

**Boston University**

**OpenBU**

<http://open.bu.edu>

---

School of Music

Boston University Concert Programs

---

2007-03-01

# Boston University Wind Ensemble, March 1, 2007

---

<https://hdl.handle.net/2144/30410>

*"Downloaded from OpenBU. Boston University's institutional repository."*

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

**BOSTON UNIVERSITY**  
**WIND ENSEMBLE**  
DAVID MARTINS conductor

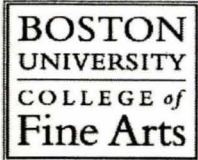
Thursday, March 1, 2007 at 8pm  
Tsai Performance Center  
685 Commonwealth Avenue

---

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

---



Thursday, March 1, 2007 at 8pm  
Tsai Performance Center

**BOSTON UNIVERSITY  
WIND ENSEMBLE**

DAVID MARTINS conductor

---

SOUSA

The Glory of the Yankee Navy

BROEGE

Sinfonia V: Symphonia et Profana

DEL TREDICI

In Wartime

Hymn  
Battlemarch

---

*Intermission*

---

SCHOENBERG

Theme and Variations, op. 43a

FORTE

Dance Suite on Spanish and Latin Rhythms

La Corrida - The Bullfight  
El Baile - The Dance  
La Comparsa - The Carnival

## PROGRAM NOTES

---

### **John Philip Sousa (1854-1932)** **The Glory of the Yankee Navy (1909)**

"The March King," John Philip Sousa was born on November 6, 1854 in Washington D.C. to Portuguese and German parents. His father, a trombonist in the United States Marine Band, enlisted his son as an apprentice at the age of thirteen. Sousa left his apprenticeship position for a theatrical orchestra, where he learned to conduct; he returned to the Marine Band to serve as its conductor from 1880 to 1892. He left the Marine Band again at this time to organize his own band, which toured Europe and represented the United States at the Paris Exhibition in 1900. He wrote well over one hundred marches, some of the most well known being *Semper Fidelis*, *The Liberty Bell*, *Stars and Stripes Forever*, and *Hands Across the Sea*.

*The Glory of the Yankee Navy* is less militaristic than many of Sousa's famous marches. The reason for this is, quite simply, that it was originally written as *Uncle Sam's Navy* and performed as part of his operetta *The Yankee Girl* (1909). Sousa exercised caution in its composition, for a march that overpowered the other musical numbers would not have been effective in a theatrical setting. As is typical of many Sousa marches, the first section is characterized by a florid melody in the winds against accompanimental material in the brass with a strong marching bass line in C major. The middle section is softer and more lyrical and introduced with a martial fanfare, traded back between the winds and brass. The final section of the piece contains an ornamental line in the piccolo and ends in B-flat major, the more relaxed key of the middle section.

### **Timothy Broege (b. 1947)** **Sinfonia V: Symphonia Sacra et Profana (1973)**

Timothy Broege was born on November 6, 1947 and raised in Belmar, New Jersey. He studied piano, harpsichord and composition at Northwestern University and received his Bachelor of Music degree in 1969. After a brief stint teaching in the Chicago Public School system, he returned to New Jersey where he taught music at an elementary school and became music director and organist at Elberon Memorial Church, a post he still holds today. He has had his compositions performed by many American ensembles and performers, and recordings of his works are available from a number of different record companies.

Out of Broege's twenty-one Sinfonia for large ensembles, nine are for the wind ensemble configuration, including *Sinfonia V: Symphonia Sacra et Profana*. Written in the summer of 1973 for the University City High School Wind Ensemble, this work has since entered the standard wind ensemble repertory at both the high school and college level, receiving performances the world over by many renowned ensembles. Broege thought of this piece as "both a musical diary and a musical collage;" he likens the piece to a series of musical impressions: "If one imagines dialing across the FM radio band in a large city such as New York, the resulting collage might include a bit of early music, some ragtime, some contemporary music, some voices, some instruments, et cetera." As evidenced even in the title of the work, Broege places secular elements right alongside the sacred, seeking to create a kaleidoscope of musical traditions rather than trying to reconcile these disparate elements, creating a symphony that is "both profound as well as entertaining."

