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Boston University Choral Ensembles, October 13, 2001

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*Boston University School for the Arts
School of Music*

—presents—

Family Weekend Concert

BOSTON UNIVERSITY
CHORAL ENSEMBLES

ANN HOWARD JONES
Director of Choral Activities

BOSTON UNIVERSITY CHORALE
DREW COLLINS, *conductor*

BOSTON UNIVERSITY TREBLE CHORUS
SARAH DEVEAU, *conductor*

BOSTON UNIVERSITY SINGERS
KEVIN LEONG, *conductor*

BOSTON UNIVERSITY CHAMBER CHORUS
ANN HOWARD JONES, *conductor*

XX

Saturday, October 13, 2001 at 8:00 p.m.
Boston University Concert Hall
855 Commonwealth Avenue
Boston, Massachusetts

BOSTON UNIVERSITY CHORAL ENSEMBLES

PROGRAM

BOSTON UNIVERSITY CHORALE

Drew Collins, *conductor*
Rachel Samet, *piano*

Laudate Jehovam, omnes gentes
Laudate Jehovam, omnes gentes
Quia valida facta
Alleluia

Georg Philipp Telemann
(1681-1767)

Hilary Smith, *violin*
Angela Millner, *violin*
Jennifer Peterson, *cello*

Drei Abendlieder
Der Abend, Op. 64, No. 2 (Schiller)
Nächtens, Op. 112, No. 2 (Kugler)
O schöne Nacht, Op. 92, No. 1 (Daumer)

Johannes Brahms
(1833-1897)

Finale from *The Gondoliers*

Sir Arthur Sullivan
(1842-1900)

These selections are presented in partial fulfillment of the requirements for
Drew Collins's Master of Music degree.

BOSTON UNIVERSITY TREBLE CHORUS

Sarah Deveau, *conductor*
Kim Whitehead, *rehearsal pianist*
Katie Bedard, *oboe*

I Never Saw Another Butterfly (1980)
At Terezin (Teddy)
I'd Like to Go Alone (Skynková)
The Little Mouse (Kosek, Löwy, Bachner)
The Garden (Bass)
The Butterfly (Friedmann)

Joel Hardyk

BOSTON UNIVERSITY SINGERS

Kevin Leong, *conductor*
Susan Rogers, *piano*

Verleih' uns Frieden (Martin Luther)

Felix Mendelssohn
(1809-1847)

Warum ist das Licht gegeben dem Mühseligen?

Op. 74, No. 1

Johannes Brahms

(1833-1897)

Abendlied zu Gott, Hob. XXVc:9

Joseph Haydn

(1732-1809)

These selections are presented in partial fulfillment of the requirements for
Kevin Leong's Doctor of Musical Arts degree.

BOSTON UNIVERSITY CHAMBER CHORUS

Ann Howard Jones, *conductor*

Scott A. Jarrett, *piano*

Design for October (1944)

Irving Fine

(1914-1962)

Soloists appear in the following order:

Robert Mezzanotte, *baritone*

Emily Ezzie, *mezzo-soprano*

Scott Perkins, *tenor*

Alex Boyer, *tenor*

Kelly Markgraf, *baritone*

PROGRAM NOTES

Georg Philipp Telemann

Laudate Jehovam, omnes gentes

Georg Philipp Telemann, one of the most prolific composers in all of music history, was raised to be anything but a musician. His mother preferred a more respectable and lucrative career for her son; she confiscated his instruments and sent him away to school in an effort to deter him. By age twelve, however, Telemann had already taught himself to play several different instruments and had completed his first opera, *Sigimundus*. Tutored in music theory by the superintendent of his school, Telemann taught himself figured bass and continued to compose. After completing school, he briefly yielded to his mother's demands to study law, but soon returned to his musical pursuits. He held several musical positions in other parts of Germany before moving to Hamburg in 1721 to assume the prestigious position of Kantor at the Johanneum Lateinschule, as well as the musical directorship of the city's five main churches. This was his most productive period of compositional output as he was expected to write two cantatas for each Sunday, a new Passion each Lent, and music for feast days, funerals, weddings, and special celebrations. In all, he composed over three thousand works, including cantatas, oratorios, motets, psalm settings, operas, and instrumental suites. He became known throughout Europe as Germany's leading composer—a distinction that survived through the first half of the eighteenth century. Although written during the late Baroque period, and in a primarily Baroque idiom, *Laudate Jehovam, omnes gentes* prefigures the Classical period. Telemann, in fact, is often credited with forming an important link between late Baroque and early Classical styles.

