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Boston University Chamber Chorus and Chamber Orchestra, September 19, 2004

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BOSTON UNIVERSITY

College of Fine Arts

School of Music

**Boston University Chamber Chorus
and Chamber Orchestra**

Ann Howard Jones and Samuel Pascoe, conductors

Thursday, September 30, 2004 at 8 pm
Tsai Performance Center
685 Commonwealth Avenue

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

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

In a newly founded collaboration, students' artwork of the School of Visual Arts will be displayed on the covers of the School of Music Programs. The piece for this month's program is by Christina Goodwin, '05, entitled 'Charles River in Winter', and represents a view of the Charles River from the College of Fine Arts.

Wednesday, September 29, 2004 at 8 pm
Tsai Performance Center

**BOSTON UNIVERSITY
CHAMBER ORCHESTRA
AND CHAMBER CHORUS**

ANN HOWARD JONES and SAMUEL PASCOE, conductors

WOLFGANG AMADÉ
MOZART
(1756-1791)

Regina coeli, K. 276

Catherine Marchant, soprano
Julia Villagra, mezzo-soprano
George E. Case IV, tenor
Joseph Valone, baritone

Ave verum corpus, K. 618

TOMÁS LUIS DE
VICTORIA
(1548-1611)

Ave Maria

ANTON
BRUCKNER
(1824-1896)

Ave Maria

FRANZ JOSEPH
HAYDN
(1732-1809)

Salve Regina

Ann Howard Jones, conductor

INTERMISSION

MOZART

Symphony No. 36 in C major "Linz", K. 425

Adagio, Allegro spiritoso
Andante
Menuetto and Trio
Presto

Samuel Pascoe, conductor

PROGRAM NOTES

Much speculation surrounds the popularity of the Virgin Mary through the ages. Whether she embodies the female aspect of the deity, or is simply more accessible to people in her humanness and humility, she has inspired countless musical compositions, from the earliest music to the present. Tonight's program offers music written in her honor from the Renaissance, Classic and Romantic periods.

Composed in Salzburg in the late 1770's, Mozart's *Regina coeli* in C Major, K. 276, is a work of great exuberance which explodes with energy and joy from the very first note. After a period of discontent with the church and the court of the Archbishop in the early 1770's, Mozart had left Salzburg seeking a position more favorable to his interests, but he returned in 1779 to a new appointment as court organist. Apparently this was a happier time, for along with his *Regina coeli*, these last Salzburg years also saw the composition of the *Coronation Mass*, K. 337, and the two Vespers settings, K. 321, and the incomparable *Solemn Vespers*, K. 339. As in these other works, *Regina coeli* is particularly notable for Mozart's sensitive treatment of the text. The orchestra of two violins, two trumpets, timpani, and continuo is typical of the Salzburg period in its omission of violas.

Mozart left Salzburg for Vienna in 1780, where he lived until his death in 1791. Most people know that he died while in the midst of composing the *Requiem*, K. 626, but another well-known composition also dates from this time, the motet *Ave verum corpus*, K. 618. Scored for four part chorus and strings, it is the polar opposite of the *Regina coeli*. Ecstatic joy and youthful energy are nowhere in evidence; instead, the energy of this motet moves slowly but inexorably to its climax, the sopranos' "in mortis," illuminating the word "death" with a torturous chromatic line. In this short motet, Mozart portrays the broken body of the crucified Christ with great tenderness and pathos, combining Renaissance restraint and intimacy with a foretaste of Romantic chromaticism in lines of sublime lyric beauty and balance. At once emotional and serene, this music requires little imagination for one to see the dead Christ in his mother's arms - a vision of Michelangelo's *Pietà* in music, yet another portrait of the Virgin Mary.

Two unaccompanied settings of *Ave Maria* illustrate the great contrast in musical expression between the Renaissance and Romantic periods. Spanish composer Tomás Luis de Victoria (1549-1611) arrived in Rome in 1565, succeeding Palestrina in the prestigious position of maestro di cappella for the Roman College in 1571. Four years later, he was ordained a priest, and eventually returned to Spain as chaplain to the Empress. Based on Gregorian chant, his setting of *Ave Maria* reflects the restraint imposed by the Council of Trent (1545-1563), which established strict guidelines for liturgical composition. Following the example of his colleague Palestrina, Victoria's careful counterpoint evokes great serenity, but within these flowing lines there is also remarkable color and emotional depth. It may be these qualities which have kept this tiny gem among the favorites in the Renaissance choral repertory.

