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Boston University Symphony Orchestra, May 1, 2001

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Boston University School for the Arts
Music Division

—presents—

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

DAVID HOOSE, *conductor*

AKIKO FUJIMOTO, *conductor*

MICHALIS ECONOMOU, *conductor*

HYEJUNG NAM, *flute*

YU-HSIN HUANG, *harp*

ADRIAN JOJATU, *bassoon*

VANESSA CONLIN, *soprano*

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Tuesday, May 1, 2001 at 8:00 p.m.  
The Tsai Performance Center  
685 Commonwealth Avenue  
Boston, Massachusetts

*Boston University School for the Arts  
Music Division*

—presents—

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

DAVID HOOSE, *conductor*

AKIKO FUJIMOTO, *conductor*

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Winners of the Concerto-Aria Competition

HYEJUNG NAM, *flute*

*Artist Diploma, '02*

YU-HSIN HUANG, *harp*

*Master of Music '01*

ADRIAN JOJATU, *bassoon*

*Doctorate of Musical Arts, '02*

VANESSA CONLIN, *soprano*

*Master of Music, '01*

Tuesday, May 1, 2001

8:00 p.m.

**PROGRAM**

Concerto in C Major for Flute and Harp,  
K. 299

I. Allegro

Wolfgang Amadé Mozart  
(1756-1791)

Hyejung Nam, *flute*  
Yu-Hsin Huang, *harp*  
Michalis Economou, *conductor*

*Ballade* (2000)

Tetyana Ryabchikova  
(b. 1962)

Bassoon Concerto (1949)

Jiří Pauer  
(b. 1919)

II. Adagio  
III. Allegro giocoso

Adrian Jojatu, *bassoon*  
Michalis Economou, *conductor*

—Intermission—

## Presentation of 2000-2001 Departmental Honors

*Chants d'Auvergne* (1930)

Joseph Cantaloube  
(1879-1957)

Baillèro  
Lou coucut  
Uno jionto pastouro  
Lo fiolairé

Vanessa Conlin, *soprano*  
Akiko Fujimoto, *conductor*

*Pictures at an Exhibition*

Mussorgsky/Ravel  
(1839-1881)

Promenade  
Gnomus  
Promenade  
Il vecchio castello  
Promenade  
Tuileries  
Bydlo  
Promenade  
Ballet of the Chicks in Their Shells  
Samuel Goldenburg and Schmuyle  
The Marketplace at Limoges  
Catacombae, sepuchrum romanum  
Con mortuis in lingua mortua  
The Hut on Fowl's Legs  
The Great Gate at Kiev

### THE CONCERTO-ARIA COMPETITION

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Each year, in hundreds of performances that range from solo recitals, chamber music concerts, operas, to orchestral and choral concerts, the Music Division of the Boston University School for the Arts celebrates the inquiring minds and thrilling talents of its instrumental, vocal, and composition students. Once a year, however, a select few students are chosen to represent the work of all their colleagues in a special, culminating concert of the Boston University Symphony Orchestra. Selected through a competition, first by their respective departments and then by an independent panel of highly respected musicians from the Boston area, these students are among the most gifted and advanced in the school. Their work in confronting the challenges of the concerto and aria repertoire serves as an ongoing inspiration to the entire school, students, and faculty alike.

—David Hoose

## 2000-2001 DEPARTMENTAL HONORS

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|                                            |                           |                                                          |
|--------------------------------------------|---------------------------|----------------------------------------------------------|
| <b>Music History and Literature</b>        |                           | Joshua Budway<br>Christopher Dempsey                     |
| <b>Music Theory and Composition</b>        |                           | Panagiotis Liaropoulos<br>Pablo Gisholt<br>Scott Perkins |
|                                            | Continuing Merit:         | Eric Alexander                                           |
|                                            | Continuing Merit:         | Michalis Economou                                        |
| <b>Music Education</b>                     |                           | Katherine Leaman<br>Jeanne Vultaggio                     |
|                                            | Presser Foundation Award: | Mark Holloway                                            |
|                                            | Lee Chrisman Scholarship: | Michael Day                                              |
| <b>Voice Performance</b>                   |                           | Sarah Palmer<br>Eliomar Nascimento                       |
| <b>Opera</b>                               | Advanced Opera Workshop:  | David Crawford                                           |
|                                            | Advanced Opera Workshop:  | Amy Feather                                              |
|                                            | Opera Workshop:           | Aaron Larson                                             |
| <b>String Performance</b>                  |                           | Gabrielle Kopf<br>Jan Muller-Szeraws<br>Catherine Wong   |
| <b>Wind, Brass, Percussion Performance</b> |                           | Michael Chang<br>Gabrielle Finck<br>Kai-Yun Lu           |
| <b>Choral Conducting</b>                   |                           | Martin Benvenuto<br>Scott Jarrett                        |
| <b>Instrumental Conducting</b>             |                           | Akiko Fujimoto                                           |
| <b>Collaborative Piano</b>                 |                           | Yun Lee                                                  |

