

1994-11-18

Boston University Symphonic Chorus and Orchestra, All-Beethoven Program, open rehearsal, November 18, 1994

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*Boston University School for the Arts
Music Division*

—presents—

BOSTON UNIVERSITY
SYMPHONIC CHORUS
and
SYMPHONY ORCHESTRA
ROBERT SHAW, *guest conductor*

ALL-BEETHOVEN PROGRAM

MASS IN C MAJOR, OP. 86

CHORAL FANTASY, OP. 80

OPEN REHEARSAL

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Friday, November 18, 1994 at 7:00 p.m.
The Tsai Performance Center
685 Commonwealth Avenue
Boston, Massachusetts

BOSTON UNIVERSITY SYMPHONIC CHORUS
and
SYMPHONY ORCHESTRA
ROBERT SHAW, *guest conductor*

OPEN REHEARSAL

Friday, November 18, 1994
7:00 p.m.

PROGRAM

Mass in C major, Op. 86

Ludwig van Beethoven
(1770-1827)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Jennifer Rivera, *soprano*
Ruthann Manley, *mezzo-soprano*
Lawrence Bianco, *tenor*
Mark-Andrew Cleveland, *bass*

Choral Fantasy, Op. 80

Anthony di Bonaventura, *piano*
Sharon Daniels, *soprano*
Penelope Bitzas, *mezzo-soprano*
Phyllis Elhady Hoffman, *alto*
Stephen Bomgardner, *tenor*
S. Mark Aliapoulios, *baritone*
René de la Garza, *bass*

PROGRAM NOTES

We might have a safe, sane world, if the greatest contributors to our culture came from the ranks of the well-adjusted, those with peace of mind. It would also be dull, predictable, and lacking in human nature with all its faults, anomalies, and complexities. Hardly anyone was more maladjusted to this world than Ludwig van Beethoven; abused by his father, rejected by women, afflicted with hypochondria piled on top of his legendary deafness, he developed a level of paranoia far beyond the necessities posed by actual enemies. At the same time, he claimed an abiding love for humanity, to which he dedicated the *Ninth Symphony* and *Missa Solemnis*. This affection for humanity seemed to depend on humanity's keeping out of the range of Beethoven's peculiarly sensitive nostrils.

Beethoven avoided choral music until his so-called "heroic" decade, from 1803-1813, which appear the two major works on this evening's program. In 1807, Beethoven sought a position with Prince Nikolaus Esterhazy, son of Haydn's lifelong patron, and provided as a test piece the *Mass in C major*, which modeled itself on the symphonic masses of Haydn and Mozart. Beethoven studied his models carefully, then suppressed his tendency to find an unprecedented mode of expression, and fulfilled his commission in workman-like fashion. Beethoven spent much of the spring and summer of 1807, both in Baden and in Heiligenstadt, polishing and tightening this work so that it could be used in a princely church at a festive occasion. Prince Nikolaus casually rejected the work when he heard its premiere, in his estate at Eisenstadt, on September 13, 1807. Beethoven reacted violently, withdrawing the work from circulation and crossing out its dedication to Prince Esterhazy. Beethoven tried to interest Breitkopf in publishing the *Mass*, but had no success. Finally in 1812, at Prince Lichnowsky's estate near Prague, the piece achieved considerable audience acceptance, prompting the composer to alter the dedication; Breitkopf also agreed to publish it. By 1820, the *Mass* had been performed in many venues with great approbation.

The *Choral Fantasy*, Op. 80, differs as wildly as possible from Op. 86, both in musical intent and in the history of its composition. Beethoven's individuality had reached its zenith with the *Eroica Symphony* of 1803, followed by one sensational masterpiece after another; however, the composer felt he had not made anywhere near the money he wanted to make from these aesthetic coups. He thus appealed to the authorities to grant him the use of a hall for a benefit concert -- that is, one in which the composer receives the proceeds of the ticket sales -- his request was summarily denied for more than three years. Finally, he got to put together the program of his choice on December 22, 1808. For this auspicious occasion, the composer played the solo part in his *Fourth Piano Concerto*, and conducted his *Fifth* and *Sixth Symphonies*. And appended to this overly long roster of major works, as a super *finale*, he put his one new composition, the piece especially written for the occasion, the *Chorale Fantasy*, Op. 80. Unbiased critical comment has come down to us about the way the audience reacted to this work at its first performance, or at the one in 1817 of its revised version, or at the one in 1825, celebrating Beethoven's belated election to Vienna's most important musical honor society, the *Gesellschaft der Musikfreunde*. Critical reaction to Beethoven's other premieres has been voluminous: why the relative silence about Op. 80? We can only speculate.

