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School of Music

Boston University Concert Programs

2013-03-02

Boston University Chamber Chorus, Concert Choir, and Time's Arrow, March 2, 2013

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Boston University College of Fine Arts
School of Music
presents

Boston University Chamber Chorus

Ann Howard Jones, conductor
Justin Thomas Blackwell, piano

Boston University Concert Choir

Michael Dauterman, conductor
Steven Seigart, organ

Time's Arrow

Rodney Lister, director

Saturday, March 2, 2013

8pm

Marsh Chapel

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, conducting, 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 more than 32,000 students participating in undergraduate, graduate, and professional programs. BU consists of 17 colleges and schools along with a number of multidisciplinary 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.

Boston University College of Fine Arts
School of Music
presents

Boston University Chamber Chorus,
Concert Choir and Time's Arrow

The 135th concert in the 2012-13 season

Saturday, March 2, 8pm
Marsh Chapel

**Boston University Chamber Chorus &
Time's Arrow**

Lyle Davidson
(b. 1938)

Centering

Michael Finnissy
(b. 1946)

Descriptive Jottings of London

Ted Reichman, accordion
Justin Thomas Blackwell, piano

Laura Kempa, conductor

Morton Feldman
(1926-1987)

Chorus and Instruments II

Konstantin Dobroykov, chimes
John Baylies, tuba

Michael Driscoll, conductor

Salvatore Sciarrino
(b. 1947)

Two Nocturnes

Hae Shin Shin, piano

Bent Sørensen
(b. 1958)

The Bells of Vineta

Kevin Fairbairn, trombone

Boston University Concert Chorus

Howard Helvey
(b. 1968) *O Gracious Light*

R. Murray Schafer
(b. 1933) *Epitaph for Moonlight*

Jonathan Dove
(b.1959) *Seek Him that maketh the seven stars*

Steven Seigart, organ

Michael Dauterman, conductor

-Intermission-

Boston University Chamber Chorus & Time's Arrow

Salvatore Sciarrino *Malinconia*

Christina Adams, violin
Michelle Rahn, viola

Michael Finnissy *Ettelijke bange eenden - Several Scared Ducks*

Christina Adams, violin
John Bian, violin
Colleen Grande, clarinet
Robert Thorpe, trumpet
Hae Shin Shin, piano
Peter Nelson-King, harpsichord
Thomas Weaver, harmonium

Salvatore Sciarrino *Melencolia I*

Stephen Marotto, cello
Hae Shin Shin, piano

Earl Kim
(1920-1988)

Act Without Words

Eric Adamshick, cello
Kevin Fairbairn, trombone

Salvatore Sciarrino

Quante isole! from 12 Madrigali

Suzanne Karpov, soprano
Caroline Olsen, mezzo-soprano
Jason Berger, tenor
Kyle Lanning, baritone
Michael Dauterman, baritone

Michael Barrett, conductor

Rodney Lister
(b. 1951)

The Lost Feed

Time's Arrow Ensemble

Daniel Gostin, conductor

Michael Finnissy

Vertue

Justin Thomas Blackwell, piano
Steven Seigart, piano

Newell Bullen, conductor

Eve Beglarian
(b. 1958)

I Am Really a Very Simple Person

Konstantin Dobroykov, vibraphone
Time's Arrow Ensemble

Joshua Rohde, conductor

Ann Howard Jones, conductor

Ann Howard Jones is Professor of Music and Director of Choral Activities at Boston University. She conducts the Symphonic and Chamber Choruses, supervises conducting students in the Concert Chorus and the Women's Chorale, teaches graduate choral conducting, and administers the MM and DMA programs in Choral Conducting. Dr. Jones is also the conductor of the BU Tanglewood Institute Young Artists' Vocal Program Chorus, an auditioned ensemble of high school singers which rehearses and performs at Tanglewood in the summer.

Recognized as a distinguished clinician, adjudicator, teacher and conductor, she has led many all state and regional choruses, workshops and master classes in the US, Europe, South America, Canada, and Asia. She has been invited to teach and conduct at North Texas, Michigan State, Missouri, University of Miami, San Diego State, University of Missouri-Kansas City, Southern Methodist University, and Westminster Choir College of Rider University, University of Kentucky, and the University of New Mexico.

From 1984-1998, Dr. Jones was the assistant conductor to the late Robert Shaw and the Atlanta Symphony choruses, where she was Assistant Conductor for Choruses, sang in the alto section, assisted with the Robert Shaw Chamber Singers and helped to organize the Robert Shaw Institute. She sang and recorded with the Festival Singers both in France and in the U.S. The Festival Singers were also represented in performances of major works for chorus and orchestra at Carnegie Hall in a series of performance workshops. After Shaw's death in 1999, Dr. Jones was invited to conduct the Robert Shaw Tribute Singers for the American Choral Directors Association conferences in San Antonio and Orlando.