## TEXTS AND TRANSLATIONS

### Joseph Canteloube

#### *Chants d'Auvergne*

##### **Bailero**

Pastre, de delai l'aio a gaire de bon ten,

dio lou bailero lero

E n'ai pas gaire e dio tu bailero lero

Pastre, lou prat fai fleur, li cal gourda toun

troupe, dio lou bailero lero

L'erb es pu fin ol prat d'oici, bailero lero

Pastre, couci forai en obal io lou bel riou,

dio lou bailero lero

Esperme te bao circa, bailero lero

Shepherd across the water, You are hardly having a good time,

Sing bailero lero...

No, I'm not, and you, too, can sing bailero lero...

Shepherd, the meadows are in bloom. You should

graze your flock on this side, Sing bailero lero

The grass is greener in meadows on this side, bailero

Shepherd, the stream flows between us,

Sing bailero lero...

Then I'll climb down and come to you, bailero...

##### **Lou coucut**

Lou coucut oquos un auzel

Que n'io pas capt de to plus bel coumo

lou coucut que canto

mio coucut lou tiu coucut

Obes pas entendut canta lou coucut?

Per obal, ol found del prat se nio un arbre flourit

e gronat que lou coucut li canto

Lou mio coucut lou tio coucut

Obes pas entendut canta lou coucut?

E se toutse les coucut bou liou pouta souneto,

Oh! Foriou cin cent troumpatoi!

Lou mio coucut lou tio coucut

Obes pas entendut canta lou coucut?

The cuckoo is a beautiful bird.

There is nothing more beautiful

Than the cuckoo when it is singing.

Than my cuckoo, than your cuckoo,

What say? Haven't you heard the cuckoo sing?

In the back of the meadow, down there,

A tree in bloom, all red, and there the cuckoo sings.

It's my cuckoo, your cuckoo...

What say? Haven't you heard the cuckoo sing?

Certainly if all the cuckoos were to wear little bells,

They would sound like five hundred trumpets.

It's my cuckoo, your cuckoo...

What say? Haven't you heard the cuckoo sing?

##### **Uno jionto postouro**

Uno jionto postouro,

Un d'oquce motis,

Ossitado suy l'herbeto,

Plouro soun bel omi!

Garò serio be ouro que fouguesso tounat!

Cauquo postouro maito soun cut auro dounat!

Oh! Paoro postourello!

De layssado soui yeu.

Coumo lo tourtourello qu'o perdu soun periou!

A lovely shepherdess

One morning

Seated on the grass

Wept for her lover!

"Now is the time when I should see him returning!

To some other shepherdess he has given his heart!"

"Oh, poor shepherdess!

Here I am deserted

Like a turtledove that has lost its mate!"

##### **Lo Fiolaire**

Ton qu'ere pitchounelo gourdave loui moutous,

Ti lirou lirou

Obio no counoulheto e n'ai pres un postrou.

Ti lirou lirou

Per fa lo birou dero me domond un poutou

Ti lirou lirou

ou soui pas ingrato en liet d'un n'in fau dous!

Ti lirou lirou

When I was a little girl, I guarded the sheep,

Ti lirou...la la diri tou tou la lara!

I had a distaff, and I took a shepherd, ti lirou...

Ti lirou...la la diri tou tou la lara!

For guarding my sheep, He demanded a kiss,

Ti lirou...la la diri tou tou la lara!

I am not ungrateful, So I gave him two,

Ti lirou...la la diri tou tou la lara!

