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Gustav Mahler, Symphony No. 2 in C Minor "Resurrection", November 6, 2006

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BOSTON UNIVERSITY COLLEGE OF FINE ARTS SCHOOL OF MUSIC

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Boston University Symphony Orchestra and Symphonic Chorus

GUSTAV MAHLER

SYMPHONY NO. 2 IN C MINOR "RESURRECTION"

David Hoose, conductor

NOVEMBER 6, 2006 | 8:00PM

Symphony Hall

The School of Music at Boston University, founded in 1873, combines the depth, intensity and intimacy of conservatory training with a broadly based, traditional liberal arts education. The School enriches its programs with a wide range of electives that are offered through the other schools and colleges within the university. The Music School of approximately 500 students are pursuing undergraduate and graduate degrees, certificates in opera, performance diplomas and artist diplomas, in a variety of majors that reach from performance, theory and composition, musicology, music education, collaborative piano, orchestral choral conducting, to historical performance.

Alumni of the School of Music are contributing significantly to the musical culture of the United States and the world, and can found in positions with the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Minnesota Symphony, Singapore Symphony, Metropolitan Opera, New York City Opera, Lyric Opera of Chicago, San Francisco Opera, Houston Grand Opera, Paris Opera and Munich Opera. Alumni can also be found in faculty positions at New England Conservatory, Wellesley College, Duke University, Brandeis University, University of Oklahoma, Cornell University, University of Missouri, Beijing Conservatory, University of North Carolina-Greensboro, and Harvard University, among others. Musical organizations that form the heart of cultural life in Boston, including Handel & Haydn Society, Boston Baroque, Boston Lyric Opera, Cantata Singers & Ensemble, Boston Musica Viva, Collage New Music, Emmanuel Music and Opera Boston, also enjoy the presence of many Boston University School of Music alumni within their ranks.



BOSTON UNIVERSITY SYMPHONY ORCHESTRA DAVID HOOSE conductor and SYMPHONIC CHORUS ANN HOWARD JONES music director

MICHELLE JOHNSON soprano STEPHANIE CHIGAS mezzo-soprano

> Monday, November 6, 2006, 8pm Symphony Hall

MAHLER

Symphony No. 2 in C minor "Resurrection"

Allegro maestoso Andante moderato-sehr gemächlich In ruhig fliessender Bewegung "Urlicht" Sehr feierlich, aber schlicht Im Tempo des Scherzo: Wild herausfahrend; Langsam; Maestoso; Allegro energico; Langsam; "der grosse Appell"; Langsam misterioso; mit Aufschwung, aber nicht eilen; Langsam

This concert will be presented without an intermission.

Symphony Hall rules prohibit the use of all cell phones, pagers, cameras and recording devices. Thank you for your cooperation.

TEXTS AND TRANSLATIONS

IV. Urlicht

Mezzo-soprano O Röschen rot! Der Mensch liegt in grösster Not! Der Mensch liegt in grösster Pein! Ie lieber möcht' ich im Himmel sein!

Da kam ich auf einen breiten Weg; Da kam ein Engelein und wollt' mich abweisen

Ach, nein! Ich liess mich nicht abweisen! Der liebe Gott wird mir ein Lichten geben, The dear God will give me a tiny candle, wird leuchten mir bis in das ewig selig

Leben!

V. Finale

Chorus

Aufersteh'n, ja, aufersteh'n wirst du, mein Staub, nach kurzer Ruh! Unsterblich Leben! Unsterblich Leben wird der dich rief dir geben.

Wieder aufzublüh'n wirst du gesät! Der Herr der Ernte gegt Und sammelt Garben Uns ein, die starben!

Mezzo-soprano

O glaube, mein Herz, o glaube, es geht dir nichts verloren! Dein ist, was du gesehnt, dein, was du geliebt, was du gestretten!

Soprano

O glaube, Du wardst nicht umsonst geborenhast nicht umsonst gelebt, gelitten!

Chorus

Was entstanden ist, Das muss vergehen! Was vergangen, aufersteh'n! Hör' auf zu beben! Bereite dich zu leben!

