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2000-12-02

# Boston University Repertory Chorus and Women's Chorale, Saturday, December 2, 2000

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*Boston University School for the Arts  
Music Division*  
—presents—

BOSTON UNIVERSITY REPERTORY CHORUS  
MARTÍN BENVENUTO, *conductor*

BOSTON UNIVERSITY WOMEN'S CHORALE  
SUSAN ROGERS, *conductor*

ANN HOWARD JONES  
*Director of Choral Activities*

XX

Saturday, December 2, 2000 at 7:00 p.m.  
Marsh Chapel  
735 Commonwealth Avenue  
Boston, Massachusetts

# BOSTON UNIVERSITY REPERTORY CHORUS

MARTÍN BENVENUTO, *conductor*

# BOSTON UNIVERSITY WOMEN'S CHORALE

SUSAN ROGERS, *conductor*

Saturday, December 2, 2000

7:00 p.m.

## PROGRAM

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### WOMEN'S CHORALE

Susan Rogers, *conductor*

Rachel Samet, *rehearsal accompanist*

From *La Liberazione di Ruggiero*  
*dall' isola d'Alcina*

Francesca Caccini  
(1587-1627)

#### Aure volanti

Aure volanti,  
augei canori,  
fonti stillanti, grazie e amori,

quinci d'intorno,  
fate piu chiar' il sol,  
piu lieto il giorno.

Antri gelati, fulgido sole,  
erbosi prati, gigli e viole,  
quinci d'intorno...

Breezes whispering,  
warbling songbirds,  
springs trickling, favors and affections,

all around,  
make the sun more bright,  
the day more happy.

Caverns frosty, shining sun,  
grassy meadows, lilies and violets,  
all around...

Ashley Avinger, Andrea Sachdeva, and Ella Zander, *flute*  
Kevin Galíe, *harpsichord*, Richard Evans, *cello*

#### Dixit Dominus

Baldassare Galuppi  
(1706-1785)

I. Dixit Dominus Domino meo:  
"Sede a dextris meis,  
donec ponam inimicos tuos  
scabellum deum tuorum."

Virgam virtutis tuae  
emittet Dominus ex Sion.  
Dominare in medio  
inimicorum tuorum!

Tecum principium  
in die virtutis tuae  
ex utero ante luciferum  
genui te.

II. Juravit Dominus,  
Et non poenitebit eum,

"Tu es sacerdos in aeternum

The Lord says to my Lord:  
"Sit at my right hand,  
until I make your enemies  
your footstool."

The Lord sends forth from Zion  
your mighty scepter.  
Rule in the midst  
of your foes!

With your power  
in the day of your valor,  
from the womb of the morning  
I have begotten you.

The Lord hath sworn  
and does not regret:

"You are a priest forever

secundum ordinem Melchisedech."

Dominus a dextris tuis;  
confregit in die irae suae  
reges.

III. Judicabit in nationibus;  
implebit ruinas;  
conquassabit capita  
in terra multorum.

De torrente in via bibet;  
propterea exaltabit caput.

Gloria Patri, et Filio,  
et Spiritui Sancto.

Sicut erat in principio.  
et nunc et semper,  
et in saecula saeculorum.  
Amen.

after the order of Melchisedech."

The Lord is at your right hand;  
in the day of his wrath, he shatters  
kings.

He will judge among the nations;  
filling them with corpses;  
he will shatter the heads  
over the wide earth.

From the torrent by the way he will drink  
There fore he will lift up his head.

Glory be to the Father, and Son,  
and the Holy Spirit.

As it was in the beginning  
is now and ever,  
world without end.  
Amen.

- Psalm 110

Hilary Smith, 1<sup>st</sup> violin, Angela Millner, 2<sup>nd</sup> violin  
Andrew Tsai, viola, Richard Evans, cello, Kevin Galley, harpsichord

## Zwölf Gesänge, Heft I

Gustav Jenner  
(1865-1920)

### O Sonne, o Sonne

O Sonne, o Sonne  
du ziehest wohl über die Berge  
und Höh'n,  
so grüsse mein herziges Liebchen,  
ich hab's heut nimmer gesehen.

