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# Shaw conducts Brahms Ein Deutsches Requiem

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**BOSTON  
UNIVERSITY**

SCHOOL FOR THE

**ARTS**

*Shaw*

*C o n d u c t s*



*Brahms*

EIN DEUTSCHES REQUIEM

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ROBERT SHAW became Music Director Emeritus and Conductor of the Atlanta Symphony Orchestra in 1988, after serving as Music Director of the Orchestra for twenty-one years. During his tenure as Music Director, he built the Atlanta Symphony Orchestra into a major American orchestra, garnering widespread acclaim through national and international tours and award-winning recordings.

A regular guest conductor of major orchestras in this country and abroad, Mr. Shaw is also in demand as a teacher and lecturer in leading U.S. colleges and universities. The Robert Shaw Institute was founded in recent years to foster excellence in music-making, especially in the choral arts. The Institute's summer festivals have attracted admiring attention from the international press and have produced a number of recordings by the Robert Shaw Festival Singers.

Mr. Shaw's distinguished career began in New York, where he formed and directed the Collegiate Chorale, and where he prepared choruses for such renowned conductors as Arturo Toscanini and Bruno Walter. Soon he was conducting major symphony orchestras, and in 1948 he formed the Robert Shaw Chorale and Orchestra which, over the next seventeen years, became America's premier touring choral group. It was sent by the U.S. State Department on several tours to thirty countries in Europe (including the Soviet Union), the Middle East, and Latin America.

Robert Shaw served as Music Director of the San Diego Symphony Orchestra and as Associate Conductor of the Cleveland Orchestra, working closely with George Szell for ten years, before becoming Music Director of the Atlanta Symphony Orchestra in 1967.

Throughout his career, Mr. Shaw has received abundant recognition for his work. His awards include thirteen Grammy Awards, England's *Gramophone* Magazine Award, a Gold Record for the first RCA classical recording to sell more than a million copies, honorary degrees and citations from forty U.S. colleges and universities, four ASCAP awards for service to contemporary music, the first Guggenheim Fellowship ever awarded to a conductor, the Alice M. Ditson Award for service to American Music, the George Peabody Medal for outstanding contributions to music in America, and the Gold Baton Award of the American Symphony Orchestra League for "distinguished service to music and the arts."

Mr. Shaw was appointed by President Jimmy Carter to the National Council on the Arts, and he was a 1991 recipient of the Kennedy Center Honors, the nation's highest recognition of performing artists "who, through a lifetime of accomplishment, have enriched American life by their achievement in the performing arts." He was named "Musician of the Year" in the 1992 edition of *Musical America*, the international directory of the performing arts, and during the same year was awarded the National Medal of Arts in a White House ceremony. He was the 1993 recipient of the Conductors' Guild Theodore Thomas Award, in recognition of outstanding life achievement in conducting and for his contributions to the profession in the education and training of young conductors.

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BOSTON UNIVERSITY SCHOOL FOR THE ARTS

PRESENTS

ROBERT SHAW, CONDUCTOR

Music Director Emeritus and Conductor Laureate  
Atlanta Symphony Orchestra

Johannes Brahms  
EIN DEUTSCHES REQUIEM

Op. 45

I. *Chorus*

Selig sind, die da Leid tragen

IV. *Chorus*

Wie lieblich sind deine Wohnungen

II. *Chorus*

Denn alles Fleisch es ist wie Gras

V. *Soprano and Chorus*

Ihr habt nun Traurigkeit

III. *Baritone and Chorus*

Herr, lehre doch mich

VI. *Baritone and Chorus*

Denn wir haben hie keine bleibende Statt

VII. *Chorus*

Selig sind die Toten

Ning Jiang, *Soprano*

S. Mark Aliapoulos, *Baritone*

Boston University Symphonic Chorus  
Boston University Symphony Orchestra

*This performance is without intermission.*

SUNDAY, NOVEMBER 17, 1996

2:30 P.M.

THE TSAI PERFORMANCE CENTER

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## Notes on the Program

*Ein deutsches Requiem*, op. 45

Johannes Brahms (1833–1897)

We all die. The best we can hope for is death's delay, as we pursue happiness in what we do to create a long, productive life. When our time comes, we hope it to be quiet and peaceful, with our loved ones around us. And after we are gone, we further hope that our memory remains inspirational, and that those we leave behind can have still better and more productive lives than ours, in part due to our example. For no matter how strong our particular faith might be about life after death, the life we know now remains the greatest gift creation provides, and it must not be wasted or taken for granted. All we truly own, the time allotted to us here, must be treasured and filled with all the accomplishment we can provide, and for that our children will be ever grateful.

This attitude separates Johannes Brahms's *Ein deutsches Requiem* from settings of the Roman Catholic Mass for the dead. The liturgy reviews the life of the departed sinner, evokes the day of judgment that comes to us all, and prays for the soul of the departed to be accepted into God's company even though his or her life may have been unworthy of God's grace. The central issue in the traditional liturgical formulation remains the journey of the departed to his eternal reward.

