Boston University College of Fine Arts
School of Music

Boston University Symphony Orchestra and Symphonic Chorus
David Hoose, conductor
Ann Howard Jones, conductor

Monday, November 21, 2011, 8pm
Symphony Hall

The 46th concert in the 2011-12 season

Pre-concert lecture with Professor Andrew Shenton

Arnold Schoenberg
(1874–1951)
A Survivor from Warsaw, op. 46
Frank Kelley, narrator

Giuseppe Verdi
(1813–1901)
Messa da requiem
Requiem
Sequence
Offertorio
Sanctus
Agnus Dei
Lux aeterna
Libera me

Michelle Johnson, soprano
Daveda Karanas, mezzo-soprano
Clay Hilley, tenor
Morris Robinson, bass

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A Survivor from Warsaw

Narrator:
I cannot remember everything. I must have been unconscious most of the time. I remember only the grandiose moment when they all started to sing, as if prearranged, the old prayer they had neglected for so many years—the forgotten creed!

But I have no recollection how I got underground to live in the sewers of Warsaw for so long a time. The day began as usual: Reveille when it still was dark. Get out! Whether you slept or whether worries kept you awake the whole night. You had been separated from your children, from your wife, from your parents. You don’t know what happened to them... How could you sleep?

The trumpets again. “Get out! The sergeant will be furious!” They came out; some very slow; the old ones, the sick ones, some with nervous agility. They fear the sergeant. They hurry as much as they can. In vain! Much too much noise, much too much commotion! And not fast enough! The Feldwebel shouts:

“Achtung! Stilljестanden! Na wird’s mal? Oder soll ich mit dem Jewehrkolben nachhelfen? Na jutt; wenn ihr’s durchaus haben wollt!”

“Attention! Stand still! How about it, or shall I help you along with a bayonet butt? All right, would you kindly oblige?”

The sergeant and his subordinates hit everybody: young or old, quiet or nervous, guilty or innocent... It was painful to hear them groaning and moaning. I heard it though I had been hit very hard, so hard that I could not help falling down. We all on the ground who could not stand up were then beaten over the head...

I must have been unconscious. The next thing I knew was a soldier saying, “They are all dead,” whereupon the sergeant ordered to do away with us. There I lay aside half-conscious. It had become very still—fear and pain. Then I heard the sergeant shouting,

“Abzählen!”

“Count off!”

They started slowly, and irregularly: one, two, three, four— “Achtung!” The sergeant shouted again,

“Rascher! Nochmal von vorn anfangen! In einer Minute will ich wissen wiewiele ich zur Gaskammer ablieferen! Abzählen!”

“Faster! Start over again! In one minute I want to know how many I am sending to the gas chambers! Count off!”

They began again, first slowly: one—two—three—four, became faster and faster; so fast that it finally sounded like a stampede of wild horses, and all of a sudden, in the middle of it, they began singing the Shema Yisroel:
Chorus:

Hear, O Israel, the Lord our God, the Lord is One! And thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy might. And these words, which I command thee this day, shall be in thy heart. And thou shalt teach them diligently unto thy children, and speak of them when thou sittest in thy house, and when thou goest on the way, and when thou liest down, and when thou risest up.

Cantata Singers
Messa da requiem

Requiem

Chorus:
Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Te decet hymnus Deus in Zion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam:
ad te omnis caro veniet.

Quartet and Chorus:
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Sequence

Chorus:
Dies irae, dies illa,
solvet saeculum in favilla
teste David cum Sibylla.

Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum,
per sepulcra regionum,
cogit omnes ante thronum.

Bass:
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Mezzo-soprano and Chorus:
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.

Judex ergo cum sedebit,
Quid-quir latet apparebit:
il inulatum remanebit.

Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.
**Soprano, Mezzo-soprano and Tenor:**

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

What can a wretch like me say?
Which protector shall I ask for
when even the just are scarcely secure?

**Solo Quartet and Chorus:**

Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietatis.

King of terrifying majesty.
who freely saves the saved,
save me, fount of pity.

**Soprano and Mezzo-soprano:**

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

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

**Solo Quartet and Chorus:**

Quaerens me, sedisti lassus;
redemisti crucem passus:
tantus labor non sit cassus.

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

**Juste judex ultionis:**

donum fac remissionis
ante diem rationis.

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

**Tenor:**

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

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

**Soprano and Mezzo-soprano:**

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque speram dedisti.

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

**Bass and Chorus:**

Preces meae non sunt digne,
sed tu bonus fac benigne,
ne perenni crerem igne.

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

**Solo Quartet and Chorus:**

Inter oves locum praesta,
et ab haedis me sequesstra,
statuens in parte dextra.

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

**Bass and Chorus:**

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

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

**Solo Quartet and Chorus:**

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

I pray, suppliant and kneeling,
my heart contrite as if it were ashes:
protect me in my final hour.
Chorus:
Dies irae, dies illa, 
solvet saeclum in favilla, 
teste David cum Sibylla.

Solo Quartet and Chorus:
Lacrimosa dies illa, 
qua resurget ex favilla, 
judicandus homo reus. 
Huic ergo parce Deus.

Pie Jesu Domine: 
dona eis requiem. 
Amen.

Offertorio

Quartet:
Domine Jesu Christe, Rex gloriae 
libera animas omnium fidelium 
defunctorum 
de poenis inferni 
et de profundo lacu 
libera eas de ore leonis; 
ne absorbet eas tartarus, 
ne cadant in obscurum: 
se signifer sanctus Michael 
repraesentet eas in lucem sanctam. 
Quam olim Abrahae promisti 
et semini ejus.

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 promisti 
et semini ejus.

Libera animas omnium fidelum 
defunctorum de poenis inferni; 
fac eas de morte 
transire ad vitam.

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

O how tearful that day, 
on which the guilty shall rise 
from the embers to be judged. 
Spare them then, O God.

Merciful Lord Jesus: 
grant them rest. 
Amen.

Lord Jesus Christ, King of Glory, 
deliver the souls of all the faithful 
from the pains of hell 
and from the deep pit; 
deliver them from the lion’s mouth; 
let not hell swallow them up 
let them not fall into darkness. 
But may the holy standard-bearer Michael 
bring them into the holy light; 
which thou once promised to Abraham 
and his seed.

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

Liberate the souls of all 
the faithful departed from the pains of 
hell; 
Grant them, O Lord, 
to pass from death unto life.
Sanctus

*Double Chorus:*
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis!
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis!

Agnus Dei

*Soprano, Mezzo-soprano, and Chorus:*
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lux aeterna

*Mezzo-soprano, Tenor and Bass:*
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam;
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum;
quia pius es.

Libera me

*Soprano and Chorus:
Libera me, Domine,
de morte aeterna in die illa tremenda;
quando coeli movendi
sunt et terra: dum veneris
judicare saeculum per ignem.

Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira,
quando coeli movendi sunt et terra.

