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Conducting Student Scholarship

Music conducting

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4-20-2012

## Graduate Choral Conducting Project

Brian K. Dukeshier  
*Messiah University*

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*Graduate Choral Conducting Project*

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2012x

Brian K. Dukeshier  
Master's Degree in Choral Conducting  
Messiah College  
April 20, 2012

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# *Gloria*

**Randol Alan Bass**

(1953- )

**SATB / piano or organ or orchestra**

**Randol Bass Music 101**

**Distributed by ESC Publishing**

## **Composer**

The music of Randol Bass has come to the forefront of American music over the past few years. Although mainly known for his wind and band arrangements, Bass has begun to compose original pieces for band and choir. Born in Fort Worth, Texas, Bass studied at The University of Texas at Austin, The College-Conservatory of Music in Cincinnati, and The Ohio State University's *Robert Shaw* Institute. In 1982 he founded the Austin Symphonic Band which he conducted for four years. Many of his holiday works are included on a cd entitled *A Feast of Carols* which was recorded in 2003 by the National Symphony of London and the Tallis Choir.

## **Composition**

This particular setting of *Gloria* uses the traditional Latin text making use of multi-meter patterns that are reminiscent of the dance music we hear in much of Eastern Europe. The writing of the brass section gives a sense of fanfare and pomp while other sections are quite serene and contemplative following the emotion of the text.

## **Technical Considerations**

The use of the mixed meter pattern throughout could be a stumbling block. The conductor must instill in the singers the use of the triple and duple feel. The pattern is the same each time: 5/8 → 6/8 → 2/4. The feeling should be this: triple, duple, triple, triple, duple, duple. Careful attention must be placed on tempo changes at the beginning of each new motif. The composer has carefully notated with textual directions how he wants the tempo leaving some interpretation open to the conductor. For instance, *allegro molto maestoso* at the beginning could be performed anywhere between 108-160 to the quarter note on the metronome but preferably at the lower end because of the orchestration and the word *maestoso*. Each bridge between sections is crucial to setting the mood and tempo of the upcoming section. The conductor has several opportunities when performing this piece to use different means of accompaniment. Bass has transcribed the orchestral accompaniment for use with piano or organ if the chorus does not have the use of a full orchestra.

## Stylistic Considerations

Bass has masterfully put together the *Gloria* from the Latin Mass text with a unique mixed meter melody, while using some stunning harmonic progressions and modulations. His use of text painting is noticed by the changing tonality, rhythm, tempo, and mood. The Latin text should not be a major stumbling block for the singers, but much care should be taken by the conductor on uniformed vowels and clear, crisp consonants. Stylistically, the word *excelsis* always presents a challenge to the conductor and singer. The conductor must choose what he prefers: *ekʃelsis*, or *ektʃelsis*. The stark contrast between sections is not only evident in the meter changes but is also evident in the composer's markings as well as the use of the *hemiola* (syncopation of two beats in the time of three or vice versa). The *hemiola* is used very effectively in ms. 35-50 in the alto and tenor lines. This gives the listener a feeling of "peace" over and over as each *hemiola* resolves to a nice harmonic balance. A prime example of this is ms. 36 where the minor second of D#-E between the tenor and alto respectively resolves to a C#-F#. The harmonic progression goes from an E major 6/5 [G#, D#, E, B] on beat three of ms. 36, to a f#minor6 [A, C#, F#] on beat 2 of ms. 37. The tension resolves itself for a moment before it happens again in ms. 44. The text, *pax* is dramatically used for this tension-release. Bass has been rather specific in score markings for dynamics and articulations and these should be followed. Breaths are not as well marked, thus giving the conductor some interpretive options.

## Form and Structure

A difficulty aspect of this piece for any conductor is making this piece one large unit broken into multiple smaller sections. The tendency will be to treat each individual small section alone, but it must be looked at in the scope of the whole piece. As the score is broken down into manageable sections, one will find sixteen individual sections ideal for teaching the piece to the singers with some slight repetition of themes. The overall form of *Gloria* is:

<u>Theme</u>	<u>Tonal Center</u>	<u>Measures</u>
Intro	C Major	1-10
A	D Major	11-34
B	E Major	35-53
C	C Major	54-63
A	D Major	64-76
Bridge	A Major	77-80
D	B Major	81-103
Bridge	G Major	104-109
A	Eb Major	110-124
E	D Major	125-140
Inter.	Modulation	141-146 (using the A rhythm in the accompaniment)
F	E Major	147-162
G	C Major	163-170 (using a recapitulation of the Intro)
Coda	D Major	171-183 (using a recapitulation of the A theme/rhythm)

## Text and Translation with IPA

[glɔria	glɔria	glɔria	glɔria	in	ɛkʃɛlsis	dɛɔ.
Gloria.	Gloria.	Gloria.	Gloria	in	excelsis	Deo.
Glory.	Glory.	Glory.	Glory	to	God in the	highest.

et	in	terra	pax	ɔminibus	bone	voluntatis.
Et	in	terra	pax	hominibus	bonae	voluntatis.
And	on	earth	peace	to all those	of good	will.

La:udamus	tɛ	beneditjimus	tɛ.	adɔramus	tɛ.	glɔrifikamus	tɛ.
Laudamus	te.	Benedicimus	te.	Adoramus	te.	Glorificamus	te.
We praise	thee.	We bless	thee.	We adore	thee.	We glorify	thee.

gratsias	adʒimus	tibi	prɔptɛr	maɣnam	glɔriam	tuam.
Gratias	agimus	tibi	propter	magnam	gloriam	tuam.
We give	thanks to	Thee	because	of Thy	great	glory.

dɔmine	dɛus,	rɛks	tʃɛlestis,	dɛus	pater	ɔmniɔtens.
Domine	Deus,	Rex	coelestis,	Deus	Pater	omnipotens.
Lord	God,	King of heaven,		God the	Father,	almighty.

dɔmine	fili	unidʒemite	jesu	kristɛ.
Domine	Fili	unigemite,	Jesu	Christe.
Lord Jesus,	the	only begotten	Son.	

dɔmine	dɛus,	ɔɣnus	dɛ:i	jesu,	filius	patris.
Domine	Deus,	Agnus	Dei.	Jesu,	Filius	Patris.
Lord	God,	Lamb of	God.	Jesus, Son	of the	Father.

Kwi	tɔ:l:lis	pɛk:kata	mundi,	miserɛrɛ	nɔbis.
Qui	tollis	peccata	mundi,	miserere	nobis.
Who	takes away	the sins of the	world,	have mercy	on us.

Kwi	tɔ:l:lis	pɛk:kata	mundi,	sufjɛ	deprekatsionɛm	nɔstram.
Qui	tollis	peccata	mundi,	suscipe,	deprecationem	nostram.
Who	takes away	the sins of the	world,	receive	our	prayer.

Kwi	sedes	ad	deksteram	patris,	miserere	nɔbis	jesu.
Qui	sedes	ad	dexteram	Patris,	miserere	nobis.	Jesu.
Who	sits at the	right hand	of the	Father,	have mercy	on us.	Jesus.

kwoniam tu, tu solus sanqtus.

Quoniam tu, tu solus sanctus.

For Thou, Thou alone art holy.

Tu solus dominus. Tu solus altis:simus, jesu, kriste.

Tu solus Dominus. Tu solus altissimus, Jesu, Christe.

Thou alone Lord. Thou alone most high, Jesus Christ.

Kum sanqto spiritu, in gloria dei. patris amen.]

Cum Sancto Spiritu, in Gloria Dei. Patris. Amen.

With the Holy Spirit, in the glory of God the Father. Amen.

## Recordings

RCA Victor CD #09026-63252-2 (Cassette #09026-63252-4) Keith Lockhart and the Boston Pops

# *Psalm 96 "Chantez à Dieu"*

J. P. Sweelinck  
(1562-1621)

SATB a cappella  
352-00004

Distributed by Theodore Presser Company

## **Composer**

Sweelinck was born in the eastern area of the Netherlands into a musical family. His first teacher most likely was his father. He stands alone as a unique figure in the history of music during the Renaissance era.<sup>1</sup> He was the organist at the Oude Kirk in Amsterdam for nearly forty-five years and then passed that opportunity to his son. Among the many choral compositions that Sweelinck is known for are *The Calvinist Psalms*. He composed 153 of these all with French texts by Clément Marot and Théodore de Bèze. *Chantez à Dieu chanson nouvelle* is one of these Psalm settings.

## **Composition**

*Chantez à Dieu* is a Calvinist Psalm setting which uses the French text of Psalm 96 as paraphrased by Marot and Bèze. This piece is written in the style of imitative polyphony. This piece is patterned after a motet or an anthem.

## **Technical Considerations**

When performing this piece, one must remember that it was written to be sung in a cathedral during the Renaissance. Thus, the short, crisp rhythms must be very accurate in order to not "muddle" the sound. Much care must be given to what syllable, or non-syllable will be used by the singers on any sixteenth note passages. The temptation for the singer will be to reiterate an "h" for each rhythmic note. This could be used if so desired by the conductor. The specific approaches are: sopranos measure 6, altos measures 7 and 23, tenors measure 10, and basses measures 20 and 34. This piece is composed with a tonal center around the key of d minor which then ends on a Picardy third.

