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2002-11-21

# Boston University Chamber Orchestra and Symphonic Chorus, November 21, 2002

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**BOSTON UNIVERSITY**  
**School of Music**

**BOSTON UNIVERSITY**  
**CHAMBER ORCHESTRA**  
**AND SYMPHONIC CHORUS**

**Thursday, November 21, 2002, 8:00 p.m.**  
**College of Fine Arts**  
**Tsai Performance Center**  
**685 Commonwealth Avenue, Boston**

**Boston University School of Music**

*presents*

**Boston University Chamber Orchestra  
and Symphonic Chorus**

**Adam Ackerman and Ann Howard Jones, conductors**

Ottorino Respighi *Ancient Dances and Airs for the Lute, Suite No. I*

Balletto detto *Il conte Orlando*

Gagliarda

Villanella

Passo mezzo e Mascherada

INTERMISSION

George Frideric Handel

*Messiah, Part I*

Sinfonia

Accompagnato: *Comfort ye, My people*

Air: *Ev'ry valley shall be exalted*

Joseph Demerest, tenor

Chorus: *And the glory of the Lord*

Accompagnato: *Thus saith the Lord*

Air: *But who may abide*

Avery Griffin, bass

Chorus: *And he shall purify—*Recitative: *Behold, a virgin shall conceive*

Air: *O thou that tellest good tidings to Zion—*Chorus

Nina Yoshida, mezzo-soprano

Accompagnato: *For behold, darkness shall cover the earth*

Air: *The people that walked in darkness*

Richard Reeves, bass

Chorus: *For unto us a Child is born*

Pifa (Sinfonia pastorale)—Recitative: *There were shepherds*

Accompagnato: *And lo, the angel of the Lord—*

Recitative: *And the angel said unto them*

Accompagnato: *And suddenly there was with the angel*

Meredith Hansen Skinner, *soprano*

Chorus: *Glory to God in the highest*

Air: *Rejoice greatly—*Recitative: *Then shall the eyes of the blind*

Kristen Watson, *soprano*

Emily Ezzie, *mezzo-soprano*

Duet: *He shall feed His flock*

Emily Ezzie, *mezzo-soprano*

Sarah Asmar, *soprano*

Chorus: *His yoke is easy*

Chorus: *Since by man came death*

Chorus: *Worthy is the Lamb. . . Amen.*

## PROGRAM NOTES

**Ottorino Respighi (1879–1936)**

***Ancient Dances and Airs for the Lute, Suite No. 1 (1917)***

While a youth in Bologna, Ottorino Respighi studied composition with Luigi Torchi, a pioneering Italian musicologist who instilled in him an abiding interest in early music—a scholarly interest that informs the three suites he constructed from sixteenth and seventeenth century works for the lute, as well as in various other transcriptions he made of pieces such as Monteverdi's *Orfeo* and works of Frescobaldi, Porpora, and Vivaldi.

For *Ancient Dances and Airs for the Lute*, Respighi relied on transcriptions of the original sources by another Italian musicologist, Oscar Chilesotti. The inspirational material for the first suite is drawn from several anonymous works: those of Simone Molinaro (c. 1570–1633), an important lute composer of his time; and those of Vincenzo Galilei (c. 1565–1615), the father of the famous astronomer (and a member of the Florentine Camerata, the group credited with the “invention” of opera). Respighi treats the original lute works like pieces of a jigsaw puzzle ripe for dissection, often inserting fragments of one into his arrangement of another, so that, for example, the four movements of the first suite are actually based on eight different sources.

The first movement borrows from Molinaro's well-known *Ballo detto il Conte Camerlengo*, though rendering it in a minor key and incorporating it into the lively dance *Salterello del predetto ballo*, which Molinaro adapted from the former. The second movement is based on Galilei's *Polymnia*, named for the ancient Greek muse of pantomime, while the third and fourth movements derive from an

anonymously composed assortment of contemporaneous Italian genres and dances—the third movement in particular captures the (often mournful) delicacy of the lute in an instrumentation that features pizzicato strings, the harp, and some distinctive solo passages. Rich and compelling orchestration is to be expected, though, from Respighi, who also briefly studied with Rimsky-Korsakov.

