

2001-02-16

Boston University Chamber Chorus, Friday, February 16, 2001

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*Boston University School for the Arts
Music Division*

—presents—

BOSTON UNIVERSITY
CHAMBER CHORUS

ANN HOWARD JONES, *conductor*
Director of Choral Activities

XX

Friday, February 16, 2001 at 8:00 p.m.
Boston University Concert Hall
855 Commonwealth Avenue
Boston, Massachusetts

BOSTON UNIVERSITY CHAMBER CHORUS

ANN HOWARD JONES, *conductor*
SCOTT A. JARRETT, *piano*

Friday, February 16, 2001
8:00 p.m.

PROGRAM

Trois Chansons Bretonnes (Botrel)

Henk Badings
(1907-19)

La nuit en mer
La complainte des âmes
Soir d'été

Three English Ballads (1998)

Marjorie Merryman
(b. 1952)

The Grey Cock
Queen Jane
The Friar and the Fair Maid

—Pause—

Neue Liebeslieder, Op. 65

Johannes Brahms
(1833-1897)

Wei-Cheih Lin, *piano I*
Scott A. Jarrett, *piano II*

Henk Badings

Trois Chansons Bretonnes

1. La nuit en mer

La brise enfle notre voile
Voici la première étoile Qui luit;
sur le flot qui nous balance
Amis, voguons en silence Dans la nuit

Tous bruits viennent de se taire,
On dirait que tout sur terre, est mort:
Les humains comme les choses,
les oiseaux comme les roses tout s'endort

Mais la mer, c'est la Vivante
c'est l'immensité mouvante toujours
prenant d'assaut les Jetées
dédaigneuse des nuitées et des jours

Hormis Elle rien n'existe
c'est le grand Phare et son triste Reflet.
A sa place la meilleure
Mes amis, jetons sur l'heure le filet

Puis enroulé dans nos voiles
le front nu sous les étoiles,
dormons!
Rêvons, en la paix profonde
A tous ceux qu'en ce bas monde
Nous aimons
Dormons sur nos goélettes.
Comme en nos bercelonnettes d'enfants
et demain à marée haute
Nous raliérons à la côte Triomphants!

2. La complainte des âmes

Vierge Marie, ô bonne Mère de Jésus
C'est ici la complainte amère.
Que chantent ceux qui ne sont plus
Nous venons en ce soir d'automne
frapper aux portes des Amis:
C'est Jésus Christ qui nous ordonne
de réveiller les endormis.

Ah! Vous, qui dormez dans la nuit noire.
Ah! Songez vous de temps en temps,
qu'au feu flambant du Purgatoire
sont peut-être, tous vos parents.
Ils sont là vos pères, vos mères,
feu pardessus, feu pardessous,
espérant, en vain, les prières
qu'ils ont droit d'espérer de vous.

Songez vous qu'ils disent peut-être
à tous les Chrétiens d'ici bas:
Faites pour nous sans nous connaître,
Puisque nos gâs ne le font pas!
Dans le purgatoire on nous laisse,
Priez pour ceux qui ne prient pas!
Priez pour nous! Priez sans cesse
puisque nos gâs sont des ingrats!

1. At Night on the Sea

The breeze swells our sail
Behold the first star's Twinkling;
upon the waves that rock us
Friends, let us sail the night in silence

All noises have been stilled,
it seems that everything on earth is dead:
Humans as well as things,
the birds as well as the roses all is asleep

But the sea, it is the Living
it is the immensity shifting constantly
taking the piers by storm
disdainful by night and by day

Except for Her, nothing exists
but the big lighthouse and its sad Reflection.
At the best place,
my friends, let us now throw our net

Then, our sails furled
foreheads bare beneath the stars,
we will sleep!
Dream upon the deep peace
Of all whom we love
in this world below
Let us sleep upon our schooners.
As in our childhood cradles
and tomorrow at high tide
We will return to shore Triumphant!

2. Complaint of the Souls

Virgin Mary, O good Mother of Jesus
Here is a bitter complaint.
Sung by those who no longer exist
We come upon this autumn evening
to knock at the doors of Friends:
Jesus Christ it is, who commands us
to awake the sleepers.

Ah! You who sleep through the dark night.
Ah! Dream once in a while,
that in the burning fires of Purgatory
are, perhaps, all your parents.
Here are your fathers, your mothers.
fire above, fire beneath,
hoping in vain for the prayers
that they have a right to expect from you.

Dream that they perhaps say
to all Christians here on earth:
Pray for us without knowing us,
because our children are not doing so!
We have been left in Purgatory,
Pray for those who are not prayed for!
Pray for us! Pray without ceasing
Because our children are ungrateful!