**David Del Tredici (b. 1937)**  
**In Wartime (2003)**

David Del Tredici was born on March 16, 1937 and made his piano debut with the San Francisco Symphony at the age of 17. After receiving a B.A. from the University of California, Berkeley and an M.F.A. from Princeton University, he went on to achieve early fame with a series of works based on Lewis Carroll's *Alice's Adventures in Wonderland*. He received a Pulitzer Prize in 1980 for "In Memory of a Summer Day," the first movement of *Child Alice* (1980). His works are characterized by a neo-Romantic return to tonality, resulting in lush harmonic worlds reminiscent of the late nineteenth century. *In Wartime* was written in the wake of the United States Congress's mandate for war in Iraq in November 2002 and was completed on March 16, 2003, just days before the American invasion of Iraq. Del Tredici says, "With my TV blaring, I composed throughout this period, feeling both irresistibly drawn to the developing news and more than a little guilty to be unable to turn the tube off." He says that composing music at this time "served to keep [him] sane, stable and sanguine, despite the world's spiraling maelstrom."

*In Wartime* is divided into two contrasting sections, "Hymn" and "Battlemarch." The nineteenth-century Christian hymn "Abide With Me" (popular at weddings and funerals) is treated in the first movement in the manner of a chorale prelude: it is freely incorporated contrapuntally in different voices. After presenting the tune in its original form, tension begins to build. Del Tredici likens this section to the "coalescence of forces in prayer before battle." A snare drum roll introduces the "Battlemarch," announcing the start of war. In a style reminiscent of the Mahlerian song, Del Tredici builds tension with a series of waves that grow in energy until the introduction of "Salamati, Shah," the national song of Persia. The prelude from Wagner's *Tristan und Isolde* is quoted here as well, creating a musical battle of East and West. In a manner reminiscent of a Bruckner *Scherzo*, the trio of the "Battlemarch" builds to the movement's climax. As the sound subsides, the composer describes the action as follows: "the opening march-theme returns, now battle-weary but growing nevertheless to a full-throated recapitulation and finale-marked, inevitably, by a wail of pain."

**Arnold Schoenberg (1874-1951)**  
**Theme and Variations, op. 43a (1943)**

Arnold Schoenberg was born on September 13, 1874 in Vienna and became one of the most important and influential composers of the twentieth century. Though Schoenberg was certainly exposed to music as a child (his mother played the piano and he learned the violin), his compositional abilities were largely a result of self-instruction. He learned the basic craft of composition by arranging popular tunes from operetta, and form and style by studying the works of other composers. He came to prominence in the 1890s with orchestral works like *Verklärte Nacht* (*Transfigured Night*, originally written for string sextet) and *Gurrelieder*, which showcased his skill working in the harmonically ostentatious style of the late Romantic era. However, Schoenberg gradually became disillusioned with tonality and his works became more and more dissonant. By 1912, with the composition of *Pierrot Lunaire*, he had moved into a freely atonal style. He began to push toward a totalization of atonality, developing the twelve-tone method and by 1920, was beginning to compose piano works in this style. In 1933, as anti-Jewish sentiment increased in German, he immigrated to America. After teaching on the east coast for three years, he

took a position at UCLA in 1936; he would remain in Los Angeles until his death in 1951.

Schoenberg composed the *Theme and Variations*, op. 43a for concert band in 1943 with the intention of providing higher quality repertoire for what were then mostly amateur ensembles. The concert band repertoire at this time consisted primarily of arrangements of pieces that were originally written for orchestra. By the 1940s, his attitudes toward tonality had changed, and the *Theme and Variations* is primarily a tonal work. Stylistically as well, the work bears a strong similarity to the Romantic works he wrote earlier in his career. The theme is presented first by the trumpet and it is explored in the following seven variations, being treated as a waltz (Var. 4), a canon (Var. 5) and a fugue (Var. 6). The work concludes with an expansive Finale in many sections.

**Aldo Rafael Forte (b. 1953)**

**Dance Suite on Spanish and Latin Rhythms (1991)**

Born in Havana, Cuba in 1953, Aldo Rafael Forte moved to the United States at the age of nine. He studied composition with Ross Lee Finney, William Presser, and Robert Jager and now holds music degrees from Tennessee Technological University and the University of Southern Mississippi. Forte currently works as a composer and arranger for the United States Air Force Heritage of America Band at Langley Air Force Base in Virginia and as a professor of composition at Newport University. He has received commissions from bands and orchestras the world over.

