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Parents' Weekend Concert, October 19, 2002

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BOSTON UNIVERSITY

School of Music

PARENTS' WEEKEND CONCERT

Saturday, October 19, 2002, 8:00 p.m.
College of Fine Arts
Concert Hall @ 855
855 Commonwealth Avenue, Boston

Boston University School of Music

presents

Boston University Choral Ensembles

Ann Howard Jones, Director of Choral Activities

Boston University Men's Chorus

Allan Friedman, conductor

Traditional, arr. William L. Dawson

Ain't that Good News

Traditional, arr. Nina Gilbert *Sometimes I Feel Like a Motherless Child*

Men of the Repertory Chorus

Boston University Women's Chorale

Sabrina Quintana, conductor

Robert Schumann

from *Drei Lieder für Frauenstimme*, Op. 114

No. 1: *Nanie*

No. 2: *Triolett*

Nick Barootian, *piano*

R. Schumann

from *Drei Gedichte*, Op. 29

No. 2: *Lied*

Gustav Holst

Choral Hymns from the *Rig Veda*, Set 3

Hymn to the Dawn

Hymn to the Waters

Hymn to Veda

Hymn to the Travellers

Katherine Petak, *harp*

Wolfgang Amadeus Mozart

Kyrie, K. 89

ed. J. Harris

Women of the Women's Chorale and Repertory Chorus

These selections are presented in partial fulfillment of the requirements for Sabrina Quintana's Doctor of Musical Arts degree.

Boston University Repertory Chorus
Allan Friedman, *conductor*

Franz Schubert

Mass in G Major, D. 167

Kyrie

Joyce Wah-Sheung Wong, *soprano*

Gloria

Kate Quinn, *soprano*

Ishan Johnson, *bass*

Credo

Sanctus

Benedictus

Kristen Reinhardt, *soprano*

Blake Hunter, *tenor*

Benjamin Harman, *bass*

Agnus Dei

Kate Quinn, *soprano*

Ishan Johnson, *bass*

Boston University Chamber Chorus
Ann Howard Jones, *conductor*
Ryan Murphy and Nick Barootian, *piano*

Johannes Brahms

from *Neue Liebeslieder Walzer*, Op. 65

Verzicht, o Herz, auf Rettung

Finstere Schatten der Nacht

Weiche Gräser im Revier

Schwarzer Wald, dein Schatten

Zum Schluß

PROGRAM NOTES, TEXTS, AND TRANSLATIONS

Traditional, arr. William L. Dawson

Ain'a that Good News

Crown up in'a the kingdom, ain'a that good news
I'm a gonna lay down this world, gonna shoulder up'a my cross
Gonna take it home'a to my Jesus, ain'a that good news

I got'a hurry up in'a the kingdom...

I got'a robe up in'a the kingdom...

I got'a savior in'a the kingdom...

Traditional, arr. Nina Gilbert

Sometimes I Feel Like a Motherless Child

Sometimes I feel like a motherless child a long way from home.

True believer.

Sometimes I feel like an eagle in the air...

Sometimes I feel like I'm almost gone...

Robert Schumann (1810–1856)

from *Drei Lieder für Frauenstimme*, Op. 114 (1849–50)

and *Drei Gedichte*, Op. 29 (1840)

Robert Alexander Schumann began studying piano and organ at an early age. This Romantic German composer who is best known for his piano, vocal, and choral work was also noted for his expertise in the literary world as a critic. He was the chief editor of the *Neue Zeitschrift für Musik* (*New Journal for Music*) in Leipzig, Germany, in which he published hundreds of reviews of compositions and performances, therefore setting new standards for nineteenth century musicians. Schumann found inspiration in German Romantic poetry and set numerous texts for solo and ensemble voices.

Opus 29 was composed in 1840 while Schumann was involved in a lawsuit against his future father-in-law. His fiancée was threatened with losing her inheritance and earnings unless she broke her ties with Schumann. Opus 114 was written at the height of Schumann's output as a composer. At that time, he and Clara were living in Dresden with their children when the city was invaded. They fled on foot and lived temporarily in exile in Kreischa.

Nanie, Op. 114 No. 1 (Beckstein)

Unter den rothen Blumen schlummere
Lieb Vögeline unter den rothen Blumen
graben wir traurig dich ein.

