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2014-10-18

# Boston University Singers and Chamber Orchestra, October 18, 2014

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**Boston University** College of Fine Arts  
School of Music



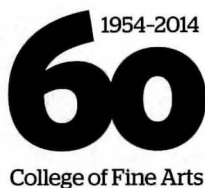
**Boston University Singers and Chamber Orchestra**  
Deed Spencer, conducting

**Saturday, October 18, 2014 8pm**  
Marsh Chapel

Founded in 1872, the **School of Music** combines the intimacy and intensity of conservatory training with a broadly-based, traditional liberal arts education at the undergraduate level and intense coursework at the graduate level. The school offers degrees in performance, conducting, composition and theory, musicology, music education, collaborative piano and historical performance, as well as a certificate program in its Opera Institute, and artist and performance diplomas.

Founded in 1839, **Boston University** is an internationally recognized private research university with more than 32,000 students participating in undergraduate, graduate and professional programs. BU consists of 17 colleges and schools along with a number of multidisciplinary centers and institutes which are central to the school's research and teaching mission.

The Boston University **College of Fine Arts** was created in 1954 to bring together the School of Music, the School of Theatre and the School of Visual Arts. The University's vision was to create a community of artists in a conservatory-style school offering professional training in the arts to both undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students. The creative education at the College of Fine Arts has extended into the city of Boston, a rich center of cultural, artistic, and intellectual activity.



**Boston University** College of Fine Arts  
School of Music

**Boston University Singers and Chamber Orchestra**  
Reed Spencer, conducting

October 18, 2014  
Marsh Chapel

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Franz Joseph Haydn  
(1732-1809)

Missa in Angustiis, Hob. XXII: 11,  
'Lord Nelson Mass'

*Kyrie*  
*Gloria*  
*Credo*  
*Sanctus*  
*Agnus Dei*

Jennifer Jaroslavsky, soprano  
Madeline Bueter, soprano  
Jessie Rosso, soprano  
Carolyn Aguirre, alto  
Megan Phillips, alto  
Tyler Diaz, tenor  
Erik Van Heyningen, bass

*In partial fulfilment of the Doctor of Musical Arts degree*

## Reed Spencer, conductor

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Reed Spencer is a teacher, conductor, and singer, currently working on his DMA in the College of Fine Arts at Boston University. He currently studies with Dr. Ann Howard Jones, Dr. Scott Allen Jarrett, and he has studied with professor David Hoose. During the past year he was the conducting fellow at Marsh Chapel, where he assisted in the year-long study of J. S. Bach's Mass in B Minor with the Marsh Chapel Choir and Collegium. Reed has a Masters of Music degree in Choral Conducting at the Jacobs School of Music, Indiana University and a Bachelor of Music degree in Vocal Performance from Taylor University. While studying at IU, he co-conducted the Symphonic Choir, Opera Choruses, and the IU All Campus Choir. Reed has studied conducting and rehearsal technique with Dr. William J. Gray, Dr. Dominick DiOrto, Dr. Richard Tang Yuk, and Dr. Carmen Helena Tellez. He also studied voice, as a lyric baritone, with Professor Wolfgang Brendel. His opera roles include: Count Almaviva in Mozart's *Le Nozze di Figaro*, Kecal in Smetana's *The Bartered Bride*, Papageno in Mozart's *The Magic Flute*, and The Major General Stanley in Gilbert and Sullivan's *Pirates of Penzance*. Reed also gained extensive conducting experience as the assistant conductor of the Taylor University Chorale, where he was mentored by Dr. Joann Rediger.

## Program Notes

### *Missa in Angustiis, in D minor, "Lord Nelson"*

"...the whole meaning of a song lies in the words and that the tune comes of itself, and that apart from the words there is no tune, which exists to give measure to the words."