Hymns of Praise

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

Lamb of God,
who takes away the sins of the world,
grant them rest.
Lamb of God,
who takes away the sins of the world,
grant them rest everlasting.

May light eternal shine upon them, O Lord,
with thy saints forever;
for thou art merciful.

Grant them eternal rest, O Lord,
and let perpetual light shine upon them
with thy saints forever;
for thou art merciful.

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.

I am seized by trembling, and I fear
the judgment and the wrath to come,
when the heavens and the earth shall quake.
Dies irae, dies illa
calamitatis et miseriae;
dies magna et amara valde.

Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.

Libera me, Domine,
de morte aeterna in die illa tremenda.

Libera me, Domine,
quando coeli movendi sunt et terra;
dum veneris judicare saeclum per ignem.

Libera me, Domine,
de morte aeterna in die illa tremenda.
Libera me.

Day of wrath, that day
day of calamity and misery;
momentous day and exceedingly bitter.

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.

Deliver me, O Lord,
from death eternal on that dreadful day.

Deliver me, O Lord,
when the heavens and the earth shall
quake;
when thou shalt come to judge the world
by fire.

Deliver me, O Lord,
from death eternal on that dreadful day.
Deliver me.
Arnold Schoenberg
A Survivor from Warsaw, op. 46

Arnold Schoenberg was born in Vienna on September 13, 1874, and died in Los Angeles on July 31, 1951. He composed A Survivor from Warsaw in twelve days, from August 11 to 23, 1947, on a commission from the Koussevitzky Music Foundation. The text in English, with interpolations in German and the final prayer in Hebrew, is by the composer himself, based on stories he heard from survivors of the Warsaw ghetto. The premiere was given by the Albuquerque Symphony Orchestra, Kurt Frederick conducting, on November 4, 1948; Sherman Smith was the narrator, and the chorus consisted of the combined University of New Mexico Men’s Chorus and an additional choral ensemble from Estancia, New Mexico. In addition to the male narrator and male unison chorus, the score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, xylophone, bells, chimes, military drum, bass drum, cymbals, triangle, tambourine, tam tam, castanets, harp, and strings.

At the premiere of Schoenberg’s A Survivor from Warsaw, the audience sat at the end in mute astonishment. The conductor signaled for an immediate repetition of the seven-minute score. As this reached its end, the entire audience burst into stormy applause. Here was a work by the elderly Arnold Schoenberg, a composer whose name has frightened off more audiences than any other in our century, writing a brief work of astonishing dramatic force such that it carried the entire audience away in its vision of the brutality of our time and a faith that transcended imminent death.

As a young man, Arnold Schoenberg ceased practicing the Jewish faith into which he was born and, like Gustav Mahler, even became a convert to Catholicism, though this may have been as much an attempt to avoid the strong anti-Semitic spirit of his native Vienna as an act of religious commitment. Yet religion and the search for ultimate truths were always a central matter in his life. He contemplated early on writing an oratorio based on the vision of Swedenborg’s Heaven from Balzac’s novel Seraphita, and he later laid plans for a large choral symphony of syncretistic religious character, drawing on sources as diverse as the contemporary Viennese poet Dehmel, the Hindu Tagore, and the Old Testament. Out of these plans emerged the large, but unfinished Die Jakobsleiter (Jacob’s Ladder) in which six representatives of different philosophical viewpoints approach St. Peter as they are nearing death to receive his comments on their earthly experiences and aspirations. In the second part—never composed—the souls were to be prepared for reincarnation (an idea drawn from eastern religions) as a step in their long spiritual pilgrimage toward ultimate perfection.

In 1928 Schoenberg turned to a traditionally Jewish subject, Moses and Aaron, first conceiving the work as an oratorio of which he drafted the text. This eventually became an opera in three acts, of which the music for the final act was never composed—though, as Oliver Neighbour argues, the work is not in any sense unfinished, because the final act was to represent the people’s ultimate unity with God. Schoenberg must
have felt from the beginning that music for the final act was humanly impossible, since the rest of the work is musically complete in itself.

By the time Schoenberg finished all he was ever to compose of *Moses und Aron*, in March 1932, the situation of European Jewry was beginning to be alarming, and it continued more desperate in the years that followed. Feeling empathy with his fellow Jews, Schoenberg flirted with, and finally accomplished, a return to the faith. In 1938 he composed a *Kol nidrei*, consciously adopting a more tonal harmonic style in the hope that it would be widely performed in synagogues. But his decision to alter the traditional liturgical text, in order, as he saw it, to strengthen its spiritual content, meant that it no longer fit the context of the liturgy. The remaining years of his life saw the creation of a textless choral prelude to a suite based on *Genesis* (this was a commission involving several composers), a setting of Psalm 130 in Hebrew, and a few other choral works.

*A Survivor from Warsaw* should certainly be regarded as one of the compositions expressing Schoenberg’s empathy with his co-religionists, but it is an entirely different kind of piece, an intensely dramatic scene depicting an account he had heard of Jews in the Warsaw ghetto singing the *Shema Yisroel*—the basic affirmation of their faith, “Hear, O Israel, the Lord our God, the Lord is one”—on the way to the gas chambers. He composed the work on a commission from the Koussevitzky Music Foundation, which gave him carte blanche as to the kind of piece he would write. As always when he was seized by creative fervor, he worked at an astonishing speed. *A Survivor from Warsaw* may run only nine minutes in performance, but it is a very intricate score, and Schoenberg created it in less than two weeks in August 1947.

He wrote his own English text for the piece, creating a first-person narrator recounting the story he had heard in a kind of flashback of great immediacy. Twice the simple narration changes to re-enactment: first when the German Feldwebel begins screaming at the Jews in German, ordering them to assemble and count off, so that he will know how many he is sending to the gas chamber, and second when the assembled Jews suddenly begin singing in unison the *Shema Yisroel*. Each of these moments receives special treatment in Schoenberg’s score.

*A Survivor from Warsaw* marks a return to the kind of Expressionistic intensity that had characterized such early masterpieces as *Erwartung*. The music is constructed of tiny motifs with no literal repetitions from beginning to end, and it is all placed at the service of the text. Yet in 1947 he was composing with his by-now-fully-developed twelve-tone system, so that there is an organizing structural thread that runs through the work as well.

But what first strikes the listener, without question, is the agonized intensity of the expression, an intensity that perfectly matches the subject matter. The first part of the score employs small groups of instruments from the orchestra in kaleidoscopic shifts of timbre. The brief, twisted fanfares of the opening suggest a military presence, clearly menacing. The narrator speaks Schoenberg’s words, mostly in a precisely
defined rhythm, but without specific pitch (the narrator’s only pitch reference is a single line, with the notes written on, above, or below it to indicate relatively higher or lower pitches). Most of the narration is past tense reflection. But when the sergeant begins to speak, in Berlin dialect, with harsh crudeness, Schoenberg signals the shift of present-tense action with an ensemble of percussion instruments only (snare drum, bass drum, cymbals, and xylophone). The sergeant’s hysterical cries culminate in his reference to the gas chambers, the intended next stop for those he is counting off. At this point a long orchestral crescendo accompanies the final words of the narrator, leading to the moment when “they all started to sing.” Only when the male chorus enters singing, in unison, the Hebrew prayer does the entire orchestra play at last. The prayer, sung firmly to a version of Schoenberg’s tone row, changes the character of the piece entirely in a few measures—from the dark tension of the narration to a heroic act of affirmation at the close.

