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# Boston University Symphony Orchestra, February 8, 2007

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**BOSTON UNIVERSITY**  
**College of Fine Arts School of Music**

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

· DAVID HOOSE conductor  
MENAHEM PRESSLER piano

Thursday, February 8, 2007 at 8pm  
Tsai Performance Center  
685 Commonwealth Avenue

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Here, a desired life in music is grounded in great teaching, demanding performance, solid scholarship and devoted love of the art. We are a community wholly in love with the study of, creation of, performance of, MUSIC!

– Phyllis Curtin, Dean *Emerita*  
Boston University College of Fine Arts

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RAVEL

*Pavane pour une infante défunte*

MOZART

Piano Concerto No. 17 in G Major, K. 453

Allegro

Andante

Allegretto-Finale: Presto

MENAHEM PRESSLER piano

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*Intermission*

HEADRICK

*Hope Rising*

World Premiere

GERSHWIN

*An American in Paris*

## PROGRAM NOTES

### MAURICE RAVEL (1875–1937)

#### **Pavane pour une infante défunte**

*Pavane pour une infante défunte* (*Pavane for a Dead Princess*) was commissioned of the 24-year-old Ravel in 1899 as a somewhat whimsical salon piece for the piano. Ricardo Vines premiered the work to much acclaim in 1902. The composer was a bit bewildered by the work's popularity, but nonetheless orchestrated it in 1910, to even greater success. Like another of his great works, *Bolero* (1928), the *Pavane* shows Ravel's lifelong interest in formal structure for its own sake, as well as his adoration of Spanish music, a love inspired in him by his Basque mother. With *Bolero*, Ravel repeated one theme over and over while experimenting with its orchestration. By contrast, in the *Pavane*, Ravel borrows a moderately paced dance form from the Renaissance.

The *Pavane* was not meant to be a funeral lament for a child. Ravel chose the title because he liked the sonority of the French words "infante défunte." He hoped to evoke the scene of a young Spanish princess delighting in this stately dance in quiet reverie, as Velasquez would have painted in the Spanish court.

The *Pavane* shows us Ravel's gift for exquisite melody and his mastery of orchestration. The perfect balance among strings, woodwinds, and golden glowing horns creates a quiet, inner splendor, dance-like but meditative. Ravel's cleverness with pizzicato propels the dance with graceful but slightly shuffling feet; the harp glissandos swoop with the young dancer's lifting arms. The *Pavane* also illustrates Ravel's bewitching folk music woven together with parallel harmonies of the Renaissance, all bathed in an Impressionist's glow. It is a beautifully rendered muse into a child's fantasy moment, expressed in a tender and wistful dance.

### WOLFGANG AMADÉ MOZART (1756–1791)

#### **Piano Concerto No. 17 in G Major, K. 453**

The solo concerto had become, during the eighteenth century, an important vehicle for composer-performers, a form of music that had developed from the work of Johann Sebastian Bach, through his much admired sons Carl Philipp Emanuel and Johann Christian, to provide a happy synthesis of solo and orchestral performance. Mozart wrote his first numbered piano concertos, arrangements derived from other composers, in 1767, undertaking further arrangements from Johann Christian Bach a few years later. His first attempt at writing a concerto, however, had been at the age of four or five, described by a friend of the family as a smudge of notes, although, his father claimed, very correctly composed. In Salzburg as an adolescent Mozart wrote half a dozen piano concertos, the last of these for two pianos after his return from Paris. The remaining seventeen piano concertos were written in Vienna, principally for his own use in the subscription concerts that he organised there during the last decade of his life.

The second half of the eighteenth century also brought considerable changes in keyboard instruments, as the harpsichord was gradually superseded by the fortepiano or pianoforte, with its hammer action, an instrument capable of dynamic nuances impossible on the older instrument, while the hammer-action clavichord from which the piano developed had too little carrying power for public performance. The instruments

Mozart had in Vienna, by the best contemporary makers, had a lighter touch than the modern piano, with action and leather-padded hammers that made greater delicacy of articulation possible, among other differences. They seem well suited to Mozart's own style of playing, by comparison with which the later virtuosity of Beethoven seemed to some contemporaries rough and harsh.