## PROGRAM NOTES

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### Wolfgang Amadé Mozart

Concerto in C Major for Flute and Harp, K. 299

In the spring of 1778 Mozart undertook his second journey to Paris hoping to profit socially, musically, and most importantly, financially, from the Parisian promise of cultural plenitude. Much to his dismay, the Parisian socialites “[paid] plenty of compliments, it is true, but there it ends,” according to a letter Mozart wrote to his father. Mozart’s concertizing provided negligible financial gain at a time when maintaining the lifestyle expected of a star musician in cosmopolitan Paris was proving quite expensive. Mozart turned to teaching as a source of income, and from this rather unhappy circumstance we can be grateful for the turn that prompted him to compose the Concerto for Flute and Harp.

Mozart wrote to his father, “I think I told you in my last letter that the Comte de Guines, whose daughter is my pupil in composition plays the flute extremely well, and that she plays the harp *magnifique*.” Mozart often tailored his writing to the specific abilities of his singers and instrumentalists and therefore took advantage of the fact that de Guines had a tailpiece on his instrument that enabled him to play the pitches of D-flat and C. Remarking on Mademoiselle de Gui Mozart said, “She has a great deal of talent and even genius, and in particular marvelous memory, so that she can play all her pieces, actually about two hundred, by heart.” Mozart composed the Concerto for Flute and Harp in April for the father-daughter duo on the promise of a healthy fee, but de Guines neglected his end of the bargain and raised Mozart’s ire by withholding payment for nearly four months.

More easily categorized as a *symphonie concertante* for two instruments than a well-defined double concerto, Mozart’s work contrasts the limpid gentleness of the harp and flute with vibrant orchestral effects, especially those produced by the oboe and horns. In the Andantino, the strings alone accompany the soloists, with the violas offering voluptuous figurations. The flute and harp serenade each other like lovers in this achingly serene movement, often echoing a phrase between them, or sensuously extending the other’s theme into new melodic territory

—Karen Ruyman

### Tetyana Ryabchikova

*Ballade* (2000)

Tetyana Ryabchikova graduated from Odessa State Conservatory (Ukraine) in piano (1984) and in composition (1991.) She is currently finishing her Doctorate of Musical Arts degree in composition at Boston University where she has studied with Martin Amlin, Charles Fussell, and Marjorie Merryman. Her works include music for voice, piano, ensembles, and orchestra, and her music has been performed in the Ukraine, Russia, Estonia, and the USA.

*Ballade* for symphonic orchestra was written in 2000. It is based on the idea of the genre, namely a narrative reflection of emotionally intense events taking place in the past. A one-movement work, it is episodic in form with a few distinct motives that undergo extensive character transformation throughout the piece. *Ballade* is full of contrasting images, rich (often polychordal) harmonies, and dramatic climaxes. Its structure is united not only by recurrences of recognizable main motives, but also by the tonal center A-flat, colored with a somber shadow of a minor mode. In the end of the work, after the mood lightens, juxtaposed A-f major and A-flat minor triads (the very final chord) appear, symbolizing the unsolved conflict left forever in the past.

—Tetyana Ryabchikova

## Modest Mussorgsky

### *Pictures at an Exhibition*

In describing his art, Mussorgsky once said, "Life, wherever it is shown; truth, however bitter; speaking out boldly, frankly, point-blank to men—that is my aim... I am a realist in the higher sense—that is, my business is to portray the soul of man in all its profundity." In *Pictures at an Exhibition* Mussorgsky transforms visual representations of fleeting moments of life into musical representations. After attending a memorial exhibition at the Academy of Arts in St. Petersburg of some four hundred drawings and watercolors by his friend, Victor Hartmann, Mussorgsky resolved to writing a suite of piano pieces based on selections from the exhibit. He worked with unaccustomed speed, completing the suite by June 22, 1874, twenty days after beginning the project. He wrote in a letter to his friend Stasov, "Hartmann is bubbling over, just as *Boris* did. Ideas, melodies come to me of their own accord.... I can hardly manage to put it down on paper fast enough." The suite was not published until 1886, five years after the composer's death, and Maurice Ravel transcribed the work for orchestra in the early part of 1922. A "Koussevitzky Concert" in Paris featured *Pictures* in the same year, and the Boston Symphony Orchestra gave the American première in 1924.

Mussorgsky's "Promenade" serves as the connective tissue for these sketches, suggesting the composer himself walking between pictures.

"The Gnome": Stasov interprets this as a "child's plaything, fashioned, after Hartmann's design... something in the style of the fabled nutcracker."

"Old Castle": under the tower of a medieval castle a troubadour sings a doleful song.

"Tuileries": the picture shows an alley in the Tuileries Gardens where child's play has turned into "dispute."

