvo Pärt *Cantus in Memory of Benjamin Britten*
Pēteris Vasks *Dona Nobis Pacem*
Ēriks Ešņvalds *Passion and Resurrection*

Monday, November 20, 8 pm
All Saints Parish, 1773 Beacon St, Brookline
Free Admission

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Franziska Huhn *harp*
Mihail Jojatu *cello*
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Hyun-Ji Kwon *cello*
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Benjamin Levy *double bass*
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Yuri Mazurkevich *violin* *
Ikuko Mizuno *violin*
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Rhonda Rider *cello*
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John Stovall *double bass*
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Peter Zazofsky *violin* *
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Sharon Daniels *
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Matthew DiBattista *
Lynn Eustis *
Phyllis Hoffman * ++
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Tara Stadelman-Cohen
pedagogy
Kevin Wilson *pedagogy*

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Geraldyn Coticone *flute*
Terry Everson *trumpet* *
John Ferrillo *oboe*
Timothy Genis *percussion*
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Bruce Hall *trumpet*
Ronald Haroutunian *bassoon*
John Heiss *flute*
Renee Krimsirer *flute*
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baroque flute
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Robinson Pyle *natural trumpet*
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Jane Starkman
baroque violin/viola
Peter Sykes *harp* * ++

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Justin Casinghino
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Diana Dansereau *
André de Quadros * ++
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Karin Hendricks *
Ronald Kos *
Tavis Linsin *
Tawnya Smith *
Kinh Vu *

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OPERA INSTITUTE

Gary Durham
Daniela Fagnani
Angela Goch
Matthew Larson *
William Lumpkin * ++
Jim Petosa SOT
Emily Ranii
Melinda Sullivan-Friedman
Nathan Troup
Allison Voth *

EMERITUS

David Hoose *conducting*
Ann Howard Jones *conducting*
Mark Kroll
historical performance
Joy McIntyre *voice*
William McManus *music education*
George Neikrug *cello*
Sandra Nicolucci *music education*

STAFF PIANISTS

Michelle Beaton *voice*
Anna Carr *voice*
Siu Yan Luk *strings*
Lorena Tecu * *strings*
Chelsea Whitaker *voice*

* Full-time faculty
SAB Sabbatical

++ Department Chairs
SOT School of Theatre

LOA Leave of Absence
STH School of Theology

ADMINISTRATIVE

Shiela Kibbe *Director ad Interim*
Beth Barefoot *Administrative Assistant to the Director*
Oshin Gregorian *Managing Director, Opera Institute and Opera Programs*
Jill Pearson *Business Manager*
Megan Anthony *Staff Assistant*

ADMISSIONS AND STUDENT SERVICES

Katherine Drago Luellen *Director of Admissions*
Mitch Montealegre *Admissions Coordinator*
Barbara Raney *Student Services Manager*
Melissa Riesgo *Administrative Coordinator, Music Education, Musicology & Ethnomusicology, and Composition & Theory*

PRODUCTION AND PERFORMANCE

Christopher Dempsey *Director, Production and Performance*
Meredith Gangler *Librarian, Music Curriculum Library*
Mary Gerbi *Ensembles Manager*
Xiaodan Liu *Piano Technician*
Haley Rowland *Stage Manager*
Martin Snow *Senior Piano Technician/Restorer*
Daniel Vozzolo *Administrative Coordinator*

UNIVERSITY ENSEMBLES

Michael Barsano *Director, University Ensembles*
Sharif Mamoun *Assistant Director, Athletic Bands*