IV. Primal Light

O little red rose! Man lies in terrible need: Man lies in terrible pain. How much would I rather be in heaven!

I came upon a broad path; There came an angel motioning me away.

Oh, no! I shall not be rejected. Ich bin von Gott und will wieder zu Gott! I come from God and shall return to God. Which will light my way to eternal blessed life

V. Finale



Arise, yes, you will arise, my dust, after a brief rest! Eternal life! Eternal life He will give who called you

You will be sown again to bloom again. The Lord of Harvest goes and gathers the sheaves of us who died.

O believe, my heart, O believe, you will lose nothing. Yours is what you desired, Yours, what you loved, What you fought for!

O believe, you were not born in vainhave not lived or suffered in vain!

What was created must pass away! What has passed away, arise! Stop trembling! Prepare yourself to live!

Mezzo-soprano O Schmerz! Du Allduchdringer! Dir bin ich entrungen!

Soprano and Mezzo-soprano O Tod! Du Allbezwinger! Nun bist du bezwungen!

Chorus

Mit Flügeln, die ich mir errungen, in heissem Liebesstreben, werd' ich, entschweben zum Licht zu dem kein Aug' gedrungen! Sterben werd' ich un zu leben!

Aufersteh'n, ja, aufersteh'n wirst du, Mein Herz, in einem Nu! Was du geschlagen Gott wird es dich tragen! O all-pervading pain, you I have escaped!

O all-conquering death, now you are conquered!

With wings that I have won for myself in fervent, loving aspiration will I soar to the Light that no eye has ever seen! I shall die, that I may live!

Arise, yes, you will arise, my heart, in a moment! What you have borne will carry you to God!

PROGRAM NOTES

GUSTAV MAHLER (1860–1911) Symphony No. 2 in C minor, "Resurrection"

In June of 1893 Gustav Mahler traveled by railway from Hamburg to the Austrian lakeside village of Steinbach am Attersee. He had just concluded the second of five seasons with the Hamburg Opera and was anxious to resume work on what would eventually become his Second Symphony. It was during this summer that Mahler established the pattern that he would maintain until his death in 1911, of conducting during the year and composing during the off-season. For Mahler the requirements were simple: "a beautiful country setting, far from the turmoil of the crowds, and above all very peaceful." Steinbach certainly met these conditions and indeed the surrounding landscape served as one of the principal summer retreats for



Vienna's cultural elite. The painter Gustav Klimt and later the playwright and novelist Arthur Schnitzler were regular visitors, and while they both engaged in creative wor during their stays here, it was the pursuit of leisure activities that drew them to this popular location. For Mahler, on the other hand, the primary attraction was the opportunity to compose in an environment that was removed from the daily routine of urban life and in particular the opera house.

When Mahler arrived in Steinbach in the summer of 1893 he resumed work on a largescale symphonic project that he had set aside in September of 1888. Mahler later described the only completed movement from this early stage of composition as the evocation of a funeral for the hero of his First Symphony. This movement was entitled Todtenfeier (Funeral Rites) and in its revised form became the first movement of the Second Symphony. Shortly after completing the symphony Mahler offered a slightly different scenario of the movement to his close friend and confidante Natalie Bauer-Lechner: "The first movement (Allegro maestoso) depicts the titanic struggles of a mighty being still caught in the toils of the world; grappling with life and with the fate to which he must succumb-his death." Indeed the movement's bleak C-minor trajectory prompted Mahler's friend, the conductor Bruno Walter, to describe the movement as "funeral music born of world suffering." At the same time it brims with anger and despair, and its highly unstable structure is full of ruptures and moments of startling discontinuity. The hauntingly pastoral second theme in the distant key of E-major offers a temporary respite from the struggle, while at the same time looking forward to the work's grandly affirmative conclusion.

