Shout the Big Dreams

Leonard Bernstein Festival of the Creative Arts
April 14-17, 2016
Free and open to the public
Brandeis University

Fauré Festival Weekend
Celebrating renowned French composer Gabriel Fauré (1845-1924)
March 12 & 13, 2016
Brandeis University

Upcoming Events

Unless otherwise noted, all concerts are FREE AND OPEN TO THE PUBLIC, and take place at SLOSBERG MUSIC CENTER at BRANDEIS UNIVERSITY.

For more information, visit: BRANDEIS.EDU/ARTS/CONCERTS/

From Korea: Gugak Preview (MusicUnitesUS)
Wednesday, March 16, 12 noon | Mandel Center for the Humanities

From Korea: Gugak—Soundscapes of the Soul (MusicUnitesUS)
Saturday, March 19, 8 p.m. (preconcert talk, 7 p.m.)
Sunday, March 20, 4 p.m. | Tickets: $20/$15/$5 (brandeis.edu/tickets)

Ernest Ling, cello
Friday, April 1, 7 p.m.

Jacob MacKay, cello
Saturday, April 2, 2 p.m.

Brandeis Wind Ensemble
Sunday, April 3, 3 p.m.

Lydian String Quartet: Sneak Peek
Wednesday, April 6, 12 noon | Mandel Center for the Humanities

Lydian String Quartet
Saturday, April 9, 8 p.m. (preconcert talk, 7 p.m.)
Tickets: $20/$15/$5 (brandeis.edu/tickets)

Brandeis Jazz Ensemble: Classic Big Band Swing
Sunday, April 10, 3 p.m.

Brandeis University Chorus & Chamber Choir
Sunday, April 10, 7 p.m.

The Embodiment of Voice: Concert & Salon with Tony Arnold
Wednesday, April 13, 7 p.m. | Berlin Chapel

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Celebrating renowned French composer Gabriel Fauré (1845-1924)
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Brandeis University
Remembering Gabriel Fauré

(Clockwise from the right: Fauré as a teenager, ca. 1860; Fauré with Associates (seated from left: Raoul Pugno, Eugene Ysaïe, Fauré); Fauré with his two sons, Emmanuel and Philippe, 1905; Fauré in Lugano, 1912; Fauré (ca. 1910); Fauré at 18 in the uniform of the Niedermeyer School)

The Robert Koff Scholarship in Music was created in 2014 as a tribute to the late musician, scholar and beloved Brandeis University professor of music. The scholarship is awarded to outstanding Brandeis students who are active in the music community at the University, with a preference for students who perform or study string instruments.

Koff touched hundreds of lives by sharing his musical gifts with both musicians and non-musicians. He had a wide and lasting influence on many generations of Brandeis students.

One of the founding members of the famed Juilliard String Quartet, Koff played in the quartet from 1946 until he joined the faculty at Brandeis as a professor and director of performance activities in 1958. Koff served as chair of the Department of Music from 1969-76.

Koff was the driving force in the creation of a resident string quartet at Brandeis, the Lydian String Quartet, which began in 1980. He coached and nurtured the quartet during its beginning years, and steered them successfully through their first few international competitions.

Koff retired from Brandeis in 1983 after 25 years on the faculty, yet his connection to the faculty, students and alumni remained strong. Professor Koff continued to teach, mentor and guide musicians in informal settings until just before his passing in 2005.

The Brandeis University Department of Music and Division of Institutional Advancement are honored to steward Professor Koff’s legacy in the form of the Robert Koff Scholarship in Music.

For more information on the scholarship or to make a gift, please contact Jillian Hahn Kohl in the Office of Institutional Advancement (781-736-4014 or jkohl@brandeis.edu). You may also make a gift to the scholarship online at giving.brandeis.edu (in the section labeled “Enter the name of another fund,” under Additional Giving Options section, type in “Koff Scholarship”).
Originally from Wisconsin, Kate Foss has called Boston home since 2008. She regularly performs in and around Boston; playing her way through Bach continuo lines with Emmanuel Music, classical orchestral repertoire with regional orchestras, electric bass lines with pit band rhythm sections, and modern music with groups such as Sound Icon and Boston Modern Orchestra Project. She has everything to do with a high artistic standard and expression, and knows that making music takes risk.