In Brahms's work, drawn from selected biblical passages (including apocrypha), the central issue shifts to those who remain behind. We who mourn, we who have to go on with our lives without the dearly departed, we who have been made keenly aware of our own mortality through the loss of our loved one—Brahms addresses us. The very first words of his text, *Selig sind, die da Leid tragen, denn sie sollen getröstet werden* (Blessed are they who mourn, for they shall be comforted), Matthew 5:4, set the tone for the entire work. Comforting mourners holds a high priority over celebrating that final personal and solemn sacrament of death and interment.

Brahms's personal life, a complex tissue of shifting relationships, stood firm upon one pillar: his mother, Johanna, the one person in whom his trust never did or could waver. Her fairly sudden death in 1865 shocked him into the realization that henceforth he would be on his own. Life-directing decisions would have to be made without his mother's concurrence or support. Nearly a decade before, the death of his mentor, Robert Schumann, and his observation of the depth of the mourning suffered by Schumann's wife and children, demonstrated the need for comfort in this terrible time. Brahms must thus have seen the *Requiem*, as he conceived it, in practical terms, for if anybody needs solace at such a time, it is the one left behind to cope with the exigencies of life.

On Good Friday of 1868, in the impressive setting of the great cathedral of Bremen, the entirety of the *German Requiem* sounded forth for the very first time. The cathedral's organist, Karl Reinthaler, had arranged for the occasion and asked Brahms to extend his setting a bit to bring into the work the full message of Christ's death and resurrection for humanity's subsequent benefit—but the composer wanted no mention of Jesus here. The Romantic era eroded Lutheran faith and thought, and Brahms seems about as good a representative of this process as anyone. The old dogmas of society, politics, religion, and ethics had given way to a kind of quiet fatalism that covered a deep cynicism and a not-so-deep tendency toward agnosticism. The text of the *Requiem* as we have it comes as close to an abiding faith as Brahms could abide, and must be taken for what it is

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rather than what so many then and now want it to be. These doubts and uncertainties would remain a part of all Brahms's "spiritual" works right through the *Vier ernste Gesänge* (Four deeply philosophical songs), op. 121, composed at the very end of his own life.

As for the premiere in Bremen, it proved to be an enormous triumph. All the promise that Schumann had predicted for Brahms's music so many years before would suddenly be realized. With the enormous success of the *Hungarian Dances* at almost the same moment, Brahms suddenly became the acknowledged master of all serious and popular Germanic styles and genres, save for opera and music drama, which remained the domain of Richard Wagner. Up to this success, Brahms had been the "darling of a few effete intellectual snobs"; now he stood at the height of his fame and powers. With this success behind him, he stood ready to conquer those arenas of chamber music, symphony, concerto, and choral music that had previously cowed him. He would henceforth reach every stratum of musical listener equally and powerfully. Heinrich Gondorf commented that this *deutsches Requiem* was for its composer not an ending, but a new beginning, a bigger and better one than any he had ever known.

The structure of the *Requiem* genuflects in the direction of the Catholic liturgical model. The first movement's promise of comfort to the living stands equivalent to the *Requiem aeternam*'s promise of eternal rest to the dead. The second movement's threnody on the power of God and the insignificance of humanity resembles the *Dies irae*'s catalog of hell's horrors. The third movement's plea for knowledge of the way to walk in righteousness seems very like the sense of the *Offertorio*. The sixth movement similarly echoes the *Agnus dei* and the seventh and final one may be a bit obliquely like the *Lux aeternam*, but the points of contact can be justified with little strain. Only the fourth and fifth movements seem fresh and new, and reveal that Brahms has his own faith, and in some ways a faith that seems even more vulnerable to betrayal than the traditional ones.

The fourth movement employs verses 1, 2, and 4 from Psalm 84, *Wie lieblich sind deine Wohnungen* (How lovely are Thy dwelling places), the hymn that in Jewish, Eastern Orthodox, and Catholic monastic usage always accompanies the greeting of the sabbath. Brahms seems to be asserting that life has been much like the six symbolic days in which God created the universe, while the life after death will be like a great sabbath, dwelt in the house of the Lord forever and ever. The positive sonority of this messianic message, perhaps meant for all of humanity, whether or not it possessed the traditional Christian notion of Grace, seems to rise above cynicism and project a universe of whose goodness we all shall know soon enough. The purity of such a faith, at once childlike and profound, has always struck me as the most beautiful and admirable of Brahms's theological visions. In our century, in which more people have died violently than in the eleven centuries before it, such a view seems nearly impossible to attain.

