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# Boston University Women's Chorale and Repertory Chorus, Tuesday, November 3, 1998

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*Boston University School for the Arts  
Music Division*

*—presents—*

BOSTON UNIVERSITY  
WOMEN'S CHORALE  
*—and—*  
BOSTON UNIVERSITY  
REPERTORY CHORUS

ANN HOWARD JONES  
*Director of Choral Activities*

JENNY BENT, *conductor*  
SCOTT A. JARRETT, *conductor*

xx

Tuesday, November 3, 1998 at 8:00 p.m.  
Boston University Concert Hall  
855 Commonwealth Avenue  
Boston, Massachusetts

**BOSTON UNIVERSITY WOMEN'S CHORALE**  
—and—  
**BOSTON UNIVERSITY REPERTORY CHORUS**

ANN HOWARD JONES, *Director of Choral Activities*

JENNY BENT, *conductor*  
SCOTT A. JARRETT, *conductor*  
CHERYL BRANHAM, *accompanist*  
KIRSTINA RASMUSSEN, *accompanist*

Tuesday, November 3, 1998  
8:00 p.m.

**PROGRAM**

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**Women's Chorale**

Missa Brevis in D major

Benjamin Britten  
(1913-1976)

Kyrie  
Gloria

Helen Puckett, *soprano*

Sanctus  
Benedictus

Christina Grandy, *soprano*  
Jessica Lawrence, *soprano*

Agnus Dei

Cheryl Branham, *organ*  
Jenny Bent, *conductor*

Wir eilen mit schwachen, doch emsigen Schritten  
from Cantata No. 78, "*Jesu, der du meine Seele*"

Johann Sebastian Bach  
(1685-1750)

Gil Perel, *bassoon*  
Sonya Knussen, *cello*

Suscepit Israel, from Magnificat in D major, BWV 243

Bar

Andrew Price, *oboe*  
Michael Dressler, *oboe*

Herr, du siehst statt guter Werke  
from Cantata No. 9, "Est ist das Heil uns kommen her"

Bach

Amy Dombach, *flute*  
Andrew Price, *oboe d'amore*  
Scott A. Jarrett, *conductor*

Eucaristica  
Nigra Sum

Pablo Casáls  
(1876-1973)

Kirstina Rasmussen, *piano*  
Scott A. Jarrett, *conductor*

—Intermission—

### Repertory Chorus

Magnificat

Antonio Vivaldi  
(1678-1741)

Magnificat  
Et Exultavit

Kelly Anne Hopkins, *soprano*  
Kristin Faerber, *alto*  
Steven Olbash, *tenor*

Et Misericordia  
Fecit Potentiam  
Deposuit Potentes  
Esurientes Implevit

Shirley Gherson, *soprano*  
Maria D'Amato, *soprano*

Suscepit Israel  
Sicut Locutus

Mandy Feiler, *soprano*  
Shirley Gherson, *soprano*  
Krista Lester, *soprano*  
Kelly Anne Hopkins, *soprano*  
Maria D'Amato, *alto*  
Michelle Pisa, *alto*

Kristin Faerber, *alto*  
Emily Landa, *alto*  
Keith Butler, *baritone*  
Adam Alexander, *baritone*  
Daniel Smith, *baritone*

Gloria

Boston University Instrumentalists  
Jenny Bent, *conductor*

L'Invitation au voyage

John Corigliano  
(b. 1938)

Jennifer Coates, *soprano I*  
Mandy Feiler, *soprano I*  
Krista Lester, *soprano II*  
Shirley Gherson, *soprano II*  
Maria D'Amato, *alto I*  
Emily Landa, *alto I*  
Kristen Faerber, *alto II*  
Michelle Pisa, *alto II*

Steven Olbash, *tenor I*  
Corey Moran, *tenor I*  
Gregg Jacobson, *tenor II*  
Matthew Garrett, *tenor II*  
Keith Butler, *bass I*  
Jason P. Traue, *bass I*  
Daniel Smith, *bass II*  
Adam Alexander, *bass II*