The musical impression made by each work differs as markedly as its composition history. The *Mass in C*, Op. 86, creates its five moods within the acceptable parameters of the age. The *Kyrie* begs for God's mercy; the *Gloria* asserts the greatness of God and the insignificance of man; the *Credo* chronicles the totality of the supplicant's belief in the tenets of Christianity; the *Sanctus* testifies to the universe's unity with its creator; and the *Agnus dei* begs for forgiveness of sin and peace of mind. Unlike the later *Missa Solemnis*, Op. 123, in which the subsections of each of the Ordinary sections of the Mass display a multiplicity of changes of mood and attitude, the *Mass in C* maintains restraint; its voice is that of the average Christian, not that of the great soul in special solemn communion with the forces of nature. For once in his life, Beethoven attempted to subordinate his individuality to the requirements of the church and his patron. The result sounds more like Haydn's late masses than like the usual Beethoven, but even so, the power of Beethoven's singular expression comes through time and again, in a sudden *pianissimo*, a startling modulation, a luminous choral climax, or a dramatic shift of register or color. In this work, we encounter that rarest of personages: Beethoven under tight control, but still the raging bull of musical classicism.

The form of the *Choral Fantasy* has no model that I or any other student of the music of Beethoven knows. Unlike the *Mass*, the *Fantasy* depends upon originality and unpredictability. When first performed, it began with a solo piano extended cadenzalike passage that Beethoven himself *improvised* back then. He composed this part finally around 1810, but hated it! By 1817, when the second important public audition of the work took place, the composer came up with an acceptable piano indulgence, not too different from his *Piano Fantasy*, Op. 77. Once the pianist has expressed his manifestation of individuality, the chorus and orchestra enter with a long, complicated set of variations on a theme that Beethoven had composed way back in 1795; *Gegenliebe* (WoO 118). The first gesture and extension of this song sounds decidedly familiar as the opening gambit of the *Ode to joy* in the finale of the *Ninth Symphony*. The version employed here quickly departs from the *Ode* and expresses its point pithily and clearly. But then come the variations, and they display a series of excursions and long disquisitions that would confound Kant. By turns, the text seems to praise music, in the manner of an Ode to St. Caecilia, and to cry *Liberté, égalité, fraternité* like Robespierre. Almost all the frustration Beethoven had felt ever since the French Revolution's glorious ideals became distorted by the Reign of Terror and the Napoleonic Era bursts forth in this testament to his democratic, enlightenment philosophy.

These two works reveal the extremes of Beethoven's range of personal musical expressivity, from total control to unrestrained free will. But one should not take this to be a statement about the quality of either work: Beethoven can be Beethoven in either environment. After all, he had throughout his creative life channeled maladjustment into insight into the human condition. The real Beethoven may be heard in *Für Elise*, the *Pathétique Sonata*, and the *Rage over a lost penny*. All reveal a part of that extraordinary personality that transcends classicism, romanticism -- in fact, any age. The fullness of his achievement can only be hinted at, even in a pair of major choral works like these.

— Joel Sheveloff
Associate Professor of Music

MEET THE ARTISTS

Robert Shaw became Music Director Emeritus and Conductor Laureate of the Atlanta Symphony Orchestra in 1988, after serving as Music Director of the Orchestra for 21 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. Now affiliated with Boston University, University of California, Los Angeles, and Ohio State University, the Institute's summer festivals in southwest France have attracted admiring attention from the international press and produced a number of recordings by the Robert Shaw Festival Singers.

Mr. Shaw's distinguished career began in New York, 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 17 years, became America's premier touring choral group and was sent by the U.S. State Department on several tours to 30 countries in Europe (including the former Soviet Union), the Middle East, and Latin America.

Robert Shaw served as Music Director of the San Diego Symphony 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: 13 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 honor to 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 as well as his contributions to the profession in the education and training of young conductors.