Brahms added the fifth movement last, after having recovered from the trauma of losing his mother. The other movements feature baritone solo and chorus, mourners all. But here, the sweet soprano sings of comfort and the joy of being reunited. She can only be the voice of Brahms's mother calling to him from the other side, confirming his faith, promising him *eure Freude soll niemand von euch nehmen* (a joy for you, just you, that no man taketh from you). This brief sweet *arioso* has been the favorite movement of most lovers of the *Requiem*. One of my most vivid memories of my boyhood growing up in New York City is a performance of the *Requiem* in which this movement was sung by the great

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Kathleen Ferrier soon before she died. We all knew she was dying, and knew that she was well aware of her impending end. In this movement, as well as in the parallel *Abschied* from Mahler's *Lied von der Erde*, she left us weeping inconsolably for a loss we had yet to suffer. To this day, sopranos fight like tigresses for any opportunity to sing *Ihr habt nun Traurigkeit* (You now feel deep sorrow), and who can blame them?

The musical achievements of this setting pile upon each other in such profusion that one can hardly list them, much less explain them. The first movement's sonority, extremely dark, and yet full of hope in its decided major mode, comes largely from the bold decision to eliminate the violins from this movement, and to employ the very low tessitura of the horns, mixing it with the Bach-like sound of trombones, and to divide the violas and cellos, allowing the woodwind messages to come through softly, but ever so clearly, and finally to save clarinet sound for a later time, when it would not interfere with the winds overblowing at the octave. The lovely harp comes in at just the times when its significance as the instrument of the angels makes most sense. The chorus remains *piano* or even *pianissimo* throughout, except for two strategic but brief places where its *forte* highlights the promise of future comfort. This movement sets a tone of dignity and emotional control for the *Requiem* as a whole that other settings of the Dead Mass might envy. The most notable effect, the elimination of the violins, looks back to Brahms's *Serenade* for chamber orchestra, op. 16, and resurfaces in our century in Igor Stravinsky's moving *Symphony of Psalms*.

Brahms, in a letter to Clara Schumann at an early stage of composing the second movement, referred to it as in "march tempo." In the final score, the music's tempo marking stands as follows: *Langsam, marschmässig* (slowly, as in a moderate march). Observers note the 3/4 time and claim that it cannot be a march, for such pieces have to be in duple meter. Rather than cite many other examples here, I oppose their point on descriptive grounds: listen to this movement, and it becomes clear that every pounding quarter note on the timpani represents a march-like step. That the accents do not equate with our two feet only reflects the lack of steadiness with which we pace behind the coffin of our loved one as it travels to its burial place. The scoring here is as thick and ponderous as Brahms ever gets, and stands for the burden that has been passed on to our shoulders from those of the dearly departed. Better than in any similar place I know, the great descending melody in the passages in minor signifies the way everything can fall in upon us at such a time. Finally, the regularity of the hypermeter, in which four-measure phrases never waver, once and for all confirms the march character of this movement's first half. The shift to major in the second half, as well as the change of scoring and texture, magisterially reveals Brahms's richness of vision of the day of messianic promise. This passage, from Isaiah 35:10, has rarely been set musically, and never with such intensity and sincerity. The clarity of Brahms's view of creation's true and ultimate reward comes at the ends of each of the remaining movements, most particularly at the close of the third on *Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an* (The souls of the righteous are held by the hand of God and no torment shall touch them).

The baritone (marked *Bass-Solo* in the score, but clearly a baritone due to the range of the part) enters for the first time in the third movement, and like a precentor at an altar, leads the choir in asking for God's guidance, which, when it comes in the great concluding 4/2 fugue (notated with a slashed C, as in *alla breve*, but actually signifying the Baroque *tempus imperfectum diminutum*), becomes the thickest, richest place in all of Brahms's rhythms. This composer, who singlehandedly

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made rhythm and meter as expressive a force in the Romantic century as melody or harmony, attains at the end of the third movement his zenith in this regard, with interacting levels of rhythmic syncopation, three-versus-two conflicts, voice crossing, and melodic struggle for supremacy, all over a D pedal tone that lasts from measure 173 to measure 208, as long and solid a tonic pedal as I know. At this point, the mourner first feels renewed vigor flowing into him, and the depiction of all this transcends the power of words to convey it.