Three hundred years later, having moved from Italy and Spain to Vienna, we encounter entirely different illumination of the *Ave Maria* text from Anton Bruckner (1824-1896). A devout Roman Catholic, Bruckner taught organ and composition at the Vienna Conservatory, and was organist at Linz Cathedral. Utilizing all the color and texture of the late Romantic compositional palette, Bruckner explores the full dynamic range of a choir divided in as many as eight parts, from the most ethereal pianissimo to an ecstatic, full-blown fortissimo. His use of chromatic melodic lines to outline the unfolding of unusual and expressive harmonies is especially poignant at the conclusion, where the hymn of praise becomes a plea for mercy.

We close with *Salve Regina* in G minor by Franz Joseph Haydn (1732–1809). Upon the death in 1766 of the Kapellmeister at Esterházy, Haydn was promoted to that position, assuming duties which centered upon the composition and performance of church music. Although he had written little sacred music prior to this, it was not long before Haydn's efforts in this sphere began to attract notice; indeed, his 1767 *Stabat Mater* made him famous throughout Europe. Dated 1771, Haydn's autograph of the *Salve Regina* is scored for strings, four-part chorus, four vocal soloists, and "organ solo." The ornate organ part and "solo" designation indicate that Haydn himself may have played the organ part. The work consists of four short Adagio, Allegro, Largo (a tenor solo), and Allegretto (an elegant minuet in which the tonic minor is transformed to major to conclude the work). Although unusual in its dark color and somewhat somber character, this *Salve Regina* is also characterized by the dynamic contrast, economy of line and classic formal balance which are the hallmarks of Haydn's genius. As with Victoria, Mozart and Bruckner, Haydn's musical portrait of the Virgin Mary illuminates her most endearing qualities: like us, she is human, a mother who knew sorrow, but who also embodies the divine essence, full of grace and joy.

—Lisa Wolff

Mozart's marriage to Constanze Weber in Vienna on August 4, 1782, left relations with his father strained. After stalling for nearly a year, Mozart and his new wife made the journey to Salzburg in order to effect introductions in July 1783, remaining until October 27. Their journey back to Vienna was broken in Linz, where they stayed three weeks during which Mozart gave a concert in the Ballhaus. The genesis of the symphony he composed for the occasion, and which has since borne the name of the city for which it was composed, is explained in a letter written by Mozart to his father on October 31. After giving details of the journey and the hospitable reception accorded to him and his wife by their hosts, the Thun family, Mozart continues: "On Tuesday, November 4th, I am giving a concert in the theatre here and, as I have not a single symphony with me, I am writing a new one at breakneck speed, which must be finished by that time." No details of the remaining program are extant, but it probably followed the format of the Mozart's concerts in Vienna — one or two piano concertos, arias, and the solo keyboard improvisations for which he was famed. After the Mozarts returned to Vienna, the "Linz" Symphony was again performed at Mozart's concert at the Burgtheater on April 1, 1784.

The symphony is scored for strings, timpani, and pairs of oboes, bassoons, horns, and trumpets. Cast in the usual four movements, K. 425 is the first of a trio of symphonies (the others are the "Prague" Symphony No. 38 in D, K. 504, and the Symphony No. 39 in E flat, K. 543) in which the main *Allegro* (here marked *Allegro spiritoso*) is prefaced by a slow *Adagio* introduction, to which may be added the *Adagio maestoso* Mozart added to a Symphony in G by Michael Haydn (P16) when he was in need of new works during the height of his Viennese concert promotion activities. (The work was long accepted within the canon of Mozart's works as his Symphony No. 37 in G, K. 444). Also unusual is the introduction of trumpets and drums in the *Andante*, a rare incursion in slow movements in symphonies of this period. The brilliant *Presto* finale is a close relative of that of the "Haffner" Symphony of the previous year, with the additional interest of contrapuntal passages to contrast with the prevailing homophonic texture. The symphony as a whole is Mozart's most successful essay in the form so far showing little sign of the haste with which it was written.

—Brian Robins
from the archives at www.allmusic.com

ANN HOWARD JONES, conductor

Ann Howard Jones, Professor of Music and Director of Choral Activities at Boston University, conducts the Boston University Symphonic Chorus and Chamber Chorus, administers the Master of Music and Doctor of Musical Arts degrees in choral conducting and teaches advanced choral conducting.