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<sup>1</sup> Shrock, Dennis. *Choral Repertoire*. New York, New York: Oxford University Press, 2009, pg. 46



## Stylistic Considerations

When it comes to matters of style for this Renaissance piece, the conductor has some options to consider. How fast should it be sung? Is the speed reflective of the text? What dynamics should be created? Do these reflect the text? When it comes to tempo, it should not be too fast that the text is lost because of the French language, but yet should reflect the text of "Sing unto God a new song." Singing to God is a joyous occasion and thus, this piece must mirror that attitude. A point in this piece that Sweelinck composed to express the text of "chantez" is the use of imitation between voices in measures 10 and 24. In these points, Sweelinck uses *sab* echoed by the tenors twice.

## Text and Translation with IPA

<i>fã</i> te z a	Diø	<i>fã</i> sɔ	nuvel:lə
Chantez à Dieu	Dieu	chanson	nouvelle,
Sing unto God	God	songs that are new,	
<i>fã</i> te z ɔ	terr	yniversel:lə	
Chantez, ô terr'	terr'	universelle,	
You sing, O world	world	praising His glory,	
<i>fã</i> te z ɔ	ter:rə	ɛ so nom	benise
Chantez, ô terre	terre	et son Nom	bénissez,
You sing, O world	world	and His name	bless,
ɛ də ʒur õ	ʒur	anonse	
Et de jour en jour	en jour	annoncez	
And from day to day	to day	tell of Him,	
Sa delivrɑ sə	soləmnɛ:lə		
Sa délivrance	solemnelle.		
Upon His salvation	solemnly look.		

I used the "o" and "õ" instead of the "ɔ" because it needs to be the nasal vowel where marked.

I used the "ã" instead of "ɑ" because it needs to be the nasal vowel where marked.

The "z" could possibly elide with the "a", and "ɔ".

# “Hallelujah, Amen” from *Judas Maccabaeus*

George Frideric Handel  
(1685-1759)

SATB / piano or organ or orchestra  
ECS No. 304

Distributed by E. C. Schirmer Music Company

## Composer

Handel was born in Halle, Germany where he spent most of his growing up years studying music theory, organ, violin, and harpsichord. At age twenty-one, Handel moved to Italy to begin composing oratorios, cantatas and operas for different companies around the country. He held many different positions throughout England. These included resident composer, music director and co-director of the King's Theatre. Handel's choral works include twenty-one oratorios, four Coronation Anthems, three Latin Psalm settings, ten odes, one masque, and one Passion.

## Composition

*Judas Maccabaeus* was composed in 1746. The distinction of this oratorio is that it was the most performed of Handel's oratorios during his lifetime.<sup>2</sup> The libretto was written by Thomas Morell and follows the story from I Maccabees 2-8 where Judas Maccabaeus and his brother Simon defend Israel's right against the Syrians to worship their God instead of false idols. The libretto of this piece was intended to connect biblical and contemporary English characters. This was deliberately done. There are eight choral movements, all written for SATB. The chorus, “Hallelujah, Amen” is in act three of this oratorio and is often used individually.

## Technical Considerations

This piece is not difficult to learn and has a theme that is catchy to all singers. The initial representation of the theme is by the basses at the onset of this chorus. This begins a fugal pattern with the theme that is passed around between voices for the first thirteen measures before coming to a vertical homophonic section in measures 14-21. In this B section, the voices move rhythmically in unison with the altos giving a slight variance in measures 15-16. From this point to the ending choral coda, the A theme is interspersed very seldom. The voices move in harmony throughout. The use of a false cadence (V – vi) in measure thirty-four, allows for a

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<sup>2</sup> Shrock, Dennis. *Choral Repertoire*. New York, New York: Oxford University Press, 2009, pg. 331

break before a grand homophonic ending that resounds “hallelujah, amen” with a *ff* dynamic marking, and an *adagio* tempo marking. This sparks the sense of grandeur to recap this text.

### **Stylistic Considerations**

When it comes to style, Handel’s composition denotes its own styling. This piece is militaristic in its feel and grand in its form. Dynamics are scarce throughout other than a *f* for the first entrance of the main theme and a *ff* at the first homophonic section. In regard to the textual styling, the conductor must be sure to find the shorter phrases within long phrases. The text is very repetitive so great attention must be made to give great clarity and excitement to the listener. Bringing out the theme in the A section in each voice will help give this piece excitement and greater clarity. The theme is what is most important and should be given the greater stage presence when it arises.

# “O schöne Nacht”

Op. 92, No. 1

Johannes Brahms

(1833-1897)

SATB / piano

G. Schirmer, Inc.: 50316790

Edited by Maynard Klein

## Composer

Johannes Brahms was born in Hamburg, Germany and was first given musical instruction by his father, a great musician in his own right. As he matured in his musical knowledge and training, Brahms became enamored with the German Romantic poets of his time and immersed himself in their works. He composed many of these texts for chorus or solo voice. As Brahms traveled around Europe performing, he became friends with Robert and Clara Schumann. He stopped composing in 1894 after the death of his friends that left him with no desire to write again. However, he did compose *Vier ernste Gesänge* as his friend, Clara Schumann was dying.

## Composition

The piece comes from a whole set of choral pieces dubbed, Opus 92, that are all composed for four voices accompanied by a piano. Brahms first intended for this piece to be sung by four soloists, not a choir.

## Technical Considerations

It is interesting to note, as you examine the score, that the piano accompaniment has no real bearing on the vocal parts. Yet, without it, the piece would not flow. The accompaniment is very intricate in its' rhythmic details. It sets itself apart from the voices while telling its own version of this poetic story while the singers use the text to portray their perspective. The singers must learn and be able to maintain a strict rhythmic independence in order to perform this work to a high standard.

In the last six measures of this piece, there is a hemiola figure represented in the three lower voices. The hemiola creates a “faux” rallentando that was used extensively in the Baroque period. To further complicate the rhythm is the soprano part that is one beat offset from the hemiola, and the accompaniment which plays on the “and” of the beat.

## Form and Structure

The tonality of this piece is centered around E major and the dominant of B major until measure 45 when the accompaniment flows into C major which the tenor/bass duet continues until measure 63, at which point, E major returns to the end. This return of E major also denotes the return of the original thematic material.

As you examine the thematic material of this piece, you would see that it returns three times in different patterns. Brahms uses different voicing and different rhythmic changes to fit the text. The harmonic structure used in each variation of voicing and rhythm is practically the same.

## Text and Translation

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  
Im Friederbusche schlägt die Nachtigall;  
Der Knabe schleicht zu seiner Liebsten sacht –  
O schöne Nacht!

O Lovely night!  
In the heavens,  
The moon gleams magically in all its splendor;  
About it, the sweet comradeship  
Of tiny stars.

The dew glimmers brightly  
On the green blades of grass; with great power,  
The nightingale sings out in the elder-bush;  
The young man steals quietly to his sweetheart –  
O lovely night!

# **“Sure on This Shining Night”**

## **from *Nocturnes***

**Morten Lauridsen**  
**(b. 1943)**

**SATB / piano**  
**Peer Music: 0124115**

### **Composer**

The music of Morten Lauridsen has become very popular in the 20<sup>th</sup> century of American composers. His music has been said to “capture the serenity of the texts that he sets.”<sup>3</sup> His compositions are filled with chords with added notes to evoke the listener to examine the text. He has composed a vast repertoire of choral music.

### **Composition**

“Sure on This Shining Night” is the third song in Lauridsen’s cycle, *Nocturnes*. The poetry used was written by James Agee (1909-1955), a poet, novelist, journalist, film critic, and social activist.

### **Historical Perspective**

*Nocturnes* was composed as the Raymond W. Brock Memorial Commission piece for The American Choral Directors Association in 2005. The premiere performance occurred in Los Angeles in February, 2005, by the Donald Brinegar Singers with the composer at the piano.

### **Technical Considerations**

The mixed meter used by Lauridsen in “Sure on This Shining Night” is masterfully done. There is a great feeling of movement in the vocal line by the use of the change from three to four beats. This greatly aids in the expression of the poetic text he has chosen for this piece. The use of the two beat measures in place of a fermata causes the singers to continue the pulse instead of a stagnant fermata sound which so easily happens when sustaining a tone. The biggest hurdle for the conductor is the expressing of the text. It must not just become singing eighth notes, but

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<sup>3</sup> Mehaffey, Matthew W, *Teaching Music through Performance in Choir*. Chicago: GIA Publications, Inc., 2005, pg. 204.

actually telling the story of what was happening in the life of James Agee. A short study on the difficulties in the life of Agee will give insight to the meaning of the text.

With regard to tempi markings, adherence is crucial to the overall piece. Following all marked ritards, rallentandos, and a tempo will help continuity and the overall expression of the piece.

### **Stylistic Considerations**

Lauridsen is very particular with each one of his pieces. He has carefully considered and notated his desire for articulation and dynamic changes no matter how subtle. Each conductor should be diligent in preparing all of these markings. Score study is important for the conductor to be able to evaluate and rehearse all the subtle changes that Lauridsen has written to create the greatest overall effect with each one of his compositions.

# "King David"

Arthur Honegger  
(1892-1955)

SATB/SAT soli/orchestra  
E. C. Schirmer Music Company  
Vocal Score No. 1665

## Composer

Oscar-Arthur Honegger was born in France where he began his musical studies in violin and the aspects of harmony. He was one of *Les Six*, a group of composers who reacted against the impressionistic music of Debussy and Ravel, and against the style and grandeur of Wagnerian music. Honegger's music has certain characteristics to be noted: driving rhythms, very rich/thick harmonic texture, and a weightier texture of sound. His creative use of counterpoint shows his interest in the Baroque music of Bach. He quickly gained fame in the early 1920's with his "symphonic psalm" *Le Roi David* ("King David"). His works include 5 symphonies, 4 oratorios, 7 operas, 2 ballets, and numerous other mediums of vocal and instrumental compositions.