Cheryl Branham, *piano*  
Jenny Bent, *conductor*

Missa Brevis in B-flat, K. 275 (272b)

Wolfgang Amadeus Mozart  
(1756-1791)

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

Kelly Anne Hopkins, *soprano*  
Kristen Faerber, *alto*  
Corey Moran, *tenor*  
Adam Alexander, *bass*

Boston University Instrumentalists  
Scott A. Jarrett, *conductor*

A Jubilant Song

Norman Dello Joio  
(b. 1913)

Shirley Gherson, *soprano*  
Cheryl Branham, *piano*  
Scott A. Jarrett, *conductor*

## Texts and Translations

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### Women's Chorale

*Missa Brevis in D major*

Benjamin Britten

#### Kyrie

Kyrie eleison  
Christe eleison  
Kyrie eleison

Lord have mercy  
Christ have mercy  
Lord have mercy

#### Gloria

Gloria in excelsis Deo.  
et in terra pax  
hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
In excelsis deus  
Agimus tibi  
gratias  
propter magnam gloriam tuam.  
Domine Deus, Rex coelestis,  
Pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe  
Domine Deus, Agnus Dei,  
filius Patris.  
qui tollis peccata mundi,  
miserere nobis.

Glory to God in the highest,  
and on earth peace  
to people of good will.  
We praise you, we bless you,  
we worship you. We glorify you.  
We give thanks to you  
because of your great glory.  
Lord God, heavenly King,  
Father almighty.  
Lord, the only begotten Son,  
Jesus Christ,  
Lord God, Lamb of God,  
Son of the Father.  
You who take away the world's sins  
have mercy on us.

Quoniam tu solus sanctus.  
tu solus Dominus,  
tu solus altissimus,  
cum Sancto Spiritu in gloria,  
Dei Patris. Amen.

For only you are holy,  
only you are Lord,  
only you most high,  
With the Holy Spirit in the glory  
of God the Father. Amen.

#### Creĉo (for Mozart *Missa Brevis* only)

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

I believe in one God,  
the Father Almighty,  
maker of heaven and earth,  
all that is visible and invisible.

In unum Dominum Jesum Christum,  
Filium Dei unigenitum,  
ex Patre natum,  
ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum non factum,  
con substantialem Patri,  
per quem omnia facta sunt.  
qui propter nos homines,  
et nostram salutem  
descendit de coelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine,  
et homo factus est.  
Crucifixus etiam pro nobis

In one Lord, Jesus Christ,  
only begotten Son of God,  
born of the Father,  
before all generations.  
God from God, Light from Light,  
True God from true God,  
begotten, not made,  
one in substance with the Father,  
by whom everything was made,  
Who for us men  
and for our salvation  
descended from heaven.  
And was made flesh by the Holy Ghost  
of the Virgin Mary,  
and was made man.  
He was also crucified for us

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 Filio procedit,

qui cum Patre et Filio  
simul adoratur et conglorificatur,  
qui locutus est per prophetas.

Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum.  
Et vitam venturi saeculi. Amen.

### Sanctus

Sanctus, Sanctus, Sanctus,  
Dominus 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,  
qui tollis peccata mundi,  
dona nobis pacem.

under Pontius Pilate,  
suffered and was buried.

And he was resurrected the third day  
according to the Scriptures.  
and ascended into heaven,  
sitting to the right of the Father  
And he shall come again with glory

to judge both the quick and the dead;  
whose kingdom shall not end.

I believe in the Holy Spirit,  
the Lord, and life-giver,  
who proceedeth from the Father and the  
Son,

who with the Father and the Son  
is equally adored and glorified,  
who spoke through the Prophets.

I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the  
and the life of the world to come. Amen.

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.

Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

Lamb of God,  
that takest away the world's sins,  
have mercy upon us.

Lamb of God,  
that takest away the world's sins,  
grant us thy peace.