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Ann Howard Jones is Professor of Music and Director of Choral Activities at Boston University. In that position Dr. Jones conducts the Symphonic Chorus and Chamber Chorus, teaches advanced choral conducting and administers the MM program. She

is Assistant Conductor for Choruses with the Atlanta Symphony Orchestra, where she is closely associated with Yoel Levi, Music Director, and Robert Shaw, Music Director Emeritus and Conductor Laureate. She is also Conductor of the Atlanta Symphony Youth Chorus and serves as Musical Assistant with the Robert Shaw Chamber Singers and Festival Singers. She assists Mr. Shaw in the musical preparations for the Robert Shaw Institute which has rehearsed, performed and recorded in southern France since 1988. Dr. Jones was awarded a Fulbright professorship to Brazil in 1984. Active as guest conductor, clinician and lecturer, she is invited to appear before professional organizations such as ACDA, MENC and AGO. Dr. Jones has bachelor's and master's degrees in Voice and the doctorate in Choral Conducting from the University of Iowa.

Soprano Jennifer Rivera is a sophomore at Boston University. She is a native of California where she studied voice for eight years and performed over 25 musicals and operas including the Mother in *Amahl and the Night Visitors* and Cherubino in *Le Nozze di Figaro*. She has appeared as soprano soloist in Handel's *Messiah* at Davis Symphony Hall in San Francisco. Her awards include First Place in the NATS Competition in 1993, Young Singer of the Year in 1992, and First Place in Pacific Musical Society's Young Artists Competition in 1992. Ms. Rivera is currently a member of the Undergraduate Opera Program at Boston University and is a student of Phyllis Hoffman.

Mezzo-soprano Ruthann Manley, a graduate of Baldwin-Wallace Conservatory of Music and the Boston University School for the Arts, has been an active performer in the greater Boston area since 1987. She has performed in many venues including recitals, concerts, operas and recordings. Her most recent engagements have included performing the role of Hansel in Longwood Opera's production of *Hansel and Gretel* and Cherubino in Boston University's production of *The Marriage of Figaro*. Upcoming performances include the role of Cherubino in *Le Nozze di Figaro* with the Cambridge Chamber Opera and in Boston Lyric Opera's production of *Candide*.

Lawrence Bianco, tenor, is in his junior year at Boston University School for the Arts. In 1992 he attended the Boston University Tanglewood Institute Young Artists' Vocal Program. He is a member of the Boston University Undergraduate Opera program and in December will be performing scenes from Gounod's *Faust* and Rossini's *La Cenerentola*. Most recently Mr. Bianco sang in Cambridge Chamber Opera's production of *Die Zauberflöte*. This spring he will present a joint recital with Jennifer Rivera. Mr. Bianco is a student of Richard Cassilly.

Mark-Andrew Cleveland, bass/baritone, made his Boston debut with Cantata Singers in Handel's *Israel in Egypt* and has subsequently been the bass soloist in Haydn's *Lord Nelson Mass* and Bach's *Mass in B minor*. Last year, he performed the baritone solo in Britten's *Cantata Misericordium* and the bass solo in Bach's *Cantata 147, Herz und Mund und Tat und Leben* with Cantata Singers. Most recently, Mr.

Cleveland was a soloist in Cantata Singers acclaimed performances of Bach's *St. Matthew Passion* and as Christ in the Master Singer's performances of Schütz' *St. Luke Passion*. He has also performed with the Vermont Symphony as Herod in Berlioz' *L'Enfance du Christ* and has sung the roles of Raphael and Adam in Haydn's *The Creation* with the Southwest Florida Symphony in Fort Meyers, Florida. Mr. Cleveland is currently pursuing an Artist Diploma at Boston University where he is a student of Richard Cassilly.

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Anthony di Bonaventura is Professor of Music and Chair of the Piano Department at Boston University and Director of the summer Piano Institute at Colby College. He has given performances in 27 countries, including appearances with the London Philharmonic, Vienna Symphony, Boston Symphony, New York Philharmonic, Chicago Symphony, Pittsburgh Symphony, and San Francisco Symphony. Mr. di Bonaventura has given solo recitals at Lincoln Center, Carnegie Hall, Sydney Opera House, Concertgebouw, and Musikverein. His festival appearances include Spoleto, Ann Arbor, Saratoga, Bergen, Lucca, Zagreb, and Donaueschingen. He has given world premieres of works written especially for him by Berio, Ligeti, Ginastera, and Persichetti. Mr. di Bonaventura has recorded for Columbia, RCA, Connoisseur Society, Sine Qua Non and Titanic.