- Leo Tolstoy, *War and Peace*

It is unquestionable that Franz Joseph Haydn was a master of tune, style, and elegance in the entirety of his musical output. His power to compose beautiful melodies and compelling musical structures is overwhelmingly evident in his output of symphonies, string quartets, and sonatas. Additionally, the Great Enlightenment composer had a unique ability to illuminate various texts, adding insight and complexity to both the words and the music. Each of Haydn's settings of the Mass Ordinary endures as a personal exegesis of the sacred liturgy, bowing to religious tradition while simultaneously offering fresh perspectives with each new setting. Haydn displays, for example, that "Lord, have mercy" is a phrase to be sung both in times of want and plenty, peace and adversity, triumph and despair. Haydn interweaves the "song" with the "words" in a manner that manifests his deep and intricate understanding of theology and tradition and his reverent faithfulness to God and creation.

By the mid-1790's, Haydn had finished his residency at the Esterházy estate, where he lived and worked for the majority of his adult life. He composed freely, enjoyed his pension, and explored the rich European culture from which he was reclusive for so many years. Prince Esterházy commissioned Haydn to compose a grand Mass once each year for Princess Maria Theresia's name day celebration. Under these circumstances, Haydn composed his six late "great" Masses, of which the *Missa in Angustiis* is the third. Composed in 1798, the austere sounds in the *Missa in Angustiis* reflect a time of geopolitical instability in the Austro-Hungarian Empire. The Napoleonic Wars continued to rage onward and the state of the empire was unpredictable. Much like Haydn's earlier "Mass in time of War," this setting of the sacred text conveys militaristic unrest that amplifies the drama within the text and represents the nation's current state.

Affectionately named the "Lord Nelson Mass," this music was originally titled only *Missa* by Haydn. He later added the words "in angustiis" to the title, translating roughly to "in time of stress," which likely referred to the turmoil within the empire. This strain had economic impact on the music of the court as well. The financial hardships are reflected in the original scoring of the piece, which does not include any wind instruments. The nod toward the heroic war general, Lord Nelson, was not a title given by Haydn, but connected itself with the Mass after a performance at Esterházy in 1801 during which Nelson was present. The nickname is appropriate, as Lord Nelson defeated the Napoleonic armies in Egypt just as Haydn had finished composing the Mass. The political stability that returned to the empire because of Nelson's victory makes Haydn's setting of the euphoric "Dona nobis" both a celebration of spiritual and national victory.

Each of Haydn's late Masses represents a combination of the traditional Mass style and Haydn's symphonic form. Referred to as "vocal symphonies" and "symphonic Masses," these works share much in common with the symphony in terms of scoring, musical forms, key structures, and dramatic progression of material. Haydn's ability to bond these two musical genres into single, cohesive structures sets Haydn's "great" Masses apart from other Masses in the literature. The composer takes the sacred form to a new level, toeing the line between traditional, liturgical music and the music that was heard in the concert hall. One must remember that Haydn composed these Masses explicitly for use in the church service, so a performance of the Mass from start to finish was not heard in Haydn's day. However, the unifying principles in conjunction with the concerted style allow for successful performance that extends beyond liturgical function, broadening the sacred genre and anticipating the modern concert-hall performances so often heard today.

H.C. Robbins Landon calls the opening Kyrie "menacing," namely describing the low unison war call of the trumpets and timpani. Haydn seldom opens a Kyrie so directly in a minor key with such a forthright, agitated character. The soprano soloist mirrors the chorus, magnifying the intensity and ardor in the musical plea for mercy. The only reprieve from the severity of the movement comes during the lyric "Christe eleison," encapsulating the sweetness and compassion of God the Son, starkly contrasting the trembling character of the surrounding passages. Haydn develops the musical material as he might in the Allegro movement of a symphony, setting the rhythmic "Kyrie eleison" motive contrapuntally while building tension and dissonance. Out of this texture the soprano raises a climactic plea, seeking desperately for peace and mercy.

