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2008-09-25

Boston University Symphony Orchestra, September 25, 2008

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Boston University College of Fine Arts
School of Music
presents

Boston University Symphony Orchestra

David Hoose, Zachary Bruno, and Geneviève Leclair,
Conductors

Terry Everson, Trumpet

Thursday,
September 25, 2008

7:30pm

Performance Center

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



Boston University College of Fine Arts
School of Music

September 25, 2008
Tsai Performance Center
Boston University Symphony Orchestra
Zachary Bruno,
Geneviève Leclair,
and David Hoose, Conductors

CLAUDE DEBUSSY
orch. MAURICE RAVEL

"Sarabande" from *Pour le Piano*

"Danse" from *Tarantelle styrienne*

RICHARD CORNELL

Concertino for Trumpet and Orchestra
first performance

TERRY EVERSON trumpet

JOHANNES BRAHMS

Symphony No. 2 in D major, Op. 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso
Allegro con spirito

PROGRAM NOTES

CLAUDE DEBUSSY (1862-1918)
orch. **MAURICE RAVEL (1875-1937)**
"Danse" from *Tarantelle styrienne*
"Sarabande" from *Pour le Piano*

Claude Debussy was one of the most important French composers of the early 20th century. In conjunction with Maurice Ravel, his compositions trace the development of Impressionist music from late Romanticism and its thrust into musical modernism. The two pieces by Debussy on tonight's program, the "Sarabande" from *Pour le Piano* and the "Danse" from *Tarantelle styrienne*, mark two very different points in Debussy's oeuvre.

Debussy enrolled in the Paris Conservatoire at the age of eleven, beginning twelve years of study that culminated with winning the Prix de Rome (1884) and attending the Académie des Beaux Arts in the Eternal City (1884-7). His Roman compositions were not well received by the faculty at the Conservatoire and Debussy spent the several years in financial difficulty as a result. In 1889, however, he had his famous encounter with a Javanese gamelan at the Paris Exposition; the following year, Debussy met the poet Stéphane Mallarmé and began to explore the musical possibilities of Symbolist poetry.

The "Danse" from *Tarantelle styrienne* (1890) is a bridge work from Debussy, composed after his encounter with gamelan music but before the full blossoming of his new compositional style. The titular *Tarentella* is a traditional Italian dance, here ascribed to the Styrian region of the Austrian heartland. The harmony of "Danse" makes prominent use of stacked 4ths, but retains a strong tonal center. The orchestration by Ravel is notable for its careful use of contrasting tone colors and a general enrichment and elongation of the musical lines.

The "Sarabande" from *Pour le Piano* (1894/1901), by contrast, shows many of the trademarks of Debussy as a mature composer. The "Danse" hints at Debussy's future development, but the "Sarabande" showcases elements of what we now recognize as his characteristic style: parallel harmonies (with stacked 5ths and octaves), digressions into the Aeolian mode, and melodic passages drawn from the whole tone scale. Thirds are not entirely absent from sonorities, but generally present only in separate octaves due to the simultaneous transposition of chords. Notably, Arnold Schoenberg deemed the "Sarabande" sufficiently representative of Debussy's work to specifically analyze it when explaining how his treatment of harmony differed.

The "Sarabande" was published in 1901 as part of the collection *Pour le Piano*. The collection sold well, received several reprintings and was quickly orchestrated by Ravel. The "Danse" was printed in 1903, in the collection *Danse et Ballade*, one of several works to finally be printed. Ravel orchestrated "Danse" after Debussy's death, one of several posthumous tributes to his fellow composer.

-Basil Considine

RICHARD CORNELL (b. 1946)
Concertino for Trumpet and Orchestra

Richard Cornell is an Associate Professor of Music at Boston University. An accomplished conductor, educator and composer, his works have been performed throughout the Boston area and abroad in Iceland, Taiwan, Poland, the UK and Japan. Local commissions include works for the Pro Arte Chamber Orchestra, the New England Philharmonic, Musica Viva, Collage New Music and the Harvard Music Society. Electronic compositions include collaborative media works and installation art. His work *The Light of October* has been programmed by Collage New Music for their 2008-2009 season.

