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Boston University Wind Ensemble, February 28, 2013

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Boston University College of Fine Arts
School of Music
presents

Boston University Wind Ensemble

David J. Martins, conductor
Kenneth Radnofsky, saxophone

Thursday, February 28, 2013

8pm

Tsai Performance Center

Boston University College of Fine Arts
School of Music

Boston University Wind Ensemble

David J. Martins, conductor

The 129th concert in the 2012-13 season

February 28, 2013

Tsai Performance Center

8:00pm

Jack Stamp
(b.1954)

Gavorkna Fanfare

Baris Perker
(b. 1980)

Concerto for Alto Saxophone and Wind Ensemble
(Commissioned by the World-Wide Concurrent Premieres)

Dedicated to Kenneth Radnofsky

Allegro

Adagio

Allegro

Kenneth Radnofsky, saxophone

John Mackey
(b. 1973)

Aurora Awakes

~Intermission~

Edgard Varèse
(1883-1965)

Octandre

Stanisław Skrowaczewski
(b. 1923)

Music for Winds

David J. Martins, conductor

David J. Martins is Professor of Music at the University of Massachusetts Lowell and Adjunct Professor of Music at Boston University. He has degrees from the Eastman School of Music and the University of Lowell, College of Music and was a recipient of a Berkshire Music Festival Tanglewood Fellowship (now Tanglewood Music Center).

Professor Martins combines an active teaching and conducting schedule with a performance career as a clarinetist performing in both orchestral and chamber music venues. He is the Director of the Boston University Wind Ensemble and the University of Massachusetts Lowell Wind Ensemble.

Professor Martins is the founding music director of the Rhode Island Philharmonic Youth Wind Ensembles where he was the conductor of the senior division from 2002-2012 and which included conducting the ensemble at Carnegie Hall. He is Music Director Emeritus of the Metropolitan Wind Symphony, which during his tenure of ten years performed at the National Conference of the Association of Concert Bands and commissioned numerous compositions. During the past several years, he has been in demand as a guest conductor and has conducted festival ensembles throughout the Eastern United States. From 1999 to 2006, he served on the faculty of the Boston University Tanglewood Institute as Coordinator of Wind Activities for the Young Artists Orchestra and since the summer of 2005, has conducted the Boston University Tanglewood Institute Young Artists Wind Ensemble.

He is a member of the clarinet section of the Boston Classical Orchestra and performs as a substitute player with the Boston Symphony Orchestra, Boston Pops Orchestra, Boston Pops Esplanade Orchestra, and the Boston Ballet Orchestra. For twenty-five years he performed as second clarinet with the Rhode Island Philharmonic Orchestra. He has also performed with the Springfield Symphony, Pro Arte Chamber Orchestra, Boston Modern Orchestra Project, Alea III, Musica Viva, Monadnock Music Festival and New Hampshire Symphony Orchestra.

In past years he has toured with the Philharmonia Hungarica Orchestra of Germany on their U. S. tours, the Puccini Festival Orchestra throughout Italy, and has performed six tours throughout Greece and Russia as soloist and member of the contemporary chamber ensemble Alea III. He can be heard on orchestral and chamber recordings on the CRI, Koch, Titanic, Gasparo and Albany labels.

Kenneth Radnofsky, saxophone

Saxophonist Kenneth Radnofsky has appeared as soloist with leading orchestras and ensembles throughout the world, including the Leipzig Gewandhaus Orchestra and New York Philharmonic under the direction of Maestro Kurt Masur (Debussy Rhapsody), Dresden Staatskapelle, Boston Pops, Taipei and Taiwan Symphonies, New World Symphony, BBC Concert Orchestra, Oregon Symphony, Marlboro Festival, Portland String Quartet, and Moscow Autumn, a Russian new music festival. Mr. Radnofsky made his Carnegie Hall debut some years earlier with the NY premiere of Gunther Schuller's Concerto with the Natl. Orchestral Assn. The world premiere of the Schuller was also given by Radnofsky, with the Pittsburgh Symphony, with both of the highly acclaimed performances conducted by the composer. David Amram's Concerto, 'Ode to Lord Buckley,' is also dedicated to Radnofsky, who premiered the work with the Portland Symphony, under Bruce Hangen's direction. He has also performed on numerous occasions for the Boston Symphony over the last 30 years.