In residence at Brandeis University since their formation in 1980, the Lydian String Quartet offers compelling, superbly integrated and highly acclaimed performances of string quartet literature spanning two and a half centuries. The Lydians have performed extensively throughout the United States, and in France, England, Italy, Switzerland, Germany, Russia and Armenia. Winners of the Naumburg Award for chamber music, and twice winners of the Chamber Music America/ASCAP Award for Adventurous Programming, the Quartet has also received grants from the Meet the Composer/Rockefeller Foundation/AT&T Jazz Program in partnership with the National Foundation for the Arts, and numerous awards from the Aaron Copland Foundation for Music. The Lydians are recognized as one of the premier string quartets for American contemporary music, having performed and recorded new works by composers such as Fairouz, Fine, Hyla, Schuman, Shapero, Ornstein, Boykan, Harbison, Ives, Fine, Persichetti, and Wyner. The Lydians’ recordings of Schubert, Fauré and Brahms have received critical acclaim, and of their recently released recordings of all of the Late Beethoven Quartets, Paul Rapoport of Fanfare Magazine writes: “these are fine and distinctive performances, recorded in very realistic sound... The dense counterpoint of the Grosse Fuge benefits especially from the textural clarity characteristic of these performances, and the Lydian players turn in one of the most cleanly executed and precisely articulated renditions of this difficult movement in my experience.”
Gabriel Fauré continues to elude us. The imagined trinity of turn-of-the-century French masters (“Fauré, Debussy, Ravel”) inscribed into many history books is uneven. Debussy’s and Ravel’s music have been more frequently performed and recorded than Fauré’s. Ravel, once Fauré’s pupil, has attracted outstanding books, articles, and dissertations from a cadre of junior scholars in the past dozen years. Debussy long ago passed the noontide of critical attention, and studies of Debussy nowadays tend to focus on his circle and his critical reception, rather than on the composer himself. Both “Ravel studies” and “Debussy studies” nonetheless clearly constitute interpretive communities with competing internal claims. Fauré has until very recently escaped such scholarly momentum. But a critical mass of interest in and attention to Fauré’s music by performers and scholars is now at hand.

Edited collections about Fauré’s music were last published in the late nineteen-nineties (both books were products of conferences celebrating the 150th anniversary of the composer in 1995). Convening an international conference in Seattle last year—twenty years later—Stephen Rumph and I discovered with pleasure and excitement that discourse around Fauré’s music has expanded and greatly diversified. Younger scholars who were not yet active in 1995 have brought new methods and interests to the table. Rumph and I are now assembling a new book of essays on Fauré’s music. Good will is abundant: within forty-eight hours of our initial requests for a contributed chapter, all ten of our authors, a mix of senior and junior scholars, had sent back a yes! In twenty-five years of academic experience, I have never seen such a fast and unanimous response to a call for papers.

It is high time for musicological work on Fauré to catch up to his status beside Debussy and Ravel as part of a trio of Belle-Époque innovators. Yet one could reasonably wonder exactly why Fauré has proven so difficult a case. Like his contemporary in visual art, Odilon Redon, Fauré suffers from what I would call “category problems.” Fauré and Redon were seen by their contemporaries as “independents,” artists who avoided direct alliance with the major trends of their time (naturalism, symbolism, impressionism, academicism, fauvism, simultaneism...). Yet neither took up direct

Pianist Donald Berman is recognized as a chief exponent of new works by living composers, overlooked music by 20th century masters, and recitals that link classical and modern repertoires. His 2-volume The Unknown Ives and The Uncovered Ruggles (New World) represents the only recordings of the complete short piano works of Charles Ives and Carl Ruggles extant. Other recordings on Bridge Records include the 4-CD set Americans in Rome: Music by Fellows of the American Academy in Rome, The Piano Music of Martin Boykan, and the Spring 2016 release Scott Wheeler: Portrait. Berman has also recorded The Light That Is Felt: Songs of Charles Ives (with Susan Narucki, soprano New World), Wasting the Night: Songs of Scott Wheeler (Naxos) and Christopher Theofanidis’s Piano Concerto (Summitt), as well as music by Su Lian Tan (Arsis), Arthur Levering (New World), Martin Boykan (New World; Bridge), Tamar Diesendruck (Centaur), and Aaron Jay Kernis (Koch). In 1994 and 1995 Berman curated and performed concerts celebrating Gabriel Fauré’s Sesquicentennial in collaboration with the French Cultural Institute.

