



BOSTON UNIVERSITY

College of Fine Arts
School of Music

**Boston University Women's Chorale and
Concert Choir**

Maria Emma Meligopoulou and
Miguel Felipe, conductors

Saturday, October 16, 2004 at 8 pm
Marsh Chapel
735 Commonwealth Avenue

Enable students to more intelligently interpret and perform the works of the masters, render their services as instructors more valuable, and qualify them to do far more towards elevating the art to its true position in the estimation of the public.

-Original Mission Statement
Eben Tourgee, 1873
First Dean of the School of Music

In a newly founded collaboration, students' artwork of the School of Visual Arts will be displayed on the covers of the School of Music Programs. The piece for this month's program is by Amanda Granum, '06, entitled 'The Charles'. This painting is an attempt to capture a fleeting moment at dusk.



Saturday, October 16, 2004 at 8 pm
Marsh Chapel

**BOSTON UNIVERSITY WOMEN'S CHORALE
AND CONCERT CHOIR**

Maria Emma Meligopoulou and Miguel Felipe, conductors

J. S. BACH Duet from Cantata No. 78
Wir eilen mit schwachen, doch emsigen Schritten

BRAHMS *Ave Maria*

DEBUSSY *Noël des Enfants qui n'ont plus de maisons*

KODÁLY *Ave Maria*

ANTONIOU *Lament for Jannis Mantakas*

PATRIQUIN *World Music Suite*
Taivas on sininen, Finland
Ach, Syncu, Syncu, Czech Republic
Deep river, USA

Katherine Fitzgibbon, piano
Matthew Anderson, organ
Charlsie Hanson, cello
Gabe Merton, clarinet
Matt Courk, horn

MARIA EMMA MELIGOPOULOU, conductor

INTERMISSION

J. S. BACH

Jesu, meine Freude, BWV 227

Joseph Ferris, bass
Ryan Murphy, organ

MIGUEL FELIPE, conductor

This concert is in partial fulfillment for the requirements of the Master of Music degree.
Maria Emma Meligopoulou and Miguel Felipe are students of Dr. Ann Howard Jones.

PROGRAM NOTES

JOHANN SEBASTIAN BACH (1685–1750)

Jesu, der du meine Seele

Bach wrote Cantata 78, "Jesu, der du meine Seele" in 1724, during his second year as a cantor in Leipzig. The cantata was composed for the 14th Sunday after Trinity and is constructed in seven sections. Many scholars believe that some duets in Bach's cantatas were sung during his days by more than one singer. The SA duet "Wir eilen mit Schwachen doch emsigen Schritten" is effective with a group of singers. Bach uses in this duet extremely inventive passages in imitation with an agile but ostinato movement in the continuo.

JOHANNES BRAHMS (1833–1897)

Ave Maria

This Ave Maria was probably composed in Göttingen in 1858 when the composer was 25. The song exists in two versions: One for SSAA and organ and one for SSAA and orchestra. Both versions were performed in 1859. There is no doubt that Brahms originally composed the SSAA and organ version. The reason he wrote the orchestral arrangement was a concert in Hamburg in December 1859, where the composer performed Schumann's piano concerto and the *Ave Maria* was also included in the concert. The problem was that there was an orchestra available but not an organ resulting in this orchestral version for stings, 2 flutes, 2 clarinets, 2 bassoons and 2 horns. The choir will perform the SSAA & organ version this evening.

CLAUDE DEBUSSY (1862–1918)

Noël des enfant qui n'ont plus de maisons

Noël des enfant qui n'ont plus de maisons is the last song Debussy composed. It was originally composed in 1915 for soprano solo and piano. In 1916 he composed an SA chorus version, based on the same piano part as the original solo song. He wrote this piece during World War I in response to the destruction of villages in France, Belgium and Poland. The text of the song is more a political statement than a Christmas song.