Other American composers commissioned by Radnofsky, have included Chris Theofanidis, Larry Bell, Donald Martino, Milton Babbitt, Ezra Sims, Roger Bourland, Michael Horvit, John McDonald, Allen Johnson and an innovative commission of Pulitzer Prize winning composer John Harbison for a Sonata, premiered Dec. 3, 1995 by 43 saxophonists in different locations around the globe in an effort organized by Radnofsky, entitled World-Wide Concurrent Premieres, Inc. (WWCP). Mr. Radnofsky is Founder of WWCP, and has created a network of musicians commissioning today's finest composers. Vincent Plush (Australia), and Georgy Dmitriev (Russia) have also written for Radnofsky.

Current solo cd releases include Debussy Rhapsody with the NY Philharmonic (Teldec 13133), 'Radnofsky. com' (Boston Records 1043, w/conductor Hangen), 'Fascinatin' Rhythms' (Boston Records 1044), Donald Martino's Saxophone Concerto (New World 80529-2), Michael Colgrass' Sax Concerto 'Dream Dancer,' (Mode 125), and Elliott Schwartz 'Mehitabel's Serenade (Sax Concerto) on Albany-Troy 646. He is featured sax soloist with the Hollywood Bowl Orchestra, in Franz Waxman's 'A Place in the Sun,' under John Mauceri's direction (Philips 4321092).

During the last few years, Kenneth Radnofsky has commissioned and premiered additional solo works by Schuller, Gandolfi, Baris Perker, Yang Yong, David Amram, Michael Colgrass, Christian Yufra, Juan Ruiz, John McDonald, Armand Qualliotine, Jaime Fatas, Pasquale Tassone, Shih-Hui Chen, Andy Vores, Lei Liang, Jakov Jakoulov, Donald Martino, and Elliott Schwartz, all while celebrating over 30 years of teaching, with concerts in Istanbul, Rome, Taipei, Havana, Los Angeles, San Francisco, Boston, Mexico City, Montreal, Caracas, Manchester, UK, Beijing, Shanghai and elsewhere. His Radnofsky Saxophone Quartet performs the works of Schwartz, Wuorinen and Donatoni, as well as vintage saxophone works by Glazounov and Pierne. His new 'Turina Trio,' (Marco Granados, John McDonald and Radnofsky made its Jordan Hall debut in 2011, and may be heard playing multiple tracks on 'KenRadnofsky's YouTube Channel.' 2012-13 includes concerts as soloist with the New England and Boston

Conservatory Wind Ensembles (Husa and Perker, respectively), annual Jordan Hall Recital, and concerts in South America, while 2011-12 included the premiere of James Yannatos' Saxophone Concerto with the Longy Orchestra in Sanders Theatre, Baris Perker's new Concerto with the Istanbul State Symphony in Turkey, Debussy Rhapsody with the Boston Conservatory Orchestra, and additional concerts as saxophonist for the Boston Symphony, Boston Ballet, and Rhode Island Philharmonic. 2010-11 included birthday concerts for Gunther Schuller(85) and David Amram(80) as soloist at Seiji Ozawa Hall at Tanglewood with the BUTI Wind Ensemble, El Paso Symphony, and Boston's historic Jordan Hall, all with the composer(s) in attendance, in works specifically written for Radnofsky. Radnofsky was also featured playing Bach's 2nd Brandenburg Concerto with the Boston Classical Orchestra and Betty Olivero's Concerto 'Kri'ot,' with the Jerusalem Symphony, during the 2010-11 concert season, with additional concerts with the Boston Symphony and Philadelphia Orchestra. 2009 included a Boston premiere of the original orchestration of Aaron Copland's Quiet City (saxophone, clarinet, trumpet and piano). 2008 included the premieres of new works written for Radnofsky by Israeli composers Gil Shohat and Betty Olivero (commissioned by David Keidan, for Harvard Judaica, in honor of the 60th Anniversary of the State of Israel), with performances at Harvard, with the Portland String Quartet, Boston Modern Orchestra Project, and a performance at Tanglewood as soloist with John Williams and the Boston Symphony in Franz Waxman's Suite for Saxophone, 'A Place in the Sun.' Concurrent with his performing and 60 hour teaching week, Radnofsky has designed and implemented a saxophone program for Venezuela with Venezuelan saxophone professor Claudio Dioguardi over the last 10 years. In the summer of 2010 he also taught in Brazil. Radnofsky is committed to outreach on an international scale, nationally and locally; his editorial on such was published in the Christian Science Monitor. Radnofsky has given literally thousands of outreach performances. They include a teaching component and investment in community to which he is deeply committed. He is President of the Boston Woodwind Society, an organization dedicated to fostering the development of talented young woodwind players, succeeding its founder, the late Matthew Ruggiero.

