BOSTON CONSERVATORY WIND ENSEMBLE AND CHORUSES
December 12
Announcing Boston Conservatory at Berklee’s curated collection of innovative performances in dance, music, and theater.

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TICKETS ON SALE NOW
BOSTON CONSERVATORY
WIND ENSEMBLE
AND CHORUSES

CONDUCTED BY GEORGE CASE, MATTHEW MARSIT, AND NATHAN REIFF

December 12, 2019
8:00 p.m., Thursday
Old South Church

Mass in E Minor (1882)  
I. Kyrie  
II. Gloria  
III. Credo  
IV. Sanctus  
V. Benedictus  
VI. Agnus Dei

Anton Bruckner  
1824-1896

Cosmosis (2004)  
Susan Botti, soprano  
I. Overboard (Prologue)  
II. The 1st Night  
III. Interlude  
IV. The 2nd Night

Susan Botti  
b. 1962

L’homme armé (2003)  
Christopher Marshall  
b. 1956

This organization is funded in part by the Massachusetts Cultural Council, a state agency.
We are very excited that you have joined us for this evening of beautiful choral and wind music. The canon of great choral-orchestral repertoire is deep and well celebrated by ensembles around the world. However, the combination of choir and wind ensemble is a more modern concept, with a smaller repertoire and performances largely limited to academia. Outside of the academy, professional wind ensembles are hard to find, apart from military application, and for many choruses, new music is intimidating. The concept behind tonight’s program serves as a bridge for the ensembles and audience alike, juxtaposing one of history’s great cornerstones for chorus and winds—Anton Bruckner’s Mass in E Minor—with contemporary powerhouse composer Susan Botti’s witty and brilliant Cosmosis. As a coda to this partnership, the wind ensemble alone presents a magnificent fantasy theme and variations on the 15th-century secular chant-tune “L’homme arme,” itself setting a historical tune in a most modern context.

Tucked inside of this evening’s program is a secondary theme of radicalism. Boston Conservatory at Berklee’s mission is a bold approach to education: to shake up the traditions of the past and place a new focus on the new and changing landscape of our industry. This is reflected in each of our selections tonight. Anton Bruckner is regarded as a contemporary music radical among Romantic composers, recognized for his ownership of dissonances, use of unprepared modulations, and roving harmonies, all part of works of substantial length and form. Susan Botti’s approach to Cosmosis displays a radical use of extra musical and extended techniques for the voices and instrumentalists to create a unique and cinematic sound world. Christopher Marshall’s L’homme arme was written as a response piece to the United States military’s second invasion of Iraq that began in 2003. The series of vignettes which Marshall paints throughout the work’s variations display the psyche of the military complex, at times mocking its portrayal of strength through destruction. It is a magnificently powerful work, through which connections can easily be drawn to points in history, as well as today.

We hope that you enjoy this powerful and moving program, and that through it, you are inspired to further explore this developing genre. Thank you for your support of Boston Conservatory at Berklee. On behalf of tonight’s three conductors and ensemble performers, we wish you all peace and happiness for the upcoming holiday season and new year!

Matthew M. Marsit
Chair of Instrumental Studies and Conductor, Boston Conservatory at Berklee
# Wind Ensemble