In 1784 Mozart found himself much in demand in Vienna as a performer. His mornings, he explained to his father, by way of excuse for writing to him so infrequently, were taken up with pupils and nearly every evening with playing, and for his performances he was obliged to provide new music. The *Piano Concerto in G major, K. 453*, was the fourth of six written during the year, and bears the date 12th April in the index of his compositions that Mozart had begun to keep. It was written for his pupil Barbara von Ployer, who played it during a concert at her father's summer residence in June, an occasion to which Mozart had invited the composer Paisiello to hear both his pupil and this and other new compositions.

The concerto is scored for flute, with pairs of oboes, bassoons and horns and the usual strings. The opening orchestral exposition brings its own surprising shift of tonality before the entry of the soloist with the first subject and a movement that continues with occasional darkening of colour and with a miraculous interweaving of wind instruments with the rest of the orchestra to which they are no longer an optional addition. The C major slow movement, an *Andante* rather than an *Adagio*, as Mozart stresses in his letters home, opens with an orchestral statement of the principal theme, followed by brief contrapuntal interplay between the wind instruments, the soloist leading the theme into a darker mood. The concerto ends with a movement of which the principal theme was apparently echoed by Mozart's pet starling, transcribed into the notebook in which he was keeping his accounts and writing exercises in English, with the comment *Das war schön!* The theme, with all the simplicity of a folk-song, is followed by five variations and an extended coda. Original cadenzas survive for the first two movements.

## SAMUEL HEADRICK (b. 1952)

### Hope Rising

"Hope Rising" is the thirteen minute middle movement of a forty-minute composition for large orchestra that is also entitled Hope Rising. The overall progression of the complete work is from an introductory adagio entitled "Elegy," that is basically a delicate, quiet, and meditative reflection upon loved ones who have passed away; to the faster, fuller, and louder middle movement that is being premiered tonight; and finally to an energetic, playful, virtuosic and exuberant prestissimo entitled "Awakenings" that brings the work to a celebratory conclusion.

Thus tonight's premiere of "Hope Rising," presents the centerpiece of a larger work that has been motivated by the composer's deep sense of privilege and appreciation to be living in our time of global community and idealism, exemplified through the loving and generous actions of courageous and self-sacrificing individuals of our time. I disagree with the assessment that we are living in an age characterized by cynicism, anxiety, and narcissism. Nelson Mandela spent 27 years in prison and yet upon his release he generously welcomed his oppressors to join with him in creating a civilized, just society; Wei Jingsheng, one of China's most well known "dissidents," emerged from 18 years in a

Chinese prison to cheerfully and courageously speak out on behalf of the thousands of individuals still imprisoned for simply exercising freedom of speech; a Massachusetts fireman, Charles E. Flanagan, chose to rescue three individuals from a vehicle as it became engulfed in flames, losing his sight in the process; a 25 year-old woman exchanges herself as a hostage in order to obtain her father's release from kidnappers in Bogota, Columbia, tragically losing her own life due to the cowardice of her captors; a father out with his young daughters literally risks his life by jumping in front of the oncoming subway train in order to save the life of a stranger. These actions demonstrate our potential as human beings, both individually and as a global community.

—Samuel Headrick

## GEORGE GERSHWIN (1898–1937)

### An American in Paris

George Gershwin was nearly thirty when he made his first extended visit to Europe in the spring of 1928. He was already a respected composer, and his reputation had preceded him across the Atlantic. His best-known works were his songs, such as 'Swanee' (1919), 'Somebody Loves Me' (1924) and 'Oh, Lady Be Good' (1924). Several of his musicals had been smash hits on Broadway, including, in the two previous years, *Oh, Kay!* (with the song 'Somebody to Watch Over Me') and *Funny Face* (with 'S Wonderful'). And he had even made an enduring impact as an instrumental composer, with *Rhapsody in Blue* (1924) and the *Concerto in F* (1925).

Gershwin's spell in Europe lasted from the spring until the summer of 1928, and took him to London, Vienna and, above all, Paris, where the composer spent several months. The trip involved no professional obligations and was intended solely so that he could relax and gain new impressions. The welcome the American composer received from his European colleagues was extremely warm. Gershwin got to know Darius Milhaud, Georges Auric and Francis Poulenc and met Serge Prokofiev, Igor Stravinsky and Maurice Ravel. In Vienna he met Franz Lehár and Emmerich Kálmán and received an invitation from Alban Berg. But Gershwin was not interested merely in making social contacts and swapping general information: he also wanted to learn more about the craft of composition. He asked Stravinsky and Ravel—both in vain—for composition lessons. The latter is said to have turned him down with the reply: 'Why should you be a second-rate Ravel when you can be a first-rate Gershwin?'