Tonight's Concertino for Trumpet and Orchestra features a trumpet soloist playing with and against the orchestra. The solo trumpet plays with the orchestra in the sense that their disparate lines intersect; he plays against the orchestra in the sense that there are interlocking rhythms or chords and their notes are often in highly dissonant relationships. Rests, or gaps, in the trumpet line are filled by the orchestra and vice versa; one can draw a continuous arc through the combined musical lines, but the soloist is challenged to play a smooth but discontinuous line, with the orchestra making up the missing notes.

The opening of the Concertino establishes the aural fabric in which the soloist plays. Instruments are gathered in groups that are individually consonant but combine to form a rich tapestry of dissonant tones: the cellos, basses and trumpets, for example, play a major triad in their opening chord—but the upper strings and winds stack fourths, sevenths and ninths on top of the pitches. The effect is not so much tone clustering but the creation of clouds of sound. Similarly, when the orchestra plays punctuating chords to fill in gaps in the trumpet line, the effect is to create a rich and varying sound shape—a percussive effect, but one with many nuances—rather than a vertical harmonic construction. These sonic clouds are realigned—for example, into stacked fourths, 5ths and 7ths—and assembled into different vertical densities.

The trumpet soloist is given several cadenza passages, with certain patterns or sets of notes to freely repeat. These make it particularly difficult to reconcile the solo line with the orchestra's sonic clouds, especially as the interweaving gaps in the lines grow larger later in the piece. Some passages are even imitative, with the solo trumpet playing a line that is then repeated or inverted by the different instruments in turn. The final reconciliation of these lines—indeed, the only point at which the ensemble and soloist play notes of sustained duration together—is the very end of the piece, when a stacked vertical sonority laced with seconds and fourths leaves the trumpet soloist on a sustained piano high c, together with the flutes.

Concertino for Trumpet and Orchestra 2008 is an International Trumpet Guild commission and will be featured in the final round of the 2008 Ellsworth Smith Competition.

—Basil Considine

JOHANNES BRAHMS (1833-1897) Symphony No. 2 in D major, Op. 73

Johannes Brahms (1833-1897) was one of the most accomplished German composers of the Romantic period. He was a virtuoso pianist, skilled conductor and an influential music critic; however, his most enduring legacy today is that of a composer. Brahms wrote in almost every genre of music, eschewing only the most programmatic: opera and the symphonic poem. A large body of vocal and chamber works testify to the breadth of his skills, but it is the large-scale works—the Requiem, the concerti and above all the symphonies—with which his renown as a composer was advanced.

“...the composer identifies himself here more and more closely with classical form and achieves ever purer refinement of his material. Turn where one will there can be no hesitation in counting these...with the best to be found of their kind. Again we are constantly reminded of Franz Schubert, whose wealth of melody is revived, whilst in conciseness of construction, in conscious mastery of form, he is here greatly surpassed.”

—Hermann Deiters, on Brahms, circa 1877

The year 1876 saw the premiere of Brahms' Symphony No. 1. The success of this work—a painstaking 15 years in the making—elevated Brahms from the ranks of the accomplished and respected to a new and distinguished elevation of fame. When Brahms' Symphony No. 2 had its premiere barely a year later (and after only several months' gestation), the former work was still sounding in the concert halls of Europe and in the ears of critics. The reaction from audiences and critics was divided: where one review praised its melodic content another divided it; where one praised its fresh sound another claimed that it sounded too like (yet, also, too unlike) the Symphony No. 1. History has come down unreservedly on the side of praise.

Brahms' Symphony No. 2 comprises four movements laid out along the lines of a Classical symphony. The first movement, *Allegro non troppo*, opens with a three-note figure in the cellos and double basses. Before this figure has time to register, the horns introduce a gentle theme. The woodwinds pick up the theme from the horns and it is passed around the orchestra. Soon, the music takes on a more ominous color—but the theme reasserts itself. Throughout the movement, darker touches can be heard—only to slip away before they can become dominant. The closing section is marked “tranquillo,” but is only relatively so.

The second movement, *Adagio non troppo*, features the cellos prominently in an opening section reminiscent of a *Romanze*. Melodic material is passed between the oboe, flute and strings, interrupted by brief agitations and horn calls. A punctuated, monotone rhythm in the horns introduces the timpani that lead the movement to a close.

The third movement, *Allegretto grazioso*, takes a more strident tone. A pizzicato part spells out a faster sense of motion than the preceding movement; groups of phrases alternate between a new subject (moderately fast) and a countersubject (very fast).

