2003-09-30

Boston University Chamber Chorus and Chamber Orchestra, September 30, 2003

BOSTON UNIVERSITY
College of Fine Arts
School of Music

BOSTON UNIVERSITY
CHAMBER CHORUS AND CHAMBER ORCHESTRA
Ann Howard Jones
Richard Cornell
conductors

Tuesday, September 30 , 2003 at 8:00 p.m.
TSAI Performing Arts Center
685 Commonwealth Avenue, Boston

BOSTON UNIVERSITY CHAMBER CHORUS AND CHAMBER ORCHESTRA

HAYDN

Symphony No. 83 in G minor, "La Poule", Hob. I:83

Allegro Spiritoso
Andante
Menuet. Allegretto–Trio–Menuet
Finale. Vivace

Richard Cornell, conductor

INTERMISSION

HAYDN

Mass in B-flat, "Harmoniemesse"

Kyrie
- Kendall Lima, *soprano* — Blake Hunter, *tenor*
- Julia Villagra, *alto* — Avery Griffin, *bass*

Gloria
- Lauren Athey, *soprano* — Curtis Williams, *tenor*
- Joelle Lurie, *alto* — Rob Mezzanotte, *baritone*

Credo
- Lisa Wolff, *soprano* — Keith Townsend, *tenor*
- Elizabeth McBride, *alto* — Ishan Johnson, *baritone*

Sanctus
- Lauren Brownstein, *soprano*
- Meg McGinnes, *alto*
- Jeremy Jerla, *tenor*

Hosanna
- Katie Woolf, *soprano* — David Bailey, *tenor*
- Jodi Hann, *soprano* — Terry Doe, *tenor*
- Erin Mich, *alto* — Michael Ehrie, *baritone*

Benedictus
- Katharine Quinn, *soprano*
- Laura Quinn, *alto*
- David Bailey, *tenor*
- Joe Valone, *baritone*

Hosanna
- soloists as above

Agnus Dei
- Sara Klaus, *soprano* — George Case, *tenor*
- Kristen Reinhardt, *alto* — Jordan Rock, *baritone*

Ann Howard Jones, conductor

BOSTON UNIVERSITY CHAMBER CHORUS

Ryan Murphy, assistant conductor and pianist
Michael McGaghie, manager

Soprano
Lauren Athey
Lauren Blair
Emily May Borababy
Lauren Brownstein
Jodi Hann
Joyce Ingle
Sara Klaus
Kendall Lima
Laura Parker
Katharine Quinn
Caroline Stuva
Lisa Wolff
Katie Woolf

Alto
Risa [illegible]xler
Amy Lieberman Roberts
Joelle Lurie
Elizabeth McBride
Meg McGinnes
Maria Emma Meligopoulou
Katherine Meyers
Erin Mich
Laura Quinn
Kristen Reinhardt
Vanessa Velez
Julia Villagra

Tenor
Matthew I. Anderson
David Bailey
George E. Case IV
Terry Doe
Miguel Felipe
Blake Hunter
Jeremy Jerla
Ryan Murphy
Michael McGaghie
Keith Townsend
Edward Curtis Williams

Bass
Sean Burton
Michael Ehrie
Avery Griffin
Benjamin Harman
Ishan A. Johnson
Robert R. Mezzanotte
Jordan Rock
Joseph A. Valone
James E. Wilson
Nathan Zullinger

BOSTON UNIVERSITY CHAMBER ORCHESTRA

Samuel Pascoe, assistant conductor

Violin I
Christian Jackson
Justin Esposito
Elise Blake
Matthew Tobin
Anna Washburn
Timothy McKendree
Lauren Hastings
Melissa Stephens
Kelly Thomas
Andrea Levine

Violin II
Hilary Castle
Sarah Parkington
Melissa Baese
Olga Faktorovich
Caitlin Crabtree
[illegible] Nobile
[illegible] Ross
Irene Test
Robin Canfield
Annabel Ibanez

Viola
Merrick Nelson
Jennifer Sills
Timothy O'Brien
Jennifer Thomas
Lauren Cage
Caitlin Wick
Rebecca Schauer