Choruses at Boston University have been invited to appear at conventions of the American Choral Directors Association (ACDA) in Boston and New York City. Dr. Jones has traveled with a group of BU graduate students to Padua and Venice, Italy, to perform and to study. A similar trip was made to Oslo and Bergen, Norway. In the spring of 2009, the graduate conducting students joined Dr. Jones at the national convention of ACDA in Oklahoma City, where she was invited to prepare and conduct the world premiere of a work by Dominick Argento. The conductors sang in the chorus and assisted in the preparations for the performance.

Among the honors which Dr. Jones has received are the coveted Metcalf Award for Excellence in Teaching from Boston University, a Fulbright professorship to Brazil, and a lectureship for the Lily Foundation. At the National Conference of the American Choral Directors Association on March 9, 2011, Dr. Jones was named the recipient of the Robert Shaw Choral Award for distinguished service to the profession, the highest award given by the association.

Dr. Jones is a native of Iowa, and her degrees are from the University of Iowa.

Rodney Lister, director, *Time's Arrow*

Rodney Lister received his early musical training at the Blair School of Music in Nashville, Tennessee. He was a student at the New England Conservatory of Music (Bachelor of Music degree, with honors) and at Brandeis University (Master of Fine Arts and Ph. D. degrees) from 1975 to 1977. In between his stay at those two institutions, he lived in England, where he studied privately with Sir Peter Maxwell Davies. He subsequently was a member of Davies's composition seminar at the Dartington Hall Summer School of Music. He was a Bernstein fellow at the Berkshire Music Center at Tanglewood. His composition teachers, aside from Davies, have been Malcolm Peyton, Donald Martino, Harold Shapero, Arthur Berger, and Virgil Thomson. He has also studied piano with Enid Katahn, David Hagan, Robert Helps, and Patricia Zander.

Lister was co-founder and co-director of Music Here & Now, a concert series of new music by Boston area composers at the Boston Museum of Fine Arts (1971-1973), and from 1976 until 1982 was music coordinator of Dinosaur Annex Music Ensemble. He was a founding member of the Music Production Company in 1982. Rodney Lister has received commissions, grants, and fellowships from the Berkshire Music Center, the Fromm Foundation at Harvard, the Koussevitzky Music Foundation at the Library of Congress, the Fires of London, the Poets' Theatre, the Virgil Thomson Foundation, the Preparatory School of the New England Conservatory, Dinosaur Annex Music Ensemble, the MacDowell Colony, and the Virginia Center for the Creative Arts, among others. His works have been performed at Tanglewood, the Library of Congress, the Edinburgh Festival Fringe, and in New York and London, among other places, by performers including Joel Smirnoff, Tammy Grimes, Phyllis Curtin, Jane Manning, Mary Thomas, Michael Finnissy, Kathleen Supove, Jane Struss, Boston Cecelia, the Blair Quartet, and the Fires of London. As a pianist, he has been involved in premieres, first US performances, first UK performances or first Boston performances of works by Virgil Thomson, Peter Maxwell Davies, Milton Babbitt, Michael Finnissy, Philip Grange, Lee Hyla, and Paul Bowles, among others. He is currently on the faculty of Boston University and the Preparatory School of the New England Conservatory, where he teaches composition, theory, and chamber music and is co-director of the annual contemporary music festival. He is also a music tutor at Pforzheimer House, Harvard University, and is on the faculty of Greenwood Music Camp.

Michael Dauterman, conductor

Michael Dauterman is an active singer, pianist, and conductor in the Boston area. He is currently pursuing his Master of Sacred Music degree at Boston University where his major teachers are Dr. Andrew Shenton, Dr. Ann Howard Jones, and Dr. Scott Allen Jarrett. Michael has also studied under such notable conductors as Simon Carrington, Dale Warland, Phillip Brunelle, Donald Nally and Earl Rivers. In addition to his degree program he plays an active role in the choral life of Boston singing with the Handel and Haydn Society, as the Assistant Conductor of the Boston Choral Ensemble, and serving as the Director of Music and Organist at the First United Methodist Church in Melrose. Michael, a native of Cincinnati, Ohio, earned his Bachelor of Music from the University of Cincinnati, College-Conservatory of Music (CCM), summa cum laude, where he studied voice, conducting, and music education. Before moving to Boston, Michael taught high school choral music and served as the Assistant Director of the renowned Cincinnati Boychoir. In Cincinnati, he has sung professionally with the Vocal Arts Ensemble (Donald Nally, cond.), at Cincinnati's Christ Church Episcopal Cathedral (Stephen Casurella, cond.), as well as with various CCM ensembles. In 2010, Michael was invited to sing in the final round of Chanticleer's national auditions.