The final movement, *Allegro con spirito*, opens with a wave-like motive in the strings; this coalesces into a musical subject. Suddenly, barely a half a minute in, the whole orchestra interrupts this mood. A new undercurrent of activity takes over, both overtly and in the background of the more pastoral sections. Several false cadences suggest an early ending, but it is not until the horns enter for an extended passage that the true cadential sequence begins. The timpani and brass enter, and the music builds to a fortissimo climax.

-Basil Considine

Basil Considine is a PhD candidate in Music History and Theory at Boston University.

DAVID HOOSE conductor

David Hoose is Professor of Music at the School of Music at Boston University, where he is Chairman of Orchestral Conducting and Director of Orchestras. He has been Music Director of the Cantata Singers and Ensemble since 1984, and has been Music Director of Collage New Music since 1991. For eleven years, Professor Hoose was also Music Director of the Tallahassee Symphony Orchestra.

Professor Hoose is the 2008 recipient of Choral Arts New England's Alfred Nash Patterson Lifetime Achievement Award, whose former recipients include Craig Smith, Donald Teeters, Lorna Cooke DeVaron, Blanche Moyses, Daniel Pinkham, and Elliot Forbes. He is also the recipient of the 2005 Alice M. Ditson Conductors Award, given in recognition of exceptional commitment to the performance of American Music, and whose past recipients include Bernstein, Previn, Ormandy and Stokowski. During his tenure with the Tallahassee Symphony Orchestra, the city of Tallahassee declared a week to be named after him in recognition of his contributions to the cultural life of the region. As a horn player and founding member of the Emmanuel Wind Quintet, he was a recipient of the Walter W. Naumburg Award for Chamber Music, and he was the recipient of the Dmitri Mitropolous Award for his work at the Tanglewood Music Center.

Under Professor Hoose's leadership, Collage and Cantata Singers have given hundreds of premieres and have been active commissioners of dozens of new works, including music by John Harbison, Peter Child, James Primosch, Andre Imbrie, Earl Kim, Stephen Hartke, Donald Sur, T.J. Anderson, Lior Navok, and Andy Vores. His recordings with these two organizations include music of Charles Fussell, Seymour Shifrin, Irving Fine, Ezra Sims, Child, Sur, Harbison and others; his recording with Collage of Harbison's *Mottetti di Montale*, for New World Records, was a 2005 Grammy Nominee for Best Performance by a Small Ensemble. Others of his recordings appear on the Koch, Nonesuch, Delos, CRI and GunMar labels, as well as New World.

He 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, and 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, and numerous times both with Pro Arte Chamber Orchestra and with Emmanuel Music. He also conducted Auros, Alea III, Dinosaur Annex, Fromm Chamber Players, and the Brandeis Contemporary Players, the last of which he was the founder.

Professor Hoose has several times been guest conductor 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. For the past three summers, he has been a faculty member at the Rose City International Conducting Workshop, in Portland, Oregon. Conductors whom he has mentored at Boston University now serve in a wide variety of distinguished conducting positions, from music directorships of college and youth orchestras, assistant and associate conductors of major US orchestras, to music directorships of professional orchestras and opera companies.

ZACHARY BRUNO conductor

Zachary Bruno is a graduate student in the School of Music at Boston University. He is currently earning his doctorate in orchestral conducting, studying under David Hoose. Mr. Bruno holds B.A. and M.M. degrees *magna cum laude* from the University of California at Berkeley and the University of the Pacific Conservatory of Music, where his teachers have included David Milnes, Robert Calonico, and Eric Hammer.

As principal conductor of the Berkeley Composers Club and Pacific Composers Colloquium, Mr. Bruno led rehearsals and world premiere performances of more than fifteen contemporary works for orchestra, including the 2007 performance of Nathan Riebli's opera *The Song of the Cricket*. Over the past three years, Zachary has been selected to participate in summer conducting institutes at the Eastman School of Music, the University of Illinois, and the University of Siena.

A native of northern California, Mr. Bruno taught clarinet, saxophone, and general music in the public schools of Stockton, California, for two years. Having conducted various collegiate ensembles in more than a dozen states, he makes his Massachusetts debut tonight.