Cello
Jacqueline Ludwig
Philip Boulanger
Mark Bridges
Kristen Antolik
Paul Zang
Adriana Srinivasan
Deanna Leedy
Seth Raymond

Bass
Nick Tatarka
Max Zeugner
Brian Wahl

Flute
Nicole Millner

Oboe
Christine Ulanowski
Jarad Brown

Clarinet
Melissa Greico
Julie Vreman

Bassoon
Sarah Cryan
Greg Newton

Horn
Matthew Kurk
Bryn Grey

Trumpet
Geoffrey Shamu
Kyra Sovronsky

Timpani
Eric Piekara

Franz Joseph Haydn (1732–1809)

Symphony No. 83 in G minor, "La Poule" Hob. I:83

My Prince was pleased with all my work, I was commended, and as conductor of an orchestra I could make experiments, observe what strengthened and what weakened an effect and thereupon improve, substitute, omit, and try new things: I was cut off from the world, there was no one around to mislead and harass me, and so I was forced to become original.

We are reminded by this oft-used quotation that Haydn's symphony, as a form, was developed under ideal circumstances and over a thirty-year period at Esterhazy that began in 1761. It was toward the end of this time that Haydn's reputation grew throughout the major European capitals. The emergence of public concerts brought his and other's symphonic works out of the exclusive domain of the court and into a wider civic venue and before the rising middle class. Notable developments of this movement in Paris in the 1780s were the *Concerts Spirituelles*, and the *Orchestre de la Loge Olympique*, whose board of directors commissioned the composer to write what became known as the Paris Symphonies, of which Number 83 is the second of six, and the only one in a minor key. In 1787, all of the concerts of the *Spirituelles* and *Olympique* included a symphony by Haydn. The orchestras typically included four oboes and four bassoons and more string players than what was available at Esterhazy, where the orchestra numbered around twenty-five players.

We have in these Paris symphonies the work of a mature artist, and the successful fruits of the many experiments at Esterhazy. These are subtle works with frequent broad strokes of wit. In the G-minor symphony, there could be no greater contrast between the first and second subjects of the first movement. The first, vigorous, strong, serious, dramatic, and sharply articulated by pauses. The second (from which the symphony's moniker *la Poule* ("The Hen") derives) is light-headed, buoyant, and playful. Combining these radically different characters into a single movement is a compositional *tour de force*. In the *Andante* we have a beautiful sense of lyricism, a reminder that opera constitutes a significant part of Haydn's output. There is an unusual passage to wait for... that will recall another famous Haydn Symphony with a well-worn nickname. The Minuet is designed deliberately to confuse the upbeats with the downbeats, and offers one of many examples of Haydn's efforts to subvert the expectations of his listeners. The *Vivace* finale is a rollicking affair; a *Gigue*, a *Siciliano*, or perhaps even a *Tarantella*, and very much fun.

-Program Notes by Richard Cornell

Mass in B-flat, "Harmoniemesse"

Franz Joseph Haydn's fourteenth and final mass, commonly called the *Harmoniemesse*, is at once a culmination of Haydn's compositional practices as well as an innovative work that anticipates the Romantic period in its use of specific rhythmic and melodic motives, broad instrumentation and his wide-ranging harmony. Though each of the six ordinary movements (Haydn breaks up the Sanctus into two parts at the Benedictus) are set as free-standing harmonic and formal structures, Haydn uses several rhythmic, melodic, and, of course, harmonic elements in his attempt to unify the entire mass, a goal of composers for at least 350 years prior to Haydn's composition. Haydn unifies his work through the well-established practice in the classical era of large scale tonal planning. Each of the movements begins and ends in B-flat major, with the exception of the highly modulatory Agnus Dei with its progressive tonality. However, within each movement Haydn changes harmony at a very rapid rate and explores highly unusual tonal areas for a piece written in B-flat. In spite of the fact that the resulting music is highly charged with chromaticism, all of the modulations function on a larger scale, and are never used for color alone.

