



BOSTON UNIVERSITY SYMPHONY ORCHESTRA

Wednesday, November 20, 2019

Tsai Performance Center

BOSTON UNIVERSITY

Founded in 1839, Boston University is an internationally recognized institution of higher education and research. With more than 33,000 students, it is the fourth-largest independent university in the United States. BU consists of 16 schools and colleges, along with a number of multi-disciplinary centers and institutes integral to the University's research and teaching mission. In 2012, BU joined the Association of American Universities (AAU), a consortium of 62 leading research universities in the United States and Canada.

BOSTON UNIVERSITY COLLEGE OF FINE ARTS

Established in 1954, Boston University College of Fine Arts (CFA) is a community of artist-scholars and scholar-artists who are passionate about the fine and performing arts, committed to diversity and inclusion, and determined to improve the lives of others through art. With programs in Music, Theatre, and Visual Arts, CFA prepares students for a meaningful creative life by developing their intellectual capacity to create art, shift perspective, think broadly, and master relevant 21st century skills. CFA offers a wide array of undergraduate, graduate, and doctoral programs, as well as a range of online degrees and certificates. Learn more at bu.edu/cfa.

BOSTON UNIVERSITY COLLEGE OF FINE ARTS SCHOOL OF MUSIC

Founded in 1872, Boston University College of Fine Arts School of Music combines the intimacy and intensity of traditional conservatory-style training with a broad liberal arts education at the undergraduate level, and elective coursework at the graduate level. The school offers degrees in performance, conducting, composition and theory, musicology, music education, and historical performance, as well as artist and performance diplomas and a certificate program in its Opera Institute.

PERFORMANCE VENUES

CFA Concert Hall • 855 Commonwealth Avenue

Marsh Chapel • 735 Commonwealth Avenue

Tsai Performance Center • 685 Commonwealth Avenue

Boston Symphony Hall • 301 Massachusetts Avenue



Boston University College of Fine Arts
School of Music

November 20, 2019
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BOSTON UNIVERSITY SYMPHONY ORCHESTRA

Joshua Gersen, *conductor*

Pohjola's Daughter, Op. 49

Jean Sibelius (1865–1957)

Nathaniel Efthimiou, *conductor*

Low Brass Concerto

Jennifer Higdon (b. 1962)

Greg Spiridopoulos, *trombone*
Don Lucas, *trombone*
Gabriel Langfur, *bass trombone*
John Bottomley, *tuba*

Intermission

Symphony No. 5 in D minor,
Op. 47

Dmitri Shostakovich
(1906–1975)

I. Moderato—Allegro non troppo
II. Allegretto
III. Largo
IV. Allegro non troppo

PROGRAM NOTES

Pohjola's Daughter

In November 1907 Gustav Mahler, in Helsinki to conduct a program of Beethoven and Wagner, had a conversation with Sibelius about the nature of the symphony. Mahler maintained that a symphony "must be like the world—it must embrace everything," while Sibelius insisted that a symphony was not for telling stories or painting pictures, but was defined by "the severity of style and the profound logic that create an inner connection between all of its motifs." When it came to concert works that were not symphonies, however, Sibelius had no reluctance in writing music that went beyond being merely "evocative" to depict the most vivid and colorful images and actions—as he had done a bit less than a year before his celebrated meeting with Mahler with the introduction of the work that opens the present concerts.

Pohjola's Daughter is the only work Sibelius labeled a "symphonic fantasy." He made sketches for it as early as 1901, when he was at work on his Second Symphony in Italy, but he did not actually compose it for another five years, just after revising his Violin Concerto and before the completion of his Third Symphony. With the enthusiastic support of such champions as Robert Kajanus (who gave up his own creative work to concentrate on conducting Sibelius's music), he had established himself as a major figure in the music of his own country and the world, and he had shaken off the last vestiges of whatever foreign influence may have remained even faintly discernible in his music to assert his individuality with stunning forcefulness.

Like so many of his other descriptive works, *Pohjola's Daughter* was inspired by Finland's national epic, the *Kalevala*, which deals in verse (in the same meter as Longfellow's Song of *Hiawatha*, in fact) with subjects ranging from the creation of the world and the mysteries of Nature to the exploits of the heroes Kullervo and Lemminkäinen. Lemminkäinen is celebrated for his conquest of Kyllikki and the maidens of Saari as well as his visit to Tuonela, the Land of Death. Eroticism has its place in this vast collection, and so does humor. Of the many works of music, painting, poetry and drama inspired by this rich source, *Pohjola's Daughter* is one of the most colorful examples and one of the few relatively light-hearted ones, in sharp contrast to the brooding nature of the dark-hued *Swan of Tuonela*, which Sibelius composed earlier, or the awesome starkness of his valedictory *Tapiola*.