3. Soir d'été

Lison ma câline, quittons la colline,
car le jour décline au rouge horizon,
avant qu'il ne meure, profitons de l'heure:
à notre de meure viens t'en ma Lison!

Dans la paix immense du soir qui commence
monte la romance des petits grillons,
et la plaine rase que Phébus embrase
savoure l'extase des derniers rayons.

Des voix enjôleuses sortent des yeuses:
ce sont des berceuses, des petits oiseaux.
Et sa porte close, la fermière Rose
chante même chose entre deux berceaux!

C'est l'heure très pure où dans la ramure
passe le murmure du grand vent calmé.
L'heure langoureuse, se l'heure
où l'amoureuse,
se suspend heureuse au bras de l'Aimé;
c'est l'heure touchante où tous
nous enchante,
où la cloche chante l'Angélus au loin.

Et c'est l'heure grise où la douce brise
s'impregne et se grise de l'odeur du foin:

c'est l'heure où tout aime, où,
las du blasphème,
le méchant, lui même, est un peu meilleur.
Le cœur se dépouille de tout
se qui souille.
L'âme s'agenouille devant le Seigneur!
Lison ma petite, prions le bien vite,
pour qu'on ne se quitte de l'Eternité,

et qu'il nous convie à fuir cette vie
à l'heure ravie d'un beau soir d'été.

Marjorie Merryman

Three English Ballads (1998)

1. The Grey Cock

Flee, flee up, my bonny grey cock, And crawl when it is dawn,
Take wing if you see my father dear, For I will be with my true love John.

It's now ten at night, and the stars give nae light, And the bells they ring, ding dong.
He's met with some delay that causeth him to stay, But he will be here ere long.

Up Johnny rose, and to the door he goes, And gently tirl'd the pin.
The lassie taking tent, unto the door she went, And she opened and let him in.

Flee, flee up, my bonny grey cock, And crawl when it is day;
Your neck shall be like the pure beaten gold, And your wings of the silver grey.


The cock proved false, and untrue was, For he crew an hour o'er soon;
The lassie thought it day when she sent her love away, And it was but a blink of the moon.

3. Summer Night

Lison, my pet, let us quit the hill,
for day is dying at the red horizon;
before it dies, let us seize the moment:
come, let us tarry, my Lison!

In the vast peace of the evening's onset
romance arises from the little crickets,
and the flat plain that Phoebus sets ablaze
savors the ecstasy of the last rays.

Coaxing sounds come from the oak trees:
they are the lullabies of the little birds.
And her door closed, Rose the farmer's wife
sings the same thing between two cradles!

It is the pristine hour when the boughs
sift the murmur of the great calmed wind.
The languorous hour
when the lover
hangs happily on the arm of her beloved;
it is the touching hour when everyt
enchants us,
when the bell sings the Angelus in the
distance.

And it is the grey hour when the gentle
breeze
Impregnates and intoxicates itself with the
smell of hay:

It is the hour when everyone loves, when,
tired of blasphemy,
The Evil One himself is a little better.
The heart divests itself of everything
that soils it.
The soul kneels before the Lord!
Lison, my little one, let us quickly pray,
so that we may not be separated for
Eternity,
and that we may be invited to flee this life
at the ravishing hour of a beautiful
summer's evening

—Translation by Nick Jones

2. Queen Jane

Queen Jane was in labor full six weeks and more
Till women and midwives had quite giv'n her o'er.

King Henry was called for and sat by her side,
"What aileth thee Jane, what aileth my bride?"
King Henry sat near her and stroked her fair head,
"What ails my dear lady, your eyes look so red?"

"O royal King Henry, do one thing for me:
Rip open my two sides and save my babie!"
"O royal Queen Jane, that thing will not do,"
I'll lose your fair body and your babie too."

With sighing and sobbing she fell in a swoon,
They opened her two sides and the babie was found.

The babie was christened with joy and with mirth,
But bonnie Queen Jane lies cold under the earth.
There was ringing and singing and mourning all day,
But royal King Henry went weeping away.

Farewell to fair England, farewell evermore!
For the fair flower of England must flourish no more!

3. The Friar and the Fair Maid

A friar went to this maiden's bed
And asked her for her maidenhead.

"O I would grant you your desire
If it werena for fear o'hell's burning fire."

"O hell's burning fire you need have no doubt,
Although you were in I could whistle you out."

"O if I grant unto you this thing
Some money you unto me must bring."
While the friar was gone, his grey gown to sell,
She has a white screen spread over the well.

Then the fair maid cried out that her master was come.
"O," said the friar, "then where shall I run?"
Quick in behind the screen she him sent,
And he fell in the well by accident.

Then the friar cried out in a piteous moan,
"Help, O help me! Or else I am gone."

"You said you could whistle me out o' hell,
Now whistle your ain self out o' the well!"