By contrast, a jovial and celebratory Gloria closely follows, heralded again by the soprano soloist. Haydn divides the Gloria text into three distinct movements, highlighting the spirit of each piece of text. During the opening segment, the tenor and bass soloists offer a grounded incantation of "Et in terra pax hominibus," pictorializing the peace which flows from heaven down to Earth, followed by an explosive "glorificamus te" from the chorus, rocketing the sopranos up to a high B natural. Quiet wonder pervades the following segment, employing a stately bass aria to express praise for Christ's sacrifice. The soloist dialogues with the first violins, elucidating the intimate interaction between God and humanity. The chanting chorus quietly interjects, both adding reverence and building tension. The Quoniam recalls the initial section, but the syllabic, homophonic texture yields directly to the learned style of imitative counterpoint and fugato, culminating in a triumphant "amen!"

The Credo is the portion of the mass text which explicates the official doctrine of the church. To honor this traditional recitation of Christian principles, Haydn uses obvious use of canon, a musical law. The three parts of Jesus' life lend themselves nicely to a three part musical division for Haydn. The sopranos and tenors lead the altos and basses through the opening statements of faith, offering a picture of the believer closely following the scripture's authority in pursuit of truth. For the portion of text in which Christ is made man, the great enlightenment composer creates a ravishingly beautiful depiction of the word made flesh. The "menacing" trumpets and timpani

ominously return during the text "sub Pontio Pilato," appropriately associating the inequitable judgment placed on Christ with the opening pleas for mercy in the Kyrie. The "Et resurrexit" opens with fiery fervor in a minor key, reserving the victorious return to D major for the text "and he will come again in glory to judge the living and the dead." The soprano returns to herald Christ's return in a complementary display of vocal agility.

A solemn Sanctus melds gracefully into a lively "Pleni sunt coeli" with brilliant melismas in the upper strings adding vigor and excitement. As the chorus intones the glad "Osanna," it seems that victory is certain and peace reigns. Haydn then moves ominously into the Benedictus, creating a schizophrenic alternation between phrases of melancholic calm and explosive antagonism. The trumpets and timpani return with their greatest severity to create the highest level of uncertainty before the Osanna returns with stable certainty. Haydn treats the Agnus Dei as a tranquil reflection on what has taken place, using each soloist to explore the various emotional affects of the preceding movements. The Mass culminates in a playful "Dona nobis pacem." Haydn displays good-humored delight through spirited rhythms, jaunty musical motives, and free counterpoint, exclaiming that peace has come and humanity will prosper in the assurance of joy. *Missa in Angustiis* is, in essence, a journey that travels from instability to peace, reflecting Haydn's own hopes about the political empire and his aspiration for spiritual rest and joy. These brilliant musical and textual elements combine in exuberance and the confidence only capable from the pen of a great master.

-- Reed Spencer

# TEXT AND TRANSLATIONS

## *Kyrie*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

## *Gloria*

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam gloriam  
tuam.

Glory be to God on high,  
and on earth peace, good will towards men.  
We praise you, we bless you,  
we worship you, we glorify you,  
we give thanks to you for your great glory,

Domine Deus, Rex caelestis, Deus Pater  
omnipotens.

Lord God, heavenly King, God the Father  
Almighty.

Domine Fili unigenite, Iesu Christe.  
Domine Deus, Agnus Dei, Filius Patris

Lord, the only-begotten Son, Jesus Christ;  
Lord God, Lamb of God, Son of the Father

## *Qui tollis*

Qui tollis peccata mundi, miserere nobis.

Who takes away the sins of the world, have  
mercy on us.

Qui tollis peccata mundi, suscipe  
deprecationem nostram.

Who takes away the sins of the world, receive our  
prayer.

Qui sedes ad dexteram Patris, miserere  
nobis.

Who sits at the right hand of God the Father, have  
mercy on us.

## *Quoniam*

Quoniam tu solus Sanctus. Tu solus  
Dominus.  
Tu solus Altissimus, Iesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen

For you only are holy; you only are the Lord;

You only, O Christ, with the Holy Spirit,  
are most high in the glory of God the Father.  
Amen.

## *Credo*

Credo in unum Deum.  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Filius Dei unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem  
descendit de caelis.