In addition to the forward-looking harmonic language of the mass, melodic and rhythmic aspects of the work also serve to unify the entire work. Two motives especially permeate the mass, those of the falling octave, usually but not exclusively in the bass, appearing at key textual points in each of the movements and the three-note anacrusis found throughout the piece in various voices. Indeed, the three note motto is often juxtaposed in this work against a duple feeling such as the tug in the "et incarnatus" between the 3/4 time in the solo writing and the triplet figures in the accompaniment. These and other rhythmic ambiguities as well as the ever-changing harmonic language of the piece provide a tension in the music that is absent from the dogmatic text of the mass itself.

Another unique aspect of this mass is the writing for the woodwinds, as it alternates between doubling the choral parts, providing countermelodies to the soloists, providing inner harmonic voices and, in the Agnus Dei especially, providing virtuoso obbligato parts. The timpani and trumpets also have a special role to play. In addition to the expected exclamations found at the end of the grander movements, they play with the strings alone at the tenderest moment of the mass, the text "et homo factus est." This is but one example of the clever instrumentation found in [illegible]ork that Haydn already displayed in the orchestral writing of the *Creation*.

Having set the ordinary of the mass six years in a row for Count Esterhazy, Haydn sought to present the mass text in new ways without doing anything that might be construed as blatantly heretical by the conservative aristocracy in power in the Austro-Hungarian Empire at the time. One way of creating an innovative work was to defy the established conventions defined in earlier classical masses by Haydn and others. For instance, the standard practice of the time was to set the Kyrie as a ternary form, either as two A sections with a contrasting B section or as three separate movements with very different scoring and harmonies. For his final mass Haydn differentiates very little between the texts of "Kyrie eleison" and "Christe eleison." The harmonic progression of the movement has no bearing on the presentation of the text, and the music changes very little at the first appearance of "Christe eleison."

Another set of unique choices is Haydn's setting of the Credo. Several phrases are set in novel ways, placing stress on different aspects of the Christian dogma. Especially interesting is Haydn's setting of the "crucifixus" and "et resurrexit" sections of the text. After a rather brief amount of music in the "crucifixus" section in which the music moves painfully up by half steps from G-flat to C, Haydn chose to focus the music on the phrase "sepultus est" instead of the more traditional "passus." It is conceivable that Haydn, a very old man by 1802, wanted to represent the peace of being laid to rest instead of the pain and uncertainty of dying. His final cadence of the section is in E-flat major, the key commonly associated with the trinity. In the "et resurrexit" section which follows the music starts in C-minor and modulates to the relative major only at the words "sedet ad dexteram patris." The novel and effective decision to modulate during the vital text, instead of the more common direct modulation between this section and the previous "sepultus est" creates the sense of ascension that is normally accomplished through rapidly rising lines and large changes in orchestration.

By creating an overall structure in the mass through harmonic and melodic motives, creating tension through instrumentation, rhythm, and harmony and by setting the text in new and creative ways, Haydn initiated and maintained the momentum in the music while augmenting the te[illegible] Like the B-minor Mass of Bach, the *Harmoniemesse* is a culmination of all Haydn had learned in t[illegible]st and a foundation for future works by other composers.

-Program Notes by Allan Friedman

TEXT AND TRANSLATIONS

Kyrie

Kyrie eleison.	Lord have mercy.
Christe eleison.	Christ have mercy.
Kyrie eleison.	Lord have mercy.

Gloria

Gloria in excelsis Deo	Glory to God in the highest,
et in terra pax hominibus	and on earth, peace towards
bonae voluntatis.	men of good will.
Laudamus te, benedicimus te,	We praise You, we bless You,
adoramus te, glorificamus te.	we adore You, we glorify You.
Gratias agimus tibi propter	We give thanks to You for Your
gloriam tuam.	great glory.
Domine Deus, rex coelestis,	Lord God, heavenly king,
Deus Pater omnipotens.	Lord Father almighty.
Domini Fili unigenite,	Lord, the only-begotten Son,
Jesu Christe	Jesus Christ
Domine Deus, Agnus Dei,	Lord God, Lamb of God,
Filius patris.	Son of the Father.
Qui tollis peccata mundi,	You, who take away the sins of the world,
miserere nobis,	have mercy upon us,
suscipe deprecationem nostram.	receive our prayers.
Qui sedes ad dexteram patris,	You, who sit at the right hand of the
miserere nobis.	Father, have mercy upon us.
Quoniam tu solus sanctus,	For You alone are holy,
tu solus Dominus,	You alone are the Lord,
tu solus altissimus,	You alone are the most high,
Jesu Christe.	Jesus Christ.
Cum sancto spiritu in gloria	With the Holy Spirit, in the glory of
Dei Patris. Amen.	God the Father. Amen.