—Steven Ledbetter

Giuseppe Verdi
Messa da requiem

Rinascimento (Renaissance, rebirth) describes three glorious centuries of Italian art that only tangentially brought that troubled land together. Risorgimento (resurgence, revitalization) marks the Italy of the nineteenth century that achieved political unification, its highest national aspiration. The heroes and heroines of this movement suffered one humiliation and disappointment after another before reaching their goal. Many died or suffered imprisonment along the way. Relations between strata of Italian society underwent many changes, some more destructive than helpful. The Roman Catholic Church, which lost territory, treasure, and power in the struggle, never forgave Mazzini, Manzoni, Maffei, Garibaldi, Cavour, or Verdi for their decidedly secular and thus anti-clerical efforts; and the Italy that emerged has never been the solidly financed, stable democratic country that its founders envisaged.

Musicians played an important intellectual role in each stage of the Risorgimento, starting with Rossini, who made so many enemies among the traditionalists that he decided to end his days in France. Song texts, opera plots, and even sacred compositions projected the message of Italy as more than a vague linguistic, ethnic or geographic expression. No musician raised the banner higher or more forcefully than the peasant-born Giuseppe Verdi. So closely associated with Italian unification did he and his operas become that the seemingly innocent “Viva VERDI” cry became a secret acronym for Vittorio Emmanuele Re D’Italia (Vittorio Emmanuele, King of a united Italy). During performances of Verdi’s operas, at moments that struck a particularly patriotic note, audience members would rise and shout Viva Verdi so fervently that even foreigners in the hall could sense the Viva Italia within it.

Death and disappointment had dogged Verdi’s largely successful career, beginning with the sudden deaths of his first wife and their two children in quick succession—and as the heroes of the Risorgimento began to pass away, Verdi thought of writing a
Requiem Mass for them. Verdi owed more than he could ever think to repay to the composer who initiated nineteenth-century Italian *melodramma*, Gioacchino Antonio Rossini, who died in 1868. But he also knew that Donizetti, Bellini, Pini, Ricci, Petrella, Mercadante, and every other Italian theatrical musician felt the same way, so he decided to organize a tribute in which thirteen of the leading composers in Italy would join to produce a *Messa per Rossini* to be performed on the first anniversary of the composer’s death. Though the project would reach completion, internal disagreement among the composers as well as among those charged with the performance kept it from being the tribute for which Verdi strove.

Then, on May 22, 1873, Alessandro Manzoni, Italy’s greatest poet, novelist, humanist, and champion of liberty, died. Verdi had met Manzoni a few times and remained cowed by the novelist’s presence, calling him a secular saint. Manzoni’s most celebrated novel, *I promessi sposi* (*The promised bridegroom*) had so deeply affected Verdi that he never felt himself equal to the task of making an opera out of it. This inability inspired Verdi to compose his own setting of the *Requiem* not only for Manzoni, but for all those who died for Italy, for recently lost family members and friends, for a career that he believed had ended with *Aida*, for those still alive but now old and waiting for death (particularly his beloved father-in-law Angelo Barezzi), and perhaps even his second wife Giuseppina and himself. He began the *Requiem* in June of 1873 and finished it in late February of 1874.

Verdi trusted no one to conduct the premiere and led the first performance himself on the first anniversary of Manzoni’s death at Milan’s Church of Saint Mark, the only time he ever directed a major work in a sacred setting. This had not been easy to arrange, as Verdi’s political stance kept him from being reconciled with church officials. The *Requiem*’s success, immediate and universal, satisfied everyone in sacred and secular life, however, and thus seemed to cap Verdi’s long and distinguished creative life. After the premiere, he decided to recast the *Liber scriptus* within the long *Dies Irae* movement as a mezzo-soprano solo (the version we know today), which was performed for the first time at London’s Royal Albert Hall on May 12, 1875. Thereafter, the piece triumphed throughout Europe in a series of brilliant renditions that lasted more than a decade. The accolades it received then and subsequently continue into our own time, with rare exceptions from those who find it too earthy, emotional and secular.

Like all true Romantic compositions, Verdi’s *Requiem* deals with human beings who, while they live and function in this world, cannot hope to be transcendental beings, but participants in all that life has to offer—the mean and petty as well as the great and noble—and who go on to await life after death. The *Requiem*, like many opera subjects, presents a drama with a perspective that reaches its true climax after the last act has been played out. Despite his politics, Verdi believed in the entire Nicene Creed and treated his subjects with the passion of a sinner who awaits his own fate as so many Christians did before him. Verdi believed that he had accomplished his task with dignity and divine inspiration, reaching a higher level of consistent quality than in anything he had previously done. Alec Robertson, the chronicler of the history of the Requiem, calls Verdi’s the most magnificent of all. Brahms, Mahler, Britten, and countless other music notables agreed.
So much happens within the Requiem’s seven movements that one hardly knows how to summarize or where to begin. The focus of expression centers on the chorus, a representative of ordinary people. Although he generally uses the customary four-part division of soprano, alto, tenor, and bass, with an occasional subdivision for a thickly spaced chord, Verdi turns this texture into a double chorus of eight parts in the Sanctus, exploiting spatial effects between the left and right divisions in startling and subtle ways. The four solo voices seem somewhat unusual in the substitution of mezzo-soprano for the usual contralto, but no one knew the quality and character of an individual voice more precisely than Verdi; one can only speculate about his reason for the choice, but there is no doubt that he had a good one. Verdi calls for an orchestra so large it hardly fits into a church: eleven woodwinds, twelve brass (with an additional four trumpets offstage), three timpani and a bass drum, and, to balance these forces, an extremely large string complement. The score serves as a veritable textbook in nineteenth century orchestration practices, especially for a work with vocal forces. The exemplary setting of the Latin has never been questioned, either for clarity of presentation or expression.