I believe in one God,  
the Father almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.  
Only begotten Son of God,  
Begotten of his Father before all worlds.  
God of God, light of light,  
Very God of very God.  
Begotten, not made,  
being of one substance with the Father:  
by whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven.

## *Et incarnatus*

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:  
Et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato:  
passus, et sepultus est.

And was incarnate by the Holy Ghost  
of the Virgin Mary:  
And was made man.  
And was crucified also for us under Pontius Pilate  
suffered, and was buried.

*Et resurrexit*

Et resurrexit tertia die,  
secundum scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est  
cum gloria iudicare vivos et mortuos:  
Cujus regni non erit finis.  
Et in Spiritum sanctum Dominum,  
et vivificantem:  
Qui cum Patre, et Filio simul adoratur,  
et conglorificatur:  
Qui locutus est per Prophetas.  
Et unam, sanctam, catholicam et  
apostolicam Ecclesiam:  
Confiteor unum baptismum  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
Et vitam venturi saeculi.  
Amen.

*Sanctus*

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

*Benedictus*

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis

*Agnus Dei*

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.

And the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sits at the right hand of the Father  
And He shall come again  
with glory to judge the living and the dead:  
His kingdom shall have no end.  
And in the Holy Spirit, Lord  
and giver of life:  
Who with the Father and Son  
together is worshipped and glorified:  
Who spoke by the Prophets.  
And in one holy catholic and  
apostolic church.  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead  
And the life of the world to come.  
Amen.

*Holy, holy, holy*

Lord God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.

Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

Lamb of God, who takes away the sins of the  
world, have mercy on us.

Lamb of God, who takes away the sins of the  
world, have mercy on us.

Lamb of God, who takes away the sins of the  
world, grant us peace.

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Deanna Boone  
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Riley Gallivan  
Joyner Horn  
Kristin Howard  
Rose Lewis  
Katherine Merwin  
Jessie Rosso  
Ivy Sanderfoot  
Alex Selawsky-Group  
Raquelle Viteri  
Denise Ward  
Margaret Weckworth  
Becca White

## **Alto**

Carolyn Aguirre  
Anais Azul Arias-  
Aragon  
Lily Balshan  
Naomi Brigell  
Nicole Copeland  
Jennifer Jaroslavsky  
Victoria Lawal  
Kathryn Lazar  
Megan Phillips  
Renee Piper  
Marissa Plati  
Annmarie Rizzo  
Christina Smith  
Rachel Steinberg  
Magdalena Ho-Yan  
Tang

## **Tenor**

Michael Aniolek  
Morgan Chalue  
Tyler Diaz  
Samuel Kjellberg  
Aaron Knodle  
Brett Kostrzewski  
Francesco Logozzo  
Trey Pratt  
Francis Snyder  
Daniel Valentine  
Joseph Young

## **Bass**

Peter Brown  
Connor Burke  
Ted Evangelista  
Tim Gorka  
Benjamin Harris  
Benjamin Low  
Kevin Neel  
Jonathan Richter  
Eric Ritter  
Joshua Rohde  
Christopher Simon  
Reed Spencer  
Erik Van Heyningen

## **Ensemble Managers**

Joseph Young,  
*Senior Coordinator of  
Choral Ensembles*  
Margaret Weckworth,  
*Manager*  
Brett Kostrzewski,  
*Assistant Manager*

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David Hoose, Director of Orchestral Activities

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Michael Hustedde,  
*concertmaster*  
Zelin Wang  
Daniel Faris  
Xue Chen  
Amalia Zeitlin  
Samantha Bates

## **Violin II**

Danielle Wilson,  
*principal*  
Qirui Wang  
Sungho Jung  
Yu Gu  
Glenna Cureton  
Natalia Goldstein

## **Viola**

Colin Webb,  
*principal*  
Yazhou Wu  
Alexandra Buettner

## **Cello**

Joohyeok Lee,  
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Taliya Kristapsons  
Lisa Yasui  
Oliva Rainoff

## **Bass**

Peter Walsh,  
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Alexander Goodin