O Sonne, dort drüben am Hause  
zwei Weiden wehn,  
an ihrem off'nen Fenster.  
zwei Lorbeerrosen stehn

O scheidende Sonne,  
du ziehest wohl über die Berge  
und Höhn,  
so grüsse mein herziges Liebchen,  
die dunkeln Augen mir schön.

### Liebe Schwalbe

Liebe Schwalbe, kleine Schwalbe,  
du fliegst auf und singst so früh,  
streuest durch die Himmelsbläue  
deine süsse Melodie.

Die da schlafen noch  
am Morgen  
alle stummende in Ruh,  
mit zwitschernden Gesänge  
die Versunknen weckest du.

Auf! Nun auf, ihr Liebesschläfer,  
weil die Morgenschwalbe rief;  
denn die Nacht wird den betrügen,  
der den hellen Tag verschlief.

O sun, o sun  
you travel over the mountains  
and heights,  
so greet my dearest sweetheart,  
I have not seen her today.

O sun, over there by her house  
two willows blow,  
at her open window  
two rose laurels stand.

O departing sun,  
you travel over the mountains,  
and heights,  
so greet my dearest sweetheart,  
and her dark eyes nicely for me.

Dear swallow, small swallow,  
you fly up and sing so early,  
strewing through the blue heavens  
your sweet melody.

Those that are still sleeping  
in the morning,  
all lovers at rest,  
with your twittering songs  
you awaken them from slumber.

Up! Get up! You sleeping lovers,  
the morning swallow is calling;  
for the night will cheat those,  
who sleep through the bright day.

Deus Pater omnipotens.

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

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.

### Credo

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

Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.

Et ex Patre natum ante omnia saecula.

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 propter nostram salutem

descendit de caelis.

Et incarnatus est de Spiritu Sancto

ex Maria Virgine.

Et Homo Factus Est

Crucifixus etiam pro nobis Pontio Pilato:

passus, et sepultus est.

Et resurrexit tertia die,

secundum Scripturas.

Et ascendit in caelum:

sedet ad dexteram Patris.

Et iterum venturus 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 baptismum

in remissionem peccatorum.

Et expecto resurrectionem mortuorum.

Et vitam venturi saeculi. Amen.

God the Father almighty.

Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God,

Son of the Father.

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

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

Thou who sits at the right of God the Father,  
have mercy upon us.

For Thou alone art holy.

Thou alone art the Lord.

Thou alone art most high, Jesus Christ.

With the Holy Spirit  
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.

And in one Lord, Jesus Christ,  
the only begotten Son of God,  
begotten of his Father before all ages.

God from God, Light from Light,

True God from true God.

Begotten, not made,

being 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.

And was crucified also for us under sub  
Pontius Pilate,

he suffered, and was buried.

And on the third day he rose again,

according to the Scriptures.

He 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;

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 with the Father and the Son

is worshiped and glorified,

who spoke to us through the Prophets

And I believe in one, holy, catholic

and apostolic Church.

I acknowledge one baptism

for the remission of sins.

And I await the resurrection of the dead,

and the life of the world to come. Amen.



### Klagen ist der Mond gekommen

Klagen ist der Mond gekommen  
vor der Sonne Angesicht;  
soll ihm noch der Himmel frommen,  
da du Glanz ihm nahmst  
und Licht?

Seine Sterne ging er zählen,  
und er will vor Leid vergehn;  
zwei der schönsten Sterne fehlen,  
die in deinem Antlitz stehn.

Lamenting has the moon come  
before the Sun's gaze;  
what good are the heavens to her  
since you have taken her radiance  
and light?

She went to count her stars,  
and she will die of sorrow;  
two of her fairest stars are missing,  
those that are in your face.

—from the Toskanischen of Ferdinand Gregorovius

### REPERTORY CHORUS

Martín Benvenuto, *conductor*

Amy Lieberman Roberts, *rehearsal accompanists*

### Salve Regina in E major

Franz Joseph Haydn  
(1732-1809)

Chung-Un Seo, *soprano*

Salve Regina, mater misericordiae:  
Vita, dulcedo, et spes nostra, salve!

Hail, O Queen, mother of mercy;  
our life, sweetness and hope: hail!

Ad te clamamus, exules filii Evae.  
Ad te suspiramus, gementes et flentes,  
in hac lacrimarum valle.

To thee we cry, banished sons of Eve.  
To thee we sigh, groaning and weeping  
in this valley of tears.

