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# Boston University Chamber Chorus, March 1, 1995

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*Boston University School for the Arts  
Music Division*

—presents—

BOSTON UNIVERSITY  
CHAMBER CHORUS

ANN HOWARD JONES, *conductor*

*and*

Director Of Choral Activities

PAUL OAKLEY, *piano & organ*

xx

*March 1*

Tuesday, ~~February 21~~, 1995 at 8:00 p.m.

The Tsai Performance Center

685 Commonwealth Avenue

Boston, Massachusetts

# BOSTON UNIVERSITY CHAMBER CHORUS

ANN HOWARD JONES, *conductor*

PAUL OAKLEY, *piano & organ*

Tuesday, February 21, 1995

8:00 p.m.

## PROGRAM

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### Cantique de Jean Racine, Op. 11

Gabriel Fauré  
(1845-1924)

Verbe égal au Très-Haut  
Notre Unique espérance,  
Jour éternel de la terre et des cieux,  
De la paisible nuit.  
Nous rompons le silence,  
Divin Sauveur jette sur nous les yeux!

Repands sur nous le feu  
de ta grâce puissante,  
que tout l'enfer fuie au son de ta voix,  
Dissipe le sommeil  
d'une âme languissante,  
qui la conduit à l'oubli de tes lois!

Ô Christ sois favorable  
à ce peuple fidèle  
pour te bénir maintenant rassemblé,  
Reçois les chants  
qu'il offre à ta gloire immortelle,  
et de tes dons qu'il retourne comblé

O divine Word above  
Our hope and consolation,  
Eternal light of the heavens and the earth:  
The peaceful night is past;  
Our voices greet the morning:  
Look down, O Lord, and hear thy people's prayer!

Inspire us, Lord, we pray,  
With the pow'r of thy Spirit,  
That hell may flee before thy might word.  
From slumber awaken us,  
our weary souls reviving,  
That we may never forget all thy laws!

Lord Jesus Christ, have mercy  
on thy congregation  
Now gathered here in the sight of thy throne;  
Receive the hymns  
they offer to thy endless glory;  
Renewed by thy gifts may they go forth in peace  
—Translated by John Rutter

### Rejoice in the Lamb, Op. 30

Benjamin Britten  
(1913-1976)

Elizabeth Mondragon, *soprano*  
Brad D. Peloquin, *alto*  
Matthew DiBattista, *tenor*  
Albert Jensen-Moulton, *bass*

Rejoice in God, O ye Tongues; Give the glory to the Lord, and the Lamb.  
Nations, and languages, and every Creature in which is the breath of Life.  
Let man and beast appear before him, and magnify his name together.

Let Nimrod, the mighty hunter,  
bind a leopard to the altar and consecrate his spear to the Lord.  
Let Ishmail dedicate a Tyger,  
and give praise for the liberty in which the Lord has let him at large.  
Let Balaam appear with an ass,  
and bless the Lord his people and his creatures for a reward eternal.  
Let Daniel come forth with a lion,  
and praise God with all his might through faith in Christ Jesus.  
Let Ithamar minister with a Chamois,  
and bless the name of Him, that cloatheth the naked.  
Let Jakim with the Satyr bless God in the dance,  
Let David bless with the Bear

Hallelujah from the heart of God, and from the hand of the artist inimitable,  
and from the echo of the heavenly harp in sweetness magnificent and mighty,  
Hallelujah.

For I will consider my Cat Jeoffry.

For he is the servant of the living God, duly and daily serving him.

For at the first glance of the glory of God in the East he worships in his way.

For this is done by wreathing his body seven times round with elegant quickness.

For he knows that God is his savior

For God has bless'd him in the variety of his movements.

For there is nothing sweeter than his peace when at rest.

For I am possessed of a cat,

surpassing in beauty from whom I take occasion to bless Almighty God.

For the Mouse is a creature of great personal valour.

For this is a true case

Cat takes female mouse, male mouse will not depart, but stands threat'ning and daring.

