

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

**ROMAN TOTENBERG**  
A CENTENNIAL CELEBRATION

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**BOSTON UNIVERSITY**  
**SYMPHONY ORCHESTRA**

DAVID HOOSE, CONDUCTOR

**SUNDAY, NOVEMBER 21, 2010**

**7:30PM**

**SYMPHONY HALL**

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Founded in 1872, 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.

Founded in 1839, **Boston University** is an internationally recognized private research university with 32,557 students participating in undergraduate, graduate, and professional programs. BU consists of 17 colleges and schools along with a number of multi-disciplinary centers and institutes which are central to the school's research and teaching mission. The Boston University **College of Fine Arts** was created in 1954 to bring together the School of Music, 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.

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

Boston University Symphony Orchestra  
David Hoose, conductor  
The 60<sup>th</sup> concert in the 2010–11 season

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November 21, 2010  
Symphony Hall

Ludwig van Beethoven  
(1770–1827)

Overture to *The Creatures of Prometheus*, op. 41

Béla Bartók  
(1881–1945)

Violin Concerto (1938)

Allegro non troppo  
Andante tranquillo  
Allegro molto

Peter Zazofsky, violin

-Intermission-

Special tribute to Roman Totenberg

Cokie Roberts, host

Edward Elgar  
(1857–1934)

Symphony No. 1 in A-flat, op. 55

Andante. Nobilmente e semplice—Allegro  
Allegro molto  
Adagio  
Lento—Allegro

Symphony Hall rules prohibit the use of all  
cell phones, pagers, cameras and recording devices.  
Thank you for your cooperation.

## PROGRAM NOTES

by David Hoose

### Ludwig van Beethoven: Overture to *The Creatures of Prometheus*, op. 41

Beethoven scored his music for *The Creatures of Prometheus* for two each of flutes, oboes, clarinets, bassoons, horns and trumpets, a pair of timpani, and strings. It is one of the shortest overtures in the repertoire, lasting a mere five to six minutes, depending on the performers' tempo in the opening Adagio.

Anyone who has heard Stravinsky's *The Rite of Spring*, any electronic music, the Rolling Stones, or the noise of a 757 jetliner may be unfazed by the beginning of Beethoven's Overture to *The Creatures of Prometheus*. We have all heard stranger things than this. But Beethoven's audience, one used to a common musical language whose rules invited stretching but not ravaging, the abrupt opening chords that stand like grand pillars must have shocked. Jumping into a completely unprepared dissonance wasn't unheard of—his First Symphony, from a year earlier, had begun with a similar harmony—but with this overture, Beethoven raised the stakes. The gnarly B-flat that destabilizes an otherwise perfectly solid C-major triad neither nests neatly in the middle (as in his First Symphony) nor perches on the top, waiting for its inevitable resolution. Instead, it sits at the very bottom of the orchestra and shakes its foundation. Looming silence amplifies the consternation, and when the next shout comes, though logically following from the first chord, it doesn't tell us much. We have clearly walked in on a stumbling journey begun long before we showed up.

Step by forceful step, the harmonies find their home, and a quiet nobility settles in. But the calm is short-lived, for scurrying music—scampering violins and jittery woodwinds—leaps in. Once this *Allegro molto con brio* begins, busyness never flags, and syncopations and fiery interruptions by the whole orchestra drive the music toward a close that is nearly as abrupt as the opening. This is vivid and irresistible theatrical music.

Or brilliant, physical music—ballet music. *The Creatures of Prometheus* was Beethoven's first major stage work, and his only foray in composing a full drama for the dance. Based upon a libretto by Salvatore Viganò, an Italian choreographer who was the ballet master for the Viennese Court, Beethoven's *Creatures* included the overture, an introduction, and sixteen numbers. The story about the Greek god Prometheus who, deceiving Zeus, stole fire from him and gave it to mortals, and who fashioned men out of clay, coupled with Beethoven's scintillating music made the ballet popular enough to receive more than twenty performances following its premiere in Vienna on 28 March 1801. However, all but the overture soon fell into obscurity, except for a tune in the finale that would later become the basis of two masterpieces, a set of variations for piano and his Third Symphony, both subtitled "Eroica."

## **Béla Bartók: Violin Concerto (1938)**

*Béla Bartók's three-movement concerto was composed for solo violin, two flutes (2nd doubling piccolo), two oboes (2nd also playing English horn), two clarinets (2nd also playing bass clarinet), 2 bassoons (2nd doubling contrabassoon), four horns, two trumpets, three trombones, timpani, two snare drums, bass drum, two sets of cymbals, triangle, tam-tam, celesta, harp, and a full body of strings.*

*It was this concerto that, in 1977, our soloist, the young Peter Zazofsky performed at the Wieniawski Competition in Poznan, Poland. On that occasion, the young violinist Roman Totenberg sat as one of the distinguished panel of adjudicators. With Mr. Totenberg's encouragement, Mr. Zazofsky took the concerto to Montréal in 1979, and then to the 1980 Queen Elizabeth of Belgium Competition. So, it was with the Bartók Violin Concerto that these two musicians became colleagues, a relationship that lasts to today.*

In 1936, Zoltán Székely, an excellent Hungarian violinist who was a personal and musical friend of Béla Bartók, asked the composer to write a concerto for him. At the time, Bartók was busy completing his *Music for Strings, Percussion and Celesta*, but when he finished it, he turned his attention to the new project, purposefully familiarizing himself with the recent violin concertos of Karl Szymanowski, Alban Berg and Kurt Weill. He would likely have already known Stravinsky's 1931 Concerto and Prokofiev's 1936 Second Concerto; although Schoenberg completed his Violin Concerto during this same period, Bartók could not have known this one, since its first performance did not take place until 1940. Bartók composed his own concerto in the spirit of all of these modern works, as well as in the grand tradition of the Beethoven Concerto, and to a lesser degree, the Brahms. And, lurking behind much of the Concerto is J.S. Bach. Its ancestry couldn't be more distinguished.