ZOLTÁN KODÁLY (1882–1967)

Ave Maria

The Hungarian composer who was born in Kecskemét was also an ethnomusicologist and educationist. He was a very creative composer starting composing at the age of four and continuing until 1966 just a few months before his death. His artistic personality was enriched by the absorption of Gregorian chant, Palestrina's and Bach's techniques but he possessed sufficient creative powers to bring about a synthesis of these various influences in addition to the prominent part played by Hungarian folk intonation. *Ave Maria* which was composed in 1935, an SSA capella motet in Latin, constitutes a perfect example of this combination.

THEODORE ANTONIOU (b. 1936)

Lament for Jannis Mantakas

Theodore Antoniou wrote this lament in 1999 in memoriam of Jannis Mantakas, the Director of Aristotle University of Thessaloniki Choir. Mantakas was a pioneer musician who was one of the first to perform the music of contemporary choral composers in Greece as well as masterpieces for choir and orchestra of classical composers. He opened the road to the choral tradition in Thessaloniki's city which until then had only few choirs. He was the founder of the Aristotle University choir and the Music director of two conservatories in Thessaloniki.

"This little piece symbolically represents my feelings, as Jannis Manatakas was a nice, enthusiastic, energetic person who left us like a west wind (Zephyros). The piece is totally vocalized but with a sound that is very far away and like a west wind". –Theodore Antoniou

DONALD PATRIQUIN (b. 1938)

World Music Suite

Donald Patriquin is a Canadian composer and teacher who was born in 1938. His output includes many short and extended choral and instrumental works, liturgical settings, a piano concerto, works for voice and piano, music for theatre, ballet and mixed media. He is known internationally particularly for his choral and instrumental arrangements of folk music. One of his major choral works is the "World Music Suite" commissioned by the Toronto Children's Choir, which contains 6 folk songs from Australia, Finland, Ireland, Czech Republic, USA and Canada. The setting is for treble voices, piano, cello, horn and percussion. All six songs are well known in their own countries and constitute examples of the folk idioms and poetry of their home countries. The choir will perform three songs from the suite this evening: "Taivas on sininen" from Finland, "Ach syncu, syncu" from Czech Republic and "Deep River" from the USA.

JOHANN SEBASTIAN BACH

Jesu, meine Freude, BWV 227

Johann Sebastian Bach is a name few, if any, do not recognize. Bach's works are performed by churches, community choirs, small orchestras, and soloists as frequently as the works of any other composer. Further, scholars whose lives are devoted to the study of Bach are none too few. Yet, despite Bach's omnipresence in the world of Western music, there is still much unknown about many of his masterworks – and some questions, indeed, are unanswerable. In considering the motet *Jesu, meine Freude*, BWV 227, one of Bach's masterworks in the genre, many questions arise. In preparing a performance of the work, one must consider what exactly a motet is, the historical context into which the motet was conceived, characteristics that make this motet unique (or typical), and, finally, a musician must sort out the practicalities of its performance.

The term 'motet' has a long and varied history. The *New Groves* puts forth a very general and broad first sentence in its definition: "One of the most important forms of polyphonic music from about 1220 to 1750." The definition goes on to explain how "no single set of characteristics serves to define [the motet] generally, except in particular historical or regional contexts." And so, to understand *Jesu* one must explore the motet in its 'particular context': Germany, 1700-1750.

A primary source for the term 'motet' in Bach's time is Johann Gottfried Walther's *Musikalisches Lexikon* published in Leipzig in 1732. Like the *New Groves*, Walther starts his definition in general terms but quickly illustrates several conventions of Bach's time. "Motett, plural Motetti [Italian] Motet, plural Motets [French]... is properly a musical composition written on a biblical Spruch, just to be sung without instruments (bass continuo excepted), richly ornament with Fugen and Imitationibus. But the vocal parts can be strengthened with diverse instruments." Walther goes on to describe contemporary practices in other countries, but in the context of 18th century Germany, it is clearly a sacred piece on Biblical texts where the voice is most prominent.

