

# Bryan Symphony Orchestra

AT TENNESSEE TECHNOLOGICAL UNIVERSITY

## Notes and Notices

Vol. 3

No. 4

P. O. Box 185, Cookeville, Tennessee 38503

February, 1998

### Rieko Aizawa, soloist for February concert



At the age of twenty-three, Japanese pianist Rieko Aizawa has already shown the technical mastery and rare musical sensitivity that earn the admiration of musicians and critics alike. Born in 1974, she began piano lessons at age five and made her recital debut at the YMCA in Tokyo at age 13.

In 1988, she made her U. S. debut concerts at the Kennedy Center and Carnegie Hall, performing Mozart's *Concerto No. 12 in A Major*, K. 414, with the New York String Orchestra. To complete her triumphant season of U. S. debuts, during January of 1989, Rieko stepped in as soloist with the San Francisco Symphony, and her playing was noted for "poise and bearing beyond her years. . . ." (*San Francisco Chronicle*).

Performances in Japan soon followed in 1990-91 with performances of the Dvorak  
*continued on page 2*

### Faces of Russia:

#### Exploring Nationalism in Music

During the 19th and 20th centuries, nationalism was a major force in the arts. All our 5th and 6th graders will become time travelers and will explore the best Russian music on Monday, March 23 when the Bryan Symphony Orchestra at Tennessee Tech performs Igor Stravinsky's *Firebird*, Mikhail Ippolitov-Ivanov's "Procession of the Sardar" from *Caucasian Sketches*, Tchaikovsky's *Overture to 1812*, and Prokofiev's *Peter and the Wolf*.

Prescott Central Middle School's gym will fill with the soul of Russian folk music and legends at 10 a.m. and 1 p.m. Students will pay \$1 for admission to encourage fiscal responsibility for the arts. Buses have been reserved for Algood, Baxter, and Monterey's schools to attend. Also, volunteers are needed for the Young Artists' Festival, formerly called Music Fair, on March 26.

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Special thanks to

**Bank of Putnam County**

and

**Cumberland County Bank**

for sponsoring the February 8 concert

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### *Preview Luncheon*

Friday, February 6 - Noon

First Presbyterian Church

*Make Reservations before February 4*

Call: Peggy Holleman 526-4745

or Alice Barker 528-9792

*Guild Board meeting at 11:00*

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**PRESIDENT'S  
MESSAGE**

In looking over the programs for the last two concerts of our 1997-98 season, I think, again, how fortunate we are to have a symphony orchestra of the caliber of the Bryan Symphony Orchestra in our community. What a wonderful variety of music we are offered! By the end of the season we will have heard the music of over fifteen composers! Everything from Bach and Mozart to Copland and Jager.

Guild activities continue as we move into the new year. We hope to see a big crowd at the preview on February 6. It is always a treat to hear John Dodson talk about the music and enjoy a delicious lunch at the same time. So, make your reservations early and plan to be there. Prior to the preview lunch, there is a very important Guild board meeting at 11:00 a.m. Following the preview, the slate of officers will be presented to the Guild membership.

The Young People's Concert entitled "Faces of Russia" will be held March 23. The Guild funds this special concert for fifth and sixth graders, and it continues to be a very successful and popular event (see related article).

The election of Guild officers will be held at the spring membership meeting. We are most grateful to the Bank of Putnam County, which has offered to host this event on Thursday, April 23 at 5:00 p.m.

As you can see, the Guild is off and running. Happy New Year to all, and we'll see you at the preview and the concert.

Alice Derryberry

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**Thanks to . . .**

Cookeville Arts Council, Cookeville City Council, Upper Cumberland Development District, and the Tennessee Arts Commission for sponsoring the children's concert and Young Artists' Festival and to John Dodson for creating the concert's program.

**Rieko Aizawa**, continued from page 1

*Piano Quintet* with the Guarneri String Quartet and of the Beethoven *Piano Concerto No. 2* with the New Japan Philharmonic.

