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2005-10-15

Boston University Women's Chorale and Concert Choir, October 15, 2005

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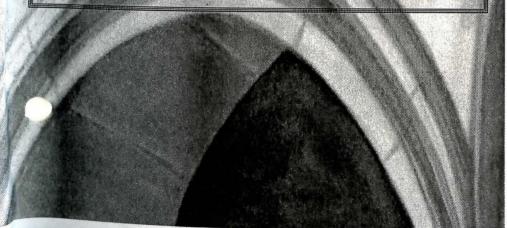
College of Fine Arts
School of Music

BOSTON UNIVERSITY WOMEN'S CHORALE and CONCERT CHOIR

MICHAEL MCGAGHIE and MIGUEL FELIPE conductors

Saturday, October 15, 2005 8:00pm

College of Fine Arts Concert Hall
855 Commonwealth Avenue



Here, a desired life in music is grounded in great teaching, demanding performance, solid scholarship and devoted love of the art. We are a community wholly in love with the study of, creation of, performance of, MUSIC!

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Saturday, October 15, 2005 at 8:00pm College of Fine Arts Concert Hall

BOSTON UNIVERSITY WOMEN'S CHORALE and CONCERT CHOIR

MICHAEL MCGAGHIE and MIGUEL FELIPE conductors

WOMEN'S CHORALE

KRENEK

Three Madrigals

Fairies' Song

The Four Sweet Months

Summer Again

CARTER

The Harmony of Morning

JUSTIN BLACKWELL piano

HOLLAND

Visit to St. Elizabeth's

MEGAN CULLEN soprano

ADA AU piano

MICHAEL MCGAGHIE conductor

CONCERT CHOIR

MOZART

. Mass in C Major K. 317 "Coronation"

Kyrie Gloria Credo Sanctus

Benedictus Agnus Dei

GRACE KANG soprano AMY HELFER mezzo-soprano JORDAN OGRON tenor MICHAEL MORDE bass

MIGUEL FELIPE conductor

PROGRAM NOTES

ERNST KRENEK (1900–1991) Three Madrigals

A native Austrian, Ernst Krenek studied composition and conducting with Franz Schrecker in Vienna and Berlin. Through his work as a young opera conductor, he came to know Anna Mahler in 1922. She and her mother Alma soon asked Krenek to complete her late father's Symphony No. 10. Krenek abandoned the project after working briefly on two movements. He later married Anna in 1924, but divorced her less than a year later. After his music was banned in Germany by the Nazis, Krenek immigrated to the United States in 1938. He taught music in St. Paul, Minnesota for several years, later relocating to Palm Springs where he remained until his death.

Krenek explored numerous musical styles throughout his life. His diverse output includes works composed in Romantic, twelve-tone, and neo-classical idioms, as was some electronic and aleatoric music. His *Three Madrigals* (1960) join a centuries-out tradition of uniting poetry and music. Krenek's refreshing neo-Romanticism and careful attention to text are evident in these simple yet mature settings of Shakespeare, Herrick, and Tennyson.

ELLIOTT CARTER (b. 1908) The Harmony of Morning

As a teenager in New York City, Elliott Carter began exploring modernism in literature and theater through his studies at the Horace Mann School. It was there that he began to develop an interest in modern music, having no other musical training than piano lessons as a child. He came to admire the music of the American avant garde, particularly that of Charles Ives. The two were introduced in 1924 and built a friend-ship that profoundly impacted the younger Carter's musical growth.

Carter entered Harvard in 1926 to study English literature, while simultaneously pursuing piano and solfège studies at the Longy School of Music. He later earned a master's degree in music from Harvard, working with Walter Piston, Gustav Holst, and Archibald T. Davison. He later studied in France for three years with Nadia Boulanger, immersing himself in the music of Machaut, Monteverdi, and Bach. His study of early music and mastery of counterpoint are manifest in many of Carter's works, particularly his choral music.

All of Carter's eleven choral works come from his earliest creative period (1930s and 40s), prior to his famous *First String Quartet* (1951). *The Harmony of Morning* (1944) was commissioned by the Congregation Emanu-El of New York City for their 100th anniversary and premiered on February 25, 1945 with Lazare Saminsky conducting. Unmoved by the expressionist practices of his contemporaries, Carter sets the poet of Mark van Doren with an energetic and accessibly diatonic style. Carter claims the first section, characterized by rising fifths and mature counterpoint, pays homage to Machaut. The second stanza, set as an energetic interlude with homophonic choral writing, prepares for the final section – a masterful fugue eventually returning to the opening material.