Verdi takes the Libera me he had originally composed for the Messa per Rossini, and makes it not only the concluding movement of the Manzoni Requiem, but also a model for the remainder of the work in both mood and motive development. The operatic stage had never allowed Verdi the time to extend his polyphonic textures nor the leisure to develop motives, because of the necessity to drive the plot from one event to another as quickly and directly as possible. Here, on the contrary, the musical idea takes precedence over any scenic or dramatic need. One senses this at the outset when the muted cellos begin with an octave descent that almost seems to predict its repetition to the words Requiem æternam. Instead, the full strings harmonize and extend the idea. When the men in the chorus do enter, it is to whisper the word Requiem on a repeated hollow A-E perfect fifth. Two measures later, the women duplicate this effect an octave higher, and then everyone whispers Requiem æternam on the dominant. The request for eternal rest comes in awed, hushed tones, as though uncertain that it may be granted. The first true musical idea paints Dona eis, Domine, and it employs the standard descending sigh motive to plead its case. Then a sudden shift to major mode transforms the mood for Et lux perpetua as it depicts the wonder of eternal light. Though the chorus sings pianississimo, hope has instantly and irrevocably replaced the opening despair. The following fugue on Te decet hymnus features dynamic contrasts of f, ppp, ff, and pp, before recalling the opening music, after which comes a Kyrie eleison in which the soloists join the chorus in an extraordinary complex texture that finally fades out at the end. This opening piece is the least dramatic of the whole.

The Dies irae may scare some listeners to death; the Offertorio makes us feel unworthy of grace; the Sanctus reminds us all of the tradition that has led to the present state of Christianity; the Agnus Dei recalls the Eucharistic sacrifice, especially the setting of Dona eis requiem sempiternam that distinguishes the Requiem’s Agnus Dei from that of the regular weekly Missa. Reprises of the Dies irae and the Requiem æternam in the Libera me offer a cyclic sense that brings the whole together almost like a symphony. Other cyclic elements appear in the recurring motives, accompanimental figures,
and tonal associations, but these features do not create a sense that the overall architectural plan overpowers the expressive quality of each movement. I lack words to describe the particularity of this expression, for music of this level of power and subtlety resists verbal description.

Rarely does Verdi’s music attain that quality of resistance, particularly in his twenty-six operas. But the Requiem and the very late Quattro pezzi sacri (Four sacred pieces) all demonstrate the intensity of Verdi’s particular brand of Roman Catholic faith. The great solo singers who get to perform the Requiem share this feeling. Tenors live to sing the Hostias, and the other soloists all treasure their parts, not because they offer opportunities for virtuosity, but because of their simple, direct expressivity, and total credibility. Those who know the Verdi operas know how important the role of religion plays in them, and how effectively the master uses it as a motivation for his characters’ actions. Sometimes one recognizes a gesture from La forza del destino or Un ballo in maschera in the Requiem, but most of the time, the ideas here seem original, new, and deeply personal.

Verdi himself felt that if his operas did not survive subsequent changes in musical taste, his Requiem would. He poured a lifetime of frustration, success, failure, love, passion, respect, contempt, and awe into this one magisterial work and came up with a masterpiece, performed this evening by musicians well aware of the privilege they enjoy in getting to sing and play it. Brahms’s German Requiem stands alone as the greatest work written to comfort the living at the loss of their dearly departed; Verdi’s Requiem lives forever as the greatest setting of the liturgical text to celebrate the dead, and the lives of accomplishment they led. For all those who believe that music ranks one thin level below food, shelter, and oxygen as a life necessity, Verdi’s Requiem qualifies as a primary exemplar; how much poorer would we all be without it, no matter what religion we profess.

—Joel Sheveloff

Joel L. Sheveloff began his Boston University career as an Assistant Professor in 1964, was promoted to Associate Professor in 1971, and then to Professor in 1996. His degrees come from the City University of New York, Queens College (A.B.) and Brandeis University (M.F.A. and Ph.D). He has written articles on rhythm and meter, the whole-tone scale before Debussy, performance practice, the music of Domenico Scarlatti, Mozart, Brahms, Mussorgsky, Ravel, and Stravinsky in The Musical Quarterly, Current Musicology, Chigiana, Musica Poetica, Symphony Newsletter, and in several Festschriften. His research interests also include French text setting, notational practices in composition and musicological editing, analytical methodologies in disparate styles, and Bach’s Musical Offering. A wide-ranging teacher, Dr. Sheveloff has developed and taught over fifty different courses, ranging from medieval keyboard music to opera to music in the Soviet Union. Dr. Sheveloff retired in 2011, and is now Professor Emeritus of the BU School of Music.
Andrew Shenton is a scholar, prize-winning author, performer and educator based in Boston, Massachusetts. Born in England, he first studied at The Royal College of Music in London, and holds bachelor, masters and doctoral degrees from London University, Yale and Harvard respectively. He has been the recipient of numerous scholarships and awards including a Harvard Merit Fellowship, Harvard’s Certificate of Distinction in Teaching and a Junior Fellowship from the Humanities Foundation at Boston University. He has toured extensively in Europe and the U.S. as a conductor, recitalist and clinician, and his two solo organ recordings have received international acclaim. Dr. Shenton is Associate Professor of Music at Boston University and Artistic Director of the Boston Choral Ensemble.

Frank Kelley, tenor (narrator)

Frank Kelley sings a wide variety of music throughout North America and Europe. He has performed many roles with the Boston Lyric Opera, Opera Boston, Florentine Opera, Opera Theater of St. Louis, and the San Francisco Opera Company, has appeared at the Gran Teatre del Liceu in Barcelona, the Theatre de la Monnaie in Brussels, The Frankfurt Opera, Opera de Monte Carlo, and in the Peter Sellars productions of Die Sieben Todsünden, Das Kleine Mahagonny, Così fan tutte, and Le nozze di Figaro. The Mozart operas were recorded by Decca and Austrian Public Television, and were broadcast on PBS’s “Great Performances.” They are available on London DVD as is Weill’s Die Sieben Todsünden. In concert performances Mr. Kelley has sung with the Boston Symphony Orchestra, the Cleveland Orchestra, the Chicago Symphony Orchestra, the National Symphony, the Dallas Symphony, the St. Paul Chamber Orchestra, and the Orchestra of St. Luke’s. He has performed medieval and renaissance music with Sequentia, the Boston Camerata, and the Waverly Consort, and he performs baroque music with the Handel and Haydn Society, Boston Baroque, Emmanuel Music, Music of the Baroque, and Aston Magna. Mr. Kelley has participated in the Blossom Festival, the Tanglewood Festival, Ravinia Festival, Marlboro Music Festival, Pepsico Summerfare, the Nakamichi Festival, the New England Bach Festival, Next Wave Festival, Wexford Festival Opera, and the Boston Early Music Festival. He has recorded for London, Decca, Erato, Harmonia Mundi France, Teldec, Telarc, Koch International, Deutsche Harmonia Mundi, Arabesque, and Northeastern.