Kenneth Radnofsky's principal teachers were Joseph Allard, Jeffrey Lerner, David Salge, Steven Hoyle, Terry Anderson and Duncan Hale. Kenneth Radnofsky is currently teaching at Boston 's three conservatories- The Boston Conservatory, New England Conservatory, The Longy School, as well as students at Boston University. He performs on Buffet Gold Plated 400 Series Alto and Tenor Saxophones. For more information please visit his website at: www.KenRadnofsky.com

Baris Perker, composer

Baris Perker's music has been characterized as 'voluminous, most expressive and colorful with eloquent orchestration' by Musical America journalist Alexandra Ivanoff. It is often marked by a unique synthesis of ethnic and Western contemporary music. Because of his versatile musical language, Perker's orchestral works became an essential part of the Turkish Western Classical Music repertoire.

Born into a musical family, Baris Perker has expressed himself through music since early ages. After graduating from Mimar Sinan Conservatory with double major in piano and composition, Perker pursued his master's and doctoral degrees in composition at the Peabody Institute of the Johns Hopkins University. There, he studied with most prominent composers of our age such as Nicholas Maw, Christopher Theofanidis, Bruno Amato and Shafer Mahoney.

Composing for large ensembles has always been a great interest for Perker. With numerous orchestral works, Baris Perker is one of the few living Turkish composers regularly performed by the national symphony orchestras in Turkey. As a representative of the Turkish contemporary music, he was commissioned to compose a solo harp piece, *Seven Images of Istanbul*, by the Istanbul 2010 - European Capital of Culture Agency to be performed by harpist Sirin Pancaroglu. The music album "*Vibrations of Istanbul*" featuring Perker's solo harp piece, *Seven Images of Istanbul* was nominated as the best album of the year in the Donizetti Classical Music Awards in 2010. This work has been performed at numerous events in Istanbul and at Boston Turkish Film and Music Festival.

Most of his works have been performed by major orchestras and distinguished artists and broadcast over national radio and TV channels in Turkey including Radyo 3 and TRT3. Perker is currently working on new commissions, a trio piece by Turina Trio, a Boston-based ensemble; a Trumpet Concerto by Istanbul State Symphony Orchestra; a percussion ensemble piece by Jonathan Haas; and Symphony no. 1.

Program Notes

Jack Stamp

Gavorkna Fanfare

Gavorkna Fanfare was composed for and dedicated to Eugene Corporon and the University of Cincinnati College-Conservatory of Music Wind Symphony.

The work exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The opening pyramids lead to the melodic minor third cluster heard in original and inversion simultaneously. A polychordal transition based on the upcoming "fugato" subject leads to a minimalist accompaniment to the 4-part counterpoint. The opening idea returns with a coda based on the melodic minor third.

Baris Perker

Concerto for Alto Saxophone and Wind Ensemble

I wrote my first composition for Alto Saxophone, Sonata for Alto Saxophone and Piano, during my doctoral studies at the Peabody Institute of the Johns Hopkins University. Its wide range of timbre, powerful and vibrant character in sound drove me to compose a concerto for this unique instrument. The project was to be realized after I met distinguished saxophonist Kenneth Radnofsky in Boston, MA in 2010.

The symphonic orchestra version of the Concerto for Alto Saxophone was premiered by Kenneth Radnofsky and the Istanbul State Symphony Orchestra under the direction of Dorian Wilson in Istanbul, Turkey in February 2012. It is the first orchestral piece with saxophone solo ever composed by a Turkish composer and performed by a Turkish symphonic orchestra. Musical America journalist, Alexandra Ivanoff, described the piece as "voluminous" with 'a plush setting for orchestra and saxophone that feels like being enveloped in luminous Cinemascope.'

Concerto features a dynamic and fervid colloquy between the saxophone and the orchestra creating a luster of resonance. I intended to create an energetic and luminous contrast between the tranquil and expressive melodies in saxophone ornamented with Turkish folk music motifs and the wild character of continuous snare and bass drum patterns with 'tutti' punching chords. Turkish folk music influence in its irregular rhythmic structure and mode use with its vivid instrumentation embellish the dynamic and aggressive nature of the concerto.

Concerto for Alto Saxophone and Wind Ensemble was commissioned by the World-Wide Concurrent Premieres. Tonight's concert is the first of a series which will be followed by other performances in New York State, Texas, Connecticut, California and China. Concerto for Alto Saxophone and Wind Ensemble has been dedicated to Kenneth Radnofsky.