Bartók proposed to Székely a set of variations, but his friend really hoped for a traditional multi-movement concerto. The composer acquiesced, but he also got his way—the second movement turned out to be a set of variations, and the last movement is based entirely on material from the first. The composer wrote to his dedicatee with obvious glee, "strictly speaking, it [the *finale*] is a free variation of the first movement (so I managed to outwit you. I wrote variations after all). Bartók is quoted in Bence Szabalczi's essay in *Bartók Studies* as saying, "I do not like to repeat a musical thought unchanged, and I never repeat a detail unchanged. This practice of mine arises from my inclination for variation and for transforming themes." It is surprising, therefore, that the second movement of the Violin Concerto is one of his very few compositions that includes a formal set of variations.

This slow movement spins out of one of Bartók's most fluent melodies, the solo line hovering over the strings' quietly unfolding harmonies, and the harp's and timpani's gentle punctuations. The series of variations that follow suggest Bach's *Goldberg Variations*, in which increasingly rapid motion arises largely from the ever more elaborate melodic figuration, with the harmonic underpinning remaining rather stable. Only with the fifth variation does the orchestra join the animation, now finally unable

to resist the dancing violin. A sly, weightless stroll follows (Peter Zazofsky calls it the 'moonwalk'), stratospheric trills floating over steady orchestral pizzicato eighths. Then, like many a Haydn slow movement, the music dismisses the witty discourse, turns intimate and says, "my joking with you was, after all, quite serious."

The guileless opening of the Concerto's first movement—simple harp strumming over a walking bass line—foretells little of the intricate invention that will follow. The violin's first declamation, too—no long orchestral exposition here—has a straightforwardness evoking the Hungarian folk song tradition of *Verbunkos*, a vigorous late 18th-century dance that had served as a recruiting tool for the army. The simplicity of such indigenous materials, however, does not determine Bartók's compositional method, for, although he often presents these memorable tunes in the most straightforward way (as in the beginning of the Concerto), his treatment of them is born of the full array of procedures that animate Western music, from Bach to Schoenberg, Webern and Berg—variations of all sorts, musical palindromes, and inverted melodies. While the contemporary Second Viennese School composers' focus was often on the manipulation of the pitches themselves, with less commitment to the contours of the melodic line, Bartók's manipulations were at once less strict and more audibly tied to the melody's actual physical gesture. Hence, Bartók's inverting his melodies intrigues but never loses the ear: when he writes music in a traditional ABA design (like the first movement of this concerto), the return of the 'A' material is immediately recognizable as such—even though much of the music has now been turned on its head.

The third movement's materials are all drawn from those in the first, but by no means does the *finale* pick up where the first left off. The orchestra's violent whipping gestures (hints of the yet to be written Concerto for Orchestra) and the rambunctious music from soloist and ensemble could hardly seem further from the first movement's elegance and concentrated sophistication. The finale, itself variations within the larger variation, spins through its excited material with glee, but it seems uncertain of its emotional center until, with a twinkle, a tiny waltz—Viennese? Hungarian?—teases its way in. With it, the rough and tumble has been tamed, and as thrilling and virtuosic as the remaining pages are, the peasant stomping is now gone. The dancing, variously graceful, sparkling and brilliant, flies with a joy that somehow reaches all the way back to those luminous harp chords of the Concerto's unfolding.

When Bartók showed Székely his new concerto, the violinist expressed consternation over an ending that, for all its brilliance, left the violinist standing there with nothing to do. The composer heeded Székely's plea for a more traditional ending; the one used in this performance is that revised ending, one in which the entire party leaps headlong to the finish—together. Both endings are fantastic (unlike the two endings of the Concerto for Orchestra), and it is sad—at least for the conductor, if not for the soloist—to have to choose between them.

The first performance of the Violin Concerto took place on 23 March 1939, with Székely as soloist, and with Willem Mengelberg conducting the Concertgebouw Orchestra. Bartók, who was busy with his own playing engagements, did not hear the premiere, and it was not until 1943, when Tossy Spivakovsky played it in New York, that he heard this music that he had completed four years earlier. Typical of so many composers, especially ones of this quality, Bartók seemed to have been unconcerned about the design of the piece. Instead, he seemed relieved (and even delighted) that the often mysterious issue—acoustical balance between soloist and orchestra—worked flawlessly. In every other respect, there had been no doubt.

### **Edward Elgar: Symphony No. 1 in A-flat, op. 55**

*Edward Elgar completed his first symphony when he was fifty-one years old, on 25 September 1908. Two and a half months later, on December 3, Hans Richter conducted the symphony's premiere with the Hallé Orchestra in Manchester, England. Four days later, Richter and the London Symphony Orchestra gave the London premiere, and within the next year, the A-flat Symphony received more than one hundred performances—an enviable and nearly inconceivable record for almost any composer, before or since.*

*The A-flat Symphony is grand in scope, lasting about fifty minutes, and is equally grand in orchestration: three flutes (the third also playing piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns (with suggested doublings), three trumpets, three trombones, tuba, two harps (each having an independent part), timpani, snare drum, bass drum, cymbals, and a large body of first and second violins, violas, cellos and basses, each string group dividing frequently and intricately, and the violins, violas and cellos including occasional and unusual solo parts for their last stand players.*

It is easy to understand why Johannes Brahms, when he was forty and finally composing—and recomposing—his first symphony, would have felt the enormity of Beethoven's nine symphonies on his shoulder. In turn, it is easy to imagine how, when Edward Elgar began to work on his own first symphony, less than ten years after Brahms' death and himself fifty-one years old, he would have felt the weight of Brahms's four great symphonies. However, even more daunting than Brahms's shadow must have been Elgar's thought that he was composing not only his own first symphony, but England's. Whatever Elgar's personal and practical reasons for waiting so long to enter the world of Haydn, Mozart, Schubert, Schumann, Bruckner and Brahms, the long English silence on this matter must have rung loudly.