"Bydło—Polish Oxcart": in Polish *bydło* means "cattle." Here the oxcart lumbers on giant wheels as the driver sings a "folksong in the Aeolian mode."

"Ballet of Chicks in Their Shells": "In 1870 Hartmann designed the costumes for the staging of the ballet *Trilby*. In the cast were a number of boy and girl pupils of the theater school, arranged as canaries. Others were dressed up as eggs." (Stasov)

"Samuel Goldenberg and Schmuyle": in December of 1865 Hartmann gave Mussorgsky two sketches – of a rich and a poor Jew. "Mussorgsky was most delighted with the expressiveness of these pictures." (Stasov)

"Limoges: The Market Place" illustrates another dispute, this time among market women. Mussorgsky wrote the following humorous note in the margin of his score, "Great news! Monsieur has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this..."

"The Catacombs" portrays Hartmann studying the Paris catacombs by lantern light.

"The Hut on Fowl's Legs (Baba Yaga)": a clock appears in the fantastic guise of the witch Baba Yaga's hut, standing on chicken legs.

"The Great Gate at Kiev" brings to musical life Hartmann's drawing of a proposed Russian-style Arc de Triomphe.

—Karen Ruyman

## **Jiří Pauer**

### **Bassoon Concerto (1949)**

Jiří Pauer, a prominent Czech composer, has contributed widely to the cultural life of his people. His composing and conducting careers, coupled with a series of administrative appointments in musical organizations over the past 50 years (including posts with the Czechoslovakian Ministry of Education and Culture and with the Czech Radio), have earned him wide respect as a tireless advocate for the arts during an era of great social change. His countrymen have benefited from Pauer's leadership of several of Czechoslovakia's major musical institutions. Now retired, he previously served as the Artistic Director of the Opera of the National Theater of Prague for nearly fifteen years, and held an appointment as a Professor of Composition at the Prague Academy from 1965 to 1989, while concurrently fulfilling his duties as Director of the Czechoslovakian Philharmonic Orchestra, a position he resigned in 1980.

Pauer's journey as a composer has been full of variety. His studies at the Prague Conservatory exposed him to a wide range of influences, including Otakar Šín and the well-known pioneer of microtonal music, Alois Hába. He later came under the tutelage of Pavel Bořkovec at the Academy of Musical Arts. At various times in his life, Pauer has embraced quartel theory, infused his music with social realism, and immersed himself in a heightened Romanticism. From the 1960's onward, Pauer's compositions reflect a thoughtful fusion of his earlier experiments. Pauer has written prolifically across genre types and his output includes many stage works, several operas, (short and long) numerous orchestral pieces, and a great amount of chamber music. His Bassoon Concerto, written in 1949, has earned a permanent place in the repertory because of its light-filled lyricism and skillful construction.

## **Joseph Canteloube**

### ***Chants d'Auvergne***

Born in the Auvergne region of France, Canteloube spent his earliest years in the countryside of Annoney where he formed a passionate attachment to rural France and its music. His mother, an accomplished pianist, arranged for him to study with Amelie Doetzer, a Polish refugee and friend of Chopin who utilized exercises in Chopin's own hand as the basis of her pedagogy. Canteloube's immersion in the music of Chopin together with his love of folk music would serve him well as he continued his studies in Paris. Canteloube received his instruction in harmony, counterpoint, and orchestration at the Schola Cantorum under the watchful and conservative eyes (and ears) of Vincent d'Indy.

Believing that contemporary music had lost touch with the beauty of folk music, Canteloube proceeded after World War I to collect folk tunes from various regions of France which he harmonized or developed into original compositions. Canteloube's intertwining of arrangement and composition is stunningly illustrated in his celebrated *Chants d'Auvergne*. His thorough command of sonority and structure, rich orchestrations, and lush harmonies belie the simplicity of the folk melodies they accompany. In these songs, Canteloube limits his use of brass to a sprinkling of horn and trumpet while prominently featuring the wind instruments frequently associated with a rural setting. The texts of the songs depict country life: love in particular, which, through Canteloube's musical treatment, resonates with a longing for the tranquility and clarity of an idealized "folk." Canteloube published the *Chants d'Auvergne* in five volumes, selections from which are featured in tonight's concert.