J. W. N. Sullivan once said of Beethoven that he portrays not what he sees, but an attitude, a way of seeing it—and that what he does see is a universe so much better and more ideal than ours, that with his powerful musical techniques he can make us feel it as well, and strive to attain it. Sullivan felt this to be particularly true of the late string quartets. I believe that Brahms identifies and sympathizes with the mass of humanity, which usually makes him portray the universe as it is rather than according to Beethoven's ideal. But in Brahms's most powerfully Beethovenian works, something of a similar transfiguration takes place. If our protagonist's Symphony No. 1, op. 73, derives from Beethoven's Ninth Symphony, then something of the spirit and glory of Beethoven's *Missa Solemnis* infects the *German Requiem*. In his entirely fresh, personal way, Brahms has achieved a *Weltanschauung*, a view of the universe different from that of his contemporaries, his predecessors, and his followers—especially in that magnificent climax of the sixth movement, on that most quoted text from First Corinthians, *Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?* (Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory?). Brahms employs some of the most old-fashioned tricks of sequence, circles of fifths, and even the old Mannheim Rockets in the strings, in a combination so original and startling as to make us believe that each and every one of us can shake his fist at death and get away with it. And when the seventh and final movement opens with a variation of the material in the first movement, we realize that the whole *Requiem* outlines a rhetorically palindromic structure, A B C D C' B' A', in which each letter stands for the mood and message of a whole movement. We have come the musical equivalent of a great circle route and arrived at home refreshed and ready to go forth and choose between good and evil, and achieve and multiply and honor our fathers and mothers.

A very few years after *Ein deutsches Requiem*, Giuseppe Verdi finished his *Requiem* in memory of Giuseppe Manzoni. Brahms's disciple Hans Guido von Bülow, the first in Brahms's circle to hear a performance, wrote to Brahms that it was garish, operatic, cheap in its effects, and unworthy of the text. It would be some time before Brahms himself could attend a performance, but on doing so, admired it greatly. "Bülow has disgraced himself," Brahms wrote, "for this is a magnificent setting, greater than anything one could imagine." Brahms's stature as a man can hardly be clearer than in the honesty of his statement about the work of a competitor in a field in which he himself had recently accomplished something unprecedented. The Romantic vision of death and the beyond has never had clearer statements than in the Requiem settings of Cherubini, Berlioz, Verdi, and Fauré. That practical view of the death of those closest to us, that tells us how to face the loss and go on to do our finest work and make ourselves worthy of the sincere mourning of our descendants, has only one setting in all the history of music: that of Johannes Brahms.

Joel Sheveloff  
Professor of Music, School for the Arts

## Ein deutsches Requiem, op. 45

### I. Chorus

Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.  
Die mit Tränen säen werden mit Freuden ernten.  
Sie gehen hin und weinen,  
und tragen edlen Samen,  
und kommen mit Freuden  
und bringen ihre Garben.

*Blessed are they that mourn,  
for they shall have comfort.  
They that sow in tears shall reap in joy.  
Who goeth forth and weepeth,  
and beareth precious seed,  
shall doubtless return with rejoicing  
and bring his sheaves with him.*

### II. Chorus

Denn alles Fleisch es ist wie Gras,  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.  
So seid nun geduldig, lieben Bruder,  
bis auf die Zukunft des Herrn.  
Siehe ein Ackermann  
wartet auf die köstliche Frucht der Erde  
und ist geduldig darüber,  
bis er empfahe den Morgenregen und Abendregen.  
So seid geduldig.  
Aber des Herrn Wort bleibet in Ewigkeit.  
Die Erlöseten des Herrn werden wiederkommen,  
und gen Zion kommen mit Jauchzen;  
Freude, ewige Freude  
wird über ihrem Haupte sein;  
Freude und Wonne werden sie ergreifen,  
und Schmerz und Seufzen wird weg müssen.

*Behold, all flesh is as the grass  
and all the goodness of man  
is as the flower of grass.  
For lo, the grass with'reth  
and the flower thereof decayeth.  
Now, therefore, be patient, O my bretheren,  
unto the coming of Christ.  
See how the husbandman  
waiteth for the precious fruit of the earth  
and hath long patience for it,  
until he receive the early rain and the late rain.  
So be ye patient.  
Albeit the Lord's Word endureth forever.  
The redeemed of the Lord shall return again,  
and come rejoicing unto Zion;  
Gladness, joy everlasting,  
joy upon their heads shall be;  
joy and gladness, these shall be their portion,  
and pain and sighing shall flee from them.*

### III. Baritone and Chorus

Herr, lehre doch mich,  
dass ein Ende mit mir haben muss,  
und ich davon muss.  
Siehe, meine Tage  
sind einer Hand breit vor dir,  
und mein Leben ist wie nichts vor dir.  
Ach, wie gar nichts sind alle Menschen,  
die doch so sicher leben.  
Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche Unruhe;  
sie sammeln und wissen nicht  
wer es kriegen wird.  
Nun Herr, wes soll ich mich trösten?  
Ich hoffe auf dich.  
Der Gerechten Seelen sind in Gottes Hand  
und keine Qual rühret sie an.

*Lord, make me to know  
the measure of my days on earth,  
to consider my frailty that I must perish.  
Surely, all my days here  
are as a handbreath to Thee,  
and my lifetime is as naught to Thee.  
Verily, mankind walketh in a vain show,  
and their best state is vanity.  
Man passeth away like a shadow,  
he is disquieted in vain;  
he heapeth up riches,  
and cannot tell who shall gather them.  
Now, Lord, O what do I wait for?  
My hope is in Thee.  
But the righteous souls are in the hand of God,  
Not pain, nor grief shall nigh them come.*

Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und sehnet sich  
nach den Vorhöfen des Herrn;  
mein Leib und Seele freuen sich  
in dem lebendigen Gott.  
Wohl denen, die in deinem Hause wohnen,  
die loben dich immerdar.