After earning Bachelor's and Master's degrees in Voice and a Doctorate in Choral Conducting from the University of Iowa, Dr. Jones 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, Dr. Jones has recently appeared as guest lecturer at the American Choral Directors Association Eastern Division Convention in Baltimore, the American Guild of Organists Region I Convention in Portland, Maine, the Long Island Choral Festival, the Tennessee Arts Academy and on the summer session faculty in the Central Connecticut State University's graduate music program. She was invited to make a presentation at the national convention of the Music Educators National Conference in Nashville in April of 2002 and she was invited to lecture on Rehearsal Techniques at the International Federation of Choral Music Symposium in Minneapolis in August of 2002. She has been a guest faculty member at the University of Missouri, Miami University, Drake University, San Diego State University, the University of Missouri at Kansas City and Michigan State University. Dr. Jones was invited to conduct the Mormon Tabernacle Choir in a broadcast in January of 2003. Also in 2003 she delivered a lecture on Score Preparation for the Professional Training Workshop at Carnegie Hall. In 2004 Dr. Jones prepared the chorus for Charles Dutoit's performance of Stravinsky, Poulenc and Fauré at Carnegie Hall. She was invited by Chorus America to lead a workshop for conductors of Children's Choruses on the campus of Northwestern University in June of 2004. She is the recipient of the University of Nebraska distinguished guest professorship in 2004.

Dr. Jones has completed her tenth season as conductor of the Boston University Tanglewood Institute Young Artists Choruses. In the summer of 2004 the chorus and orchestra performed Vaughan Williams' *Dona Nobis Pacem* and joined with the Boston Pops and John Williams for a celebration of music from film. The chorus also performed with the BUTI Wind Ensemble in the US premiere of John Harbison's *Abraham*. Members of the 2003 chorus performed in the Tanglewood Music Center's performance of Ligeti's *Scenes from Danse Macabre* and they sang a concert in Ozawa Hall. Members of the 2001 chorus performed in the Tanglewood Music Center production of Ravel's *L'Enfant et les Sortilèges*, conducted by Robert Spano. Previous Young Artists Choruses prepared by Dr. Jones have performed in Tanglewood concerts of Bach Cantatas conducted by Craig Smith, Leonard Bernstein's *Olympic Hymn* conducted by John Williams, and *Midsummer Nights' Dream* of Mendelssohn, conducted by Seiji Ozawa. Major works performed by the chorus with the Tanglewood Institute orchestra have included Bernstein *Chichester Psalms*, Mozart *Vespers*, K. 339, Bach Cantatas #4 and #150, Mozart *Coronation Mass*, and Schumann *Nachtlied*.

Equally acclaimed as a conductor, her guest conducting appearances have included numerous All State and festival choruses. Dr. Jones was invited to conduct the Robert Shaw Tribute Singers, a chorus of singers from Mr. Shaw's select ensembles, in closing concerts before the

Southern Division of the American Choral Directors Association 2000 Convention, and the national American Choral Directors Association 2001 Convention. She conducted the Boston University Symphony Orchestra and Symphonic Chorus in the Verdi REQUIEM in Symphony Hall in November of 2001. The Boston GLOBE called the performance "stirring" and "memorable". In May of 2002, Dr. Jones was invited to conduct the Buffalo Philharmonic Orchestra and Chorus in Brahms *Requiem*, *Naenie*, and *Schicksalied*. She returned there to conduct in the spring of 2004. In April of 2003 she conducted the Boston University forces in the Brahms *Requiem* in Symphony Hall. The Symphonic Chorus and Orchestra performed Britten's *War Requiem* for the 2004 Eastern Division Convention of the American Choral Directors Association.

In 2003, Dr. Jones was the recipient of Boston University's coveted Metcalf Award for Excellence in Teaching, an award based on peer evaluation of work in the classroom and student letters of support. The award was presented at the 2003 Commencement exercises. Dr. Jones was Assistant Conductor for Choruses with the Atlanta Symphony Orchestra from 1984-1998 where she was associated with former Music Director Yoel Levi, and the late Robert Shaw, Music Director Emeritus and Conductor Laureate. She was the first Conductor of the Atlanta Symphony Youth Chorus. She served as Musical Assistant with the Robert Shaw Chamber Singers and Festival Singers, whose performances led to recordings of Poulenc, Rachmaninoff, Brahms, and Schubert choral music on TELARC and critical acclaim at Carnegie Hall. As one of the organizers of the Robert Shaw Institute, she assisted Mr. Shaw in the musical preparations for the Institute, which rehearsed, performed and recorded in France from 1988-1994.

SAMUEL PASCOE, conductor

Samuel Pascoe is a doctoral student in orchestral conducting at Boston University, where he studies with Professor David Hoose. Born in Mexico City, Mr. Pascoe graduated from the National Autonomous University of Mexico in 1991 as a piano performance major. He then continued to complete his Master's degree in Choral Conducting with a composition emphasis from Westminster Choir College in Princeton, New Jersey, where he studied with Joseph Flummerfelt and Stefan Young.