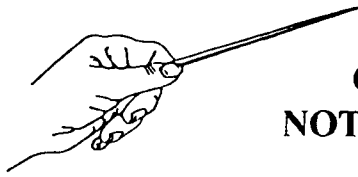
In the succeeding seasons, Rieko performed in solo and orchestral engagements throughout the U. S., Canada and Europe, playing with the Calgary Philharmonic and in various festivals including: the Marlboro Festival, Vermont; the Kammermusik Festival, Moritzburg, Germany; the Evian Festival, France (with Richard Stoltzman and Alain Meunier), and the Festival Strings, Lucerne, Switzerland (under Rudolf Baumgartner).

Highlights of the 1995-96 seasons included recital debuts at the Caramoor Festival outside New York City, the Philharmonic Center for the Arts in Naples, FL, Meany Hall in Seattle, WA and Raitt Recital Hall of Pepperdine University, where the *Los Angeles Times* described her concert as "an impressive debut . . ."

In the 1996-97 season, while continuing her solo recitals, Rieko made her debuts with the Saint Paul Chamber Orchestra under the baton of Hugh Wolff and with the Florida West Coast Symphony Orchestra with Franz Kreger, in addition to returning to Tokyo for concerts with the New Japan Philharmonic, conducted by Seiji Ozawa.

In the current 1997-98 season, Rieko's solo engagements will include "St. Paul Sunday Morning" of Minnesota Public Radio and concerts in Toronto, Canada; St. Louis, MO; and Cookeville, TN. Especially exciting will be the 10th anniversary concerts of Casals Hall in Tokyo, in which she will be a featured artist, and as concerto soloist with the Japan Philharmonic Orchestra.

In 1996, Rieko received her Masters Degree from the Julliard School, studying with Peter Serkin. She is also a graduate of the Curtis Institute of Music in Philadelphia, where she studied with Mieczyslaw Horszowski, Seymour Lipkin, and Peter Serkin and was the recipient of the prestigious Rachmaninoff Prize.



## THE CONDUCTOR'S NOTES

Bach's place in music is . . . far higher than that of a reformer, or of an inventor of new forms. He is a spectator of all musical time and existence, to whom it is not of the smallest importance whether a thing be new or old, so long as it is true. It is doubtful whether even the forms most peculiar to him . . . are of his invention. Yet he left no form as he found it. . . . On the other hand, with every form he touched he said the last word. All the material that could be assimilated into a mature art he vitalized in his own way, and he had no imitators. The language of music changed at his death, and his influence became all-pervading just because he was not the prophet of the new art, but an unbiased seeker of truth.

Donald Francis Tovey

Sometime last year I went to the library and pulled the complete cantatas of Bach off the shelf and just looked through each of them. I was searching for the ones with Sinfonias - those opening instrumental movements which introduce the mood of the cantata's text, but which refrain from using voices. There are a number of them, and each is unique in its beauties. Since the cantatas of Bach are some of his greatest music, and since they are virtually unknown, it seemed to me that this might be a way of introducing our audiences to unfamiliar terrain from a quite familiar composer. I chose to perform the Sinfonia from Cantata Number 42, which features oboes and bassoon with strings. The cantata is written for the Sunday after Easter. Its Sinfonia is a short, stunning masterpiece, and, if I were you, I wouldn't miss it for the world.

Solomon's recent book on Mozart emphasizes the composer's difference with Haydn in his placement of the primary dramatic movement of his multi-movement works. Solomon holds that, whereas Haydn's first-movement sonata form holds primacy, Mozart chooses the second movement as his central dramatic point. Of the concerto which we are performing, I'm sure you would agree: Its second movement alone is worthy of immortality, although I find the other

movements to frame it so well, that one appreciates the wholeness of this work just as much as one enjoys the almost painful beauty of its inner movement. Rieko Aizawa has a special affinity with this composer, and I expect her performance to be unforgettable.