If you will let her go, I will engage you, as prodigious a creature as you are.

For the Mouse is a creature of great personal valour.

For the Mouse is of an hospitable disposition.

The flowers are great blessings.

For the flowers have their angels even the words of God's creation.

For the flower glorifies God and the root parries the adversary.

For there is a language of flowers

For flowers are peculiarly the poetry of Christ.

For I am under the same accusation with my Saviour.

For they said, he is besides himself.

For the officers of the peace are at variance with me

and the watchman smites me with his staff.

For Silly fellow! Silly fellow! is against me and belongeth neither to me nor to my family.

For I am in twelve hardships, but he that was born of a virgin shall deliver me out of all.

For H is a spirit and therefore he is God.

For K is king and therefore he is God.

For L is love and therefore he is God.

For M is musick and therefore he is God.

For the instruments are by their rhimes

For the Shawn rhimes are lawn, fawn, and the like.

For the Shawn rhimes are moon, boon, and the like.

For the harp rhimes are sing, ring, and the like.

For the harp rhimes are ring, string, and the like.

For the cymbal rhimes are bell, well, and the like.

For the cymbal rhimes are toll, soul, and the like.

For the flute rhimes are tooth, youth, and the like.

For the flute rhimes are suit, mute, and the like.

For the Bassoon rhimes are pass, class, and the like.

For the dulcimer rhimes are grace, place, beat, heat, and the like.

For the Clarinet rhimes are clean, seen, and the like.

For the trumpet rhimes are sound, bound, soar, more, and the like.

For the trumpet of God is a blessed intelligence and so are all of the instruments of Heav'n.

For God the father Almighty plays upon the Harp of stupendous magnitude and melody.

For at the time malignity ceases and the devils themselves are at peace.

For this time is perceptible to man by a remarkable stillness and serenity of soul.

Hallelujah from the heart of God, and from the hand of the artist inimitable,  
and from the echo of the heavenly harp in sweetness magnificent and mighty,  
Hallelujah.

Christopher Smart

Chung Un Seo, *soprano*  
Samantha May, *mezzo-soprano*

Wenn zu der Regenwand  
Phöbus sich gattet,  
gleich steht ein Bogenrand  
farbig beschattet.  
Im Nebel gleichen Kreis  
seh ich gezogen,  
zwar ist der Bogen weiss,  
doch Himmelbogen.  
So sollst du, nuntzer Greis,  
dich nicht betrüben;  
Sind gleich die Haare weiss,  
doch wirst du lieben.

When through the rain-drenched sky  
beam rays of sunshine,  
there will stand a rainbow,  
coloring the shadow of the sky.  
Though fog will dim  
its hues to faded grey white,  
no colors will it lose,  
still it is heaven's light.  
So you should, old man, be more cheerful,  
not sad.  
though your hair is white,  
still you will have love.

The Cherry Duet from *L'amico Fritz*Pietro Mascagni  
(1861-1945)Heather Schmid (Suzel), *soprano*  
Lawrence Bianco (Fritz), *tenor*