#### IV. Chorus

*How lovely is Thy dwelling place,  
O Lord of Hosts!  
For my soul, it longeth, yea fainteth  
for the courts of the Lord;  
my soul and body crieth out  
yea, for the living God.  
O blest are they that dwell within Thy house;  
They praise Thy name evermore!*

Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen  
und euer Herz soll sich freuen,  
eure Freude soll niemand von euch nehmend.  
Ich will euch trösten,  
wie einen seine Mutter tröstet.  
Sehet mich an:  
ich habe eine kleine Zeit  
Mühe und Arbeit gehabt  
und habe grossen Trost funden.

#### V. Soprano and Chorus

*Ye now are sorrowful,  
howbeit ye shall again behold me  
and your heart shall be joyful,  
and your joy no man taketh from you.  
Yea, I will comfort you,  
as one whom his own mother comforteth.  
Look upon me:  
ye know that for a little time  
labor and sorrow were mine,  
but at the last I have found comfort.*

Denn wir haben hie keine bleibende Statt,  
sondern die zukünftige suchen wir.  
Siehe, ich sage euch ein Geheimnis.  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden,  
und dasselbige plötzlich in einem Augenblick  
zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schallen  
und die Toten werden auferstehen unverweslich,  
und wir werden verwandelt werden.  
Dann, dann wird erfüllet werden das Wort,  
das geschrieben steht:  
Der Tod ist verschlungen in den Sieg.  
Tod, wo ist dein Stachel!  
Hölle, wo ist dein Sieg!  
Herr, du bist würdig zu nehmen Preis  
und Ehre und Kraft,  
denn du hast alle Dinge erschaffen,  
und durch deinen Willen  
haben sie das Wesen.

#### VI. Baritone and Chorus

*Here on earth have we no continuing place,  
howbeit, we seek one to come.  
Lo, I unfold unto you a mystery.  
We shall not all sleep when he cometh,  
but we shall all be changed in a moment,  
in a twinkling of an eye,  
at the sound of the trumpet.  
For the trumpet shall sound  
and the dead shall be raised incorruptible,  
and all we shall be changed.  
Then, what of old was written,  
the same shall be brought to pass.  
For death shall be swallowed in victory!  
Death, where is thy sting?  
Grave, where is thy triumph?  
Worthy art Thou to be praised,  
Lord of honor and might,  
for Thou hast earth and heaven created,  
and for Thy good pleasure  
all things have their being, and were created.*

Selig sind die Toten,  
die in dem Herren sterben,  
von nun an.  
Ja, der Geist spricht,  
dass sie ruhen von ihrer Arbeit,  
denn ihre Werke folgen ihnen nach.

#### VII. Chorus

*Blessed are the dead  
which die in the Lord  
from henceforth.  
Sayeth the spirit,  
that they rest from their labors,  
and that their works follow after them.*

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## Boston University Symphonic Chorus

Ann Howard Jones, Conductor and Director of Choral Activities  
Martin Amlin, Cara Quinn, Rehearsal Pianists

**Ann Howard Jones** is Professor of Music and Director of Choral Activities at Boston University, a position she has held since 1993. She is also Assistant Conductor for Choruses with the Atlanta Symphony. In 1995 she was invited to join the staff of the Young Artists Vocal Program of the Boston University Tanglewood Institute, and last summer the chorus participated in two concerts with the Boston Symphony Orchestra conducted by Seiji Ozawa and John Williams. During the summer Dr. Jones also prepared the Atlanta Symphony Chorus to record the music for the opening ceremonies of the Olympic Games. Dr. Jones is active as a guest conductor and clinician, leading choruses and workshops in the United States, Europe, South America, Australia, and Canada. She has special expertise in vocal techniques for the choral conductor and in the conducting gesture. As a singer, Dr. Jones is a member of the Atlanta Symphony Chorus and Chamber Chorus, and of the Robert Shaw Festival Singers and Chamber Singers. She has assisted with the recordings of the Festival Singers in France, and has been an active participant and assistant to Mr. Shaw in workshop choruses that have performed to critical acclaim at Carnegie Hall. She holds bachelor's, master's, and doctoral degrees from the University of Iowa.