As a solo pianist, Ya-Fei Chuang has performed extensively in Europe, Asia and in the United States. She has performed in duo recitals with Noah Bendix-Balgley and Martin Chalifour (concertmasters of the Berlin and LA Philharmonic), Alban Gerhardt, Kim Kashkashian, Mark Kosower, Gabriel Lipkind, and is a frequent partner with Steven Isserlis and Robert Levin. Reviewing her live recording of the Mendelssohn Piano Concerto No. 1, Fanfare Magazine hailed her “delicacy and fluidity of touch... this version now sits at the top of the pile of Mendelssohn Firsts, alongside Perahia, Serkin, and John Ogdon.” Her recording of Hindemith chamber works was awarded a special prize by the International Record Review. Upcoming CD releases include an all-Liszt and all-Chopin recording, as well as the complete piano solo works by Ravel. She has given the world premieres of works by John Harbison, Stanley Walden, Thomas Oboe Lee, and Pulitzer prizewinner Yehudi Wyner. She is on the faculty of the Boston Conservatory, New England Conservatory Preparatory Division, and gives master classes throughout the United States, Europe, and Asia, and annually a two week master class at the Mozarteum, Salzburg.

Fauré at 170
Jean Meltaus is a pianist, accompanist and vocal coach. She has performed internationally in all three capacities. She holds degrees in piano performance, accompanying and coaching and received a Rotary Foundation Grant for piano study in Paris. She has served on the faculties of the New England Conservatory Preparatory School, Gordon College, Boston College, where she conducted the Women’s Madrigal Ensemble and served as staff pianist for the Stuttgart Ballet. She has accompanied vocal and instrumental master classes in France, Germany and London. Her choirs have performed with the Boston Philharmonic, Boston Musica Viva, Handel and Haydn Society, Boston Modern Orchestra Project, Boston Ballet and many other venerable musical ensembles. While at NEC, she commissioned and performed pieces by contemporary Boston composers. Presently, she is an Instructor of Piano at Brandeis University and a pianist for the Boston Ballet School, and maintains a private studio.

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As a Cantor, Lynn Torgove is the Head of Vocal Arts at Hebrew College, where she was ordained and received a Masters in Jewish Studies. She has been on the opera faculties of New England Conservatory, Boston Conservatory and Boston University and currently teaches at the Longy School of Music. Ms. Torgove is well known to Boston audiences both as a singer and a stage director. She is a member of both Emmanuel Music and the Cantata Singers. She sang in the premiere of John Harbison’s, Supper at Emmaus and the recording of Four Psalms. She has also performed with the Boston Modern Orchestra Project, the Boston Camerata, Aston Magna, and orchestras in St. Louis, Portland and Tallahassee. As a stage director, Ms. Torgove has directed Stravinsky’s The Rake’s Progress, Hans Krása’s Brundibář, William Walton’s The Bear, Arthur Sullivan’s The Zoo, “Frauenstimmen: Women’s Voices from the Ravensbrück Concentration Camp,” and a concert performance of John Harbison’s The Great Gatsby. This coming spring, she will be heard in Boston singing the role of Anna in Kurt Weill’s The Seven Deadly Sins and in Bach’s Cantata O Ewigkeit, du Donnerwort.

*   *   *   *

positions against such trends. They even acted creatively on what they liked in them. Such individuality and subtlety led their contemporaries to admire Fauré and Redon during their lifetimes. But their very individuality, which inspired admiration and resisted categorization, makes them difficult to fit into our own stories about the past, which naturally focus on major trends. It is easier to ignore Fauré and Redon than to include them. These introspective dreamers disrupt our schemes and boundaries.