The name Pohjola is the ancient bardic term for the Northland, the domain of the god Pohja (as Tapiola, the forest, is similarly named for its god, Tapio). In the past, in fact, this work was sometimes billed in English rather prosaically as *Daughter of the North*. The episode

depicted in it is found in the eighth *runo* of the *Kalevala*, lines from which are printed in the score. The tale may be summarized as follows:

The venerable but still vigorous Väinämöinen, celebrated as warrior, minstrel and sorcerer, is making his way homeward through the Northland after one of his adventures when he finds himself confronted by Pohjola's Daughter, seated on a rainbow and spinning a cloth of gold and silver fibers. He is enchanted, but she is not impressed. His overtures are answered in riddles, and when he perseveres the temptress sets him on a series of impossible tasks. He deals successfully with every challenge but the last, in which he wounds himself beyond the powers of his own magic to heal. Defeated but not humiliated, old Väinämöinen resumes his journey and the healing of his wounds begins as the laughing girl and her attendant spirits vanish.

The listener may or may not find any of this reflected in the music, which surely does, however, suggest the vastness of the setting and the brilliant rainbow colors. In terms of sheer orchestral opulence, Sibelius never surpassed what he achieved in this score—nor did he make such an effort, preferring instead to strive for ever greater simplicity and clarity, not infrequently on a level of outright austerity.

—Richard Freed for The Kennedy Center

Low Brass Concerto

Normally, when people think of brass they think of power, which is not an inaccurate assessment. But brass players are quick to tell you that they also can play beautiful melodies, and do so quietly and with exquisite control. So early on in the planning process for this concerto, I decided to think about the music as reflections of the qualities of majesty, grace, and power.

Writing this concerto was a tremendous challenge, primarily because there is normally one person standing at the front of the stage and this work requires four. Fortunately, I've had the opportunity on several occasions to write a concerto for multiple soloists. My first opportunity was with my bluegrass/classical hybrid concerto for Time for Three, "Concerto 4-3," and the second time was writing "On A Wire" for the four-time Grammy winners Eighth Blackbird.

When I accept a commission and start the process of deciding what kind of music to write in a piece, I think a lot about the personalities of the players. I have, after decades of writing music, learned that the low brass players are always fun to work with. They bring an infectious joy to everything they play, which in itself is inspiring.

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With all of this in mind, I decided to write a traditional work that highlights these qualities, in straightforward lines and melodies. It is sometimes the most challenging thing for a composer to do: compose a melody or chorale, with no special effects or colors, just focusing on the moving line. This is a work in one movement, with alternating slow and fast sections. There are solos for each player, as well as a few duets, and some chorales. This is a musical portrait of four extraordinary players, each working individually and as a group, bringing to the front of the stage, all of *their* majesty, grace, and power.

The *Low Brass Concerto* was commissioned by the Chicago Symphony Orchestra, with the Philadelphia Orchestra and the Baltimore Symphony Orchestra serving as co-commissioners.

—Jennifer Higdon

Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2019 Pulitzer Prize in Music for her *Violin Concerto*, a 2010 Grammy for her *Percussion Concerto*, and a 2018 Grammy for her *Viola Concerto*. Most recently, Higdon received the prestigious Nemmers Prize from Northwestern University, which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is one of today's most performed contemporary orchestral works, with more than 600 performances worldwide. Her works have been recorded on more than 60 CDs. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for 2 Grammy awards. She holds the Rock Chair in Composition at the Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

—Lawdon Press

Symphony No. 5 in D minor

Shostakovich was nineteen when his professional life got off to a brilliant start with an amazing First Symphony, a work that soon spread his name abroad. But in 1936, his career ran aground. Stalin decided to see the composer's much talked-about opera *Lady Macbeth of the Mtsensk District*. He was scandalized, and in an article titled "Chaos Instead of Music" *Pravda* launched a fierce attack on Shostakovich. "Now everyone knew for sure that I would be destroyed," Shostakovich recalled later. "And the anticipation of that noteworthy event—at least

for me—has never left me.” He completed his Fourth Symphony, musically his most adventurous score to date, but withdrew it at the last minute. It was 1961 before he dared allow it to be played.