### *Soprano*

Nicole Ameduri  
Alyssa M. Amico  
Signe Anderssel  
Lisa Andronikidis  
Missy Backus  
Geri Barrison  
Alison Thoren Bloomquist  
Brianna Boggs  
Emily Bond  
Rebecca Brink  
Alice Carey  
Juline Carotenuto  
Bethany Chase  
Alisa Cassola  
Maria Christina  
Christoudias  
Holly O. Clause  
Donna Daley  
Sarah Dinsmore  
Inna Doliner  
DeAnne Dubin  
Sariel Ende  
Kristy Errera  
Shana Farr  
Mandy Feiler  
Erin R. Freeman  
Becca Fuchs  
Maria L. Garrow  
Elizabeth George

Alison E. Greene  
Allison M. Greenspan  
Jill P. Hanning  
Traci Elizabeth Havas  
Shannon Hedrick  
Natsuki Hiratsuka  
Ki-Jung Hong  
Brittany Hopkins  
Kelly Anne Hopkins  
Deanna Horvath  
Lauren Jalazo  
Ashley Gorham Johnson  
Katherine Jolly  
Kathleen Keefe  
Minji Kim  
Elizabeth Kinnear  
Valerie J. Kraft  
Sarah Lemoine  
Krista Lester  
Sarah E. Lyman  
Glenda McSween  
Shea A. Mavros  
Margaret Wells Menzies  
Jennifer Mintzer  
Amie Moreno  
Aki Morikawa  
Melanie Muradian  
Jessica Murphy  
Tomoko M. Nakajima  
Shannon O'Connor

Christine D. Pardilla  
Elizabeth Z. Paulson  
Meghan Kelley Phillips  
Zara C. Pirsig  
Aria Prame  
Yvonne Quilop  
Molly Quinn  
Valerie Reznik  
Anne Rhodes  
Ellen E. Roberts  
Alethea Rocci  
Miranda Rowe  
Jocelyn Rubin  
Natalia Salak  
Kristin M. Schmotzer  
Chung Un Seo  
Ru-Zelda Severin  
Mindy Shafer  
Niti H. Shah  
Lauren Sara Shamitz  
Erica Sherer  
Anya Shifman  
Jamie L. Smart  
Jennifer Sneurson  
Beth M. Snyder  
Jennifer Snow  
Amy Joy Stalcup  
Kathryn W. Troup  
Esther Won  
Erica Zietz

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*Alto*

Sevima Aktay  
Kathleen Andersen  
Jenny Bent  
Marit Bjordal  
Annalise Bobrowski  
Sarah Bodah  
Andrea Brenon  
Elizabeth Ann Browne  
Amy Bryan  
Jennifer Cleary  
Allison Clark  
Casey Cole  
Lindsey M. Crozier  
Carol A. Davidson  
Shelley Dickerson  
Joy Douglass  
Sarah Ferguson  
Rebecca Foster  
Jennifer French  
Katherine Frentzel  
Mary C. Gerbi  
Jennifer R. Gilgan  
Alissa Guntren  
Shannon B. Gustafson  
Christine Hannaford  
Christine Hardisty  
Sarah Hardy  
Rebecca K. Helgeson  
Jennifer Hickman  
Cristin R. Hill  
Hayley Holm  
Claudia Hong  
Jodie L. Jackson  
Sarah Austin Jenness  
Amanda Kabak  
Monica Kaufman  
Sara Keenan  
Jennifer E. Kelly  
Jessica A. Knouse  
Heather Kuhn  
Loralee Laing  
Yu Mi Lee  
Andrea Lerner  
Olga Lipina  
Laurie Lyman  
Erin Mahan

Jennifer Manuel  
Marcia Martinez  
Jennifer Michaud  
Elen Oneal  
Bridget Page  
Lauren Peek  
Nathan Peterman  
Joslyn Kate Pulles  
Ann Cathryn Rooney  
Tuesday Rupp  
Magdalena Slosar  
Nicole Stablum  
Laura J. Stoll  
Joella Theobald  
Lisa Tilley  
Sarah Traverse  
Alison M. Tupay  
Banu Unuvar  
Elizabeth Upton  
Carol P. Woodworth  
Erica Zimmer  
Jennifer A. Zwaap

*Tenor*

Sean Breen  
Christopher Charig  
Joseph Crawford  
David Foley Jr.  
Brian A. Gustafson  
Keith Hampton  
Peter Edwin Krasinski  
Kelsey Lemaster  
Steven E. Olbash  
Eric M. Owyong  
Benjamin Pancoat  
John Paulson  
Jeffrey Pizzo  
Kevin Reuter  
Kevin M. Rollins  
Geoffrey J. Scott  
Paul Joseph Serna  
Andrew Whitfield