Fauré has always had his faithful advocates in the United States, and particularly in Boston, the first American city to cultivate his music. It is fitting that we convene this festival here at Brandeis, where the Lydian String Quartet has continued the Bostonian tradition of Fauré enthusiasts reaching back to Charles Loeffler, John Singer Sargent, Edward Burlingame Hill, and Georges Longy. I see signs of a broadening interest in Fauré’s music among performers just as I do among musicologists. New generations of musicians, to whom the twentieth century is a past rather than a lived experience, are eager to find new “classics” in composers like Skryabin, Janáček, and Fauré, whose peculiar compositional adventures straddle romantic and modern aesthetics.

Even if Fauré will continue to remain difficult to place in historical trends, we are now in a position to describe and analyze his mobility, whether that refers to the very fluid forms of his musical expression or to his diverse activity in French society of his time. The moment has come to size him up without pinning him down. After all, when a composer ceases to elude us, when the posts, beams and trusses of musicological literature have fixed him in a permanent structure, then new scholarship on that composer retreats into mere captioning, or even ceases altogether. Only the decision to add rooms, remodel, or rebuild revives a serious historical enterprise. In the case of Fauré, fortunately, we are in the first stages of imagining a spacious structure in which to explore his sixty-four years of creative work, one whose rooms may be surprisingly diverse and perhaps in some respects unfinished. That is, even when pianists lower their fallboards, cellists put down their bows, and scholars close their laptops, some aspect of Fauré’s art remains just beyond our grasp.

- Carlo Caballero
March 2016
Baritone **Sam Kreidenweis** moved recently to Boston from Phoenix AZ, where he earned a master’s degree in Opera Theatre Performance from Arizona State University, performing such roles as Figaro in *Le Nozze di Figaro*, Dr. Craven in *The Secret Garden*, and Cinderella’s Prince/The Wolf in *Into the Woods*. He also sang in the Arizona Bach Festival and the Arizona Music Festival. An Ohio native, Sam holds a Bachelor’s degree in Vocal Performance from the University of Dayton.

Sam is presently a core member of Skylark Vocal Ensemble, based in Atlanta, The Renaissance Men of Boston, and recently returned from a seven-week tour with the Irish choir Anúna, performing in Ireland, Japan, the Netherlands, and Belgium.

Upcoming engagements include concerts with Skylark, the New Jersey based choir Kinnara, The Renaissance Men and the Marsh Chapel Choir at Boston University as the Bass Choral Scholar.

**Frank Kelley** sings a wide variety of music throughout North America and Europe. He has performed over 90 roles in major opera houses and has appeared with the leading symphony orchestras in Boston, Chicago, St. Louis, Mexico City, Tel Aviv, Taipei and Brussels. He has over 30 recordings, two of which have been awarded Grammys. Upcoming engagements include the *St. Mark Passion* (Emmanuel Music), Kurt Weill’s *The Seven Deadly Sins* (Urbanity Dance and Emmanuel Music) and *The Essential Ring* with the Boston Wagner Society. A resident of Boston, Mr. Kelley sings there 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 Beethoven, Schumann and Brahms, Schubert lieder, *Don Giovanni*, the *St. Matthew Passion*, *Alcina*, *The Magic Flute*, the *St. John Passion*, *The Rake’s Progress*, *Die Schöne Müllerin* and *Dichterliebe* with Russell Sherman, and most recently *Susanna*.

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**Recommended Reading**

To learn more about Fauré, we recommend:

*Gabriel Fauré, a Musical Life*, by Jean-Michel Nectoux (translated by Roger Nicols)
Cambridge University Press, 1991

*Gabriel Fauré, His Life Through Letters*, collected, edited and introduced by Jean-Michel Nectoux, translated by J.A. Underwood
Marion Boyars pub., 1984

*Fauré and French Musical Aesthetics*, by Carlo Caballero
Cambridge University Press, 2001

*Regarding Fauré*, essays edited and translated by Tom Gordon
Gordon and Breach Publishers, 1999