## **George Frideric Handel (1685–1759)**

### ***Messiah*, Part I (1741)**

From the outset of his musical career—in the German city of Hamburg, a great operatic center at the time—Handel found himself involved with opera. His efforts there as a composer attracted the attention of patrons both foreign and domestic, and helped propel him abroad to Italy, to which he made several trips. Well traveled throughout the continent, he ultimately landed in London, where he exploited the English taste for Italian opera successfully as the *de facto* composer in the genre for roughly twenty years. Yet though it made his reputation and his fortune, he didn't appear to bat an eye when the genre gradually fell from favor in London. Indeed, it may have fallen from favor with Handel as well: opera cre a battleground along the Thames, as Handel fought the nobility, rival companies, and the vicissitudes of public taste.

When, in July of 1738, Handel learned that his old partner had failed to secure enough subscribers to mount an operatic production at the King's Theatre, the scene of many of his triumphs, he immediately (the next day, actually) began composing an oratorio, *Saul*, which was then followed by several others. Handel had written oratorios before—in the Italian style, which was closer to opera—but he would now forge a more uniquely English type of oratorio, marrying Italianate solo singing to the English language and incorporating the choral writing characteristic of the English church. A central and oft-noted feature of *Messiah* is its choruses, which are higher in occurrence in this particular oratorio than in his others, and quite varied in style, making it perhaps the most quintessentially “English” of his output in the genre. Ultimately, it was the success of *Messiah*—due possibly to this very feature—in concert across the Irish Sea that convinced Handel that oratorio could be the moneymaker that opera had been, and set him on a compositional course that would define, to a large extent, both a national identity and his position in musical posterity.

Handel composed *Messiah*—as he composed most of his music—at breakneck speed, beginning on August 22, 1741 and finishing on September 14. The work was slated for performance on April 14, 1742 as the final concert of a series he was organizing in Dublin, where it was quite well received, along with several other Handel oratorios. One review proclaimed: “Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience. The Sublime, the Grand, and the Tender, adapted to the most elevated, majestic and moving words, conspired to transport and charm the ravished Heart and Ear.”

This sort of praise was enough to convince Handel to organize a performance of it in London in March 1743, which proved equally successful and engendered some

memorable musicological anecdotes—the story of King George II rising from his seat as the “Hallelujah” Chorus began and of Handel’s scathing riposte to a certain Lord who thanked him for the “entertainment”: “I should be sorry...if I have only succeeded in entertaining them. I wished to make them better.” This remark supports the notion that Handel felt deeply about the religious aspects of the work, as does the legend about the servant who found him weeping after completing Part II, whereupon he remarked, “I did think I did see all Heaven before me, and the great God Himself.”

The texts for *Messiah* were assembled from both books of the Bible by Charles Jennens, a Shakespearean scholar and friend of Handel’s, whose commingling of passages from both the Old and New Testaments aimed to reconcile them by demonstrating their affinity. The result is a far more impressionistic telling of Christ’s life and message than one finds in the more explicit narratives of Bach’s Passions. Part I deals with prophesy, annunciation, and birth, with most of its texts taken from Isaiah and Luke, with additional material from Haggai, Malachi, and Matthew. (The celebrated Hallelujah Chorus, often heard at Christmastime, comes in Part II, and is thus actually associated with Easter.) Jennens’s course includes not only all the standard Old Testament forecasts of a Messiah’s birth and material from the Gospel, familiar from the Christmas story, but also some tangential material that nonetheless reflects the themes of redemption and rebirth associated with the coming of Christ. This pastiche of noble sentiments, cast in the elevated prose of the King James Bible, makes *Messiah* a spiritually affirming work, regardless of one’s personal faith.

—Program notes written by Michael Nock

## THE ARTISTS

**Ann Howard Jones** is Professor of Music and Director of Choral Activities at Boston University, where she conducts the Symphonic and Chamber Chorus, teaches graduate choral conducting, and administers the MM and DMA programs. Recognized as a distinguished clinician, adjudicator, teacher, and conductor, she has received a Fulbright Professorship to Brazil and has recently accepted invitations to conduct and teach in South Korea, Australia, and Canada. She conducted the Buffalo Philharmonic Chorus and Orchestra in an all-Brahms concert in the spring of 2002.

