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2006-09-28

# Boston University Symphony Orchestra, September 28, 2006

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**BOSTON UNIVERSITY**  
**College of Fine Arts School of Music**

**BOSTON UNIVERSITY**  
**SYMPHONY ORCHESTRA**

· **DAVID HOOSE** conductor

**JIM PETOSA** narrator

Thursday, September 28, 2006 at 8pm  
Tsai Performance Center  
685 Commonwealth Avenue

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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!

– Phyllis Curtin, Dean *Emerita*  
Boston University College of Fine Arts

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Tuesday, January 31, 2006 at 8pm  
Tsai Performance Center

**BOSTON UNIVERSITY  
SYMPHONY ORCHESTRA**

DAVID HOOSE conductor

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PICKER  
(b. 1954)

*The Encantadas*

Dream  
Desolation  
Delusion  
Diversity  
Din  
Dawn

First Boston performance

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*Intermission*

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TCHAIKOVSKY  
(1840–1893)

Symphony No. 5 in E minor, op. 64

Andante–Allegro con anima  
Andante cantabile, con alcuna licenza–  
Moderato con Anima–Andante mosso–  
Allegro non troppo –Tempo I  
Valse: Allegro moderato  
Finale: Andante maestoso–Allegro vivace–  
Molto Vivace–  
Moderato assai e molto maestoso– Presto

## PROGRAM NOTES

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**Tobias Picker (b. 1954)**

### *The Encantadas*

*The Encantadas* was commissioned by the Albany Academy in celebration of their 175th anniversary, and premiered by the Albany Symphony Orchestra with Michael Arkin as Narrator, conducted by Julius Hegyi, on October 14 and 15, 1983, at the Troy Savings Bank Music Hall and the Albany Palace Theatre. It has been recorded with English, German and Japanese narration (by Sir John Gielgud, Will Quadfleg, and Mariko Miyagi, respectively), performed in English, Spanish, Portuguese, German, and Japanese, and translated into Rumanian. In 1986, the work was adapted for chamber orchestra, to accompany the chorographic premiere.

The text was drawn from Herman Melville's vivid and poetic descriptions of the Galapagos Islands, originally written for *Collier's Magazine*. Melville visited the Galapagos in 1841, as part of a whaling voyage he undertook to gather background material for *Moby Dick*. Struck by the islands' fierce beauty and strange inhabitants, Melville wrote a series of literary sketches which were ultimately published in *Collier's*. Herman Melville is the Albany Academy's most famous graduate.

By setting Melville's prose as narrative with music, Picker resuscitated the nineteenth-century genre of melodrama. Contrary to its sensational and dramatic connotation in today's world, melodrama was a legitimate artistic venture in the nineteenth century. It mingled the spoken word, and sometimes song, with independent music. Many twentieth-century composers have adapted the narrative concept: Stravinsky's *L'histoire du soldat* (1918), Walton's *Façade* (1926), Prokofiev's *Peter and the Wolf* (1936) and Copland's *Lincoln Portrait* (1942) immediately come to mind. With *The Encantadas*, Picker has added a proud companion to those distinguished ranks.

*The Encantadas* consists of six movements, each of which evokes a different picture of life in the islands' ecuatorial wilderness. In fact, this is unabashedly pictorial music. Picker capitalizes on the enchantment implicit in Melville's title and so richly developed in the narration, aptly probing the sinister undercurrent that emerges from the text. For example, at the first mention of "evilly enchanted ground," an orchestral outburst brings the malaise dramatically to the foreground. By drawing on the varied timbres of an expanded percussion section, Picker describes in sound the eerie, quasi-magical atmosphere of a venue untouched by civilization.