Eja ergo, Advocata nostra,  
illos tuos misericordes oculos  
ad nos converte.

Hasten therefore, our Advocate,  
and your merciful eyes  
turn toward us.

Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exilium ostende.

And Jesus, blessed fruit of your womb,  
to us after this exile show.

O clemens, o pia,  
O dulcis Virgo Maria!

O merciful, o pious,  
O sweet Virgin Mary!

### Mass in C minor, K. 317, "Coronation Mass"

Wolfgang Amadeus Mozart  
(1756-1791)

Meryl Atlas, *soprano*

Emily Landa, *alto*

James DeSelms, *tenor*

Adam Alexander, *bass*

### Kyrie

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

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

### 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.  
Domine Deus, Rex coelestis,

Glory to God in the highest.  
And on earth peace  
good will towards all.  
We praise thee. We bless thee.  
We worship thee. We glorify thee.  
We give thanks to thee  
for thy great glory.  
Lord God, Heavenly King,

### Sanctus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

Holy, Holy, Holy,  
Lord God of Hosts.

Heaven and earth are full of thy glory.  
Hosanna in the highest.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Blessed is he that cometh in the name  
of the Lord.

Hosanna in the highest.

### Benedictus

Benedictus qui venit  
In nomine Domini.  
Hosanna in excelsis.

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

### Agnus Dei

Agnus Dei,  
qui tollis peccata mundi:  
miserere nobis.

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

Agnus Dei,  
qui tollis peccata mundi:  
miserere nobis.

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

Agnus Dei,  
qui tollis peccata mundi  
dona nobis pacem.

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

This recital is presented in partial fulfillment of the  
Doctor of Musical Arts Degree.

## PROGRAM NOTES

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### Francesca Caccini (1587-1627)

From *La Liberazione di Ruggiero dall' isola d'Alcina*  
*Aure volanti*

Francesca Caccini is among the most prominent and well-researched female composers in the history of western music prior to the nineteenth century. Much of her fame undoubtedly rests on her father, Giulio Caccini—a member of the illustrious Florentine Camerata and one of the earliest champions of the *stilo recitativo*. She was employed at the Medici Court from 1607 to 1627 as a singer and composer. As a soprano, she was highly regarded and toured Italy extensively later in her career. Her first collection of songs was published in 1607, and she is known to have composed at least seven other stage works that are now lost.

*La Liberazione di Ruggiero dall' isola d'Alcina*, an opera ballet, was staged in the Medici court in 1625 for the visit of Prince Wladislaw of Poland. The subject was probably chosen to honor the Prince's recent victory over the Turks. The libretto, written by Ferdinando Saracinelli, is adapted from the epic poem *Orlando furioso* of Ariosto (1516). It is the same epic used for Handel's *Alcina*. That the libretto uses a modern epic is indicative of the growing preference of composers for modern poetry over Greek poetry. In this portion of the epic, Ruggiero, having been bewitched by Alcina, is ultimately freed from her spell with the other former lovers who had been transformed into plants and trees. In the chorus *Aure volanti*, the nymphs of Alcina are seducing shipwrecked Ruggiero with idyllic description of the pleasure filled island. Typical of early baroque opera, sections of through-composed vocal music are framed by instrumental ritornellos. In this case, flutes are used to compliment the voices, adding to the pastoral quality of the music.



## Baldassare Galuppi (1706-1785)

### Dixit Dominus

Baldassare Galuppi, one of the most successful Venetian opera composers of the 18<sup>th</sup> Century, staged his first opera at the precocious age of sixteen, before seeking instruction from Benedetto Marcello and Antonio Lotti. In his lifetime, he composed at least 100 operas. He is best known for establishing the artistic credibility of opera buffa through the success of his works throughout Europe. Notably, Galuppi rejected the popular stock formulae in favor of greater realism in his librettos and consistently strove for clear declamation and dramatic expression of the text. As Charles Burney commented, "Many of the refinements in modern melody, and effects in dramatic music, seem to originate from the genius of Galuppi."