Professor Jones has been a member of the faculty at the University of Illinois, Emory College, the University of Georgia, and Wittenberg University. She has been invited to teach and conduct at the University of Miami, San Diego State, the University of Missouri, Drake University, and at Southern Methodist University for the Church Music Summer School.

From 1984–1999 Professor Jones worked with the late Robert Shaw and the Atlanta Symphony choruses. She was Assistant Conductor for Chorus, sang in the alto section, assisted Robert Shaw Chamber Singers and was one of the

organizers of the Robert Shaw Institute. She worked with the Festival Singers both in France and in the U. S. In 2002 Professor Jones was invited to conduct the Robert Shaw Tribute Singers in a performance for the American Choral Directors National Convention in San Antonio.

Professor Jones has concluded her eighth season as conductor of the BU Tanglewood Institute Young Artists' Chorus, an audition ensemble of eighty high school singers who rehearse and perform at Tanglewood. The chorus has performed an annual concert and collaborated with Seiji Ozawa, John Williams, Craig Smith, and Robert Spano in various projects undertaken by the Tanglewood Music Center.

With the Symphonic Chorus and the University Orchestra, Professor Jones will conduct the Brahms *Requiem* in Symphony Hall in April. She has been invited to sing Bach's B Minor Mass, and to teach a session on score preparation for the Professional Training Workshop at Carnegie Hall in January. In March she will give the inaugural address in a new series at Michigan State University.

Professor Jones's degrees are from the University of Iowa.

**Adam Ackerman** is currently pursuing a Master of Music degree in orchestral conducting at the Boston University College of Fine Arts, where he studies with David Hoose and conducts the Boston University Symphony Orchestra and the Boston University Chamber Orchestra. A native of Ocean Springs, Mississippi, Mr. Ackerman received his Bachelor of Arts degree from the Florida State University School of Music, graduating *cum laude*. While earning his undergraduate degree, he studied orchestral conducting with Alexander Jiménez and choral conducting with André Thomas. Performances included an appearance in the Tenth Biennial Festival of New Music. In 2002, Mr. Ackerman served as guest conductor for both the Florida West Coast Symphony and the Waterbury (CT) Symphony Orchestra, as well as assistant conductor for the Young Artists Orchestra of the Boston University Tanglewood Institute. In addition to his activities at Boston University, Mr. Ackerman is a conducting associate at Trinity Church in Copley Square.

A native of Hicksville, New York, **Joseph Demarest** is a first year member of BU's Opera Institute. Most recently, he was seen as Peter Semyonich in *The Seduction of a Lady*, as a part of this Fall's Fringe Festival. After completing his studies at The Hartt School, Joseph sang with Connecticut Opera as Resident Artist for their 2001–2002 season. While in residence, he performed in main-stage productions, a substantial amount of educational outreach, and an appearance with the Hartford Symphony. Upcoming performances include Lysander in BU's spring production of Britten's *A Midsummer Night's Dream*. Joseph is a student of Professor Sharon Daniels.

**Avery Griffin** is a freshman vocal performance major in Boston University's College of Fine Arts, studying with Professor Phyllis Hoffman. Avery's solo performance experience includes Handel's *Te Deum* and *Messiah* at his high school, and Bach's cantata *Nach dir, Herr, verlanget mich* in the Young Artist Vocal Program

at the Boston University Tanglewood Institute. Avery has sung abroad in the Canterbury Cathedral, the Cathedral of Notre Dame in Paris, St. Joseph's Cathedral in Vienna; and in the USA at Lexington's Museum of Our National Heritage, and Boston's Jordan Hall, the Hatch Shell, and Symphony Hall.

**Nina Yoshida** is a master's student in vocal performance at Boston University. She is currently a student of Professor Penelope Bitzas. Nina received her bachelor's degree in violin performance from Boston University in 2001, graduating *magna cum laude*. Recent operatic roles include Tisbe in Opera Providence's *Cenerentola* and Lulu in Boston University's *The Jumping Frog of Calaveras County*. She is a first place winner in the Profant Vocal Competition and a second place winner in NATS New England's Division III competition. Nina has received vocal scholarships from the Leni Fe Bland Foundation, the Pillsbury Foundation, and the Boston University Women's Council.