A resident of Boston, Mr. Kelley sings regularly with Emmanuel Music, both in the ongoing series which presents the complete Bach cantatas and in special projects, including the complete piano/vocal works of Schumann and Brahms, Schubert lieder, Don Giovanni, The St. Matthew Passion, Alcina, The Magic Flute, and most recently The Rake’s Progress.
**Michelle Johnson, soprano**

Soprano Michelle Johnson, the 2011 Metropolitan Opera National Council Auditions Winner, received her Opera Training Certificate from Boston University Opera Institute and her Bachelor of Music degree from the New England Conservatory of Music. She is currently a candidate for her artist diploma at Philadelphia’s Academy of Vocal Arts, where she has sung the title role of Suor Angelica, Donna Anna in Don Giovanni, the Countess in Capriccio, and Alice Ford in Falstaff. She has also sung Monisha in Scott Joplin’s Treemonisha with Opera Providence, a Naked Virgin in Schoenberg’s Moses und Aron in concert with the Boston Symphony Orchestra, and the Countess in Le Nozze di Figaro with Boston’s L’Orchestra da Camera. She was awarded 1st place in the 2011 Gerda Lissner Foundation Vocal Competition, a Grant Award in the 2011 Puccini Foundation Vocal Competition, 2nd place in the 2009 Giargiari Bel Canto Competition and an Encouragement Award in the 2006 Marilyn Horne Foundation. Upcoming is Aida with the 2012 Glimmerglass Music Festival and Leonora in Il Trovatore with Opera in the Heights.

**Daveda Karanas, mezzo-soprano**

Greek-American mezzo-soprano Daveda Karanas begins the 2011-2012 season at the Saito Kinen Festival under Seiji Ozawa covering performances of Judith in Duke Bluebeard’s Castle in preparation for a major European debut as Judith in 2012. She will then go to Opera Grand Rapids for her role debut as Azucena in Il trovatore. Karanas will sing her first performances of Amneris in Aida at Arizona Opera, followed by Vancouver Opera, Glimmerglass Festival in a new production by Francesca Zambello, and covering the role at the Lyric Opera of Chicago. Future seasons will see Karanas in leading roles of her repertoire at the San Francisco Opera, Lyric Opera of Chicago, Teatro del Maggio Musicale Fiorentino, Canadian Opera Company, Vancouver Opera, Oper Frankfurt, and Seattle Opera.

The 2010-2011 season saw Karanas in her first complete Ring Cycle at San Francisco Opera under Donald Runnicles. In Francesca Zambello’s staging, she sang both Waltraute and the 2nd Norn in the new production of Götterdämmerung and Waltraute in Die Walküre. Karanas also sang Suzuki in Madama Butterfly and covered Amneris in Aida, both under Nicola Luisotti at the San Francisco Opera. In recent seasons, Karanas sang performances of Waltraute and covered Fricka in San Francisco Opera’s Die Walküre conducted by Donald Runnicles. She also covered Brangäne in Tristan und Isolde with Seattle Opera. With the Arizona Opera, she performed in “A Concert of Signature Arias” along with Christine Brewer, Richard Margison, and Gordon Hawkins featuring arias and duets from Don Carlo, Macbeth, and Norma. She concluded her San
Francisco Opera Center Adler Fellowship in performances of the Mistress of Novices in *Suor Angelica* with Patrick Summers conducting, as well as covering Azucena in *Il trovatore* with new music director Nicola Luisotti.

As an Adler Fellow at the San Francisco Opera, Karanas has performed in scenes as Amneris in *Aida* and Brangäne in *Tristan und Isolde*, as well as covering the role of Fricka in *Das Rheingold* conducted by Donald Runnicles. She made her San Francisco Opera debut as Mamka in *Boris Godunov* as a first year Adler Fellow.

Prior to her residency at San Francisco Opera, she made debuts with the Boston Symphony Orchestra conducted by James Levine in Schoenberg’s *Moses und Aron* as the Fourth Naked Virgin and the Chicago Opera Theater as Ericlea in *Il ritorno d’Ulisse* in patria conducted by Jane Glover. She also performed the role of Tisbe in *La Cenerentola* with the Merola Opera Program, conducted by Martin Katz.

Karanas holds a Master of Music degree from Arizona State University. While earning her degree, she performed such roles as Judith in *Bluebeard’s Castle*, Mère Marie in *Dialogues des Carmélites*, and the Mother in *Amahl and the Night Visitors*. She was also a member of the Boston University Opera Institute where she performed the role of Zia Principessa in *Suor Angelica* and the Lady with a Hat Box in *Postcard from Morocco*.

Daveda Karanas is a winner of the 2008 Metropolitan Opera National Council Auditions. She has also received an encouragement award from the George London Foundation in 2009. She was an international semi-finalist in the 2007 Neue Stimmen Competition, a recipient of the 2006 Encouragement Award at the Marilyn Horne Foundation Competition, and grand prizewinner of the 2005 Arizona Opera League Competition.

**Clay Hilley, tenor**

Clay Hilley, tenor and Georgia native, has very quickly established himself in the opera industry as a young singer of great promise. Possessing a voice of clarity, power, and great technical facility, Hilley has impressed audiences from the Rocky Mountains of Colorado to the Feltria mountains of Le Marche, Italy. His reputation as meticulous musician and amiable colleague has secured him multiple re-engagements with opera companies nationwide.

Many exciting engagements are in store for Hilley’s upcoming season, as he moves to Phoenix as a full-time member of Arizona Opera’s Marion Rose Pullin Resident Artist Program. Mainstage obligations there include the roles of Beppe in *Pagliacci*, and the Messenger in *Aida*; he will also cover B.F. Pinkerton and Faust. In April of 2012, Arizona Opera will feature the Pullin Artists in a double-bill of Bizet’s *Le Docteur Miracle* and Act III of Massenet’s *Werther*; Hilley will be featured as title role in both of these. Also this season Hilley performs his
first Verdi *Requiem* as tenor soloist at Boston Symphony Hall.

Recent professional mainstage roles include Don José (*La Tragedie De Carmen*) and Froh (*Das Rheinbold*) with Indianapolis Opera, and Don José (*Carmen*) and B.F. Pinkerton (*Madama Butterfly*) with Opera Western Reserve.

From 2009-2011, Hilley was a resident tenor with the Opera Institute at Boston University, where he added many roles to his repertoire: Roméo (*Romeo Et Juliette*), Anatol (*Vanessa*), and Rinuccio (*Gianni Schicchi*). In 2010, Composer Carlisle Floyd was in residence with Boston University to coach the Opera Institute’s Spring production of *Susannah*, in which Hilley sang Sam Polk. Likewise in 2011, Stephen Paulus coached his opera *The Postman Always Rings Twice*, in which Hilley appeared as Nick Papadakis.

Other highlights from recent seasons include apprenticeships with some of the leading summer opera festivals in America. In 2011, at Opera Theatre of St. Louis, Hilley covered the role of Molqi in John Adams’s *The Death of Klinghoffer*. In 2009, Central City Opera invited Hilley to cover and perform Edgardo in a new production of *Lucia Di Lammermoor*. In 2010, the same company invited him back to cover and sing B.F. Pinkerton in *Madama Butterfly*. In 2007 and 2008 at Chautauqua Opera, Hilley covered Alfredo (*La Traviata*), Daniel Buchanan (*Street Scene*), and Bruhlmann (*Werther*). Summers prior to these featured Hilley’s participation in such programs as *La Musica Lirica in Italia* (2005 and 2006), and *Opera in the Ozarks* (2004).