Despite Mahler's modest reworking of the *Todtenfeier* movement to fit its new context the composer felt that the contrast between the work's first and second movements remained "excessively sharp." Consequently in the score Mahler suggested a break of at least five minutes following the first movement, though these instructions are rarely followed in modern performances. The second movement (Andante moderato) does indeed stand in sharp relief against the anguished outpourings of the first movement. The innocence of the A-flat major *Ländler* is undermined by the appearance of two minor-mode trios that act as a destabilizing force and plunge the listener back into

the turmoil of the opening movement. As the movement draws to a close the innocence of the *Ländler* is restored.

Mahler's early years were dominated by song composition and it is not surprising that this came to exert a considerable impact on his symphonic writing. By the time he had completed the Second Symphony Mahler had already composed three volumes of songs for voice and piano based largely on texts from the early 19th-century anthology of folk poetry Des Knaben Wunderhorn (Youth's Magic Horn). Compiled and edited by Achim von Arnim and Clemens Brentano, the poetry of this anthology left a lasting mark on Mahler's first four symphonies. The symphony's third movement is a scherzo based on Mahler's 1893 setting of the Wunderhorn text Des Antonius von Padua Fischpredigt (St. Anthony of Padua's Sermon to the Fishes). In the poem St. Anthony, upon finding the church empty, proceeds to the river where he delivers a sermon on human fallibility to a group of attentive fish. When the sermon is over, however, the fish swim away oblivious to St. Anthony's cautionary words. Mahler's expansion of his bitterly ironic song into a purely instrumental scherzo is a tour-deforce of the composer's perpetuum mobile manner. At the climax of the movement the orchestra lets out an appalling shriek, a 'cry of disgust' in the composer's words, that herges from the tortured soul of the symphony's unnamed hero.

The fourth movement follows without interruption. Mahler later claimed: "I brought in the word and the human voice ... just at the point that where I needed it to make myself intelligible." The poem *Urlicht* (Primal Light) from *Des Knaben Wunderhorn*, is sung here by an alto soloist and receives a chorale-like setting which reinforces the possibility of redemption suggested by the poem's last lines: 'I am from God and will return to God. The Dear God will give me a light. Will light me to eternal blessed life.' Through the use of this text the movement functions as an answer to the struggle depicted in the preceding movements.

Whereas the symphony's three inner movements were composed during the summer of 1893, work on the expansive Finale had to wait until the following year. At the end of June, 1894, Mahler announced its completion in a letter to Friedrich Löhr: "Beg to report a safe delivery of a strong healthy last movement of my Second. Father and child both doing as well as can be expected—the latter not yet out of danger." Earlier that year Mahler's friend the conductor Hans von Bülow died in Cairo. A short time later Mahler attended Bülow's memorial service in Hamburg where he first encountered the now famous text by the 18th-century German poet Friedrich Klopstock: 'Aufersteh'n, ja aufersteh'n wirst du mein Staub, nach kurzer Ruh' (Thou shalt rise again after a short sleep). In a letter to the critic Arthur Seidl, Mahler wrote:

> I had long contemplated bringing in the choir in the last movement, and only the fear that it would be taken as a formal imitation of Beethoven made me hesitate again and again. Then Bülow died, and I went to the memorial service.—The mood in which I sat and pondered on the departed was utterly in the spirit of what I was working on at the time.—Then the choir, up in the organ loft, intoned Klopstock's Resurrection chorale.—It flashed on me like lightning, and everything became plain and clear in my mind! It was the flash that all creative artists wait for.—'conceiving by the Holy Ghost'!

The Finale begins by quoting the 'cry of disgust' heard at the climax of the scherzo. Following this violent beginning a profound sense of calm soon overtakes the movement. An extended march culminates in a rich musical representation of the Last Judgment. Here a series of overlapping fanfares in the offstage brass are juxtaposed with an onstage flute and piccolo that is meant to evoke the song of a nightingale. As this remarkable sonic tableau draws to a close Mahler instructs the brass to move gradually into the distance. And then, without warning, the chorus enters with Klopstock's Resurrection Ode. Mahler incorporated the first two stanzas of Klopstock's poem, composing the remaining six stanzas himself. For Mahler the conceptual basis of the work is laid out in the words of the final chorus: Rise again, yea, thou wilt rise again, My heart, in the twinkling of an eye! What thou hast fought for Shall lead thee to God. The work's hero is resurrected and the symphony ends in a blaze of glory. —Thomas Peattie

Thomas Peattie is Assistant Professor of Music at Boston University. He holds degrees in composition and musicology from the University of Calgary. In 2002 he received h Ph.D. from Harvard University with a dissertation on the music of Gustav Mahler. His most recent research focuses on *fin-de-siècle* urban culture, and notions of space and theatricality in 19th-century symphonic music. During the spring of 2006 he served as Visiting Assistant Professor of Music at Harvard University.