His series of bird portraits in movements IV and V is particularly wonderful. There are touches of humor, for example in the sultry Viennese waltz accorded to the ungainly penguins, and of mystery, in the somber piano solo that illustrates pelicans. No less effective is the cacophony of birds in the fifth section, *Din. Picker* regards the concluding section, *Dawn*, as an epiphany, bringing *The Encantadas* to a quiet and emotionally affecting close. Throughout this brilliantly hued half-hour musical canvas, *Picker's* imagination, literary sensitivity and orchestral skill engross the listener as much as *Melville's* splendid words.

## **Pyotr Illyich Tchaikovsky (1840–1893)** **Symphony No. 5 in E minor, Op. 64**

Tchaikovsky's symphonies are spread throughout his career and portray the emotional life of the composer with remarkable accuracy and power. There are the two early symphonies, the "Winter Daydreams" and "Little Russian"—fresh, melodious, and written, like so many 19th Century Russian symphonies, in the spirit of folk music. There is the graceful, classically-proportioned "Polish" symphony; the fruit of Tchaikovsky's growing engagement with Western classical forms, and in particular, the music of Mozart. And then there is the final "trilogy" of the 4th, 5th and 6th symphonies, written between 1878 and 1893, which re-enacts, with uncanny closeness, the tragic drama of Tchaikovsky's emotional life over these years—his bitter struggle with, and eventual defeat by that which he called "Fate". In each of these three symphonies a distinctive motto-theme portrays "Fate", shaping the musical structure and turning what would otherwise be loose-limbed symphonic forms into epic emotional dramas. The emotional power of these symphonies was too much for many contemporary listeners; to hear an individual wrestling so uninhibitedly with his emotions in response to an abstract "Fate" seemed melodramatic and self-indulgent, and the symphonies initially had cool receptions. But their sincerity, colour, and melodic sweep won through, and a century later their absolute emotional authenticity and conviction has been validated by an understanding of the true nature of Tchaikovsky's "Fate" — his homosexuality. His desperate struggle for love, in a society and era in which his feelings, if openly expressed, would have seen him imprisoned if not exiled, was no "self-indulgence" but a genuine matter of life and death. It has become clear in the last 20 years that Tchaikovsky's early death was not of cholera, as the Tsarist and later Soviet regimes insisted, but suicide, forced upon him by a bizarre "honour-court" when his relationship with a young nobleman threatened to become public knowledge. The slow finale of the 6th symphony, premièred just days before his death, is one of the most uncanny examples of prescience in all music.

The 5th Symphony is the least agitated of the final "trilogy". It still has its share of drama—the stakes in Tchaikovsky's struggle with "Fate" remained as high

as ever – but over half of its music is based in warm, major keys, and its structure is more conventional – some commentators have suggested that Tchaikovsky was trying to match Brahms, whom he had met early in 1888. Between the panic-laden 4th Symphony, and the abysmal despair of the 6th, it seems almost an oasis of calm. Its motto-theme reflects this; it is the slow, melancholy melody first heard on clarinets at the very opening of the symphony, almost unobtrusive beside the aggressive fanfares of the 4th Symphony. Its presence is less dramatic, more insidious – a quiet, ever-present source of anxiety rather than an overwhelming threat, although, as its appearances in the second movement show, it is still capable of terrifying power. But it ends the symphony as a triumphant march, transformed into the major key, and the overall programme of the symphony is a journey from despair to hope. On a purely structural level, it helps tie the movements and sections of the symphony together as a coherent whole – Tchaikovsky acknowledged that structure was not his strong point, writing of this symphony, with a characteristic lack of self confidence, "it has a mountain of padding; an experienced eye can detect the thread in my seams and I can do nothing about it". The motto-theme provided a useful structural support, but Tchaikovsky did himself an injustice – the symphony is held together by a sweep of emotion which transcends mere technical considerations, and, furthermore, the thematic evolution which takes place during the symphony – march-like and waltz-like melodies in the first movement become an explicit waltz (third movement) and an explicit march (finale) – displays a unique and original conception of symphonic form. But to dwell on these matters is unnecessary – the symphony is so gloriously listenable and emotionally involving that analysis becomes redundant. The outer movements chart the emotional voyage from gloom to celebration, the first ending quietly, the last with a grandiose statement of the transformed motto-theme and a brilliant coda for full orchestra. In between comes the ardent *Andante cantabile*, opening with a magnificent romantic melody for solo horn and building to two surging climaxes (Tchaikovsky's expression mark for the second – *con desiderio e passione*, with desire and passion – tells its own story), shattered each time by the motto theme in its most violent aspect. A graceful waltz, deliciously scored, takes the place of a scherzo – a moment of relaxation, darkened only in its final bars where the motto theme appears briefly as an ominous reminder of the unavoidable. Tchaikovsky wrote the 5th Symphony at his country house at Grovolske in the summer of 1888 and it was first performed in St. Petersburg on November 17th that year.