**Richard Reeves**, a native of Houston, Texas, has sung various operatic roles with Opera in the Heights of Houston, and in the Houston Grand Opera chorus. He has also performed as the bass soloist in numerous works with groups in the Houston area. He is currently in his first semester of graduate study at Boston University, and is a student of Professor Susan Ormont.

**Meredith Hansen Skinner**, a Boston native, is currently an intern at Boston University's Opera Institute and a student of Professor Susan Ormont. She has recently appeared as Despina in *Così fan tutte* and Mrs. Gobineau in *The Medium*, both with Opera Institute, as well as in Boston University's *Elijah* as a soprano soloist. Upcoming roles include Susanna in *Le nozze di Figaro* with the Greater Boston Youth Symphony.

**Kristen Watson**, soprano, received her BFA in voice from Carnegie Mellon University in May 2001, and is currently pursuing her master's degree at Boston University, where she studies with Professor Claudia Catania. She has sung with the Pittsburgh Camerata, the Handel and Haydn Society, the Boston Pops, Barry Manilow, and will be performing with Boston Baroque this December. Recent roles include Adele in *Die Fledermaus*; Monica in *The Medium*, and Witch in *Into the Woods*. Kristen is originally from Topeka, Kansas.

**Emily Mullein Ezzie** is originally from Colton, New York. Currently completing her Bachelor of Music degree at Boston University's College of Fine Arts, she studies under the guidance of Professor Frank Kelley. She spent this last summer performing in Italy as an I Solisti member of the University of Cincinnati's Opera Theatre and Music Festival of Lucca. Emily has previously studied with Professors Mark Aliapoulous and Claudia Catania, and has participated in masterclasses with Frances Curtin and Claude Corbeil. She has also worked with coaches Lorenzo Marfatti, Donna Brumsma, Gianfranco Cosmi, and Roland Russo.

**Sarah Asmar** is originally from Simsbury, Connecticut. She received her Bachelor of Music in violin performance from Boston University in May of 2001. She has returned to BU to pursue her master's degree in vocal performance. Ms. Asmar has been the soprano soloist with the Newburyport Choral Society in Mozart's *Requiem*. She will perform professionally with Boston Baroque later this year. Ms. Asmar is a student of Professor Penelope Bitzas.

## BOSTON UNIVERSITY CHAMBER ORCHESTRA

### Violin I

Ulija Rekasiate,  
*Concertmaster*  
Hilary Castle  
Justin P. Esposito  
Olivia K. Dunn  
Irene Test  
Linda Hill  
Kelly Thomas

### Violin II

Dasha Dubrovina,  
*Principal*  
Anna Washburn  
Krista Wroten  
Clark Spencer  
Elise Blake  
Caitlin Crabtree

### Viola

Daniel Oguri, *Principal*  
Julia Garfinkel  
Christina Butler  
Gregory Williams  
Caitlin Wick

### Violoncello

Kristen Antolik, *Principal*  
Frank Bell  
Isabel Fairbanks  
Gardiner Hoyt von Trapp  
Sara Sitzer  
Mark Bridges  
Philip Boulanger  
Paul Zang