The motet, in Bach's circumstance, was used in weekly religious services. In the example of Bach's Thomaskirche, the motet would be performed at the beginning of each service although instead of being of Bach's creation, these motets were frequently works of the great masters from earlier times. Often, the motets, sung in Latin, were taken from the *Florilegium Portense*, a collection of works in the *stile antico*. Bach's motets, on the other hand, were in the vernacular and more likely performed for occasions such as funerals or special services at the Thomaskirche. While there are many assumptions about the origins of *Jesu* (most commonly, that it was premiered on July 18, 1723 at the funeral of the postmaster's wife, Johanna Maria Kase) conflicting documentation makes any decisive determination impossible.

In the case of *Jesu*, Bach follows tradition by using Biblical texts, specifically Romans 8: 1-2 and 9-11. He then chooses to alternate these texts with chorale verses by Johann Frank. Through the eleven movements of *Jesu*, Bach alternates the texts to create what Dr. Albert Schweitzer regards as Bach's "sermon upon life and death" (*J. S. Bach*, vol. 2, p. 296). As with all of Bach's vocal works, the text and music are melded in an inseparable bond. In this case, the musical germ about which the piece is composed is the hymn tune "Jesu, meine Freude" which appears in six of the eleven movements. Acting as a through-line, the tune serves to unite this large work and provide architectural anchors.

Through this architecture, Bach's genius is further revealed. The musical arch of *Jesu* creates a chiasmic form whereby movements I and XI, II and X, III-V and VII-IX, etc. are related. The relationship in these pairs of movements is seen, for example, in a common number of voices for which each movement is scored, a common text source (Johann Frank or Bible), and, more significantly, shared musical material.

Through deeper study of the entire motet and, specifically, each movement with its analogous, chiasmic pair, there arise questions of the origins of this piece. While clearly the work is united through form, key, text, etc., there are issues that point to a less concise past. One could deduce that this piece was not composed at once; rather, it was assembled from extant pieces and transposed, re-composed, and augmented to create *Jesu* as we know it. Several considerations support this idea. For example, in a work predominantly of five voices, there are a number of movements (six, to be specific) that use some subset of the SSATB forces. While "many changes in scoring in the motet are understandable for the sake of musical variety" (*J. S. Bach and the German Motet*, Melamed, Daniel R., p. 224), one must consider why even the opening and closing chorales are only four part when two of the other chorale settings are in five voices. Perhaps they were added later to support the chiasmic form. A second example: in a comparative exploration of the use of the "*Jesu, meine Freude*" tune through *Jesu*, Dr. Daniel R. Melamed, in his dissertation *J. S. Bach and the German Motet*, points out two significant different versions used by Bach. From this point one may deduce that Bach composed a particular movement (say, *Gute Nacht* which exhibits the significant tune variant in the alto part) at an earlier date than other movements. Finally, a comparison of movements II and X show that they are composed of the same material. It is easily imagined that Bach lifted movement II from another work and then, so as to support the architectural symmetry of *Jesu*, drafted a shortened version for movement X.

While discussion of these issues is certainly fascinating, there are issues more pressing when one looks to perform *Jesu*. Most significant may be the issue of accompaniment. While primary sources often speak of the works being performed "without instruments (bass continuo excepted)," there is good reason to believe that Bach would have used accompaniment. For example, we have manuscripts in Bach's hand for a nearly-complete set of instrumental parts to his motet *Der Geist hilft unser Schwachheit auf*, BWV 226. Furthermore, Bach was known to create instrumental accompaniments for extant works such as a Palestrina mass. Whether or not *Jesu* would have had accompaniment other than basso continuo, it is safe to assume that all instrumental accompaniment to motets would have played *colla voce*. In addition to evidence in Bach's parts to BWV 226, this assumption is supported by Johann Adolph Scheibe who, in 1745, wrote: "the other instruments [besides the bass continuo] play regularly with the voices, and not to stand out from them, but only to make them clear" (from *Critischer Musikus*, 2nd edition, Leipzig, 1745 as quoted by Melamed, p. 8).