Credo

Credo in unum Deum,	I believe in one God,
Patrem omnipotem, factorem	Father almighty, maker of
coeli et terrae, visibilium	heaven and earth, and of all things
omnium et invisibilium.	visible and invisible.
Et in unum Dominum,	And in one Lord,
Jesu Chrisum,	Jesus Christ,
Filium Dei unigenitum,	the only begotten Son of God,
et ex Patre natum	who was begotten by his Father
ante omnia secula.	before all worlds.
Deum de Deo, lumen de lumine,	God of God, light of light,
Deum verum de Deo vero,	very God of very God,
genitum, non factum,	begotten, not made,
consubstantialem Patri,	being of one substance with the Father,
per quem omnia facta sunt.	by whom all things were made.

Qui propter nos homines et
propter nostram salutem
descendit de coelis.
Et incarnatus est de
Spiritu Sancto ex Maria virgine,
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum scripturas,
et ascendit in coelum,
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria, judicare vivos
et mortuos, cujus regni
non erit finis.

Who, for us men and
for our salvation
descended from heaven.
And was incarnate by the
Holy Spirit of the Virgin Mary,
and was made man.
And was also crucified for us
under Pontius Pilate,
suffered, and was buried.
And on the third day, He rose again
according to the Scriptures,
and ascended into heaven,
and sits on the right hand of the Father.
And He shall come again,
with glory, to judge both the living
and the dead, whose kingdom
shall have no end.

C[redacted]in Spiritum sanctum,
Dominum et vivificantem,
qui ex Patre et Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur.
qui locutus est per Prophetas.
Credo in unam sanctam
catholicam et apolstolicam
ecclesiam.

I believe in the Holy Spirit,
the Lord and giver of life,
Who proceeds from the Father and Son.
Who, with the Father and Son together,
is worshipped and glorified,
Who spoke by the Prophets.
I believe one holy,
catholic, and apostolic
Church.

Confiteor unum baptisma
in remissionem peccatorum,
Et expecto resurrectionem
mortuorum,
et vitam
venturi saeculi.
Amen.

I acknowledge one baptism
for the remission of sins,
And I expect the resurrection
of the dead,
and the life of
the world to come.
Amen.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth,
pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of Sabaoth,
heaven and earth are
filled with His glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit
in nomine Domine.
Hosanna in excelsis.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

A[redacted]us Dei

Agnus Dei, qui tollis
peccata mundi,
miserere nobis.
Dona nobis pacem.

Lamb of God, who takes away the
sins of the world,
have mercy on us.
Grant us peace.

RICHARD CORNELL

Richard Cornell, Associate Professor of Music and Chairman of Composition and Theory at Boston University's College of Fine Arts, received his music education at the Longy School of Music, the New England Conservatory, and the Eastman School of Music, where he studied with Joseph Schwantner, Samuel Adler, and Robert Morris. He has served on the faculties of the Longy School, the Berkshire Music Center, and the Massachusetts Institute of Technology. The New England Philharmonic, Boston Musica Viva, Collage New Music, Triple Helix, Alea III, and the Muir Quartet have recently performed his works. He has received awards from the National Endowment for the Arts, the Massachusetts Cultural Council, St. Botolph Foundation, New England Foundation for the Arts, as well as residencies at the Yaddo and MacDowell arts colonies. Professor Cornell studied conducting at the Pierre Monteux Domaine Musicale with Charles Bruck. In the Spring of 2003, Collage New Music commissioned and premiered Professor Cornell's *New Tro*[illegible] His multi-media collaborations with Professor Deborah Cornell, *Tracer (2002)*, [illegible]d *Linea Australis (2000)* were developed in virtual reality at Boston University's Computer Graphics Lab. *Tracer*, as a video with a chamber music score, received its premiere by Boston Musica Viva at the Spring 2003 Boston CyberArts Festival.