The *Dance Suite on Spanish and Latin Rhythms* was written for the TAC Band at Langley Air Force Base. Scored for concert band with many additional Latin-American percussion instruments, the suite both contrasts and combines Spanish and Latin elements. The work is divided into three movements: the first "La Corrida - The Bullfight" shows off the technical facility of the piccolo trumpet; the second "El Baile - The Dance" is transitional, both exploring and developing Latin dance rhythms; the third "La Comparsa - The Carnival" contrasts the Cuban conga rhythms with a lively Spanish triple feel.

---

## DAVID MARTINS conductor

---

David Martins is Adjunct Professor of Music at Boston University. He has degrees from the Eastman School of Music and the University of Lowell College of Music and was a recipient of a Berkshire Music Festival Tanglewood Fellowship. He is also Professor of Music at the University of Massachusetts Lowell.

Professor Martins balances orchestral and chamber venues with an active teaching and conducting schedule. He is the Music Director of the Boston University Wind Ensemble, University of Massachusetts Lowell Wind Ensemble, Rhode Island Philharmonic Youth Wind Ensemble and the Lowell Summer Concert Band.

Professor Martins is Music Director Emeritus of the Metropolitan Wind Symphony, which during his tenure of ten years performed at the National Conference of the Association of Concert Bands and commissioned numerous new compositions. Since the summer of 1999, he has served on the faculty of the Boston University Tanglewood Institute as Director of Wind Activities for the Young Artists Orchestra.

He is a member of the clarinet section of the Rhode Island Philharmonic and Boston Classical Orchestras and appears frequently with the New Hampshire Symphony Orchestra, ProArte Chamber Orchestra, Boston Ballet Orchestra and Alea III. He has also performed with the Boston Pops Esplanade Orchestra, Monadnock Music Festival and Springfield Symphony. In past years he has toured with the Philharmonia Hungarica Orchestra of Germany on their U. S. tours, the Puccini Festival Orchestra throughout Italy, and has performed six tours throughout Greece and Russia as soloist and member of the contemporary chamber ensemble Alea III. He can be heard on orchestral and chamber recordings on the CRI, Koch, Titanic, Gasparo and Albany labels. Professor Martins is a Boosey & Hawkes/Buffet artist-clinician.

# BOSTON UNIVERSITY WIND ENSEMBLE

## DAVID MARTINS conductor

### Flute/Piccolo

Margaret Brinkerhoff @  
Margaret Griffith +  
Melissa Guadalupe  
Zachary Jay  
Yousun Lee  
Ahmed Mehdi Najm  
Megan Searcy \*  
Ruben Altounian #

### Oboe/English Horn

Jamie Davis  
Jennifer Feldman \*  
Tamsin Johnston@  
Katie Klich #  
Heather Sylvester +

### Clarinet

Kelly Allen  
Peter Bianca #  
Amy Campbell  
Danielle Davidson  
Crystal Hall  
Kelley Medcalf  
Briana Murray \*  
Lauren Pincourt  
Lauren Silberman  
Giacomo Smith  
Molly Walker +  
Thomas Weston  
Nun Song Yi Kim @

### Bassoon

Sarah Cryan @  
Brandon Finley #  
Cheng Ma  
Anthony Smith  
Laura Umbro +  
Jacqueline Wilson \*

### French Horn

Laura Carter \*  
Jonathan Craft @  
Kirk Hartung #  
David Jones  
Juan Juarez +  
Emma Kaplan  
Alicia Mastromonaco  
Jeremy Moon  
Clarissa Nemeth  
Hannah Tilton  
Yu-Ying Wen  
Cecilia Yudin  
Adam Webber

### Saxophone

Jennifer Bill @  
David Carroll \*##+  
Lauren Haley

### Trumpet

John Bartnicki  
Laura Carpenter  
Steven del Ross  
Patrick Doyle  
Jonah Kappraff  
Greg Lloyd\*  
Jessica Lordi  
Mark Mashburn #  
Robert Reustle  
Eric Roberson  
Kyra Sovronsky @  
Kenny Smith  
Nathan Tighe +  
Eytan Wurman