Gershwin, however, was not inactive as a composer on this trip either. The highly stimulating atmosphere of the French capital suggested the idea for a quasi-autobiographical composition, *An American in Paris*; and work on the piece—despite all the social distractions—proceeded apace. The first main section was finished during the first months in Paris; the continuation was drafted in the Hotel Bristol in Vienna. By the time of his return journey, via Paris again, Gershwin had already begun work on the orchestration, and this was almost entirely completed during the sea crossing back to New York.

The premiere took place in the same year, on 13 December 1928, in a setting fully appropriate to the status that Gershwin had now achieved. It formed part of a concert given by the New York Philharmonic Orchestra in Carnegie Hall, New York; the conductor was Walter Damrosch (1862-1950), who, like his father Leopold (1832-1885), had done great service to the musical life of New York in general and to the cause of the European musical tradition in particular. The concert was true to this spirit, offering a striking but

effective programme: the new work, together with César Franck's D minor Symphony, 'Magic Fire' music from Wagner's *Die Walküre* and a lesser-known *Adagio for Strings* (1888) by Guillaume Lekeu (1870-1894), a pupil of Franck and d'Indy. It is worth mentioning that ersatz horns were not deemed adequate for the four taxi horns in the 'Paris' section of the work: 'authentic' horns from Paris were brought over specially.

To what extent is *An American in Paris* programme music? It is clear, in the first place, that its composition was bound up with a distinct phase of Gershwin's life and that this fact is directly recorded in the work's title. It is also undoubtedly the case that the formal division of the composition into two main parts, and the content and character of these parts, tally exactly with the dual elements in the title: the second part corresponds to America, while the first corresponds to Paris. (This despite the fact that it is hardly possible to concur with Gershwin's specific contention that 'The opening part will be developed in typical French style, in the manner of Debussy and the Six.') These general correspondences, however, though important, are as far as the programmatic aspect of the work goes. This is confirmed by Gershwin himself in the interview which he gave to the journal *Musical America* after his return from Europe and from which we have just quoted: 'As in my other orchestral compositions, I've not endeavored to present any definite scenes in this music...The rhapsody is programmatic only in the general impressionistic way, so that the individual listener can read into the music such episodes as his imagination pictures for him.' We may add the point that the quality of a work is not a question of how closely the music corresponds to a non musical programme: it is wholly a question of the internal musical organization itself.

*An American in Paris* incorporates several features of the orchestral overture and also, despite its one-movement form, of the symphony. The first main part, in medium-fast tempo, contains an exposition and a working-out section and to this extent is modeled on a symphonic first-movement scheme. The second part opens in the style of a slow movement. Like this type of movement—but also like a scherzo—it has a ternary A-B-A form, with the dance-like character of the B section clearly suggesting a kind of scherzo trio. The closing section of the work, on the other hand, has no affinity with the cyclical symphonic model; its role clearly belongs within the unilinear one-movement form. It forms a coda in which all the important thematic ideas of the two main parts—with the exception of the dance-hall melody and the Charleston—are brought together in a concluding statement.

Little need be added about the work's reception, in view of the fact that *An American in Paris* is unquestionably one of the best-known orchestral pieces of the twentieth century. Part of the reason for its fame is that it has been successful not only as a concert work but as a ballet and film score. Mention must certainly be made of Vincente Minnelli's outstanding film of 1951, starring Gene Kelly and Leslie Caron. The plot of the film is connected very tenuously with the period when the work was written while the sound-track also includes other works of Gershwin's, notably the *Concerto in F*. The film is accordingly a tribute to the popularity of Gershwin's music generally. The fact that the film is called *An American in Paris* takes on special significance in view of the place which the orchestral piece occupies among Gershwin's instrumental works.

Christian Martin Schmidt  
Translation Richard Deveson

## MENAHM PRESSLER piano

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Menahem Pressler, founding member and pianist of the Beaux Arts Trio (founded in 1955), established himself among the world's most distinguished and honored musicians, with a career that spans nearly five decades.

Professor Pressler's world renowned career was launched after he was awarded first prize at the Debussy International Piano Competition in San Francisco in 1946. This was followed by his successful American debut with the Philadelphia Orchestra under the baton of Maestro Eugene Ormandy. Since then, Pressler's extensive tours of North America and Europe have included performances with the orchestras of New York, Chicago, Cleveland, Pittsburgh, Dallas, San Francisco, London, Paris, Brussels, Oslo, Helsinki and many others.