Hast uns so schön gesungen
Haben dich so sehr geliebt!
Kehlnchen hat ausgeklungen,
ach, wie uns das so sehr betrübt!

Als du noch sangest
Hatte Rosen blühender Mai geweckt,

Song of Lamentation

Under the red flowers slumbering;
We sadly bury the dear little bird
Under the red flowers.

You sang so beautifully
We loved you so very much!
The bird's voice has ended
Oh, how very sad we are!

As you sang
The roses blooming in May did
awaken,

Aber heute mit Zeitlosen haben wir
dich zugedeckt.

Unter den rothen Blumen Schlummere
lieb Vögeline.

But today we buried you
with others who are timeless.

Under the red flowers the dear
little bird slumbers.

Triolett, Op. 114 No. 2 (L'Egru)

Senkt die Nacht den saften Fittig
nieder,

Tont der Zither flusternder Accord.
Es entbehrt die Lippe gern das Wort

Auch verstummend preisen dich
die Lieder,

Holde Nacht, der Liebe treuer Hort
Senkt die Nacht den sanften Fittig

nieder,
Tont der Zither flüsternder Accord

The night lowers down the gentle wing,

The zither's whispering chord sounds
The lip misses the word

And the songs praise you ceasingly.

Sweet night, love's faithful stronghold
The night lowers down the gentle wing

The zither's whispering chord sounds.

Lied, Op. 29 No. 2 (von Geibel)

In meinem Garten die Nelken
Mit ihrem Purpurstern
Sie müssen nun alle verwelken,
Denn du bist fern.

Auf meinem Heerde die Flammen
Die ich bewacht so gern,
Sie sanken in Asche zusammen,
Denn du bist fern.

Die Welt ist mir verdorben,
Mich grüßt nicht Blume nicht Stern,
Mein Herz ist lange gestorben,
Denn du bist fern.

In my garden the carnations
With their purple stars
Must now all wither
Because you are far away.

At my stove the flames
Which I guarded with pleasure
They have sunk into ashes
Because you are far away.

The world is ruined for me.
Neither flower nor star greet me
My heart died long ago
For you are far away.

German translations by Sabrina Quintana and Barbara Poeschl-Edrich.

Gustav Holst (1874–1935)

Choral Hymns from the *Rig Veda*, Set 3 (1910)

Gustav Holst, a British composer and trombonist, came from a family of professional musicians. He received his formal training at the Royal College of Music. Holst is best known for his symphonic suite, *The Planets*, and he also wrote orchestral and band works, concerti, operas, and choral and vocal music.

Holst studied Sanskrit, and his compositions reveal a prominent Hindu influence. The *Vedas* are ancient Hindu sacred texts written in Sanskrit and translated by Holst himself. He composed four groups of choral hymns; the first set contains

three hymns for chorus and orchestra; the second is set for three female voices with orchestra or piano and violins; the third set is written for four female voice parts with harp or piano; and the fourth consists of hymns for male voices with string orchestra and brass.

The third set of hymns from the *Rig Veda* was completed in 1910 for Holst's friend, Frank Duckworth and the Ladies Choir of Blackburn, England. Each strophic hymn opens with plainsong melodies, and then develops into a full chordal texture.

Wolfgang Amadeus Mozart (1756–1791)

Kyrie, K. 89 (1772)

Wolfgang Amadeus Mozart, a Viennese Classical composer known for his genius in music, wrote numerous works covering various genres. Among his choral works are several part songs and canons. His *Kyrie*, K. 89, is a complex canon written for five soprano voices. Its melismatic passages harmonically fit the five-voiced texture.

—Program notes by Sabrina Quilley

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy upon us,
Christ have mercy,
Lord have mercy.

Franz Schubert (1797–1828)

Mass in G Major, D. 167 (1815)

Compared to his early romantic Viennese contemporaries, Schubert garnered far less fame and attention during his lifetime. Like Chopin a generation later, he contented himself with smaller audiences and catered to an aesthetic of inner reflection. Because he lacked both the performing talents of Mozart and the forceful personality of Beethoven, Schubert's talent went unrecognized by the musical establishment for forty years. His melodic eloquence, balance, and subtle passion can now be appreciated best by the kind of intimate and active listener he performed for originally.