JONATHAN BAILEY HOLLAND (b. 1974) Visit to St. Elizabeth's

Currently Assistant Professor of Composition at the Berklee College of Music, Jonathan Bailey Holland received a bachelor's degree from the Curtis Institute of Music and a Ph.D. in Music from Harvard University. His composition teachers have included Ned Rorem, Bernard Rands, and Mario Davidovsky. His works have been commissioned and performed by numerous organizations, including the Cincinnati Symphony Orchestra, the Detroit Symphony, and the Baltimore Symphony Orchestra, among others.

After World War II, Allied authorities prosecuted the expatriate American poet Ezra Pound for his role in supporting the Fascist cause in Italy. Arrested for treason, he was summarily judged insane and remanded to St. Elizabeth's, a federally run mental hospital in the District of Columbia. Elizabeth Bishop's poem "Visits to St. Elizabeth's" draws infamous Bethlem Royal Hospital of 18th century London and the wretched pents captive there as a metaphor for Pound's imprisonment. Using a nursery-rhymelike additive pattern, Bishop builds a conflicted, emotionally indecisive portrayal of the brilliant and cruel father of modernist English poetry.

This setting by Holland was commissioned and premiered by the Wellesley College Glee Club, conducted by Brian Hulse. Holland sets the poem in a driving triplet rhythm, capturing the unstable emotionalism of Bishop's voice through multiple shifts in texture and mode. The piece was awarded first prize in the treble division of the Roger Wagner Contemporary Choral Composition Competition.

-Michael McGaghie

WOLFGANG AMADÉ MOZART (1756–1791) Mass in C Major K. 317 "Coronation"

Why this mass? Of the hundreds, even thousands of mass settings written over hundreds of years, why has this mass – Mozart's Mass in C Major K. 317 "Coronation" – become one of the most popular across the centuries? Is it the beautiful melodies? Perhaps it is the amazing fact that Mozart was only 23 when he wrote the work. Or, maybe it is the inventive and colorful orchestration. While all these points help distinguish it, I have come to the conclusion after learning and rehearsing the "Coronation" Mass that the most compelling reason for this mass to appear on concert stages over 225 years after its composition is the infectious, undeniable, and palpable exuberance of Mozart that leaps out of every phrase.

Written in 1779 when Mozart was a mere 23 years old, the mass is a surprisingly optimistic work considering Mozart's circumstance. He had just returned home to Salzburg a 18-month (unsuccessful) search for work in Mannheim and Paris. What's more, mother died as the result of a sudden and quick illness while in Paris. To make matters worse, on his way home in late 1778, the woman to whom Mozart had proposed found another man!

The trip, however, was not without benefit. Indeed, while in Mannheim, Mozart observed the prowess of instrumental playing that had made Mannheim famous.

Exposure to such virtuosic possibilities likely influenced, for example, Mozart's expanded wind writing in the "Coronation" mass. Upon his return, Mozart's father Leopold had secured for him a position as court organist at Archbishop Colloredo's cathedral in Salzburg.

It was for the cathedral that, in the spring of 1779, Mozart wrote his "Coronation" mass. During that same time, several other masterpieces were composed: *Missa solemnis*, K. 337; Vespers, K. 312 & 339; Concerto for two pianos, K. 365; Sonata for piano and violin, K. 378; three symphonies, K. 318, 319, 338; and the *Sinfonia Concertante*, K. 364. Ironically, despite this considerable output, Archbishop Colloredo was dissatisfied with Mozart and, in 1782, Mozart was replaced by Michael Haydn.

Like his father, Mozart had great contempt for Archbishop Colloredo. Perhaps most significant of their disagreements as it pertains to this mass was Colloredo's requirement for short services. When writing to his teacher Padre Martini, Mozart wrote:

Our church music is very different from that of Italy, all the more so because a complete mass ... even the most solemn ones, when the Prince-Archbishop himself presides, may not last more than three quarters of an hour. One needs particular training for this kind of composition; and furthermore it must be a mass with all instruments-trumpets, timpani, etc.