## Composition

*King David* is considered the work which first brought Honegger to fame as a French composer. It was written in 1923 as a symphonic psalm. Two years before, Honegger had written music for the stage play of Rene Morax entitled, "Le Roi David." He used Morax's narrative and created this great work.

## Technical Considerations

There are many technically difficult passages throughout this work. The major challenge for all vocalists with this piece is to notice each and every interval. There is a lot of chromaticism throughout, even within individual measures. The orchestra or piano reduction gives very little assistance to the voice parts. Thus, solidity in notes by every singer is crucial.

When sung in English, the text becomes difficult at times. The text must be very articulated because of the tempi of certain movements. The largest obstacle will be to sing the dramatic melodic lines while also proclaiming clearly the storyline. It is more than just notes and beautiful lines. It is a Biblical account describing one of the greatest kings of Israel, David. The orchestral parts are somewhat difficult and require impeccable counting and great attention to details.



## Stylistic Considerations

This oratorio employs many different mediums as well as different musical characteristics. Mediums employed are: narrator, witch of Endor, soprano, alto and tenor soli, male chorus, women's chorus, and mixed chorus. Musical characteristics that are found are: chant, Baroque counterpoint, and even some jazz idioms.

## Form and Structure

This oratorio or symphonic psalm is divided into twenty-seven movements. These movements are divided into three distinct parts which tell the story of King David.

### Part 1 – movements 1-14

- the Lord directs the prophet Samuel to choose Saul to be the first ruler of the people of Israel
- Saul disobeys and Samuel is told to crown David as King
- David battles against the Philistines
- Saul grows jealous of David

1. Introduction
2. The Song of David, the Shepherd
3. Psalm: All Praise to Him
4. Song of Victory
5. March
6. Psalm: In the Lord I Put my Faith
7. Psalm: O Had I Wings Like a Dove
8. Song of the Prophets
9. Have Mercy on Me, my Lord
10. Saul's Camp
11. Psalm: God, the Lord Shall Be my Light
12. Incantation
13. March of the Philistines
14. The Lamentations of Gilboa

### Part 2 – movements 15-16

- David is crowned King
- David seeks to unify the nation of Israel

15. Festival Song (Song of the Daughters of Israel)
16. The Dance before the Ark

Part 3 – movements 17-27

- David sins with Bathsheba
- David is punished for his sin
- David flees Jerusalem, loses his power as king, gains it back, and then disobeys God by numbering the people
- David appoints Solomon to be the next king
- David dies

17. Song, Now my Voice in Song Upsoaring
18. Song of the Handmaid
19. Psalm of Penitence
20. Psalm: Behold, in Evil I Was Born
21. Psalm: O Shall I Raise mine Eyes unto the Mountains?
22. The Song of Ephraim
23. March of the Hebrews
24. Psalm: In my Distress
25. Psalm: In this Terror, the Great God which I Adore
26. The Coronation of Solomon
27. The Death of David

## Rehearsal Schedule for Tuesday CC, Sept 6, 2011

- Warmups
  - Posture  
(standing tall, shoulder rolls, balls of the feet, shoulder width, weight balanced)
  - Breathing  
(f's for 4,8 beats, yawning to raise the soft palette, breathing in thru the nose silently and out the mouth)
- Hallelujah Chorus [*Messiah* pg. 171-74]  
Themes, sight read
- Gloria [ms. 17-51] GIVE INTRO TO PIECE
  - [ ms. 17-26] Mark score ( O I, rests, and lifts), count in rhythm,
  - [ ms. 35-51] Mark scores (rests and cut-offs)  
Sight read on "Doo"
- 3 Ships [pg. 16-20]  
Hear in groups of 8 (2 on a part)  
Divisi Sheet – go over that with them into 4 parts and 3 parts (h,m,l)
- Hallelujah Amen  
[ms. 1-13] Mark score (breaths, lifts)
- Musicological Journey [vs. 1,2,3,4]  
[review, give markings]

### ASSIGNMENTS:

Gloria pg. 4-9

3 Ships pg. 12-15

### ANNOUNCEMENTS:

Anyone who would like to play piano for rehearsal and/or concerts should let me know ASAP.

### REMINDERS:

\*NO mouthing words

\*NO counting- off

\*Talk TO people not the stand

\*Model the PREP BREATH

## Rehearsal Schedule for Tuesday CC, Sept 20, 2011

- Warmups
  - Posture  
(standing tall, shoulder rolls, balls of the feet, shoulder width, weight balanced)
  - Breathing  
(f's for 4,8 beats, yawning to raise the soft palette, breathing in thru the nose silently and out the mouth)
- Gloria
  - Ms. 54 – 63 check notes, rhythms, mark 4 part split

## Rehearsal Schedule for Tuesday CC, October 11, 2011

- Gloria
  - Ms. 81-89 "doot" all changing rhythms/notes  
Notice moving parts  
Speak text in rhythm
  - Ms. 91-106 address text in rhythm
  - "Cutoffs"
    - ms. 38 , STB (& of 3)
    - ms. 42, SATB (& of 3)
    - ms. 46, STB (& of 3)
    - ms. 105, SATB (lift after nobis)

## Rehearsal Schedule for Tuesday CC, November 1, 2011

- Gloria
  - Pg. 22 notes  
Take out rest first 5/8 measure (no breath until 177 eight rest)
  - Ms. 104-105 work out meter change
  - Ms. 125 dental "tu"
  - Ms. 141 work out phrases  
Taller vowels
  - Ms. 147 must go somewhere on each note
  - Ms. 162 check middle men notes
- Chantez
  - No "n" except "nouvelle, universelle, benissez, annoncez, soemnelle

## Rehearsal Schedule for Tuesday CC, Dress Rehearsal Week, 2011

- Gloria

Ms. 32-35 no tempo change & sloppy text

Ms. 54 ladies entrance = *f*

Men= sloppy cutoff

Ms 77 use rest in text "do-mi-ne)

Ms. 81 open "oo" lots of space in mouth

Ladies text must be pronounced better

Ms. 91-100 don't diminuendo the first "suscipe"

Ms. 125 prepare the breath with dental "tu"

Ms 174 *f* entrance for all

## Video Evaluation of Rehearsal

Tuesday October 11, 2011

While watching this video of a rehearsal I see good things that could be even better, and not so good things that need some attention.

Good things:

- 1:50 – prep breath was clear and precise
- 6:40 – prep breath was much better than 6:33
- 14:05 – “suscipe” gesture from *f* to *p* repeat was good

Not so good things:

- 2:55 – prep not good
- 10:00 – look very “disinterested” during all interludes

I ask myself, “Brian, why do you look at the music so much?” I answer, “I don’t know.” It doesn’t seem that I look that often until I watch the video. I know the score and all the details so why don’t I just look at the choir? I will work on that aspect of my conducting.

I notice that I put my right hand in the pocket while I am speaking. I don’t know why, but that is a reminder about distractions.

My face is not “alive” very often. It seems that my concentration on conducting and the knowledge of the score outweighs my facial involvement with the singers. In order for my singers to do what I expect, I must show them what I want them to do. This includes my facial expressions. I must work on this aspect of conducting.

BOSTON UNIVERSITY  
SYMPHONY ORCHESTRA AND  
SYMPHONIC CHORUS

# WAR REQUIEM

Ann Howard Jones,  
Director of Choral Activities, conducting  
David Hoose, Director of Orchestral Activities  
Amy Lieberman Roberts, conducting

Perm  
Reserve  
LD 3241  
.M35  
D85  
2012x

American Choral Directors Association  
Eastern Division Convention  
Cathedral of the Holy Cross, Boston

February 13, 2004



February 13, 2004

Dear ACDA Convention Participant:

On behalf of Boston University, it is my pleasure to welcome you to Boston and to tell you how honored we are to participate in the Eastern Division Convention of the American Choral Directors Association. Founded in 1873, the School of Music at Boston University holds a unique position as the oldest degree-granting institution of its kind in the United States, so it is fitting that the excellence of its choral and symphonic forces be represented at this convention.

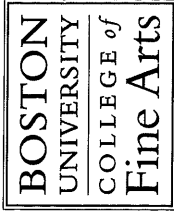
As America's fourth largest private university, Boston University's commitment to community outreach and strong links with professional associations such as the ACDA is vital to its continuing success. A performance of Britten's *War Requiem* calls for a broad range of vocal and instrumental forces, a high standard of musical excellence, and dynamic artistic leadership. Our School of Music is ideally placed to provide all of these, and we consider ourselves privileged to perform for such a discerning audience.

Thank you for joining us. I hope you will find this evening's concert among the most memorable aspects of your experience in Boston this weekend.

Sincerely,

*Aram V. Chobanian*

Aram V. Chobanian, M.D.  
President ad interim



February 2004

Dear Friends,

On behalf of the College of Fine Arts, I am pleased to welcome you to this special performance of Benjamin Britten's *War Requiem*, conducted by Ann Howard Jones and Amy Lieberman Roberts.

With a national reputation for excellence in the training of young musicians, theatre artists, and visual artists, Boston University's College of Fine Arts offers an intensive creative learning experience that produces alumni who can be found in significant artistic, educational and leadership positions throughout the world.

Among our many prominent School of Music alumni are H. C. Robbins Landon, noted Haydn scholar; Fred Bronstein, president of the Dallas Symphony Orchestra; and Ikuko Mizuno-Spire, violinist with the Boston Symphony Orchestra.