In the spring of 1815, Schubert was in the middle of his most intense creative period of his life. Churning out music at the rate of over 60 bars a day, Schubert can claim 150 songs, four singspiels, two string quartets, and many other smaller works in this 14-month period. Written in only five days, Schubert's *Mass in G* is a carefully crafted reflection of faith, a romantic *lauda* in six movements. Taking the same approach as he did when setting a poem by Schiller or Goethe, Schubert allows the text of this mass to inform both the structure and character of the music. Schubert's unsurpassable gift for melody and his command of harmony enliven and personalize the text to such a compelling extent that despite our paucity of knowledge about Schubert's inner character, the listener feels as though they can get a true sense of Schubert's relationship with his faith.

The mass begins with a Kyrie full of warmth and light, contrasted by a darker, less stable section introduced by the soprano soloist with the text "Christe eleison". The eventual return to the text of Kyrie and the major mode is that much sweeter after this change in texture and key.

The Gloria lives up to its name with joyous upward figures in the strings and long sustained outbursts of song from the choir. At the text "Miserere mei," Schubert combines a duet and the chorus to lend a personal and urgent note to the plea for mercy. Once again, the return of the original motives and key balances the movement as the choir lauds, blesses, and adores God.

The Credo movement is the centerpiece of the mass. Scholars debate whether his textual omissions in this movement are reflections of Schubert's religious beliefs or compositional solutions to problems presented by the unwieldy Credo text. In either case, Schubert creates a perfect balance between form, melody, and text as the various beliefs of the Catholic liturgy come alive in the music.

The brief but gloriously regal Sanctus is followed by a short, sprightly fugue on the text "Osanna in excelsis." Schubert sets the Benedictus that follows as an extended triple canon for soprano, tenor, and bass with an almost operatic accompaniment.

The mass ends with an Agnus Dei of intense personal reflection. The strings play a haunting melody as soprano and bass soloists alternate with the choir's hushed plea for mercy and peace.

—Program note by Allan Friedman

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.

Glory be to God in the highest.
And in earth peace
To men of good will.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

We praise Thee; we bless Thee;
We worship Thee; we glorify Thee.
We give thanks to Thee for Thy
great glory.

Domine Deus, Rex cœlestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.

Domine Deus, Agnus Dei,
Filius Patris.

Lord God, Lamb of God,
Son of the Father.

Qui tollis peccata mundi,
miserere nobis.

Thou that takest away the sins of the
world,
Have, mercy upon us.

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

Credo in unum Deum;
Patrem omnipotentem,
factorem cœli et terrae,
visibilium omnium et invisibilium.

In unum Dominum Jesum Christum,
Filium Dei unigenitum,
ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,

Genitum non factum,
consubstantiali Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et nostram salutem
descendit de cœlis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.

Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.

For thou only art holy,
thou only are the Lord,
Thou only art the most high.
Together with the Holy Ghost
In the glory of God the father.
Amen.

I believe in one God;
the Father almighty,
maker of heaven and earth,
And of all things visible and invisible.

In one Lord Jesus Christ,
the only begotten Son of God,
Of the Father before all worlds;
God of God, light of light,
true God of true God.

begotten not made;
Being of one substance with the Father,
by Whom all things were made
Who for us men
And our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
According to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the
Father;
and He shall come again with glory
to judge the living and the dead;
And His kingdom shall have no end.

I believe in the Holy Ghost,
the Lord the giver of life;
Who proceedeth from the Father and
the Son.

Who with the Father and the Son
Who with the Father and the Son
together
Is worshiped and glorified;
As it was told by the Prophets.

Confiteor unum baptisma,
in remissionem peccatorum.

Mortuorum
et vitam venturi sæculi.

Amen.

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

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

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

I acknowledge on baptism
For the remission of sins.

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 Thy glory.
Hosanna in the highest.

Blessed is He that cometh
In the name of the Lord.
Hosanna in the highest.

Lamb of God,
Who takest away the sins of the world,
Have mercy upon us.
Lamb of God.
Grant us peace.