Since 1993, Mr. Pascoe has been a full-time professor at the National School of Music of the National Autonomous University of Mexico, where he teaches chamber music and theory. In 1998, he was appointed music director of the university's symphony orchestra, a position he held until 2001. He was also the conductor of the Coro de Madrigalistas, a professional choir of the National Institute of Fine Arts in Mexico City, and of the KON-TEMPO Ensemble, a contemporary chamber ensemble. He has served as the Music Director of the Academia de Mexico Chamber Orchestra, and has been a regular guest conductor of the AMEN Choir, with whom he has performed numerous oratorios.

As a composer, Mr. Pascoe has won several awards, including a second and fourth place in the annual National Choral Composition Competition in Mexico. Some of his compositions have been recorded on the Urtext label, including his Trio No. 1 for string trio, Lyric Piece for cello and piano, and a commissioned piece for soprano, two oboes, cello, bass, and marimba, that was recorded last spring.

TEXT AND TRANSLATIONS

Regina coeli

Regina coeli laetare,
alleluia:
Quia quem meruisti portare,
alleluia,
Resurrexit, Sicut dixit,
alleluia.
Ora pro nobis Deum,
alleluia.

Queen of heaven, rejoice,
Alleluia!
For He whom you were worthy to bear,
Alleluia,
Has risen, as He said,
Alleluia!
Pray for us to God,
Alleluia!

Ave verum corpus

Ave verum Corpus,
natum de Maria Virgine:
Vere passum,
immolatum in cruce pro homine:
Cujus latus perforatum,
unda fluxit sanguine:
Esto nobis praegustatum
In mortis examine.

Hail, true Body,
born of the Virgin Mary,
Who has truly suffered,
was sacrificed on the cross for mortals,
Whose side was pierced,
whence flowed water and blood:
Be for us a foretaste (of heaven)
during our final examining.

Ave Maria

Ave Maria, gratia plena:
Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

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

Salve Regina

Salve Regina, mater misericordiae:
Vita, dulcedo, et spes nostra, salve!
Ad te clamamus, exsules filii Evae,
Ad te suspiramus, gementes et flentes,
in hac lacrimarum valle.

Hail holy Queen, mother of mercy,
Hail our life, our sweetness and our hope.
To you do we cry poor banished children of Eve,
To you do we send up our sighs, mourning and
weeping in this valley of tears.

Eja ergo, advocata nostra,
illos tuos misericordes oculos
ad nos converte.

Turn then, most gracious advocate
your eyes of mercy toward us.

Et Jesum,
benedictum fructum ventris tui
nobis post hoc exilium ostende.

And after this, our exile,
Show us the fruit of your womb, Jesus.

○ Clemens: ○ pia:
○ dulcis Virgo Maria.

○ clement, ○ loving,
○ sweet Virgin Mary.

BOSTON UNIVERSITY CHAMBER ORCHESTRA

Samuel Pascoe, conductor

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*—principal in the *Regina Coeli*

#—principal in the *'Linz' Symphony*

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Fridays, October 1 and 29, 10-12:30

Muir String Quartet Open Rehearsals
College of Fine Arts
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Tuesday, October 5, 8 pm

Boston University Symphony Orchestra
David Hoose, conductor
Shostakovich *Symphony No. 1*
Schumann *Symphony No. 2*
Tsai Performance Center

Thursday, October 7, 8 pm

Richmond Piano Competition Winner Concert
JungHee Park, piano
Haydn *Sonata in E Flat Major, Hob. XVI:52*
Barber *Sonata, Op. 26*
Schumann *Kreisleriana, Op. 16*
Tsai Performance Center

Saturday, October 16, 8 pm

**Boston University Women's Chorus
and Concert Choir**
Maria-Emma Meligopoulou, Lisa Wolff, and Miguel Felipe, conductors
Works by Bach, Brahms, Debussy, Kodaly, Partiguin, and Antoniou
CFA Concert Hall

Thursday, October 21, 8 pm

Boston University Wind Ensemble
David Martins, conductor
Gillingham *New Century Dawn*
Kurka *The Good Soldier Schweik Suite*
Nelson *Passacaglia (Homage on B-A-C-H)*
Persichetti *Symphony for Band*
Tsai Performance Center

Friday, October 22, 8:00 pm

Faculty Recital Series
George Neikrug, cello
Kathleen Forgac, guest pianist
Works by Chopin, Debussy, Hindemith, and others
CFA Concert Hall

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Allison Voth*

*Denotes full-time faculty
Department Chairs represented in **bold**

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