### Trombone

Brandon Bretz-Sciarr  
Ashley Kerber #  
Andres Leon Rodriguez +  
Liza Malamut \*  
David Roth  
Dennis Smith  
Jerome Smith  
Jason Stein @

### Euphonium

Brandon Bretz-Sciarr  
Ashley Kerber \*  
David Roth @#  
Jason Stein  
Matt Smith +

### Tuba

Zachary deVries \*  
Thomas Haggerty +  
Andy Post #  
Douglas Jacobs @

### Percussion

Jenica Anderson  
John Beder \*  
Matthew Bohli @  
Rebecca Celebuski  
Weichen Lin  
Elizabeth Rosner  
Luke Short +  
Ben Tileston #  
Nicholas White

### Piano

Pei-Yeh Tsai

### Harp

Meghan Caulkett  
Michael Maganuco

\* Principal on Sousa/Broegge

# Principal on Forte

@ Principal on Del Tredici

+ Principal on Schoenberg

**Boston University School of Music**  
**UPCOMING EVENTS AND PERFORMANCES**

---

**Sunday, March 4, 8pm**

**An Evening of Opera Scenes**  
*Tsai Performance Center*

**Monday, March 5, 8pm**

**Faculty Recital Series**  
EDWIN BARKER double bass  
BAYLA KEYES violin  
DEBORAH DEWOLF EMERY piano  
PETER SYKES harpsichord  
DEBORAH DUNHAM basso continuo  
Works by Vivaldi, Hindemith,  
and Handel-Halvorsen  
*Tsai Performance Center*

**Tuesday, March 6, 8pm**

**Boston University Symphony Orchestra**  
DAVID HOOSE conductor  
PETER ZAZOFSKY violin  
BRIDGE Lament  
DOHNANYI Violin Concerto No. 1 in D Minor  
SHOSTAKOVICH Symphony No. 15  
*Tsai Performance Center*

**Monday, March 19, 8pm**

**Trombone Choir**  
DON LUCAS director  
*CFA Concert Hall*

**Monday, March 19, 8pm**

**Richmond Competition Winners Recital**  
JOU WON LEE piano  
*Tsai Performance Center*

**Tuesday, March 20, 8pm**

**Faculty Recital Series**  
ANTHONY DI BONAVENTURA piano  
*Tsai Performance Center*

**Friday, March 23**

**Wolfgang Amadé Mozart Festival**  
Sponsored by the Boston University Piano Department  
Jonathan Bass director  
*CFA Concert Hall*

## FRIENDS OF SCHOOL OF MUSIC

Friends of the School of Music are a select group of people who, through their annual contributions, believe in the importance of supporting gifted student musicians through their educational activities, events, programs, and performances. We invite you to join the Friends of the School of Music at the College of Fine Arts and help support the talented young artists of Boston University.

### **\$50,000 and above**

Surdna Foundation, Inc.

### **\$10,000 to \$49,999**

Drs. John A. and Harriet S. Carey

Mr. and Mrs. Saul B. Cohen

Jeff and Ann Gelfon

Margaret S. Lindsay Foundation

Robert and Sharon Ryan

Ms. Virginia E. Withey

### **\$5,000 to \$9,999**

Dr. and Mrs. Thomas R. Castle

Clovelly Charitable Trust

Ann and Gordon Getty Foundation

Mr. and Mrs. Richard Grausman

The Ushers and Programmers Fund

Ms. Diane Young

### **\$2,500 to \$4,999**

Richard F. Balsam, M.D.

Ms. Sandra L. Brown

Mr. and Mrs. L. P. Byler

Mrs. Ellen B. Kazis-Walker

Dr. Lillie M. Kumar

The Presser Foundation

Renaissance Musical Arts, Ltd.

### **\$1,000 to \$2,499**

Ms. Dorothy D. Cameron

Richard D. Carmel Charitable Remainder Trust

Ms. Phyllis Curtin

Mr. Frank A. D'Accone

Dr. Edna L. Davis

Chet and Joy Douglass

Mr. William E. Earle

Jenny Shader Hersch

Mr. Blake W. Hinson

Ms. Phyllis Elhady Hoffman

Larry G. and Ann Howard Jones

Mr. Robert E. Krivi

Mr. John E. Loveless

Ms. Andrea Okamura

Mrs. Amy Abrich Shemin

Mr. Joel Sheveloff

Mr. and Mrs. Charles A. Stakely

Ms. Helen J. Steineker

Avedis Zildjian Company

Ms. Craigie A. Zildjian

### **\$500 to \$999**

Mr. Bradley M. Bloom

Ms. Deborah K. Delano

Mrs. Ann B. Dickson

Mr. and Mrs. Stephen B. Esko

David Feigenbaum

Colonel Capers A. Holmes, USAF(Ret.)