The 1955 Berkshire Music Festival saw Menahem Pressler's debut as a chamber musician, where he appeared as pianist with the Beaux Arts Trio. This collaboration quickly established Pressler's reputation as one of the world's most revered chamber musicians. His other chamber music collaborations have included multiple performances with the Juilliard, Emerson, Guarneri and Cleveland Quartets as well as the Israel Quartet and the Pasquier String Trio. In that same year Pressler began his association with the music school at Indiana University where today, in honor of his outstanding teaching abilities, he holds the rank of Distinguished Professor of Music. He was awarded the Service Award by Chamber Music America in 1994.

Professor Pressler has received honorary doctorates from the University of Nebraska-Lincoln and the North Carolina School of the Arts. He received a Lifetime Achievement Award from Gramophone Magazine in London, and the German Critics "Ehrenurkunde" award in recognition for 40 years of being the standard by which chamber music is measured.

In addition to over fifty recordings with the Beaux Arts Trio, Menahem Pressler has compiled over 30 solo recordings, ranging from the works of Bach to Ben Haim.

Born in Magdeburg, Germany, Menahem Pressler received most of his musical training in Israel. His life has always been completely devoted to his music. When not on tour with the Beaux Arts Trio, giving solo performances, or teaching master classes, Pressler can be found teaching at Indiana University. Pressler lives in Bloomington, Indiana with his wife Sara.

## DAVID HOOSE conductor

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David Hoose, Director of Orchestras at Boston University's School of Music, is also music director of two distinguished Boston musical institutions, the Cantata Singers & Ensemble, and Collage New Music. As well, from 1994 to 2005 Mr. Hoose served as Music Director of the Tallahassee Symphony Orchestra.

Mr. Hoose was awarded the 2005 Alice M. Ditson Conductors Award, given in recognition of his commitment to the performance of American Music; his recording of John Harbison's *Mottetti di Montale*, with Collage, was a 2005 Grammy Nominee; he also received the Dmitri Mitropoloulos Award and, as a member of the Emmanuel Wind Quintet, the Walter W. Naumburg Award for Chamber Music. Mr. Hoose's recordings appear on the New World, Koch, Nonesuch, Delos, CRI and GunMar labels. His recording, with the Cantata Singers, of Harbison's *Four Psalms* and *Emerson* has recently been released by New World Records, and his recording of chamber works by Donald Sur is forthcoming.

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, as well as 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, Fromm Chamber Players, Dinosaur Annex, Auros, and many times both with the Pro Arte Chamber Orchestra and with Emmanuel Music.

For many summers he has conducted the Young Artists Orchestra at the Boston University Tanglewood Institute. He has been a guest conductor several times at the New England Conservatory, and has conducted the orchestras of the Shepherd School at Rice University, University of Southern California, and the Eastman School. Mr. Hoose recently served on the faculty of the Rose City International Conducting Workshop, in Portland, Oregon, and conductors whom he has mentored at Boston University now serve in a wide variety of distinguished professional positions, from music directorships of college and youth orchestras, assistant and associate conductorships of major US orchestras, to music directorships of professional orchestras and opera companies.

## SAMUEL HEADRICK composer

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Samuel Headrick has received numerous performances and commissions from the St. Louis Symphony Chamber Players, the Iraklion International Festival of the Arts, the Savannah Onstage International Arts Festival, Edwin Barker, Theodore Antoniou, Lukas Foss, the Atlantic Brass Quintet, Time's Arrow, and the Finnish Radio Company, among many others. He has served as guest conductor for the St. Louis Symphony On-Stage Series, Music Director and Composer for the Huntington Theater Company, Massachusetts Artist Fellow in Composition, National Endowment for the Arts Collaborative Fellow in Opera. He has received two Meet the Composer grants and two Composer Residencies with the St. Louis Symphony Orchestra, along with numerous other honors and distinctions. ASCAP has awarded him for 23 consecutive years in recognition of his concert music.