## MEET THE ARTISTS

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**Hyejung Nam** began her flute studies at the age of eight in South Korea. She has won numerous competitions including the Dong-a Daily News Competition. Ms. Nam has appeared with the Incheon Philharmonic Orchestra and the Seoul National Orchestra as a guest soloist. She has also performed recitals and chamber music in the United States, Finland, France, Japan, and Korea.

Ms. Nam received both the Bachelor of Music and the Master of Music degrees from Seoul National University as a full scholarship recipient, and after graduation, she held the position of assistant principal at the Suwon Philharmonic Orchestra. In 2000, conductor Myung-hoon Chung invited her for the millennium concert event in Seoul as an assistant principal flute to the Asian Philharmonic Orchestra.

Ms. Nam came to Boston in 1999 as a Doctoral candidate and is currently pursuing the Artist Diploma program on full scholarship at Boston University. She is currently serving as principal flutist with the Hingham Symphony Orchestra.

Her upcoming engagements include solo appearances with the 2001 Boston Pops concert series on May 19<sup>th</sup> and May 23<sup>rd</sup> at Symphony Hall. Ms. Nam's major teachers include Marya Martin and Jacques Zoon.

**Yu-Hsin Huang** was born in Tainan, Taiwan and began her studies on piano at the age of five. She began studying the harp at the age of eight with harpist Ching-Chuan Hsieh. For the past few years she has won recognition in the New England area. According to the Boston *Globe*, "the deft and sensitive playing of harpist Yu-Hsin Huang was worth your keenest attention."

Ms. Huang is the winner of several competitions and awards, including the Boston Classical Orchestra Concerto Competition, the Elizabeth Herbert Hobin Harp Competition, and the American String Teachers Association with NSOA National Solo Competition.

An active harpist in the Boston area, Ms. Huang has performed with the Boston University Chamber and Symphony Orchestras, the Singapore Symphony Orchestra, and as a soloist with the Boston Classical Orchestra. She has also been invited to several music festivals, including the Tanglewood Music Center, Warebrook Contemporary Music Festival, and the Fukui Harp Festival in Japan.

A student of Lucille Lawrence, Ms. Huang received the Bachelor of Music degree from Boston University where she is currently pursuing her Master of Music degree.

Born in Bucharest, Romania, **Adrian Jojatu** studied bassoon with Mr. Emil Badea at the George Enescu School of Music. Since 1985, he has participated in Summer Music Festivals in Rome, Pescara, and Lanciano, Italy. In 1989, Mr. Jojatu was invited to perform in the summer residence of Pope John Paul II in Rome. He is a prizewinner in several Romanian competitions and the 1995 winner of the Concerto-Aria Competition at Boston University with the wind quartet *Mozarteum*.

Mr. Jojatu has studied with Matthew Ruggiero, former bassoonist of the Boston Symphony Orchestra; Ovidio Danzi, principle bassoonist for La Scala in Milan; and Martin Gatt, principle bassoonist of the London Symphony Orchestra. In 1990, Mr. Jojatu was appointed assistant principal bassoonist of the Radio Chamber Orchestra conducted by Ludovic Bacs. He is currently a doctoral candidate at the Boston University School for the Arts.

Mr. Jojatu teaches bassoon and chamber music at The Rivers School of Music in Weston, Massachusetts, where he also performed as a soloist with the Rivers Orchestra. In 2000, he was accepted as a collaborator in the New World Symphony in Miami, Florida. In August 2000, he was invited to the Tuscany Chamber Music festival in Italy where he performed as a soloist. In October 2000, he was invited to one of the prestigious master classes for bassoon in Neuss, Germany, offered by Gustavo Núñez, principal of the Royal Concertgebouw Orchestra; Matthew Wilkie, principal of the Sydney Symphony; and renowned soloist Dag Jensen.

In May of 1995, he made his debut with the Boston Pops Orchestra under conductor Keith Lockhart. He has performed under such renowned conductors as Robert Shaw, Leonard Slatkin, Harris Ellis Dickson, Donato Renzetti, Karl Martin, Lukas Foss, Craig Smith, Andre Smith, Ronald Feldman, Gil Rose, and Jonathon McPhee.

A native of Texas, soprano **Vanessa Conlin** attended the North Carolina School for the Arts, the Interlochen Arts Camp, the Pre-College Drama Program at Carnegie Mellon University, and the National High School Institute at Northwestern University. She enrolled at the University of the Arts in Philadelphia as a Presidential Merit Scholar while commuting to New York City for voice lessons under a study grant from the Musicians Club of New York. Ms. Conlin earned a Bachelor of Music degree at Manhattan School of Music and will graduate this Spring from Boston University with a Master of Music degree in voice.