Dr. Jimmie L. Jackson

Mrs. Becky H. McKibben

Ms. Maureen Meister

Mr. and Mrs. Virgil A. Procaccino

Mr. Keith Snell

Mrs. Nancy L. Trentini

### **\$250 to \$499**

Dr. Apostolos A. Aliapoulous

Mrs. Elizabeth S. Anderson

Ms. Margaret R. Bennett

Ms. Joan C. Cavicchi

Ms. Beth S. Chen

Mr. Dennis A. Clements

Ms. Allison Fromm Entreklin

Mrs. Carolyn B. Fowles

Mr. Eugene Guberman

Mrs. Ruth E. Hathaway

Ms. Julia A. Hennig

Mr. and Mrs. James L. Loeb

Newburyport Choral Society

Mr. Marlow E. Peters

Mr. Pierluigi Petrobelli

Mr. Bernard G. Schwartz

Mr. and Mrs. Robert N. Slotnick

Mr. Ira Taxin

Mr. John Alan Wickey

Mr. and Mrs. Robert A. Youmans

Dr. and Mrs. Egon P. S. Zehnder

This list represents donors who have generously supported our programs for the past twelve months, as of September 21, 2006. Due to program deadlines, some donor names may be absent from this list. We thank you for your understanding. For more information on how you can support the Boston University College of Fine Arts and School of Music, please contact Chris Santos, Director of Development and Alumni Relations, Boston University College of Fine Arts, 855 Commonwealth Avenue, Boston, MA 02215, at 617-353-2044. [ccsantos@bu.edu](mailto:ccsantos@bu.edu).

# BOSTON UNIVERSITY SCHOOL OF MUSIC FACULTY

## STRINGS

Steven Ansell *viola\**  
 Edwin Barker *double bass\**  
 Cathy Basrak, *viola*  
 Bonnie Black *pedagogy\**  
 Lynn Chang *violin*  
 Jules Eskin *cello*  
 Edward Gazouleas *viola*  
 Raphael Hillier *viola*  
 Bayla Keyes *violin\**  
**Michelle LaCourse** *viola\**  
 Lucia Lin *violin\**  
 Malcolm Lowe *violin*  
 Dana Mazurkevich *violin*  
 Yuri Mazurkevich *violin\**  
 Ikuko Mizuno *violin*  
 John Muratore, *guitar*  
 George Neikrug *cello++*  
 James Orleans *double bass*  
 Leslie Parnas *cello*  
 Ann Hobson Pilot *harp*  
 Erika Poeschl-Edrich *harp*  
 Michael Reynolds *cello\**  
 Rhonda Rider *cello*  
 Todd Seeber *double bass*  
 Roman Totenberg *violin++*  
 Michael Zaretsky *viola*  
 Peter Zazofsky *violin\**

## WOODWINDS, BRASS, and PERCUSSION

Laura Ahlbeck *oboe*  
 Ken Amis *tuba*  
 Peter Chapman *trumpet*  
 Gerilyn Coticone *flute*  
 Doriot Dwyer *flute*  
 Terry Everson *trumpet\**  
 John Ferrillo *oboe*  
 Richard Flanagan *percussion*  
 Joseph Foley *trumpet*  
 Timothy Genis *percussion*  
 Ian Greitzer *clarinet*  
 Ronald Haroutounian  
*bassoon*  
 Scott Hartman *trumpbone*  
 John Heiss *flute*  
 Gregg Henegar *bassoon*  
 Daniel Katzen *horn*  
 Renee Krimsier *flute*  
 Lynn Larsen *horn*  
**Don Lucas** *trumpbone\**