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Rebecca Oliverio  
Myungha Lee  
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*double bass*  
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Mihail Jojatu *cello*  
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Michelle LaCourse *viola* \*  
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Benjamin Levy *double bass*  
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George Neikrug *cello* ++  
James Orleans *double bass*  
Michael Reynolds *cello* \*  
Rhonda Rider *cello*  
Karen Ritscher *viola*  
Todd Seeber *double bass*  
Klaudia Szlachta *violin*  
Laurence Wolfe *double bass*  
Michael Zaretsky *viola*  
Peter Zazofsky *violin* \*  
Jessica Zhou *harp*

## WOODWINDS, BRASS, and PERCUSSION

Ken Amis *tuba*  
Jennifer Bill *saxophone*  
Kyle Brightwell *percussion*  
Geraldyn Coticone *flute*  
Adam Ebert *clarinet* (SI)  
Terry Everson *trumpet* \*  
John Ferrillo *oboe*  
Timothy Genis *percussion*  
Ian Greitzer *clarinet*  
Ronald Haroutounian *bassoon*  
John Heiss *flute*  
Gregg Henegar *bassoon*  
Renee Krimsier *flute*  
Gabriel Langfur *bass trombone*  
Don Lucas *trombone* \*  
Michael Martin *trumpet*  
Mark McEwen *oboe*  
Suzanne Nelsen *bassoon*  
Toby Oft *trombone*  
Elizabeth Ostling *flute*

Andrew Price *oboe*  
Ken Radnofsky *saxophone*  
Richard Ranti *bassoon*  
Thomas Rolfs *trumpet*  
Mike Roylance *tuba*  
Eric Ruske *horn* \*  
Robert Sheena *english horn*  
Thomas Sheens *trumpet*  
Ethan Sloane *clarinet*  
Jason Snider *horn*  
Samuel Solomon *percussion*  
James Sommerville *horn*  
Richard Stoltzman *clarinet*  
Linda Toote *flute* \*

## PIANO

Gila Goldstein  
Linda Jiorle-Nagy  
Michael Lewin  
Pavel Nersessian  
Konstantinos Papadakis  
Boaz Sharon \*

## COLLABORATIVE PIANO

Michelle Alexander \*  
Shiela Kibbe \*  
Robert Merfeld

## ORGAN

Peter Sykes \*

## VOICE

Michelle Alexander \*  
Penelope Bitzas \*  
Eve Budnick  
Sharon Daniels \*  
James Demler \*  
Gary Durham  
Lynn Eustis \*  
Phyllis Hoffman \*  
Matthew Larson  
Betsy Polatin (theatre) (SAB)  
Jerrold Pope \*

## HISTORICAL

### PERFORMANCE

Aldo Abreu *recorder*  
Sarah Freiberg Ellison *cello*  
Greg Ingles *sackbut*  
Laura Jeppesen  
*viola da gamba*  
Christopher Krueger  
*baroque flute*  
Catherine Liddell *lute*  
Douglas Lundeen *natural horn*  
Scott Metcalfe

Martin Pearlman  
*baroque ensembles* \* SAB  
Robinson Pyle  
*natural trumpet*  
Marc Schachman  
*baroque oboe*  
Aaron Sheehan *HPvoice*  
Jane Starkman  
*baroque violin, viola*  
Peter Sykes *harpichord* \*

## MUSICOLOGY

Marie Abe \*  
Victor Coelho \*  
Matthew Cron (SI)  
Andres Espinoza (SI)  
Brita Heimarck \*  
Miki Kaneda  
Trent Leipert  
Thomas Peattie \*  
Ulrike Präger  
Joshua Rifkin \*  
Andrew Shenton \* *STH/SOM*  
Jacquelyn Sholes \*  
Jeremy Yudkin \* (SI)

## COMPOSITION AND THEORY

Vartan Aghababian  
Martin Amlin \*  
Deborah Burton \*  
Justin Casinghino  
Richard Cornell \*  
Joshua Fineberg \*  
Samuel Headrick \*  
Davide Ianni (SI)  
David Kopp \*  
Mary Montgomery Koppel  
Rodney Lister \*  
Ketty Nez \* (SAB)  
Andrew Smith  
John H. Wallace \*  
Steven Weigt \*  
Jason Yust \*