As scholars and performers continue to explore the myriad questions related to Bach's music, we are best served to perform these masterworks with open, curious and sensitive minds so that these pieces may remain as vital today as they were nearly 300 years ago. In the words of Dr. Schweitzer writing in 1905: "And truly when this music rings out we lose sight of the world with all its unrest, its care and sorrow. We are alone with Bach, who soothes our souls with the wonderful peace of his own heart, and lifts us above all that is, was and shall be. When the tones have died away we feel that we must sit still with folded hands, and thank the master for his legacy to mankind" (*J. S. Bach*, vol. 2, p. 297).

—notes by Miguel Felipe

TEXT AND TRANSLATIONS

Wir eilen mit Schwachen doch emsigen schritten We hasten with weakness, yet hardworking footsteps

Wir eilen mit Schwachen doch emsigen Schritten
O Jesu, o Meister zu helfen zu Dir
Du suchest die Kranken und irrenden treulich
Ach, höre, wie wir die Stimme erheben um Hülfe zu bitten
Es sei uns dein gnädiges Antlitz erfreulich.

We hasten with weakness, yet hardworking footsteps
O Jesus, O Master, for help unto Thee
Thou faithfully seek the sick and the erring
Ah, hear us, how we exalt our voices to ask for your help
Your merciful face makes us happy.

Noël des Enfants qui n'ont plus de maisons Christmas carol for homeless children

Nous n'avons plus de maisons,
Les enemis ont tout pris, jusqu'à notre petit lit!
Ils ont brulé l' ecolet notre maitre aussi.
Ils ont brulé l' eglise et monsieur Jésus Christ
Et le vieux pauvre qui n'a pas pu s'en aller
Biensur, papa est á la guerre, Pauvre maman est morte !
Anant d' avoir vu tout ca
Qu' est c' que l'on va faire? Noël ! Petit Noël !
N'allez pa chez eux, n'allez plus jamais chez aux, punissezles!
Vengez les enfants de France!
Les petits Belges, les petits Serbes,
et les petits Polonais aussi!
Si mous en oublions, pardonnez nous.
Noël! Sur tout pas de joujoux
Tachez de mous redoner le pain quotidien
Pour les petits Belges, pour les petits Serbes,
Pour les petits Polonais aussi!
Noël, ecoutez nous, nous n'avons plus de petits sabots
Mais donez la victoire aux enfants de France!

We have neither house nor home,
Enemies took all we owned, all gone even our little bed!
They burned our school, they even burned our teacher too
They burned the church and the statue of Jesus Christ.
And the old beggar who could not move very fast
Papa has gone off to war, poor mother is dead!
She did not foresee all this
Oh, what shall become of us? Jesus! Little Jesus!
Don't go to their house, never go to them again,
punish them all!
Avenge the children of France!
The little Belgians, the little Serbians and the little Polish too!
But if we should forget, please pardon us.
Jesus, above all we want no toys!
But please may we have once again our daily bread!
For the little Belgians, for the little Serbians
For the little Polish too!
Jesus, hear now our plea, we no long have our wooden shoes
Give victory to the children of France!

Taivas on sininen The sky is blue

Taivas on sininen ja valkoinen, ja tähtösiä täynnä;
Niin on nuori sydämeni ajatuksia täynnä.
Enkä mä muille ilmoita mun sydänsurujani;
Synkkä metsä, kirkas taivas, ne tuntee mun huoliani.

The sky is blue and white and full of stars
So also is my young heart full of thoughts.
And I won't tell others the sorrow of my heart
The gloomy forest, the clear sky, they know my cares.