Michael Barrett, conductor

Michael Barrett is active in the Boston area as a professional musician and teacher. As a singer he has collaborated with the Boston Camerata, Huelgas Ensemble, Blue Heron, the Netherlands Bach Society, L'Académie, Seven Times Salt, and Exsultemus, and has performed in several operas produced by the Boston Early Music Festival. Mr. Barrett also directs the professional vocal ensemble Sprezzatura, and he serves on the advisory board of L'Académie, an ensemble for Baroque music. Mr. Barrett has worked as a conductor and music theory teacher at Harvard University. He is a faculty member of IMC, a New York-based company for music curriculum and instruction, and has served as a workshop leader for professional development courses. He also maintains a studio for private instruction in voice, piano, and music theory. Mr. Barrett earned an AB in music from Harvard University, an MM in choir conducting from Indiana University Jacobs School of Music, and First Phase Diploma in Baroque and Classical singing from the Royal Conservatory in The Hague. In the fall of 2010 he began doctoral studies in choral conducting at Boston University.

Newell Bullen, conductor

Newell Bullen was born and raised in Midland, MI. His family moved to Utah when he was sixteen where he received his BM in Music Composition from the University of Utah in 2010. He comes from a musical family with a mother that is a trained Soprano and father who plays the clarinet. Newell began studying the Clarinet when he was ten and performed with many ensembles over the years. During his undergraduate studies he became interested in choral conducting after being asked to lead his church choir. He soon started working with Dr. Brady Allred, Artistic Director and Conductor of the Salt Lake Choral Artists, and was fortunate to have Dr. Allred as a

mentor while participating in his international award winning choirs. Newell has held many leadership positions in school, choirs, church, and work. His most recent project outside of school was his participation in The New York Musical Theatre Festival. "Shelter," a new musical written by Newell and his sister-in-law Brittany Bullen, was selected among hundreds to be featured at the festival. Newell was awarded Honourable Mention for Outstanding Orchestration and his music was praised by critics as "phenomenal" and "ravishing." He currently is Director of Music and Choir Conductor for the Weston 2nd Ward for the Church of Jesus Christ of Latter Day Saints and is a candidate to graduate with a Masters of Music in Choral Conducting from Boston University in the spring of 2013.

Michael Driscoll, conductor

Michael Driscoll is Director of Choirs at Brookline High School, a position he has held September 2003. At Brookline High School he directs three choirs, advises three student-run a cappella ensembles, teaches Advanced Placement music theory and class piano. He has been Music Director of Boston Saengerfest Men's Chorus, a community chorus of 70 singers, since October of 2001. Michael was Assistant Conductor of the Masterworks Chorale for four years under Allen Lannom. He has also directed the choirs at Emerson College and the University of Massachusetts Dartmouth. In the fall of 2007 Driscoll guest-prepared Chorus pro Musica's performance of Faure's *Requiem* and Roger Ames' *Requiem for Our Time*. In March 2009 he served as guest conductor for Chorus pro Musica in a program featuring the New England premiere of Jonathan Dove's *Köthener Messe*.

Driscoll is President-elect of the Massachusetts division of the American Choral Director's Association (MassACDA) and has also served as Treasurer for the organization. He is a passionate advocate for teaching music literacy skills in the choral classroom and has given presentations on the subject at MassACDA Summer Conferences at Gordon College, at workshops for singers sponsored by MassACDA and the American Guild of Organists, at the ACDA Eastern Division conference, at the Massachusetts Music Educators Association All-State Conferences and at the National Association for Music Education's All-Eastern conference. He has published two articles entitled "But I Don't Have Time! A Case for Teaching Music Literacy" in the Mass Music News magazine for music educators throughout Massachusetts. He has been involved with the MMEA Eastern Division as chorus manager of the high school festival and has helped organize the sight-singing portion of the vocal exam for the past several years. As a service to other music educators, he provides a number of free music literacy resources on his personal website, michaeldriscollconductor.com.

In the fall of 2012 Driscoll began doctoral studies in choral conducting at Boston University, studying with Ann Howard Jones and David Hoose. He received his Master's degree in Choral Conducting at the New England Conservatory where he studied with Simon Carrington. He began conducting as an undergraduate at Worcester Polytechnic Institute (WPI), directing Simple Harmonic Motion, a 14-member male a cappella group, for three years. He was Assistant Director of the

WPI Men's Glee Club for three years and directed the WPI Concert Choir for two years. Driscoll graduated from WPI in 1997 with a BS in Electrical Engineering and a Minor in Music. He completed his Master's degree in Electrical Engineering at WPI in 1999 and worked as a software development engineer for two years prior to beginning graduate studies in Choral Conducting at New England Conservatory in the fall of 2001.