## BIOGRAPHIES

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**David Hoose**, Director of Orchestras at Boston University's School of Music, is also music director of two distinguished Boston musical institutions, the Cantata Singers & Ensemble, and Collage New Music. As well, from 1994 to 2005 Mr. Hoose served as Music Director of the Tallahassee Symphony Orchestra.

Mr. Hoose was awarded the 2005 Alice M. Ditson Conductors Award, given in recognition of his commitment to the performance of American Music; his recording of John Harbison's *Mottetti di Montale*, with Collage, was a 2005 Grammy Nominee; he also received the Dmitri Mitropoloulos Award and, as a member of the Emmanuel Wind Quintet, the Walter W. Naumburg Award for Chamber Music. Mr. Hoose's recordings appear on the New World, Koch, Nonesuch, Delos, CRI and GunMar labels. His recording, with the Cantata Singers, of Harbison's *Four Psalms* and *Emerson* has recently been released by New World Records, and his recording of chamber works by Donald Sur is forthcoming.

Mr. Hoose has conducted the Chicago Philharmonic, Singapore Symphony Orchestra, Saint Louis Symphony, Utah Symphony, Korean Broadcasting Symphony (KBS), Orchestra Regionale Toscana (Florence), Quad Cities Symphony Orchestra, Ann Arbor Symphony, Opera Festival of New Jersey, as well as at the Warebrook, New Hampshire, Monadnock and Tanglewood music festivals. In Boston he has appeared as guest conductor with the Boston Symphony Chamber Players, Handel & Haydn Society, Back Bay Chorale, Chorus Pro Musica, Fromm Chamber Players, Dinosaur Annex, Auros, and many times both with the Pro Arte Chamber Orchestra and with Emmanuel Music.

For many summers he has conducted the Young Artists Orchestra at the Boston University Tanglewood Institute. He has been a guest conductor several times at the New England Conservatory, and has conducted the orchestras of the Shepherd School at Rice University, University of Southern California, and the Eastman School. Mr. Hoose recently served on the faculty of the Rose City International Conducting Workshop, in Portland, Oregon, and conductors whom he has mentored at Boston University now serve in a wide variety of distinguished professional positions, from music directorships of college and youth orchestras, assistant and associate conductorships of major US orchestras, to music directorships of professional orchestras and opera companies.

**Jim Petosa** is a Professor of Theatre and Director of the Boston University School of Theatre. He also serves as Artistic Director of the Olney Theatre Center, a Washington, D.C. regional theatre. He is also one of three co-artistic directors of the Potomac Theatre Project, which has produced political plays for twenty years and is commencing a new life in New York City, beginning next summer. At B.U. he has directed stage productions of plays and operas since his arrival in 2002 including productions of Howard Barker's *Scenes from an Execution*, *The Laramie Project*, Peter Shaffer's *Amadeus*, Neal Bell's *Theres Raquin* among others. This year, he has directed professional productions of *The Elephant Man*, *Jacques Brel Is Alive And Well And Living In Paris*, Henrik Ibsen's *An Enemy Of The People*, and the world premiere production of Irene Wurtzel's *In The Mood*, all in Washington, D.C. His production of Tom Stoppard and Andre Previn's collaboration *Every Good Boy Deserves Favour*, which is being produced in cooperation with the Boston University School of Music will be presented next month.