ANN HOWARD JONES

Ann Howard Jones is Professor of Music and Director of Choral Activities at Boston University, where she conducts the Symphonic and Chamber Choruses, teaches graduate choral conducting, and administers the MM and DMA programs. Recognized as a distinguished clinician, adjudicator, teacher, and conductor, she has received a Fulbright Professorship to Brazil and has recently accepted invitations to conduct and teach in South Korea, Australia, and Canada. She conducted the Buffalo Philharmonic Chorus and Orchestra in an all Brahms concert in the spring of 2002 and will return in 2004 to conduct Mozart VESPERS.

Dr. Jones has been a member of the faculty at the University of Illinois, Emory College, the University of Georgia, and Wittenberg University. 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 for the Church Music Summer School, Central Connecticut State, and Michigan State U[illegible]rsity.

From 1984-1999 Professor Jones worked with the late Robert Shaw and the Atlanta Symphony choruses. She was Assistant Conductor for Choruses, sang in the alto section, assisted 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 US. In 2002 Professor Jones was invited to conduct the Robert Shaw Tribute Singers in a performance for the American Choral Directors National Convention in San Antonio.

Dr. Jones has concluded her ninth season as conductor of the BU Tanglewood Institute Young Artists' Chorus, an auditioned ensemble of eighty high school singers who rehearse and perform at Tanglewood. The chorus has performed 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.

With the Symphonic Chorus and the University Orchestra, Dr. Jones will conduct the Britten WAR REQUIEM in Symphony Hall in November and then for the Eastern Division Convention of the American Choral Directors Association in February. She has been invited to prepare the chorus for the 2004 Carnegie Hall Professional Training Workshop conducted by Charles Dutoit.

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

BOSTON UNIVERSITY SCHOOL OF MUSIC
UPCOMING EVENTS AND PERFORMANCES

Wednesday, October 1
8:00 pm

Faculty Concert
John Bisesi, percussion
Featuring works by Jennifer Stasack, Christopher Deane, Paul Hogan (premiere), Jonothan Kirk (Boston premiere), and David Lang
Tsai Performance Center

Thursday, October 2
8:00 pm

Boston University Symphony Orchestra
David Hoose and Amy Lieberman Roberts, conductors
Carl Maria von Weber *Overture to Oberon*
Paul Hindemith *Symphonic Metamorphosis after Themes by Carl Maria von Weber*
Jean Sibelius *Symphony No. 1 in E minor*
Tsai Performance Center

Friday, October 10 through Sunday, October 26

Boston University Opera In[illegible]te
Seventh Annual Fall Fringe F[illegible]val
For the first time in its seven year history, the Opera Institute's Fall Fringe Festival is joined by the School of Theater Arts in a collaboration to present an exciting mini-repertory season, which included workshop performances of one full length play-*Marat Sade*- and two one-act operas, *Seven Deadly Sins* and *La Tragedie de Carmen*.
For information and ticket prices, please call 617/353-5201.
Boston University Theatre, Studio 210

Saturday, October 18
8:00pm

Homecoming and Parents Weekend Choral Concert
Ryan Murphy and Amy Lieberman Roberts, conductors
Boston University Concert Choir
Women's Chorale
Concert Hall

Tuesday, October 21
8:00pm

Boston University Wind Ensemble
David Martins, conductor
Andreas Makris (arr. Albert Bader) *Aegean Festival Overture*
Emile Bernard *Divertissement pour instruments a vent*
Ron Nelson *Savannah River Holiday*
James Syler *The Hounds of Heaven*

Tsai Performance Center

Thursday, October 23
8:00 pm

John Daverio Memorial Concert
With works by Brahms, Vivaldi, and Schumann
Artists include Yuri Mazurkevich, Maria Clodes-Jaguaribe, Dana Mazurkevich, Robert Merfeld, the Muir String Quartet, and the Boston University Chamber Orchestra with Samuel Pascoe, conductor
Tsai Performance C[illegible]r

Tuesday, October 28
8:00pm

Boston University Chamber Orchestra
Samuel Pascoe and Amy Lieberman Roberts, conductors
Robert Schumann *Overture, Scherzo and Finale*
Franz Schubert *Symphony No. 8 in B minor, Unfinished*
Tsai Performance Center