Daniel Gostin, conductor

Daniel Gostin is a candidate for the Master of Sacred Music degree in choral conducting at Boston University where he studies with Drs. Ann Howard Jones, Scott Allen Jarrett, and Andrew Shenton. A native of New Britain, CT, he received the Bachelor of Arts degree in music with a minor in chemistry from Boston College.

During his time as an undergraduate Daniel performed in many music ensembles, notably as clarinetist, section leader, and executive board member for the University Wind Ensemble—a member of its 2005-2006 inaugural season. He sang with the University Chorale, being featured as a tenor soloist in its performance of Mozart's "Coronation" Mass and baritone soloist in Schubert's Mass No. 2 in G, and traveled with the group for engagements at St. Peter's Basilica and the Chiesa del Gesù in Rome. As one of the first two recipients of the Boston College Advanced Study Grant for Fine Arts in 2008, Daniel studied conducting with renowned Boston-area conductor and organist David Carrier. He also founded the university's first early music ensemble, the Boston Collegium, which he directed from 2007-2009. Under his artistic direction, the Collegium performed great works of the Renaissance, Baroque, and Classical eras, including Charpentier's *Te Deum*, Bach's *Magnificat*, Mozart's *Spatzenmesse*, Haydn's *Kleine Orgelmesse*, and Handel's *Messiah*. The group's musical success earned him the prestigious Fr. J. Robert Barth, S.J., Award for Excellence in the Arts in spring 2009.

Daniel served as conducting assistant from 2009-2011 for the Newton Choral Society (under the direction of David Carrier) and was featured as baritone soloist in its performance of Vaughan Williams's Mass in G minor. Before coming to Boston University he was cantor, choir section leader, and assistant to the Director of Music Ministry at St. Ignatius of Loyola in Chestnut Hill, as well as a chorister with the Choir of Men and Boys at The Parish of All Saints, Ashmont. Daniel was one of the inaugural Conducting Fellows for Marsh Chapel during the 2011-2012 academic year and currently serves as Music Program Administrator for the Chapel Choir. He hopes to pursue a doctoral degree in musicology upon completion of the MSM program, in addition to continued work as a church musician.

Laura Kempa, conductor

Laura Kempa is a candidate for the Master of Music degree at Boston University, where she studies with Dr. Ann Howard Jones and Dr. Scott Allen Jarrett. In addition to her studies, she is the 2012-2013 Marsh Chapel Conducting Fellow, where she regularly conducts the Chapel Choir and understudies the Bach Cantata series. She also works with Professor André de Quadros on various projects related to music performance

and research as his assistant.

Originally from Novi, Michigan, Ms. Kempa is a proud graduate of the University of Michigan. During her time there, she studied voice (Dr. Caroline Helton), organ (Dr. James Kibbie), and conducting (Dr. Jerry Blackstone, Dr. Paul Rardin). She also assisted with the Livingston County Chorale (Dr. Reed Criddle) as well as the Michigan Youth Ensemble Women's Chorale (Dr. Julie Skadsem), and formed and conducted an undergraduate recital chorus in 2008 and 2009.

Prior to arriving in Boston, she served as the Director of Music and Liturgy at St. Tarcissus Parish in Chicago, Illinois from 2009-2012. There she oversaw several ensembles and staff musicians as the primary conductor and organist. She also appeared as a singer and guest conductor with area ensembles, including the Chicago Choral Artists, Schola Cantorum of St. Peter the Apostle, and Lincoln Chamber Music Society Ecclesia Choir.

Joshua Rohde, conductor

A Minnesota native, Joshua Rohde is currently in his second year of a Masters of Sacred Music degree in Choral Conducting at Boston University. He studies conducting with Dr. Ann Howard Jones, Dr. Scott Allen Jarrett, and cello with Professor Michael Reynolds of the Muir String Quartet. Among his academic duties, Joshua served as a conducting fellow for the Marsh Chapel Choir last year. Returning to the choir this year, he now works as the Marsh Chapel Collegium and Personnel Manager. He also works as the assistant conductor with the Salisbury in Worcester, MA.

A graduate from the University of Minnesota, Joshua received two degrees: a Bachelors of Music in Cello Performance where he studied with Tanya Remenikova, and a Bachelors of Science in Civil Engineering. While in Minnesota, he also studied choral conducting with Kathy Romey and Matthew Mehaffey.