**MATTHEW M. MARSIT, CONDUCTOR**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Players</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Piccolo</strong></td>
<td>Chu Chu, B.M. '21</td>
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<td>Emma Rose Bauman, B.M. '21</td>
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<td><strong>Flute</strong></td>
<td>Allison Liu, B.M. '23</td>
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<td>Emma Rose Bauman, B.M. '21</td>
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<td>Megan McCafferty, B.M. '23</td>
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<td></td>
<td>Shanshan Ying, M.M. '21</td>
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<td><strong>Oboe</strong></td>
<td>Alexis Mitchell, M.M. '20</td>
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<td>Christian Paniagua, B.M. '23</td>
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<td><strong>English Horn</strong></td>
<td>Kian Hirayama, B.M. '22</td>
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<td><strong>Clarinet</strong></td>
<td>Yuchi Sun, M.M. '20</td>
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<td>HuiMing Zheng, M.M. '21</td>
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<td>Macey Gregg, M.M. '22</td>
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<td>Joy Nam, B.M. '21</td>
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<td>Seonghun Choi, B.M. '22</td>
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<td>Britton Bullock, M.M. '21</td>
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<td><strong>E♭ Clarinet</strong></td>
<td>Seonghun Choi, B.M. '22</td>
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<td><strong>Bass Clarinet</strong></td>
<td>Nikhil Bartolomeo, M.M. '20</td>
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<tr>
<td><strong>Bassoon</strong></td>
<td>Tyler Harper, G.P.D. '20</td>
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<td>Brittany McCorriston, B.M. '21</td>
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<td><strong>Contrabassoon</strong></td>
<td>Shelly Mohr*</td>
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<tr>
<td><strong>Soprano Saxophone</strong></td>
<td>Stephen Tamas, B.M. '21</td>
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<td><strong>Alto Saxophone</strong></td>
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<td>Zicheng Tang, G.P.D. '20</td>
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<td><strong>Tenor Saxophone</strong></td>
<td>Matt Yamada, B.M. '20</td>
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<td><strong>Baritone Saxophone</strong></td>
<td>Alicia Camiña Ginés, M.M. '21</td>
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<td><strong>Horn</strong></td>
<td>Dominick Neville, B.M. '22</td>
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<td>Jack Krugman, B.M. '22</td>
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<td>Chia-Hung Lu, G.P.D. '21</td>
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<td>Sean McLendon, B.M. '22</td>
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<td><strong>Trumpet</strong></td>
<td>James Millen, M.M. '20</td>
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<td>Sijie Yang, M.M. '20</td>
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<td>Bjorn Kydland, B.M. '22</td>
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<td><strong>Tenor Trombone</strong></td>
<td>Hayden Adams, M.M. '21</td>
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<td>Benjamin Culver, M.M. '21</td>
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<td><strong>Bass Trombone</strong></td>
<td>Sean McCarty, B.M. '21</td>
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<td><strong>Euphonium</strong></td>
<td>Kristofer Leslie, B.M. '21</td>
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<tr>
<td><strong>Tuba</strong></td>
<td>Liam Sheehy*</td>
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<td><strong>Timpani</strong></td>
<td>Kendall Floyd, M.M. '21</td>
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<td>Margot Takeda, B.M. '22</td>
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</tbody>
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PERCUSSION
Emily Durocher, M.M. '20
Kendall Floyd, M.M. '21
Hoi Tong Keung, M.M. '20
Ping-Chen Shen, B.M. '23
Margot Takeda, B.M. '22
David Yun, M.M. '21

HARP
Jiayi Li, B.M. '21

BASS
Bryce Putt, M.M. '21
Wanting Feng, M.M. '21

*Guest Artist

CHORALE AND CONDUCTORS’ CHOIR

GEORGE CASE, CONDUCTOR

SOPRANO
Carolina Alvarez, B.M. '20
Jordan Beaver, B.M. '20
Mason Bynes, M.M. '21^ Franchesca Coverini, B.M. '22
Carly Dove, M.M. '20^ María Leonardi, B.M. '23
Sarah Mair, B.M. '22
Krystal Morin, M.M. '21^ Laura Nevitt, M.M. '20^ Jennifer O'Brien, M.M. '21
Amy Onyonyi, B.M. '20
Laura Pernas, B.M. '20
Laura Santamaria-Mendez, B.M. '23

TENOR
Nicholas Alessi, B.M. '21
William Benoit, B.M. '21
Jake Goz, M.M. '20^ Fran Daniel Laucerica, M.M. '20^ Daniel Lugo, B.M. '20
Gabriel Muenzer, B.M. '21
Ehimemen Omigie, M.M. '20^ Piero Regis, B.M. '21
Jackson Schroeder, B.M. '22
Robbie Shields, B.M. '21
Felix Aguilar Tomlinson, B.M. '20
Darren Tucker, B.M. '22
Miles Weinman, B.M. '22

ALTO
Emerald Barbour, M.M. '20^ Jillian Carelli, B.M. '20
Alexandra Dell’Edera, B.M. '21
Jiayu Li, B.M. '20
Campbell Mann, B.M. '20
Elizabeth Muñoz, B.M. '23
Jennifer Muñoz, M.M. '20^ Elisabeta Racolta, B.M. '21
Nicole Rizzo, B.M. '20