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Sharon Daniels is Assistant Professor of Opera and Voice and Associate Director of the Boston University Opera Institute. She has sung as a principal soprano for New York City Opera, San Francisco Opera, Houston Grand Opera, Opera Theatre of St. Louis, Kansas City Lyric Opera, San Francisco Symphony, Oakland Symphony, Kansas City Philharmonic, Banff Festival Orchestra, the Edinburgh Festival, de Netherlands Opera, and New Wave Festival. She starred in the Broadway revival of *The Most Happy Fellow*, which was broadcast on PBS's *Great Performances*. Ms. Daniels has served on the National Endowment for the Arts Opera/Musical Theater Panel.

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Penelope Bitzas, mezzo-soprano, is a newly appointed Assistant Professor of Voice at Boston University. She has been a soloist with the Little Orchestra Society, the Boston Symphony, the 18th Century Ensemble, the Brooklyn Heights Orchestra, the Worcester Orchestra and the Vorpommersches Sinfonieorchester Greifswald-Germany. She has concertized in Greece, Turkey, Cyprus, South America, Germany and in the United States. Her operatic appearances include Opera Omaha, Minnesota Opera, Midwest Opera Theater, Ithaca Opera and Boston Lyric. She has premiered numerous contemporary compositions in New York, Boston and Minnesota, and is frequently heard in concerts of Greek music. Ms. Bitzas was a National Finalist in the Metropolitan Opera Auditions and received two fellowships to Tanglewood. Ms. Bitzas was taught at Gustavus Adolphus College, Wagner College and Ithaca College. She received her bachelor's degree from Ithaca College and her Masters degree from the New England Conservatory of Music.

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Phyllis Elhady Hoffman is Associate Professor of Music and Chair of the Voice Department at Boston University. As the recipient of two Tanglewood fellowships, she appeared as alto soloist with Eric Leinsdorf and the Boston Symphony and Berkshire Music Center Orchestras at Tanglewood. Ms Hoffman has also appeared with Robert Shaw at Meadowbrook Music Festival. In addition, she has appeared with Emmanuel Music, Cantata Singers and Ensemble, Rhode Island Philharmonic, Newton Symphony, Portland Symphony, Chorus Pro Musica, Masterworks Chorale, Worcester Festival and in recitals throughout New England. Ms. Hoffman has also premiered numerous compositions by 20th-century composers.

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Stephen Bomgardner, *tenor*, is currently in the final stages of his doctoral program in voice performance at Boston University. Developing an early interest in music and theater, he began performing roles in musical theater and Gilbert & Sullivan such as Charlie (*Brigadoon*), Freddy (*My Fair Lady*), Frederic (*The Pirates of Penzance*), and Fairfax (*The Yeomen of the Guard*). Mr. Bomgardner has performed 15 operatic roles including Sam (*Street Scene*), Jenik (*The Bartered Bride*), Eisenstein (*Die Fledermaus*), and Tamino (*The Magic Flute*). In oratorio he has performed as tenor soloist in works by Bach, Handel, Mozart, Haydn, Schubert, Mendelssohn and Britten and has appeared in numerous recitals in Houston and Boston. Mr. Bomgardner is also sought after as a performer of new music and has premiered many works written specifically for him.

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S. Mark Aliapoulios, *baritone*, has appeared as soloist with such prestigious organizations as the Cleveland, Boston, Pittsburgh, and Portland Symphony Orchestras as well as the Handel and Haydn Society, the Opera Company of Boston and the Boston Lyric Opera, performing under the baton's of such international conductors as Kurt Masur, Seiji Ozawa, Eric Leinsdorf and Leonard Slatkin. He has sung leading roles in *Madama Butterfly*, *Der Freischütz*, *La Bohème*, *Don Giovanni*, and *Dialogues des Carmélites*. Competition credits include First Prize in the Opera Company of Boston Auditions, Third Prize in the NATS Artist Awards, the Liederkranz Foundation Awards, and the Luciano Pavarotti Competition. He has recorded with the American VocalArts Quintet on the Titantic Label and is currently an Assistant Professor of Voice and Director of the Undergraduate Opera Program here at Boston University.