For over two hundred years, music had lain fallow in England. Not since the death of Henry Purcell in 1695, had any rich or original musical personality emerged. Instead, England contented itself to importing its sons—Handel, Haydn, C.P.E. Bach, Beethoven, and eventually Mendelssohn, whom the country would adopt as its own. English literature, on the other hand, suffered no drought, as the names John Keats, Percy Bysshe Shelley, Lord Byron, Samuel Taylor Coleridge, William Wordsworth, William Thackeray, Emily Brontë, Charlotte Brontë, Robert Browning, Elizabeth Barrett Browning, Charles Dickens, Gerald Manley Hopkins, and Alfred, Lord Tennyson

overwhelmingly demonstrate. Painting, too, thrived, from the wild visions of William Blake to the well-ahead-of-the-French Impressionists swirling storms of J.M.W. Turner. But for hundreds of years, England could not locate its own distinctive musical voice, one comparable to the ones Brahms, Dvořák, and Tchaikovsky offered their own countries.

Performance in England thrived—the strength of that tradition lives today—but composition faltered. Even when British composers Charles Villiers Stanford and C. Hubert Parry matured during the last thirty years of the nineteenth century, their very skilled and often beautiful music, unable to sever the bonds with Brahms, showed only glimpses of original language, rhetoric or emotional focus. Oddly, it may have been the musical entertainments of Arthur Sullivan that offered that generation's English listeners the most distinctive music.

The first break came in 1898, with Elgar's *Enigma Variations*. Here, finally, was a work of great skill (hard to believe that Elgar was largely self-taught), unleashed personality, remarkable invention and fresh thinking. Two years later came his *Dream of Gerontius*. Together, these compositions, both of which were very enthusiastically received, undoubtedly made the public eager for their now favorite son to continue the great symphonic tradition as exemplified by one thing—the symphony, a musical form that had spurred many composers to some of their highest creativity and deepest levels of emotional and spiritual searching.

The public had to wait another eight years, but when the A-flat Symphony did arrive, Elgar had poured his heart into it, and he had not only continued, but also expanded, that symphonic tradition—even as the early twentieth century seemed to usher in fading interest in the symphony as a formal entity. After all, the first decade brought Mahler's last complete symphony, Strauss's *Salomé*, Schoenberg's and Webern's first non-tonal works, and Bartók's First String Quartet. And just around the corner were Stravinsky's *The Rite of Spring* and Schoenberg's *Pierrot lunaire*. But Elgar's A-flat Symphony betrays no doubts about the fertility of the form, and he explores and exploits it with grandeur, amazing sophistication and complexity. This symphony came at the right moment, hovering between nostalgia for what was—for music, England, Europe and the world—and anxiety over what the next day would bring, and it touched listeners immediately and deeply.

At the first performance on 12 December 1908, the composer was called up to the stage several times by the audience's enthusiastic interruption—not just at the thrilling conclusion, but after the slow movement. Several days later, the Austro-Hungarian conductor Hans Richter, who had conducted the symphony's first performance (and who had conducted the first Bayreuth performances of Wagner's *Ring* cycle and the first performances of four Bruckner symphonies), told the London Symphony Orchestra, "Gentlemen, let us now rehearse the greatest symphony of modern times, and not only in this country." The German conductor's words were discerning, for the Symphony's power reached wide: in just over a year following the premiere,

it received over one hundred(!) performances all over the world, from England to Austria, Germany, Russia, America and Australia. After the premiere, a writer for the Manchester *Guardian* admired the Symphony's "robustness, sincerity, power, conviction and individuality," and Lord Northampton, an acquaintance of the composer's, said that it was "almost terrifying in its greatness."

None of the A-flat Symphony's powers have faded in the 100 years since (although Germany will never love Elgar's music as much as England loves any number of German composers, and Americans seem to love English music much less than the English love ours). Edward Elgar's prescient capture of the fragile balance between optimism and melancholy, warranted by the collapse of the British Empire's reach, and by the near collapse of Europe and the world (the first salvo of which was just around the corner), proves as relevant today as in 1908. The determination to locate hope, a concern of so much of Elgar's music, was significant during his lifetime; after his death in 1934, it became crucial. If Elgar's Symphony (and all of his music) came to engender less affection in the later twentieth century, perhaps the cause was a cultural complacency and a narcissism that turned away from 'We,' the nominative plural in which all of Elgar's music speaks, toward 'Me,' a focus that explains some of the mid-century (and beyond) absorption with the music of Strauss and Mahler. Today's unrest makes the 'We' of this music as necessary as ever, perhaps more so; to the open heart, this music can still throw the doors wide open.

The A-flat Symphony (are there any other symphonies in this warm, malleable key?) is Classical in its large skeleton but highly unconventional in almost every detail. One of its central issues of the work lies in the role of the music that, unto itself, is not mysterious at all, the first movement's introduction. When that lengthy, stately and stable (and gorgeous) opening comes to a contented close—in the home key—it is difficult to imagine what will happen next. In fact, the introduction comes to such a satisfying close that it seems almost unnecessary for anything at all to happen. Introductions are certainly not supposed to have this effect!