*Wir eilen mit schwachen, doch emsigen Schritten, from Cantata No. 78*  
Johann Sebastian Bach

Wir eilen mit schwachen,  
doch emsigen Schritten,  
O Jesus, o Meister, zu helfen zu dir!

Du suchest die Kranken  
und Irrenden treulich.

Ach! höre, wie wir die Stimme erheben,  
um Hülfe zu bitten!

We hasten with eager,  
yet faltering footsteps,  
Oh Jesus, oh Master, for help unto Thee!

Thou faithfully seekest  
the sick and the erring.

Ah, hear us, we pray, our voice exalt Thee,  
for succor we pray Thee!

Es sei uns dein gnädiges  
Antlitz erfreulich!

Now grant us Thy gracious  
and merciful favor!

*Suscepit Israel*, from Magnificat, BWV 243  
Johann Sebastian Bach

Suscepit Israel puerum suum,  
recordatus misericordiae suae.

He hath holpen His servant Israel,  
in remembrance of His mercy.

*Herr, du siehst statt guter Werke*, from Cantata No. 9  
Johann Sebastian Bach

Herr, du siehst statt guter Werke auf  
Des Herzens Glaubens stärke

Lord, instead of regarding good works,  
You regard the strength of the faith in our  
hearts,

Nur den Glauben nimmst du an,  
Nur der Glaube macht gerecht  
Alles andre scheint zu schlecht  
Als dass es uns helfen kann.

It is only faith that You accept.  
Only faith justifies,  
Everything else would seem too bad  
To be able to help us.

*Eucaristica*  
Pablo Casáls

Porto Jesús dins el meu cor;  
I es el meu cor una Hostia Santa;  
Per aixó avui la resplandor  
que m'asserena el viure és tanta.  
Porto Jesús dins el cor meu;  
I el cor em salta d'alegria  
Bondat fa avui ma pena lleu,  
I els angels tinc per companyia.  
I veig la llum del cel tan clara  
Que per a sempre ferm refus  
Del mal obscur jo faig des d'ara.  
Jesús jo porto cor endins;  
Li vull portar tota la vida.  
I vull serguir dels serafins  
La veu d'amor que el cel em crida.  
De lliris blancs i gessamins,  
Avui al mon quina florida.

Deep in my heart I bear my Lord;  
My heart is a sacred Host to Jesus;  
Therefore in my heart, the light  
That gives serenity is ever glorious.  
Deep in my heart I bear my Lord;  
And my heart leaps joyfully within me.  
Goodness today makes sorrow light,  
And I have angels for my companions.  
And ever see the light of heaven  
That keeps me always from the ways  
Of darkness and of evil doing.  
Deep in my heart I bear my Lord;  
And all my life He will be with me.  
I want my voice to speak of love  
As does the seraph that proclaims Him.  
My way shall be a path of lillies,  
The path on which I walk beside Him.

—Translations by Philip J. Miller

*Nigra Sum*  
Pablo Casáls

Nigra sum, sed formosa,  
Filiae Jerusalem:  
Ideo dilexit me Rex,  
Et introduxit me  
in cubiculum suum.

I am black, but comely,  
O ye daughters of Jerusalem:  
The King hath rejoiced in me,  
The King hath brought me  
Into His very own chambers.

...dixit mihi:  
Surge et veni amica mea,  
Iam hiems transiit,

He spake unto me:  
Rise up, my fair one, and come away,  
Lo, for the winter is past and gone,



Imber abiit et recessit.

Flores apparuerunt in terrat nostra,  
Tempus putationis ad venit.  
Alleluia.

and the rain is over and gone.

Flowers appear on our earth,  
And the time of renewal is come.  
Alleluia.

—Translation by Kenneth Sterne

## Repertory Chorus

*Magnificat*

Antonio Vivaldi

Magnificat anima mea Dominum.  
Et exultavit spiritus meus in Deo salutari meo.

Et misericordia ejus a progenie in progenies  
timentibus eum.