On April 18, 1937, Shostakovich began a new symphony, his Fifth. He completed it in July and presented it to the public in November. An unidentified reviewer called it “a Soviet artist’s reply to just criticism,” a formulation subsequently accepted by Shostakovich and indeed often attributed to him. We in the West read such a phrase with a certain embarrassment, and the story of an artist pushed into withdrawing a boldly forward-looking work and recanting with a more conservative one—for that the Fifth undoubtedly is—fits only too readily our perceptions of life in the Soviet Union. Nor do we comfortably accept the idea that “just criticism” couched in the largely meaningless spume of *Pravda* prose may actually have set the composer on a more productive path, and that “the road not taken”—the road of *Lady Macbeth* and the Fourth Symphony—was one well abandoned.

What was that road? The most striking features of the big works immediately preceding the Fifth Symphony are dissonance, dissociation, and an exuberant orchestral style. Though the chamber music of Shostakovich’s last years is based on more radical compositional means, the controversial opera and the Fourth Symphony still come across as the most “modern” of his works. We can imagine how, without *Pravda*’s “just criticism,” he might have traveled further along that road.

In any event, the completion of the Fifth Symphony and the jubilant embracing of it by the public constituted the most significant turning point in Shostakovich’s artistic life. The political rehabilitation was the least of it; just ten years later, at the hands of Andrei Zhdanov and the Central Committee of the Communist Party, Shostakovich was subjected to attacks far more vicious and brutish than those of 1936. (A second rehabilitation followed in 1958.) But Shostakovich found a language in which, over the next three decades, he could write music whose strongest pages reveal his voice as one of the most eloquent of his time—in, for example, the *Leningrad*, Eighth, Tenth, Fourteenth, and Fifteenth symphonies; the Third, Seventh, Eighth, Twelfth, Thirteenth, and Fourteenth string quartets; the Violin Sonata; and the Michelangelo Songs.

Shostakovich begins his Fifth Symphony with a gesture at once forceful and questioning, one whose sharply dotted rhythm stays on to accompany the broadly lyric melody that the first violins introduce almost at once. Still later, spun across a pulsation as static as Shostakovich can make it, the violins give out a spacious, serene

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melody, comfortingly symmetrical (at least when it begins), and with that we have all the material of the first movement. Yet it is an enormously varied movement. Across its great span we encounter transformations that totally detach thematic shapes from their original sonorities, speeds, and worlds of expression. The climax is harsh; the close, with the gentle friction of minor (the strings) and major (the scales in the celesta), is wistfully inconclusive. So convincing is the design that one can hear the movement many times without stopping to think how original it is (a quality it shares with the first movement of Tchaikovsky's *Pathétique*). Shostakovich has discovered that "conservative" does not mean "conventional."

The scherzo is brief, and it functions as an oasis between the intensely serious first and third movements. Its vein of grotesque humor owes something to Prokofiev and very much more to Mahler.

With the Largo's first measures we meet a new warmth of sound. To achieve it, Shostakovich has divided the violins into three sections rather than the usual two, while violas and cellos are also split into two sections each. (One of the novelties of the Fifth Symphony is the economy of its orchestral style. In the Fourth Symphony, Shostakovich stints himself nothing; here, like those brilliant orchestral masters Tchaikovsky and Rimsky-Korsakov, he uses a complement by no means extravagant to unpack rich and forceful sonorities.) As in the first movement, Shostakovich proceeds by remarkable transformations and juxtapositions.

The Largo uses no brass at all, but brass is the sound that dominates the finale. This movement picks up the march music—the manner, not the specific material—that formed the climax of the first movement. But the purpose now is to express not threat and tension but triumph. "The theme of my symphony," the composer declared in 1937, "is the making of a man. I saw man with all his experiences as the center of the composition. . . . In the finale the tragically tense impulses of the earlier movements are resolved in optimism and the joy of living." Just before the coda, there is a moment of lyric repose, and Shostakovich's biographer D. Rabinovich notes that the accompaniment, first in the violins, then in the harp, for the cello-and-bass recollection of the first movement is a quotation from a Shostakovich song of 1936. It is a setting of Pushkin's *Rebirth*, and the crucial text reads: "And the waverings pass away/ From my tormented soul/ As a new and brighter day/ Brings visions of pure gold." From that moment of reflection the music rises to its assertive final (and Mahlerian) climax.