## MUSIC EDUCATION

Richard Bunbury \*  
Susan Conkling \*  
Diana Dansereau \*  
André de Quadros \*  
Jay Dorfman \*  
Andrew Goodrich \*  
Lee Higgins \*  
Ron Kos \*  
Sandra Nicolucci \*

## CONDUCTING

David Hoose \*  
Ann Howard Jones  
Scott Allen Jarrett \*  
David Martins  
Scott Metcalfe

## OPERA INSTITUTE

Cara Consilvio  
Phyllis Curtin ++  
Melinda Sullivan-Friedman  
Matthew Larson  
William Lumpkin \*  
Andrew Moss  
Laura Raffo  
Jim Petosa (theatre)  
Betsy Polatin (theatre)  
Emily Ranii (theatre)  
Jeffrey Stevens \*  
Allison Voth \*

## STAFF PIANISTS

Michelle Beaton  
Anna Carr  
Brendon Shapiro  
Lorena Tecu  
Christina Wright  
Noriko Yasuda

## VISITING SCHOLARS

Jon Yeoul Chong  
Lan Deng  
Xiaolong Liu (SI)  
Yang Liu (SI)  
Xiaofeng Ni  
Lei Xiu  
Juanjuan Zhou

Department Chairs  
represented in bold

\* Full-time faculty  
++ Emeritus  
HL - Humanities Leave  
LOA - Leave of Absence  
SAB - Sabbatical  
SI - Semester I  
SII - Semester II

## SCHOOL OF MUSIC DEPARTMENT OF PRODUCTION AND ENSEMBLES

J. Casey Soward, Assistant Director of Production and Performance  
David Hoose, Director of Instrumental Ensembles  
Ann Howard Jones, Director of Choral Activities  
Scott Allen Jarrett, Director of Choral Activities, ad interim  
Matthew Larson, Manager of School of Music Ensembles  
Gregg Henegar, Manager of Opera Institute  
Michael Barsano, Manager of University-Wide Ensembles  
Aaron Goldberg, Director of Athletic Bands  
Michael Culler, Head Recording Engineer  
Diane McLean, Stage Manager  
Shane McMahon, Recording Engineer  
Martin Snow, Keyboard Technician and Restoration  
Meredith Gangler, Librarian

## COLLEGE OF FINE ARTS ADMINISTRATION

Benjamin Juárez, Dean, College of Fine Arts  
Richard Cornell, Director ad interim, School of Music  
Jim Petosa, Director, School of Theatre  
Lynne Allen, Director, School of Visual Arts

## SCHOOL OF MUSIC ADMINISTRATION

David Kopp, Associate Director of Academic Affairs  
William McManus, Associate Director of the School of Music for Music Education  
Hilary Field Respasp, Executive of The Boston University Tanglewood Institute

## Join us for upcoming performances:

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### **Monday, October 20, 8pm**

Guest Artist Recital: Tien Hsieh, piano  
*Marshall Room*

### **Sunday, October 26, 8pm**

Faculty Recital: Gila Goldstein, piano  
*CFA Concert Hall*

### **Monday, October 27, 8pm**

Boston University Chamber Orchestra  
*Tsai Performance Center*

### **Tuesday, October 28, 8pm**

Boston University Symphony Orchestra  
*Tsai Performance Center*

### **Wednesday, October 29, 8pm**

Faculty Recital: Bayla Keyes, violin  
*Tsai Performance Center*

### **Saturday, November 1, 8pm**

Faculty Recital: Andrew Shenton, conductor  
with Boston Choral Ensemble  
*Marsh Chapel*

**Marshall Room**, 855 Commonwealth Avenue  
**CFA Concert Hall**, 855 Commonwealth Avenue  
**Marsh Chapel**, 735 Commonwealth Avenue  
**Tsai Performance Center**, 685 Commonwealth Avenue