Notable School of Theatre Arts alumni include Oscar-nominated actress Julianne Moore and Emmy-winning actor Michael Chiklis, and Andrew Lack, Chairman and CEO of Sony Music. In the School of Visual Arts, prominent alumni include painters Brice Marden and Pat Stier, and Ira Yoffe, vice president/creative director of PARADE Magazine.

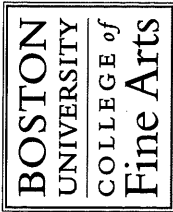
In celebration of this spirit of creative, intellectual, and professional achievement, we are gratified to have you with us this evening. Enjoy the concert.

Sincerely,

*Walt C. Meissner*

Walt C. Meissner  
Dean ad interim





Handwritten notes: "All the way from the city center to the Holy Cross in South End."

February 2004

Dear Colleagues:

We are delighted to be with you this evening in the historic Cathedral of the Holy Cross in Boston's South End, one of the city's most diverse and dynamic neighborhoods.

We come together this weekend to support and inspire each other as educators, as artists, and as colleagues united by the important and simple mission of the American Choral Directors Association: a commitment to excellence in choral music.

The Boston University Symphony Orchestra and Symphonic Chorus are pleased to be in prestigious company as one of the ensembles selected to perform for members and guests of the Eastern Division Convention of ACDA.

Tonight you will hear the newest generation of talented young musicians of Boston University's School of Music performing Britten's magnificent *War Requiem*, a masterpiece which speaks eloquently to the artistic ideals of ACDA and the School of Music, and with powerful relevance to a troubled world.

Thank you for being with us.

Yours sincerely,

André de Quadros

Professor André de Quadros  
Director, School of Music  
Artistic Director, Boston University Tanglewood Institute

# BOSTON UNIVERSITY SYMPHONY ORCHESTRA AND SYMPHONIC CHORUS

Ann Howard Jones, *conductor*  
Amy Lieberman Roberts, *conductor*

## BENJAMIN BRITTEN WAR REQUIEM, OP. 66

- I Requiem aeternam
- II Dies irae
- III Offertorium
- IV Sanctus
- V Agnus Dei
- VI Libera me

Lauren Flanigan, *soprano*  
Mark Goodrich, *tenor*  
William Sharp, *baritone*

All Saints' Choir of Men and Boys  
Jeremy Bruns, *conductor*

*This program will be presented without intermission.*

*Please refrain from using cameras and recording equipment. Thank you for switching all cellular phones, beepers, and similar electronic devices to silent mode.*

**W**e fought World War I four days ago; World War II three; Korea and Vietnam ran into each other two days ago; yesterday saw us in the former Yugoslavia. Today we fight in Afghanistan, Iraq, and around the world in a war ostensibly against international terrorism. The 20<sup>th</sup> Century has thus never ended; its unrelenting violence killed more people than any other five centuries put together, and it proceeds inexorably from one bloody engagement to another with hardly a respite to recruit new cannon fodder.

If all this sounds excessively political in program notes for a musical event, it merely reflects the intensely sociopolitical and personal message of Benjamin Britten's *War Requiem*, a testament to the stupid uselessness of modern war. This era's conflicts exert their fire of creativity to devise methods for trumping the bravery of its combatants in overwhelming, cruel, inevitable, technological slaughter. The glory of war thus disappears, to be replaced by the soldier's sense of an impotence far beyond fear.

While the main scenario of Britten's *Requiem* centers upon what has been called the First World War, the Great War, or the War to End All War, many of its observations seem as fully applicable to today's battles as to those of any time since 1914. One can view this sense of the *Requiem* most clearly in a recent video montage, entitled (of course) *War Requiem*, made by Derek Jarman, starring Sir Laurence Olivier and Nathaniel Parker. If anything, the visual realization makes all of these points far too vividly, rendering explicit a great deal that the composer had, in fear of disgusting and overpowering his audience, left implicit. We have tended to become inured to descriptions of violence, but the manner in which the *War Requiem* mixes the Roman Catholic text with the telling poetry of Wilfred Owen hammers the awful experiences and deep personal feelings of those facing the hell of the front lines.

A subtext of this work may perhaps arise from the male "affectional preferences" of poet and composer, men of adjacent generations who suffered taunts from "real men," who had dubbed their particular philosophical stances and sensitivity to the gore of war as cowardice. Each in his turn felt the need to demonstrate his fortitude in the face of this criticism; both paid dearly for this, with Owen paying the ultimate price just before Armistice Day. His last poems, written in the trenches of France, personalize the intensity of the experience as fully as anyone before ever had managed to communicate it. Its pitiless quality contrasts with the Christian text of judgment, mercy and redemption with a ferocity that draws forth some of Britten's most powerful

musical ideas. The setting of the Requiem attains a stark depth that makes it a polar opposite to Verdi's hymn of hope, but connects obliquely to Brahms's plea for the living who have to continue to go forward without their lost loved ones. Together with the gentle sense of respite in Fauré's *Requiem*, the fresh points of view of these individualistic *Missaes pro defunctis* cover the range of humanity's attempts to deal with such heightened levels of destruction. And they do this so thoroughly that later evocations of it, like Leonard Bernstein's *Mass*, sound somewhat derivative and redundant.

Britten exerts all his legendary skill in orchestration here, setting out a wealth of sonorities of such variety that they often reach beyond the power of mere musical instruments. His equally famous skill as a setter of English text at first seems blunted, as many words and phrases sound distorted and barely comprehensible. Then one realizes that the singers, both solo and choral, figuratively and literally grimace in recreating the pain of Owen, his comrades in arms, and those waiting and worrying at home, as well as of all those living through this on the opposing side. In fact, the essence of the meaning of the text in all its horrific detail does prevail in the end, ultimately strengthened by having to get its message through clenched teeth.

The *Dies irae* section, in every other Requiem I know, comes forward in high relief, as it conveys the ultimate punishment on Judgment Day; in this setting, other parts outdo the *Dies irae* in their depiction of the man-made hell on earth caused by war. In particular, the *Liberatio me* sounds like a near-externally prolonged scream as all the voices cry for a help that never comes. The dramatic structure of the whole thrusts beyond the usual bounds of a Requiem setting as it makes life feel far worse than death — in this way, it parallels the "Death Symphony" of Dmitri Shostakovich, his 14<sup>th</sup>, in which each movement demonstrates a particular parameter of the unbearable life of the common man in the Soviet Union. Each portrays the 20<sup>th</sup> Century as the worst of all times, the hardest of all in which to find vindication and hope.

Britten's stage here feels almost operatic, with the tenor representing Owen, the baritone a German soldier, the soprano represents an impartial pleading for the souls of the dead, while the boys' chorus may be the innocence of the next generation or a chorus of angels from above. He indicates that these soloists and small groups be separated in space from the main large chorus and orchestra as though in a cosmic dialogue with each other. The way the Mass text and the Owen poems interact also creates a special kind of cross-talk,

## I REQUIEM AETERNAM

### Chorus

Requiem aeternam dona eis, Domine: Grant eternal rest to them, O Lord,  
Et lux perpetua luceat eis. and let perpetual light shine on them.

### Boys' Choir

Te Decet hymnus Deus in Zion. A hymn befits thee, O God in Zion.  
Et tibi redetur votum and to thee a vow shall be fulfilled  
in Jerusalem. in Jerusalem.  
Exaudi orationem meam, Hear my prayer,  
Ad te omnis caro veniet. For unto thee all flesh shall come.

### Tenor Solo

What passing bells for these who die as cattle?  
Only the monstrous anger of the guns.  
Only the stuttering rifles' rapid rattle  
Can patter out their hasty orisons.  
No mockeries for them from prayers or bells,  
Nor any voice of mourning save the choirs,  
The shrill, demented choirs of wailing shells;  
And bugles calling for them from said shires.

What candles may be held to speed them all?  
Not in the hands of boys, but in their eyes  
Shall shine the holy glimmers of good-byes.  
The pallor of girls' brows shall be their pall;  
Their flowers the tenderness of silent minds,  
And each slow dusk a drawing-down of blinds.

### Chorus

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

## II DIES IRAE

### Chorus

Dies irae, dies illa, Day of wrath, that day  
Solvat saeculum in favilla, shall dissolve the world into embers,  
Teste David cum Sibylla. as David prophesied with the Sibyl.  
Quantus tremor est futurus, How great the trembling will be,  
Quando iudex est venturus, when the judge shall come,  
Cuncta stricte discussurus! the rigorous investigator of all things!  
Tuba mirum spargens sonum The trumpet, spreading its wondrous sound  
Per sepulchra regionum, through the tombs of every land,  
Coget omnes ante thronum. Will summon all before the throne.

sometimes reinforcing each other, sometimes contrasting with each other, sometimes commenting in a direct or a sardonically indirect way. The poetry often doubts the tenets of the Mass, especially resurrections. In this way the piece seems to be more about war than about setting the requiem text.

The opening *Requiem aeternam*, a slow procession, employs the massed forces in the usual funeral role, while the two male soloists walk in the midst of the newly made dead in a state near what was called "shell-shock" in World War I. The second movement, the *Dies irae*, contrasts the coming of Judgment Day with the feeling of soldiers waiting fearfully to be called into battle. How much worse can the ultimate hell be than the one awaiting these helpless youngsters. The baritone's closing passages condemn the gun and all weaponry against which flesh has no answer.