Ach! Syncu, Syncu Oh, my son, my son

Ach Syncu, syncu! Domalijsi?
Taticek septá, oralijsi?
Oral jsem oral amemálo:
kolecko semen polamálo
Oral jsem oral cestu bílou,
kudy jsem chodil za szoumilou.
Coz jet a cesta usla paná:
Coz je ma milá uplakaná.
Coz jet a cesta tvrdá orat:
uz se nedáme spolu od dat!

Oh, my son, my son, are at home?
Father is asking if you have plowed
I have plowed but not enough.
The plow broke down and I could not longer plow
The path plowed was too well trodden,
the one which used to go to see my love
This path is very hard and well trodden.
My love has walked on it, sad and lonely
The path is no more for plowing,
for my love and I cannot marry.

Deep river

Deep river, my home is over Jordan;
Deep river, Lord, want to cross over into campground

O don't you want to go to that gospel feast,
To that promised land, where all is peace.

Lord, I want to cross over in to campground

Ave Maria

Ave Maria, gratia plena
Dominus tecum, benedicta tu in mulieribus
Et benedictus fructus ventris tui Jesus
Sancta Maria, ora pro nobis, Amen.

Ave Maria

Ave Maria, gratia plena
Dominus tecum, benedicta tu in mulieribus
Et benedictus fructus ventris tui Jesus
Sancta Maria, Mater Dei ora pro nobis peccatoribus
Nunc at in hora morte nostrae, Amen

Hail Mary, full of grace
The Lord is with Thee, blessed art thou among women
And blessed is the fruit of thy womb
Holy Mary, pray for us, Amen.

Hail Mary, full of grace
The Lord is with Thee, blessed art thou among women
And blessed is the fruit of thy womb
Holy Mary, Mother of God pray for us sinners
Now and at the hour of our death, Amen.

Jesu, meine Freude, BWV 227

I. Jesu, meine Freude ("Jesu, meine Freude", verse 1)

Jesu, my joy,
my heart's pasture,
Jesus, my treasure!
Ah, how long, ah long
has my heart suffered
and longed for you!
God's lamb, my bridegroom,
besides You on earth
nothing shall be dearer to me.

II. Es ist nun nichts Verdammliches (Romans 8:1)

Now there is nothing damnable in those who are in
Christ Jesus, who do not walk after the way of the flesh,
but after the way of the Spirit.

III. Unter deinem Schirmen ("Jesu, meine Freude", verse 2)

Under your protection
I am safe from the storms
of all enemies.
Let Satan rage,
let the enemy fume,
Jesus stands with me.
Whether now it thunders and flashes,
whether sin and Hell terrify,
Jesus will protect me.

IV. Denn das Gesetz (Romans 8:2)

For the law of the spirit, which gives life in Christ Jesus,
has made me free from the law of sin and death.

V. Trotz dem alten Drachen ("Jesu, meine Freude", verse 3)

Defiance to the old dragon,
defiance to the vengeance of death,
defiance to fear as well!
Rage, world, and attack;
I stand here and sing
in entirely secure peace!
God's strength holds me in watch;
earth and abyss must fall silent,
however much they might rumble.

VI. Ihr aber seid nicht fleischlich (Romans 8:9)

You, however, are not of the flesh, but rather of the Spirit,
since the Spirit of God lives otherwise in you. Anyone,
however, who does not have Christ's Spirit, is not His.

VII. Weg mit allen Schätzen ("Jesu, meine Freude", verse 4)

Away with all treasures,
you are my delight,
Jesus, my joy!
Away, you vain honors,
I don't want to listen to you,
remain unknown to me!
Misery, want, torture, shame and death
shall, although I must suffer much,
never part me from Jesus.

VIII. So aber Christus in euch ist (Romans 8:10)

However if Christ is in you, then the body is dead indeed for
the sake of sin; but the spirit is life for the sake of righteousness.

IX. Gute Nacht, o Wesen ("Jesu, meine Freude", verse 5)

Good night, existence
that cherishes the world!
You do not please me.
Good night, sins,
stay far away,
never again come to light!
Good night, pride and glory!
To you utterly, life of corruption,
be good night given!