Then, with a wrenching twist, the music turns its back on this dangerous equilibrium and shakes in startling agitation. The convulsive harmony cannot be predicted, and the strongest feature of the introduction—its tonal security—is obliterated. What key are we in? (Musicians argue about this sort of thing.) What happened to that quiet confidence that had greeted us? Where did this come from, and just what is going on? For a bit we really have no idea, and the volatility seems determined to make us forget that achingly beautiful beginning. Everything conspires against security—few symphonies by anyone spend so little time in their home key—but that spacious music from the beginning is unforgettable, and the schism between a completely stable world and one that is in turmoil begins to suggest that Elgar had made a huge miscalculation.

Then, just as our faith fades, that opening music begins to peek through the thicket, occasionally and unpredictably. At first, it is felt more than heard, since Elgar assigns the material to the two players at the very back of each string section and to just a few woodwinds, and all the while most of the rest of the orchestra busies itself with more troubling matters. Such an acoustical veil (a technique Charles Ives used to similar effect, if by utterly different means) can make us wonder whether we are actually hearing, or just imagining, the tune. Then, in the two inner movements, a bustling *Scherzo* and a heart-rending *Adagio*, the tune apparently disappears altogether, until we begin to realize that both are based precisely upon that iconic melodic design.

Over the course of the Symphony's nearly fifty minutes, the tune that had been so severely rejected in the first movement gradually rediscovers and asserts its identity, and it becomes clearer and clearer that Elgar's risky choice in the first movement was not only a brilliant one, but a necessary one. Only when we are forced to let go of the past can the past truly serve the present. The uplifting re-emergence of the introductory music at the end of the last movement's development, when it sails high up, as if hunting for solace from another world, and its final, fully realized incarnation in the Symphony's closing pages, suggest that the protection of innocence has been lost. The painful voice of experience will forever twist and reshape our hope; in its transformation lives its power. Elgar wrote: "There is no programme [in the Symphony] beyond a wide experience of human life with a great charity (love) and a massive hope in the future." England's first great composer in 300 years did not write comforting or self-satisfied music. Instead, he composed music that struggles, reaches toward that hope, and glimpses a time worthy of our optimism.

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In residence at Boston University



photo credit: Michael J. Lynch

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# ROMAN TOTENBERG

## A CENTENNIAL CELEBRATION

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MUSICIAN | TEACHER | MENTOR

### Co-Chairs

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Jill Totenberg & Brian Foreman  
Nina Totenberg & David Reines

Diana Beaudoin & Jacques Cohen  
Leon Botstein  
Naomi & Saul Cohen  
Phyllis Curtin  
Marion Dry  
Allan Evans  
Angela & Edwin Fischer  
The Honorable Barney Frank  
Lorraine & Wilbur Fullbright  
James Hill  
Yuko & Raphael Hillyer  
Benjamín Juárez  
The Honorable Marek Leśniewski-Laas  
Seymour Lipkin  
Turi & Bruce MacCombie  
The Honorable Edward Markey  
Walt Meissner  
Andrea Mitchell  
Ikuko Mizuno  
The Honorable Deval Patrick  
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Cokie & Stephen Roberts  
Anne-Marie Soullière  
Anita Walker  
Mark Volpe  
Mira Wang & Jan Vogler  
Elizabeth & Sherwin Wilk  
Karen Zorn



## **ROMAN TOTENBERG**

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Roman Totenberg joined the Boston University School of Music as Professor of Music in 1961. His extraordinary talent as a solo violinist has paralleled his passion for teaching and mentoring countless musicians, and his influence on classical music has been worldwide. A longtime resident of Newton, MA, Mr. Totenberg was born in Poland on January 1, 1911 and was a child prodigy. He had an illustrious concert career, making his debut with the Warsaw Philharmonic at age 11 and going on to win the Wieniawski and Ysaye Medals of Poland and Belgium, the Mendelssohn Prize (Berlin Academy), BU's prestigious Metcalf Cup and Prize in 1996, and being named Artist Teacher of the Year in 1981 by the American String Teachers Association. Mr. Totenberg has been a constant and inspiring presence in classical music over the last century, having worked closely with composers including Samuel Barber, Igor Stravinsky, Aaron Copland, Paul Hindemith, and Darius Milhaud, and musicians and conductors including Fritz Kreisler, Arthur Rubinstein, Leopold Stokowski, and Pierre Monteux.

Mr. Totenberg is featured on hundreds of recordings, has appeared with most of the renowned orchestras of the world, and has performed in recital at Carnegie Hall, the New York Metropolitan Museum of Art, the White House, the Library of Congress, and Queen Elizabeth Hall in London.

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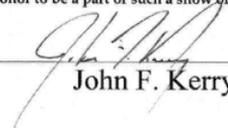
111<sup>th</sup> Congress  
The Honorable John F. Kerry  
*Massachusetts*

~  
*recognizes*  
~

***Roman Totenberg***  
***A Centennial Celebration***

*November 21, 2010*

I join the Boston University College of Fine Arts in celebrating the 100<sup>th</sup> birthday of Roman Totenberg, distinguished violinist and professor. His passion for violin is met only by his passion for teaching, and it is in both of these areas that he has had an incredible influence on the musical world. Debuting with the Warsaw Philharmonic as a young Polish boy at the age of eleven, he was from the beginning a recognized sensation. He continued to win numerous awards recognizing his illustrious career as both a performer and an instructor in the years that followed. He has worked with various orchestras around the world and performed in multiple prestigious places, ranging from Carnegie Hall to the White House. It is for these reasons, as well as countless others, that we come together tonight to celebrate his 100<sup>th</sup> birthday. It is my honor to be a part of such a show of appreciation.