After receiving the B. M. and M. M. degrees from the University of North Texas, Mr. Headrick earned his PhD at the Eastman School of Music, studying with Samuel Adler, Warren Benson, and Joseph Schwantner. On the faculty of Boston University since 1981, Mr. Headrick has taught over 35 different composition and analysis courses. He has also served as Co-Director and Conductor of the Boston University Contemporary Collegium and Director of Electronic Music, establishing the school's first digital music facilities. He has presented his own music and given lectures in composition and analysis at the University of California at Berkeley, Williams College, UCLA, the Peabody Conservatory of Music, the Eastman School of Music, the University of North Texas, Southern Methodist University, M.I.T., the Berklee College of Music, the Boston Conservatory of Music, and the St. Louis Symphony among others. He was invited back four times to the Boston Symphony Orchestra's "Dinner at Symphony" series to discuss and perform excerpts from his three-act opera *Hostage*.

Mr. Headrick lives in Waltham, Massachusetts where he and his wife Kathy raised their children, Sam, Laura, and Joe (all Boston University alums) and their youngest Dan, a member of the BU class of 2010.

# BOSTON UNIVERSITY SYMPHONY ORCHESTRA

## Violin I

Klaudia Szlachta, *concertmaster*  
Tatiana Daubek  
Maia Travers  
Tea Prokes  
Nina Bishop  
Maelynn Arnold  
Ashley Rath  
Emily Stewart  
Heather Braun  
Michael Jacobs  
Angel Valchinov  
James Ross  
Daniel Broniatowski  
Madeleine Jansen  
Tess Varley  
Lauren Hastings

## Violin II

Katherine Roussopoulos, *principal*  
Alicia Burr  
Zoya Isvetkova  
Anaar Desai-Stephens  
Yevgeny Kutik  
Matthew Tobin  
Kathryn Rooney  
Mina Lavcheva  
Shu-I Hsiung  
James Harris  
Wen-Hsuan Lin  
Charles Nguyen  
Esther Nahm  
Mato Sakai  
Bethany Morris  
Ike Yato  
Paul Pinard  
Max Turpin

## Viola

Emily Rideout, *principal*  
Jessica Lipon  
Lilit Muradyan  
Jorga Bagnera  
Sharon Bielik  
Laurel Yu  
Tess Scott-Suhrstedt  
Graciela Briceno  
Merrick Nelson  
Clark Spencer  
Yuan-Chun Liu

## Cello

Nara Shahbazyan, *principal*  
Lauren Sparrow  
Charlsie Hanson  
Yu-Fang Chang  
Jacqueline Ludwig  
Janel Zarkowsky  
Nicholas Hardie  
Brandon Brooks  
Hanui Kim  
Katherine Weissman  
Leah Hagel  
Seth MacLeod  
Nailah Conner  
Isaiah Gage  
Seung-Ueon Jung  
Esther Chang  
Hyun-Seung Lee  
Jason Domingo  
Yen-Ling Huang  
Hannah Matthews

## Bass

Tyler Shepherd, *principal*  
Nicholai Bobas  
Colleen Ruddy  
Adam Anello  
Ilana White  
Tony Parry

## Flute

Margaret Brinkerhoff \*  
Zachary Jay +  
Hyunjung Kwon # ^  
Yousun Lee

## Oboe

Benjamin Fox +  
Andrea Heyboer ^  
Tamsin Johnston \*  
Kari Kistler #  
Katie Klich  
Heather Sylvester

## Clarinet

Peter Bianca +  
Mei-Mi Lan ^  
Briana Murray \*  
Molly Walker  
Thomas Weston

## Bassoon

Sarah Cryan \* #  
Jacqueline Gorski +  
Laura Umbro ^

## Horn

Jonathan Craft +  
David Gamble \* #  
Kirk Hartung  
Juan Juarez ^  
Alicia Mastromanaco  
Clarissa Nemeth  
Elise Taillon-Martel

## Trumpet

Spencer Aston  
Jonah Kappraff  
Gregory Lloyd +  
Mark Mashburn  
Eric Roberson  
Nathan Tighe ^

## Trombone

Brandon Bretz-Sciarra ^  
Ashley Kerber  
Liza Malamut  
Dave Roth  
Jerome Smith  
Matt Smith +

## Tuba

Daniel Bryce +  
Douglas Jacobs ^

## Harp

Chaerin Kim ^  
Yinuo Mu \*

## Celeste

Pei-Yeh Tsai

## Timpani

Matthew Bohli ^  
Lee Vinson +

## Percussion

Matthew Bohli  
John Beder  
Wei-Chen Lin  
Nicholas White

\* Principal in Ravel

# Principal in Mozart

^ Principal in Headrick

+ Principal in Gershwin

# Boston University School of Music

## UPCOMING EVENTS AND PERFORMANCES

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Friday, February 9, 8pm

**Boston University Concert Choir  
and Women's Chorale**  
TIMOTHY WESTERHAUS graduate conductor  
BETH WILLER graduate conductor  
*Fauré Requiem*  
*Marsh Chapel*