Fecit potentiam in bracchio suo:  
dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis:

et divites dimisit inanes.  
Suscepit Israel puerum suum,  
recordatus misericordiae suae.  
Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.  
Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum, Amen.

My soul magnifies the Lord  
And my spirit has rejoiced in God my  
saviour.

And his mercy is on them who fear from  
generation to generation.

He has shown strength with his arm;  
he has scattered the proud, event the  
arrogant of heart.

He has deposed the mighty from their  
seats, and exalted the humble.

The hungry he has filled with good  
things:

And the reich he has sent empty away.  
He has helped in his servant Israel,  
in remembrance of his mercy.

As it was spoken to our fathers,  
to Abraham and his seed for ever.  
Glory be to the Father, and to the Son,  
and to the Holy Spirit.

As it was in the beginning, is now,  
and for generations of generations, Amen.

*L'Invitation Au Voyage/The Invitation to the Voyage*

John Corigliano

My child, my sister,  
Dream how sweet all things would seem  
Were we in that kind land to live together,  
And there love slow and long,  
There love and die among,  
Those scenes that image you,  
That sumptuous weather.  
Drowned suns that glimmer there  
Through cloud disheveled air  
Move me with such a mystery as appears  
Within those other skies of your treacherous eyes  
When I behold them shining through their tears.  
There, there is nothing else but grace and measure  
Richness, quietness, and pleasure.  
Furniture that wears the lustre of the years,  
Softly would glow within our glowing chamber,  
Flowers of rarest bloom proffering their perfume  
Would glow within our glowing chamber,

Mixed with the vague fragrances of amber;  
Gold ceilings would there be, mirrors deep as the sea,  
The walls all in Eastern splendor hung,  
Nothing but should address the soul's loneliness,  
Speaking her sweet and secret native tongue.  
There, there is nothing else but grace and measure,  
richness, quietness, and pleasure.  
See, sheltered from the swells there in the still canals  
Those drowsy ships that dream of sailing forth;  
It is to satisfy your least desire, they ply  
Hither through all the waters of the earth.  
The sun at close of day, clothes the fields of hay,  
Then the canals, at last the town entire in hyacinth and gold:  
Slowly the land is rolled sleepward under the sea of gentle fire.  
There, there is nothing else but grace and measure,  
Richness, quietness, and pleasure.

—Charles Beudelaire  
—Translation by Richard Wilbur

*Missa Brevis in B-flat, K. 275 (272b)*  
Wolfgang Amadeus Mozart

Please see above mass text.

*A Jubilant Song*  
Norman Dello Joio

O! Listen to a jubilant song,  
The joy of our spirit is uncaged,  
My soul, it darts like lightning!  
Listen to a jubilant song,  
For we sing to the joys of youth,  
And the joy of a glad light-beaming day.

O! Our spirit sings a jubilant song  
That is to life full of concord, of music,  
A life full of harmony.  
We sing prophetic joys of lofty ideals.  
We sing a universal love  
Awaking in the hearts of men.

O! to have life, a poem of new joys to shout!  
To dance and exult, to shout and leap.  
O! to realize space and flying clouds, the sun and moon,  
O! to be rulers of life, O! to be rulers of destiny.  
O! Listen to a song, a jubilant song.  
Listen to our song, the joy of our spirit is uncaged.  
We dance, exult, we shout and leap.  
O! Listen to our song.

—adapted from Walt Whitman

## Program Notes

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### *Missa Brevis in D major* Benjamin Britten

Composed in 1959 for the boy choir of Westminster Cathedral, Benjamin Britten's *Missa Brevis in D, Opus 63* employs several compositional techniques that contribute to the work's rhythmic and youthful exuberance. With the absence of a "Credo," *Missa Brevis* is an extremely concise setting of the Mass Ordinary. Rhythmically and melodically, the work is quite sophisticated. For example, the text setting of the Gloria in 7/8 meter presents legitimate choral challenges, as well as the "Sanctus" concise twelve-tone row, which spans only one measure as voices overlap. A wide span of the treble range is explored throughout the *Missa Brevis*, as well as contrasting thematic material. The chant-like "Kyrie" and joyful "Gloria" differ considerably from the haunting "Agnus Dei."