GENEVIÈVE LECLAIR conductor

Geneviève Leclair is currently pursuing her training in conducting as a doctoral student at Boston University with David Hoose.

Ms. Leclair received her basic musical training as a flautist at École de musique Vincent-d'Indy in Montréal, Canada. She also obtained a bachelor's and a master's degree in flute performance at Université de Montréal under the supervision of Denis Bluteau, associate principal flautist of the Orchestre Symphonique de Montréal. Ms. Leclair has taught flute, as well as music theory and ear training, at École de musique Vincent-d'Indy, Académie de musique Pierre-Laporte, and École des jeunes de l'Université de Montréal since 2001. She has just published her first music theory exercise book, *Les Devoirs du prof Rémi*, through Les Éditions École de musique Vincent-d'Indy.

Simultaneous with her training as a flautist, Ms. Leclair studied orchestral conducting for three years with Paolo Bellomia. She also took part in master classes with Jean-François Rivest and Carl Topilow from the Cleveland Institute of Music. Ms. Leclair has participated in the Contemporary Music Conducting Workshop in Kromeriz, Czech Republic, the Orchestral Conducting Program at the National Arts Center in Ottawa, and Kenneth Kiesler's Medomak Conductor's Retreat.

In the fall of 2005, Ms. Leclair became General and Artistic Director of Ensemble Euterpe, an orchestra she also founded. Through this orchestra, she collaborated with a number of promising soloists and other young artists, and premiered several works by young composers, as well as *Night Passages* by Alan Belkin, composition professor at l'Université de Montréal.

TERRY EVERSON trumpet

Terry Everson is an internationally renowned trumpet soloist, active as performer, educator, composer/arranger, conductor, and church musician. He first gained international attention in 1988, winning (on consecutive days) both the Baroque/Classical and 20th Century categories of the inaugural Ellsworth Smith International Trumpet Competition, with further success as First Prize laureate of the 1990 Louise D. McMahon International Music Competition. Mr. Everson has premiered major works by composers John Davison, Stanley Friedman, Jan Krzywicki, Elena Roussanova-Lucas, and Gary Ziek. His collaboration with pianist Susan Nowicki has produced two complete recordings of numerous notable modern works, as well as single entries on two discs devoted to the works of Davison and Krzywicki; he has also recorded as soloist with the New England Brass Band, the Lexington Brass Band and the Eastern Wind Symphony.

In September 1999, Mr. Everson joined the faculty of the Boston University College of Fine Arts and Tanglewood Institute; he has also served on the faculties of Asbury College, the University of Kentucky, Philadelphia College of Bible, the Las Vegas Music Festival, and the Lutheran Music Program. He is currently Principal Trumpet of the Peninsula Music Festival in Door County, WI, and recently retired after eight seasons as Principal Solo Cornet and Associate Conductor of the New England Brass Band. He appears frequently as a recitalist and clinician, and as soloist with orchestras, wind ensembles and brass bands. His extensive concert experience also includes appearances in the Boston Symphony and Pops, Philadelphia Orchestra, Boston Ballet, Boston Modern Orchestra Project, Chestnut Brass Company, Philadelphia Natural Trumpet Ensemble, Lexington Philharmonic, Lexington Brass Band, Kentuckiana Brass and Percussion Ensemble, Ray Charles, Manhattan Transfer, Kentucky Jazz Repertory Orchestra, and as conductor of the Costa Rica National Symphony Brass & Percussion and the Boston University & University of Kentucky Trumpet Ensembles in various venues, including three international brass conferences.

Mr. Everson has been an active church musician for most of the past 20 years; he was Minister of Music at True Light Community Ministries in inner-city Philadelphia, and held the same position at Family Worship Center in Lexington. From 2003-2005 he was Worship Pastor at Metro Church in Marlborough, MA; he and his wife, Lori, are currently elders and members of the Worship Team.

As composer, Mr. Everson has filled commissions from *Wizards!* double reed ensemble, the Texas Tech Trombone Choir, the Lutheran Music Program (brass quintet) and the Philadelphia College of Bible (trumpet ensemble). His setting of W.L. Thompson's *There's a Great Day Coming* has been recorded by Philip Smith (Principal Trumpet, New York Philharmonic) on the Cala label's *New York Legends* series. More recently, the BU Trumpet Ensemble's performance of his arrangement of the Finale of Felix Mendelssohn's Fourth Symphony at the 2007 ITG Conference received an enthusiastic standing ovation.