DAVID HOOSE conductor

David Hoose is in his twentieth year at the Boston University School of Music where he is Professor of Music and Director of Orchestral Activities. Since 1987, the orchestra program has grown in scope and stature, and musicians who have been part of the orchestras can now be found in the ranks of international, national and regional professional orchestras. In addition, conductors whom he has mentored at Boston University now serve in a wide variety of distinguished professional positions, from music directorships of college and youth orchestras, assistant and associate conductorships of major US orchestras, to music directorships of opera companies and professional orchestras. For many summers he has conducted the Young Artists Orchestra at the Boston University Tanglewood Institute. Professor Hoose has also several times been a guest



conductor at the New England Conservatory, and has conducted the orchestras of the Shepherd School at Rice University, University of Southern California, and the Eastman School; recently he served on the faculty of the Rose City International Conducting Workshop, in Portland, Oregon.

Since 1984, David Hoose has been Music Director of the Cantata Singers & Ensemble. The organ's repertoire embraces a wide range of music, from Schütz motets, the Bach passions, H. al and Haydn oratorios, Schumann's *Scenes from Goethe's "Faust,"* the Brahms and Verdi requiems, music of Schoenberg, and many works of Stravinsky, including *Les noces* and *The Rake's Progress*, as well as the Bach cantatas for which the group was named. The Cantata Singers has developed a highly-respected education program, has recorded works of Fine, Shifrin, Fussell, Harbison and others, and has commissioned significant choral-orchestral works by composers who include Harbison, Sur, Child, Imbrie, T.J. Anderson, Vores, Primosch and Hartke. Under his leadership, the Cantata Singers has received the ASCAP Award for Adventurous Programming. Mr. Hoose has also appeared as guest conductor of the Handel & Haydn Society, Chorus Pro Musica, Back Bay Chorale, and many times with Emmanuel Music.

Professor Hoose has been Music Director of Collage New Music since 1991, an organization that has commissioned dozens of new works, premiered hundreds, and recorded many, including its recording of John Harbison's *Mottetti di Montale* that was a 2005 Grammy Nominee for Best Performance by a Small Ensemble. Mr. Hoose has also conducted Dinosaur Annex, Auros, Fromm Chamber Players, Alea III and the Brandeis Contemporary Players. In 2005, David Hoose was also awarded the Alice M. Ditson Conductors Award, given in recognition of his exceptional commitment to the performance of music by American composers, and whose list of past recipients include Bernstein, Michael Tilson Thomas, Ormandy and Stokowski.

From 1994 to 2005, David Hoose served as Music Director of the Tallahassee Symphony Orchestra, where he led the orchestra in works ranging from Bach to Mahler and Picker. During his tenure with the orchestra, the City of Tallahassee named a week to honor his significant contributions to the cultural life of the region. Mr. Hoose has also conducted the Chicago Philharmonic, Singapore Symphony Orchestra, Saint Louis Symphony, Utah Symphony, Korean Broadcasting Symphony (KBS), Orchestra Regionale Toscana (Florence), Quad Cities Symphony Orchestra, Opera Festival of New Jersey, Pro Arte Chamber Orchestra, the Boston Symphony Chamber Players, and at the Warebrook, New Hampshire, Monadnock and Tanglewood music festivals.

Professor Hoose received the Dmitri Mitropoulos Award as a conducting fellow at the T wood Music Center. As horn player, he was, with the Emmanuel Wind Quintet, recipient Walter W. Naumburg Award for Chamber Music.