Johannes Brahms

Drei Abendlieder

Johannes Brahms is known today primarily as a composer of chamber and orchestral works, although the amount of his vocal music is often underestimated. Many consider *Ein deutsches Requiem* to be the pinnacle of his genius. During the 1860s, he served one year as director of the Wiener Singakademie and published several collections for vocal quartet and piano, as well as sacred and secular works for mixed, female, and male choruses. Vocal compositions comprise more than half of Brahms's compositional output. One of the most successful publications during his lifetime was a cycle of eighteen *Liebeslieder* Waltzes for accompanied quartet. The three selections performed tonight contain most of Brahms's compositional trademarks, including luxurious piano scoring, superb vocal writing, variation, text painting, hemiola, duple versus triple rhythms, sensitive marriages of text and music, and development of small germ motives. The texts for all three touch on several of his favorite topics: evening, idealism, and mythology.

Sir Arthur Sullivan

Finale from *The Gondoliers*

The Gondoliers was the twelfth of the fourteen comic operettas written by W.S. Gil and Arthur Sullivan. Many believe it to be not only the climax of their output, but also Sullivan's best work. Regarding the premiere of the opera in December of 1889, Sullivan wrote in his diary: "Everything went splendidly with immense 'go' and spirit, right up to the end. Gilbert and I got a tremendous ovation—we have never had such an enthusiastic house and never such a brilliant first night." For this arrangement, Henry Clough-Leighton has combined both appearances of the "Dance a cacha" music, which also appears as "No. 5, Chorus & Dance," into a single unified concert piece. He further expanded the score from four vocal parts to eight.

—Drew Collins

Joel Hardyk

I Never Saw Another Butterfly

During World War II, the Nazis used Terezin in Czechoslovakia as a concentration camp for Jews from all over Europe. Of the fifteen thousand children who passed through Terezin, only one hundred survived. Those children left a legacy of visual art and poetry that continues to tell their story and relate their horror, despair, and hope.

In 1980, composer Joel Hardyk set five poems by children imprisoned at Terezin to music for treble chorus and solo oboe. Like the poetry, the music is both beautiful and terrifying. Hardyk selected poems that demonstrate a full range of experience: "The poems selected for this suite are representative of the poetry written by the children during their stay in Terezin. They reveal the children's horror and disbelief at living conditions in the ghetto, their longing to leave, their childish humor, beauty not seen by adults, and conviction of survival."

—Sarah Deveau

Felix Mendelssohn

Verleih' uns Frieden

In May 1830, Felix Mendelssohn, then 21 years old and already a successful composer, embarked on a two-year grand tour of Germany, Austria, Italy, France, and England. Mendelssohn did not intend this to be a concert tour, but rather an educational one on which he could develop musically by living and working with artists and intellectuals from all over Europe. He received a Lutheran hymnal while in Rome, sent to him by the Viennese baritone Franz Hauser. This inspired Mendelssohn to write a number of sacred choral works, including seven chorale cantatas based on hymns from the book. In January 1831, Mendelssohn wrote to Hau: "I intend to set the little song 'Verleih' uns Frieden' as a canon with cello and bass."

In 1528, Martin Luther wrote "Verleih' uns Frieden," a German poetic translation of the Latin prayer for peace "Da pacem Domine" dating from the sixth or seventh century. The basis for this Latin hymn was the prayer for victory uttered by Jehosaphat, King of Judah, in a war

against the Moabites, Ammonites, and Meunites (recounted in 2 Chronicles 20). Beginning in 1279 it was used in Catholic churches as an antiphon that preceded the Agnus Dei. In the sixteenth century, Lutheran congregations sang "Verleih' uns Frieden" at the end of services.