It works just as it was intended to work, though many a listener may find that the impact and the memory of the questions behind

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this music are stronger than those of the answer. Solomon Volkov's *Testimony*, the controversial "Shostakovich memoirs" published in 1979, includes a passage that seems to embody a truth about the closing moments of the Fifth Symphony. Volkov attributes these words to the composer: "Awaiting execution is a theme that has tormented me all my life. Many pages of my music are devoted to it. Sometimes I wanted to explain that fact to the performers, I thought that they would have a greater understanding of the work's meaning. But then I thought better of it. You can't explain anything to a bad performer and a talented person should sense it himself. . . . I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat, as in *Boris Godunov*. It's as if someone were beating you with a stick and saying, 'Your business is rejoicing, your business is rejoicing,' and you rise, shaky, and go marching off, muttering, 'our business is rejoicing, our business is rejoicing.' What kind of apotheosis is that? You have to be a complete oaf not to hear that."

—Michael Steinberg for San Francisco Symphony

JOSHUA GERSEN, CONDUCTOR

Joshua Gersen recently concluded his tenure as the Assistant Conductor of the New York Philharmonic, where he most notably made his subscription debut in 2017 on hours notice to critical acclaim. Previous conducting posts include the Music Director of the New York Youth Symphony, and the John S. and James L. Knight Foundation Conducting Fellow of the New World Symphony. He made his conducting debut with the San Francisco Symphony in the fall of 2013 and has been invited back numerous times, most recently replacing Michael Tilson Thomas on short notice for a subscription series in June 2019. Other recent guest conducting appearances include performances with the Chicago Symphony Orchestra, St. Louis Symphony Orchestra, Detroit Symphony Orchestra, Toronto Symphony Orchestra, Hannover Opera, New Jersey Symphony Orchestra, Indianapolis Symphony Orchestra, San Antonio Symphony Orchestra, Phoenix Symphony Orchestra, and the North Carolina Symphony Orchestra. Mr. Gersen was the recipient of a 2015 and 2016 Solti Foundation U.S. Career Assistance Award. He won the Aspen Music Festival's prestigious 2011 Aspen Conducting Prize and their 2010 Robert J. Harth Conducting Prize, and served as the festival's assistant conductor for the 2012 summer season under Robert Spano.

Also a prolific composer, both Mr. Gersen's String Quartet #1 and Fantasy for Chamber Orchestra have been premiered in Jordan Hall. His works have been performed by the New Mexico Symphony and the Greater Bridgeport Symphony. His work as a composer has also led to an interest in conducting contemporary music. He has conducted several world premieres of new works by young composers with New York Youth Symphony's esteemed First Music Program and New York Philharmonic's Very Young Composers program. He has collaborated with many prominent composers including John Adams, Esa-Pekka Salonen, Christopher Rouse, Steven Mackey, Mason Bates, and Michael Gandolfi. He was principal conductor of the Ojai Music Festival in 2013, leading works by Lou Harrison and John Luther Adams, among others.

Mr. Gersen made his conducting debut at age 11 with the Greater Bridgeport Youth Orchestra, and made his professional conducting debut with them five years later in the performance of his own composition, *A Symphonic Movement*. Mr. Gersen is a graduate of the Curtis Institute of Music, where he studied conducting with Otto Werner Mueller, and the New England Conservatory of Music, where he studied composition with Michael Gandolfi. As an educator himself, Mr. Gersen has worked often with students and ensembles at the Juilliard School, the Manhattan School of Music, Boston University, and the Curtis Institute of Music. He serves as the interim Director of Orchestral Activities at Boston University for the 2019–20 school year.

NATHANIEL EFTHIMIOU, CONDUCTOR

Nathaniel Efthimiou is the founding Music Director of Orchestra Contempo and a doctoral candidate at Boston University, where he has studied with Bramwell Tovey and Joshua Gersen. In 2015, he was awarded the James Conlon Conducting Prize at the Aspen Conducting Academy and in 2018, his recording of Strauss's *Don Juan* with the Aspen Conducting Academy Orchestra was featured on American Public Media's *Performance Today*. In 2017, he completed an Artistic Administration internship with the Memphis Symphony Orchestra where he assisted principal conductor, Robert Moody, and worked as a member of the artistic team. While in Memphis, he started an orchestra program at Westminster Academy. In masterclass settings, Nathaniel has conducted the Bhuslav Martinů Philharmonic, in Zlin, Czech Republic, and the Aspen Festival Orchestra, studying with leading conducting pedagogues such as Robert Spano, Larry Rachleff, and Hugh Wolff. In the pit, he has assisted productions ranging from Debussy's *Pelleas et Melisande*, Puccini's *Gianni Schicchi*, and Donizetti's *L'elisir d'amore*. In October 2018, he led four performances of Tom Cipullo's provocative operetta, *After Life*, with the BU Opera Institute. In collaboration with the Boston University Center for New Music, Nathaniel has stepped in to rehearse works by both student and faculty composers such as Klaus Lang and 2019 Boston University Composition Competition winner, Patrick Walker. A composer himself, Nathaniel has received instruction by composers such as Joel Hoffman, David Ludwig, and Georg Tsontakis, and his work has been featured in composition festivals such as the Atlantic Music Festival in Waterville, Maine, "UPBEAT" in Milna, Croatia, and WSKG's television program, *Expressions*, in Binghamton, New York. In collaboration with Chester Music in London, he is currently embarking on a research and performance project which will culminate in the publication of newly typeset performance editions of works by British composer Elizabeth Maconchy.