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John F. Kerry

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SCOTT P. BROWN  
MASSACHUSETTS



United States Senate  
WASHINGTON, D. C. 20510

November 21, 2010

Dear Professor Roman Totenberg,

It is a privilege for me to join your family and friends in extending warm wishes to you on your 100th birthday.

Your worldwide influence on classical music should be commended by your community and certainly has not gone unnoticed.

You have witnessed many wonderful events in your life, and I am sure your birthday will be a time to cherish those memories with individuals that are most dear to you.

May you have many years of health and happiness ahead of you.

Sincerely,

A handwritten signature in black ink that reads "Scott P. Brown". The signature is fluid and cursive, with the first letters of "S", "P", and "B" being capitalized and prominent.

Scott P. Brown  
United States Senator

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# The Commonwealth of Massachusetts



## *Roman Totenberg*

ON BEHALF OF THE CITIZENS OF THE COMMONWEALTH OF MASSACHUSETTS,  
WE CONGRATULATE YOU ON THE JOYOUS OCCASION OF YOUR 100<sup>TH</sup> BIRTHDAY.

THIS FIRST DAY OF JANUARY IN THE YEAR 2010

Handwritten signature of Deval L. Patrick in black ink.

**DEVAL L. PATRICK**  
Governor

Handwritten signature of Timothy P. Murray in black ink.

**TIMOTHY P. MURRAY**  
Lieutenant Governor

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BARNEY FRANK  
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Congress of the United States  
House of Representatives  
Washington, DC

November 9, 2010

Roman Totenberg Party

Dear Friends,

I am greatly flattered to be given the opportunity to add my words to the many that will be written and spoken in honor of Roman Totenberg's marvelous life as a performer of the very first rank; an inspirational teacher; and a wonderful human being. I have known Roman as a friend, and a husband and father of women with whom I have worked in a number of capacities. I have also admired the extraordinary career he has had in the furtherance of the arts and arts education in Massachusetts. And as unqualified as I am personally to comment on his virtuosity, I know that the opinion of those who are qualified hold him in the absolute highest possible regard. I regret that I am not able to be with you in person, but I do have one consolation from my absence—I am never comfortable with my rendition of "Happy Birthday," even in a large mass but to sing as I do in the presence of one of the great musicians of our time would be more intimidating even than the last election campaign.

Roman, happy birthday and thank you for enriching the lives of so many of us in so many ways.



BARNEY FRANK  
Member of Congress



HOUSE OF REPRESENTATIVES  
WASHINGTON, D. C. 20515

EDWARD J. MARKEY  
7TH DISTRICT  
MASSACHUSETTS

November 21, 2010

Professor Roman Totenberg  
Newton, MA

Dear Professor Totenberg,

Happy 100<sup>th</sup> Birthday! May all your wishes ring true.

Through your own musical performances, you brought amazing joy to scores of audiences and by sharing your gift, you helped cultivate and refine the talent of countless musicians you mentored throughout the years. The world is all the richer for your constant presence in classical music over the last century.

I hope you have a wonderful celebration filled with the music, family, students and friends you care for so deeply.

Once again, Happy 100<sup>th</sup> and many more!

Most sincerely,

Edward J. Markey

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The Commonwealth of Massachusetts

The House of Representatives



Be it hereby known to all that:  
The Massachusetts House of Representatives  
offers its sincerest congratulations to:

**Professor Roman Totenberg**

in recognition of  
*Your 100<sup>th</sup> Birthday, Your Legendary Talent, Passion for Teaching and  
Generous Contribution to Classical Music*

The entire membership extends its very best wishes  
and expresses the hope for future good fortune  
and continued success in all endeavors.



Given this 1st day of January, 2011

At the State House, Boston, Massachusetts

by: 

**Robert A. DeLeo**  
Speaker of the House

Offered by: 

State Representative  
**John D. Keenan**



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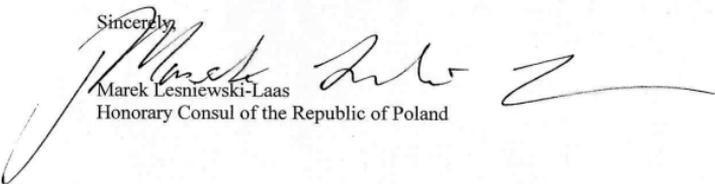
November 21, 2010

Today, we celebrate a man who has been a constant and inspiring presence in classical music over the last century. His extraordinary talent as a violinist delighted generations of concertgoers, in Poland and in the United States. Recordings of his performances span the technological eras from waxen records to MP3s.

If the measure of a man is the mark he leaves on others, then Roman Totenberg is truly a giant. With abiding passion, he inspired young musicians to reach the greatest heights of virtuosity. To all of his students, he was not only an illustrious professor, but also a warm and caring friend and protector.

It is therefore with great pleasure, and a full measure of pride in my fellow countryman, that I add my congratulations and the best wishes of the Republic of Poland, for many more years of good health and happiness to Roman Totenberg.

Sincerely,

  
Marek Lesniewski-Laas  
Honorary Consul of the Republic of Poland

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# *Happy Birthday Daddy*

From your loving daughters - Amy, Nina, and Jill Totenberg  
And our spouses - Ralph Green, H. David Reines, MD, and Brian Foreman

.....



Left to right: Amy, Nina, and Jill

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**1/1/11**

*Congratulations, Roman!*

*You and Melanie have  
given us wonderful memories!*

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**MELANIE TOTENBERG**

Melanie Totenberg, Newton resident, balances her successful professional life as a consistent top producer with Hunneman & Company - Coldwell Banker for the past 15 years with an active family life. She is the wife of highly esteemed concert violinist, Roman Totenberg, and the mother of three adult daughters, Nina, Jill and Amy.

Admired as a role model in her profession, she is skilled in marketing, negotiating and in interpersonal relations.