In typically skillful fashion, Mozart met the demands of his employer and set the entire mass ordinary text in a 25-minute work. While many composers craft unusually short settings by means of poly-textual sections, Mozart achieves his concise form by omitting many of the customary mass traditions. Notably, Mozart omits lengthy fugal closings to the *Gloria* and *Credo* movements. Also, to avoid extended solo sections while still featuring solo singers, Mozart writes solo quartets and not aria-like movements. Finally, words of the particularly long *Gloria* and *Credo* movements are presented homophonically and often in an almost chanted style free of ornamentation.

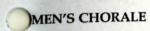
The Kyrie begins with stately chords separated by dotted rhythms in the strings. The brief opening gives way to a lovely solo section for soprano and tenor. Quickly moving through the Christe text, the soloist yield to the choir for the final bars of this short opening movement. The Gloria breathes with fascinating orchestral colors and driving rhythms. Throughout the movement, choir and quartet alternate in a quick triple meter. The movement is free of the extended contrapuntal treatment impossible in such a short work but has no shortage of expressive sections like the chromatic miserere or the solemn bonæ voluntatis. The Credo opens with its driving bass line - a recurring theme - and hardly has a chance to settle. Nevertheless, in the dramatic Et incarnatus and Crucifixus sections, Mozart creates a remarkable texture by placing the choir in a simple, slow, homophonic texture with violin solo soaring above. The Sanctus and Benedictus movements are both concluded with an ebullient Osanna the opens with an arpeggiating figure communication the joy of this celebratory text. The Benedictus is a particularly graceful movement that features soloists. The quartet is interrupted by the choral Osannas twice before the movement comes to a rousing close.

To finish the mass, Mozart breaks with tradition and composes his *Agnus Dei* for solo soprano with a choral coda on *Dona nobis pacem*. The same music, with its simple beauty, becomes the Countess's lament in Act II of *Le nozze di Figaro* (1786), "Dove sono."

Across every page turn, Mozart's "Coronation" mass keeps performer and listener alike interested in his playful music with its unceasing invention and beauty. In addition to the inspired melodies, vivid text setting and colorful orchestration, the liveliness and enthusiasm of this mass helps to firmly establish this masterwork in the repertoire.

-Miguel Felipe

TEXTS AND TRANSLATIONS



"Fairy Land II"

You spotted snakes, with double tongue, Thorny hedgehogs, be not seen; Newts and blind-worms, do no wrong; Come not near our fairy queen:

Philomel, with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby!
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

Weaving spiders, come not here; Hence, you long-legg'd spinners, hence! Beetles black, approach not near; Worm nor snail, do no offence.

> -William Shakespeare (1564–1616) A Midsummer Night's Dream, II, 2

"The Succession of the Four Sweet Months"

In a more rich and sweet array;
Next enters June, and brings us more Gems than those two that went before:

Then (lastly) July comes, and she More wealth brings in than all those three.

-Robert Herrick (1591-1674)

"The Throstle"

'Summer is coming, summer is coming. I know it, I know it, I know it. Light again, leaf again, life again, love again,' Yes, my wild little Poet. Sing the new year in under the blue. Last year you sang it as gladly. 'New, new, new, new! Is it then so new? That you should carol so madly? 'Love again, song again, nest again, young again,' Never a prophet so crazy!? And hardly a daisy as yet, little friend, See, there is hardly a daisy. 'Here again, here, here, here, happy year! O warble unchidden, unbidden!? Summer is coming, is coming, my dear, And all the winters are hidden.

-Alfred Tennyson (1809-1892)

"Another Music"

The harmony of morning, and a thrush's Throat among the sleep-deserted boughs; Expiring mists that murmur all the day Of a clear dusk, with music at the close; Wind harp, rain song, night madrigal and round: There is no word melodious as those.

Rage of the viol whose deep and shady room Is sounded to a tempest by the strings; Sweet keys depressed, swift rise upon a note Whence all the narrow soul of music hangs; The lifted flute, the reed, and horns agreeing: Words in the wake of these are scrannel gongs.