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## TEXTS

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### **Dream**

Sometimes, even now, when leaving the crowded city to wander out July and August among the Adirondack Mountains...in some deep-wooded gorge, surrounded by prostrate trunks of blasted pines I recall, as in a dream, my other and far-distant roving in the baked heart of the Encantadas...I behold again the vitreous inland rocks worn down and grooved into deep ruts by ages and ages of the slow draggings of tortoises in quest of pools of scanty water and I can hardly resist the feelings that in my time I have indeed slept upon evilly enchanted ground.

### **Desolation**

Take five-and-twenty heaps of cinders dumped here and there in an outside city lot; imagine some of them magnified into mountains, and the vacant lot the sea; and you will have a fit idea of the...Encantadas, or Enchanted Isles. Rather a group of extinct volcanoes than of isles; looking much as the world at large might, after a final conflagration.

Their special curse...which exalts them in desolation above Idumea and the Pole, is that to them change never comes; neither the change of seasons nor the change of sorrows. Cut by the Equator, they know not autumn, and they know not spring. Already reduced to the lees of fire, ruin itself can work little more upon them...Showers refresh the deserts; but in these isles, rain never falls. Like split Syrian gourds left withering in the sun, they are cracked by an everlasting drought beneath a torrid sky. 'Have mercy upon me', the wailing spirit of the

Encantadas seems to cry...'for I am tormented in this flame.'

Man and wolf alike disown them. Little but reptile life is here found...No voice, no low, now howl is heard. The chief sound of life here is a hiss.

### **Delusion**

In many places the coast is rock-bound, or, more properly, clinker-bound; tumbled masses of blackish or greenish stuff like the dross of an iron-furnace, forming dark clefts and caves...into which a ceaseless sea pours a fury of foam; overhanging them with a swirl of gray, haggard mist, amidst which sail screaming flights of unearthly birds heightening the dismal din. However calm the sea without, there is no rest for these swells and those rocks; they lash and are lashed, even when the outer ocean is most at peace with itself. On the oppressive, clouded days, such as are peculiar to this part of the watery Equator, the dark, vitrified masses, many of which raise themselves among white whirlpools and breakers in detached and perilous places off the shore, present a most Plutonian sight. In no world but a fallen one could such lands exist.

Those parts of the strand free from the marks of fire, stretch away in wide level beaches of multitudinous dead shells, with here and there decayed bits of sugarcane, bamboos, and cocoanuts, washed upon this other and darker world from the charming palm isles to the westward and southward; all the way from Paradise to Tartarus; while mixed with the relics of distant beauty you will sometimes see fragments of charred wood and mouldering ribs of wrecks. Neither will anyone be surprised at meeting these last, after observing the conflicting currents which eddy throughout...the wide channels of the entire group. The capriciousness of the tides of air sympathizes with those of the sea. Nowhere is the wind so light, baffling...unreliable, and so given to perplexing calms, as at the Encantadas.

### **Diversity**

One noon my ship was cruising in close vicinity to the isles... Partly by way of freak, and partly by way of spying out so strange a country, a boat's crew was sent ashore.

It was after sunset when the adventurers returned... Ropes were dropt over, and presently three huge antedeluvian-looking tortoises were landed on deck... These were none of your schoolboy mud-turtles - but black as widower's weeds, heavy as chests of plate, with vast shells medallioned and orbed like shields, and dented and blistered like shields that have breasted a battle, shaggy, too, here and there, with dark green moss, and slimy with the spray of the sea.

The great feeling inspired by these creatures was that of age-dateless, indefinite endurance. They seemed newly crawled from beneath the foundations of the

world.

These mystic creatures, suddenly translated by night from unutterable solitudes to our peopled deck, affected me in a manner not easy to unfold.