*Dixit Dominus*, for women's chorus and string orchestra, was composed in 1775 for his "nightingales"—the girls of the *Ospedale degli Incurabili*. The *Incurabili*, where he served from 1762-1765, is one of the four hospitals of Venice which not only housed and provided care for orphan girls, girls with no dowries, or girls who were ill, but had by this time become prestigious music conservatories. *Dixit Dominus* is one of the shorter works of the twenty or more pieces composed for the girls of the *Incurabili* and some of the few without solo movements. In 1781, he arranged the piece for SATB choir and added parts for oboe and horn to the orchestration. The three movements of the work are unified by the return of the opening musical material. This return usually highlights the return of similar textual phrases, but in the final movement acts as a musical pun on the words "as it was in the beginning". Structurally, the entire work can be heard as being in a multi-movement rondo form. Galuppi's constant use of thematic and structural repetition makes the music readily palatable for both performers and listeners. The Latin text is set deliberately and dramatically—instances of text painting are abundant.

## Gustav Jenner (1865-1920)

### Zwölf Gesänge, Heft I

Gustav Jenner first made contact with Johannes Brahms through the poet Klaus Groth who recommended that Brahms take him as a student. Although Brahms was slow to commit to such an arrangement, he eventually agreed. Gustav Jenner is now known almost exclusively for his status as Brahms' only formal composition student and for his book entitled *Johannes Brahms als Mensch, Lehrer und Künstler*, which details Jenner's experiences under Brahms' tutelage.

In this set of pieces for three part women's chorus (or equal solo voices) and piano, it is obvious that Jenner followed in the footsteps of his teacher. The poetic structure is always reflected in the musical structure, as Brahms advocated. Hence, *O Sonne* consists of three strophes which vary in length; *Liebe Schwalbe* is in AAB musical structure reflecting the rhymes occurring between the first and second sections of text; and the text of *Klagen* is set in two contrasting sections with the piano's opening material returning to round off the piece and give it closure. These settings reflect the style of the 19<sup>th</sup> century German Lieder: the harmony is rich and tumultuous, and the keyboard parts are particularly advanced and are equal in importance to the voices.

—Susan Rogers

## Franz Joseph Haydn (1732-1809)

### Salve Regina in E major

*Salve Regina* was composed as part of the musical ceremonies connected with the taking of the veil by Therese Keller on May 12, 1756, at the Nunnery of the Poor Clares in Vienna. Haydn had fallen in love with Therese, but her parents had destined her for the Church; highlighting the impact Therese had on Haydn is the fact that he referred to her in his will of 1801. The autograph of the *Salve* was kept by Haydn as a pious relic—together with another work performed on the same occasion, the *Organ Concerto in C*—both works were sent to Breitkopf & Härtel in Leipzig in 1806. The piece, scored for soprano solo, mixed chorus, two violins, cello, and organ, is considered



the most important work of the composer's youth, and clearly shows the influence of the Italian style and more specifically the effect of Haydn's studies with Nicola Porpora. In his youth Haydn accompanied Porpora's singing lessons in exchange for instruction in composition and witnessing the Italian master teach singing.

Haydn divides the *Salve* text into five sections, with the fourth, *Et Jesum Benedictum*, acting as an introduction to the last, *O clemens, o pia*. Sections one and three are soprano arias in duple meter, constructed around an orchestral ritornello. In these sections the influence of Porpora is most striking, namely in the opening *messia di voce* of the soprano solo (which formed the basis of Porpora's instruction), and the surprising amount of coloratura passages in both sections. The second section is divided into two parts: the first with chorus in the subdominant key of A major, ending with a half cadence which leads smoothly into the soprano solo *Adagio* in A minor. Section four in E minor (chorus) also leads to a half cadence that resolves into section five in E major (soprano and chorus), a comforting and lyrical *Andante* in triple meter.

### Wolfgang Amadeus Mozart (1756-1791) Mass in C major, K. 317, "Coronation Mass"

Written in 1779, the festive verve, richness of melodic ideas, and extensive bright scoring of this Mass, seem almost ironic when we find out that it was the first church composition that Mozart wrote following his stay in Mannheim and Paris. At the time, circumstances had compelled him to return to his hated employment at the Court of Salzburg.