Richard Mackey *horn*  
 Thomas Martin *clarinet*  
 Richard Menaul *horn*  
 Craig Nordstrom *clarinet*  
 Elizabeth Ostling *flute*  
 Richard Ranti *bassoon*  
 Thomas Rolfs *trumpet*  
 Mike Roynance *tuba*  
 Matthew Ruggiero *bassoon*  
 Eric Ruske *horn\**  
 Robert Sheena *English horn*  
 Ethan Sloane *clarinet\**  
 Samuel Solomon *percussion*  
 James Sommerville *horn*  
 Linda Toote *flute*

## PIANO

**Jonathan Bass\***  
 Anthony Di Bonaventura\*  
 Maria Clodes-Jaguaribe\*  
 Linda Jiorle-Nagy  
 Randall Hodgkinson  
 Michael Lewin  
 Victor Rosenbaum

## COLLABORATIVE PIANO

Shiela Kibbe\*  
 Robert Merfeld

## ORGAN

Nancy Granert  
 Peter Sykes\*

## VOICE

Michelle Alexander  
 Sarah Arneson\*  
 Penelope Bitzas\*  
 Kendra Colton  
 Sharon Daniels\*  
 James Demler\*  
 Simon Estes\*  
 Jodi Goble  
 Phyllis Hoffman\*  
 Frank Kelley  
 Susan Ormont  
**Jerrold Pope\***  
 Maria Spacagna

## HISTORICAL

**PERFORMANCE**  
 Aldo Abreu *recorder*  
 Sarah Freiberg Ellison *cello*  
 Laura Jeppesen  
*viola da gamba*  
 Christopher Krueger  
*Baroque flute*  
 Catherine Liddell, *lute*  
 Marilyn McDonald  
*Baroque violin*  
 Emlyn Ngai *Baroque violin*  
 Martin Pearlman\* *Baroque*  
*ensembles*  
 Robinson Pyke  
*natural trumpet*  
 Marc Schachman  
*Baroque oboe*  
 Jane Starkman  
*Baroque violin, viola*  
 Daniel Stepner  
*Baroque violin*  
**Peter Sykes\*** *harpsichord*

## MUSICOLOGY

**Victor Coelho\***  
 Brita Heimarck\*  
 Thomas Peattie\*  
 Joshua Rifkin  
 Andrew Shenton\*  
 Joel Sheveloff\*  
 Jeremy Yudkin\*

## THEORY and COMPOSITION

**Martin Amlin\***  
 Theodore Antoniou\*  
 Deborah Burton\*  
 Richard Cornell\*  
 Lukas Foss  
 Osvaldo Golijov  
 Samuel Headrick\*  
 David Kopp\*  
 Rodney Lister\*  
 Elena Roussanova Lucas  
 Timothy Melbinger  
 Ketty Nez\*  
 John Wallace\*  
 Steven Weigt\*

## MUSIC EDUCATION

Bernadette Colley  
 André de Quadros\*  
 Joy Douglass  
 David Hebert\*  
 Warren Levenson  
**William McManus\***  
 James Merenda  
 Sandra Nicolucci\*  
 Anthony Palmer  
 Evan Sanders  
 Steven Scott

## CONDUCTING

Bruce Hangan  
**David Hoose\***  
**Ann Howard Jones\***  
 David Martins  
 Scott Metcalfe

## OPERA INSTITUTE

Ramelle Adams  
 Judith Chaffee  
 Phyllis Curtin\*\*  
**Sharon Daniels\***  
 Ruth Benson Levin  
 William Lumpkin\*  
 Adam McLean  
 Robert Najarian  
 Betsy Polatin  
 Christien Polos  
 Maria Spacagna  
 Jeffrey Stevens  
 Georgia Talbot  
 Allison Voth\*

## STAFF PIANISTS

Michelle Alexander  
 Eve Budnick  
 Jodi Goble  
 Phillip Oliver  
 David Richardson  
 Lorena Tecu

\*Denotes full-time  
 faculty  
 Department Chairmen  
 represented in **bold**  
 ++ Emeritus

## 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*  
 Paul Mitro, *Assistant Dean, Enrollment Services*  
 Maria Squiers, *Executive Operations Officer\**  
 Janine Rinke, *Acting Director of Admissions and Student Affairs\**  
 Anthony Enslow, *Executive Assistant\**  
 Chris Santos, *Director of Development and Alumni Relations*  
 \*—indicates employee of the School of Music

## SCHOOL OF MUSIC PRODUCTION DEPARTMENT

Diane McLean, *Stage Manager*  
 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)