GREG SPIRIDOPOULOS, TROMBONE

Trombonist Greg Spiridopoulos is Associate Professor of Trombone at the University of Massachusetts Amherst, Principal Trombone of the Albany Symphony Orchestra, Rhode Island Philharmonic, Glimmerglass Festival Orchestra, Boston Philharmonic Orchestra, a member of the Portland Symphony Orchestra, and was a member of the Empire Brass Quintet. He has recently performed with the Boston Lyric Opera, Handel and Haydn Society, Boston Ballet Orchestra, Hartford Symphony, United States Coast Guard Band, among many others. Recent solo performances have included Christopher Rouse's Trombone Concerto with the Albany Symphony Orchestra, and Henri Tomasi's Trombone Concerto with the Pioneer Valley Symphony Orchestra, as well as solo appearances with the Harvard Summer Pops Band and The Valley Winds. Greg has performed recitals and presented master classes at numerous schools including Yale University, Eastman School of Music, McGill University, University of North Texas, Baylor University, East Carolina University, and Ithaca College. He has also been a featured faculty soloist with the University of Massachusetts Wind Ensemble, Symphony Band, Concert Band, and Symphony Orchestra. Greg received his Master of Music from Boston University and Bachelor of Music from Michigan State University.

DON LUCAS, TROMBONE

Don Lucas, internationally recognized soloist, performer, teacher, and adjudicator, has appeared in Russia, the United Kingdom, Brazil, South Korea, China, Japan, Costa Rica, Australia, Greece, Denmark, Austria, Canada, and throughout the United States. He has performed with the St. Paul Chamber Orchestra, Empire Brass Quintet, Santa Fe Pro Musica Chamber Orchestra, American Classic Trombone Quartet (founder), Minnesota Orchestra, Rhode Island Philharmonic, and North Carolina Symphony. Mr. Lucas has recorded with the Saint Paul Chamber Orchestra and the American Wind Symphony, and has produced two solo recordings: *Hymns for Trombone* and *Cantabile*. He has premiered and/or commissioned pieces from many composers including Fisher Tull, Jacques Casterede, Derek Bourgeois, Adam Gorb, David Maslanka, Franz Cibulka, Eddie Bass, Alun Hoddinott, Gary Belshaw, Bruce Stark, and Daniel Schnyder.

Mr. Lucas is an Associate Professor of Trombone and Chair of the Woodwinds, Brass and Percussion Department at Boston University, and an Adjunct Instructor of Trombone at Gordon College. He previously taught at Texas Tech University, Yonsei University (Seoul, Korea), Eastern New Mexico University, and Sam Houston State University. He was elected and served for 3 years as President of the International Trombone Association from 2008-2011. He is an Artist/Clinician for the S. E. Shires Instrument Company.