As a cellist, Joshua has received many awards and honors, such as being a featured soloist on Minnesota Public Radio, at the Ordway Center of Performing Arts, and with the Rochester Chamber Music Society. He has also won many solo competitions such as the Schubert Club Scholarship Competition, the Minnesota Mary West State Solo Competition, and the Thursday Musical Competition through performing works such as concertos by Elgar, Haydn (D Major), and Shostakovich.

Texts

Descriptive Jottings of London

Music by Michael Finnissy

Poem by William McGonagall

As I stood upon London Bridge and viewed the mighty throng
Of thousands of people in cabs and 'busses rapidly whirling along,
All furiously driving to and fro,
Up one street and down another as quick as they could go:

Then I was struck with the discordant sound of human voices there,
Which seemed to me like wild geese cackling in the air:
And the river Thames is a most beautiful sight,
To see the steamers sailing upon it by day and by night.

And the Tower of London is most gloomy to behold,
And the crown of England lies there, begemmed with precious stones and gold;
King Henry the Sixth was murdered there by the Duke of Glo'ster,
And when he killed him with his sword he called him an impostor.

St. Paul's Cathedral is the finest building that ever I did see,
There's no building can surpass it in the city of Dundee,
Because it's magnificent to behold,
With its beautiful dome and spire glottering like gold.

And as for Nelson's Monument that stands in Trafalgar Square,
It is a most stately monument I most solemnly declare,
And towering defiantly very high,
Which arrests strangers' attention while passing by.

Then there's two beautiful water-fountains spouting up very high,
Where the weary traveller can drink when he feels dry;
And at the foot of the monument which ought to drive dull care away,
As the stragner gazes thereon, unless he is very woe begone.

Then there's Petticoat Lane I venture to say,
It's a wonderful place on the Sabbath-day;
There wearing-apparel can be bought to suit the young or old,
For the ready cash, silver, coppers, or gold.

Oh! mighty city of London! you are wonderful to see,
And thy beauties no doubt fill the tourist's heart with glee.

O Gracious Light (Phos hilaron)

Music by Howard Helvey

Text: Greek 3rd century

English translation from the *American Book of Common Prayer*, 1979

O gracious Light, pure brightness of the everliving Father in heaven,
O Jesus Christ, holy and blessed!
Now as we come to the setting of the sun,
and our eyes behold the vesper light,
we sing your praises, O God: Father Son, and Holy Spirit.
You are worthy at all times to be praised by happy voices,
O Son of God, O Giver of life,
and to be glorified through all the worlds.



Him that maketh the seven stars

Jonathan Dove

Text based on Amos 5:8 and Psalm 139

Seek Him that maketh the seven stars and Orion.
And turneth the shadow of death into the morning

The Lost Feed

Music by Rodney Lister

Text by Kenneth Koch

The Lost Feed

Seven actresses, impersonating hens and chickens, should,
while retaining their human modesty and dignity,
act out in as chicken-like a way as possible the drama of the lost feed.

The feed for the day is missing.

None of the hens or chickens present is responsible for the absence of the feed,
but each one suspects that some one of the others onstage may be the culprit.

Whatever the hens and chickens do,
they should make no strictly personal remarks when they accuse one another.
Their accusations should be rather flat and rather general accusations
which could be leveled at anybody about just about anything.

Chicken life is not thought to be very differentiated.
the chickens and hens have been arguing for a long time,
the feed should be brought in and given to them.

Vertue

Music by Michael Finnissy

Poem by George Herbert

Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky;
The dew shall weep thy fall to-night,
 For thou must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye;
Thy root is ever in its grave,
 And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie;
My music shows ye have your closes,
 And all must die.

Only a sweet and virtuous soul,
Like season'd timber, never gives;
But though the whole world turn to coal,
 Then chiefly live

I Am Really a Very Simple Person

Eve Beglarian

Do Re Mi Fa Sol La Ti.....

Program Notes

Boston University Chamber Chorus & Time's Arrow

Lyle Davidson is on the faculty of the New England Conservatory. He conducts research in music and cognition, pedagogy, and assessment; and is a founding member of the Conservatory Laboratory Charter School. As Director of Research at the Lincoln Center Institute in New York, he worked on arts intensification in public schools. For 15 years he was on staff at the Harvard Graduate School of Education's Project Zero, where he directed the music group in several studies spanning early childhood and adult development, portfolio assessment, and learning in the arts. He has composed for the Ina Hahn Dance Company, for Houghton Mifflin's educational films division, and for Dance Circle. **Centering** is from a collection of pieces called *A Vermont Notebook for Christian Wolff*. In it the players, using only the notes Eb, G, and Bb, explore their relationship as performers to the space in which the piece is performed, moving around in reaction to as the acoustical space as it is changed by the action and interaction of the other performers.