**Fritz**  
Suzel, buon di! D'un galo rosgnuolo  
la voce mi svegliò.

**Suzel**  
Che dite mai?

**Fritz**  
Mi piace come canti.

**Suzel**  
Oh, signor Fritz ...  
Canto così come mi vien dal core.

**Fritz**  
Quei fiori son per me?

**Suzel**  
Per voi li ho còlti ...  
Ed oltre i fiori ho pronta una sorpresa ...

**Fritz**  
Una primizia certo ...

**Suzel**  
Le ciliege.

**Fritz**  
Ciliege! e son di già mature?

**Suzel**  
Han della porpora vivo il colore,  
son dolci e tenere ...

**Fritz**  
Di primavera somiglia a un fiore  
fragrante e roseo ...

**Fritz**  
Good morning, Suzel! I was woken up  
by the glad song of a nightingale.

**Suzel**  
What can you mean?

**Fritz**  
I like your singing.

**Suzel**  
Oh, Master Fritz ...  
I sing what comes into my heart.

**Fritz**  
Are those flowers for me?

**Suzel**  
I picked them for you ...  
And, besides the flowers, I've a surprise for you .

**Fritz**  
Some early fruit, I'll be bound.

**Suzel**  
Cherries.

**Fritz**  
Cherries! Are they ripe already?

**Suzel**  
They're bright purple,  
sweet and tender ...

**Fritz**  
She is like a spring flower,  
fragrant and rosy ...

**Suzel**

Son pronta a conglieerne un mazzolino.  
Debbo gettarvele?

**Fritz**

Gettate subito, bell'augellino.  
Le saprò prendere.  
Fresche scintillano, di brina ancora  
son tutte rovide ...  
Ma è da quell'albero che sull'aurora  
pispiglia il passero?

**Suzel**

Sì, da quell'albero ...

**Fritz**

Ciò ch'egli dice non sai comprendere?

**Suzel**

Io lo so intendere ... ch'egli è felice,  
nel canto mormora:  
su rami floridi ha i suoi piccini ...  
lieti l'aspettano;  
agli scherzano dei bianco-spini,  
tra i fiori candidi.

**Fritz**

Come ne interpreti bene il linguaggio!

**Suzel**

Sembra che parlino.  
Sembra saultino coi fior il raggio  
dell-aurora.

**Fritz**

Tutto tace,  
Eppur tutto al cor mi parla.  
Questa pace,  
Fuor di qui dove trobarla?  
Tu set bella,  
O stagion primaverile!  
Rinovella  
Fiori e amor il dolce aprile!

**Suzel**

Quale incanto  
Nel risveglio d'ogni fiore!  
Riso o pianto,  
Tutto è palpito d'amore!  
Tutto il prato  
D'un tappeto s'è smaltato ...  
Al Signore  
S'alza l'inno da ogni core!

**Suzel**

I'm going to pick a handful ...  
Shall I throw you some down?

**Fritz**

Throw them down, my pretty little bird,  
I'll catch them ...  
They sparkle with freshness, still bedewed  
with hoar frost ...  
But is that the tree  
where the sparrow twitters at dawn?

**Suzel**

Yes, that's the one ...

**Fritz**

Do you understand what he says?

**Suzel**

I do ... he sings about  
how happy he is:  
in the flowery branches, his chicks  
await him joyfully;  
they play nimbly among  
the white hawthorn blossoms.

**Fritz**

How well you interpret his language!

**Suzel**

The birds seem to talk.  
They seem to greet, as the flowers do,  
the sun's first rays.

**Fritz**

All is silent,  
yet it all speaks to my heart.  
Where could one find  
peace like this elsewhere?  
How beautiful you are,  
o springtime!  
Sweet April renews  
flowers and love alike!

**Suzel**

What enchantment lies  
in the awakening of each flower!  
Laughter or tears,  
it all throbs with love!  
The whole meadow  
is carpeted with colour ...  
From every heart  
a hymn rises to the Lord!

"Sous le dome épais," from *Lakmé*

Léo Delibes  
(1836-1891)

Jennifer Rivera (Lakmé), *soprano*  
Georgia Jarmon (Malika), *mezzo-soprano*

**Lakmé**

Viens, Malika, les lianes en fleur,  
Jettent déjà leur ombre  
Sure le ruisseau sacré  
qui coule calme et sombre,  
Éveillé par les chant  
des oiseaux tapageux

**Malika**

Oh Maitresse!  
C'est l'heure ou je te vois souvire,  
l'heure bénie,  
ou je puis lire dans le coeur  
toujour fermé de Lakmé!

**Both**

Sous le dome épais ou le blanc jasmin  
A la rose s'assemble, sur la vive en fleur  
viant au matin, nous appellent ensemble  
Douceement glissons, de son flot charmant  
Suivons le courant fuyant  
Dans l'onde frémis sante,  
D'une main nonchallant  
Viens, gagnons le bord ou la source dort  
Ou l'oiseau chante  
Sous le dome épais ...