Johannes Brahms (1833–1897)

from *Neue Liebeslieder Walzer*, Op. 65 (1869–74)

Johannes Brahms setting of the *Liebeslieder Walzer*, Op. 65, is only one example of Brahms's extensive exploration of music in triple meter. The Hungarian Dances and the first movement of the F Minor clarinet sonata, Op. 120 No. 1, are well known examples, as is the famous funeral march from *Ein deutsches Requiem*. Obviously, those works represent a very serious and even dour treatment of the meter. Here there is a different feeling, and this difference seems to have originated after Brahms moved to Vienna in 1862.

Brahms wrote a set of piano waltzes, which led to the composition of waltzes for four hands at one piano with voices. Brahms called these *Liebeslieder Walzer*. Two sets exist. Interestingly, the first set (Op. 52) is for performance with four-hand piano and voices ad lib. The second set (Op. 65), was composed to be performed as a group of vocal pieces. The texts in both cases are by a poet Brahms often used, Daumer, except for the final movement of Op. 65 in which the words are by Goethe.

—Program note by Ann Howard Jones

1.

Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!

Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

2.

Finstere Schatten der Nacht,
Wogen- und Wirbelgefahr!
Sind wohl die da gelind
Rasten auf sicherem Lande,
Euch zu begreifen imStande?

Das ist der nur allein,
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande!

8.

Weiche Gräser im Revier,
schöne, stille Plätzchen!
O wie linde ruht es hier
sich mit einem Schätzchen!

12.

Schwarzer Wald, dein Schatten ist
so düster!
Armes Herz, dein Leiden ist so
drückend!
Was dir einzig wert, es steht vor Augen
Ewig untersagt ist Huldvereinung.

15. (Goethe)

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
wechseln in liebender Brust.

Heilen könnet die Wunden ihr nicht,
die Amor geschlagen,
aber Linderung kommt einzig
ihr Guten, von euch.

Despair of rescue, O heart,
Abandon yourself in the sea of
love!

For a thousand boats float
Shattered near this shore!

Dark shadows of the night,
Traacherous wave and current!
Who, resting safety
On dry land,
Can you understand your plight?

Only he may, who
Ventures upon the stormy
Expanse of the tossing sea,
Miles distant from the shore!



Soft grasses in this spot,
Lovely, quiet little place!
Oh how peacefully one rests here,
Alone with a sweetheart!

Dark woods, your shadows are so
dismal!
Poor heart, your sorrows are so
oppressive!
All that matters is right in front of
me.
Sweet union is forever impossible.

Enough now, oh Muses!
You strive in vain to show
How misery and joy
Mingle in the loving breast.

You can not heal the wounds
The Cupid has inflicted,
But solace comes solely
From you, you blessings.



—Translation by Nick Jones

THE CONDUCTORS

Ann Howard Jones, Professor of Music and Director of Choral Activities at Boston University, conducts the Boston University Symphonic Chorus and the Chamber Chorus; administers the Master of Music and Doctor of Musical Arts degrees in choral conducting; and teaches advanced choral conducting. After earning bachelor's and master's degrees in voice and a doctorate in choral conducting from the University of Iowa, she taught at the Universities of Iowa, Georgia, and Illinois, and at Wittenberg and Emory Universities. While a Fulbright Senior Lecturer in Brazil, she consulted in the development of a university choral program and taught choral and vocal pedagogy.

Dr. Jones was Assistant Conductor for Choruses with the Atlanta Symphony Orchestra where she was associated with music director Yoel Levi and the late Robert Shaw, music director emeritus and conductor laureate. She was the first conductor of the Atlanta Symphony Youth Chorus. She served as musical assistant with the Robert Shaw Chamber Singers and Festival Singers, whose performances to recordings of Poulenc, Rachmaninov, Brahms, and Schubert choral music on Telarc, and critical acclaim at Carnegie Hall. One of the organizers of the Robert Shaw Institute, she assisted Mr. Shaw in the musical preparations for the Robert Shaw Institute, which rehearsed, performed, and recorded in France from 1988–1994.