The *Offertorium* sets the boys' plea for deliverance with Owen's version of the story of Abraham and Isaac, in which the first patriarch kills his son "and half the seed of Europe, one by one." The opening of the *Sanctus* serves as praise for God's might and his power to resurrect, while the second half denies this and asserts the finality of death and the nothingness that ensues. Only the *Agnus dei* equates the soldiers' sacrifice with that of Jesus on the Cross, and offers at least a degree of consolation. Then comes the ultimate horror of the *Libera me*, the most fearsome setting of that text ever. All the singing groups come together in the concluding benediction, but the *a cappella* setting of "may they rest in peace" feels hollow, and the cadence on the final "amen" simply sounds wrong. Audiences often hear this cadence and wait for another, the real one! Then they sense that this somewhat bittersweet ending will be the taste they will have to take away from the performance of the *Requiem* — and that, after all they have heard and been through, this is probably appropriate. I wonder where we will be fighting tomorrow.

Joel L. Sheveloff is Professor of Music and Chairman of the Musicology Department at the Boston University School of Music. He received his AB from City University of New York, Queens College, and his MFA and PhD from Brandeis University. Professor Sheveloff became Assistant Professor at Boston University in 1964, Associate in 1971, and has held his present position as Professor of Music since 1996.

Mors stupebit, et natura,  
Cum resurget creatura,  
Judicanti responsura.

#### Baritone Solo

Bugles sang, saddening the evening air,  
And bugles answered, sorrowful to hear.

Voices of boys were by the river-side.  
Sleep mothered them; and left the twilight sad.  
The shadow of the morrow weighed on men.

Voices of old despondency resigned,  
Bowed by the shadow of the morrow, slept.

#### Chorus and Soprano Solo

Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur.

Judex ergo cum sedebit,  
Quid-quis latet apparebit:  
Nil inultum remanebit.

Quid sum miser tunc dicturus?  
Quem patronum rogaturus?  
Cum vix justus sit securus?

Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salva me fons pietatis.

#### Baritone and Tenor Solos

Out there, we've walked quite friendly up to Death;  
Sat down and eaten with him, cool and bland,—  
Pardoned his spilling mess-tins in our hand.  
We've sniffed the green thick odour of his breath,—  
Our eyes wept, but our courage didn't writhe.  
He's spat at us with bullets and he's coughed  
Shrapnel. We chorused when he sang aloft;  
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!  
We laughed at him, we leagued with him, old chum.  
No soldier's paid to kick against his powers.  
We laughed, knowing that better men would come,  
And greater wars; when each proud fighter brags  
He wars on Death — for Life; not men — for flags.

#### Chorus

Recordare Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.

Remember, merciful Jesus,  
that I am the cause of your sojourn;  
do not cast me out on that day.

Quaerens me, sedisti lassus:  
Redemisti crucem passus:  
Tantus labor non sit cassus.

Juste judex ultionis,  
Donum fac remissionis,  
Ante diem rationis.

Ingemisco, tamquam reus:  
culpa rubet vultus meus:  
Supplicanti parce Deus.

Qui Mariam absolvisti,  
Et latronum exaudisti,  
Mihi quoque spem dedisti.

Preces meae non sunt dignae:  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

Confutatis maledictis,  
Flammis acribus addictis,  
Voca me cum benedictis.

Oro supplex et acclinis,  
Cor contritum quasi cinis:  
Gere curam mei finis.

#### Baritone Solo

Be slowly lifted up, thou long black arm,  
Great gun towering toward Heaven, about to curse;

Reach at that arrogance which needs thy harm,  
And beat it down before its sins grow worse;

But when thy spell be cast complete and whole,  
May God curse thee, and cut thee from our soul!

#### Chorus and Soprano Solo

Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.

Quantus tremor est futurus,  
Quando judex est venturus,  
Cuncta stricte discussurus

Lacrimosa dies illa,  
Qua resurget ex favilla,  
Judicandus homo reus.  
Huic ergo parce Deus.

Seeking me, you sat down weary;  
having suffered the Cross, you redeemed me.  
May such great labor not be in vain.

Just Judge of vengeance,  
grant the gift of remission  
before the day of reckoning.

I groan, like one who is guilty;  
my face blushes with guilt.  
Spare thy supplicant, O God.

You who absolved Mary  
and heeded the thief,  
have also given hope to me.

My prayers are not worthy,  
but Thou, good one, kindly grant  
that I not burn in the everlasting fires.

Grant me a favored place among thy sheep,  
and separate me from the goats,  
placing me at thy right hand.

When the accursed are confounded,  
consigned to the fierce flames:  
call me to be with the blessed.

I pray, suppliant and kneeling,  
my heart contrite as if it were ashes;  
protect me in my final hour.

Day of wrath, that day  
shall dissolve the world into embers,  
as David prophesied with the Sibyl.

How great the trembling will be,  
when the Judge shall come,  
the rigorous investigator of all things!

O how tearful that day,  
on which the guilty shall rise  
From the embers to be judged.  
Him therefore spare God.

### Tenor Solo

Move him into the sun —  
Gently its touch awoke him once,  
At home, whispering of fields unsown.  
Always it woke him, even in France,  
Until this morning and this snow.  
If anything might rouse him now  
The kind old sun will know.  
Think how it wakes the seeds, —  
Woke, once, the clays of a cold star.  
Are limbs, so dear-achieved, are sides,  
Full-nerved — still warm — too hard to stir?  
Was it for this the day grew tall?  
— O what made fatuous sunbeams toil  
To break earth's sleep at all?

### Chorus

Pie Jesu Domine,  
Dona eis requiem.  
Amen.

Merciful Lord Jesus,  
Grant them rest.  
Amen.

### III OFFERTORIUM

### Boys' Choir

Domine Jesu Christe, Rex gloriae,  
Libera animas omnium fidelium  
defunctorum  
de poenis inferni et de profundo lacu:  
libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum:

Lord Jesus Christ, King of glory  
liberate the souls of all the faithful  
departed  
from the pains of hell and from the deep pit;  
deliver them from the lion's mouth;  
let not hell swallow them up,  
not let them fall into darkness,

### Chorus

Sed signifer sanctus Michael  
Repraesentet eas in lucem sanctam:  
Quam olim Abrahae promisisti,  
Et semini ejus.

But let Michael, the holy standard-bearer,  
bring them into the holy light,  
which once thou promised to Abraham  
and to his seed.

### Baritone and Tenor Solos

So Abram rose, and clave the wood, and went,  
And took the fire with him, and a knife.  
And as they sojourned both of them together,  
Isaac the first-born spake and said, My Father,  
Behold the preparations, fire and iron,  
But where the lamb for this burnt-offering?  
Then Abram bound the youth with belts and straps,  
And builded parapets and trenches there,  
And stretch'd forth the knife to slay his son.  
When lo! An angel called him out of heaven,  
Saying, Lay not thy hand upon the lad,  
Neither do anything to him. Behold,

A ram, caught in a thicket by its horns;  
Offer the Ram of Pride instead of him.  
But the old man would not so, but slew his son,—  
And half the seed of Europe, one by one.

### Boys' Choir

Hostias et preces tibi,  
Domini, laudis offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine,  
de morte transire ad vitam.  
Quam olim Abrahae promisisti,  
Et semini ejus.

Sacrifices and prayers of praise,  
O Lord, we offer to thee.  
Receive them, Lord, on behalf of those souls  
we commemorate this day.  
Grant them, O Lord,  
To pass from death unto life.  
which once thou promised to Abraham  
and to his seed.

### IV SANCTUS

### Chorus and Soprano Solo

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra  
gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full  
of thy glory.  
Hosanna in the highest.  
Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

### Baritone Solo

After the blast of lightning from the East,  
The flourish of loud clouds, the Chariot Throne;  
After the drums of Time have rolled and ceased,  
And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth  
All death will He annul, all tears assuage? —  
Fill the void veins of Life again with youth,  
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:  
"My head hangs weighed with snow."  
And when I hearken to the Earth, she saith:  
"My fiery heart shrinks, aching. It is death.  
Mine ancient scars shall not be glorified,  
Nor my titanic tears, the sea, be dried."

### V AGNUS DEI

### Tenor Solo

One ever hangs where shelled roads part.  
In this war He too lost a limb,  
But his disciples hide apart;  
And now the Soldiers bear with Him.

### Chorus

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.

Lamb of God,  
who takest away the sins of the world,  
Grant them rest.

Near Golgotha strolls many a priest,  
And in their faces there is pride  
That they were flesh-marked by the Beast  
By whom the gentle Christ's denied.

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.

Lamb of God,  
who takest away the sins of the world,  
Grant them rest.

The scribes on all the people shove  
And bawl allegiance to the state,  
But they who love the greater love  
Lay down their life; they do not hate.

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem sempiternam.

Lamb of God,  
who takest away the sins of the world,  
Grant them rest everlasting.

### VI LIBERA ME

#### Chorus and Soprano Solo

Libera me, Domine, de morte aeterna,  
In die illa tremenda:  
Quando coeli movendi sunt et terra:  
Dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from death eternal,  
on that dreadful day:  
when the heavens and the earth shall quake,  
When thou shalt come to judge the world  
by fire.

Tremens factus sum ego, et timeo  
Dum discussio venerit,  
Atque ventura ira.

I am seized by trembling, and I fear  
until the judgement should come,  
also coming wrath.

Dies illa, dies irae,  
Calamitatis et miseriae,  
Dies magna et amara valde,  
Dum veneris judicare saeculum per ignem.

O that day, day of wrath  
day of calamity and misery,  
momentous day, and exceedingly bitter,  
When thou shalt come to judge the world  
by fire.

#### Tenor Solo

It seemed that out of battle I escaped  
Down some profound dull tunnel, long since scooped  
Through granites which titanic wars had groined.  
Yet also there encumbered sleepers groaned,  
Too fast in thought or death to be bestirred.  
Then, as I probed them, one sprang up, and stared  
With piteous recognition in fixed eyes,  
Lifting distressful hands as if to bless.