X. So nun der Geist (Romans 8:11)

Therefore now since the Spirit of Him who raised Jesus from
the dead dwells in you, that same who raised Christ from
the dead will make your mortal bodies living, for the sake of His
spirit that dwells in you.

XI. Weicht, ihr Trauergeister ("Jesu, meine Freude", verse 6)

Hence, you spirits of sadness,
for my Master of joy,
Jesus, comes here.
For those who love God,
even their troubles
must be pure sugar.
Though I endure mockery and shame here already,
nevertheless you stay with me even in sorrow,
Jesus, my joy.

MARIA EMMA MELIGOPOULOU

Maria Emma Meligopoulou is in her second year of the Master of Music Degree program in Conducting at Boston University where she studies conducting with Ann Howard Jones and David Hoose. A Greek native, she studied Music Theory and Harmony at the "New Conservatory" of Thessaloniki and Law at the "Aristotle University" of Thessaloniki. She practiced law from 1994 to 2003.

In 1992 she founded the "Ss. Cyril and Methodios Girls' Choir" with which she has performed in Greece, Europe (England, Germany, Switzerland, Finland, France, Czech Republic, the Netherlands, Italy, Austria, Bulgaria, and Hungary) as well as in South Africa. She has been the Music Director of the "Children's Choir of the New Conservatory" of Thessaloniki (1995-2003) and of the "Greek College of Thessaloniki" elementary and high school choirs (1987-2003). In 2000-2003 she was the Music Director of the mixed choir of Thessaloniki's Prefecture. Her choirs have received many national and international distinctions such as a silver prize at the Choir Olympics 2000 in Austria, a silver prize at the 2nd Musica Mundi Choir competition in 1997 in Germany and a golden prize in the National School Choir competition in Greece 2002.

In 2000 and 2002 she attended master classes in choral conducting in Toronto, where she studied with Dr. Jones, Jean Ashworth-Bartle and Sir David Willcocks and she conducted the Toronto Children Choir in St. James Cathedral, Toronto. She has taken part in international symposiums and seminars on choral conducting in Finland (1992), Hungary (1993), Germany (1997), USA during the 6th World Symposium on Choral Music (2002) and Greece (1987-2003). She has attended the summer program of the "Zoltán Kodály Music Institute" in Kecskemét, Hungary, where she studied with Peter Erdei, Ida Erdei and David Vinden.

Her choirs have appeared on Greek and German television. Maria Emma Meligopoulou has released seven CDs of choral music. From 1987 until 1994 she was part-time music theory teacher at the New Conservatory and at the Greek College of Thessaloniki. In 2003-2004 she was teaching assistant in the course of ear-training/sight singing at Boston University.

MIGUEL FELIPE

A second year candidate for a Master's degree, Mr. Felipe currently studies at Boston University with Ann Howard Jones and David Hoose.

In addition to his studies, he is in his fifth year as director of music at Arlington Street Church, an historic congregation in Boston's Back Bay. This year also marks his first as music director of the Boston Choral Ensemble, an auditioned, 24-voice, a cappella ensemble. He recently completed a five-year tenure as artistic director of the Maine Gay Men's Chorus in Portland, Maine, and will lead the Brown University Chorus as a guest conductor for the spring semester, 2005.

Before moving to Boston, Mr. Felipe lived in Cincinnati, Ohio, where he completed a degree in music theory and conducting at The University of Cincinnati College-Conservatory of Music, summa cum laude with John Leman and Christopher Zimmerman. While there, he worked as a church musician for several area churches including Grace Episcopal Church and The Cathedral of St. Peter in Chains. Mr. Felipe also attended the Interlochen Arts Academy where he received a diploma in Piano Performance. In addition to his piano studies, he studied conducting and led the chamber choir, *Beau Chant*, in many concerts, children's events and a recording project for WIAA, a National Public Radio affiliate.