*Baritone*

David Bornstein  
Mischa Bouvier  
Jonathan Brooks

Aaron J. Caplan  
Eden Chlamtar  
Benjamin Cohn  
William P. Conners  
Benjamin A. Copeland  
Matthew Deming  
Chet Douglass  
Robin Dull  
Gary Durham  
Justin Falxa  
Benjamin Fehlnner  
David Fried  
Daisuke Fuchigami  
Fred Graham  
Oshin B. Gregorian  
Donald Hill  
Tom Hinchliffe  
Peter Holtsberg  
Aaron Huberfeld  
Dean Jacobus  
Josh Krieger  
Ben Kuo  
Michael R. Lewis  
Chih-Chi Lien  
David Listwa  
Michael Loegering  
Guy McPherson  
Mark A. Malmquist  
Jonathan D. Miller  
Morgan Moody  
Peter-Antoine Munoz-  
Bennett  
Joshua D. Nelson  
Devon F. Patane  
David Radmore  
Richard M. Repkoe  
David Richardson  
Gareth Roberts  
Verdis LeVar Robinson  
Aaron Rosenthal  
Marcel Safar  
Daniel Seidman  
George E. Skillman  
Daniel C. Smith  
David A. Stevenson  
Larry Wissink  
Antony Zwerdling

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# Boston University Symphony Orchestra

## *Violin I*

Alexey Shabalin  
Lisa Dempsey  
Ilia Steinschneider  
Aya Hasegawa  
Serge Khvorostuhin  
Monica Ransom  
Gillian Clements  
Kevin Eng  
Leah Mohling  
Christopher Zoski

## *Violin II*

Shelley Lucht  
Meghan Jones  
Joung Song  
Wilson Pedrazas  
Daniel Han  
Kyung-Yi Kwak  
Antonio Anselmi  
Mark Berger  
Christine Eng  
Elise Dalleska

## *Viola*

Isaac Levine  
J. J. Badger  
Maija Teigen-Hangartner  
Kathleen Patrick  
Irena Naryshkova  
Meghan Ryan  
Móeidur Anna  
Sigurdardóttir  
Julie Giattina

## *Cello*

Emily Yang  
Jennifer Minnich  
Melissa McCarthy  
Chorong Lee  
Allison Seidner  
Deya Deynova  
Shay Rudolph  
Philip Nauman

## *Bass*

Jeremy Hulick  
Matthew Medlock  
Vincent Gendron  
Matthew Heintz

## *Flute*

Amy Dombach  
Wendy Karden  
Joanna Goldstein

## *Oboe*

Amanda Paine  
Trudy Goldberg

## *Clarinet*

Timothy Hay  
Sharon Koh

## *Bassoon*

Sarah Sutton  
Dale Clark

## *Contrabassoon*

Gil Perel

## *Horn*

Gabriel Gitman  
Jason Koczur  
Amy O'Brien  
Talley Leger

## *Trumpet*

Daniel Lee  
Andrew Gloucester

## *Trombone*

Timothy Watrous  
Sarah Privler  
Wes Citron

## *Tuba*

J. P. Lee

## *Timpani*

Michael Laven

## *Harp*

Franziska Huhn

## *Organ*

Paul E. Oakley

## *Orchestra Managers*

Meghan Jones  
Heather Fortune

## *Production Manager*

Keith Elder

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## Soloists

**S. Mark Aliapoulios** is Assistant Professor of Music at Boston University and has appeared as guest soloist with the Boston Symphony, the Cleveland Orchestra, the Pittsburgh Symphony, the Portland Symphony, the Handel and Haydn Society, the Mark Morris Dance Company, the Tanglewood Festival Chorus, the Opera Company of Boston, and the Boston Lyric Opera. He has performed with conductors Leonard Slatkin, Seiji Ozawa, Kurt Mazur, Erich Leinsdorf, Lukas Foss, and Sarah Caldwell. In 1990 he made his Japanese debut in Handel's *Messiah* with the Shinsei Nippon Symphony.

An advocate of new music, Mr. Aliapoulios has premiered works composed by Daniel Pinkham, Kenneth Fuchs, and Phillip Glass. He created the role of Cadmos in the 1995 world premiere of *The Baccae* by Theodore Antoniou at the Athens Festival in Greece.

In the traditional opera repertoire, he has sung leading roles in *Madama Butterfly*, *Der Freischütz*, *La Bohème*, *Don Giovanni*, and *Dialogues des Carmélites*. Two consecutive fellowships to the Tanglewood Music Center resulted in the Gustav Golden Award. Competition credits include first prize in the Opera Company of Boston Auditions, third prize in the national NATS Artist Awards, the International Finals of the Luciano Pavarotti competition, and Prize Winner in the Liederkranz Foundation Awards. Mr. Aliapoulios is the principal baritone for the American VocalArts Quintet (second-prize winners in the 1987 Concert Artist Guild Competition), with whom he has recorded on the Titanic label.

**Ning Jiang**, soprano, is a native of Beijing, China, and is a candidate for the Master of Music in Voice Performance at Boston University, where she is a Dean's Scholar. She began her career as a member of a prominent Chinese opera company when she was ten years old, and has studied at Carnegie Mellon University. Last summer, she was the soprano soloist in Mozart's grand C-minor Mass with the Paul Madore Summer Choral Program. She has recently appeared with the Masterworks Chorale as soloist in performances of Beethoven's Mass in C-minor and the Rutter *Requiem*. Ms. Jiang's upcoming performances include *Messiah* with the Masterworks Chorale and a recital in New York City under the sponsorship of the Richard Tauber Vocal Institute. Ms. Jiang is a student of Phyllis Curtin.