Jenny Bent

### *Wir eilen mit schwachen, doch emsigen Schritten,* from Cantata No. 78, "Jesu, der du meine Seele"

### *Suscepit Israel, from Magnificat, BWV 243*

### *Herr, du siehst statt guter Werke,* from Cantata No. 9, "Est ist das Heil uns kommen her"

### Johann Sebastian Bach

Born into what may possibly be the world's most musical family in 1685, Johann Sebastian Bach lived his life in humble service to his employers and his God. After several court and church appointments, he was named cantor of the St. Thomasschule in Leipzig in 1723. His duties included the instruction of the boys in the choir school, supervision of the town's musical activities, and the supervision, instruction, composition, and performance of all weekly service music for the two main churches in Leipzig, the Thomaskirche and the Nicolaikirche. When Bach died in 1750, a catalogue of unpublished works was left behind, detailing the plans and composition of five years worth of church cantatas, one for each Sunday of the church year. This output is nothing less than daunting, and we are grateful for the several hundred extant cantatas.

"Wir eilen mit schwachen" and "Herr, du siehst" are extracted from two such cantatas, both intended to be sung on the fourteenth and sixth Sundays after trinity respectively. Both are duets for soprano and alto and were most likely intended for solo voices, though there is some evidence that they may have been sung by several on a part as in tonight's performance. They are written in *da capo* form in the practice of the period. "Wir eilen" is scored for solo cello and continuo. The solo part is marked *pizzicato* throughout drawing greater attention to the continuo bassoon. "Herr, du siehst" calls for a duet not only between the voices but also between the flute and oboe d'amore. The instruments begin in canon, which is further extended to a double canon as the voices enter.

These duets are separated by the "Suscepit Israel" from Bach's setting of the Magnificat. This chorus, scored for three part women's voices and organ, is largely homophonic, using melismatic linear writing for harmonic expansion against the other voices. The oboes enter in unison playing the Magnificat Psalm tone in long sustained phrases. Each of these pieces demonstrate Bach's sensitivity to vocal line and musical gesture. Indeed, one would be hard-pressed to imagine the development of Western music without the profound influence of Johann Sebastian Bach.

Scott A. Jarrett

*Eucaristica*  
*Nigra Sum*  
Pablo Casals

Pablo Casals (1876-1973) is known as one of the finest cellists, composers, and conductors in the twentieth century. In particular, he is responsible for the rediscovery of the Bach Unaccompanied Cello Suites. His discography reflects years of conducting and playing in all periods of music. Lesser known are Casals' skills as a composer. Throughout his life, Casals was a champion of the Catalan heritage. A majority of his choral music is a product of a life-long relationship with the Benedictine Abbey at Montserrat, located in the heart of Catalan. The Abbey has been a place of pilgrimage to the Black Virgin, a twelfth-century wooden image of the Virgin, for eight centuries. Its choir school is thought to be one of the oldest in all of Europe. Because of its deep Catalan traditions and extensive musical heritage, Casals enjoyed a very special relationship with the Abbey at Montserrat. *Eucaristica* and *Nigra Sum*, composed in 1932 and 1942 respectively, are among several works composed for Montserrat. Though Casals was not especially interested in organized religion, these pieces exhibit keen familiarity with older styles, chant-based monophony and polyphony, and reverent solemnity. *Eucaristica* is substantially scored for unison voices, with three part divisi only found in the final few bars. The keyboard interludes are reminiscent of church bells calling the faithful to prayer, here sung in Catalan. *Nigra Sum*, perhaps his most familiar composition for chorus, is set for three voices, available for both men and women. The text is taken from the Hebrew Scriptures in the Song of Songs, attributed to Solomon. Its place in the liturgy of the Roman Catholic Church is as an antiphon sung at Vespers during the Feast of the Blessed Virgin Mary. Casals sets the ancient text polyphonically with lush romantic harmonies and sonorities. Aside from being a pure pleasure to hear and perform, these compositions represent the product of a sweetly nostalgic devotee to one's country's heritage and traditions.