### Double Bass

Brian Perry, *Principal*  
Ira Gold

### Flute

Jessica Sherer\*  
Adam Workman

### Oboe

Chisato Harada\*  
Yu-Lee Seok\*  
(English Horn^)  
Christine Ulanowski

### Bassoon

Sarah Cryan  
Aaron Harman\*^

### Horn

Victoria Pozzato\*  
Candace Thomas

### Trumpet

Katie Bowes  
Geoffrey Shamu\*^

### Timpani

Keith Carrick

### Harp

Katherine Petak

### Keyboard

Scott Allen Jarrett^

### Orchestra Manager

Samuel Pascoe

### Production Manager

Megan O'Leary Parisi

### Stage Manager

Eric Reustle

\* Principal in Respighi

^ Principal in Handel

# BOSTON UNIVERSITY SYMPHONIC CHORUS

Scott Allen Jarrett, rehearsal pianist

## SOPRANO

Uzo Aduba, Medfield, MA, CFA  
Lauren E. Athey, Mount Royal, NJ, CFA  
Meryl Atlas, Orange, CT, CFA  
Michelle Axelrod, Commack, NY, CAS  
Margaret Babin, Utica, NY, CFA  
Emily A. Belastock, Kingston, MA, CFA  
Megan Bender, Hamburg, NY, CFA  
Katherine Womer Benjamin, Aurora, OH, CFA  
Lauren Blair, Bridgton, ME, CFA  
Emily Borababy, Washington, D.C., CFA  
Nadine Braunstein, Brookline, MA,  
community member  
Lauren Brownstein, Cheltenham, PA, CFA  
Jessica Brusilow, Dallas, TX, CFA  
Julie Cam, Sioux City, IA, COM  
Rachael Cetel, Cherry Hill, NJ, CFA  
Christina Cheng, Taiwan, CFA  
Marissa Clark, Danville, CA, CFA  
Lauren Craft, Gulf Shores, AL, CFA  
Sara Davis, Indianapolis, IN, CFA  
Alanna De Carlo, Cresskill, NJ, COM  
Lindsey Elmore, Southbury, CT, CFA  
Nisha Engineer, San Carlos, CA, CAS  
Lisa Flanagan, Ossining, NY, CFA  
Christina E. Gastelum, Indianapolis, IN, CAS  
Katie Green, Bozeman, MT, CFA  
Jodi Michelle Hann, Monongahela, PA, CFA  
Rachel Henry, Southwest Harbor, ME, CFA  
Rebecca Hirota, Honolulu, HI, CAS  
Alison Howard, Glastonbury, CT, CFA  
Valerie Hurst, Dedham, MA, COM  
Monica Ibrahim, Walpole, MA, CAS  
Barbara Lynne Jamison, New York, NY, CFA  
Courtney Kalbacker, Siler City, NC, CFA  
Jeehyun Kim, Korea, CFA  
Sara Klaus, Mission Viejo, CA, CFA  
Heather Krajewski, Commack, NY, CFA  
Kendall Lima, Warwick, RI, CFA  
Kristen Loesch, Mineola, NY, CFA  
Brianna Lutfy, Milford, MA, CAS  
Catherine Marchant, Needham, MA, CFA  
Vani Mathur, Houston, TX, CAS  
Nicole Mazzella, South Dennis, MA, CFA  
Elizabeth McBride, Rochester, NY, CFA  
Catherine Meyers, Fairfax, VA, CFA  
Sarah Moyer, Milford, MA, CFA  
Laura Parker, Oceanside, CA, CFA  
Leigh Parrinello, Chicago, IL, CGS  
Laura Peirce, Apopka, FL, CFA  
Jennifer Pinzari, Easton, MA, CFA

Alison M. Quigley, Wilbraham, MA, COM  
Caitlin Quinn, Weston, CT, CFA  
Kate Quinn, Long Beach, CA, CFA  
Sabrina Quintana, Colorado Springs, CO, CFA  
Kristen Reinhardt, Lakeville, CT, CFA  
Shannon Salyards, Hastings, NE, CFA  
Zania Saul, East Orange, NJ, SED  
Sherri Snow, Burlington, CT, CFA  
Venetia-Maria Stelliou, Montréal, Canada, CFA  
Katharine Stufflebeam, Sebastopol, CA, CAS  
Caroline Stuva, Plymouth, MN, CFA  
Alaina C. Tutrone, Lindenhurst, NY, CFA  
Joyce Wah-Sheung, Hong Kong, CFA  
Sascha Wiessmeyer, Weymouth, MA, BUA  
Dina Zalami, Sharjah, UAE, CFA