If you need any advice regarding the possible sale or purchase of a home, you would be well served to call on Melanie.



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*In Loving Memory of Melanie Totenberg,  
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To our beloved Professor Totenberg:

May the richest blessing of God be with you on your 100th birthday and always.

We celebrate this beautiful event with our sincere gratitude for your patient caring and superb teaching of our children Lilian, Alvin, and daughter-in-law Alexandra. We will treasure always your friendship, your extraordinary concerts, and above all, your splendid stories and humorous, warm personality.

With our sincere gratitude and greatest respect,

*Sue and Wen-Yang Wen*



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*Thank you for so generously sharing your  
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warmth, kindness, and humor.*

*With much love from,  
Jodi, Susan, Gina, Marylou, and Roy Hagen*

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## *Birthday Wishes*

---

*Many happy returns to the Great Roman,  
member of our Board of Advisors. We love you,*  
ALEA III

*Roman, I wish to be around to celebrate your  
120th birthday! We love you,*  
Theodore Antoniou

*It's a joy to share this tribute and bask in your lifetime achievements!*  
Richard B. Aronson

*We send our love and best wishes on this special birthday*  
Marjorie and Bernt

*Happy Birthday From Your Friends From Your Longy Years: 1978-85*  
Betsy, Joan and Harriet

*Health and happiness Mr. Totenberg! With best wishes,*  
The Browns

*Mr. T' is to violin teaching what Heifetz was to virtuosity*  
The Caplans

*Happy Birthday to the Man who has opened so many doors  
for so many people.*  
Saul and Nomi Cohen

*A man of warmth, wit, charm, delightful  
conversation and seductiveness!*  
Alice & Ted Cohn

*Congratulations on a spectacular career and a life very well lived!*  
Suzanne & Leo Dworsky and Sandra Hughes

*A glorious 100th to a splendid man and musician!*  
Harriet Eckstein

*Hearty greeting to health and happiness!*  
Israeli branch of Totenberg - The Frenkels

*Happy Birthday With Love,*  
Melissa Krantz & David Fleisher

*Happy 100th! You've been an inspiration to me  
and countless other musicians!*  
Marian Hahn

*Happy 100th to a Shining Star*  
Carol Hillman

*"Music is the shorthand of emotion." -Tolstoy*  
Shelia & Sam Gavish

*Best Wishes,*  
Lorna & Gordon

*With you I learned violin playing and how  
to choose my path in life. Thank you!*  
Oscar Lafer

*A century goes by fast; wonderful to know you for over half of it. Ellen sends love.*

Seymour

*All best wishes!*

Susan & David Lord

*Love and congratulations to Roman!*

Barbara & Don Mallow

*To live a century is an achievement. To live it the way you did is outstanding.*

Marianne

*The world is made better by the loving and kind person you are.*

Margaret McAllister

*When I play violin I think of Roman and precious moments I spent with him.*

Marcin Markowitz

*Professor Totenberg, Życzymy wszystkiego najlepszego!*

Cheryl Kwiatkoski Middleton

100歳の お誕生日おめでとう御座います。

何時までもお元気で 郁子

Ikuko Mizuno and Jean-Paul Spire

*Your inspired and imaginative teaching and playing  
is a living inspiration!*

Dianne & Lisa Pettipaw

*You've been like the grandfather I never had  
and the biggest influence in my life!*

J. Platt

*I strive to be half as inspiring to my students.*

*I miss you more than you know,*

Jess Platt

*Best Wishes on your 100th Birthday!*

Pat & Lynne Pollino

*Congratulations on the first 100! Best wishes,*

Bruno Price and Ziv Arazi

*When I hear a bird sing, I think of you; when I think of you, a bird sings. Magic!*

Mark Ptashne

*STO LAT! Warm regards and fond memories on this Great Day,*

Irene Quirnbach

*Roman, hooray for your long and wonderful life in music!*

Pete Richman

*Thank you for creating great music and great daughters,*

Laura Rittenhouse

*Thank you for your wisdom and inspiration!*

Emma Rubinstein

*HIP HIP HOORAY ON THIS BIG DAY!*

*So glad to be celebrating with you!*

Jeremy & Condee Russo

*Dear Mr. Totenberg, Happy 100th Birthday! With love,*

Shizue

*A toast to celebrate your years of beautiful music and friendship.*

Barbara and Roger

*Congratulations on your special day! With warm affection and gratitude,*

Eva and Tom

*Thanks for bestowing friendship on  
Mrs. Gilels and helping my son Jonathan Leong*

S. Szeto

*Thank you for 100 years of inspiration! Love,*

Scott Woolweaver & Sue Rabut

*Mon cher Roman, Toutes mes félicitations les plus sincères pour  
ton anniversaire - tu est extraordinaire!*

Jean-Paul Spire

*My heartfelt wishes for a wonderful 100th, Mr. Totenberg. Well done!*

Karen Zorn

*Due to space constraints some Birthday Wishes were edited. For the full text of all Birthday  
Wishes visit [www.bu.edu/cfa/totenberg100](http://www.bu.edu/cfa/totenberg100).*

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We recognize the following sponsors and donors for their support in making this evening's tribute a success. All proceeds benefit the Roman and Melanie Totenberg String Scholarship Fund at the Boston University College of Fine Arts.

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**We are extremely grateful to all those who contributed to this special evening, including:**

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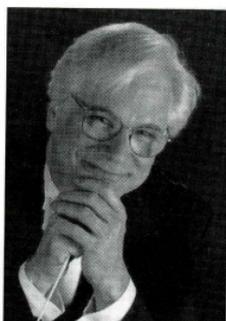
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## David Hoose, conductor

---

David Hoose is 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.