S. J.

*Magnificat*  
Antonio Vivaldi

Among Vivaldi's finest, yet lesser known, sacred choral works, *Magnificat* was composed during his years as violinist and concert master at the Ospedale della Pietà, a Venetian charitable institution for female orphans. Three versions exist, the first composed between 1713 and 1717 orchestrated for strings, continuo (organ), and a high vocal bass line, which could have been sung by a Pietà contralto. In the 1720's, Vivaldi revised the work to accommodate typical male voices, two cori and an expanded "Sicut Locutus" employing a virtuosic oboe duet. In 1739, Vivaldi expanded his *Magnificat* and replaced three of the solo movements with five new movements for specific solo singers at the Pietà.

Vivaldi's second version is tonight's focus. For our purposes, one choir will be used, though Vivaldi specifically indicates in almost every choral movement that two choirs should sing. The only exception is in the "Sicut Locutus," where Vivaldi indicates only Coro I. For this reason, a small ensemble will perform this movement.

The *Magnificat* is a setting of a canticle sung at every Vesper service, and, since the piece was most likely sung many times, it is very concise. Some of its notable features include the use of a ritornello, frequent chromaticism and colorful modulations. The latter two are especially evident in the "Et misericordia," in which Vivaldi uses a number of striking intervals, including the minor sixth and the major seventh, resulting in moving suspensions and dissonances. The doxology repeats the opening theme and concludes with a grand fugue.

J. B.

*L'Invitation Au Voyage*  
John Corigliano

Among John Corigliano's few choral works, *L'Invitation au Voyage* is a setting of American poet and linguist, Richard Wilbur's translation of Baudelaire's poem. Although a few versions of the work exist, one for string orchestra and another for flute and strings, this original uncommissioned version is set for SATB chorus, written between 1970 and 1971. Composed in the Neo-Romantic style of Samuel Barber, *L'Invitation au Voyage* is set to what Corigliano felt is, "Wilbur's poignant setting" that, "...pictures a world of obsessive imagination--a drugged version of heaven full of sensual imagery."

J. B.

*Missa Brevis in B-flat major, K. 275 (272b)*  
Wolfgang Amadeus Mozart

With Hieronymus Count Colloredo's accession as the new Prince-Archbishop of Salzburg in 1772, church music was to be drastically restructured and revised. Colloredo was a staunch advocate of the Enlightenment and its ideas. He wished to eliminate the long virtuosic musical mass settings which could lengthen the mass to over two hours. He insisted that when he was the celebrant, the mass was not to exceed forty-five minutes in length. This meant that the Mass Ordinary, the concerted portion of the liturgy, had to be no more than twenty minutes to allow sufficient time for the Mass Proper.

At the time, Wolfgang Amadeus Mozart (1756-1791) was the Konzertmeister in the Court of the Prince-Archbishop. Among his responsibilities were the composition of church music, including mass settings, litanies, and vespers. In a letter to Padre Martini in 1776, Mozart wrote, "A special study is required for this kind of composition." Mozart refers to the new constraints of setting the mass text. The *Missa Brevis*, or *short mass*, is a mass setting in which the movements with more text, the Gloria and the Credo, both of which were traditionally set in several different movements, must be through-composed and free of extensive development of any one idea or theme. As a result, the solo parts are more tightly interwoven with the choral texture, and the text is often telescoped so that the music very efficiently accommodates the text. It was the custom for the congregation to kneel for the "Et incarnatus est". As a matter of practicality and tasteful text setting, Mozart almost always shifts from the faster Allegro clip to a suddenly more solemn Adagio. In doing so the congregation would have a clearer sense of when it was to kneel, while emphasizing the crux of the Credo of the Christian faith.