In them another music, half of sound And half of something tacitum between; In them another ringing, not for ears, Not loud; but in the chambers of a brain Are bells that clap an answer when the words Move orderly, with truth among the train.

-Mark Van Doren (1894-1972)

"Visits to St. Elizabeth's"

This is the house of Bedlam.

This is the man that lies in the house of Bedlam.

This is the time of the tragic man that lies in the house of Bedlam.

This is a wristwatch telling the time of the talkative man that lies in the house of Bedlam.

wearing the watch that tells the time of the honored man that lies in the house of Bedlam.

This is the roadstead all of board reached by the sailor wearing the watch that tells the time of the old, brave man that lies in the house of Bedlam.

These are the years and the walls of the ward, the winds and clouds of the sea of board sailed by the sailor wearing the watch that tells the time of the cranky man that lies in the house of Bedlam.

This is a Jew in a newspaper hat that dances weeping down the ward over the creaking sea of board beyond the sailor winding his watch that tells the time ne cruel man the cruel man at lies in the house of Bedlam.

This is a world of books gone flat. This is a Jew in a newspaper hat that dances weeping down the ward over the creaking sea of board of the batty sailor that winds his watch that tells the time of the busy man that lies in the house of Bedlam.

This is a boy that pats the floor to see if the world is there, is flat, for the widowed Jew in the newspaper hat that dances weeping down the ward waltzing the length of a weaving board by the silent sailor that hears his watch that ticks the time of the tedious man that lies in the house of Bedlam.

These are the years and the walls and the door that shut on a boy that pats the floor to feel if the world is there and flat.

This is a Jew in a newspaper hat that dances joyfully down the ward into the parting seas of board past the staring sailor that shakes his watch that tells the time of the poet, the man that lies in the house of Bedlam.

This is the soldier home from the war.

These are the years and the walls and the door that shut on a boy that pats the floor to see if the world is round or flat.

This is a Jew in a newspaper hat that dances carefully down the ward, walking the plank of a coffin board with the crazy sailor that shows his watch that tells the time of the wretched man that lies in the house of Bedlam.

CONCERT CHOIR

Wolfgang Amadé Mozart Mass in C Major K. 317 "Coronation"

I. Kyrie eleison. Christe eleison. Kyrie eleison.

Filius Patris.

II. Gloria in excelsis Deo.

Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
oter magnam gloriam tuam.
nine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu in gloria Dei Patris. Amen.

III. Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium, et invisibilium.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum.

A Patre natum ante omni saecula.

Lum de Deo, lumen de lumine, Deum verum de Deo vero.

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

II. Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
according to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Thou who takest away the sins of the world, have mercy upon us.

Thou who takest away the sins of the world, receive our prayer.

Thou who sittest at the right hand of the Father, have mercy upon us.

For Thou alone art holy. Thou alone art the Lord. Thou alone art the most high, Jesus Christ.

With the Holy Spirit in the glory of God the Father. Amen.

III. I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

And I believe in one Lord, Jesus Christ, the only begotten Son of God. Born of the Father before all ages. God from God, Light from Light, True God from true God. Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
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 caelum: sedet ad dexteram

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

Et 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.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.

Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

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

V. Benedictus qui venit in nomine Domini. Hosanna in excelsis. Begotten, not made, of one substance with the Father: by whom all things were made. Who for us, and for our salvation came down from heaven. And was incarnate by the Holy Spirit Of the Virgin Mary. And was made man.

Crucified also for us under Pontius Pilate: he suffered, died and was buried. And on the third day he rose again, according to the Scriptures.

He ascended into heaven and he sits at the right hand of the Father.

He shall come again with glory to judge the living and the dead; and of his kingdom there will be no end.

And I believe in the Holy Spirit, the Lord and Giver of life, who proceeds from the Father and the Son. Who together with the Father and the Son is adored and glorified, who spoke to us through the Prophets.

And I believe in one, holy, catholic and Apostolic Church.

I confess one baptism for the remission of sins.

I await the resurrection of the dead, and the life of the world to come. Amen.

IV. Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

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



VI. 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. VI. Lamb of God,

who takest away the sins of the world, have mercy upon us.

Lamb of God, who takest away the sins of the world, have mercy upon us.