ANN HOWARD JONES conductor

Ann Howard Jones, Professor of Music and Director of Choral Activities at Boston University, conducts the Boston University Symphonic Chorus and Chamber Chorus, administers the Master of Music and Doctor of Musical Arts degrees in choral conducting and teaches the advanced choral conducting seminar. Dr. Jones is internationally recognized as a distinguished clinician, adjudicator, teacher and conductor.

Dr. Jones was associated with the late Robert Shaw and the Atlanta Symphony choruses. She was Assistant Conductor for Choruses, sang in the alto section, assisted with the Robert Shaw Chamber



Singers and was one of the organizers of the Robert Shaw Institute. She worked with the Festival Singers both in France and in the United States.

Dr. Jones has concluded her twelfth season as conductor of the BU Tanglewood Institute Young Artists' Chorus, an auditioned ensemble of eighty high school singer who rehearse and perform at Tanglewood. The chorus performs an annual concert and collaborated with Seiji Ozawa, John Williams, Craig Smith and Robert Spano in various projects undertaken by the Boston Symphony Tanglewood Music Center.

In 2004-2005, with the Symphonic Chorus and the University Orchestra, Dr. Jones conducted the Britten *War Requiem* in Symphony Hall and for the Eastern Division Convention of the American Choral Directors Association. She conducted the Buffalo Philharmonic Chorus and Orchestra in an all–Brahms concert in the spring of 2002 and returned in 2004 to conduct a program that included Mozart's *Vespers*. In the fall of 2005, Dr. Jones conducted the BU Symphonic Chorus and Orchestra in Haydn's *The Creation* to critical acclaim. She most recently conducted these ensembles at Carnegie Hall in a performance of Vaughan Williams' *Dona nobis pacem*.

Dr. Jones has been a member of the faculty of the University of Illinois, Emory University, the University of Georgia, and Wittenberg University, and was a Fulbright Senior Lecturer in Brazil. She has been invited to teach and conduct at the University of Miami, San Diego State, the University of Missouri, Drake University, Southern Methodist University, Central Connecticut State, the University of Nebraska, North Texas State and Michigan State.

Her degrees are from the University of Iowa. Dr. Jones received Boston University's coveted Metcalf Award for Excellence in Teaching in June 2003.

MICHELLE JOHNSON soprano

Soprano Michelle Johnson, a native of Pearland, TX, is a second year student of Boston University's Opera Institute. She has been seen as Angèle in Boston University's production of Kurt Weill's one act opera *The Tsar Has His Photograph Taken*, as Donna Elvira in Mozart's *Don Giovanni* and as The Moon in Jorge Martin's *Before Night Falls*. Ms. Johnson sang the role of Gabriel in Haydn's *The Creation*, performed in Symphony Hall, and Vaughan Williams' *Dona nobis pacem*, in Carnegie Hall with Simon Estes, bass–baritone and the Boston University Symphonic Orchestra and Chorus. She also performed Mozart's *Requiem* in Carnegie Hall with the Manhattan Concert Productions conducted by Dr. Ann Howard



Jones. She received her Bachelor of Music degree from New England Conservatory of Music where she performed in Benjamin Britten's *The Turn of the Screw* as Miss Jessel.

In 2005 Ms. Johnson was a fellow at Tanglewood Music Center where she studied the le of Donna Anna in Mozart's *Don Giovanni* with James Levine, and performed with he Mark Morris Dance Group. Ms. Johnson played the role of La Contessa in Mozart's *Le nozze di Figaro* with L'Orchestra da Camera in Boston's Jordan Hall. Recently Ms. Johnson sang with the Boston Symphony Orchestra as one of the Virgins in Schoenberg's *Moses und Aron*, conducted by James Levine. She was awarded the Encouragement Award in both the 2006 Marilyn Horne Foundation and 2005 Metropolitan Opera New England Regional Finals, and was the 2003 recipient of the Jan de Gaetani Award at the Orpheus National Vocal Competition.