As I lay in my hammock that night, overhead I heard the slow weary draggings of the three ponderous strangers along the encumbered deck... One ceased his movements altogether just before the mid-watch. At sunrise I found him butted like a battering-ram against the immovable foot of the foremast, and still striving, tooth and nail, to force the impossible passage... in that strange infatuation of hopeless toil which so often possesses them... they seem the victims of a downright-diabolical enchanter. I have known them in their journeyings to ram themselves heroically against rocks, and long abide there, nudging, wriggling, wedging, in order to displace them, and so hold on their inflexible path. Their crowning curse is their drudging impulse to straightforwardness in a belittled world.

To gaze abroad upon the Encantadas there is the noble point of observation... Rock Rodondo... Two hundred and fifty feet high, rising straight from the sea.

When first seen afar, it is invariably mistaken for a sail. When four leagues away of a golden, hazy noon, it seems some Spanish Admiral's ship, stacked up with glittering canvas... But coming nigh, the enchanted frigate is transformed apace into a craggy keep... sole survivor of some perished castle.

From a broken stair-like base, washed, as the steps of a water-palace, by the waves, the tower rose in entablatures of strata to a shaven summit. These uniform layers... at their lines of junction project flatly into encircling shelves, from top to bottom, rising one above another in graduated series... All these rocky ledges are alive with unnumbered sea-fowl. Eaves upon eaves... nests upon nests.

Let us first glance low... to the lowermost shelf of all... What outlandish beings are these? Erect as men... they stand all around the rock like sculptured caryatides, supporting the next range of eaves above... Their bills are short; their feet seemingly legless... the members at their sides... neither fin, wing, nor arm. And truly neither fish, flesh, nor fowl is the penguin... without exception the most ambiguous... creature yet discovered by man. Though dabbling in all three elements, and indeed possessing some rudimental claims to all, the penguin is at home in none. On land it stumps; afloat it sculls; in the air it flops. As if ashamed of her failure, Nature keeps this ungainly child hidden away at the ends of the earth.

But look, what are yon woe-begone regiments drawn up on the next shelf? Pelicans... A pensive race, they stand for hours together without motion. Their dull, ashy plumage imparts an aspect as if they had been powdered over with cinders. Pelicans. A Penitential bird, indeed, fitly haunting the shore of the clinkered Encantadas, whereon tormented Job himself might have well sat down and scraped himself with potsherds.

### Din

Rodondo is the Aviary of Ocean.

Birds light here which never touched mast or tree; hermit-birds, which ever fly alone; cloud-birds, familiar with unpierced zones of air... As eyes ascend from shelf to shelf, we find the tenants of the tower serially disposed in order of their magnitude: - gannets, black and speckled haglets, jays, sea-hens, sperm-whale birds, gulls of all varieties: - thrones, principedoms, powers, dominating one above another in senatorial array... All would have been bewitchingly quiescent, were it not for the demoniac din created by the birds. Not only were the eaves rustling with them, but they flew densely overhead, spreading themselves into a winged and continually shifting canopy.

As day advances the dissonant din augments. With ear-splitting cries the wild birds celebrate their matins. Each moment, flights push from the tower, and join the aerial choir hovering overhead, while their places below are supplied by darting myriads in discord of commotion.

### Dawn

I found myself just before dawn of day close under the moon-shadow of Rodondo. Its aspect was heightened, and yet softened, by the strange double twilight of the hour. The great full moon burnt in the low west like a half-spent beacon, casting a soft mellow tinge upon the sea like that cast by a waning fire upon a midnight hearth...

Along the entire east the invisible sun sent pallid intimations of his coming. The wind was light; the waves languid; the stars twinkled with a faint effulgence... The twilight was just enough to... catch Rodondo in its perfect mood... without tearing away the dim investiture of wonder. All nature seemed supine with the long night watch, and half suspended in jaded expectation of the sun.