CONTRIBUTORS TO THE COLLEGE OF FINE ARTS MUSIC PROGRAMS

$50,000 and above
Alea III, Inc.
The Estate of Olga Stone
Surdna Foundation

$25,000 to $49,999
The Estate of Mary Ann Gannam
Greek Ministry of Culture
John and Kathryn Silber
Trust for Mutual Understanding
Yamaha Corporation of America

$10,000 to $24,999
G. C. Andersen Family Foundation
The Clowes Fund
Mr. and Mrs. Saul B. Cohen
Cr[illegible] Foundation
D[illegible]rs. James P. Galas
National Endowment for the Arts
Helen Salem Philbrook
Virginia E. Withey

$5,000 to $9,999
The Dante Alighieri Society
Mr. Antonio M. Galloni
Esther B. Kahn Charitable Income Trust
Doris S. Kitchen
The Estate of Mary R. Lane

$1,000 to $4,999
Anonymous
Avedis Zildjian Company
The Linda Cabot Black Fund at the Boston Foundation
Boston Cultural Council
Eugene and Virginia Brown
Dorothy D. Cameron
Elizabeth D. Campbell
John A. Davidson
William E. Earle
Dean S. Edmonds Foundation
Ann and Gordon Getty Foundation
Larry G. and Ann Howard Jones
Ruth R. Levine
William E. Lord
Marshalltown Development Foundation
Margaret A. Metcalf
The Presser Foundation
Renaissance Musical Arts, Ltd.

$1,000 to $4,999 continued
Leanne C. Robinson
Herbert Schilder
Joan B. Schilder
Charles Stakely, Jr.
Norman E. Turner
Ushers Programmers Committee

$500 to $999
Sandra L. Brown
John Minge Cameron
Richard Carmel Charitable Remainder Trust
M. Taylor Dawson, Jr.
Edna L. Davis
Ann B. Dickson
June K. Goettsch
Dr. and Mrs. George Hatsopoulos
Col. Capers A. Holmes, USAF (Ret.)
David Carlton Kneuss
Maine Community Foundation
Patrick S. Ryan
Mr. and Mrs. Mose W. Stuart III
Carlos H. and Velia N. Tosi
Victor Villagra

$250 to $499
Lisa Agan
George L. Andersen
Margaret Barton
Brookline Library Music Association
Beth S. Chen Buslow
Dorrit P. Castle
Joan C. Cavicchi
Helen B. Danforth
Henry Davis, Jr.
Miller Bonner Engelhardt
Carolyn B. Fowles
Dr. and Mrs. Arlan F. Fuller
David M. Hadley
Julia Hennig
Susan W. Jacobs
James E. Klingler
John E. Loveless
Rabbi Lewis Mintz
Michael Orzano
Bernard G. Schwartz
Mr. and Mrs. Joseph Sgro
Helen J. Steineker
Elisabeth P. Thompson

Contributors to the Music Programs belong to a special group of people responsible for the support of educational activities, events, programs, performances, and many other departmental needs.

[illegible]n help support these talented young artists by joining the Friends of Music at the College of Fine Arts. [illegible]formation, please contact Ellen Carr at the Boston University College of Fine Arts, 855 Commonwealth Avenue, Boston, MA 02215, or call (617) 353-8783.

Due to program deadlines, some donor names may be absent from this list. Thank you for your understanding.

BOSTON UNIVERSITY SCHOOL OF MUSIC FACULTY

Strings
Steven Ansell *viola**
Edwin Barker *double bass**
Lynn Chang *violin*
Jules Eskin *cello*
Emily Halpern-Lewis *harp*
Raphael Hillyer *viola*
Bayla Keyes *violin**
Michelle LaCourse *viola**
Lucia Lin *violin**
Malcolm Lowe *violin*
Dana Mazurkevich *violin*
Yuri Mazurkevich *violin**
Ikuko Mizuno *violin*
George Neikrug *cello*
James Orleans *double bass*
Leslie Parnas *cello*
Ann Hobson Pilot *harp*
Michael Reynolds *cello**
Todd Seeber *double bass*
David Soyer *cello*
John Stovall *double bass*
Roman Totenberg *violin*
Michael Zaretsky *viola*
Peter Zazofsky *violin**