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Baritone **René de la Garza** has appeared with the Albany Symphony, the Brooklyn Philharmonic under Lukas Foss, and the American Symphony Orchestra. In opera his roles span the French Baroque operas of Lully and Rameau to the operas of Henze and Britten. A sampling of his operatic roles include Figaro, Marcello in *La Bohème*, Ford in Verdi's *Falstaff*. In oratorio he has performed as soloist in Bach's *Mass in B minor*, *Elijah*, Orff's *Carmina Burana*, and Brahms's *German Requiem*. In solo recital he has sung at the Gardner Museum, the Troy Savins Bank Music Hall, and in New York's Symphony Space. Mr. de la Garza is a student of Phyllis Curtin.

BOSTON UNIVERSITY SYMPHONIC CHORUS

Ann Howard Jones, *conductor and Director of Choral Activities*

Richard Shore, *rehearsal pianist*

Soprano

Alyssa Amico
Lisa Andronikidis
Chisako Asakawa
Jessie Baldwin
Geri Barrison
Elena Batt
Nicole Benjamin
Jenny Bent
Ragnheidur E. Bjarnadottir
Miriam Braude
Rebecca Brink
Marlette Buchanan
Bernadette Buckley
Juline Carotenuto
Debra Carson
Anna Cassola
Katherine Chen
Chuen-hui Cheng
Renay Cleary
Kathy Comperatore
Stephanie Davis
Inna Doliner
Allison Entreklin
Pia Ercol e
Robin Foye
Charlotta Franz en
Sarah Garvey
Alison Greene
Rosamond Hampton
Jennifer Hauck
Traci Elizabeth Havas
Mara Hazzard
Sharilee Hines
Natsuki Hiratsuka
Jung Hee Hong
Kijung Hong
Lauren Jalazo
Amy Jennette
Ashley Gorham Johnson
Katie Johnson
Tracy Kaufman
Kathy Keefe
Jennifer E. Kelly
Bande Kim
Minji Kim
Betsy Kinnear
Jenna B. Kitchen
Kristene D. Krabe
Crystal J. Leotaud
Jenny A. Lorber
Shannon Manley
Mitzi Mastick
Clare McCaffrey
Jennifer McCathern
Christina McKay
Cheyenne McLean
Sarah K. Miller
Jennifer Mintzer
Elizabeth Mondragon
Michelle Montgomery
Aki Morikawa

Jennifer Munson

Stacey Ng
Shannon O'Connor
Mary T. Paterno
Meghan K. Phillips
Yvonne Quilop
Alethea Rocci
Erin Rosenberg
Miranda Rowe
Nancy Sands
Heather Schmid
Chung Un Seo
Mindy Shafer
Kerri Simoneau
Tina Stalberger
Amy Stalcup
Laura J. Stoll
Mei-Wen Wang
Andrea West

Alto

Maya Alexandresco
Julie Allen
Claudia Bocock
Judith Bornstein
Maria Catoline
Yoonsook Chung
Lori Ann Compagnone
Lauren Dooley
Melissa Eisensmith
Sophia Feliciano
Rina Goh
Marcy Goodman
Samantha Goodman
Sylvia Grab
Amanda Hahn
Josephine Halog
Christine Hardisty
Asa Helander
Cristin Hill
Rumi Ichikawa
Georgia Jarmon
Heather Johnson
Ginger King
Melanie Levy
Tricia Limone
Theresa Lindo
Ann Marie Lohmann
Jennifer Manuel
Samantha May
Patty Meyer
Erica P. Miller
Colleen Murray
Bridget Page
Christine Phang
Nicole Pierce
Tracy Podnorszki
Ioanna Satrazami
Natalya Scimeca
Renee Shand
Jennifer Sharon
Victoria Sosinova

Colleen Storzek

Susan Telner
Lisa Tilley
Rachel N. Vail
Ann Wamunyu
Mei-Wen Wang
Maiko Yoda

Tenor

Robert Chalwell
Colin Davis
Matthew DiBattista
Daniel R. Diez
Daniel Dominguez
Thomas Dyk
Christopher Eastburn
Anthony Gregory
Scott Jones
Edmund Jorgensen
Joe Keane
Dani Makhlof
Geeve Mathew
Brad D. Peloquin
Jeffrey Pizzo
Kevin Rollins
Geoffrey Scott
Mark Trent
Lucian Wu
Gregory Yance