And no guns thumped, or down the flues made moan.  
"Strange friend," I said, "here is no cause to mourn."

#### Baritone Solo

"None," said the other, "save the undone years,  
The hopelessness. Whatever hope is yours,  
Was my life also; I went hunting wild  
After the wildest beauty in the world.

For by my glee might many men have laughed,  
And of my weeping something had been left,  
Which must die now. I mean the truth untold,  
The pity of war, the pity of war distilled.  
Now men will go content with what we spoiled.  
Or, discontent, boil bloody, and be spilled.  
They will be swift with swiftness of the tigress,  
None will break ranks, though nations trek from progress.  
Miss we the march of this retreating world  
Into vain citadels that are not walled.

Then, when much blood had clogged their chariot-wheels  
I would go up and wash them from sweet wells,  
Even from wells we sunk too deep for war,  
Even from the sweetest wells that ever were.

I am the enemy you killed, my friend.  
I knew you in this dark; for so you frowned  
Yesterday through me as you jabbed and killed.  
I parried; but my hands were loath cold."

#### Tenor and Baritone Solos

"Let us sleep now..."

#### Boys' Choir, Chorus and Soprano Solo

In paradisum deducant te Angeli:  
in tuo adventu suscipiant te Martyres,  
et perducant te in civitatem  
sanctam Jerusalem.

May the angels lead you into paradise;  
May the Martyrs welcome you upon  
your arrival, and lead you into the holy  
city of Jerusalem.

Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habebas requiem.

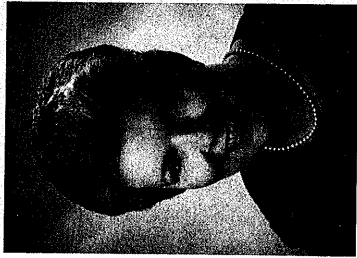
May a choir of angels welcome you,  
and, with poor Lazarus of old,  
May you have eternal rest.

Requiem aeternam dona eis Domine:  
Et lux perpetua luceat eis.  
Requiescant in pace. Amen.

Eternal rest grant to them, O Lord,  
And let perpetual light shine upon them.  
Rest in peace. Amen.

— Wilfred Owen

**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's *Vespers*.



Dr. Jones has been a member of the faculties 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 University.

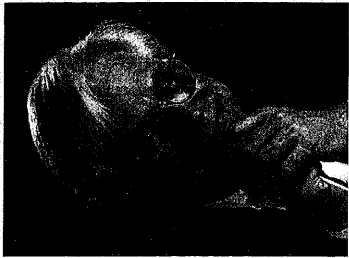
From 1984 to 1999 Professor Jones worked with the late Robert Shaw and the Atlanta Symphony choruses. She was Assistant Conductor for Choruses, sang in the alto section, assisted Robert Shaw Chamber Singers and was one of the organizers of the Robert Shaw Institute. She worked with the Festival Singers, both in France and in the U.S. 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 Boston University Tanglewood Institute Young Artists' Chorus, an auditioned ensemble of eighty high school singers who rehearse and perform at Tanglewood. In that time, 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's Tanglewood Music Center.

Among her future projects, Dr. Jones has been invited to prepare the chorus for the 2004 Carnegie Hall Professional Training Workshop conducted by Charles Dutoit.

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

**DAVID HOOSE** is Professor of Music at the Boston University School of Music, where he is Director of Orchestral Activities as well as serving as Music Director of three distinguished organizations: the Cantata Singers & Ensemble (with which he recently celebrated his twentieth year), the Tallahassee Symphony Orchestra (with which he will be celebrating his tenth year this coming season), and Collage New Music.



David Hoose entered the Oberlin Conservatory to study horn and graduated with a degree in composition, having studied with Walter Aschaffenburg and Richard Hoffmann, student and amanuensis of Arnold Schoenberg. He continued his composition studies at Brandeis University, where he worked with Arthur Berger, Seymour Shifrin, Martin Boykan and Harold Shapero. He studied horn with Barry Tuckwell, James Singer and Richard Mackey. His principal study of conducting was at the Tanglewood Music Center, where he studied with Gustav Meier, worked with Leonard Bernstein and Seiji Ozawa, and was recipient of the Dmitri Mitropoulos Award.

David Hoose has conducted the Singapore Symphony Orchestra, Saint Louis Symphony, Utah Symphony, Korean Broadcasting Symphony (KBS), Orchestra Regionale Toscana (Florence), Quad Cities Symphony Orchestra, Ann Arbor Symphony, Opera Festival of New Jersey, and at the Warebrook, New Hampshire, Monadnock and Tanglewood music festivals. In Boston he has appeared as guest conductor with the Boston Symphony Chamber Players, Handel & Haydn Society, Back Bay Chorale, Chorus Pro Musica, Fromm Chamber Players, Dinosaur Annex, Auros, and numbers of times with the Pro Arte Chamber Orchestra and Emmanuel Music.

He has been guest conductor at New England Conservatory, Eastman School, Shepherd School of Rice University, and University of Southern California. His recordings are on the New World, Koch, Nonesuch, Delos, CRI and GunMar labels. His recording of Peter Child's opera, *Embers*, and his recordings of John Harbison's *Motetti di Montale* with Collage New Music and Harbison's *Four Psalms* and *Emerson* with the Cantata Singers are soon to be released.

As a horn player, David Hoose served as principal horn of the New Hampshire Symphony, Portland Symphony (Maine), Boston Musica Viva, Handel & Haydn Society, Boston Philharmonic, Emmanuel Chamber Orchestra, Pro Arte Chamber Orchestra, Monadnock Music and the Cantata Singers, as well as appearing as soloist with many of these. He also performed with the Boston Symphony Orchestra and Boston Pops, and toured with the Apple Hill Chamber Players. For ten years he was a member of the Emmanuel Wind Quintet which, in 1981, won the Walter W. Naumburg Award for Chamber Music.

**AMY LIEBERMAN ROBERTS** is a doctoral student in Choral and Orchestral Conducting at Boston University, where she studies with Ann Howard Jones and David Hoosc. She has also studied conducting at the Aspen Music Festival, the Conductor's Retreat at Medomak, and the Prague Conservatory in the Czech Republic. Recently, Ms. Roberts was a guest conductor of the Lexington Sinfonietta and assistant conductor of the Cantata Singers of Boston. She has conducted the Boston University Symphony and Chamber Orchestras, the Boston University Repertory and Women's Choruses, and was the assistant conductor of the Young Artists' Orchestra at the Boston University Tanglewood Institute.

Ms. Roberts has appeared as a guest clinician at high school music festivals in Massachusetts and Alaska. For two years, she was a Visiting Assistant Professor at Wilkes University in Wilkes-Barre, Pennsylvania, where she was the Director of Choral Activities and Music Director for the Theater Division. Additionally, Ms. Roberts conducted the orchestra, established a chamber music program, and taught private voice, lyric diction and choral conducting.

As an undergraduate at Stanford University, Ms. Roberts was the first student assistant conductor of the Stanford University Singers and Sinfonia. During her Master's Degree studies in Choral Conducting at the Yale School of Music, Ms. Roberts was the assistant conductor of the Yale Glee Club and the Yale Camerata, conductor of the Yale Glee Club Chamber Singers and a frequent guest conductor on the New Music New Haven Series.

Ms. Roberts has also been on the music faculties of the Perkins School for the Blind and the Belvoir Terrace Arts Center in Lenox, MA, where she founded and conducted the orchestra. Ms. Roberts currently teaches conducting in the Music Education Department at Boston University. This spring, Ms. Roberts will give the pre-concert lectures for the Cantata Singers' performances of J.S. Bach's *St. Matthew Passion*.



Soprano **LAUREN FLANIGAN** is a Boston University alumna who studied with former professor Mac Morgan, and was honored with a distinguished Alumni Award in 1999. Ms. Flanigan has firmly established herself as a musician and an actress, a unique musical presence in the world today. This past season her opera and concert repertoire included performances of Eglantine in *Euryanthe* at the Glyndebourne Festival, followed by Ginastera's *Cantata para America magica* with Michael Tilson Thomas and the New World Symphony, Chant's *D'Auvergne* and Mozart's *Exsultate Jubilate* with the Cincinnati Chamber Orchestra, Verdi's *Macbeth* with the Opera Company of Philadelphia, Odabella in *Attila* at Carnegie Hall with Samuel Ramey, the world premiere of *A Captive Spirit*, performances of Abigaille in *Nabucco* in Cape Town, South Africa, and ending with her first-ever performances of *Norma* for the Cincinnati Opera.

She has performed more than 85 roles over the past 13 years and this spring, with performances of *Mourning Becomes Electra* by Marvin David Levy for Lincoln Center, followed by *Epiphanies* at Carnegie Hall with Michael Tilson Thomas, a recording of Philip Glass's Symphony #6 Plutonian Ode, written for her and commissioned by Carnegie Hall. This fall she heads for the Lyric Opera of Chicago for performances of *A Wedding*, written for her by Pulitzer Prize winning composer William Bolcom, librettist Arnold Weinstein and film director Robert Altman.

Ms. Flanigan has appeared with some of the world's most prestigious opera companies, including La Scala, New York's Metropolitan Opera, Teatro San Carlo, Bayerische Staatsoper, San Francisco Opera, Lyric Opera of Chicago, English National Opera, Glyndebourne Festival, Santa Fe Opera, Cincinnati Opera, Glimmerglass Opera and the New York City Opera. She has been honored by ASCAP for her commitment to performing the work of living composers, and was honored by New York's Center for Contemporary Opera, with their award presented to a distinguished artist who has made outstanding contributions to contemporary opera.