Recognized for her expertise in conducting technique, choral and vocal pedagogy, rehearsal procedures and performance practice, Dr. Jones has recently appeared as guest lecturer at the Sixth International Choral Symposium and the American Choral Directors Association Eastern Division Convention in Baltimore, the American Guild of Organists Region I Convention in Portland, ME, and the Long Island Choral Festival. She has been a guest professor at the University of Missouri, the University of Miami, the University of Missouri-Kansas City, and Drake University. Internationally, she has been invited to appear in South America, South Korea, Europe, Canada, and Australia. Equally acclaimed as a conductor, her guest conducting appearances have included numerous all-state and festival choruses, including the 1996 Massachusetts All-State and the 1997 All New England Festival Chorus. Dr. Jones was invited to conduct the Robert Shaw Tribute Singers, choruses of singers from Mr. Shaw's select ensembles, in closing concerts before the Southern Division of the American Choral Directors Association Convention in 2000, and the national American Choral Directors Association 2001 Convention. This was her eighth summer as conductor of the chorus at the Boston University Tanglewood Institute, an ensemble of select high school singers who rehearse and perform at Tanglewood as part of the Young Artists Vocal Program. In recent summers the chorus has prepared its own concerts and also has been invited to sing with Seiji Ozawa, Robert Spano, John Williams, and Craig with conducting.

Originally from Duluth, Minnesota, **Allan Friedman** earned his Bachelor of Arts degree in music at Duke University where he studied conducting with Rodney Wynkoop. In the fall of 1997, he studied at the University of Natal, Durban in South Africa where he studied choral music with Joseph Shabalala, leader of Ladysmith Black Mombazo, renowned for their work on Paul Simon's album *Graceland*. In 2001, he graduated with a Master's degree in musicology from the University of North Carolina, Chapel Hill, where he conducted the Collegium Musicum and was assistant conductor of the Carolina Choir.

In addition to conducting, Mr. Friedman studied composition with Marjorie Merryman at Boston University and Steve Jaffe at Duke University and has had several performances of his choral compositions. Currently, he is in his second year of the Doctor of Musical Arts program in choral conducting with Dr. Ann Howard Jones, where he has conducted both the Boston University Women's Chorus and the Boston University Repertory Chorus.

Mr. Friedman is the music director at First Parish Unitarian/Universalist church in Canton, Massachusetts; the conductor of the Harbour Arts Choral Society in Hanover, Massachusetts; and the assistant director of The Zamir Chorale of Boston.

BOSTON UNIVERSITY WOMEN'S CHORALE

Soprano

Laura Parker, Oceanside, CA
Lindsey Elmore, Southbury, CT
Laura Pierce, Apopka, FL
Sara Klaus, Mission Viejo, CA
Jodi Michelle Hann, Monongahela, PA
Dina Zalami, Sharjah, UAE
Caitlin Quinn, Weston, CT
Jennifer Pinzari, Easton, MA
Marissa Clark, Danville, CA
Emily May Borababy, Chevy Chase, MD
Kristen Loesch, Mineola, NY
Katie Green, Bozeman, MT
Alison Howard, Glastonbury, CT

Liina Melanie Sarapik, Baltimore, MD
Laura Quinn, Morristown, NJ
Margaret Babin, Utica, NY

Alto

Jane Sitarz, West Hartford, CT
Christie Beaulieu, East Hartford, CT
Lianna Purjes, New York, NY
Heather Ann Krajewski, Commack, NY
Sherri Snow, Burlington, CT
Vanessa Sawtell-Jones, Arlington, TX
Emily Belastock, Kingston, MA
Courtney Kalbacker, Siler City, NC
Samantha Moyer, Milford, MA

BOSTON UNIVERSITY REPERTORY CHORUS

Soprano

Lauren Eleanor Athey, Mount Royal, NJ
Katherine Womer-Benjamin, Aurora, OH
Lauren Blair, Bridgton, ME
Lauren Brownstein, Cheltenham, PA
Rachel Cetel, Cherry Hill, NJ
Lauren Craft, Gulf Shores, AL
Lisa Flanagan, Ossining, NY
Rachel Henry, Southwest Harbor, ME
Catherine Marchant, Needham, MA
Nicole Mazzella, South Dennis, MA
Kate Quinn, Long Beach, CA
Kristen Reinhardt, Lakeville, CT
Joyce Wah-Sheung Wong, Hong Kong

Alto

Megan Bender, Hamburg, NY
Patrice Buckley, Waltham, MA
Julia Haupt, Vernon, NJ
Joan McNellis, Naperville, IL
Catherine Meyers, Fairfax, VA
Kelly Thomas, Kingwood, TX
Alaina Tutrone, Lindenhurst, NY
Erin Mich, Stony Brook, NY