## ALTO

Emily Baumbusch, Alpharetta, GA, SED  
Christie Beaulieu, East Hartford, CT, CFA  
Patrice Buckley, Waltham, MA, CAS  
Stephanie Budwey, Holliston, MA, STH  
Jennifer Coggins, Fort Worth, TX, STH  
Jillian DiNunzio, Wrentham, MA, CFA  
Caitlin Dundon, Mansfield, MA, CAS  
Emily Ezzie, Colton, NY, CFA  
April Gardner, Boca Raton, FL, SMG  
Heidi Haupt, Highland Lakes, NJ, CFA  
Heather Hodsdon, Wells, ME, SAR  
Amanda Kabak, Brookline, MA, NA  
Anastasia Kidd, Nashville, TN, STH  
Joelle Lurie, Weston, MA, CFA  
Katherine Meyers, Norwich, VT, CFA  
Meghan McGinnes, Ellington, CT, CFA  
Erin Mich, Stony Brook, NY, CFA  
Chandra Mohan, Wilmington, DE, CFA  
Jessica Muskar, Rockville, MD, COM  
Michelle Pisa, Tyler, TX, CFA  
Lianna Purjes, New York, NY, CFA  
Laura A. Quinn, Morristown, NJ, CFA  
Patricia Riddle, Dallas, TX, SED  
Liina Sarapik, Baltimore, MD, CAS  
Vanessa Sawtell-Jones, Arlington, TX, CFA  
Jane Sitarz, West Hartford, CT, CFA  
Vidya Sivan, Brooklyn Park, MN, NA  
Karen Stokke, Ponca City, OK, CFA  
Kelly Thomas, Kingwood, TX, CFA  
Julia Villagra, Farmington, CT, CFA  
Zoe Winkler, Saint Johnsbury, VT, CAS, COM  
Christine Wright, Mendham, NJ, CAS  
Krista Wroten, Memphis, TN, CFA  
Melissa Woods, Shaker Heights, OH, COM  
chorus personnel continued on next page

## TENOR

Joseph Akl, Norwood, MA, CFA  
Demetrios Antonopoulos, Norwood, MA, CFA  
David Bailey, North Reading, MA, CFA  
Paul Beswick, Levittown, NY, CAS  
Aaron Bowers, Medford, MA, CFA  
Alexander Boyer, Port Washington, NY, CFA  
George Case IV, Atlanta, GA, CFA  
Christopher Celella, Cheshire, CT, CFA  
Terry Doe, London, England, CFA  
Allan Friedman, Duluth, MN, CFA  
Bryan Gonzalez, Salem, OR, CAS  
Matthew Greer, Kansas City, MO, STH  
Blake Hunter, Charlottesville, VA, CFA  
Scott Jones, South Hamilton, MA, CFA  
Chad William Kidd, Nashville, TN, STH  
Sean Landers, Brick, NJ, CFA  
Rafael Lopez, Rockaway, NJ, CFA  
Tom Malone, South Hero, VT, CFA  
Ryan Murphy, Newtown, CT, CFA  
Brian Nowlin, Columbus, OH, CAS  
Lee Ransom, Farmington, CT, ENG  
Benoit Schmitlin, Paris, France, ENG  
Kenade Soraci, Lexington, MA, CFA  
Keith Townsend, Atlanta, GA, CFA  
Edward Curtis Williams, New York, NY, CFA  
Vince Yi, Los Angeles, CA, CFA

## BASS

Nicholas Barber, Bridgewater, NJ, COM  
Nick Barootian, Racine, WI, CFA  
Mark Bartley, Port Arthur, TX, CFA  
Eric Bisceglia, Groton, MA, CAS  
Sean Burton, Suffield, CT, CFA  
André de Quadros, Boston, MA, CFA  
Anreas Eleftheriou, Astoria, NY, CAS  
Jacob Fowle, Fairhaven, MA, CAS  
David Fried, Sudbury, MA, CAS  
Thomer Gil, Amsterdam, Netherlands, MIT  
Brandon Glassman, Smithtown, NY, CAS  
Anthony Green, Providence, RI, CFA  
Avery Griffin, Belmont, MA, CFA  
Bernard Grogan, Newtown Square, PA, SED  
Benjamin Harman, LaGrange, GA, CFA  
Jims D. Jean-Jacques., Boston, MA, CAS  
Ishan Johnson, Riverhead, NY, CFA  
Aaron Kaufman, West Hampton, NY, CGS  
Adam Knauss, Audubon, PA, CFA  
Chris Lawnsby, South Hamilton, MA, CFA  
Robert Mezzanotte, Easton, MA, CFA  
Kristopher Moon, Shawnee, KS, CFA  
Jacob Morrow, Princeton, NJ, CAS  
David Murray, Albuquerque, NM, CFA  
Thompson Patton, Arcadia, CA, NA  
Sergio Pires, Rio de Janeiro, Brazil, CFA  
Jesse B. Rauch, West Islip, NY, CAS  
Jordan Rock, Doylestown, PA, CFA  
Jason Samuel, Cleveland, OH, CFA  
Naftali Schindler, Newton, MA, CFA  
Joshua Slater, Lebanon, NH, CFA  
Robert Torrey, Vergennes, VT, CFA  
Samuel Tucker, Clinton, CT, CFA  
Joseph A. Valone, Rochester, NY, CFA  
Gardiner Hoyt von Trapp, Waitsfield, VT, CFA  
Daniel Wade, Chicago, IL, CFA  
Francis Yun, Oakland Gardens, NY, CFA  
Omar Zeid, Bridgewater, MA, CAS  
Nathan Zullinger, Chambersburg, PA, CFA