Mr. Hoose was 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 in Florida, 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 his 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, Andy Vores, and Yehudi Wyner. 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.

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, 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 founded.

Professor Hoose has several times been guest conductor at the New England Conservatory, and he has conducted the orchestras of the Shepherd School at Rice University, University of Southern California, Eastman School, and Manhattan 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 orchestras, to music directorships of professional orchestras and opera companies.

## Peter Zazofsky, violin

---

Peter Zazofsky is Professor of Violin and Coordinator of String Chamber Music at the Boston University School of Music. He is also first violinist of the Muir String Quartet, in residence at Boston University, and Director of the String Quartet Workshop at the Boston University Tanglewood Institute.

A Boston native, Mr. Zazofsky made his Symphony Hall debut in 1966, performing the Bach Double Concerto at a BSO Youth Concert with his father, assistant concertmaster George Zazofsky. Joseph Silverstein was his first teacher, and he later studied with Dorothy Delay, Jaime Laredo and Ivan Galamian at the Curtis Institute. Further studies at the Marlboro Festival, with Rudolf Serkin, Sandor Vegh, and Felix Galimir, fostered his desire to achieve dual citizenship in the solo and chamber music communities.



In 1977, Peter Zazofsky won 3rd Prize at the Wieniawski International Violin Competition, performing the Bartók 2nd Concerto for the first time. The distinguished panel of judges included Roman Totenberg, whose sage advice and encouragement was treasured—then and now. Mr. Zazofsky entered two more contests winning the Grand Prize of the 1979 Montreal International Competition, and the 2nd Prize at the 1980 Elisabeth Competition in Brussels.

In the last three decades, Peter Zazofsky has performed in twenty-one countries on five continents. He has given solo performances with the Boston Symphony (at Symphony Hall and at Tanglewood), the Berlin Philharmonic, the Philadelphia Orchestra and the San Francisco Symphony, which also featured him on tour in Hong Kong and Taiwan. He has toured the U.S., as guest soloist of the Danish Radio Orchestra, and Israel, with the Israel Chamber Orchestra. Further appearances, with the Amsterdam Concertgebouw Orchestra, the Leipzig Gewandhaus Orchestra, the Vienna Symphony, and the symphonies of Baltimore, Buenos Aires, Minnesota, Santiago, Seoul (KBS), Toronto, Vancouver and Montreal brought acclaim for his distinctive interpretations of classical, romantic, and twentieth century concerti. One such performance, the Dvořák concerto with Klaus Tennstedt and the Berlin Philharmonic, is newly released on the Testament label.

Peter Zazofsky has enjoyed collaborations with Eugene Ormandy, Seiji Ozawa, Kurt Sanderling, David Zinman, Benjamin Zander and Charles Dutoit. His fruitful association with David Hoose dates back to 1988, when the Boston University Symphony performed the Prokofiev G Minor Concerto at Symphony Hall. Subsequent performances included concerti by Alban Berg, Carl Nielsen, Ernst von Dohnányi, and the world premiere of *Moirologhia*, by Boston University Professor *emeritus* Theodore Antoniou. He also performed the Bernstein *Serenade* with Bernstein's friend and fellow composer, the late Lukas Foss.

In his 23rd year at Boston University, Peter Zazofsky continues to draw inspiration from his brilliant students and faculty colleagues, particularly Roman Totenberg—artist, teacher and friend.

## Cokie Roberts

Cokie Roberts is a political commentator for ABC News, providing analysis for all network news programming. From 1996 to 2002 she and Sam Donaldson co-anchored the weekly ABC interview program *This Week*. Roberts also serves as Senior News Analyst for National Public Radio. In her more than forty years in broadcasting, she has won countless awards, including three Emmys. She has been inducted into the Broadcasting and Cable Hall of Fame, and was cited by the American Women in Radio and Television as one of the fifty greatest women in the history of broadcasting.



In addition to her appearances on the airwaves, Roberts, along with her husband, Steven V. Roberts, writes a weekly column syndicated in newspapers around the country by United Media. The Roberts are also contributing editors to *USA Weekend Magazine*, and together they wrote *From this Day Forward*, an account of their more than forty year marriage and other marriages in American history. The book immediately went onto *The New York Times* bestseller list, following Cokie Roberts's number one bestseller, *We Are Our Mothers' Daughters*, an account of women's roles and relationships throughout American history. Roberts's histories of women in America's founding era—*Founding Mothers*, published in 2004, and *Ladies of Liberty*, in 2008—also became instant bestsellers.

Cokie Roberts holds more than twenty honorary degrees, serves on the boards of several non-profit institutions and on the President's Commission on Service and Civic Participation. This year the Library of Congress named her a "Living Legend," one of the very few Americans to have attained that honor. She is the mother of two and grandmother of six.

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David Hoose, conductor

The Boston University School of Music orchestral program, under the guidance of David Hoose, assumes an integral and central role in the education of the School's instrumentalists, whether they are aspiring to professions as chamber musicians, orchestral musicians, or teachers, or are looking to musical lives that combine all three. The repertoire of the three ensembles of the program—the Symphony Orchestra, the Chamber Orchestra, and the Wind Ensemble—reaches wide and deep, from vital standard repertoire, to compelling if less familiar compositions, and to music from this and the past centuries. The ensembles, led by an array of faculty and guest conductors, present more than sixteen concerts each season, including collaborations with the opera and choral departments, and annual performances in Boston's Symphony Hall.