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

-Translation by Ron Jeffers

MICHAEL MCGAGHIE conductor

Michael McGaghie is a candidate for the Doctor of Musical Arts degree in Choral Conducting at the Boston University College of Fine Arts. He is a student of Dr. Ann Howard Jones, David Hoose, and Craig Smith. He received the Master of Music degree from BU in May 2005.

Mr. McGaghie also serves as Assistant Conductor of the Harvard Glee Club, the select men's chorus of Harvard University and oldest college chorus in the nation. Under the direction of Dr. Jameson Marvin, he performed with the Glee Club last February as part of the 2005 National Convention of the American Choral Directors Association. He will join the Glee Club on a tour to the American Southwest this spring. Mr. McGaghie has previously served as Assistant Conductor of the Harvard-Radcliffe Collegium Musicum, conducting them in a concert of motets for Harvard's annual ARTS First festival in May 2004.

Mr. McGaghie was graduated *magna cum laude* from Harvard College in 2001 with a bachelor's degree in chemistry. As an undergraduate, he studied conducting with Dr. Marvin and sang with the Glee Club, the Collegium, and several student-led ensembles. Mr. McGaghie maintains an active teaching role in the Harvard Department of Chemistry and Chemical Biology, where he is currently head teaching fellow for the first-year general chemistry sequence. His teaching has been recognized multiple times by the Committee for Undergraduate Education at Harvard. He also serves as Resident Tutor in Music and Chemistry in Eliot House. His family is from the Chicago area.

MIGUEL FELIPE conductor

A first year candidate for the Doctor of Musical Arts degree, Miguel Felipe finished his Master of Music in Choral Conducting at Boston University in May 2005 and is continuing his studies at BU with Dr. Ann Howard Jones and Professor David Hoose.

In addition to being a student, Mr. Felipe is in his sixth year as Director of Music at Arlington Street Church, an historic congregation in Boston's Back Bay that recently celebrated its 275th anniversary. This year also marks his second as music director of the Boston Choral Ensemble, an auditioned, 32-voice, a cappella choir. Additionally, Mr. Felipe joined the faculty of The Boston Conservatory, where he is conductor of the Women's Chorus. Last year, he was a guest faculty member at Brown University, where he led the University Choir and Chamber Choir. In 2004, he completed a five-year tenure as artistic director of the Maine Gay Men's Chorus in Portland, Maine.

Before moving to Boston, Mr. Felipe lived in Cincinnati, Ohio, where he completed a degree in music theory and conducting at The University of Cincinnati College-Conservatory of Music, summa cum laude. There, he studied with Professors John Leman and Christopher Zimmerman. While there, he worked as a church musician for several area churches including Grace Episcopal Church and The Cathedral of St. Peter in Chains. Mr. Felipe also attended the Interlochen Arts Academy where he received a diploma in Piano Performance.

BOSTON UNIVERSITY WOMEN'S CHORALE MICHAEL MCGAGHIE conductor ADA AU piano CHRISTINE NOEL manager

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Ano II
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Alexa Haines
Ashley Harmon
Joyce Ingle
Elizabeth Kammler
Genevieve Klim
Samara Shachar Hendin
Joanna Wallace

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MICHELLE LACOURSE viola
MARTIN AMLIN piano
Guest Artist CAROL RODLAND and Viola Ensemble
Works by Jacob, Hindemith, Bridge, Bartok and Grant
CFA Concert Hall

Monday, October 24 at 8pm

4 at 8pm

Boston University Chamber Orchestra
PETER ZAZOFSKY violin and conductor
YIANNIS HADJILOIZOU and JONATHAN GIRARD conductors
STRAVINSKY Suite No. 2 for Small Orchestra
WAGNER Siegfried Idyll
MOZART Violin concerto No. 3 in G Major, K. 216
CFA Concert Hall

Tuesday, October 25 at 8pm

Boston University Wind Ensemble
DAVID MARTINS conductor
BERNSTEIN Overture to "Candide"
MOZART Serenade No. 12 in C minor, K. 388
GANDOLFI Vientos y Tangos
SPARKE Dance Movements
Tsai Performance Center

Thursday, October 27 at 8pm

Boston University Symphony Orchestra
DAVID HOOSE conductor
ELGAR Symphony No. 1
Tsai Performance Center