STEPHANIE CHIGAS mezzo-soprano

Stephanie Chigas, originally from the Chicago area, studied at the University of Illinois Urbana-Champaign and at Boston University's Opera Institute. Her opera credits include lead roles in La Tragédie de Carmen, La Finta Giardiniera, The Rape of Lucretia, Bizet's Carmen, Les Contes d'Hoffmann, Così fan tutte and Hansel and Gretel.

She has sung with the Santa Fe Opera, Glimmerglass Opera, Boston Lyric Opera and the Olney Theatre Center. In the fall of 2005, Ms. Chigas covered the role of Leda in The Mines of Sulphur for the New York City Opera and for Sinfonia da Camera she sang the role of La



Sphinge in the North American Premiere of George Enescu's opera Oedipe.

Ms. Chigas is equally comfortable on the concert stage. In 2001 she was the mezzosoprano soloist in the Duruflè Requiem at Carnegie Hall with Mid-America Productions. Other concert credits include Brahms Alto Rhapsody and Mahler's Lieder eines fahrenden Gesellen, Handel's Messiah, Mendelssohn's Elijah, and Beethoven's Chore Fantasie and Mass in C.

Ms. Chigas is the 2005 George London Foundation Competition Winner and the 2004 recipient of the Stephen Shrestinian Award for Excellence, awarded through the Boston Lyric Opera. She was a 2003 Grand National Semi-Finalist for the Metropolitan Opera National Council Auditions and the Second Place Winner in the 2005 New England Region Metropolitan Opera National Council Auditions.

In the spring of 2006, she returned to Boston to sing Flora Bervoix in La Traviata and Albine in Thaïs both with the Boston Lyric Opera. In June of 2006, Ms. Chigas returned to Carnegie Hall as the mezzo-soprano soloist in Mozart's Requiem and Coronation Mass, both with Mid-America Productions. This fall she sings the role of Cherubino in a semi-staged production of Le nozze di Figaro with Sinfonia da Camera. This winter Ms. Chigas will perform excerpts from Mozart's Idomeneo with the Greater Boston Youth Symphony Orchestra.

BOSTON UNIVERSITY SYMPHONY ORCHESTRA DAVID HOOSE conductor

The orchestral program of the Boston University College of Fine Arts assumes an integral and central place of the education of the School of Music's young musicians. The Symphony Orchestra, Chamber Orchestra and Wind Ensemble, the three ensembles of the program, perform more than sixteen concerts each season, including performances in collaboration with the opera and choral programs.

Violin I

Yevgeny Kutik concertmaster Yu-Jin Choi Maia Travers Angel Valchinov Zoya Tsvetkova Won Jung Choi Klaudia Szlachta Anaar Desai-Stephens Heather Braun Kathryn Rooney Jeanie Lee

Stewart E Blake Tingchi Huang Miyuki Yamaguchi MaeLynn Arnold James Ross

Violin II Morgan Scagliotti, principal Nina Bishop Tatiana Daubek Katherine Roussopoulos Shu-I Hsiung Birdy Chou Amanda Burr Daniel Broniatowski Wen-Hsuan Lin **Jude** Ziliak Amy Brunswick Misuk Ro Andrea Levine Julija Okrusko Ashley Rath Ju Hyoun Ryu Madeleine Jansen

Viola

Lilit Muradyan, principal Yuan-Chun Liu Daniel Dona Lauren Gage Alyssa Hardie Joy Grimes Michelle Brune Clark Spencer Emily Rideout Kilelik Kolson Jessica Lipon Cello Nicholas Hardie, principal Jacqueline Ludwig Charlsie Hanson Seung-Ueon Lee Sara Shahbazyan Leah Hagel Hyun-Seung Jung Hanui Kim Soona Chang Brandon Brooks Lauren Sparrow

Bass

Tony Parry, principal Tristan Sutton Ilana White Henry Samuels Collen Ruddy Tyler Shepherd Bridget Sprouls Elizabeth Boyd