**Lakmé**

Come Malika, the creepers are in bloom,  
they've already cast their shadow  
on the sacred stream,  
that calm and somber,  
brightly awakes to the song  
of the boisterous birds.

**Malika**

Oh, mistress!  
This is the hour, when I can see your smile,  
the kindly hour,  
when I can see into the heart  
that's always closed - the heart of Lakmé!

**Both**

Under the dense canopy where the white jasmine  
and the roses assemble on the river bank in bloom  
the morning laughs, we call together  
Sweetly gliding on your billowing wave  
let us follow the fleeting current  
on the quivering sea  
a nonchalant hand  
come, prevail to the shore where the fountain sleeps  
Where the birds sing  
Under the dense canopy ...

**Two Choruses**  
(ed. Kenneth Jennings)

Gioachino Rossini  
(1792-1868)

**"I Gondolieri"**

Voghiam sull'agil vela  
bello respinde il cielo,  
la luna è senza velo,  
senza tempesta il mar.

Vogar posar sul prato;  
al gondellere è dato fra i beni,  
il ben maggior.  
Voghiam.

Non cal se brilla il sole  
o mesta appar la luna,  
ognor sulla laguna  
il gondoliere è Re.

**"La Passeggiata"**

Finche sereno è il cielo  
limpida e cheta l'onda,  
voghiam disponda in sponda  
amor ne guiderà.

The beginning of victory to the Lord, to the Lord the perfection of excellence.

Sailing on sparking waters,  
lovely the sky above us,  
the moon is clearly shining,  
no winds disturbing the sea.

To sail upon the waters;  
to gondoliers it is given to live  
the best of lives.  
O sail.

Whether the sun shines brightly,  
or sad appears the moon above,  
rowing upon the laguna  
the gondolier is king.

Calm and serene the heavens,  
limpid the waves below us,  
sailing from shore to shore  
guided alone by love.

Al flutto all'aura ai fiori  
noi parlerem d'amor,  
e il palpito del core  
per lor risponderà.

Ma ciel! già fischia il vento,  
s'increspa la laguna,  
presto! rapidi il pie' moviam.

ah! no, la luna appare,  
vano timor fu solo  
ecco sereno il cielo,  
in sì ridente suolo  
cantiamo, si cantiam.

To gentle winds and flowers  
we speak our words of love,  
all beating hearts together  
to them respond in love.

Winds now are blowing stronger  
rippling the sea around us,  
quickly let us depart, move on.

Ah! no, the moon appearing  
turns all our fear to gladness,  
calm and serene the heavens  
in this delightful country  
we sing our songs of love.

English version by Kenneth Jennings

Neighbor's Chorus from *La jolie Parfumeuse*  
(ed. Jan Meyerwitz)

Jacques Offenbach  
(1819-1880)

Please excuse us, mister, we don't want to bother,  
we only want to know.  
All of us are neighbors, so we're very curious.  
Why do you look so low?  
Give us all the low-down, did you reach a show-down  
with your last lady love?  
Give us all the low-down, do you feel a let-down  
'cos you've lost your love? Oh!

Did she keep you waiting?  
Did she break your date?  
Please elucidate, please elaborate!  
Did she treat you badly, was she very bad?  
Did she make you mad?  
Are you very sad?

Was she a very rich man's daughter  
who showed that she was not all you thought her?  
When with your songs of love you sought her,  
were you dowsed with water poured down from above?

Did you tease her, try to squeeze her til you made her pout?  
Did her father take a poker, did he throw you out?  
Did you tease her and squeeze her and chase her all about? Ah!

Please excuse us, mister, ...