John Mackey *Aurora Awakes*

Aurora—the Roman goddess of the dawn—is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has preserved, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions—the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy—from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a—pun intended—bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar—a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

"When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?"

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the *Chaconne* of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes*—producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect is, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original:

"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright

ending—and there was no topping Holst. Well...except to add crotales.”

—Jake Wallace

Edgard Varèse ***Octandre***

“I have always been an experimenter. But my experiments go into the wastebasket. I give only finished works to the public.” — Edgard Varèse, 1923, in a New York Times interview preceding the first performance of *Octandre*.

Varèse is best known for his pieces centering on percussion, on electronics combined with traditional instruments, and one purely electronic piece, *Poème électronique for three-track tape*, created for the 1958 Brussels World's Fair. His output consisted of only a dozen, painstakingly crafted works, with a few more posthumously completed by his student and literary executor, Chou Wen-chung. The brief *Octandre* is his one “intimate” ensemble work – in terms of the number of players involved, certainly not its sonority or emotional impact.

The first performance of *Octandre*, whose title refers both to its eight-player ensemble and the word's literal meaning, a flower with eight stamens, was given in New York on January 13, 1924, under the direction of E. Robert Schmitz, founder of the Pro Musica Society, dedicated to the presentation of works by living composers, and a renowned interpreter of the piano music of Debussy.

The first movement is launched by a chant-like oboe phrase – reminiscent of the bassoon melody that opens Stravinsky's *Sacre du printemps*), employing the minor second and its inversion, the major seventh. The clarinet responds with a chattering bundle of repeated notes, succeeded by “pumping” sounds in the brass. The movement ends “with the feeling of the beginning (a little anxious),” the composer notes in the score. The second movement begins as a wind-blown scherzo featuring the piccolo's repeated notes, which are pushed aside by the brass. The final chord is a fierce crescendo, which winds down to the solo double bass leading into the finale, which begins “grave” but blossoms into an energetic fugue with the successive entries of oboe, bassoon, and clarinet. *Octandre* ends with what can perhaps be best described as a screech.

© Herbert Glass

<http://www.laphil.com/philpedia/music/octandre-edgard-varese>

Stanislaw Skrowaczewski ***Music for Winds***

“For *Music for Winds* I was commissioned by a consortium of nine orchestras in four countries (the United States, Germany, Austria, and Japan). The initiator of this project is Dr. Frederick Harris, director of the wind orchestra at MIT in Boston.

He knew that I had long since wanted to write a kind of symphony or concerto for winds, or more precisely for symphonic winds, the wind instruments that appear in the symphonies of the nineteenth to twenty-first centuries, from Beethoven to Shostakovich and beyond. The repertoire for the instruments is rather scarce, compared to the great repertoire for strings. I added three saxophones, of which two are less common and less often played, soprano and baritone saxophone. They enrich the wind section by extending the possibilities of sound quality. And to that I brought in percussion, very gently along with piano, celesta, and harp."

—Stanislaw Skrowaczewski

The work has four movements, which continue from one to the next without pause. There is a primary theme played at the beginning by clarinet and celesta and this weaves itself through all four movements, either in its original form or slightly modified. The listener may find the character or tone of the piece to be sad, mysterious, or even t... This could be my own reaction to the state of our world, in which great art is slowly disappearing and being replaced by superficial semiculture.

Composed in 2009, this virtuosic four movement work is surely one of the most important additions to the repertoire of the past fifty years. Stanislaw Skrowaczewski commands a rare position in the international musical scene, being both a major conducting figure and a highly-regarded composer. Born in Lwów, Poland, Skrowaczewski began piano and violin studies at the age of four, composed his first symphonic work at seven, gave his first public piano recital at 11, and two years later played and conducted Beethoven's Third Piano Concerto. A hand injury during the war terminated his keyboard career, after which he concentrated on composing and conducting. In 1946 he became conductor of the Wroclaw (Breslau) Philharmonic, and he later served as Music Director of the Katowice Philharmonic (1949-54), Kraków Philharmonic (1954-56) and Warsaw National Orchestra (1956-59). Skrowaczewski is currently the Conductor Laureate of the Minnesota Orchestra, Principal Guest Conductor of the Deutsche Radio Philharmonie, and Honorary Conductor Laureate of the Yomiuri Nippon Symphony Orchestra in Tokyo.