# BOSTON UNIVERSITY SYMPHONY ORCHESTRA

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Klaudia Szlachta,  
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\*-principal in Picker

#-principal in Tchaikovsky

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**Boston University Chamber Orchestra**  
WILLIAM LUMPKIN conductor  
JAMES DEMLER baritone  
MOZART Symphony No. 25  
WEILL *Four Walt Whitman Songs*  
RODRIGO *Soleriana*  
**CFA Concert Hall**

Saturday, September 30, 7pm

**ALEA III**  
24th International Composition Competition  
THEODORE ANTONIOU conductor  
**Tsai Performance Center**

Friday, October 6, 8pm

**Guest Artist Blues Recital**  
LOU PRIDE Chicago blues singer  
**CFA Concert Hall**

Saturday, October 7, 8pm

**Boston University Chamber Chorus**  
ANN HOWARD JONES conductor  
**CFA Concert Hall**

Saturday, October 14, 8pm

**Boston University Choral Ensembles**  
Chamber Choir, Women's Chorale  
and Concert Choir  
ANN HOWARD JONES conductor  
with graduate conductors  
**CFA Concert Hall**

Thursday, October 18, 8pm

**Faculty Recital Series**  
MARIA CLODES JAGUARIBE piano  
Works by Schumann and Schubert  
**Tsai Performance Center**

Monday, November 6, 8pm

**Boston University Symphony Orchestra**  
**Boston University Symphonic Chorus**  
DAVID HOOSE conductor  
MAHLER Symphony No. 2, "Resurrection"  
**Symphony Hall, Boston**

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 Jules Eskin *cello*  
 Edward Gazouleas *viola*  
 Raphael Hillyer *viola*  
 Bayla Keyes *violin*\*  
**Michelle LaCourse** *viola*\*  
 Lucia Lin *violin*\*  
 Malcolm Lowe *violin*  
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 Barbara Poeschl-Edrich *harp*  
 Michael Reynolds *cello*\*  
 Rhonda Rider *cello*  
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 Peter Chapman *trumpet*  
 Geralyn Coticone *flute*  
 Doriot Dwyer *flute*  
 Terry Everson *trumpet*\*  
 John Ferrillo *oboe*  
 Richard Flanagan *percussion*  
 Joseph Foley *trumpet*  
 Timothy Genis *percussion*  
 Ian Greitzer *clarinet*  
 Ronald Haroutounian  
*bassoon*  
 Scott Hartman *trombone*  
 John Heiss *flute*  
 Gregg Henegar *bassoon*  
 Daniel Katzen *horn*  
 Renee Krimsier *flute*  
 Lynn Larsen *horn*  
**Don Lucas** *trombone*\*

Richard Mackey *horn*  
 Thomas Martin *clarinet*  
 Richard Menaud *horn*  
 Craig Nordstrom *clarinet*  
 Elizabeth Ostling *flute*  
 Richard Ranti *bassoon*  
 Thomas Rolfs *trumpet*  
 Mike Roynance *tuba*  
 Matthew Ruggiero *bassoon*  
 Eric Ruske *horn*\*  
 Robert Sheena *English horn*  
 Ethan Sloane *clarinet*\*  
 Samuel Solomon *percussion*  
 James Somerville *horn*  
 Linda Tooté *flute*

## PIANO

**Jonathan Bass**\*  
 Anthony di Bonaventura\*  
 Maria Clodes-Jaguaribe\*  
 Linda Jiorle-Nagy  
 Randall Hodgkinson  
 Michael Lewin  
 Victor Rosenbaum

## COLLABORATIVE PIANO

**Shiela Kibbe**\*  
 Robert Merfeld

## ORGAN

Nancy Granert  
 Peter Sykes\*

## VOICE

Michelle Alexander  
 Sarah Arneson\*  
 Penelope Bitzas\*  
 Kendra Colton  
 Sharon Daniels\*  
 James Demler\*  
 Simon Estes\*  
 Jodi Goble  
 Phyllis Hoffman\*  
 Frank Kelley  
 Susan Ormont  
**Jerrold Pope** \*  
 Maria Spacagna