English text by Peter John Stephens

## CHAMBER CHORUS

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### *Sopranos*

Kathy Chen  
Lauren Dooley  
Allison Entrekim  
Mara Hazzard  
Caitlin McKay  
Elizabeth Mondragon  
Jennifer Rivera  
Chung Un Seo  
Kerri Simoneau  
Heather Schmid

### *Mezzo-Sopranos*

Jenny Bent  
Robin Foye  
Sylvia Grab  
Georgia Jarman  
Samantha May  
Erica P. Miller

### *Tenors*

Lawrence Bianco  
Robert Chalwell  
Matthew DiBattista  
Brad D. Peloquin  
Geoffrey Scott  
Paul V. Soper

### *Basses*

Benjamin Copeland  
Robert Gehrenbeck  
Albert Jensen-Moulton  
Morgan Moody  
Paul Oakley  
Christopher Quimby  
Hung Yun  
Gabriel J. Zimmerman

## MEET THE ARTIST

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**Ann Howard Jones** is Professor of Music and Director of Choral Activities at Boston University. In that position Dr. Jones conducts the Symphonic Chorus and Chamber Chorus, teaches advanced choral conducting and administers the MM program.

Dr. Jones continues as Assistant Conductor for Choruses with the Atlanta Symphony Orchestra, where she is closely associated with Yoel Levi, Music Director, and Robert Shaw, Music Director Emeritus and Conductor Laureate. She is also Conductor of the Atlanta Symphony Youth Chorus. She serves as Musical Assistant with the Robert Shaw Chamber Singers and Festival Singers, whose recent performances led to recordings of Poulenc, Rachmaninoff, Brahms and Schubert choral music on TELARC and critical acclaim at Carnegie Hall. She assists Mr. Shaw in the musical preparations for the Robert Shaw Institute which has rehearsed, performed and recorded in southern France since 1988.

Dr. Jones has bachelor's and master's degrees in Voice and the doctorate in Choral Conducting from the University of Iowa. She has taught at the universities of Iowa, Georgia and Illinois, and at Wittenberg and Emory universities. While a Fulbright Senior Lecturer in Brazil, she consulted in the development of a university choral program and taught choral and vocal pedagogy.

Recognized for her expertise in conducting technique, choral and vocal pedagogy rehearsal procedures and performance practice, she is in constant demand as adjudicator, clinician and lecturer at seminars and workshops and as conductor of festival choruses, All-State choirs and honor choruses. Dr. Jones has conducted North Carolina, Texas and Delaware All-States in 1993-94.

Dr. Jones is a life member of ACDA. She has held elected office in that organization and her groups have been invited to appear on MENC, ACDA and AGO convention programs.

## UPCOMING EVENTS

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February 22  
8:00 p.m.

**Faculty Recital**  
**John Daverio, violin**  
**Maria Clodes Jaguaribe, piano**  
The Tsai Performance Center  
685 Commonwealth Avenue

February 23  
8:00 p.m.

**Boston University Percussion Ensemble**  
**Thomas Gauger, director**  
SFA Concert Hall  
855 Commonwealth Avenue

February 26  
8:00 p.m.

**Faculty Recital**  
**Todd Seeber, double bass**  
SFA Concert Hall  
855 Commonwealth Avenue

February 27  
8:00 p.m.

**Time's Arrow New Music Ensemble**  
**Richard Cornell, director**  
The Tsai Performance Center  
685 Commonwealth Avenue

February 28  
8:00 p.m.

**Boston University Early Music Series**  
**Mark Kroll, director**  
Glen Wilson, harpsichord  
The Tsai Performance Center  
685 Commonwealth Avenue

March 1  
8:00 p.m.

**Faculty Artist Series**  
**Yuri Mazurkevich, violin**  
**Peter Zaretsky, viola**  
**Andrés Díaz, cello**  
**Maria Clodes Jaguaribe, piano**  
The Tsai Performance Center  
685 Commonwealth Avenue

March 2  
8:00 p.m.

**Boston University Wind Ensemble**  
**Malcolm W. Rowell, Jr., director**  
The Tsai Performance Center  
685 Commonwealth Avenue

*For further information, please call 353-3349 or 353-TSAI.*

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