Tenor **MARK GOODRICH** is Associate Professor and Chairman of the Voice Department at Boston University's School of Music. An artist and educator, he had served as Coordinator of Vocal Studies at California State University, Fullerton for a decade before he joined the faculty at Boston University.

Dr. Goodrich's students can be heard in leading roles in major opera houses all over the world, including the Metropolitan Opera, New York City Opera, Paris Opera, San Francisco Opera, Santa Fe Opera, Chicago Lyric Opera, Boston Lyric Opera, Los Angeles Opera, Opera Pacific, Opera San Jose, and others.

Dr. Goodrich has performed solo recital, opera and oratorio performances throughout the eastern United States as well as having toured Italy, Greece and Yugoslavia as soloist with the Amor Artist Chorale and Orchestra, under the direction of Johannes Somary.

He has performed numerous operatic roles, including Ernesto in *Don Pasquale*, Sextus in *Julius Caesar*, Nemorino in *L'elisir d'amore*, Fenton in *Falstaff*, and the title role in *Albert Herring*. He has worked with many noted opera directors, including Tito Capobianco and the late Cynthia Auerbach. He has performed major roles in works by Mozart, Bach, Haydn, Handel and Saint-Saens, including a performance of *The Creation* under the direction of James Sinclair with Orchestra New England, which was broadcast over Connecticut Public Radio.

In 1982, Dr. Goodrich premiered Somary's *Ballad for God and His People* in a role written expressly for him. This past summer, he made his debut in the Boston area with the Boston Landmarks Orchestra in *Witness Cantata* by Swanee Hunt.

Dr. Goodrich received his Master's degree in vocal performance from the Yale School of Music and his Doctor of Musical Arts from the University of Michigan, where he worked with tenor George Shirley. He has also worked extensively with tenor John Stewart, Jan DeGaetani, Martin Katz, William Parker and Doris Yarick-Cross.

A member of the Boston chapter of the National Association of Teachers of Singing (NATS), Dr. Goodrich has served on the Executive Board of NATS-Los Angeles since 1994. While teaching full time at Boston University, Dr. Goodrich maintains voice studios in Manhattan and Los Angeles.



Baritone **WILLIAM SHARP** served on the voice faculty of Boston University from 1993 until 2001, and is delighted to be back for this very special occasion. Mr. Sharp has appeared with the New York Philharmonic, the St. Louis, San Francisco, Cincinnati, New Jersey, Baltimore, Phoenix and American Symphony orchestras, the Minnesota Orchestra, the St. Paul Chamber Orchestra and Orchestra of St. Luke's. He has performed regularly with the Chamber Music Society of Lincoln Center, Mostly Mozart Festival, Aspen Music Festival, Colorado Music Festival, Marlboro Music Festival, New England Bach Festival, Maryland Handel Festival, Boston Handel & Haydn Society, Tafelmusik Baroque Orchestra, Bach Choir of Bethlehem, Carmel Bach Festival, Musica Sacra, Bard Music Festival and the Bach Aria Group.

Mr. Sharp has presented hundreds of solo song recitals throughout the United States and abroad. His many recordings include his recital of American Songs on the New World label, for which he was nominated for the 1989 Grammy Award for best classical solo vocal performance, the 1990 Grammy-winning world-premiere recording of Leonard Bernstein's Arias and Barcarolles (on Koch International), and several recordings of works of J.S. Bach with the American Bach Soloists (also on Koch International), including the Mass in B Minor and four volumes of cantatas.

He has won the Carnegie Hall American Music Competition, the Young Concert Artists International Auditions (including the Kathleen Ferrier Memorial Prize) and the Geneva International Competition. Mr. Sharp currently serves on the voice faculty of Peabody Conservatory.

**ALL SAINTS' CHOIR OF MEN AND BOYS** has been in existence since 1888, and is one of only thirty such choirs in the United States today. The choir exists to provide musical leadership for nearly all the choral services sung at The Parish of All Saints in addition to non-liturgical engagements in the Boston area. The choir also travels, leading choral services in such places as St. Thomas Church Fifth Avenue in New York City, St. Paul's Cathedral in Buffalo, New York, and Christ Church in New Haven, Connecticut. The choir has accepted an invitation to sing in residence for one week at Washington National Cathedral in Washington DC during the summer of 2004. The choir's repertory consists of sacred music from Palestrina and Byrd to Messiaen and Pärt. Beyond the free musical education that they receive, the boys learn the value of self-mastery, teamwork, and service. And, as professional musicians, they are all paid according to their rank in the choir under Royal School of Church Music guidelines. The boys rehearse from September through June, and are joined by men of the Greater Boston community.



**JEREMY S. BRUNS** is the Organist and Master of Choristers at The Parish of All Saints-Ashmont in Boston, where he trains and conducts All Saints' Choir of Men and Boys. Before accepting this position, he served as the Assistant Organist-Choirmaster at St. Paul's Cathedral in Buffalo, New York. He currently serves as a member of the Executive Committee for the Boston Chapter of the American Guild of Organists, and in May 2004 will be guest conductor of the Junior Choir Festival hosted by the Episcopal Diocese of Massachusetts. He is a member of the Association of Anglican Musicians, and is an active participant in the Royal School of Church Music in America, most recently serving as organist and housemaster for the week-long course for boys, teen boys and adults held in Tulsa, Oklahoma.

Mr. Bruns studied with David Higgs at the Eastman School of Music in Rochester, New York, earning his Master of Music degree in performance and literature in 1996, and the Performer's Certificate in 1998. He has won prizes in several competitions, most recently third prize in the 2003 Dallas International Organ Competition. He was also one of four North American finalists chosen to compete in the 1998 Calgary International Organ Festival and Competition, and was a prize winner in the 1993 International J.S. Bach Organ Competition held at the Kennedy Center for the Performing Arts in Washington, D.C.

Mr. Bruns has performed numerous recitals, with engagements including St. Paul's Cathedral and Westminster Abbey in London, Canterbury Cathedral, Washington National Cathedral, St. James' Cathedral in Toronto, Grace Cathedral in San Francisco, The Church of the Advent, Trinity Church Copley Square and Old West Church in Boston, and other venues in the United States and England. He has been featured on the nationally syndicated radio show "Pipe Dreams" and has made several television appearances.

## BOSTON UNIVERSITY SYMPHONY ORCHESTRA

**DAVID HOOSE**, *Director of Orchestral Activities*  
**AMY LIEBERMAN ROBERTS**, *conducting*

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 at the College of Fine Arts. The range of music that the musicians study, prepare and perform is the widest possible, from central repertoire to unknown but valuable compositions to the newest music. Virtually all of the ensemble participants are music majors at the School, and most of those are performance majors. All are training devotedly to become our next generation of orchestral players, chamber musicians, recitalists and teachers.

## ORCHESTRA

### VIOLIN I

Catherine Wong,  
 Concertmaster  
 Maria Greissler  
 Justin Esposito  
 Wen-Hsuan Lin  
 Tingchi Huang  
 Mayumi Hasegawa  
 Linda Hill  
 Lijiong Liao  
 Alexander Spivakovsky  
 Hsin-Lin Tsai  
 Nikola Takov  
 Allison Roush  
 Na Sun  
 Alexandra Shepherd  
 Christian Jackson

### VIOLIN II

Rose Drucker, *Principal*  
 Angela Leidig  
 Adam Vaubel  
 Mary Lidman  
 Miguel Perez-Espejo  
 Zhongling Li  
 Jung Ah Lee

Sarah Parkington  
 Kelly Thomas  
 Melissa Baese  
 Nadine Megill  
 Olga Faktorovich  
 Irene Test  
 Lauren Hastings  
 Drew Noble

### VIOLA

Daniel Oguri, *Principal*  
 Willine Thoe  
 Peter Lekx  
 Timothy O'Brien  
 Daniel Dona  
 Jennifer Sills  
 Caitlin Wick  
 Julia Garfinkel  
 Gregory Williams  
 Jennifer Thomas  
 Jieun Lee  
 Laura Kuechenmeister

### CELLO

Yi-Chun Chen, *Principal*  
 Shay Rudolph

Sharon Woodworth  
 Mark Bridges  
 Joanna Morrison  
 Laura Metcalf  
 Marianne von Nordeck  
 Philip Boulanger  
 Soona Chang  
 Leah Johnson  
 Deanna Leedy

### BASS

Lauren Cohen, *Principal*  
 Ramsey Harvard  
 Randall Zigler  
 Brian Wahl  
 Nick Tartarka  
 Xu Wang  
 Joseph Ferris