Mozart is attributed with the composition of fifteen or sixteen of these Mass settings, nine of which were written in the four years after his tour of Italy. The *Missa Brevis in B-flat, K.275*, seems to have been a favorite of his. When asked about his church music he frequently referred to this Mass as one of his best examples of his facility in this genre. Mozart writes, "I should also like people to hear some of my compositions in this style," which "one could easily turn out at the rate of half a dozen a day." Although Mozart's contributions to church music tapered after leaving Salzburg, he performed several of these masses throughout his life, including a performance of the K. 275 Mass in the summer of 1791. In addition to being spectacular examples of compositions of the Salzburg years, these works represent the facility and ingenuity which characterize Mozart's entire compositional output.

S. J.

## ***A Jubilant Song*** **Norman Dello Joio**

From early childhood, Norman Dello Joio was exposed to the highest levels of music-making growing up in New York City. Born in 1913 into a musical family, he began piano and organ studies at an early age with his father. Dello Joio studied composition in the early 1940s with Wagenaar at Julliard, and Hindemith at the Berkshire Music Center and Yale University. From 1972 to 1979, Dello Joio was Dean of the School for the Arts at Boston University. Though mostly known for his choral music, Dello Joio's compositions reach all musical genres, including opera and symphonic works. His choral works are performed by many high school and college choirs due to their accessibility and gratifying musical experience. *A Jubilant Song* is an excellent example of such a work. It was composed in 1945, and is available in both mixed chorus and women's chorus settings, both by the composer. Though the composer has recently orchestrated *A Jubilant Song* for wind ensemble accompaniment, it was originally scored for piano alone, demonstrating the composer's own proficiency at the keyboard. Whitman's exuberance for life and humankind and Dello Joio's wonderful rhythmic and harmonic capabilities combine for an ecstatic musical experience.

S. J.

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## **Boston University Women's Chorale**

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### **Soprano I**

Kristin Badowski, *Mequon, WI*  
Emily Cox, *Albuquerque, NM*  
Heather Cundiff, *Chattanooga, TN*  
Marshalee Ducille, *Stone Mountain, GA*  
Christina Grandy, *North Easton, MA*  
Jennifer Rose Parker-Sparks, *Olympia, WA*  
Helen Puckett, *Clarksburg, MD*  
Lindsay Rowell, *Houston, TX*  
Alison Walla, *Kansas City, KS*

### **Alto**

Nora Derrington, *Mission Viejo, CA*  
Melissa Mazzoli, *Lansdale, PA*  
Glenda McSween, *Trinidad, West Indies*  
Verdis Robinson, *Rochester, NY*  
Rebecca Singer, *Fountain Valley, CA*  
Chin-a Son, *Seoul, Korea*  
Tabitha Young, *Aledo, IL*

### **Soprano II**

Jennifer Cameron, *Spokane, WA*  
Natalia Douris, *Red Hook, NY*  
Anne Graczyk, *Windsor Locks, CT*  
Tamah Hunt, *Bridgewater, MA*  
Allison Jones, *Canton, MA*  
Jessica Lawrence, *Arlington, VA*  
Sarah Lemoine, *New Orleans, LA*  
Sara McDougall, *Syracuse, NY*  
Sarah Palmer, *San Ramon, CA*  
Symi Rom-Rymer, *Chicago, IL*  
Leah Rosenthal, *Lake Forest, IL*

## Boston University Repertory Chorus

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### Soprano I

Jennifer Coates, *Glen Rock, NJ*  
Mandy Feiler, *Montvale, NJ*  
Claudia Frost, *Hamilton, MA*  
Shirley Gherson, *Yorktown, NY*  
Amanda James, *Lake Forest, IL*  
Beth Kinzer, *Minneapolis, MN*  
Andrea Rash, *Des Moines, IA*  
Rachel Vrooman, *Virginia Beach, VA*

### Soprano II

De Anne Dubin, *Belleville, MI*  
Kelly Anne Hopkins, *Havertown, PA*  
Krista Lester, *Monroeville, PA*  
Jessica Murphy, *Norwalk, CT*