Mendelssohn completed *Verleih' uns Frieden* (Grant Us Peace) on February 10, 1831. Unlike his chorale cantatas, in which he employed an original hymn tune as a cantus firmus, Mendelssohn composed a new melody for *Verleih' uns Frieden*. The structure of the piece is strophic. The same melody and text appear three times, first sung by the basses, then accompanied by a countermelody in the bass, and finally sung in four-part texture. Although Mendelssohn initially planned a cello and bass accompaniment, it is scored for strings, woodwinds, and organ. A piano reduction is used in tonight's performance. Remnants of the original canonic design can be found in the imitative cello lines of the introduction, which follow closely upon one another. In writing music for a divided cello section, Mendelssohn succeeds in creating a warm and expressive texture appropriate to the sentiment expressed by Luther's poem. Of this piece, Robert Schumann wrote: "A uniquely beautiful composition; a mere look at the score scarcely conveys its effectiveness. This little piece deserves to be known the world over, and so it will be; Madonnas by Raphael and Murillo cannot remain hidden very long."

Johannes Brahms

Warum ist das Licht gegeben dem Müeheligen? Op. 74, No. 1

Many consider *Warum ist das Licht gegeben dem Müeheligen?* (Why Is Light Given to Those in Misery?) to be Johannes Brahms's finest motet. Through its text and music, it offers consolation to those confronted with death and misery. Indeed, the motet's transformation of anguish into joy is a process that frequently recurs throughout Brahms's oeuvre.

Brahms composed *Warum* while on vacation in the southern Austrian town of Pörschach in the summer of 1877. The motet was paired with *O Heiland, reiss die Himmel auf* (O Savior, Tear Open the Heavens) and published as a set in 1879.

The music of *Warum* is not entirely new; much of it is a reworking of an earlier, unfinished composition, the so-called *Missa canonica* (1856-1861), which is Brahms's only setting of the Latin Mass Ordinary. The Neo-Renaissance style in which Brahms wrote the mass most likely influenced the style of the motet *Warum*. The multi-sectional nature of the motet and its concluding chorale are reminiscent of Bach. In general, the music for movements I, II, and III of the motet come, in varying degrees of modification, from the *Agnus Dei*, *Benedictus*, and *Dona nobis pacem* of the mass, respectively. Brahms composed new, non-canonic music for sections of the first and third movements. The fourth movement is an original chorale harmonization.

Brahms opens the first movement with two powerful statements of the interrogative "Warum". The movement sets the words of Job as he questions why he is allowed to live in misery when he only seeks death. Job's immense pain is mirrored in the twisted lines, halting rhythms, and chromatic harmonies of the opening section, which is a strict canon on a modulating subject. The music of the central section gradually dispels this initial anger with more diatonic harmonies and less tortuous part writing. The subject of the opening canon returns in the final section in a homorhythmic and monophonic transformation. By the time the "Warum" motif closes the movement, Job's despair has all but exhausted itself.

The triple meter of the final section of the first movement prefigures that of the second and serves as a link between the two movements. The gentle, rising lines of the four-voice, diatonic canon that opens the second movement is perfectly suited to the idea of raising one's heart and hands to God expressed by words drawn from the Book of Lamentations. Two bass lines enter and disrupt the canon midway through its repeat, bringing the movement to a quiet close.

Only the top voice of the *Dona nobis pacem* from the *Missa canonica* is preserved in the first section of the third movement. Brahms transforms the lower voices into an interwoven cascade of imitative, continuous, descending eighth-note motion supporting the soprano melody. The tranquility of the music expresses the patience of those who endure through suffering. A

bridging passage leads seamlessly into a repeat of the music from the end of the second movement, but with a new text. By reusing this music, Brahms suggests that the praising of God in the second movement is to be reinterpreted as more meaningful in the light of God's mercy, and makes the close of the third movement yet more triumphant than that of the second.

The fourth movement is Brahms's own harmonization of Luther's chorale *Mit Fried und Freud ich fahr'dahin*. As in Bach's cantatas and motets, the final chorale serves to summarize the message of the work. Brahms sets only the first stanza of Luther's versification of the Song of Simeon, known liturgically as the *Nunc Dimittis*. Simeon, who has been told by God that he will not perish until he encounters Christ, rejoices in having seen Jesus in the Temple. Brahms appropriates Simeon's acceptance of death with joy as the resolution of the tragic human condition embodied by Job.

Joseph Haydn

Abendlied zu Gott, Hob. XXVc:9

Joseph Haydn's *Abendlied zu Gott* (Evening Song to God) is the last in a set of thirteen partsongs for three and four voices composed between 1796 and 1799. Having recently spent five years in London, Haydn may have been inspired by the strong English tradition of part singing. He cherished these songs which, according to his friend and biographer Georg August Griesinger, he "lovingly composed in carefree hours, without a commission." The set was published in 1801.