The claim that it was written for the anniversary of the coronation of the miracle-working image of the Virgin in the pilgrimage church of Maria Plain near Salzburg has been questioned by recent Mozart scholarship; however the scoring and dimensions (substantially greater than those of the *Missae breves* written in the 1770's) suggest that this work was probably intended for performance at Easter 1779. In accordance with the instructions given by Archbishop Colloredo (the Mass with all its parts must not last longer than three-quarters of an hour), all the movements of the work are laid out concisely. The three-part *Kyrie* sets the festive tone of the work in its opening *Andante maestoso*, followed by a soaring lyrical line in the soprano solo, in canon with the oboe and later with the tenor solo, returning to a varied *Andante maestoso*.

Elaborate contrapuntal sections such as fugues to conclude the *Gloria* and *Credo* are avoided. However, Mozart introduces formal innovations by employing in church music means of expression that belonged to the realm of instrumental music, most prominently the recurrence of thematic material in these two movements, suggesting overall rondo-like structures. Striking is the *Et incarnatus* in F minor, where the quartet of soloists is accompanied by ethereal passages in the muted violins, symbolizing the mystery of the Incarnation.

Majestic is the *Sanctus* in its broad beginning statement, balanced masterfully with a lively *Osanna in excelsis*. The solo quartet carries the weight of the *Benedictus*, and a soprano solo is introduced at the beginning of the *Agnus Dei*, for the first time in a different key (F major), foreshadowing the regal dignity of the countess arias in *Le Nozze di Figaro*. Mozart rounds off the work by introducing another carry over from instrumental music: the *Kyrie* lyrical theme returns in the *Dona nobis pacem* with the soprano solo and the solo quartet, and finally the head of its motive appears in a quicker tempo to conclude the work in the final choral *Dona nobis pacem*.

—Martín Benito

## Boston University Repertory Chorus

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### SOPRANO

Uzoamaka N. Aduba, *Medfield, MA, SFA*  
Lauren Athey, *Mt. Royal, NJ, SFA*  
Natalia Douris, *Red Hook, NY, SFA*  
Sejin Han, *Berkeley, CA, SFA*  
Marissa Katz, *Baldwin, NY, SFA*  
Beth Kinzer, *Minneapolis, MN, SFA*  
Brianna Lutfy, *Milford, MA, CAS*  
Alexis Munier, *San Francisco, CA, SFA*  
Katherine H. Womer Benjamin, *Aurora, OH, SFA*

### ALTO

Marla Anne Bennard, *Atlantic City, NJ, COM*  
Leta Wing Sum Chan, *Alameda, CA, SFA*  
Kristin Ezell, *Harlingen, TX, SFA*  
Yumi Lee, *Kwang-Ju, Korea, SFA*  
Rebecca Sansom, *Huntington Beach, CA, CAS*  
Kifely Whitehead, *Merrimack, NH, SFA*

### TENOR

David, Bailey *North Reading, MA, SFA*  
Martin Benvenuto, *Buenos Aires, Argentina, SFA*  
Alexander Boyer, *Port Washington, NY, SFA*  
Matthew Campbell, *Shelby, NC, SFA*

Drew Collins, *St. Paul, MN, SFA*  
Terry W. Doe, *Bronx, NY, SFA*  
Kevin Leong, *Huntingdon Valley, PA, SFA*  
Will Shaw, *West Babylon, NY, ENG*  
Kanade Soraci, *Lexington, MA, SFA*  
Edward Curtis Williams, *New York, NY, SFA*  
Leland Wiltamuth, *Northport, NY, SFA*  
Blaire Reinhard, *Morris Plains, NJ, SFA*

### BASS

Mark Bartley, *Port Arthur, TX, SFA*  
Eric Bisceglia, *Groton, MA, SFA*  
Sean Landers, *Succasunna, NJ, SFA*  
Chad Leahy, *South Hadley, MA, SFA/CAS*  
Kris Moon, *Shawnee, KS, SFA*  
Robert Morrison, *Guilford, CT, CAS*  
Thompson R. Patton, *Duarte, CA, CAS*  
James Radford, *Newton, MA, SFA*  
Keith Townsend, *Atlanta, GA, SFA*  
Samuel Tucker, *Clinton, CT, SFA*  
Jonathan VanderWoude, *Swanzey, NH, SFA*  
Dean Wedel, *Winnipeg, Canada, SFA*  
Stephen M. Weiss, *Bethlehem, PA, CAS*  
Francis Yun, *Bayside, NY, SFA*