—Tim Reynish

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Lily Josefsberg #
Emily Potter -

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Stephanie Burke
Dominic Dagostino
Ting-Yi Lu +-
Jessica MacLean
Ceylon Mitchell #
Emily Potter
Gabriela Ruiz
Benjamin Stern
Katherine Velasquez ^

Oboe

Kristen Cooke ^
Peter Lewnard +-
Rui Liu
Alicia Maloney
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Sun Young Mocc
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Alicia Maloney #

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Nicholas Brown +-

Clarinet

Nicholas Brown
Chieh Cheng -
Diego Cornejo
Celine Ferro ^
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Sak Lee
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denotes principal on Perker

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Boston University College of Fine Arts School of Music

STRINGS

Steven Ansell *viola* *
Edwin Barker *double bass* *
Cathy Basrak *viola*
Lynn Chang *violin*
Daniel Doña *pedagogy*
Jules Eskin *cello*
Carolyn Davis Fryer *double bass*
Edward Gazouleas *viola*
Marc Johnson *cello*
Bayla Keyes *violin* *

Michelle LaCourse *viola* *

Benjamin Levy *double bass*
Lucia Lin *violin* *
Malcolm Lowe *violin*
Dana Mazurkevich *violin*
Yuri Mazurkevich *violin* *
Ikuko Mizuno *violin*
John Muratore *guitar*
George Neikrug *cello* ++
James Orleans *double bass*
Leslie Parnas *cello* LOA
Ann Hobson Pilot *harp*
Barbara Poeschl-Edrich *harp*
Michael Reynolds *cello* *
Rhonda Rider *cello*
Karen Ritscher *viola*
Todd Seeber *double bass*
Laurence Wolfe *double bass*
Michael Zaretsky *viola*
Peter Zazofsky *violin* *
Jessica Zhou *harp*

WOODWINDS, BRASS, and PERCUSSION

Ken Amis *tuba*
Jennifer Bill *saxophone*
Peter Chapman *trumpet*
Geraldyn Coticone *flute*
Doriot Dwyer *flute*
Terry Eiverson *trumpet* * SAB
John Ferrillo *oboe*
Timothy Genis *percussion*
Ian Greitzer *clarinet*
Ronald Haroutounian *bassoon*
John Heiss *flute*
Gregg Henegar *bassoon*
Renee Krimsier *flute*
Gabriel Langfur *bass trombone*
Don Lucas *trombone* *
Michael Martin *trumpet*

Mark McKewan *oboe*
Richard Menaul *horn*
Suzanne Nelsen *bassoon*
Toby Oft *trombone*
Elizabeth Ostling *flute*
Andrew Price *oboe*
Ken Radnofsky *saxophone*
Richard Rantti *bassoon*
Thomas Rolfs *trumpet*
Mike Roylance *tuba*
Eric Ruske *horn* *
Robert Sheena
english horn
Thomas Siders *trumpet*
Ethan Sloane *clarinet* *
Jason Snider *horn*
Samuel Solomon
percussion
James Sommerville *horn*
Linda Toote *flute* *

PIANO

Maria Clodes-Jaguaribe * LOA
Gila Goldstein
Linda Jiorle-Nagy
Michael Lewin
Pavel Nersessian *
Boaz Sharon *

COLLABORATIVE PIANO

Michelle Alexander *
Holly Chatham
Shiela Kibbe * SAB
Robert Merfeld

ORGAN

Peter Sykes *

VOICE

Michelle Alexander *
Michael Beattie
Penelope Bitzas *
Eve Budnick
Sharon Daniels * SAB
James Demler *
Gary Durham
Lynn Eustis *
Phyllis Hoffman *
Matthew Larson
Betsy Polatin (theater)
Bonnie Pomfret
Jerrold Pope *

HISTORICAL PERFORMANCE

Aldo Abreu *recorder*
Sarah Freiberg *Ellison cello*
Greg Ingles *sackbut*
Laura Jeppesen *viola da gamba*
Christopher Krueger
baroque flute
Catherine Liddell *lute*
Scott Metcalfe
Martin Pearlman
baroque ensembles *
Robinson Pyle *natural trumpet*
Marc Schachman *baroque oboe*
Aaron Sheehan *HPvoice*
Jane Starkman
baroque violin, viola
Peter Sykes *harpsichord* *

MUSICOLOGY

Marie Abe *
Richard Bunbury *
Victor Coelho *
Sean Gallagher
Brita Heimarck *
Thomas Peattie *
Joshua Rifkin *
Andrew Shenton *
Jacquelyn Sholes
Patrick Wood Uribe *
Jeremy Yudkin *