In January 2010, he was honored to receive the Encouragement Award from the Metropolitan Opera National Council Auditions (North Carolina District). Later that year at Central City Opera he received the Starkey Award. In 2006, he won First Prize in the Capital City Opera Vocal Competition.

Hilley’s other notable accomplishments include a residency with the Indianapolis Opera Ensemble (2008), where he debuted on Indy Opera’s mainstage as Spoletta in *Tosca*. Also there, he covered Hoffmann in the company’s production of *Les Contes D’Hoffmann*, a role he performed in the spring of 2007, at the Rialto Center for the Performing Arts in Atlanta, GA.

In the summers of 2005 and 2006, he toured Italy’s regions of *Le Marche* and Tuscany as Alfredo in *La Traviata*. Other roles include Fenton in *Falstaff* (his European debut), Alfred in *Die Fledermaus* (his New York City debut), Mayor Upfold in *Albert Herring*, Ferrando in *Cosi Fan Tutte*, Le Dancaïre in *Carmen*, Léon in *Signor Deluso*, Larry/Matt in *The Face On The Barroom Floor*, and King Kaspar in *Amahl and The Night Visitors*, among others.

A versatile performer, Hilley’s repertoire includes a great number of concert credits. Audiences have heard him as tenor soloist for Bach’s *Magnificat*, Beethoven’s Symphony No. 9, Brahms’s *Neue Liebeslieder Waltzer*, Britten’s *Canticle Number II: Abraham and Isaac*, Handel’s *Messiah*, Haydn’s *Creation*, Mendelssohn’s *Elijah* and *Lobgesang*, Mozart’s *Requiem* and *Coronation Mass*, Janaček’s *Diary of One Who Vanished*, and Verdi’s *Requiem*. 

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Hilley received his Bachelor of Music degree in Music Education from the University of Georgia (2004), completed his Master of Music degree in Vocal Performance at Georgia State University (2007), received the Professional Studies Certificate from the Manhattan School of Music in May 2009, and earned an Artist Diploma from Boston University in May 2011.

Clay Hilley will be in residence with Arizona Opera’s Pullin Resident Artist program until May of 2012.

Morris Robinson, bass

A graduate of the Metropolitan Opera Lindemann Young Artist Development Program, Morris Robinson made his debut at the Metropolitan Opera in their production of Fidelio. He has since appeared there as Sarastro in Die Zauberflöte (both in the original production and in a new children’s English version), the King in Aida, and in roles in Nabucco, Tannhäuser, and the new productions of Les Troyens and Salome. He has also appeared at the Dallas Opera, Florida Grand Opera, Pittsburgh Opera, Opera Company of Philadelphia, Seattle Opera, Los Angeles Opera, Cincinnati Opera, Boston Lyric Opera, Opera Theater of St. Louis, the Wolf Trap Opera, and the Aix-en-Provence Festival. His many roles include Sarastro in Die Zauberflöte, Osmin in Die Entführung aus dem Serail, Ramfis in Aida, Sparafucile in Rigoletto, Commendatore in Don Giovanni, Grand Inquisitor in Don Carlos, Timur in Turandot, the Bonze in Madama Butterfly, Padre Guardiano in La Forza del Destino, Ferrando in Il Trovatore, and Fasolt in Das Rheingold.

Also a prolific concert singer, Robinson has appeared with the Chicago Symphony Orchestra (in Chicago and at the Ravinia Festival), Atlanta Symphony Orchestra, National Symphony Orchestra, Houston Symphony, L’Orchestre Symphonique de Montreal, Ft. Worth Symphony Orchestra, Baltimore Symphony, Met Chamber Orchestra, Nashville Symphony Orchestra, São Paulo Symphony Orchestra, New England String Ensemble, and at the Ravinia, Mostly Mozart, Tanglewood, Cincinnati May, Verbier, and Aspen Music Festivals. He also appeared in Carnegie Hall as part of Jessye Norman’s HONOR! Festival. In recital he has been presented by Spivey Hall in Atlanta, the Savannah Music Festival, the National Academy of Sciences in Washington, DC, the Philadelphia Chamber Music Society, The Chamber Music Society of Lincoln Center and the Metropolitan Museum of Art in New York City. Robinson’s first album, Going Home, was released on the Decca label.

This season, Robinson makes his debuts at the San Francisco as Il Commendatore in Don Giovanni, the Lyric Opera of Chicago as Joe in Showboat, and the Vancouver Opera as Ramfis in Aida, and appears in concert with the Baltimore Symphony Orchestra and with the Chicago Symphony Orchestra at the Ravinia Festival.

An Atlanta native, Robinson is a graduate of The Citadel and received his musical training from the Boston University Opera Institute.
David Hoose is Professor of Music at the Boston University School of Music, where he has been Director of Orchestral Activities since 1987. Since 1984, Mr. Hoose has been Music Director of Cantata Singers & Ensemble, and since 1991, he has been Music Director of Collage New Music, which is celebrating its 40th year during the 2011-12 season. For eleven years, he was also Music Director of the Tallahassee Symphony Orchestra.

Mr. Hoose is a recipient of the Ditson Conductors Award for the Advancement of American Music, Choral Arts New England Alfred Nash Patterson Lifetime Achievement Award, the Walter W. Naumburg Chamber Music Award (with the Emmanuel Wind Quintet), the ASCAP/Chorus America Award for Adventurous Programming (with Cantata Singers), and the Dmitri Mitropoulos Award at the Berkshire (Tanglewood) Music Center. His recording of John Harbison’s *Mottetti di Montale*, with Collage New Music, was a Grammy Nominee for Best Recording with Small Ensemble. His recordings appear on the Albany, New World, Koch, Nonesuch, Composers’ Recordings (CRI), Delos, Arsis, GunMar, and Neuma labels.

Mr. Hoose has appeared as guest conductor with the Chicago Philharmonic, Singapore Symphony, Korean Broadcasting Symphony, Saint Louis Symphony, Utah Symphony, Quad City Symphony Orchestra, Orchestra Regionale Toscana (Italy), Boston Symphony Chamber Players, Handel & Haydn Society, and numerous times with Emmanuel Music. He has also conducted the Manhattan School Chamber Sinfonia Eastman School of Music’s Kilbourn Orchestra, Musica Nova and Philharmonia, the University of Southern California Symphony Orchestra, New England Conservatory’s Symphony Orchestra, Wind Ensemble and Contemporary Ensemble, and the Shepherd School Symphony Orchestra.