Most of the texts in the set come from *Lyrische Blumenlese*, a compilation of light poems celebrating life and love, by Karl Wilhelm Ramler. The last four songs, however, are more serious settings of spiritual poems from Christian Fürchtegott Gellert's *Geistliche Oden und Lieder*, a collection of well-known texts that were intended to be set to music.

In *Abendlied zu Gott*, Haydn writes music with naturally developing textures and simple, folk-like melodies. Although Haydn intended for these pieces to be sung by three or four soloists, he also envisioned that a larger ensemble could perform *Abendlied zu Gott*. In a postscript to a letter to Carl Friedrich Zelter, conductor of the Berlin Sing-Akademie and later the teacher of Felix Mendelssohn, on February 25, 1804, Haydn wrote: "I wish that my dear Zelter would go to the trouble of taking Gellert's *Abend Lied*, 'Herr, der Du mir das Leben,' from my score, and arrange it for his whole choir, alternating four soloists with the semi-chorus and full chorus. N.B. It is absolutely necessary, however, that the pianoforte accompaniment be included JUST as it stands." In March, Zelter replied that he had, in fact, already taken the liberty to arrange the piece for his choir—more than seven months before.

—Kevin Leong

Irving Fine

Design for October

Fine's composition is a powerful and melancholy setting of a poem by Jake Falstaff, who wrote for *The New Yorker* magazine. The work is the epilogue from *The Choral New Yorker* by the composer and is dedicated to Archibald T. Davison, famed conductor of the Harvard Glee Club.

—Ann Howard Jones

Georg Philipp Telemann

Laudate Jehovam, omnes gentes

- I. Laudate Jehovam, omnes gentes.
Laudibus efferte, omnes populi.
II. Quia valida facta est super nos misericordia ejus,
et veritas Domini in aeternum.
III. Alleluia.

Praise the Lord, all you nations.
Extol Him, all you peoples.
For great is His love toward us,
and the truth of the Lord is eternal.
Alleluia.

—Psalm 117

Johannes Brahms

Drei Abendlieder

I.
Senke, strahlender Gott—
die Fluren dürsten nach erquickendem Tau,
die Mensch verschmachtet, matter ziehen die Rosse,
senke den Wagen hinab!
Siehe, wer aus des Meers krystallner Woge,
lieblich lächelnd dir winkt!
Erkennt dein Herz sie?
Rascher fliegen die Rosse, Thetys, die göttliche, winkt.
Schnell vom Wagen herab in ihre Arme springt
der Führer.
Den Zaum ergreift Cupido, stille halten die Rosse,
trinken die kühlende Flut.
An dem Himmel herauf mit leisen Schritten kommt
die duftende Nacht, ihr folgt die süsse Liebe.
Ruhet und liebet!
Phöbus, der liebende, ruht.

II.
Nächtens wachen auf die irren,
lügenmächtigen Spukgestalten, welche deinen
Sinn verwirren.
Nächtens ist im Blumengarten Reif gefallen.
Daß vergebens du der Blumen würdest warten.
Nächtens haben Gram und Sorgen
in dein Herz sich eingenistet
Und auf Tränen blickt der Morgen.

I.
Let it sink, radiant God—
the fields thirst for refreshing dew;
the people languish the steeds are
weary—
let the chariot sink down!
Behold, from the sea's crystalline
wave
the one who beckons you, sweetly
smiling!
Does your hear recognize her?
Faster fly the steeds; Thetis, the divine
one, beckons.
The driver leaps quickly from the
chariot into her arms.
Cupid seizes the reins; the steeds stand
still
and drink at the cooling stream.
Ascending in the sky with quiet steps
comes
the fragrant night; sweet love follows.
Rest and love!
Phoebus, the loving one, rests.

II.
At night awaken the deranged,
Deceitful ghost figures
who bewilder your mind
At night in the flower garden frost has
fallen.
So that you would wait in vain for the
blossoms.
At night grief and sorrow
Have built themselves a nest in your
heart
And the morning looks upon tears.