Michael Finnissy was born in Tulse Hill, London in 1946. He was a Foundation Scholar at the Royal College of Music, London, where he studied composition with Bernard Stevens and Humphrey Searle, and piano with Edwin Benbow and Ian Lake. Afterwards, he studied in Italy with Roman Vlad.

Finnissy created the music department of the London School of Contemporary Dance, and has been associated as composer with many British dance companies including London Contemporary Dance Theatre, Ballet Rambert, Strider, and Second Stride. He has taught at Dartington Summer School, Winchester College, the junior department of the Royal College of Music, Chelsea College of Art, and is guest lecturer at many colleges and universities. He has also been musician in residence to the Victorian College of the Arts, the City of Caulfield in Australia, and the East London Late Starters Orchestra. In 1999 he was made Professor of Composition at the University of Southampton. Finnissy was made a Fellow of the Royal College of Music in 2008.

Finnissy has been featured composer at the Bath, Huddersfield, and Almeida festivals amongst others, and his works are widely performed and broadcast worldwide. In February 1999 a festival at Harvard University, Boston, was devoted to his music, and several world premieres took place at the 1999 Music Factory Festival in Bergen, Norway.

In 1990 Finnissy was appointed President of the International Society of Contemporary Music. He was re-elected in 1993, and in 1998 was made an honorary member of the ISCM. In 1999 he was appointed Senior Fellow of the KBC-chair in New Music at the Catholic University of Leuven in Belgium for two years.

In 2005 Michael Finnissy was the recipient of two British Composer Awards, for Molly-House, a work written for COMA. 2006 was the composer's sixtieth birthday

year, and highlights included 'The Finnissy Weekend' - a series of concerts at the BMIC Cutting Edge series, as well as a full performance of his epic piano cycle *The History of Photography in Sound*. 2008 saw the revival of his major orchestral work *Red Earth* by the BBC Symphony Orchestra, chosen by Judith Weir to form part of her BBC composer weekend; in 2009 he was featured composer at the Borealis Festival, Norway, and the Time of Music Festival in Finland.

Set for a two-part choir (sopranos and basses), accordion and piano, ***Descriptive Jottings of London*** is a setting of a text by William McGonagall which provides a miniature tour of London, from London Bridge to the Tower, St Paul's, Trafalgar Square, and Petticoat Lane. Moods and impressions are as important as the sights themselves. Finnissy described the unsynchronised accompaniment as being "not vertically aligned with the voices, but...docile and rambling, [and] obviously Scots (quoting Scottish folksong) and also pious (the odd bit of Sunday organ music)." Finnissy thought of it as representing the presence of McGonagall himself, gives a street music flavor. The text, Finnissy says, "does not recollect 'in tranquility' so much as restlessly enumerate the tourist hot-spots."

Finnissy wrote about ***Ettelinke bange eenden*** that it "was written for a group of my students at the Katholieke Universiteit in Leuven (Belgium). The set of parts, two melodic with two 'echoing' them and three 'keyboards', is not strictly co-ordinated and not specific as to instrumentation. By the time of the first rehearsal I had still not found a title. As the musicians returned home from the rehearsal they chanced upon a group of ducks in the road, the ducks were scared. Hence the title *Ettelijke bange eenden*: 'Several scared ducks.'" Directions for the performers in the score says about the two melodic parts and their shadowing dopplegangers, that, they "should NOT be at the same pitch (or have the same phrasing, dynamics, and tempo...The temperament (tuning) should NOT be the same (i.e. do not assume A440)," emphasizing their individuality in every parameter.

Vertue sets a poem by the 17th century English poet George Herbert twice: first in duple meter, accompanied by the duet, then in triple meter, accompanied by one of the players. The two settings are framed by a rhythmically free piano-duet prologue and epilogue, and separated by a piano solo interlude. The music firstly focuses chiefly on the sombre aspect of the poem; the preoccupation with death and resignation. However, the beauty of the words and triumph of a virtuous soul is depicted in the second setting. At the work's conclusion a lengthy and texturally wide-spread apotheosis of the previous music occurs in which nebulous fragments of melodies and harmonies are re-ordered and combined.

Morton Feldman (January 12, 1926 - September 3, 1987) was an American composer born in New York City. A major figure in 20th century music, Feldman was a pioneer of indeterminate music, a development associated with the experimental New York School of composers also including John Cage, Christian Wolff, and Earle Brown. Feldman's works are characterized by notational innovations that he developed to create his characteristic sound: rhythms that seem to be free and floating; pitch shadings that seem softly unfocused; a generally quiet and slowly evolving music;

recurring asymmetric patterns.