Flute

Hyungjung Kwon Zachary Jay Margaret Brinkerhoff Yousun Lee

Piccolo

Margaret Brinkerhoff Yousun Lee

Oboe

Kari Kistler Tamsin Johnston Jamie Davis Andrea Heyboer

English Horn Andrea Heyboer Iamie Davis

Clarinet Mei-Mi Lan Peter Bianca Ashley Creighton Thomas Weston E-flat Clarinet Molly Walker Thomas Weston

Bass Clarinet Ashley Creighton

Bassoon Laura Umbro Jacqueline Gorski Cheng Ma Sarah Cryan

Contrabassoon Sarah Cryan

Horn Juan Juarez Erik Finley David Gamble Robert Fant Elise Taillon Jonathan Craft Emma Kaplan

Trumpet

Kevin Maloney Kyra Sovronsky Mark Mashburn Robert Reustle Greg Lloyd Nathan Tighe

Trombone Brandon Bretz-Sciarra Matt Smith Jason Stein

Bass Trombone Jerome Smith

Tuba Thomas Haggerty

Harp Chaerin Kim Micheal Maganuco

Organ Justin Blackwell **Timpani** Micheal Israelievitch Lee Vinson

Percussion

Matthew Bohli Nicholas White Rebecca Celebuski Weichen Lin

Offstage Horn

Laura Carter Yu-Ying Wen Kirk Hartung Dmitri Sullivan

Offstage Trumpet John Bartnicki Spencer Aston Jessica Lordi Patrick Doyle

Offstage Percussion Ben Tileston Jenica Anderson

Ensemble Managers Benjamin Fox Maia Travers

- Librarians
- Peter Bianca Michelle Brune Paul Cereghino Lauren Gage Meg Griffith Margaret Griffith Tingchi Huang Katie Klich Howie Reith Tess Varley

BOSTON UNIVERSITY SYMPHONIC CHORUS ANN HOWARD JONES conductor RYAN MURPHY assistant conductor and rehearsal pianist

The Boston University Symphonic Chorus is a musical organization made up of students from ten foreign countries and thirty-four states. While there has been choral singing at BU since the 1800s, the chorus, in its present form, was founded in 1993. In its brief history it has performed many major choral works and has a had a significant collaboration with the late Robert Shaw.