David Hoose studied composition at the Oberlin Conservatory with Walter Aschaffenburg and Richard Hoffmann, and at Brandeis University with Arthur Berger and Harold Shapero. He studied horn with Robert Fries (Philadelphia Orchestra), Barry Tuckwell, Joseph Singer (New York Philharmonic), and Richard Mackey (Boston Symphony Orchestra), and conducting with Gustav Meier at the Berkshire (Tanglewood) Music Center.
Ann Howard Jones, conductor

Ann Howard Jones is Professor of Music and Director of Choral Activities at Boston University. She conducts the Symphonic and Chamber Choruses, supervises conducting students in the Concert Chorus and the Women’s Chorale, teaches graduate choral conducting, and administers the MM and DMA programs in Choral Conducting. Dr. Jones is also the conductor of the BU Tanglewood Institute Young Artists’ Vocal Program Chorus, an auditioned ensemble of high school singers which rehearses and performs at Tanglewood in the summer.

Recognized as a distinguished clinician, adjudicator, teacher and conductor, she has led many all state and regional choruses, workshops and master classes in the US, Europe, South America, Canada, and Asia. She has been invited to teach and conduct at North Texas, Michigan State, Missouri, University of Miami, San Diego State, University of Missouri-Kansas City, Southern Methodist University, and Westminster Choir College of Rider University, University of Kentucky, and the University of New Mexico.

From 1984-1998, Dr. Jones was the assistant conductor to the late Robert Shaw and the Atlanta Symphony choruses, where she was Assistant Conductor for Choruses, sang in the alto section, assisted with the Robert Shaw Chamber Singers and helped to organize the Robert Shaw Institute. She sang and recorded with the Festival Singers both in France and in the U.S. The Festival Singers were also represented in performances of major works for chorus and orchestra at Carnegie Hall in a series of performance workshops. After Shaw’s death in 1999, Dr. Jones was invited to conduct the Robert Shaw Tribute Singers for the American Choral Directors Association conferences in San Antonio and Orlando.

Choruses at Boston University have been invited to appear at conventions of the American Choral Directors Association (ACDA) in Boston and New York City. Dr. Jones has traveled with a group of BU graduate students to Padua and Venice, Italy, to perform and to study. A similar trip was made to Oslo and Bergen, Norway. In the spring of 2009, the graduate conducting students joined Dr. Jones at the national convention of ACDA in Oklahoma City, where she was invited to prepare and conduct the world premiere of a work by Dominick Argento. The conductors sang in the chorus and assisted in the preparations for the performance.

Among the honors which Dr. Jones has received are the coveted Metcalf Award for Excellence in Teaching from Boston University, a Fulbright professorship to Brazil, and a lectureship for the Lily Foundation. At the National Conference of the American Choral Directors Association on March 9, 2011, Dr. Jones was named the recipient of the Robert Shaw Choral Award for distinguished service to the profession, the highest award given by the association.

Dr. Jones is a native of Iowa, and her degrees are from the University of Iowa.
BOSTON UNIVERSITY SYMPHONY ORCHESTRA

David Hoose, Conductor
Tiffany Chang, Assistant Conductor

The Boston University School of Music orchestral program assumes an integral and central role in the education of the School's instrumentalists, whether they are aspiring to professions as chamber musicians, orchestral musicians, or teachers, or are looking to musical lives that combine all three. The repertoire of the three ensembles of the program—the Symphony Orchestra, the Chamber Orchestra, and the Wind Ensemble—reaches wide and deep, from vital standard repertoire, to compelling if less familiar compositions, and to music from this and the past centuries. The ensembles, led by an array of faculty and guest conductors, present more than sixteen concerts each season, including collaborations with the opera and choral departments, and annual performances in Boston's Symphony Hall.

Violin I
Jamie Chimchirian, concertmaster
Hyun Ji Kim
Sarah Atwood
Ninel Jabotinsky
Nan Lu
Lee Anne Blackmore
Ashley Ng
Catherine Outerbridge
Yi-Ju Lu
Kina Park
Gabrielle Fischler
Alicia Cantalupo
Tudor Dornescu
Min Jung Noh
So Young Kwon
Constance Bainbridge

Violin II
Rachel Saul, principal
Ling Li
Nayoung Kim
Elizabeth Barksdale
Margaret Cerjan
Ye Rhee
Yu-Wen Chen
Elizabeth Levens
Aleksandra Labinska
Christina Adams
Sodam Kim
Natalie Calma
Jiyeon Han
Kendra Lenz
Ji-Hye Kim
Michael Hustedde

Viola
Michelle Rahn, principal
Evan Perry
Hye Min Choi
Silvija Kristopsons
Ying-Chen Tu
Kaitlin Springer
Young Sin Choi
Oliver Chang
Tzu-Wu Hsu
Rebecca Hallowell
Christopher McClain
Grace Kennerly
Sarah Leonard

Cello
Robert Mayes, principal
Hyun Ji Kwon
Cora Swenson
Chi Hui Kao
Kendall Ramseur
Ian Gottlieb
Yumi Bae
Gracie Keith
Youngshil Park
David Cruz
Ji Won Suh
Kai-Yun Cheng
Peter Levine
Yeon Sun Choi
Graham Boswell

Flute
Stephanie Burke *
Nikoma Baccus ^
Megan Lotz
Ted Anton

Piccolo
Ted Anton
Stephanie Burke
Megan Lotz

Oboe
Courtney Miller *
Nathan Swain`
Kai-Chen Yang

Clarinet
Ismail Akmuradov *
Kaitlin Pucci
Thomas Weston
Xing-Xing Zhai`

Bassoon
Kaitlin Fry
Rachel Juszczak`
Tzu-I Lee
Jensen Ling`
Margaret Stephenson

Horn
Charlotte Harsha
Melissa Lund
Megan Marranca
Parker Nelson *
Kristen Sienkiewicz`
# Boston University Symphony Orchestra

**Trumpet**
- Samantha Barnhart
- David Baroody
- Patrick Bergerson
- Drew Edwards
- Adam Gautille
- Renee Hagelberg
- Sean Lee
- Joshua McKenna
- Peter Nelson-King
- Ryan Noe
- Lotte Olson
- Andrew Stetson

**Trombone**
- Robert Hoveland
- Matthew Visconti
- Matthew Wan
- Martin Wittenberg

**Tuba**
- Dwayne Heard
- Andres Trujillo

**Harp**
- Tomin Parvanova
- Greta Asgeirsson

**Timpani**
- Daniel Vozzolo

**Percussion**
- Maxwell Herzlich
- Christopher Latournes
- Wei-Chen Lin
- Matthew McDonald
- Robert O’Brien
- Daniel Vozzolo

**Orchestra Managers**
- Nikoma Baccus
- Tiffany Chang
- Bebo Shiu

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* denotes principal on Schoenberg
^ denotes principal on Verdi

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

Soprano
Mai Auapinyakul, Mechanical Engineering 2014
Emily Baker, Vocal Performance and Music Education 2013
Virginia Allison Barney, Vocal Performance 2014
Maura Katherine Bastarache, Music and French 2012
Chelsea Bell, English 2009
Isabel Amanda Brougham, Vocal Performance 2013