Music for Chorus and Instruments II was written 1967 for Alvin Lucier and the chorus he conducted at the time at Brandeis University.

Salvatore Sciarrino was born in Palermo in 1947. In his youth, Sciarrino was attracted to the visual arts, but began experimenting with music when he was twelve. Though he had some lessons from Antonino Titone and Turi Belfiore, he is primarily self-taught as a composer. After his classical studies and a few years of university in his home city, in 1969 he moved to Rome, where he attended Franco Evangelisti's course in electronic music at the Accademia di Santa Cecilia (Osmond-Smith 2001).

In 1977, Sciarrino moved from Rome to Milan, where he taught at the conservatory until 1982. By this time his compositional career had expanded to the point where he could draw from teaching, and he moved to Città di Castello, in Umbria, where he has resided ever since. He nevertheless has continued to teach sporadically in Florence and Bologna, as well as in Città di Castello. Some of his notable students include Francesco Filidei, Lucia Ronchetti, and Maurizio Pisati.

He has composed for: Teatro alla Scala, RAI, Teatro del Maggio Musicale Fiorentino, Biennale di Venezia, Teatro La Fenice di Venezia, Teatro Carlo Felice di Genova, Fondazione Arena di Verona, Stuttgart State Opera, Brussels La Monnaie, Frankfurt Opera Theatre, Amsterdam Concertgebouw, London Symphony Orchestra, Tokyo Suntory Hall. He has also composed for the following festivals: Schwetzingen Festspiele, Donaueschinger Musiktage, Witten, Salzburg, New York, Wien Modern, Wiener Festwochen, Berliner Festspiele Musik, Holland Festival, Alborough, Festival d'Automne (Paris), Ultima (Oslo). Sciarrino's work is known for its use of isolated sonorities, extended playing techniques, frequent silences, and ironic or confrontational quotation of previous music.

Sciarrino writes that his **Two Nocturnes**, composed in 1999, "embark upon diverse and complementary paths. Nocturne No. 1 makes room for a surprising technical invention: variable resonance. Pulsating clusters describe light curves. Only one hand plays, while the other slides silently over the keyboard, but sets off a train of vibrations to make a dragging halo within which the music fades. In Nocturne No. 2, one suddenly notices the sounds of the mechanism of the piano. Any piano produces them, but they become perceptible only if we take away from the ear the habitual sound of the strings."

Both **Malinconia** and **Melencolia** mean melancholy. In both cases the references is one of the four temperments, the ancient medical concept which suggest that four humors affect human personality traits and behaviors. Melancholia I is the title of a famous etching by Durer which depicts aspects of that temperament.

Bent Sørensen is a Danish composer who was born in 1958. Sørensen studied composition with Ib Nørholm at the Royal Danish Academy of Music and with Per Nørgård at the Royal Academy of Music in Aarhus. His mature works create a sense

of decay that is emotionally similar to viewing an aging visual artwork. There is a sense of compromised beauty. Sørensen achieves this by treating major/minor tonalities with microtonal inflections and blurring the harmonies with glissandi.

Sorensen writes about **The Bells of Vineta** that, 'The title refers to the journey through Sweden in Selma Lagerlöf's book *The Wonderful Adventures of Nils Holgersen*, in which Vineta is the city under a curse. Situated off the Gotland coast, Vineta only appears from the water once every hundred years and then sinks into the sea again. However, my work does not relate programmatically to the myth; it is simply the expression of associations with ringing bells sinking into the sea. a sense of "pastness" prevails in and beyond this piece.'

Earl Kim was a Korean-American composer, born in Dinuba, California, to immigrant Korean parents in 1920. He began piano studies at age ten and soon developed an interest in composition, studying in Los Angeles and Berkeley with, among others, Arnold Schoenberg, Ernest Bloch, and Roger Sessions. After serving in World War II as a combat intelligence officer, he accepted a teaching position at Princeton in 1952. In 1967 he left Princeton for Harvard University, where he taught until his retirement in 1990. He died at his home in Cambridge, Massachusetts in 1998, at the age of 78.

Act Without Words is a section of an evening long work called Narratives, which were based on works of Samuel Becket, an obsession of Kim's early career. It is, as the title, implies a becket-like dramatic confrontation of the two instruments which are given vivid and conflicting personalities.

The Lost Feed sets a text by Kenneth Koch which is a scenario for an improvised play. The model for this kind of thing might be something like the Larry David television series *Curb Your Enthusiasm* which operates in the same way, or the television series *Whose Line Is It Anyway?* In this case the situation described reflects Koch's distinctive quirky personality.