III.
O schöne Nacht!
Am Himmel märchenhaft
Erglänzt der Mond in seiner ganzen Pracht;
Um ihn der kleinen Sterne liebliche Genossenschaft.

Es schimmert hell der Tau am grünen Halm;
mit Macht in Fliederbusche schlägt die Nachtigall;
Der Knabe schleicht zu seiner Liebsten sacht—
O schöne Nacht!

Joel Hardyk

I Never Saw Another Butterfly

1. At Terezin (Teddy)
When a new child comes, everything seems strange to him.
What, on the ground I have to lie?
Eat black potatoes?
No! Not I!
I've got to stay?
It's dirty here!
The floor, why look, it's dirt I fear!
And I'm supposed to sleep on it?
I'll get all dirty!

Here the sound of shouting cries,
and oh, so many flies.
Everyone knows flies carry disease.
Oooh, something but me!
Wasn't that a bedbug?
Here in Terezin, life is hell!
And when I'll go home again, I can't yet tell.

2. I'd Like to Go Alone (Synkova)
I'd like to go away alone where there are other, nicer people,
somewhere into the far unknown, there,
where no one kills another.

Maybe more of us, a thousand strong
will reach this goal before too long.

3. The Little Mouse (Kosek, Lowy, Bachner)
A mousie sat upon a shelf,
catching fleas in his coat of fur,
cut he couldn't catch her,
what chagrin!
She'd hidden way inside his skin.
He turned and wriggled, knew no rest,
that flea was such a nasty pest!

III.
O lovely Night!
In the sky, magically,
the moon shines in all its splendor;
around it, the pleasant company of
little stars.
The dew glistens brightly on the green
stem;
in the lilac bush, the nightingale sings
lustily;
The youth steals away quietly to his
love—
O lovely night!

His daddy came and searched his coat.
He caught the flea and off he ran
to cook her in the frying pan.
The little mouse cried,
"Come and see!
For lunch we've got a nice, fat flea!"

4. The Garden (Bass)

A little garden, fragrant and full of roses.
The path is narrow
and a little boy walks along it.

A little boy, a sweet boy,
like that growing blossom.
When the blossom comes to bloom,
the little boy will be no more.

5. The Butterfly (Friedmann)

Last, the very last,
so richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing
against a white stone...
Such, such a yellow is carried lightly way up high.
It went away I'm sure because it wished to kiss the world goodbye.

For seven weeks I've lived in here,
penned up inside this ghetto,
but I have found my people here.
The dandelions call to me...
and the white chestnut candles in the court.

Only, I never saw another butterfly.
That butterfly was the last one.
Butterflies don't live in here,
In the ghetto.

Felix Mendelssohn

Verleih' uns Frieden

Verleih' uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.

Es ist doch ja kein anderer nicht
der für uns könnte streiten
denn du, unser Gott alleine.

Mercifully grant us peace,
Lord God, during our life
on earth.

There is indeed no other
who could fight for us
than you, our God, alone.

Johannes Brahms

Warum ist das Licht gegeben dem Mühseligen? Op. 74, No. 1

I.
Warum ist das Licht gegeben dem Mühseligen,
und das Leben den betäubten Herzen

I.
Why is light given to those in misery,
and life to afflicted souls

(die des Todes warten und kommt nicht,
comes not;
und graben ihn wohl aus dem Verborgenen,
die sich fast freuen und sich fröhlich,
daß sie das Grab bekommen),
Und dem Manne, des Weg verborgen ist,
und Gott vor ihm denselben bedeckt?

II.
Lasset uns unser Herz samt den Händen
aufheben zu Gott im Himmel.

III.
Siehe, wir preisen selig,
die erduldet haben.
Die Geduld Hiob habt ihr gehöret,
und das Ende des Herrn habt ihr gesehen;

denn der Herr ist barmherzig,
und ein Erbarmer.

IV.
Mit Fried und Freud ich fahr dahin
In Gottes Willen;
Getrost ist mir mein Herz und Sinn
Sanft und stille.
Wie Gott mir verheißen hat
Der Tod ist mir Schlaf worden.

Joseph Haydn

Abendlied zu Gott, Hob. XXVc:9

Herr! Der du mir das Leben,
Bis diesen Tag gegeben,
Dich bet' ich kindlich an;
Ich bin viel zu geringe,
Der Treue, die ich singe,
Und die du heut' an mir getan.