Alto
Carolyn Aguirre, Vocal Performance 2015
Christina Rose Bauder, Psychology 2015
Laura Blaha, PhD Biomedical Engineering 2016
Claire Bridges, Biomedical Engineering 2015
Graciela Bruceno, Music Ed 2013
Naomi Brigell, Vocal Performance 2015
Fiona Bryson, Psychology 2013
Melanie Burbules, Vocal Performance 2014
Rachel Carpenter, MM Choral Conducting 2012
Julia Case, Neuro-Science, Psychology, Piano Performance 2014
Laura Cha, Piano Performance 2015
Karen Chow, Piano Performance 2012
Katherine Collins, International Relations 2014

Tenor
Talal Khalaf, Vocal Performance 2015
Kyra Leonardi, Biology 2015
Lea Madda, Vocal Performance 2012
Ianthe Marini, Music Education 2007
Hailey Markman, Vocal Performance 2014
Alyssa Mendlein, Vocal Performance 2012
Tavia Merchant, Vocal Performance 2012
Lara Poe, Composition 2015
Savitha Racha, Medical Science 2015

BOSTON UNIVERSITY SYMPHONIC CHORUS
Ann Howard Jones, Director of Choral Activities
Justin Blackwell, Assistant Conductor and Rehearsal Pianist

Ellen Reavey, Alumni, Biomedical Engineering
Elise Roth, Musicology
Eun Seung, Mathematics 2013
Mariya Shoteva, Vocal Performance 2013
Carey Shunskis, MM Choral Conducting 2012
Sahana Simha, Music 2014
Abigail Whitney Smith, Vocal Performance 2013
Crystal Taber, Vocal Performance 2013
Katrina Tammaro, Vocal Performance 2012
Sarah Weiskittel, Economics/Classics 2014
Camilla Winter, International Relations 2014

Kristen Gallant, Mass Communication 2015
Ang Gao, Biology 2014
Stephanie Ellen Gray, Vocal Performance 2013
Cherie Gu, International Relations 2015
Emily Harmon, Vocal Performance 2013
Alexandra Horton, Vocal Performance 2015
Laura Hwang, Piano Performance 2015
Emily Kammerer, Spanish Education 2014
Jennifer, Kane DMA Choral Conducting 2013
Hyunji Kim, Theology 2013
Calissa Kummer, M. Div. 2014
Julie Lamattina, Psychology 2013
Sophie Jeanne Lange, Archaeology 2015
Joanna Lynn-Jacobs, Vocal Performance 2013
Janette Martinez, Vocal Performance 2013
Emily Murphy Neuberger, Vocal Performance and Music Education 2014
Caroline Olsen, Vocal Performance and Music Education 2014
Courtney Perry, Undeclared 2015
Wei Ying Quek, Economics and Math 2013
Ella Radcliffe, Vocal Performance 2015
Alexandra Rinn, Composition 2012
Emily Rooker, Undeclared 2015
Samara, Schwartz, Graduate Music Ed 2013
Ro Wang, Mechanical Engineering 2013
Beth Willer DMA Choral Conducting 2014
Anna Woodbury, Vocal Performance 2013
Tianyao Xie, MM Piano Performance 2013
<table>
<thead>
<tr>
<th>Tenor</th>
<th>Bass</th>
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<tr>
<td>Rafael Amaral, MM Composition 2012</td>
<td>Stephen Arredondo, Mathematics, 2013</td>
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<td>Ioannis Angelakis, Composition 2013</td>
<td>Luciano Barbosa, MM Composition 2012</td>
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<tr>
<td>Michael Aniolek, Vocal Performance 2015</td>
<td>John Baublitz, Mathematics 2015</td>
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<td>Christopher Barberesi, Vocal Performance 2014</td>
<td>Ben Brennan, Psychology 2014</td>
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<td>Barry James Barnett, Jr., Film &amp; Television 2015</td>
<td>Jonathan Brenner, Composition &amp; Theory 2012</td>
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<td>Michael Barrett, DMA Choral Conducting 2013</td>
<td>Peter Fallon Brown, Vocal Performance 2015</td>
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<td>Sam Beebe, Composition 2013</td>
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<td>David Fried, BU Faculty</td>
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<td>Tyler Diaz, Vocal Performance 2015</td>
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<td>Daniel Gostin, MSM Choral Conducting 2013</td>
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<td>Taryn Janati, Philosophy 2015</td>
<td>Richard Andrew Gruenler, MM Composition 2012</td>
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<tr>
<td>Justin Cale Kenney, Vocal Performance 2014</td>
<td>Alex Matthew Handin, Electrical Engineering 2013</td>
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<td>Adam Lessard, Graduate International Health</td>
<td>Joseph Harris, Vocal Performance 2015</td>
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<td>Xavier Nunez</td>
<td>Zach Innis, English and Special Education 2013</td>
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<td>Thomas Pereira, General Studies 2015</td>
<td>Adam Kurihara, MSM Choral Conducting 2012</td>
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<tr>
<td>John Slack, Vocal Performance 2014</td>
<td>Andrew Lai, Biochemistry and Molecular Biology 2012</td>
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<tr>
<td>Cory Wikan, DMA Choral Conducting 2012</td>
<td>Kyle Lanning, Vocal Performance/Pre-Med 2014</td>
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<td>Barry James Barnett, Jr.</td>
<td>Ben Marcus, Undeclared 2015</td>
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<tr>
<td>Michael Barrett, DMA Choral Conducting 2013</td>
<td>Michal Novotny, MM Composition 2012</td>
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<tr>
<td>Sam Beebe, Composition 2013</td>
<td>JE Maxwwell Magee</td>
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<td>Jason Berger, Vocal Performance 2014</td>
<td>Daniel Peterson, MM Choral Conducting 2012</td>
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<td>Newell Bullen, MM Choral Conducting 2013</td>
<td>Joshua Rohde, MSM Choral Conducting 2013</td>
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<td>Stephen Stacks, MSM Choral Conducting 2012</td>
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<tr>
<td>Taryn Janati, Philosophy 2015</td>
<td>Erik Van Heyningen, Vocal Performance 2015</td>
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<td>Justin Cale Kenney, Vocal Performance 2014</td>
<td>S. Fiat Vongpunsawad, Alumni 2010</td>
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<td>Adam Lessard, Graduate International Health</td>
<td>Thomas Weaver, Piano Performance and Composition 2013</td>
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<td>Xavier Nunez</td>
<td>Carlton Welch, Vocal Performance 2014</td>
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<td>Thomas Pereira, General Studies 2015</td>
<td>Caleb Williams, MDiv and MSM Choral Conducting 2013</td>
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<td>John Slack, Vocal Performance 2014</td>
<td>Qingyang, Piano Performance and Composition 2014</td>
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<td>Cory Wikan, DMA Choral Conducting 2012</td>
<td><strong>Ensemble Manager</strong></td>
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<td>Jennifer Kane</td>
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