Eve Beglarian is a composer, performer, and audio producer whose music was described by the critic of the Los Angeles Times as "an eclectic and wide-open series of enticements." Much of her recent music has been inspired by a four and a half month journey she took down the Mississippi River by kayak and bicycle in 2009, which is documented on her RiverBlog.

She writes, "**I am really a very simple person** is the first piece I wrote after completing a journey by kayak and bicycle down the Mississippi River. This choral version uses solfège syllables as the lyrics for the piece, which perhaps will evoke thoughts of the old shape note singing traditions."

—Rodney Lister

Boston University Concert Chorus

***O Gracious Light (Phos hilaron)* Howard Helvey**

Howard Helvey (b. 1968) resides in Cincinnati, Ohio, where he is active as a composer, arranger and pianist; and serves as organist/choirmaster of historic Calvary Episcopal Church. Known particularly for his published and commissioned choral music, many of Mr. Helvey's compositions have been featured on various recordings, national network and PBS television broadcasts. Drawn particularly to folk-based melodies and ancient hymn tunes, Mr. Helvey often incorporates them into his own writing. In 2002 and 2003, he received John Ness Beck Foundation Awards for his distinguished contribution to sacred choral music. A Missouri native, Mr. Helvey holds a Bachelor of Music degree in composition from the University of Missouri-Columbia and a Master of Music degree in composition and piano performance from the University of Cincinnati's College-Conservatory of Music.

—howardhelvey.com

The Phos hilaron is an ancient Christian text that has been used historically as a lamplighting hymn - or as a hymn at the end of day in a modern context. The text is modeled on the psalms and canticles (Magnificat and Nunc dimittis) and claims Christ (in the context of the Trinity) as the true light, "the pure brightness of the everliving Father in heaven." Helvey's setting, written in 2012, captures both the image of the setting sun and the awe and wonder involved in praising God.

—Michael Dauterman

***Epitaph for Moonlight* R. Murray Schafer**

R. Murray Schafer (b.1933) was born in Sarnia, Ontario, Canada. He studied briefly at the Royal Conservatory of Music in Toronto and the University of Toronto. However, he was basically self-taught. He has also been self-employed for most of his career. Considered to be the most noteworthy Canadian individualist of the Modern era, he has written seven books that explore contemporary music philosophies and phenomena and has composed more than thirty choral works that expand traditional techniques of notation and parameters of scoring.

—Dennis Shrock

Epitaph for Moonlight of 1968 is a setting of invented words by children (e.g., sloopful, r, moor, and malooma) scored in graphic notation for SATB chorus and optional percussion. In his notes on the piece, Schafer states, "Moonlight is a study-piece for youth choir. It is an ear-training exercise, for the singers must learn to pitch their notes by interval from any note given." This note certainly becomes evident through the myriad of tone clusters, dissonances, and improvisatory sounds that create the Schafer's intended sound world.

—Michael Dauterman

Seek Him that maketh the seven stars

Jonathan Dove

Jonathan Dove (b. 1959) was born in London, the son of architects, and was playing the organ in his local parish church by the age of 12. After reading music at Cambridge he worked on the music staff at Glyndebourne and as a freelance keyboard player, composer, and orchestrator. In 1990 he became Music Advisor to the Almeida Theatre in north London and has written music for many plays there, as well as for productions of the Royal Shakespeare Company, the New York Shakespeare Festival and the National Theatre. Dove is a prolific composer of operas, including three for the Musica del Chiostrò festival in Italy, the television operas *When She Died* . . . (2002) and *Man on the Moon* (2006). Dove has composed several popular choral anthems including *The Three Kings*, commissioned for the Nine Lessons and Carols service at King's College Cambridge on Christmas Eve 2000, as well as the large-scale cantata *The Passing of the Year* (2000).

—Anthony Burton

Seek Him that maketh the seven stars, composed in 1995, represents some of the most majestic of Dove's choral output. The pieces sweeping phrases, subtle images, and well-crafted vocal lines are constructed around two excerpts from Holy Scripture: Amos 5:8 and Psalm 139. The organ plays a prominent role in the landscape of the work that demonstrates the breadth and depth of the instrument - from soft, staccato ostinato and melismatic passages to deep, sonorous chords that serve to ground the voices in rich harmony. The piece slowly evolves through the constant repetition of the text 'seek him' is and reaches its climax with an outburst of energy only to end calmly and serenely as the stars fade 'into the morning.'

—Michael Dauterman

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Faculty Recital Series
Rodney Lister, composer
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Thursday, March 7, 8:00pm

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**Boston University Symphony Orchestra and
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Ann Howard Jones and David Hoose, conductors
Symphony Hall

Saturday, April 27, 8:00pm

Boston University Choral Ensembles
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