### FLUTE

Dawn Weithe  
 Sarah Paysnick

### FLUTE, PICCOLO

Jessica Sherer

**OBOE**  
Jarad Brown  
Christine Ulanowski

**ENGLISH HORN**  
Ru-Chi Yu

**CLARINET**  
Hyunjo Byun  
Jacynthe Bourdages

**CLARINET,  
E-FLAT CLARINET,  
BASS CLARINET**  
Christine Hatch

**BASSOON**  
Stephanie Busby  
Adrian Jojatu

**HORN**  
Matthew Kurk  
Erik Finley  
Rebecca Klein  
Sturlaugur Sturlaugsson  
Neil Godwin  
Jon Klein

**TRUMPET**  
Patrick Bullock  
Robert Thorpe  
Karin Bliznik  
Christopher O'Hara

**TROMBONE**  
Bradley Keims  
Rachel Ransom

**BASS TROMBONE**  
Louis Bremer

**TUBA**  
Takatsugu Hagiwara

**PIANO**  
Molly Sassaman

**TIMPANI**  
Michael Singer

**PERCUSSION**  
Jeb Kulevich  
Keith Carrick  
Robert Hudson  
David Lanstein

### CHAMBER ORCHESTRA

**VIOLIN I**  
Angel Valchinov

**VIOLIN II**  
Tera Gorsett

**VIOLA**  
Heidi Broschinsky

**CELLO**  
Sarah Sitzer

**BASS**  
Brian Perry

**HARP**  
Yu-Hsin Huang

**FLUTE, PICCOLO**  
Jessica Lizak

**OBOE, ENGLISH HORN**  
Michael Dressler

**CLARINET**  
Erika Means

**BASSOON**  
Sarah Cryan

**HORN**  
David Rufino

**PERCUSSION**  
Timur Rubensteyn

### ORCHESTRA PERSONNEL MANAGERS

Marianne von Nordeck  
Dawn Weithe

### ORCHESTRA LIBRARIAN

Marianne von Nordeck

### BOSTON UNIVERSITY SYMPHONIC CHORUS

**ANN HOWARD JONES, Director of Choral Activities**  
**SCOTT ALLEN JARRETT, assistant conductor and piano**

The Boston University Symphonic Chorus is the largest of the choruses in the School of Music. Its membership includes students, faculty, staff and members of the community who gain membership by audition. The chorus performs a minimum of two concerts each year, often in collaboration with the Boston University Symphonic Orchestra. The repertoire that the musicians prepare, study and perform covers a broad historical range and has included most recently the Requiems of Brahms and Verdi.

### CHORAL MUSIC AT BOSTON UNIVERSITY

The choral program of the Boston University College of Fine Arts occupies an important place in the education of the School of Music's young musicians, and exposes members of the BU community to the widest possible range of choral music. There are four ensembles in the program. The Symphonic Chorus, the largest of them, is comprised of students, faculty, staff and members of the community, all of whom audition for membership. The ensemble rehearses once each week and performs at least once each semester, usually in collaboration with the BU Symphony Orchestra. The Symphonic Chorus enjoyed several collaborations with the late Robert Shaw from 1994 to 1998, when Mr. Shaw made annual appearances on the BU campus.

The Chamber Chorus is a forty-voice ensemble that rehearses two days per week and performs literature central to the repertoire, both new and old. This ensemble's participants are nearly all music majors in the School, and most are vocal performance majors. The chorus often performs in collaboration with the University's Chamber Orchestra.

The Women's Chorale and the Concert Choir are ensembles that serve mainly as recital choirs for the students enrolled in the Master of Music degree or the Doctoral of Musical Arts degree in Conducting. These groups rehearse two days a week and perform at least twice each semester.

With Ann Howard Jones as Director of Choral Activities and David Hoose as Director of Orchestral Activities, Boston University offers both the MM and the DMA in conducting. Students are admitted on the basis of an audition, a review of their transcripts, and letters of recommendation. The program is one of the most rigorous in the country and one to which many talented students are attracted.

All of the singers and conductors involved in the choral program are participating and training to join the profession as soloists, ensemble participants, teachers and conductors and to become avid concert-goers and supporters of the arts.

## SYMPHONIC CHORUS

### SOPRANO

Elise Ackermann  
 Lauren Athey  
 Meryl Atlas\*  
 Michelle Axelrod  
 Margaret Babin  
 Katherine Baltrush  
 Megan Bender  
 Lauren Blair  
 Emily May Borababy  
 Laura Bottoms  
 Lauren Brownstein  
 Rachel Cetel  
 Kyungwon Choi  
 Marissa Joy Clark  
 Rosa L. Clark  
 Nisha Engineer  
 Lisa Flanagan  
 Heidi Freimanis\*  
 Judit Geller  
 Katie Green  
 Marisa Gudrais  
 Jodi Michelle Hann  
 Kate Henckel\*  
 Rachel Henry  
 Heather Hoopes  
 Cristin Hoover  
 Valerie A. Hurst  
 Monica Ibrahim  
 Joyce Ingle  
 Susan Johnston  
 Courtney Kalbacher  
 Sara Klaus  
 Susanna Lamey  
 Kendall Lima  
 Kristen Loesch  
 Jennifer McInturff  
 Lauren Masterson  
 Vani Mathur  
 Nicole Mazzella  
 Catherine Meyers  
 Emily Mingle  
 Sylvana Opris  
 Jocelyne Otoole

Laura Parker  
 Laura Peirce  
 Jennifer Pinzari  
 Helen Puckett\*  
 Ivana Quagliata  
 Caitlin Quinn  
 Katharine Quinn  
 Julie A. Schottenstein  
 Amanda Sedgewick  
 Sherri Snow  
 Caroline Stuva  
 Sarah Upton  
 Kailey Walsh  
 Kelly C. Weiley  
 Lisa Wolff  
 Lauren Sangwon Woo  
 Katie Woolf\*

**ALTO**  
 Sarah A. Arnold  
 Elyssa Joy Auster  
 Emily M. Baker  
 Christie Beaulieu  
 Emily A. Belastock  
 Megan Bell  
 Patrice Buckley  
 Stephanie Budwey  
 Jennifer Coggins  
 Alexa DeGennaro  
 Risa Drexler  
 Miguel Felipe\*  
 Jenny Goak  
 Amber Hathaway  
 Heidi Haupt  
 Alison Howard  
 Ji-Yun Jeong\*  
 Amanda Kabak  
 Anastasia E. Kidd  
 Hannah K. Kolak  
 Heather A. Krajewski  
 Anna Lanford  
 Margo Leatham  
 Ashley Leibenhaut  
 Joelle Lurie  
 Elizabeth McBride

Alessa McCoy  
 Meg McGinnes  
 Maria Emma Meligopoulou  
 Katherine Meyers  
 Erin Mich  
 Jessica Muskar  
 Kate Petak  
 Margaret Pienzykowski  
 Laura A. Quinn  
 Kristen Reinhardt  
 Elisabeth Remgy  
 Rebecca Joy Reuker  
 Lina M. Sarapik  
 Vanessa Sawtell-Jones  
 Jane Sitarz  
 Jennifer Small  
 Kelly Thomas  
 Vanessa Velez  
 Julia Villagra  
 Elizabeth Westling  
 Allison Wetzel  
 Liza White  
 Zoe Winkler  
 Joyce Wah-Sheung Wong  
 Melissa Woods  
 Christine Wright

**TENOR**  
 Joseph Akl  
 Matthew I. Anderson  
 Demetrios Antonopoulos  
 Christopher Baker  
 David Bailey  
 Paul Beswick  
 George E. Case IV  
 Christopher Celella  
 Terry Doe  
 Frank Furnari  
 Allan Friedman\*  
 Blake Hunter  
 Jeremy Jerla  
 Chad William Kidd  
 Michael McGaghie  
 Robert Mollicone  
 Ryan Murphy

Zachary Petkanas\*  
 Benoit Schmitlin  
 Michael Smith  
 Kevin F. Story  
 Keith Townsend  
 Edward Curtis Williams  
 Jeremy Yudkin

**BASS**  
 Andrew Aziz  
 Nicholas Barber  
 Sean M. Burton  
 Michael Ehrle  
 Andreas Eleftheriou  
 Seth Fowell  
 Jacob Fowle

David Fried  
 Michael J. Georgen  
 Avery Griffin  
 Galen Hair  
 Benjamin J. Harman  
 Scott Allen Jarrett  
 Ishan A. Johnson  
 Adam Knauss  
 Robert R. Mezzanote  
 Derek R. Mink  
 Sangwook Park  
 Steven Patchel  
 John Paulson  
 Sergio Pires  
 André de Quadros

Adam Riley  
 Jordan Rock  
 Benjamin Sherman  
 Naftali Schindler  
 Christopher Tuite  
 Joseph A. Valone  
 Garth Whitten  
 James E. Wilson  
 Jacob Youmell  
 Francis Yun  
 Nathan Zullinger

### CHORUS MANAGERS

Sean M. Burton  
 James E. Wilson

\*Denotes Symphonic Chorus members singing with the Boys' Choir.

## THE TREBLES OF ALL SAINTS' CHOIR OF MEN & BOYS

### JEREMY BRUNS, conductor

### SUSAN ROGERS DESELMES, organ

Leon Bykov  
 Gerald Carries, Jr.  
 John Gray  
 Peter Morrow

Niles Turner  
 Christian Van Dyck

Matthew Owens  
 Jay Silbaugh  
 Trevor Sullivan  
 Julian Turner

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[cfamusic@bu.edu](mailto:cfamusic@bu.edu)

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### 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*\*

#### 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 Somerville *horn*  
 Linda Toote *flute*  
 Charles Villarrubia *tuba*  
 Jay Wadenpfuhl *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\*

#### 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*

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 Yuckin\*

#### 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 McManus  
 Sandra Nicolucci  
 Anthony Palmer  
 Steven Scott  
 Heidi Westerlund\*

#### CONDUCTING

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

#### OPERA INSTITUTE

Phyllis Curtin  
 Sharon Daniels\*  
 William Lumpkin\*  
 Christian Polos  
 Claude Corbell  
 Jeffrey Stevens  
 Allison Voth\*  
 Tomer Zvulun

\*Denotes full-time faculty

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**BOSTON UNIVERSITY COLLEGE OF FINE ARTS ADMINISTRATION**

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