**BOSTON UNIVERSITY COLLEGE  
OF FINE ARTS  
SCHOOL OF MUSIC**

*celebrates*

**The 80<sup>th</sup> Birthday of Lukas Foss  
at Symphony Hall**

**Tuesday, November 26 at 8:00 p.m.**

**Boston University Symphony Orchestra  
and Symphonic Chorus**

**David Hoose, *conductor***

**Johannes Brahms: *Schicksalslied*  
Lukas Foss: *Symphonic Fantasy (world premiere)*  
and *Elegy for Anne Frank*  
Sir Edward Elgar: "*Enigma*" *Variations***

**Tickets: \$35, \$20, \$10**

**Available at the Symphony Hall Box Office,  
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**Wednesday, November 20–Friday, November 22 from 11:15am–2pm  
Monday, November 25 from 11:15am–4pm  
Tuesday, November 26 from 11:15am–2pm**

# BOSTON UNIVERSITY SCHOOL OF MUSIC

## UPCOMING EVENTS

Saturday, November 23  
2:00 p.m.

**Foss Festival Symposium:**  
"New Music and its Public"  
featuring Lukas Foss, Phyllis Curtin, Mark DeVoto, and Leon Kirchner  
Concert Hall @ 855  
855 Commonwealth Avenue

Saturday, November 23  
8:00 p.m.

**Boston University Women's Chorale and  
Repertory Chorus**  
Ryan Murphy and Mark Bartley, *conductors*  
Works by Britten, Conte, Estevez, Thompson, Vaughan Williams, and Willan  
Marsh Chapel  
735 Commonwealth Avenue

Saturday, November 23  
8:00 p.m.

**Boston University Percussion Ensemble**  
Jonathan Bisesi, *director*  
Works by Cage, Chang, Novotney, Rouse, Saya, and Scelsi  
Concert Hall @ 855  
855 Commonwealth Avenue

Sunday, November 24  
2:00 p.m.

**Foss Festival Concert**  
Scott Dunn, *piano*  
performing the complete solo piano works of Lukas Foss  
Tsai Performance Center

Monday, November 25  
7:00 p.m.

**String Chamber Music Concert**  
Concert Hall @ 855

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### \$250 to \$499

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Brookline Library Music Association  
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*Contributors to the Music Programs belong to a special group of people responsible for the support of educational activities, events, programs, performances, and many other departmental needs.*

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*Due to program deadlines, some donor names may be absent from this list. Thank you for your understanding.*

## Boston University School of Music Faculty

### Strings

Steven Ansell *viola*\*  
 Edwin Barker *double bass*\*  
 Lynn Chang *violin*  
 Iseut Chuat *cello*  
 Jules Eskin *cello*  
 Emily Halpern-Lewis *harp*  
 Raphael Hillyer *viola*  
 Bayla Keyes *violin*\*  
 Michelle LaCourse *viola*\*  
 Lucia Lin *violin*\*  
 Malcolm Lowe *violin*  
 Dana Mazurkevich *violin*  
 Yuri Mazurkevich *violin*\*  
 Ikuko Mizuno *violin*  
 George Neikrug *cello*  
 James Orleans *double bass*  
 Leslie Parnas *cello*  
 Ann Hobson Pilot *harp*  
 Michael Reynolds *cello*\*  
 Todd Seeber *double bass*  
 David Soyer *cello*  
 John Stovall *double bass*  
 Roman Totenberg *violin*  
 Michael Zaretsky *viola*  
 Peter Zazofsky *violin*\*