*Gabriel Fauré*, by Jessica Duchen
Phaidon, 2000

To learn more about the participants in this weekend’s Festival, please refer to page 12 of your program.
Jacob MacKay has performed extensively throughout New England, soloing concerti with the New Hampshire Philharmonic and the Keene Chamber Orchestra, and participating in numerous chamber music festivals, including Electric Earth Concerts and Monadnock Music. In 2014, he toured as part of the Palestine Sacred Music Festival, playing Baroque and Arabic music programs in venues throughout Israel and Palestine, and leading workshops in two refugee camps. Last summer, he participated in the first ever Global Musician Workshop lead by Yo-Yo Ma’s Silk Road Ensemble. He also performed in Vouillé, France as part of the 2015 International Festival of Chamber Music, sponsored by Chamber Music for Europe. Jacob is a senior at Brandeis University and is pursuing a double major in Environmental Studies and Cello Performance. He is the principal cellist of the Brandeis-Wellesley Orchestra and is a Leonard Bernstein Music Fellow.

* * * *

Robert Duff is in his first year at Brandeis University as Associate Professor of the Practice of Choral Music. At Brandeis University, he oversees the vocal program, conducts the Brandeis choral ensembles and teaches conducting. Duff also is in his eleventh year as the artistic director of the Handel Society at Dartmouth College, and has served on the faculties of Pomona College, Claremont Graduate University and Mount St. Mary’s College. He holds degrees in conducting, piano, and voice from the University of Massachusetts at Amherst, Temple University and the University of Southern California. An active commissioner of new music, Duff has given several world premieres of works for both orchestral and choral forces. He served as Council to the New Hampshire Council on the Arts, and is the Vice President of the Eastern Division of the American Choral Directors Association.

* * * *

Lynnea Harding is a freshman at Brandeis and she is thrilled to be performing in her first concert with the Chamber Choir! She is from Southern Maine, and she plans to study music and math. In addition to singing at Brandeis, Lynnea is Principal 2nd Violinist in the Brandeis-Wellesley Orchestra, and she is involved with the Undergraduate Theater Collective. She would like to thank her family, friends, teachers, and professors for all of their support.
### THE BRANDEIS-WELLESLEY ORCHESTRA

**Neal Hampton, conductor**

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<td>Amy Clark*</td>
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<td>Julia Martyn*</td>
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<td>Charlotte Francis</td>
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<td>Sarah Paster</td>
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<td>Liah Watt</td>
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* Co-Concertmaster
++ President
+ Treasurer
# Manager

Born in New York City and raised in Philadelphia, **Neal Hampton** serves on the faculties of Brandeis University and Wellesley College as conductor of the Brandeis-Wellesley Orchestra. Mr. Hampton has guest-conducted the Savannah Symphony, the Rhode Island Philharmonic, the Handel and Haydn Society, the Tallahassee Symphony, the Springfield (MA) Symphony, and London's Westminster Philharmonic, among others. He has premiered numerous contemporary works and has been engaged to conduct the Boston University Orchestra on several occasions, including a performance at Town Hall in New York City.

He has written music for ballet, theater and film, including incidental music for the Canadian Premier of Lanford Wilson's* Book of Days,* a choral arrangement heard on the Columbia Pictures release of* Mona Lisa Smile* and* Find Our Voice,* commissioned by the Plymouth County School district and premiered by the Plymouth Philharmonic. Mr. Hampton's musical adaptation of Jane Austen's* Sense and Sensibility,* (book and lyrics by Jeffrey Haddow) received its world premier in April 2013 at the Denver Center Theatre Company staged by Tony-nominated director, Marcia Milgrom Dodge.

Past conducting posts include Music Director of the Genesee (NY) Symphony and the Lowell (MA) Philharmonic, Conductor of the Boston College Symphony Orchestra and Assistant Conductor of the Young Artist’s Orchestra at Tanglewood. He was recently named Assistant Conductor for the Plymouth Philharmonic.