While at Boston University, Ms. Conlin has appeared as Annio in *La clemenza di Tito* and as Cherubino in *Le nozze di Figaro*. Last month she sang the title role in *Beatrice and Benedict*, and next month in New York she sings the role of Zerlina in *Don Giovanni*.

Ms. Conlin has appeared in productions of the Boston University Fringe Festival, Bardovan Opera House, Metro Lyric Opera of New Jersey, Bear Valley Music Festival, West Virginia Opera, and the Charleston Light Opera Guild. She has been vocal soloist with the Bard College Chamber Orchestra, West Virginia Symphony Orchestra, Boston University Symphony Orchestra, and at the Snowshoe Music Festival. As a recitalist, she has performed works by composers of all periods and styles including several contemporary song cycles.

## MEET THE CONDUCTORS

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Born in Greece in 1973, **Michalis Economou** studied musicology at Athens University, as well as violin, theory, and composition at the National Conservatory of Athens. He also studied orchestral conducting with David Hoose at Boston University, earning his Master of Music degree in 1999. Currently he is completing a Doctor of Musical Arts in Composition at Boston University studying with Theodore Antoniou and Lukas Foss. He is the winner of six national and international composition competitions including the 1998 ALEA III International Composition Competition and the 1999 Dimitri Mitropoulos International Composition Competition.

Since January 2000 Mr. Economou has been the principal conductor of the Athens Symphony Orchestra and the principal guest conductor of the Greek Radio and Television Contemporary Orchestra.

**Akiko Fujimoto** is currently completing her Master of Music degree at Boston University School for the Arts, where she studies orchestral conducting with David Hoose. A native of Japan, Ms. Fujimoto immigrated to the United States at the age of 14. She subsequently received her Bachelor of Arts in Music and Psychology at Stanford University and Master of Music in Choral Conducting at the Eastman School of Music. Since graduating, she has returned to Stanford University twice to conduct the Stanford Summer Orchestra and Summer Chorus. In 1999, Ms. Fujimoto was selected as one of the participant-conductors to study with Helmuth Rilling at the Oregon Bach Festival.

Apart from her studies at Boston University, Ms. Fujimoto has served as Assistant Conductor of the Harvard-Radcliffe Collegium Musicum since the fall of 1999 and Assistant Conductor of the Hingham Symphony Orchestra since the fall of 2000.

**David Hoose** is Director of Orchestral Activities and Conductor of the Boston University Symphony Orchestra. Mr. Hoose is also music director of three distinguished organizations: the Cantata Singers & Ensemble and Collage New Music (both of Boston), and the Tallahassee Symphony Orchestra. He has appeared as guest conductor of the Boston Symphony Chamber Players, Handel & Haydn Society, the June Opera Festival of New Jersey, Korean Broadcasting System Symphony Orchestra (KBS), Orchestra Regionale Toscana (Italy), Saint Louis Symphony Orchestra, Singapore Symphony Orchestra and the Utah Symphony Orchestra. Mr. Hoose has conducted the American-Soviet Festival Orchestra (all of Boston), Back Bay Chorale, Chorus Pro Musica, Emmanuel Chamber Orchestra and Pro Arte Chamber Orchestra as well as the Ann Arbor Symphony, Cayuga Chamber Orchestra, the New Hampshire, Warebrook, Quad City Symphony, and Tanglewood Music Festivals. He has also been a guest conductor at the Eastman School of Music, the Shepherd School of Music at Rice University, the University of Southern California School of Music, and the New England Conservatory.

Mr. Hoose has been a recipient of the ASCAP Chorus America Award for Adventurous Programming (with the Cantata Singers & Ensemble), has been recognized as Musician of the Year by the Boston *Globe*, and has been a recipient, as a member of the Emmanuel Wind Quintet, of the Walter Naumburg Award for Chamber Music. As a fellowship conducting student at the Tanglewood Music Center, he was recipient of the Dmitri Mitropoulos Award. Mr. Hoose's recordings appear on the Koch, Nonesuch, Delos, CRI, GunMar, and New World labels.

## UPCOMING EVENTS

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May 1 – 2  
7:00 p.m.

### Opera Scenes

Members of the Opera Programs  
Sharon Daniels, *director of opera programs*  
School for the Arts Studio 104  
855 Commonwealth Avenue

May 12  
8:30 p.m.