We will finish this concert with a mountain of a piece. Bruckner occupies a singular place in music. His name is synonymous with large-scale works - one speaks of Brucknerian lengths, and the brass section can be counted upon to feature prominently in his works. A master organist, he began serious composition in his fortieth year. This "late start" is virtually unparalleled in the history of music. The Fourth Symphony is considered his first great symphonic masterpiece, and it has enjoyed a place next to his Seventh Symphony as a "favorite" of Brucknerites.

Bruckner has his detractors, and one can, indeed, choose to see his most personal characteristics as flaws. However, this music has stood the test of time, and his symphonies are programmed with more regularity today than at any previous time in history - with good reason. There is a grandeur of vision in this composer's symphonies, a consciousness of the passage of time, an eloquence of architecture in sound which no other composer even begins to approach. The huge Brucknerian chorales are spine-tingling to the point that those who love this composer almost worship his music - I remember Bruno Walter's phrase when performing this music as "serving the cause of Bruckner."

This is a deeply spiritual music - it comes as no surprise that Bruckner was organist at the Melk Monastery in Austria, nor of his long relationship with - and burial in - St. Florian. Perhaps we could only truly hear his voice when our own age was so frenetic that we might actually long for a pace of art which quietly requests our patience. There is an old Latin phrase, "All haste is of the Devil." I wonder sometimes if it is that lack of haste which makes this music seem almost holy.

See you in February! John Dodson

*When you stop by the  
Bank of Putnam County  
or the  
Cumberland County Bank,  
please thank them for sponsoring  
the February 8 concert.*

### **Concert preview scheduled**

Mark your calendar to attend the preview of the February 8 symphony concert to be presented by Dr. Catherine Godes at 2:00 p.m. in Room 223 of Bryan Fine Arts Building.

### **TTU recitals and concerts**

Thurs. Feb. 5 8 p.m. Lynn Rice-See / Sharon Mabry Guest Recital, vocal and piano

Sun. Feb. 8 3 p.m. Bryan Symphony Orchestra at Tennessee Tech

Mon. Feb. 9 8 p.m. Faculty Brass Quintet

Tues. Feb. 10 8 p.m. Cumberland Quintet

Thurs. - Sat. Feb. 12 - 14 All day  
Festival of Winds and Percussion

Fri. Feb. 13 7:30 p.m. Symphony Band Concert

Tues. Feb. 17 8 p.m. Gershwin by Request / Performing Arts Series

Thurs. Feb. 19 7:30 p.m. Concert Band Concert

Fri. - Sat. Feb. 27 - 28 6:30 p.m.  
Mastersingers Fundraiser  
(Tickets Required)

Sun. Mar. 1 4 p.m. Dr. John Wells  
Guest Organ Recital

Wed. Mar. 4 8 p.m. TTU Choral Concert

*Mark Your Calendar*

## **FREE CONCERT**

of the

**Bryan Symphony Orchestra**

at the

**PUTNAM COUNTY FAIRGROUNDS**

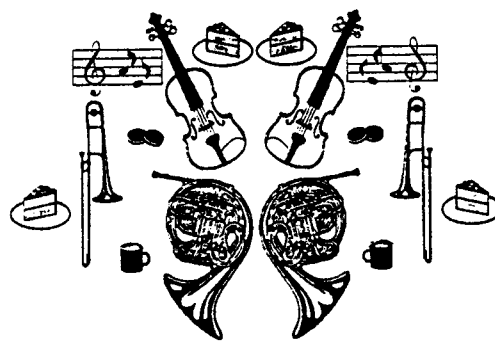
May 24

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Bryan Symphony Orchestra  
at Tennessee Technological University  
Department of Music and Art  
Box 5045  
Tennessee Technological University  
Cookeville, TN 38505

ADDRESS CORRECTION REQUESTED

### **Not Just Desserts, a Kaleidoscope of Music and Desserts**



**Friday, March 27 7 p.m.**  
Tickets 372-3161

*Fundraiser for the  
Department of Music and Art*