GABRIEL LANGFUR, BASS TROMBONE

Gabriel Langfur is bass trombonist of the Rhode Island Philharmonic and Vermont Symphony Orchestras and the Rodney Marsalis Philadelphia Big Brass. His diverse performing career has included the Boston Symphony, Boston Ballet Orchestra, and most of the professional orchestras in New England; the Louisiana Philharmonic, Alabama Symphony, Naples Philharmonic, and Spokane Symphony; and on tours with the Boston Pops, Burning River Brass, Linda Ronstadt, and contemporary music ensemble Alarm Will Sound. As a recitalist, he is especially interested in new music and has been involved in commissions from composers such as John Stevens, Raymond Premru, Norman Bolter, Jeremy Howard Beck, and Kenneth Fuchs, and gave the North American premiere of Gregory Fritze's Continental Concerto in February 2018 with the Boston University Wind Ensemble. Mr. Langfur has performed on recordings with the Boston, Albany and Vermont Symphonies, the Boston Modern Orchestra Project, Boston Symphony Principal Trombonist Ronald Barron, Norman Bolter's Frequency Band, the Omar Thomas Large Ensemble, Mehmet Ali Sanlikol's Whatsnext?, the Indigo Invention Group, and the Thompson Brass Project led by renowned trumpeter James Thompson. Educated at the Oberlin and New England Conservatories, his teachers have included Raymond Premru, Norman Bolter, Matthew Guilford, and Per Brevig. Mr. Langfur serves on the faculties of Boston University and the Kinhaven Music School.

JOHN BOTTOMLEY, TUBA

John Bottomley currently teaches tuba and euphonium at the University of Massachusetts Amherst and maintains an active performing career as an orchestral and chamber musician having performed with such groups as the Cincinnati Symphony and Pops Orchestra, Milwaukee Symphony, Albany Symphony, Hartford Symphony Orchestra, and the West Virginia Symphony. John is the tubist with Bala Brass and was a founding member of the Manhattan Brass Quintet which won prizes at the Fischhoff National Chamber Music Competition and the New York Brass Conference. He was also a member of the Wisconsin Tuba Quartet, which was the first ensemble of its kind to advance to the live semi-final round at the Fischhoff National Chamber Competition. During the summer, John has taught gifted high school students at Boston University's Tanglewood Institute and the Lutheran Summer Music Academy and Festival. He received his Doctor of Musical Arts from The Ohio State University under tubist Jim Akins of the Columbus Symphony Orchestra. He holds a Master of Music Degree from the Manhattan School of Music and was among the first to graduate from the orchestral performance degree program. While in New York he studied with Toby Hanks, former tubist of the New York City Ballet and the New York Brass Quintet. He completed his Bachelor of Music at the University of Wisconsin-Madison while studying with tubist and composer John Stevens.

BOSTON UNIVERSITY SYMPHONY ORCHESTRA

1st Violin

Andrew Lin,
concertmaster
Minjia Xu
Michael Duffett
Yuwen Wang
Bennett Astrove
Savion Washington
Kavita Shankar
Olivia Webb
Emma Chrisman
Hexing Ouyang
Jing Sun
Ka Chun Leung
Yi-Cheng Shia

2nd Violin

Savannah Brown,
principal
Hayoung Oh
Yu-Tung Kao
Alexandra Stoica
Andrew Dicker
Grace Wodarczyk
William Peltz Smalley
Catherine Miller
Elena Levi
Ana-Sofia Pozo
Maya Lynn

Viola

Rebecca Vieker,
principal
Benjamin Burgdorf
Susan Bengtson
Anqing Liu
Zhuqing Zhang
Maurya Dickerson
Nien-Tzu Lin
Chiung-Hsien Huang
Hannah Hooven
Rohan Joshi
Yen-Chi Chen
Teresa Bloemer

Cello

Jenna Wang, *principal*
Nayeon Kim
Michael Frontz
Bryan Ping
Beatriz Perona Lopez
Monica Grady
Allen Maracle
Christina Han
Annalise Schlaug

Alden Bronson
Joel Osinga
Molly Farrar
Sofia Puccio

Bass

John DeMartino,
principal
Caroline Samuels
Avery Cardoza
Lindy Billhardt
Kiefer Fuller
Nicholas Caux

Flute

Olivia Iverson +
Jisun Oh ●
Stephanie Pizza
Courtney Regester ❖
Daisy Valderrama

Piccolo

Olivia Iverson ❖
Daisy Valderrama ●

Oboe

Alessandro Cirafici ●
Haley Russell ❖
Lilli Samman
Hannah Staudinger +

English Horn

Hannah Staudinger ●

Clarinet

Lorena Acosta +
Yiqiao Chen ❖
Ghazai Faghihi
Chen Fang Tsai
Tinghua Wu ●

E-flat Clarinet

Lorena Acosta

Bass Clarinet

Lucas LaVoie +
Chen Fang Tsai ●

Bassoon

Gabriel Harrison +
Julia Klauss ●
Francesca Panunto ❖

Contrabassoon

Julia Klauss ❖
Francesca Panunto ●+

Horn

Sophia Addi
Angela DiBartolomeo +
Sarah Gagnon ❖
Justin Gaskey
Christian Gutierrez ●
Keianna Wen