### Alto I

Missy Backus, *Westport, CT*  
Andrea Brenon, *Ilion, NY*  
Leta Chan, *Alameda, CA*  
Casey Cole, *Tigard, OR*  
Maria D'Amato, *Shirley, NY*  
Kristen Faerber, *Dallas, PA*  
Lisa Randolph, *Easton, CT*

### Alto II

Janna Hinebaugh, *San Antonio, TX*  
Emily Landa, *LaGrange, GA*  
Aiden Loveland, *Lawrence, KS*  
Michelle Pisa, *Tyler, TX*  
Erica Zimmer, *Baton Rouge, LA*

### Tenor I

Martin Benvenuto, *Buenos Aires, Argentina*  
Matthew Garrett, *Spartanburg, SC*  
Gregg Jacobson, *Randolph, NJ*  
Corey Moran, *Bangor, ME*

### Tenor II

Keith Hampton, *Lake Mills, WI*  
Steven Olbash, *Lynn, MA*  
John Paulson, *Allston, MA*  
Leland Wiltamuth, *Northport, NY*

### Bass I

Paul Akers, *Riverside, CA*  
Jason Bishop, *Memphis, TN*  
Keith Butler, *East Meadow, NY*  
Daisuke Fuchigami, *Düsseldorf, Germany*  
Pablo Gisholt, *Mexico City, Mexico*  
Chad Leahy, *South Hadley, MA*  
J. Scott Perkins, *Bristol, CT*  
Jason P. Traue, *Farmers Branch, TX*

### Bass II

Adam Alexander, *New Canaan, CT*  
Henry Lihn, *New York, NY*  
James Farmer, *Santa Ana, CA*  
David Gross, *New Orleans, LA*  
Stephen Kingsbury, *Boston, MA*  
Daniel C. Smith, *Easton, MA*

## Boston University Instrumentalists

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### Violin

Hilary Smith, *Concertmaster*  
Ashley Pensinger  
Christine LeDoux  
Elise Dalleska  
Gabrielle Kopf

### Viola

Mark Holloway, *Principal*  
Christina Greene  
Liza Villanueva

### Cello

Sonya Knussen, *Principal*  
Kathleen Reardon

### Double Bass

Michael Williams

### Flute

Amy Dombach

### Oboe

Andrew Price  
Michael Dressler

### Bassoon

Gil Perel

### Organ

Cheryl Branham  
Kirstina Rasmussen

### Stage Manager

Jake Moerschel

## Upcoming Events

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November 6-8

7:00 pm.

November 8

3:00 p.m.

**Opera Institute Fringe Festival: *Seven Deadly Sins***

Sharon Daniels, *Director of Opera Programs*

Boston University Theatre Studio 210

855 Commonwealth Avenue

November 9

8:00 p.m.

Faculty Concert

**Atlantic Brass Quintet**

Jeffrey Luke, *trumpet*

Jon Nelson, *trumpet*

Seth Orgel, *horn*

John Faieta, *trombone*

John Manning, *tuba*

Tsai Performance Center

685 Commonwealth Avenue

November 13

8:00 pm.

**Boston University Symphonic Chorus**

Ann Howard Jones, *Director of Choral Activities*

Tsai Performance Center

685 Commonwealth Avenue

November 16

8:00 p.m.

Faculty Concert

**Michelle LaCourse, *viola***

**Nadine Shank, *guest artist, piano***

Tsai Performance Center

685 Commonwealth Avenue

November 17

8:00 p.m.

**Boston University Symphony Orchestra**

David Hoose, *conductor*

Tsai Performance Center

685 Commonwealth Avenue



# *Boston University School for the Arts*

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*You can help support these talented young artists by joining the Friends of Music at the School for the Arts. For information, please contact Leslie Dressler, Director of Development, Boston University School for the Arts, 85 Commonwealth Avenue, Boston, MA 02215 or call 617/353-3345.*