Irving Fine

Design for October

Then I heard a voice saying
Summer is gone!
Summer is ended!
It is done.
It is gone.

(to those who wait for death, and it
who dig for it secretly,
who nearly rejoice and are glad
that they have found the grave),
and to the one whose way is hidden
and from whom God has hidden
himself?

—Job 3:20–23

II.
Let us lift up our hearts and our hands
to God in heaven.

—Lamentations 3:41

III.
Behold, we call them blessed,
those who have endured.
You have heard of the patience of Job
and you have seen the purpose of the
Lord;
for the Lord is compassionate,
and a merciful God.

—James 5:11

IV.
In peace and joy I now depart
according to God's will;
my heart and mind are comforted,
calm, and still;
as God has promised me,
death has become my sleep.

—Martin Luther

Lord, you who have given me life
until this day,
I worship you like a child.
I am much too unworthy
of the loyalty of which I sing,
and which you have shown to me
today.

It is ended.
No more at morning will you stir the fawn.
Or see the black birds, black on the lawn.
No more at morning will you hear the crying geese of the dawn.
Then in my window,
Grave was I.
Gravely I watched the summer die
And the last of the crying geese go by.
Summer is gone!
Summer is ended!

MEET THE CONDUCTORS

Ann Howard Jones, Professor of Music and Director of Choral Activities at Boston University, conducts the Boston University Symphonic Chorus and the Chamber Chorus, administers the Master of Music and Doctor of Musical Arts degrees in choral conducting, and teaches advanced choral conducting.

After earning bachelor's and master's degrees in voice and a doctorate in choral conducting from the University of Iowa, she taught at the Universities of Iowa, Georgia, and Illinois, and at Wittenberg and Emory Universities. While a Fulbright Senior Lecturer in Brazil, she consulted in the development of a university choral program and taught choral and vocal pedagogy.

Dr. Jones was Assistant Conductor for Choruses with the Atlanta Symphony Orchestra where she was associated with Music Director Yoel Levi, and the late Robert Shaw, music director emeritus and conductor laureate. She was the first conductor of the Atlanta Symphony Youth Chorus. She served as musical assistant with the Robert Shaw Chamber Singers and Festival Singers, whose performances led to recordings of Poulenc, Rachmaninoff, Brahms, and Schubert choral music on TELARC and critical acclaim at Carnegie Hall. One of the organizers of the Robert Shaw Institute, she assisted Mr. Shaw in the musical preparations for the Robert Shaw Institute, which rehearsed, performed and recorded in France from 1988–1994.

Recognized for her expertise in conducting technique, choral and vocal pedagogy, rehearsal procedures and performance practice, she has recently appeared as guest lecturer before the American Choral Directors Association Eastern Division Convention in Baltimore, the American Guild of Organists Region I Convention in Portland, ME, the Long Island Choral Festival, and on the summer session faculty in the Central Connecticut State University's graduate music program. Equally acclaimed as a conductor, her guest conducting appearances have included numerous all-state and festival choruses, including the 1996 Massachusetts All-State and the 1997 All New England Festival Chorus. Dr. Jones was invited to conduct the Robert Shaw Tribute Singers, choruses of singers from Mr. Shaw's select ensembles, in closing concerts before the Southern Division of the American Choral Directors Association Convention in 2000, and the national American Choral Directors Association 2001 Convention. She will conduct the Boston University Symphony Orchestra and Symphonic Chorus in a performance of the Verdi *Requiem* in Symphony Hall, November 19, 2001.

Drew Collins has conducted performance tours with choirs in the continental United States and in Europe. The latest of these was to England and Wales with the Elgin Choral Union, serving as conductor. He has conducted male, church, treble, community, collegiate, youth, chamber, jazz, and school choirs. As a singer, he was a member of the renowned Concordia Choir

and has since sung professionally in Chicago Choral Artists, Fleur-de-lys Chorale, at St. Peter's-in-the-Loop, with the Elgin Choral Union, and in the Marsh Chapel Choir. Mr. Collins is also an active composer, arranger, and editor of choral music. He studied conducting with Christopher Cock, Daniel Moe, and René Clausen at Concordia College (Moorhead, MN), where he earned his Bachelor of Music degree in Music Education. He taught public school choral music for three years in Illinois.