## Boston University Women's Chorale

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### SOPRANO

Lauren Brownstein, *Philadelphia, PA, SFA*  
Rachel Cetel, *Cherry Hill, NJ, SFA*  
Sarah Deveau, *Cambridge, MA, SFA*  
Lindsey Elmore, *Southbury, CT, SFA*  
Nisha Engineer, *San Carlos, CA, CAS*  
Lisa Flanagan, *Ossining, NY, SFA*  
Jodi Hann, *Monongahela, PA, SFA*  
Rachel Lachance, *Gorham, ME, SFA*  
Kendall Lima, *, SFA*  
Elizabeth McBride, *Rochester, NY, SFA*  
Meredith Parrish, *Raleigh, NC, SFA*  
Katharine Quinn, *Long Beach, CA, SFA*  
Kristen Reinhardt, *Sharon, CT, SFA*

Symeon Rose Rom-Rymer, *Chicago, IL, SFA*  
Alaina Tutrone, *Lindenhurst, NY, SFA*  
Joyce Wong, *Hong Kong, SFA*

### ALTO

Courtney Elf, *Allston, MA, SFA*  
Trisha Fields, *El Paso, TX, SAR*  
Heidi Haupt, *Highland Lakes, NJ, SFA*  
Kimberly Larmouth, *Londonderry, NH*  
Michelle Register, *Lansdale, PA, COM*  
Rachel J. Samet, *Brighton, MA, SFA*  
Caroline Stuva, *New Hope, MN, SFA*  
Tracy Wedel, *Winnipeg, Canada*

## Haydn Chorus

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### SOPRANO

Sarah Deveau  
Helen Puckett  
Andrea Rash  
Susan Rogers

### ALTO

Leta Chan  
Rachel Samet  
Tracy Wedel  
Kimberly Whitehead

### TENOR

Drew Collins  
Kevin Leong  
John Paulson  
Lee Wiltamuth

### BASS

Adam Alexander  
Mark Bartley  
Jonathan VanderWoude  
Dean Wedel

## Orchestra

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**Violin I**  
Stephanie Larsen\*  
Hsin-Lin Tsai  
Tung-Ying Huang

**Violin II**  
Sasha Callahan\*  
Angela Millner

**Cello**  
Shay Rudolph\*

**Double Bass**  
Alonso Hernández

**Oboe**  
Ioannis Tselikas  
Christine Ulanowski

**Horn**  
Jeannie Wiesman  
Kellie Bartley

**Trumpet**  
Erik Warme  
Christopher Scanlon

**Timpani**  
Henry Wan

**Organ**  
Amy Lieberman Roberts\*

\*Haydn Orchestra

## UPCOMING EVENTS

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December 3  
7:00 p.m.

**Bach Festival**  
Faculty Recital  
**Steve Ansell, viola**  
**Michelle LaCourse, viola**  
**Michele Levin, guest artist, piano**  
The Tsai Performance Center  
685 Commonwealth Avenue

December 4  
7:00 p.m.

**Bach Festival**  
Faculty Recital  
**Peter Zazofsky, violin**  
**John Daverio, lecturer**  
The Tsai Performance Center  
685 Commonwealth Avenue

December 5  
7:00 p.m.

**Bach Festival**  
Faculty Recital  
**Mike Reynolds, cello**  
The Tsai Performance Center  
685 Commonwealth Avenue

December 6  
8:00 p.m.

**ALEA III**  
**Theodore Antoniou, music director**  
**Anthony di Bonaventura, piano**  
The Tsai Performance Center  
685 Commonwealth Avenue

December 7  
8:00 p.m.

**Honors Chamber Music Recital**  
The Tsai Performance Center  
685 Commonwealth Avenue

December 8  
8:00 p.m.

**Time's Arrow**  
**Richard Cornell, conductor**  
The Tsai Performance Center  
685 Commonwealth Avenue

December 11  
8:00 p.m.

**Boston University Chamber Orchestra**  
**David Hoose, conductor**  
**Ethan Sloane, clarinet**  
The Tsai Performance Center  
685 Commonwealth Avenue

December 12  
8:00 p.m.

**Boston University Symphony Orchestra**  
**Lukas Foss, conductor**  
**Yuri Mazurkevich, violin**  
The Tsai Performance Center  
685 Commonwealth Avenue



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