Woodwinds, Brass, and Percussion
Laura Ahlbeck *oboe*
Ronald Barron *trombone*
Jonathan Bisesi *percussion*
Peter Chapman *trumpet*
Doriot Dwyer *flute*
Terry Everson *trumpet**
John Ferillo *oboe*
Richard Flanagan *percussion*
Joseph Foley *trumpet*
Marianne Gedigian *flute*
Timothy Genis *percussion*
Ian Greitzer *clarinet*
Ronald Haroutunian *bassoon*
Scott Hartman *trombone**
Gregg Henegar *bassoon*
Daniel Katzen *horn*
Christopher Krueger *flute*
Lynn Larsen *horn*
Charles Lewis *trumpet*
Richard Mackey *horn*
Thomas Martin *clarinet*
Richard Menaul *horn*
Michael Monaghan *saxophone*
John Muratore *guitar*
Craig Nordstrom *clarinet*
Richard Ranti *bassoon*
Thomas Rolfs *trumpet*
Matthew Ruggerio *bassoon*
Eric Ruske *horn**
Robert Sheena *English horn*
Ethan Sloane *clarinet**
James Sommerville *horn*
Linda Toote *flute*
Charles Villarrubia *tuba*
Jay Wadenpfhul *horn*
Douglas Yeo *trombone*

Piano
Anthony di Bonaventura*
Maria Clodes-Jaguaribe*
Tong-Il Han*
Linda Jiorle-Nagy

Collaborative Piano
Michelle Alexander
Shiela Kibbe*
Robert Merfeld

Organ
James David Christie
Nancy Granert
Gerald Weale*

Voice
Ramelle Adams
Sarah Arneson*
Penelope Bitzas*
Kendra Colton
Alison d'Amato
Sharon Daniels*
Mark Goodrich*
Phyllis Hoffman*
Frank Kelley
Barbara Kilduff
Joanna Levy
Susan Ormont
Z. Edmund Toliver*

Historical Performance
Aldo Abreu *recorder*
Laura Jeppesen *viola da gamba*
Christopher Krueger *Baroque flute*
Marilyn McDonald *Baroque violin*
Emlyn Ngai *Baroque violin*
Martin Pearlman*
Marc Schachman *Baroque oboe*
Peter Sykes *harpsichord*
John Tyson *recorder*

Musicology
Zibigniew Granat
Thomas Peattie*
Joshua Rifkin
Joel Sheveloff*
Jeremy Yudkin*

Theory and Composition
Martin Amlin*
Theodore Antoniou*
Richard Cornell*
Lukas Foss*
Charles Fussell*
Samuel Headrick*
David Kopp*
Ludmilla Leibman*
Tetyana Ryabchikova
Gerald Weale*
Steven Weigt

Music Education
Bernadette Colley*
André de Quadros*
Joy Douglass
William McM[illegible]
Sandra Nic[illegible]
Anthony Pa[illegible]
Steven Scott
Heidi Westerlund*

Conducting
David Hoose*
Ann Howard Jones*
David Martins
Craig Smith

Opera Institute
Phyllis Curtin
Sharon Daniels*
William Lumpkin*
Christien Polos
Claude Corbeil
Jeffrey Stevens
Allison Voth*
Tomer Zvulun

*Denotes full-time faculty

BOSTON UNIVERSITY COLLEGE OF FINE ARTS ADMINISTRATION

Walt Meissner, *Dean ad interim*
André de Quadros, *Director, School of Music*
Jim Petosa, *Director, School of Theatre Arts*
Judith Simpson, *Director, School of Visual Arts*
Patricia Mitro, *Assistant Dean, Enrollment Services*
Nancy Lewis, *Executive Operations Officer, School of Music*
Ellen Carr, *Executive Director for External Relations*
Karla Cinquanta, *Alumni Officer*

Boston University College of Fine Arts, 855 Commonwealth Avenue, Boston, MA 02215
(617) 353-3350, www.bu.edu/cfa