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Yuiko Nakano

## Violin II

Emily Chao, *principal*  
Eun Gee Ahn  
Kay Rooney  
Gabrielle Fischler  
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Ashlyn Olson  
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Bebo Shiu, *principal*  
Brandon Mason  
Yi-Jung Su  
Nicholas Schwartz  
Nathaniel Martin  
Zachary Cahmi  
Christian Gray

## Flute

Nikoma Baccus  
Annie Elmer -  
Kristyn Morey #  
Caitlyn Perry \*

## Piccolo

Nikoma Baccus

## Oboe

Marizabel Lebron \*  
Alicia Maloney  
Nathan Swain # -

## English Horn

Alicia Maloney -  
Marizabel Lebron #

## Clarinet

Danby Cho -  
Kaitlin Pucci \* #  
Christian Teiber  
Brad Whitney

## Bas Clarinet

Christian Teiber

## Bassoon

Tzu-I Lee \*  
Jensen Ling #  
Rachael Stachowiak -

## Contrabassoon

Rachael Stachowiak

## Horn

Samantha Benson \*  
Molly Flannigan  
Laura Carter -  
Young Kim  
Melissa Lund  
Kristen Sienkiewicz #

# BOSTON UNIVERSITY SYMPHONY ORCHESTRA

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Christopher Belluscio #  
Richard Neckermann  
Peter Nelson-King  
Ryan Noe \*  
Andrew Stetson -

## Trombone

Robert Hoveland #  
Matthew Wan  
Martin Wittenberg -

## Bass Trombone

Travis Dobson #  
Matthew Visconti -

## Tuba

Matthew Heard

## Celesta

Maja Tremiszewska

## Harp

Greta Asgeirsson -  
Tomina Parvanova #

## Timpani

Kyle Brightwell #  
Eric Huber \*  
Matthew McKay -

## Percussion

Kirk Etheridge #  
Eric Huber  
Matthew McKay  
Michael Roberts -

\* denotes principal on Beethoven  
# denotes principal on Bartók  
- denotes principal on Elgar

## Personnel Managers

Nikoma Baccus  
Geneviève Leclair  
Bebo Shiu

This program was prepared with the assistance of Professors Linda Toote, Terry Everson and Timothy Genis, and DMA conducting student Geneviève Leclair.

## Ralph Vaughan Williams Season

David Hoose, Music Director

October 3, 2:30 pm – Longy School of Music

Cantata Singers Chamber Series presents  
Vocal Chamber Music of Vaughan Williams and Friends

November 5 and 6, 8:00 pm – Jordan Hall

Vaughan Williams: *Flos campi*, with William Frampton, viola

Vaughan Williams: *Oboe Concerto*, with Peggy Pearson, oboe

Wyner: *Give Thanks for All Things*  
(World Premiere of CS Commission)  
additional works by Imbrie · Fine

January 14, 8:00 pm – Jordan Hall

Vaughan Williams: *Riders to the Sea*, one-act opera (semi-staged)

Vaughan Williams: *Three Shakespeare Songs*

Vaughan Williams: *Loch Lomond*  
additional works by Elgar · Holst · Finzi

March 18, 8:00 pm and March 20, 3:00 pm – Jordan Hall

J.S. Bach: *Mass in B Minor*

May 13, 8:00 pm – First Church Cambridge

Vaughan Williams: *Mass in G Minor*  
additional works by Bernstein · Ives · Howells



singers



Ralph Vaughan Williams

Photo: Frank Chapman

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## BOSTON UNIVERSITY COLLEGE OF FINE ARTS

---

Boston University is one of the leading private research and teaching institutions in the world today, with two primary campuses in the heart of Boston and programs around the world.

The Boston University College of Fine Arts was created in 1954 to bring together the School of Music, 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.

Benjamín Juárez, *Dean, College of Fine Arts*

Robert K. Dodson, *Director, School of Music*

Jim Petosa, *Director, School of Theatre*

Lynne Allen, *Director, School of Visual Arts*

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Carolyn Davis Fryer *double bass*  
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*Baroque flute*  
Catherine Liddell *lute*  
Martin Pearlman  
*Baroque ensembles* \*  
Robinson Pyle  
*natural trumpet*  
Marc Schachman  
*Baroque oboe*  
Jane Starkman  
*Baroque violin, viola*  
**Peter Sykes** *harp* **harp** \*

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\* full-time faculty

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Phyllis Hoffman, *Applied Studies and Performance*  
Ann Howard Jones, *Ensembles*

# **BOSTON UNIVERSITY SCHOOL OF MUSIC**

## **UPCOMING EVENTS AND PERFORMANCES**

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**Monday, November 22, 8:00pm**

**BU Symphonic Chorus and  
Chamber Orchestra**

Ann Howard Jones and Tiffany Chang, conductors  
Mendelssohn Overture, "Hebrides"  
Schumann *Requiem für Mignon*  
*Nachtlied*  
Haydn *Missa in tempore belli*, "Paukenmesse"  
**Old South Church**

**Tuesday, November 30, 8:00pm**

**World Music Concert**

The BU Kenti Wala African Ensemble  
Steven Cornelius, director  
Lamine Touré, guest artist and choreographer  
Talea Cornelius, guest choreographer  
**Concert Hall**

**December 4 and 5, 8:00pm**

**BU Opera Institute**  
Winter Opera Scenes  
**Concert Hall**

**Wednesday, December 8, 8:00pm**

**Faculty Recital Series**  
Ed Barker, double bass  
**Tsai Performance Center**

**Thursday, December 9, 8:00pm**

**Richmond Piano Competition**  
**Winners' Concert**  
Moisès Fernández Via, piano  
**Tsai Performance Center**

**Friday, December 10, 8:00pm**

**Student Composers' Concert**  
Martin Amlin, director  
**Concert Hall**

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

Sign up for the CFA E-calendar at [www.bu.edu/cfa/events](http://www.bu.edu/cfa/events)

**Old South Church**, 645 Boylston Street, Boston  
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