* * *
BRANDEIS UNIVERSITY CHAMBER CHOIR
Robert Duff, conductor
Matthew Anderson, accompanist

Soprano
Cristina Chen
Avery Dowd
Halley Geringer
Xiaoling Jiao
Hannah Lee
Sarah Salinger-Mullen
Michelle Yan

Tenor
Daniel Albert-Rozenberg
Matthew Chernick
Abram Foster
Junyan Lin
Joshua Rubenstein
Jeremy Simon

Alto
Aislyn Fair
Tamar Forman-Gejrot
Danielle Gaskin
Rachel Geller
Shira Gersh
Laura Goemann
Miranda Hurtado-Ramos
Katie Stenhouse
Kaylee Wallace

Bass
Steven Hoffman
David Kapaon
Andrew Larson
Samuel Sano
John Song
Jason Teng
Isaac Zukin

Violin
Daniel Stepner

Viola I
Samantha Lauring, Pr.
Tanya Bedford
Chris Nunn

Viola II
Anthony Arcese, Pr.
David Chernack
Andrew Parker

Cello I
Jacob McKay, Pr.
Justin Kim
Rob Bethel

Cello II
Yuan-Keng Ling, Pr.
Stephen Marotto

REQUIEM ORCHESTRA

Bass
Daniel Gorn

Harp
Martha Moor

Horn
Everett Burns
Valerie Sly

Organ
Matthew Anderson

Nicolas Southon is currently ‘Marie Curie Fellow’ in England (Keele University/Manchester’s Royal Northern College of Music). He holds a Ph.D. in Musicology and graduated from the Paris Conservatoire (History of music, Analysis, Aesthetics). His research centres on music in France during the 19th and 20th centuries. He is editor-in-chief of the *Complete Works of Gabriel Fauré* published by Bärenreiter. He collected and edited the writings of Francis Poulenc, *J’écris ce qui me chante* (Fayard, 2011; Translation: *Notes from the Heart*, Ashgate, 2014). Among his other publications are a book of conversations with the pianist Alexandre Tharaud (*Piano intime*, Ph. Rey, 2013), and a short history of classical music in the United States (*Les symphonies du Nouveau Monde*, Fayard, 2014). He has taught in various universities, including those of Tours and Paris-Sorbonne, and has appeared regularly on the radio station France Musique. See more on [http://www.nicolassouthon.fr/](http://www.nicolassouthon.fr/)

A former student at the École normale supérieure in Paris and an *agrégée de lettres modernes*, Clémentine Fauré-Bellaïche studied at the Sorbonne and at Sciences-Po Paris. She holds a Ph.D. in French Literature from Yale University. She is Assistant Professor in French and Francophone Studies at Brandeis University, where she specializes in 20th- and 21st-century literature. She is currently writing her first book entitled “L’Air protestant”: André Gide, Jean-Paul Sartre, Roland Barthes, and The Religion of Literary Modernism.

Carlo Caballero is Associate Professor of Music and Erma Mantey Faculty Fellow at the University of Colorado, Boulder. He received his B.A. from Pomona College and his Ph.D. from the University of Pennsylvania. He teaches courses on the history of music from 1700 to the twentieth century. His research has focused on music in France in the nineteenth and twentieth centuries, and he is particularly interested in historiography, music and the other arts, aesthetics, and analysis. Caballero is the author of *Fauré and French Musical Aesthetics* (Cambridge University Press). He has published...
Gabriel Fauré: A Chamber Music Retrospective

featuring the

LYDIAN STRING QUARTET
Daniel Stepner and Judith Eissenberg, violins
Mark Berger, viola Joshua Gordon, cello

with guests
Lynn Torgove, mezzo soprano
Donald Berman, piano
Ya-Fei Chuang, piano
Kate Foss, double bass

Sunday, March 13, 2016 | 7:30 p.m.
Slosberg Recital Hall

Program

String Quartet, Op. 121 (1924)
Allegro moderato
Andante
Allegro

La Bonne Chanson, Op. 61 (1894, on poetry by Paul Verlaine)
(Fauré’s version for high voice, piano and string quintet)
(see insert for texts & translations)
1. Une Sainte en son auréole
2. Puisque l’aube grandit
3. La lune blanche luit dans les bois
4. J’allais par des chemins perfides
5. J’ai presque peur, en vérité
6. Avant que tu ne t’en ailles
7. Donc, ce sera par un clair jour d’été
8. N’est-ce pas?
9. L’hiver a cessé

with Ms. Torgove, Mr. Berman, Ms. Foss

~ INTERMISSION ~

Quintet No. 2 in C Minor, Op. 115 (1921)
for piano and string quartet
Allegro moderato
Allegro vivo
Andante moderato
Allegro molto

with Ms. Chuang