### Woodwinds, Brass, and Percussion

Laura Ahlbeck *oboe*  
 Ronald Barron *trombone*  
 Jonathan Bisesi *percussion*  
 Peter Chapman *trumpet*  
 Doriot Dwyer *flute*  
 Terry Everson *trumpet*\*  
 John Ferillo *oboe*  
 Richard Flanagan *percussion*  
 Joseph Foley *trumpet*  
 Marianne Gedigian *flute*

Timothy Genis *percussion*  
 Ian Greitzer *clarinet*  
 Toby Hanks *tuba*  
 Ronald Haroutunian *bassoon*  
 Scott Hartman *trombone*\*  
 Gregg Henegar *bassoon*  
 Daniel Katzen *horn*  
 Christopher Krueger *flute*  
 Lynn Larsen *horn*  
 Charles Lewis *trumpet*  
 Richard Mackey *horn*  
 Thomas Martin *clarinet*  
 Richard Menual *horn*  
 Michael Monaghan  
*saxophone*

John Muratore *guitar*  
 Craig Nordstrom *clarinet*  
 Richard Ranti *bassoon*  
 Thomas Rolfs *trumpet*  
 Matthew Ruggerio *bassoon*  
 Eric Ruske *horn*\*  
 Chester Schmitz *tuba*  
 Robert Sheena *English horn*  
 Ethan Sloane *clarinet*\*  
 James Sommerville *horn*  
 Linda Toote *flute*  
 Charles Villarrubia *tuba*  
 Jay Wadenpfful *horn*  
 Douglas Yeo *trombone*  
 Jacques Zoon *flute*

### Piano

Anthony di Bonaventura\*  
 Maria Clodes-Jaguaribe\*  
 Tong-Il Han\*  
 Linda Jiorle-Nagy  
**Collaborative Piano**  
 Michelle Alexander  
 Shiela Kibbe\*

Robert Merfeld  
**Organ**  
 James David Christie  
 Nancy Granert  
 Gerald Weale\*

### Voice

Sarah Arneson\*  
 Penelope Bitzas\*  
 Claudia Catania\*  
 Kendra Colton  
 Sharon Daniels\*  
 Mark Goodrich\*  
 Phyllis Hoffman\*  
 Frank Kelley  
 Joanna Levy  
 Susan Ormont  
 Z. Edmund Toliver\*

### Historical Performance

Kinloch Earle  
*Baroque violin*  
 Stephen Hammer  
*Baroque oboe*  
 Christopher Krueger  
*Baroque flute*  
 Marilyn McDonald  
*Baroque violin*  
 Emlyn Ngai  
*Baroque violin*  
 Martin Pearlman  
*chairman*\*  
 Alice Robbins  
*viola da gamba*  
 Daniel Steptner  
*Baroque violin*  
 Peter Sykes *harpsichord*  
 John Tyson *recorder*  
**Musicology**  
 John Daverio\*  
 Elizabeth Seitz

Joel Sheveloff\*  
 Lisa Urkevich\*  
 Jeremy Yudkin\*  
**Theory and Composition**  
 Martin Amlin\*  
 Theodore Antoniou\*

Whitman Brown  
 Richard Cornell\*  
 Lukas Foss\*  
 Charles Fussell\*  
 John Goodman\*  
 Samuel Headrick\*  
 David Kopp\*  
 Ludmilla Leibman\*  
 Marjorie Merryman\*  
 Tetyana Ryabchikova  
 Tison Street

Gerald Weale\*  
 Steven Weigt\*

### Music Education

André de Quadros  
 Joy Douglass  
 Ann Howard Jones\*  
 Katherine Leaman-  
 Genovese

Anthony Palmer  
**Conducting**  
 David Hoose\*

Ann Howard Jones\*  
 David Martins

### Opera Institute

Phyllis Curtin  
 Sharon Daniels\*  
 William Lumpkin\*  
 Christien Polos  
 Christian Smith  
 Jeffrey Stevens  
 Allison Voth\*

\*Denotes full-time faculty

## Boston University College of Fine Arts Administration

Walt Meissner, *Dean ad interim*

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