While earning Bachelor and Master of Music degrees in Trumpet Performance from the Ohio State University, Mr. Everson studied with Richard Burkart; lessons with Frank Kaderabek followed over the next few years. Mr. Everson is a member of the Pi Kappa Lambda music honor society.

Mr. Everson is on the Boards of Directors of the National Trumpet Competition and Metro Church, is an Honorary Member of the New England Brass Band, and is a Life Member of International Trumpet Guild, having served as Host for the Guild's 1998 Conference in Lexington, Kentucky. He has published articles in the *ITG Journal* on preparation for solo competitions and memorization, and for six years was the journal's Music Notation Specialist. In 2008, he will host the Ellsworth Smith Competition at Boston University.

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

Violin I

Heather Braun, *concertmaster*
Joanna Grosshans
Zoya Tsvetkova
Ashton Bush
Aleksandra Labinska
Amanda Wang
Maelynn Arnold
Eun Jung Lee
Vincent Piazza
Emily Chao
Morgan Scagliotti
Yi Hsiu Liu
Emily Stewart
Karl Orvik

Violin II

Klaudia Szlachta, *principal*
Okla Georgieva
Jee Lee
Elizabeth Barksdale
Hsu-I Hsiung
Julija Okrusko
Miyuki Yamaguchi
Nina Bishop Nunn
Paul Pinard
Maho Sakai
Leslie Levi
Charles Nguyen

Viola

Emily Rideout, *principal*
Chen Lin
Jessica Lipon
Dayla Stoerzbach
Michelle Brune
Evan Perry
Yuan-Chun Liu
Brianna Pesce
Suyeon Lee
Nathaniel Farny
Sharon Bielik

Cello

Ariana Falk, *principal*
Daria Titova
Brandon Brooks
Ming-Hui Lin
Yu-Fang Chang
Isaiah Gage
Soonra Chang
Ted Vigneau
Douglas Machiz
Jason Domingo

Bass

Bebo Shiu, *principal*
Colleen Ruddy
Julianne Russell
Henry Samuels
Nicholas Schwartz
Brandon Mason

Flute

Nikoma Baccus *
Elzbieta Brandys
Margaret Brinkerhoff
Alex Conway ^
Zachary Jay +
Chia Jung Lee #

Oboe

Jesse Barrett #
Sarah Hassen ^
Nathan Swain * +

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Cho Danby #
Tunman Ho
Kelley Medcalf
Molly Walker * ^
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Courtney Sander
Matthew Smith #
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Michael Maganuco
Talia Mailman ^
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Timpani

Joseph Becker #
Kazuki Oya ^
Bronwyn Wyatt +

Percussion

John Kulevich (kybd) ^
Matthew Raskopf
Luke Short * +
Bronwyn Wyatt

* denotes principal on
Sarabande

+ denotes principal on Danse

^ denotes principal on Cornell

denotes principal on Brahm's

BOSTON UNIVERSITY SCHOOL OF MUSIC

UPCOMING EVENTS AND PERFORMANCES

Friday, September 26, 7:30pm

Boston University Chamber Orchestra
WILLIAM LUMPKIN conductor
EARL RANEY conductor
CFA Concert Hall

Thursday, October 2, 7:30pm

Guest Artist Recital
WOLFGANG DAVID violin
DAVID GOMPPER piano
CFA Concert Hall

Friday, October 3, 7:30pm

Faculty Recital Series
MICHAEL REYNOLDS cello
ROBERT MERFELD piano
CFA Concert Hall

Sunday, October 5, 7:00pm

ALEA III
26th International Composition Competition
THEODORE ANTONIOU conductor
Tsai Performance Center

Monday, October 6, 6:00pm

Muir String Quartet
in residence at Boston University
CFA Concert Hall

Tuesday, October 7, 7:30pm

Boston University Wind Ensemble
DAVID MARTINS conductor
Tsai Performance Center

Wednesday, October 8, 7:30pm

Music and Conversation
CHEOL WOONG KIM piano
Tsai Performance Center

October 9, 6:00pm

**2008 Ellsworth Smith
International Trumpet Solo Competition**
Round 2
Tsai Performance Center

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BOSTON UNIVERSITY SCHOOL OF MUSIC

Founded in 1873, 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, 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.