COMPOSITION AND THEORY

Brett Abigaña
Vartan Aghababian
Martin Amlin *
Deborah Burton *
Justin Casinghino
Richard Cornell *
Davide Fanni
Joshua Fineberg *
Samuel Headrick *
Davide Ianni
David Kopp *
Mary Montgomery Koppel
Rodney Lister *
Ketty Nez *
Matthew Reeves
Andrew Smith
John Wallace *
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Diana Dansereau *
André de Quadros *
Jay Dorfman *
Andrew Goodrich *
Lee Higgins *
Phyllis Hoffman *
Ron Kos *
Warren Levenson
Roger Mantie *
Brian Michaud
Sandra Nicolucci *

CONDUCTING

David Hoose *
Ann Howard Jones *
Scott Allen Jarrett
David Martins
Scott Metcalfe

OPERA INSTITUTE

Phyllis Curtin ++
Sharon Daniels * SAB
Melinda Sullivan-Friedman
Frank Kelley
Angie Jepsen
William Lumpkin *
Laura Raffo
Jim Petosa (theater)
Betsy Polatin (theater)
Jeffrey Stevens *
Nathan Troup
Allison Voth *

STAFF PIANISTS

Michelle Beaton
Eve Budnick
Matthew Larson
Phillip Oliver
Lorena Tecu
Noriko Yasuda
Molly Wood

VISITING SCHOLARS

Anthony Palmer

Department Chairs
represented in **bold**

* Full-time faculty
++ Emeritus
LOA - Leave of Absence
SAB - Sabbatical

SCHOOL OF MUSIC DEPARTMENT OF PRODUCTION AND ENSEMBLES

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Michael Barsano, *Manager of University-Wide Ensembles*
Michael Culler, *Head Recording Engineer*
Aaron Goldberg, *Director of Athletic Bands*
Oshin Gregorian, *Manager of Opera Institute*
Diane McLean, *Stage Manager*
Shane McMahon, *Recording Engineer*
David Dawson II, *Scheduling and Recitals Coordinator*
Kris Sessa, *Librarian*
Martin Snow, *Keyboard Technician and Restoration*
Molly Walker, *Manager of School of Music Ensembles*

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Jim Petosa, *Director, School of Theatre*
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John Wallace, *Director, Undergraduate Studies*

Boston University College of Fine Arts
School of Music
Upcoming Events and Performances

Saturday, March 2, 8:00pm

**Boston University Choral Ensembles
& Time's Arrow**

Ann Howard Jones, Michael Dauterman,
and Rodney Lister, conductors

Marsh Chapel

Monday, March 4, 8:00pm

**Boston University Concert Band
& Big Band**

Jennifer Bill, Kristen Sienkiewicz,
and Andrew Goodrich, conductors

Tsai Performance Center

Tuesday, March 5, 8:00pm

Boston University All-Campus Orchestra

Mark Miller and Tiffany Chang, conductors

CFA Concert Hall

Thursday, March 7, 8:00pm

Boston University Symphony Orchestra

David Hoose, conductor

Tsai Performance Center

Thursday, April 25, 8:00pm

Boston University Wind Ensemble

David J. Martins, conductor

Mike Roylance, tuba

Tsai Performance Center

Tsai Performance Center, 685 Commonwealth Avenue

Marsh Chapel, 735 Commonwealth Avenue

CFA Concert Hall, 855 Commonwealth Avenue

Founded in 1872, the **School of Music** combines the intimacy and intensity of conservatory training with a broadly-based, traditional liberal arts education at the undergraduate level and intense coursework at the graduate level. The school offers degrees in performance, conducting, composition and theory, musicology, music education, collaborative piano, historical performance, as well as a certificate program in its Opera Institute, and artist and performance diplomas.

Founded in 1839, **Boston University** is an internationally recognized private research university with more than 32,000 students participating in undergraduate, graduate, and professional programs. BU consists of 17 colleges and schools along with a number of multidisciplinary centers and institutes which are central to the school's research and teaching mission.

The Boston University **College of Fine Arts** was created in 1954 to bring together the School of Music, the School of Theatre, and the School of Visual Arts. The University's vision was to create a community of artists in a conservatory-style school offering professional training in the arts to both undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students. Since those early days, education at the College of Fine Arts has begun on the BU campus and extended into the city of Boston, a rich center of cultural, artistic, and intellectual activity.

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Boston University College of Fine Arts

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