Trumpet

Francis Chiodo ●
Peter Everson ❖
Kyra Hulligan +
Julian Iralu
Zoe Ronen
Robert Wollenberg

Trombone

Adam Hanna ❖
Haotian Quan
Julio Rivera
Justin Sims ●

Bass Trombone

Aleksander Mansouri

Tuba

Colin Laird ●
Benjamin Vasko ❖

Harp

Caroline Mellott ❖
Xueying Piao ●

Piano/Celeste

Hiromi Inomata

Timpani

Jack Barry ❖
Jordan Berini ●
Jeffrey Sagurton +

Percussion

Jack Barry
Jordan Berini ❖
Samuel Metzger +
Jeffrey Sagurton
Casey Voss

Personnel Managers

Rebecca Vieker, *lead*
Allen Maracle
Caroline Samuels

- Principal in Sibelius
- + Principal in Higdon
- ❖ Principal in Shostakovich

SCHOOL OF MUSIC

STRINGS

Steven Ansell *viola* *
Edwin Barker *double bass* *
Heather Braun *violin*
Lynn Chang *violin*
Hye Min Choi *viola*
Carolyn Davis Fryer *double bass*
Daniel Doña *pedagogy, chamber* *
Franziska Huhn *harp*
Mihail Jojatu *cello*
Bayla Keyes *violin* *
Danny Kim *viola*
Hyun-Ji Kwon *cello*
Michelle LaCourse *viola* * ++
Warren Levenson *guitar*
Benjamin Levy *double bass*
Lucia Lin *violin* *
Dana Mazurkevich *violin*
Yuri Mazurkevich *violin* *
Richard Nangle *guitar*
Michael Reynolds *cello* *
SAB F19
Rhonda Rider *cello*
Todd Seeber *double bass*
Thomas Van Dyck *double bass*
Michael Zaretsky *viola*
Peter Zazofsky *violin* *
Jessica Zhou *harp*

PIANO

Tanya Gabrielian *
Gila Goldstein * ++
Linda Jiorle-Nagy *
Pavel Nersesyan *
Boaz Sharon *

COLLABORATIVE

PIANO

Javier Arrebola * ++
Shiela Kibbe * SAB
Robert Merfeld

ORGAN

Peter Sykes * ++

* Full-time faculty

++ Department Chairs

LOA Leave of Absence

VOICE

Penelope Bitzas *
Sharon Daniels *
James Demler * ++
Lynn Eustis *
Phyllis Hoffman
Betsy Polatin (SOT)
Tara Stadelman-Cohen
pedagogy
Douglas Sumi * ++
vocal coaching and repertoire
Kevin Wilson *pedagogy*

WOODWINDS, BRASS & PERCUSSION

Ken Amis *tuba*
Jennifer Bill *saxophone*
Kyle Brightwell *percussion*
Geraldyn Coticone *flute*
Terry Everson *trumpet* *
John Ferrillo *oboe*
Timothy Genis *percussion*
Nancy Goeres *bassoon*
Bruce Hall *trumpet*
John Heiss *flute*
Renee Krimsier *flute*
Gabriel Langfur
tenor/bass trombone
Kai-Yun Lu *clarinet*
Don Lucas *trombone* * ++
David Martins *clarinet* *
Mark McEwen *oboe*
Toby Oft *trombone*
Elizabeth Ostling *flute*
Robert Patterson *clarinet* *
Margaret Phillips *bassoon*
Andrew Price *oboe*
Kenneth Radnofsky
saxophone
Mike Roylance *tuba/*
euphonium
Eric Ruske *horn* *
Robert Sheena *English horn*
Samuel Solomon *percussion*
Richard Stoltzman *clarinet*
Linda Toote *flute* *

HISTORICAL PERFORMANCE

Aldo Abreu *recorder*
Sarah Freiberg Ellison *cello*
Greg Ingles *sackbut*
Laura Jeppesen *viola da gamba*
Christopher Krueger
baroque flute
Catherine Liddell *lute*
Robinson Pyle
natural trumpet
Gonzalo Ruiz *baroque oboe*
Aaron Sheehan *voice*
Jane Starkman *baroque violin/viola*
Peter Sykes *harp* * ++

MUSICOLOGY AND ETHNOMUSICOLOGY

Marié Abe *
Michael Birenbaum Quintero *
Victor Coelho * ++ SAB S'20
Brita Heimarck *
Miki Kaneda * LOA
Joshua Rifkin *
Andrew Shenton * (STH)
Rachana Vajjhala *
Jeremy Yudkin *