Mr. Collins is currently engaged in graduate studies at Boston University's School For the Arts with Dr. Ann Howard Jones and David Hoose. This past year, he served as assistant conductor for the famed Trinity Church Choir (Boston, MA), and Choir of the Lakes (Minneapolis, MN). He currently serves as music and artistic Director for Tempus (a new early music ensemble based in Boston), and Trinity Concert Singers (an auditioned summer chorus).

Originally from Swampscott, MA, **Sarah Deveau** graduated *magna cum laude* from Mount Holyoke College where she studied conducting with Catharine Melhorn. She sang with and conducted the Mount Holyoke College Glee Club and toured with them around the United States, in central Europe, and in Costa Rica. Ms. Deveau is currently in the second year of her master's degree in choral conducting at Boston University. She studies voice with Jayne West, sings in Boston's Coro Allegro and is choir director of the Unitarian Universalist Church of Reading, MA.

Kevin Leong is a third-year doctoral candidate in conducting at Boston University, where he studies with Dr. Ann Howard Jones and David Hoose. He serves as the assistant conductor of the Harvard Glee Club at Harvard University, where he graduated with a doctoral degree in biophysics last June. Dr. Leong has worked with Jameson Marvin and the Harvard choruses over the past five years, having also served as Acting Conductor of the Glee Club and assistant conductor of the Harvard-Radcliffe Collegium Musicum. In October, he will conduct the altos of the Harvard Glee Club Alumni Chorus in concerts in Tokyo and Kyoto. Dr. Leong is a graduate of Princeton University and holds a bachelor's degree in chemical engineering. He is a native of suburban Philadelphia.

BOSTON UNIVERSITY CHAMBER CHORUS

SOPRANO

Meryl Atlas, *Orange, CT, SFA*
Jessica Brusilow, *Dallas, TX, SFA*
Jennifer Cameron, *Spokane, WA, SFA*
Sara Davis, *Indianapolis, IN, SFA*
Sarah Deveau, *Swampscott, MA, SFA*
Christina Grandy, *North Easton, MA, SFA*
Kendall Lima, *Warwick, RI, SFA*
Ashley Nelson, *Morristown, NJ, SFA*
Jennifer Parker-Sparks, *Olympia, WA, SFA*
Helen Puckett, *Clarksburg, MD, SFA*
Sabrina Quintana, *Colorado Springs, CO, SFA*

MEZZO-SOPRANO

Uzoamaka N. Aduba, *Medfield, MA, SFA*
Courtney Elf, *Allston, MA, SFA*
Kristin Ezell, *Harlingen, TX, SFA*
Emily M. Ezzie, *Colton, NY, SFA*
Jessica Lawrence, *Arlington, VA, SFA*
Amy Lieberman-Roberts, *Boston, MA, SFA*
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- October 15
8:00 p.m.
Concert of the "Sound Ways" Ensemble
Alexander Radvilovich, conductor
Alexandra Savina, violin
Arthur Lukomiansky, clarinet
Boston University Concert Hall
855 Commonwealth Avenue
- October 18
8:00 p.m.
Boston University Wind Ensemble
David Martins, *conductor*
The Tsai Performance Center
685 Commonwealth Avenue
- October 20-24, 27-28
6:30 p.m.
October 28
3:00 p.m.
Opera Institute Fringe Festival:
Music of War, Resistance and Hope
The Kaiser from Atlantis by Viktor Ullmann
Rhoda Levine, director
William Lumpkin, *conductor*
Tomer Zvulun, *assistant director*
Admission: \$5; students free of charge
Boston University Studio Theatre 210
264 Huntington Avenue
- October 22
8:00 p.m.
Concert of the Piano Duo "Philharmonica"
Natalie Katonova, piano
Dmitry Bystrov, piano
Boston University Concert Hall
855 Commonwealth Avenue
- October 23
5:30 p.m.
A Young Composers Exchange
Professor Charles Fussell, *moderator*
Boston University Marshall Room
855 Commonwealth Avenue
- October 23
8:00 p.m.
Faculty Concert
Eric Ruske, horn
John Ferguson, piano
The Tsai Performance Center
685 Commonwealth Avenue
- October 25
8:00 p.m.
Boston University Symphony Orchestra
David Hoose, *conductor*
The Tsai Performance Center
685 Commonwealth Avenue

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