## HISTORICAL PERFORMANCE

Aldo Abreu *recorder*  
 Sarah Freiberg Ellison *cello*  
 Laura Jeppesen  
*viola da gamba*  
 Christopher Krueger  
*Baroque flute*  
 Catherine Liddell, *lute*  
 Marilyn McDonald  
*Baroque violin*  
 Emlyn Ngai *Baroque violin*  
 Martin Pearlman\* *Baroque*  
*ensembles*  
 Robinson Pyke  
*natural trumpet*  
 Marc Schachman  
*Baroque oboe*  
 Jane Starkman  
*Baroque violin, viola*  
 Daniel Stepler  
*Baroque violin*  
**Peter Sykes**\* *harpsichord*

## MUSICOLOGY

**Victor Coelho**\*  
 Brita Heimarck\*  
 Thomas Peattie\*  
 Joshua Rifkin  
 Andrew Shenton\*  
 Joel Sheveloff\*  
 Jeremy Yudkin\*

## THEORY and COMPOSITION

**Martin Amlin**\*  
 Theodore Antoniou\*  
 Deborah Burton \*  
 Richard Cornell\*  
 Lukas Foss  
 Samuel Headrick\*  
 David Kopp\*  
 Rodney Lister\*  
 Elena Roussanova Lucas  
 Timothy Melbinger  
 Ketty Nez\*  
 John Wallace\*  
 Steven Weigt\*

## MUSIC EDUCATION

Bernadette Colley  
 André de Quadros\*  
 Joy Douglass  
 David Hebert\*  
 Warren Levenson  
**William McManus**\*  
 James Merenda  
 Sandra Nicolucci\*  
 Anthony Palmer  
 Evan Sanders  
 Steven Scott

## CONDUCTING

Bruce Hangen  
**David Hoose**\*  
**Ann Howard Jones**\*  
 David Martins  
 Scott Metcalfe

## OPERA INSTITUTE

Ramelle Adams  
 Judith Chaffee  
 Phyllis Curtin++  
**Sharon Daniels**\*  
 Ted Hewlett  
 Meron Langsner  
 Ruth Benson Levin  
 William Lumpkin\*  
 Betsy Polatin  
 Christien Polos  
 Jeffrey Stevens  
 Georgia Talbot  
 Allison Voth\*

## STAFF PIANISTS

Michelle Alexander  
 Eve Budnick  
 Jodi Goble  
 Phillip Oliver  
 David Richardson  
 Michael Sponseller  
 Lorena Tecu

\*Denotes full-time  
 faculty  
 Department Chairmen  
 represented in **bold**  
 ++ Emeritus

## COLLEGE OF FINE ARTS ADMINISTRATION

William G. Bissner, *Dean ad interim*  
 Annette Quadros, *Director, School of Music*  
 Jim Petosa, *Director, School of Theatre*  
 Judith Simpson, *Director, School of Visual Arts*  
 Patricia Mitro, *Assistant Dean, Enrollment Services*  
 Mary P. Squiers, *Executive Operations Officer*\*  
 Zoë Krohne, *Director of Admissions and Student Affairs*\*  
 Vambah Sillah, *Executive Assistant*\*  
 Chris Santos, *Director of Development and Alumni Relations*  
 \*—indicates employee of the School of Music

## SCHOOL OF MUSIC

### PRODUCTION DEPARTMENT

Tuaha Khan, *Stage Manager*  
 Martin Snow, *Keyboard Technician and Restoration*  
 Roberto Toledo, *Recording Studio Manager*  
 Chris Wilson, *Recording Engineer*  
 Whitney Guy, *Scheduling and Programs Coordinator*  
 Kris Sessa, *Librarian*



855 Commonwealth Avenue, Boston, MA 02215  
617.353.3350, [www.bu.edu/cfa](http://www.bu.edu/cfa)