COMPOSITION AND THEORY

Vartan Aghababian
Martin Amlin * ++
Deborah Burton *
Justin Casinghino
Richard Cornell *
Joshua Fineberg *
Samuel Headrick *
David Kopp * SAB F'19
Rodney Lister *
Mary Montgomery Koppel
Ketty Nez *
Andrew Smith
John H. Wallace * SAB S'20
Steven Weigt *
Jason Yust * SAB S'20

MUSIC EDUCATION

Kevin Coyne
Diana Dansereau *
Ruth Debrot *
André de Quadros *
Andrew Goodrich *
Karin Hendricks * ++
Ronald Kos *
Tavis Linsin *
Tawnya Smith *
Kinh Vu *

ENSEMBLES

Jennifer Bill
Leland Clarke *
Joshua Gersen *
Aaron Goldberg *
Genevieve LeClair
William Lumpkin * ++
David Martins *
Mark Miller
Jason Saetta
Mariah Wilson

OPERA INSTITUTE

Rita Cote
Gary Durham
Angela Gooch
Melodie Jeffery Cassell
Matthew Larson *
William Lumpkin *
Emily Ranii
Nathan Troup
Allison Voith *

EMERITUS

David Hoose *conducting*
Ann Howard Jones *conducting*
Mark Kroll *historical performance*
Joy McIntyre *voice*
William McManus
music education
Sandra Nicolucci *music education*

STAFF PIANISTS

Michelle Beaton *voice*
Anna Carr *voice*
Siu Yan Luk *strings*
Clera Ryu *voice*
Lorena Tecu * *strings*

(SAB) Sabbatical

(SOT) School of Theatre

(STH) School of Theology

ADMINISTRATIVE

Gregory Melchor-Barz *Director*
Oshin Gregorian *Managing Director, Opera Institute*
and Opera Programs
Jill Pearson *Business Manager*
Cami Sylvia *Staff Assistant*
Lynn Eustis *Director of Graduate Studies*
Diana Dansereau *Co-Director of Undergraduate Studies*
Jason Yust *Co-Director of Undergraduate Studies*

ADMISSIONS AND STUDENT SERVICES

Laura Conyers *Director of Admissions*
Megan Anthony *Admissions Coordinator*
Barbara Raney *Student Services Manager*
Benjamin Court *Administrative Coordinator,*
Performance & Applied Studies, and Ensembles
Gilberto Cruz *Administrative Coordinator, Composition/Theory,*
Music Education, and Musicology/Ethnomusicology Departments

PRODUCTION AND PERFORMANCE

Christopher Dempsey *Director, Production and Performance*
Meredith Gangler *Librarian, Music Curriculum Library*
Mary Gerbi *Ensembles Manager*
Alexander Knutrud *Stage Manager*
Xiaodan Liu *Senior Piano Technician/Restorer*
John Langston *Piano Technician*
Daniel Vozzolo *Administrative Coordinator*

UNIVERSITY ENSEMBLES

Michael Barsano *Director, University Ensembles*
Sharif Mamoun *Assistant Director, Athletic Bands*

PLEASE JOIN US FOR UPCOMING PERFORMANCES

Thursday, November 21, 8:00pm

BOSTON UNIVERSITY WIND ENSEMBLE

Performing works by Ticheli, Jacob, Casingshino, Reed & Schoenberg

David Martins, *conductor*

Free Admission

Tsai Performance Center

Saturday, November 23, 8:00pm

BOSTON UNIVERSITY SINGERS

Performing works by Mendelssohn, Schütz, Hella Johnson, Holst,

Perera, Antognini, Villa-Lobos, Chesnokov, Elgar & others

Mariah Wilson, *conductor*

Free Admission

CFA Concert Hall

Monday, November 25, 8:00pm

BOSTON UNIVERSITY CHAMBER ORCHESTRA

Performing works by Bernstein, Adès & Haydn

Jayne Ogren, *conductor*

Free Admission

Tsai Performance Center

Thursday, December 5, 8:00pm

BACH COMPETITION WINNERS' CONCERT

Free Admission

CFA Concert Hall

PERFORMANCE VENUES

CFA Concert Hall • 855 Commonwealth Avenue

Marsh Chapel • 735 Commonwealth Avenue

Tsai Performance Center • 685 Commonwealth Avenue

Boston Symphony Hall • 301 Massachusetts Avenue



Boston University College of Fine Arts
School of Music