Soprano I	Caitlin McVeigh	Alto II	Bass I
Elise Ackermann	Krista Monique McClellan	Megan Bell	Justin Blackwell
C. Azelie Aquadro	Jennifer A. Murphy	Stephanie Budwey	Mark Buckles
Lauren Goodhue	Sylvana Opris	Jessica Chatterton	John S. Condakes
Liana Brooke Guberman	Jennifer Parrish	Paige Clark	Christopher Conte
Olivia Hauck	Melissa Quintero	Janet Dunkelbarger	Paul Cort
Mary Henriquez	Sarah St. Denis	Ji-Yun Jeong	Akira Fukui
Mariko Henstock	Teresa Tam	Amanda Kabak	Michael Gallagan
Rachel Anne Hippert	Kelley Travers	Kelly LeBlanc	Peter George
Cristin Hoover	Sydnee Waggoner	Madeline Maglio	Dylan G. Jackson
Emily Isaac	Jillian Zingale	Clare Maloney	Sean Jacobsen
Jennifer Jacobs		Kate McCormick	Larry Jones
Katie Lyons	Alto I	Sarah Pfitzer	Jason Kahn
Krista McClellan	Amanda Bulat	Aleksandra Pustilnikova	Jamon Maple
Margaret McGrath	Rebecca Carden	Christine Servilio	Livan Mena
Amanda Meier	Franki De La Vega	Courtney Skuce	Cameron Morland
Kathryn Mueller	Deborah De Laurell	Elizabeth Thomforde	Sebastian Rémi
Christine Noel	Fanny Dufour	Beth Willer	Howard Reith
Katherine O'Melia	Elizabeth Eschen	Karen Yeats	Adam Riley
Jennifer Rose Parker-Sparks		Sarah Beth Yoder	Joshua Sawicki
Veronica Peters	Christine Froomer	Lindsay C. Young	Samuel Steen
Christina Polachek	Ariel Gold	Ray Yu	Tim Sullivan
Melissa Riesgo	Ashley Harmon	The second	D
Emily Noel Schoen Deana Stein	Robyn Hegland Kate Henckel	Tenor I Martin Balani	Bass II
Kailey Walsh	Heather Hoopes	Martin Bakari Eric P. Esparza	Min Young Cho Basil Considine
Ralley Walsh	Cabiria Jacobsen	Miguel Felipe	Jonathan Craft
Soprano II	Emma Kazarian	Christopher Lucier	David Fried
Christine Avery	Ting-Yin Lee	Ryan Murphy	Michael J. Georgen
Katherine M. Baltrush	Yu-Chen Li	Ian O'Brien	Luke Hong
Chelsea Bell	Rosemary Lyons	Thomas Rockford	Andrew P. Jordan
Nadine Braunstein	Alee Matus	David Romanik	Alain Lafontant
Regina Carlo	Amanda Mulhall	Daniel Ross	Alexander Macnow
Lauren Chessari	Alyssa Norton	Francisco Javier Rivera	Ross Maddox
Erin Coffey	Belinda Paige	Serrat	Brian Myer
Paige Clark	Song-Yi Park	Matthew Tobin	Calvin Ng
Bridget Duval	Margaret Pienczykowski	Timothy Westerhaus	Michael Peng
Colleen Decker	Erin Salada	Eytan Wurman	5
Noragh Devlin	Tyler Smith Flynn		
Elissa Edwards	Griselda Tomaino	Tenor II	
Jessica Guglielmo	Katie Tyson	Nicholas S. Ferullo	Ensemble Managers
Thalia Farietta	Elana Vasi	Terrence Henderson	Christine Noel
Heidi Freimanis	Ellen Gilson Voth	Richard Hofmann	Jennifer Rose Parker-Spark
Marisa Gudrais	Allison Wootan	Willis Hong	Elizabeth Eschen
Alexa Haines		Michael McGaghie	
Lianna Hamilton		Michael Meinzer	
Rashida Hassan		Ahmed-Mehdi Najm	
Kathryn Holland		Dan Omphroy	
Tatyana Ilyin		John Vincent Prestosa	(
Alexandra Kalinowski		Philipp Walzer	-
Elizabeth A. Kammler		Patrick Waters	

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Patrick Waters

Justin Werner

Hyun Young Woo

Elizabeth A. Kammler

Katherine Marcinuk

Beth Lloyd-Jones

Emily McMillen Amanda Mulhall

Boston University School of Music UPCOMING EVENTS AND PERFORMANCES

Tuesday, November 6, 8pm

Ellalou Dimmock Honors Recital HEATHER HOOPES soprano SHIELA KIBBE piano CFA Concert Hall

Wednesday, November 7, 8pm

Tuesday, November 14, 8pm



Monday, November 20, 8pm

Sunday, December 3, 8pm

Tuesday, December 5, 8pm

Faculty Recital Series YURI MAZURKEVICH violin SALLY PINKAS piano Works by Brahms

Tsai Performance Center

Muir String Quartet

In residence at Boston University with ETHAN SLOANE clarinet Works by Mendelssohn, Kreisler and Weber *Tsai Performance Center*

Boston University Symphonic Chorus

ANN HOWARD JONES conductor JUSTIN BLACKWELL organ MATTHEW MOORE baritone Duruflé Requiem Old South Church

Boston Unviersity Chamber Orchestra

WILLIAM LUMPKIN conductor Program to include: Beethoven Symphony No. 7 in A CFA Concert Hall

Boston University Symphony Orchestra DAVID HOOSE conductor

Back To Troots Conductor Program to include: Beethoven Symphony No. 3 in E-flat, "Eroica" Tsai Performance Center

Tuesday April 10, 2006, 8pm Boston University Symphony Orchestra and Symphonic Chorus ANDREW LITTON conductor Berlioz Requiem Symphony Hall

CFA Concert Hall, 855 Commonwealth Ave. Tsai Performance Center, 685 Commonwealth Ave. Old South Church, 645 Boylston St. www.bu.edu/cfa

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