Thursday, November 3 8pm

Faculty Recital Series
JOHN MURATORE guitar
with ROBERTO CASSAN accordian
works by Moreno-Torroba, Brouwer,
Hand, Koshkin, Wheeler, and Piazzolla
Tsai Performance Center

Tuesday, November 8 8pm

Muir String Quartet in Residence at Boston University MOZART Quartet in D minor, K. 421 SHOSTAKOVICH Quartet No. 14 in F sharp Major, Op. 142 DVORÁK Quartet in A flat Major, Op. 105 Tsai Performance Center

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Scott Hartman trombone

Gregg Henegar bassoon

Carrie Koffman saxophone

Daniel Katzen horn

Renee Krimsier flute

John Heiss flute

Lynn Larsen horn Don Lucas trombone* Richard Mackey horn Thomas Martin clarinet Richard Menaul horn Michael Monaghan saxophone Craig Nordstrom clarinet Elizabeth Ostling flute Richard Ranti bassoon Thomas Rolfs trumpet Mike Roylance tuba Matthew Ruggiero bassoon Eric Ruske horn* Robert Sheena English horn Ethan Sloane clarinet* James Sommerville horn Linda Toote flute Jay Wadenpfuhl horn Robert Wilkerson saxophone Douglas Yeo trombone

PIANO Leslie Amper Jonathan Bass Anthony di Bonaventura* Maria Clodes-Jaguaribe* Linda Jiorle-Nagy Shiela Kibbe Randall Hodgkinson Michael Lewin Victor Rosenbaum

Robert Merfeld ORGAN Nancy Granert

Shiela Kibbe*

Alison d'Amato Angela Gooch

VOICE Michelle Alexander Sarah Arneson* Penelope Bitzas* Kendra Colton Sharon Daniels* Iames Demler* Simon Estes*

Iodi Goble Phyllis Hoffman* Frank Kelley Susan Ormont Maria Spacagna

HISTORICAL PERFORMANCE Aldo Abreu recorder Sarah Freiberg Ellison cello Laura Jeppesen viola da gamba Christopher Krueger Baroque flute Marilyn McDonald Baroque violin Emlyn Ngai Baroque violin Martin Pearlman* Marc Schachman Baroaue oboe Jane Starkman Baroque violin, viola Daniel Stepner Baroque violin Peter Sykes harpsichord

Mark Bernard DeVoto Zbigniew Granat Brita Heimarck Virginia Newes Thomas Peattie* Joshua Rifkin COLLABORATIVE PIANO Evan Scooler Toel Sheveloff* Arthur Stokes Jeremy Yudkin* Victor Coehlo

MUSICOLOGY

THEORY and COMPOSITION Martin Amlin* Theodore Antoniou* Chao-Jan Chang Richard Cornell* Lukas Foss* Samuel Headrick* David Kopp* Ketty Nez Elena Roussanova Lucas Ludmilla Leibman* Rodney Lister

John Wallace Gerald Weale* Steven Weigt*

MUSIC EDUCATION Sidi Camara Bernadette Colley André de Quadros* Joy Douglass Warren Levenson William McManus* Iames Merenda Sandra Nicolucci Anthony Palmer Roger Rideout **Evan Sanders** Steven Scott

CONDUCTING David Hoose* Scott Jarrett Ann Howard Jones* David Martins Craig Smith

OPERA INSTITUTE Ramelle Adams Judith Chaffee Phyllis Curtin++ Sharon Daniels* Ted Hewlett Meron Langsner Ruth Benson Levin William Lumpkin* Betsy Polatin Christien Polos **Ieffrey Stevens** Allison Voth*

STAFF PIANISTS Michelle Alexander Eve Budnick Iodi Goble Phillip Oliver David Richardson Michael Sponseller Lorena Tecu *Denotes full-time

faculty Department Chairmen represented in bold ++ Emeritus

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SCHOOL OF MUSIC

PRODUCTION DEPARTMENT

Brent Wilson, Manager of Production and Performance Tuaha Khan, Stage Manager Martin Snow, Keyboard Technician and Restoration Kyle Wesloh, Head Recording Engineer Roberto Toledo, Recording Engineer Sandra Wein, Scheduling and Programs Coordinator Kris Sessa, Librarians