BOSTON UNIVERSITY WOMEN'S CHORALE

Maria Emma Meligopoulou, conductor

Katherine FitzGibbon, piano

Barbara Wild, manager

Soprano I

Alice Ann Robinson
Julie Olofson
Deana Stein
Lillian Schmidt
Sarah St. Denis
Lisa Wolff
Jaime E. Smith
Chelsea Bell
Ashley Harmon

Soprano II

Veronica Peters
Katherine Baltrush
Joanna Wallace
Samara Shachar Hendin
Elizabeth Kammler
Rachel Perez
Genevieve Klim
Heather Hoopes

Alto I

Audra Lynne Vasti
Cassandra Santiago
Sarah Upton
Amanda Bulat
Barbara Wild
Christine Froomer
Margaret Pienczykowski
Rebecca Rosenbaum

Alto II

Aleksandra Pustilnikova
Clare Maloney
Anita Kupriss
Cristin Hoover
Johanna S. Bronk
Christine Servilio

BOSTON UNIVERSITY CONCERT CHOIR

Miguel Felipe, conductor

Matthew Anderson, accompanist

Michael McGaghie, manager

Soprano I

Kailey Walsh
Margaret Babin
Elise Ackermann
Kate Henckel
Heidi Freimanis

Soprano II

Catherine Meyers
Marissa Clark
Julie Schottenstein
Laura Peirce
Caitlin Quinn
Kristen Loesch
Sherri Snow
Katie Woolf

Alto

Vanessa Sawtell-Jones
Emily Belastock
Hannah K. Kolak
Christie Beaulieu
Alison Howard
Jenny Goak
Heather Ann Krajewski
Erin Mich
Lisa Wolff

Tenor

Matthew Anderson
Michael McGaghie
Brendon Fallon
Christopher Lucier
Chris Celella
Joseph Cerutti

Bass

Ben Sherman
James Wilson
Paulo Gomes
Naftali Schindler
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BOSTON UNIVERSITY SCHOOL OF MUSIC

UPCOMING EVENTS AND PERFORMANCES

Monday, October 18, 8 pm

Faculty Recital

Linda Toote, flute

Laura Ahlbeck, oboe

Shiela Kibbe, piano

Works by Dutilleux, Gaubert, La Montaine, Seiber, and Telemann

CFA Concert Hall

Thursday, October 21, 8 pm

Boston University Wind Ensemble

David Martins, conductor

Gillingham *New Century Dawn*

Kurka *The Good Soldier Schweik Suite*

Nelson *Passacaglia (Homage on B-A-C-H)*

Persichetti *Symphony for Band*

Tsai Performance Center

Friday, October 22, 8:00 pm

Faculty Recital Series

George Neikrug, cello

Kathleen Forgas, guest pianist

Works by Chopin, Debussy, Hindemith, and others

CFA Concert Hall

Friday, October 22 through 31

Fringe Festival

Ballymore Part One: Winners

One-act opera with music and libretto by Richard Wargo

Based on the stage play *Lovers* by Brian Friel

Dorothy Danner, guest stage director

Allison Voth, music director

Two young lovers on a sunny day in Ireland that ends in darkness.

All tickets \$5. BU community: one free ticket with BU ID at the door, day of performance, subject to availability. Box Office 617.933.8600.

www.BostonTheatreScene.com

Boston University Theatre, Studio 210

Tuesday, October 26, 8 pm

Boston University Chamber Orchestra

André de Quadros and Jonathan Girard, conductors

Tong-Il Han, piano

Beethoven *Overture to Creatures of Prometheus*

Mozart *Piano Concerto in C Major, K. 467*

Beethoven *Symphony No. 8 in F Major*

CFA Concert Hall

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CFA Concert Hall, 855 Commonwealth Avenue

Commonwealth Gallery, 855 Commonwealth Avenue

Boston University Theatre, 215 Huntington Avenue

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