Tenor

Joseph Akl, Norwood, MA
Demetrios Antonopoulos, Norwood, MA
Paul Beswick, Leuittown, NY
Aaron Bowers, Mt. Pleasant, MI
Christopher Celella, Cheshire, CT
Blake Hunter, Charlottesville, VA
Lee Ransom, Farmington, CT

Bass

Mark Bartley, Port Arthur, TX
Sean Burton, Suffield, CT
Anthony Green, Providence, RI
Benjamin Harman, La Grange, GA
Ishan Johnson, Riverhead, NY
Eric Kriley, Boston, MA
David Murray, Albuquerque, NM
Sergio Pires, Rio de Janeiro, Brazil
Jason Samuel, Cleveland, OH
Naftali Schindler, Newton, MA
Joshua Slater, Lebanon, NH
Robert Torrey, Vergennes, VT
Nathan Zullinger, Chambersburg, PA

BOSTON UNIVERSITY CHAMBER CHORUS

Soprano

Meryl Atlas, Orange, CT
Jessica Brusilow, Dallas, TX
Sara Davis, Indianapolis, IN
Barbara Lynne Jamison, New York, NY
Kendall Lima, Warwick, RI
Joelle Lurie, Weston, MA
Sabrina Quintana, Colorado Springs, CO
Caroline Stuva, Plymouth, MN
Shannon Salyards, Hastings, NE

Alto

Uzo Aduba, Medfield, MA
Emily Ezzie, Colton, NY
Elizabeth McBride, Rochester, NY
Meghan McGinnes, Ellington, CT
Katherine Meyers, Norwich, VT
Erin Mich, Stony Brook, NY
Michelle Pisa, Tyler, TX
Julia Villagra, Farmington, CT

Tenor

David Bailey, North Reading, MA
Alexander Boyer, Port Washington, NY
George Case, Atlanta, GA
Terry Doe, London, England
Allan Friedman, Duluth, MN
Ryan Murphy, Newton, MA
Keith Townsend, Atlanta, GA
Edward Curtis Williams, New York, NY
Vince Yi, Los Angeles, CA

Bass

Nick Barootian, Racine, WI
Mark Bartley, Port Arthur, TX
Sean Burton, Suffield, CT
Avery Griffin, Belmont, MA
Sean Landers, Brick, NJ
Rob Mezzanotte, Easton, MA
Kristopher Moon, Shawnee, KS
Jordan Rock, Doylestown, PA
Sergio Pires, Rio de Janeiro, Brazil
Joshua Slater, Hanover, NH
Joseph Valone, Rochester, NY
Nathan Zullinger, Chambersburg, PA

BOSTON UNIVERSITY REPERTORY CHORUS CHAMBER ORCHESTRA

Violin

Sarah Washburn
Clark Spencer
Krista Wroten
George Lam
Julia Villagra
Ruby Fulton
Emily Wilson

Viola

Christina Butler
Jenn Sills
Gregory Williams

Violoncello

Sarah Sitzer
Leah Johnson
Kristin Antolik

UPCOMING PERFORMANCES

Wednesday, October 23
8:00 p.m.

**Studio New Music: Moscow Conservatory
Contemporary Music Ensemble**
Works by Denisov, Gubaidulina, Schnittke,
Sioumak, Tarnopolski, and Vustin
Concert Hall @ 855

Thursday, October 24
8:00 p.m.

Boston University Wind Ensemble
David Martins, *conductor*
Works by Copland, d'Indy, Robert W. Smith,
Vaughan Williams, and Woolfenden
Tsai Performance Center

Friday–Sunday,
October 25–27
6:30 p.m.
Sunday, October 20
3:00 p.m.

Boston University Opera Institute
The Seduction of a Lady by Richard Wargo
Scott Glasser, *guest stage director*
Allison Voth, *music director*
Boston University Theatre, Studio 210

Sunday, October 27
8:30 p.m.

Artist Diploma Recital
Lorena Tecu, collaborative piano
Ala Jojatu, violin
Mihail Jojatu, violoncello
Works by Brahms, Dvorák, and Janáček
Concert Hall @ 855

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