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Jules Eskin, *cello*  
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Todd Seeber, *double bass*  
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Thomas Martin, *clarinet*  
Ethan Sloane, *clarinet*  
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Joseph Foley, *trumpet*  
Charles Lewis, *trumpet*  
Jeffrey Luke, *trumpet*  
Ronald Barron, *trombone*  
John Faieta, *trombone*  
Scott Hartman, *trombone*  
Douglas Yeo, *trombone*  
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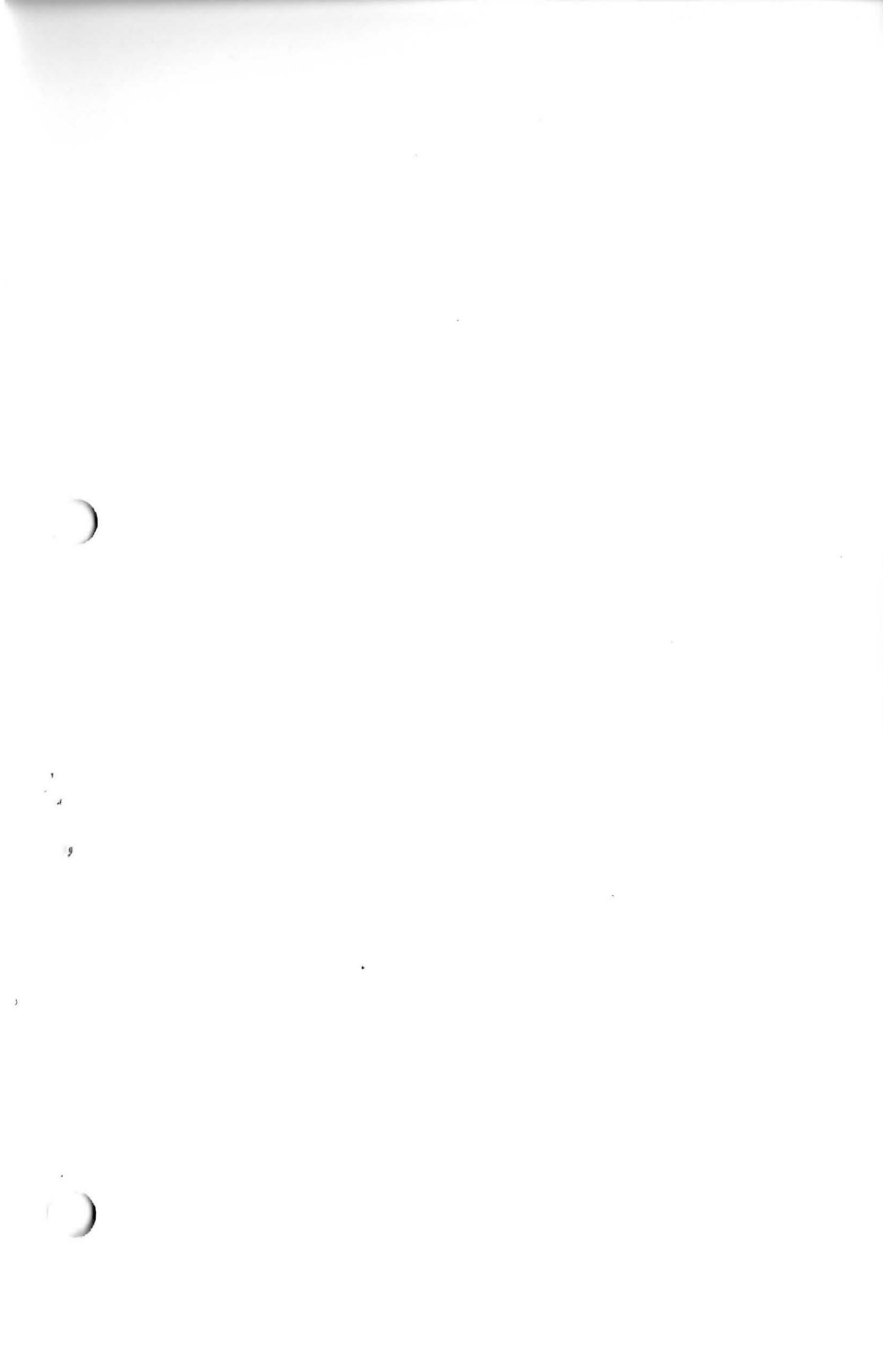
Marjorie Merryman,  
Chairman  
Martin Amlin  
Theodore Antoniou  
Richard Cornell  
William Cutter  
Lukas Foss  
Charles Fussell  
John Goodman  
Sam Headrick  
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