BASS
Devon Bain, B.M. '23
Donato Celentano, B.M. '23
Abraham Cruz, B.M. '23
Junze Gong, B.M. '22
Blake Hopkins, B.M. '22
Jacob Kanupp, M.M. '20^ Jacob Kent, B.M. '22
Gray Leiper, M.M. '20^  
Zhong Liu, M.M. '20  
Andrew Maxfield, M.M. '20  
John Moorman, B.M. '21  
Benjamin Perry, M.M. '20^  
Marcus Schenck+^  
Conor Whalen, M.M. '20^  

^Conductors’ Choir  
+Staff

## TREBLE CHOIR

### NATHAN REIFF, CONDUCTOR

### SOPRANO I
Kayla Blackburn, B.M. '22  
Yohji Daquio, B.M. '21  
Imani Francis, B.M. '20  
Olivia Fryer, B.M. '21  
Jayden Goldberg, B.M. '22  
Anna Hlinomaz, B.M. '21  
Avery Richards, B.M. '23  
Stephanie Rivero, B.M. '21  
Paulina Rodriguez, B.M. '23

### SOPRANO II
Markie Condra, B.M. '22  
Chloe Gardner, B.M. '22  
Ruijing Guo, B.M. '22  
Shijue Huang, B.M. '21  
Leah Lozada, B.M. '20  
Krystal Morin, M.M. '21  
Monica Ortiz, B.M. '23  
Caitlin Otto, B.M. '23  
Anna Kate Waters, B.M. '23  
Treshor Webster, B.M. '23

### ALTO I
Rylie Austin, B.M. '23  
Emily Bartlett, B.M. '23  
Yan Cui, B.M. '22  
Paulina de la Fuente, B.M. '23  
Samantha Martinez, B.M. '20  
Olivia Pellegrino, B.M. '21  
Delilah Rau, B.M. '22

### ALTO II
Taylor Bailey, B.M. '21  
Leah Bedenko, B.M. '22  
Alena Feldman, B.M. '22  
Elizabeth Widener, B.M. '23  
Caitlin Winston, B.M. '23

### REHEARSAL PIANISTS
Nathan Salazar  
Joe Turbessi
TEXTS AND TRANSLATIONS

BRUCKNER: Mass No. 2 in E Minor

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu
Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,

O miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu
in gloria Dei Patris.

Amen.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory be to God in the highest.
And in Earth peace
to men of good will.

We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten
Son.
Lord God, Lamb of God,
Son of the Father.

Thou that takest away the sins of the
world, have mercy upon us.
Thou that takest away the sins of the
world, receive our prayer.
Thou that sittest at the right hand of the
Father,
have mercy upon us.
For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus
Christ.
Together with the Holy Ghost
in the glory of God the Father.

Amen.
Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem Patri:

per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.

Credo

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.

And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all
worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,

by Whom all things were made.
Who for us men
and for our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the
Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.
I believe in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father and
the Son,
Who with the Father and the Son
together
is worshipped and glorified;
as it was told by the Prophets.
Credo in unam sanctam catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma, in remissionem peccatorum.

Et expecto resurrectionem mortuorum et vitam venturi sæculi.

Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Domi-

nus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei.

Dona nobis pacem.

And I believe in one holy catholic and apostolic Church.

I acknowledge one baptism for the remission of sins.

And I await the resurrection of the dead and the life of the world to come.

Amen.

Sanctus

Holy, Holy, Holy, Lord God of Hosts.

Heaven and earth are full of Thy glory. Hosanna in the highest.

Benedictus

Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Lamb of God, Who takest away the sins of the world, have mercy upon us.

Lamb of God.