Thursday, February 15, 8pm

**"An Evening of African-American Spirituals"**  
SIMON ESTES bass  
Boston University Chamber Chorus  
ANN HOWARD JONES conductor  
with MICHELLE JOHNSON soprano  
JAIME SMITH soprano  
PAUL CORT bass  
BRIAN K. MAJOR bass-baritone  
JAMON MAPLE baritone  
UYSESSES THOMAS bass-baritone  
*Tsai Performance Center*

Tuesday, February 27, 8pm

**Boston University Chamber Orchestra**  
JIN KIM conductor  
J.C. Bach *Overture to La calamita de cuori*  
Mozart *Symphony No. 34 in C*  
*Fauré Dolly*  
*Tsai Performance Center*

Wednesday, February 28, 8pm

**Muir String Quartet**  
In residence at Boston University  
Works by Haydn, Berg, and R. Schumann  
*Tsai Performance Center*

Thursday, March 1, 8pm

**Boston University Wind Ensemble**  
DAVID MARTINS conductor  
*Sousa Glory of the Yankee Navy*  
*Broege Sinfonia V-Symphonia Sacra et Profana*  
*Del Tredici In Wartime*  
*Schoenberg Theme and Variations, op. 43a*  
*Forte Dance Suite on Spanish and Latin Rhythms*  
*Tsai Performance Center*