Artist Diploma Recital  
**Kai Yun Lu, *clarinet***  
**Eliko Akahori, *piano***  
Boston University Concert Hall  
855 Commonwealth Avenue

## BOSTON UNIVERSITY SYMPHONY ORCHESTRA

### Violin I

Sarita Uranovsky,  
*Concertmaster*  
Shu-Fang Du  
Aleeza Wadler  
Daniel Han  
Olivia Young  
Sasha Callahan  
Dagmara Mroz  
Hong Chen  
Jessica Amidon  
Letitia Hom  
Angela Millner  
Alexandra Shepherd  
Laurent Chatel  
Anna Brathwaite  
Yvanna Mycyk  
Kenji Furukawa

### Violin II

Catherine Wong, *Principal*  
Gabriele Kopf  
Zhongling Li  
Lydia Miller  
Laura Talbott  
Miwako Yamanaka  
Ariel Parkington  
Sarah Parkington  
Dimitrios Margaritis  
Mary Lidman  
Katie Pike  
Katrin Meidell  
George Lam  
Tao-Ming Yu  
Ruby Fulton  
Ellen McGehee  
Leonid Iogansen

### Viola

I-Ting Chang, *Principal*  
Regina Mashburn  
Li Li  
Steliana Nedeva  
Jason Martel  
Caitlin O'Donnell  
Annette Klein  
Flavio Gaete  
Melinda Hirsch  
Andy Tsai  
Timothy O'Brien  
Brian Chow

### Cello

Patrick Owen, *Principal*  
Jennifer Peterson  
Jenny Martin  
Alexander Ludwig  
Alexandria Rice  
Pavel Dovgalyuk  
Kurt Anderson  
Julie Newport  
Rebecca Hartka  
Laura Metcalf  
Lauren Riley  
Phaedre Sassano

### Bass

Ira Gold, *Principal*  
Wang Xu  
Akil Marshall  
Logan Coale  
Daniel Mullen  
Ian Barwell  
Daniel Lehrich

### Flute

Whitney Hanes<sup>^†</sup>  
Hsiao-Tzu Lin  
Dana Marinelli  
Hye-Jung Nam  
Tia Roper<sup>#\*</sup>

### Piccolo

Whitney Hanes  
Hye-Jung Nam

### Oboe

Michael Dressler<sup>#\*</sup>  
Kate Murphy<sup>†§</sup>  
Andrew Price<sup>^</sup>

### English Horn

Kate Murphy

### Clarinet

Jessica Hall  
Justin Holden  
Juliet Lai<sup>†^</sup>  
Erika Means<sup>#\*</sup>

### Bass Clarinet

Juliet Lai

### Alto Saxophone

Richard Schwartz

### Bassoon

Stephanie Busby  
Aaron Harmon<sup>†</sup>  
Adrian Jojatu  
Gil Perel<sup>^##</sup>\*

### Contrabassoon

Stephanie Busby

### Horn

Gabrielle Finck<sup>§^</sup>  
Jonathan Hurrell  
Meryl Koenig  
Barbara Shepherd<sup>†</sup>  
Jeanne Wiesman<sup>#\*</sup>

### Trumpet

Misha Grandel<sup>\*</sup>  
Brendan Kierman<sup>^</sup>  
Carl Lindquist<sup>†</sup>  
Christopher Scanlon<sup>#</sup>

### Trombone

George Bent  
Seth Budahl<sup>^\*</sup>  
John Conlin

### Bass Trombone

Bryan Heath

### Euphonium

George Macchio

### Tuba

Stephen Dombrowski

### Harp

Ariel Gabriel<sup>^#</sup>  
Yu-Hsin Huang<sup>\*</sup>

### Celeste

Josephine Lee

### Timpani

Jonathan Bisesi<sup>†^</sup>  
Greg Cohen<sup>#\*</sup>

### Percussion

Jonathan Bisesi<sup>\*</sup>  
Michael Chang<sup>†</sup>  
Michael Day<sup>#</sup>  
Benjamin Paysen  
Adam Wallstein<sup>^</sup>

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John Newton

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Gary Wallen

<sup>^</sup>Principal in Ryabchikova

<sup>§</sup>Principal in Mozart

<sup>†</sup>Principal in Pauer

<sup>#</sup>Principal in Cantalou.

<sup>\*</sup>Principal in Mussorgsky

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