Grant us peace.
BOTTI: *Cosmosis*

*Overboard*

What throws you out is what drags you in
What drags you in is what throws you
What throws you out is what drags you
What drags is what throws you
What throws you drags you
What drags throws you
Throws drag
Thra
ds throw
What throws drags you
What drags you throws
What throws is what drags you
What drags you in is what throws you
What throws you out is what drags you
What drags you in is what throws you out
What throws you in is what drags you
What drags you out is what throws you
What throws you out drags you
What drags throws you in
What throws drags you
Drags throw you
Thra
ds

*“The Cross Spider”*

_Poetry by May Swenson_

The 1st Night
A spider, put outside the world
given the Hole of Space for her design,
herself a hub all hollow, having no weight,
tumbled counterclockwise, paralytically slow
into the Coalsack.
Free where no wind was, no floor, or wall,
afloat eccentric on immaculate black
she tossed a strand straight as light,
hoping to snag on perihelion, and invent
the Edge, the Corner and the Knot.
In an orbit’s turn, in glint and floss
of the crossbeam, Arabella caught
the first extraterrestrial Fly
of Thought. She ate it, and the web.
became the Wen. On Witch it sit wirligiggly. No other thing or Fly alive. Afloat in the Black Whole, Arabella Crumple—died. Experiment frittered.

The 2nd Night
“Act as if no center exists,” Arabella advised herself. Thus inverted was deformed the labyrinth of grammar. Angles melted, circles unraveled, ladders lost their rungs and nothing clinched. At which the pattern of chaos became plain. She found on the second night her vertigo so jelled she used it as a nail to hang the first strand on. Falling without let, and neither up nor down, how could she fail? No possible rim, no opposable middle, geometry as yet unborn, as many nodes and navels as wishes—or as few—could be spun. Falling began the crazy web. Dizziness completed it. A half-made, half mad asymmetric unnamable jumble, the New became the Wen. On Witch it sit wirligiggly. No other thing or Fly alive. Afloat in the Black Whole, Arabella Crumple—died. Experiment frittered.
SOLOIST BIO

SUSAN BOTTI, COMPOSER/PERFORMER

Susan Botti’s eclectic background and experiences are reflected in her music. Her musical explorations have encompassed traditional, improvisational, and nonclassical composition and singing styles.

Botti is the recipient of numerous grants and awards, including the Goddard Lieberson Fellowship from the American Academy of Arts and Letters, a Guggenheim Fellowship, and the Rome Prize; and grants from the National Endowment for the Arts, the Aaron Copland Fund, New York Foundation for the Arts, the Greenwall Foundation, the Jerome Foundation, ASCAP, and the Foundation for Contemporary Performance Arts. She was the third Daniel R. Lewis Young Composer Fellow with the Cleveland Orchestra. Additional orchestral commissions include works for the New York Philharmonic and the Orpheus Chamber Orchestra.

Recent premieres include Bird Songs for solo soprano “in a nest of percussion,” commissioned and premiered by Lucy Shelton, and Mangetsu for soprano and violin, commissioned by violinist Airi Yoshioka and premiered by Botti and Yoshioka. Gates of Silence (Albany Records) is a group of three works for violin and piano, piano trio, and piano trio plus soprano (Botti). Inspired by Virgil’s Aeneid, it incorporates poetry by National Book Award finalist Linda Gregerson. This poetry, “Dido Refuses to Speak,” was awarded a 2011 Pushcart Prize.

A recording of Botti’s vocal chamber music, listen, it’s snowing (New World/CRI), features her operatic soliloquy, Telaio: Desdemona for soprano, string quartet, harp, piano, and percussion. Called “striking emotional music...” by Opera Magazine, this work was commissioned by the American Artists Series of Detroit and has been performed in numerous venues in New York City, Taipei, Santa Fe, Atlanta, and Washington, D.C.

In addition to performing her own vocal works, Botti specializes in the performance of contemporary music by composers of diverse styles, including Gubaidulina, Kurtág, Chihara, Pintscher, Matheson, and Cage. Composer/conductor Tan Dun created several major works highlighting her vocal and theatrical talents, including the role of Water in his internationally renowned opera Marco Polo (Sony Classical).

Botti received her B.M. in Music from Berklee College of Music and her M.M. in Music Composition from the Manhattan School of Music. She is a member of the composition faculties at the Manhattan School of Music and Vassar College.
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“What coming to the Conservatory, I did not have the means, space, or mentors to grow as an actor. Without a scholarship, it would’ve been impossible to come to Boston and pursue a career in the arts.”

—HELEN KEMENY (M.F.A. ’18, MUSICAL THEATER)
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