Bass

David Bornstein
Paul Cabral
Christopher Caproni
Benjamin Copeland
Benjamin Fehlner
David Fried
Patrick Gagnon
Robert H. Gehrenbeck
Fred Graham
Oshin B. Gregorian
Per Helander
Lyndon Hong
Yun Hung
Dean Jacobus
Albert Jensen-Moulton
Hong Jinyoung
Josh Krieger
C'C Lien
Michael Loegering
Mark Malmquist
Scott McCombs
Morgan Moody
Ted Namauleg
Paul Oakley
Sungho Park
Christopher Quimby
Patrick Reilly
David Richardson
Tobias Roberts
Aaron Rosenthal
Michael Salvatore
Daniel C. Smith
Robert Tremblay
Michael D. Waldron
Fred Wising

Ensemble Manager

Stephen Bomgardner

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

Violin I

Shelley Lucht
Penelope Wayne
Hai-won Kwok
Leah Mohling
Andrea Somma
Lauren Trussell-Cullen
Jessica Platt
Yoon-Jung Kim
San-yi Lin
Herbert Engel
Rebecca Erskine
Zino Bogachek

Violin II

Heidi Braun
Hilary Foster
Andy Tsai
Chris Zoski
Danica Mills
Emily Goodyear
Jennifer Travers
Matthew Trump
Alexia Taylor
Guy Rauscher

Viola

Andrew Cahoon
Isaac Levine
Móeidur Sigurdardóttir
Michael Ireland
Kerry Floyd
Maija Teigen-Hangartner
Jennifer J. Badger
David J. Fallow

Cello

Tido Janssen
Melissa McCarthy
Asaf Kolerstein
Ben Peterson
Mark Verette
Hayley Holm
Patrick Sohn
Michael Hershenson

Bass

Irving Steinberg
Donald Howey
Susan Hagen
Erin Bewsher
Matthew Medlock

Flute

Melissa Lindon
Anne White
Heather Fortune
Sheri Mulé

Oboe

Amanda Paine
Pamela Ajango
Andrew Price
Russell DeLuna

Clarinet

David Arrivé

Bassoon

Shinyee Na
Randall Sears
Adrian Jojatu
Sarah Sutton

Horn

Jessica Privler
Fritz Foss
Chris Seligman
Richard Haberly

Trumpet

Brendan Kierman
Chris Parks

Timpani

Deborah Welsh
Micahel Laven

Ensemble Managers

Frank Adams
David Arrivé
Leah Mohling

UPCOMING EVENTS

November 19
8:00 p.m.

**Boston University Symphonic Chorus
and Orchestra**
with Robert Shaw, *guest conductor*
All-Beethoven program
The Tsai Performance Center
685 Commonwealth Ave.
Call 617-237-2277 for ticket information

November 20
7:00 p.m.

Faculty Recital
Andrés Díaz Trio
The Tsai Performance Center
685 Commonwealth Avenue

November 20
8:00 p.m.

Boston University Percussion Ensemble
Thomas Gauger, *director*
SFA Concert Hall
855 Commonwealth Avenue

November 28
8:00 p.m.

Faculty Recital
Alan Weiss, *flute*
Andrés Díaz, *cello*
Mark Kroll, *harpsichord*
The Tsai Performance Center
685 Commonwealth Avenue

November 29
8:00 p.m.

Boston University Jazz Ensemble
Dan Smith, *director*
The Tsai Performance Center
685 Commonwealth Avenue

December 1, 2, 3
8:00 p.m.
December 4
2:00 p.m.

Boston University Opera Programs
Freshwater by Andy Vores (*World Premiere*)
Will Graham, *director*
David Hoose, *conductor*
Boston University Theatre
264 Huntington Avenue

December 6
8:00 p.m.

Faculty Recital
Peter Clemente, *classical guitar*
Jean DeMart, *flute*
SFA Concert Hall
855 Commonwealth Avenue

For further information, please call 353-TSAI or 353-3349.

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