In 1954, the College of Fine Arts was created to bring together the School of Music, along with two new entities: 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, founded in 1839, is an internationally recognized institution of higher education and research. With more than 30,000 students, it is the fourth largest independent university in the United States. BU contains 17 colleges and schools, along with a number of multi-disciplinary centers and institutes that are central to the school's research and teaching mission.

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John Muratore *guitar*
George Neikrug *cello* ++
James Orleans *double bass*
Linda Orsarnas *cello*
Andrew Hobson *Pilot harp*
Barbara 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*
Jennifer Bill *saxophone*
Peter Chapman *trumpet*
Geraldyn 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
John Heiss *flute*
Gregg Henegar *bassoon*

Renee Krimmsier *flute*
Don Lucas *trumpet* *
Richard Menaul *horn*
Craig Nordstrom *clarinet*
Elizabeth Ostling *flute*
Ken Radnofsky, *saxophone*
Richard Ranti *bassoon*
Thomas Rolfs *trumpet*
Mike Roylance *tuba*
Matthew Ruggiero
bassoon
Eric Ruske *horn* *
Robert Sheena *English*
horn
Ethan Sloane *clarinet* *
Samuel Solomon
percussion
James Sommerville *horn*
Linda Tooté *flute*
Lee Vinson *percussion*

PIANO

Jonathan Bass
Anthony di Bonaventura *
Maria Clodes-Jaguaribe *
Linda Jiorle-Nagy

COLLABORATIVE PIANO

Shiela Kibbe *
Robert Merfeld

ORGAN

Nancy Granert
Peter Sykes *

VOICE

Michelle Alexander
Sarah Arneson *
Penelope Bitzas *
Sharon Daniels *
Emma Dassori
James Demler *
Gary Durham
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*
Martin Pearlman
Baroque ensembles *
Robinson Pyle
natural trumpet
Marc Schachman
Baroque oboe
Jane Starkman
Baroque violin, viola
Peter Sykes *harpsichord* *

MUSICOLOGY

Richard Bunbury *
Victor Coelho *
Steven Cornelius
Brita Heimarck *
Thomas Peattie *
Joshua Rifkin *
Andrew Shenton *
Joel Sheveloff *
Jeremy Yudkin *

COMPOSITION AND THEORY

Brett Abigana
Martin Amlin *
Deborah Burton *
Richard Cornell *
Joshua Fineberg *
Heather Gilligan
Osvaldo Golijov
Samuel Headrick *
David Kopp *
Rodney Lister *
Ketty Nez *
John Wallace *
Steven Weigt *

MUSIC EDUCATION

Richard Bunbury *
Bernadette Colley *
Diana Dansereau *
André de Quadros *
Jay Dorfman *
Andrew Goodrich *
Patrick Jones *
Ron Kos *
Warren Levenson
Sandra Nicolucci *
Anthony Palmer
William Pappazisis
Chris Parks
Evan Sanders
Karen Snell
John Wallace *

CONDUCTING

David Hoose *
Ann Howard Jones *
David Martins

OPERA INSTITUTE

Judith Chaffee
Phyllis Curtin ++
Sharon Daniels *
Frank Kelley
Ruth Benson Levin
William Lumpkin *
Adam McLean
Jim Petosa
Betsy Polatin
Christien Polos
Jeffrey Stevens
Nathan Troup
Allison Voth *

STAFF PIANISTS

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

Department Chairmen
represented in **bold**

* Denotes full-time
faculty

++ Emeritus

SCHOOL OF MUSIC ADMINISTRATION

André de Quadros, *Director, School of Music*

Mary P. Squiers, *Executive Operations Officer*

Tracy Rider, *Director of Admissions and Student Affairs*

Anthony Enslow, *Executive Assistant*

SCHOOL OF MUSIC PRODUCTION DEPARTMENT

J. Casey Soward, *Manager of Production and Performance*

Diane McLean, *Stage Manager*

Shane McMahon, *Recording Engineer*

Eric Roberson, *Scheduling and Programs Coordinator*

Kris Sessa, *Librarian*

Martin Snow, *Keyboard Technician and Restoration*

Roberto Toledo, *Head Recording Engineer*