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<b>STRINGS</b>	Richard Mackey <i>horn</i>	<b>HISTORICAL PERFORMANCE</b>	<b>MUSIC EDUCATION</b>
Steven Ansell <i>viola*</i>	Thomas Martin <i>clarinet</i>	Aldo Abreu <i>recorder</i>	Bernadette Colley
Edwin Barker <i>double bass*</i>	Richard Menaul <i>horn</i>	Sarah Freiberg Ellison <i>cello</i>	André de Quadros*
Cathy Basrak, <i>viola</i>	Craig Nordstrom <i>clarinet</i>	Laura Jeppesen	Joey Douglass
Bonnie Black <i>pedagogy*</i>	Elizabeth Ostling <i>flute</i>	<i>viola da gamba</i>	David Hebert*
Lynn Chang <i>violin</i>	Richard Ranti <i>bassoon</i>	Christopher Krueger	Warren Levenson
Jules Eskin <i>cello</i>	Thomas Rolfs <i>trumpet</i>	<i>Baroque flute</i>	<b>William McManus*</b>
Edward Gazouleas <i>viola</i>	Mike Roylance <i>tuba</i>	Catherine Liddell, <i>lute</i>	James Merenda
Raphael Hillyer <i>viola</i>	Matthew Ruggiero <i>bassoon</i>	Marilyn McDonald	Sandra Nicolucci*
Bayla Keyes <i>violin*</i>	Eric Ruske <i>horn*</i>	<i>Baroque violin</i>	Anthony Palmer
<b>Michelle LaCourse <i>viola*</i></b>	Robert Sheena <i>English horn</i>	Emlyn Ngai <i>Baroque violin</i>	Evan Sanders
Lucia Lin <i>violin*</i>	Ethan Sloane <i>clarinet*</i>	Martin Pearlman* <i>Baroque ensembles</i>	Steven Scott
Malcolm Lowe <i>violin</i>	Samuel Solomon <i>percussion</i>	Robinson Pyke	<b>CONDUCTING</b>
Dana Mazurkevich <i>violin</i>	James Sommerville <i>horn</i>	<i>natural trumpet</i>	Bruce Hangen
Yuri Mazurkevich <i>violin*</i>	Linda Toote <i>flute</i>	Marc Schachman	<b>David Hoose*</b>
Ikuko Mizuno <i>violin</i>		<i>Baroque oboe</i>	<b>Ann Howard Jones*</b>
John Muratore, <i>guitar</i>	<b>PIANO</b>	Jane Starkman	David Martins
George Neikrug <i>cello++</i>	<b>Jonathan Bass*</b>	<i>Baroque violin, viola</i>	Scott Metcalfe
James Orleans <i>double bass</i>	Anthony di Bonaventura*	Daniel Stepner	<b>OPERA INSTITUTE</b>
Leslie Parnas <i>cello</i>	Maria Clodes-Jaguaribe*	<i>Baroque violin</i>	Ramelle Adams
Ann Hobson Pilot <i>harp</i>	Linda Jiorle-Nagy	<b>Peter Sykes* <i>harp</i>sichord</b>	Judith Chaffee
Barbara Poeschl-Edrich <i>harp</i>	Randall Hodgkinson	<b>MUSICOLOGY</b>	Phyllis Curtin++
Michael Reynolds <i>cello*</i>	Michael Lewin	Victor Coelho*	Sharon Daniels*
Rhonda Rider <i>cello</i>	Victor Rosenbaum	Brita Heimarck*	Ruth Benson Levin
Todd Seeber <i>double bass</i>		Thomas Peattie*	William Lumpkin*
Roman Totenberg <i>violin++</i>	<b>COLLABORATIVE PIANO</b>	Joshua Rifkin	Adam McLean
Michael Zaretsky <i>viola</i>	<b>Shiela Kibbe*</b>	Andrew Shenton*	Robert Najarian
Peter Zazofsky <i>violin*</i>	Robert Merfeld	Joel Sheveloff*	Betsy Polatin
		Jeremy Yudkin*	Christien Polos
<b>WOODWINDS, BRASS, and PERCUSSION</b>	<b>ORGAN</b>		Maria Spacagna
Laura Ahlbeck <i>oboe</i>	Nancy Granert	<b>THEORY and COMPOSITION</b>	Jeffrey Stevens
Ken Amis <i>tuba</i>	Peter Sykes*	<b>Martin Amlin*</b>	Georgia Talbot
Peter Chapman <i>trumpet</i>		Theodore Antoniou*	Allison Voth*
Geralyn Coticone <i>flute</i>	<b>VOICE</b>	Deborah Burton *	<b>STAFF PIANISTS</b>
Doriot Dwyer <i>flute</i>	Michelle Alexander	Richard Cornell*	Michelle Alexander
Terry Everson <i>trumpet*</i>	Sarah Arneson*	Lukas Foss	Eve Budnick
John Ferrillo <i>oboe</i>	Penelope Bitzas*	Oswaldo Golijov	Jodi Goble
Richard Flanagan <i>percussion</i>	Kendra Colton	Samuel Headrick*	Phillip Oliver
Joseph Foley <i>trumpet</i>	Sharon Daniels*	David Kopp*	David Richardson
Timothy Genis <i>percussion</i>	James Demler*	Rodney Lister*	Lorena Tecu
Ian Greitzer <i>clarinet</i>	Simon Estes*	Elena Roussanova Lucas	
Ronald Haroutounian	Jodi Goble	Timothy Melbinger	*Denotes full-time
<i>bassoon</i>	Phyllis Hoffman*	Ketty Nez*	faculty
Scott Hartman <i>trombone</i>	Frank Kelley	John Wallace*	Department Chairmen
John Heiss <i>flute</i>	Susan Ormont	Steven Weigt*	represented in <b>bold</b>
Gregg Henegar <i>bassoon</i>	<b>Jerold Pope *</b>		++ Emeritus
Daniel Katzen <i>horn</i>	Maria Spacagna		
Renee Krimsier <i>flute</i>			
Lynn Larsen <i>horn</i>			
<b>Don Lucas <i>trombone*</i></b>			

## COLLEGE OF FINE ARTS ADMINISTRATION

Walt Meissner, *Dean ad interim*  
 André de Quadros, *Director, School of Music*  
 Jim Petosa, *Director, School of Theatre*  
 Lynne Allen, *Director, School of Visual Arts*  
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 Ellen Carr, *Executive Director of External Relations*  
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 Anthony Enslow, *Executive Assistant\**  
 Chris Santos, *Director of Development and Alumni Relations*

## SCHOOL OF MUSIC

### PRODUCTION DEPARTMENT

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 Martin Snow, *Keyboard Technician and Restoration*  
 Roberto Toledo, *Recording Studio Manager*  
 Chris Wilson, *Recording Engineer*  
 Whitney Guy, *Scheduling and Programs Coordinator*  
 Kris Sessa, *Librarian*





855 Commonwealth Avenue, Boston, MA 02215  
617.353.3350, [www.bu.edu/cfa](http://www.bu.edu/cfa)