But she helped him out and bade him be gone,
And kept the money by virtue she'd won.

Now all who hear it commend this fair maid
For the nimble trick on the friar she played.

All will make merry, both whistle and sing
For the fair maid, the well, and every good thing!

Johannes Brahms

Neue Liebeslieder, Op. 65

1. Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

2. Finstere Schatten der Nacht,
Wogen und Wirbel gefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande
Euch zu begreifen im Stande?

Das ist der nur allein.
welcher auf wilder See
stürmischer Oede treibt,
Meilen entfernt vom Strande.

3. An jeder Hand die Finger
hatt' ich bedeckt mit Ringen.
die mir geschenkt mein Bruder
in seinem Liebesinn.
Und einen nach dem andern
gab ich dem schönen,
aber unwürdigen Jüngling hin.

Kristen Faerber, *mezzo-soprano*

4. Ihr schwarzen Augen,
ihr dürft nur winken
Paläste fallen
und Städte sinken.
Wie sollte stehn in solchem Strauss
mein Herz, von Karten das Schwache Haus?

Renounce, O heart, all rescue,
To venture in the sea of love!
For many thousand vessels
are foundered in the deeps below!

Perilous darkness of night,
Whirlpools and billows of fate!
Those who, resting on land,
Stay in the calmness of safety,
How may they harken your thunder?

Ah, but he who alone,
tosses in stormy sea.
Languishing far from home,
Ponders your rage in wonder

On either hand with pledges
I had bedecked my fingers.
Rings that in trust my brother
Gave as a fond recall,
And each of them I offered
Now to the fairest,
but the unworthiest youth of all.

Those darkening glances,
they need but beckon,
The walls will crumble
and cities reckon.
In such a storm, though you be bold,
My heart, so flimsy, how may you hold?

Kelly Markgraf, *baritone*

5. Wahre, wahre deinen Sohn,
Nachbarin vor Wehe.
Weil ich ihn mit schwarzem Aug'
zu bezaubern gehe.
O wie brennt das Auge mir,
das zu zünden fordert!
Flammet ihm die Seele nicht,
deine Hütte lodert.

Neighbor, neighbor, guard your son,
Guard him well from sadness.
Lest these eyes, with flashing spell,
Drive him into madness.
Oh, how fierce my glances burn,
Heed my warning clearly!
If the flame consumes him not,
You shall rue it dearly!

Anne Gracyzk, *mezzo-soprano*

6. Rosen steckt mir an die Mutter,
weil ich gar so trübe bin.
Sie hat Recht, die Rose sinket,
so wie ich entblättert hin.

Mother decked my breast with roses,
When she heard my lonely sigh;
She was right, for roses whither,
Just as hearts, defenseless, die.

Meryl Atlas, *soprano*

7. Vom Gebirge, Well' auf Well'
kommen Regengüsse,
und ich gäbe dir so gern
hunderttausend Küsse.

From the mountain, wave on wave,
Comes the river singing,
Would my passion reach you thus
Countless, countless kisses bringing.

8. Weiche Gräser im Revier,
schöne stille Plätzchen!
O wie linde ruht es hier
sich mit einem Schätzchen!

Sheltered softly midst the grass,
Lulled in tender leisure!
Oh, how gently time does pass,
Here with her I treasure!

9. Nagen am Herzen
fühl ich ein Gift mir,

Heart sore and restless,
what will my life bring?

kann sich ein Mädchen ohne zu fröhen
zärtlichem Hang,
fassen ein ganzes wonneberaubtes
Leben entlang?

How can a maiden, weary with longing,
Find her desire,
Seeking the joyful rapture of love
To set her afire?

Jennifer Cameron, *soprano*

10. Ich kose süß mit der und der
und werde still und kranke,
denn ewig, ewig kehrt zu dir
o Nonna, mein Gedanke!

I sweetly kiss with her and her,
Although for one I'm burning,
Then ever, ever take my heart,
Oh, Nona, my yearning!

Gregg Jacobsen, *tenor*

11. Alles, alles in den Wind
sagst du mir, du Schmeichler!
Alles ammt verloren sind
deine Mühn du Heuchler!

Willy, nilly in the wind
All your words, you flatterer,
Someone else you'll have to find
For the praise you scatter!

Einem andern Fang' zu lieb
stelle deine Falle!
denn du bist ein loser Dieb,
denn du buhlst um Alle!

When another takes your snare,
Falling for your chatter!
Thief of love, I'll not be there,
That will end the matter!

Christina Grandy, *soprano*

12. Schwarzer Wald,
dein Schatten ist so düster!
Armes Herz,
dein Leiden ist so drückend
Was dir einzig werth,
es steht vor Augen
ewig untersagt ist Huldvereinung!

Darkest wood,
your shadows are so gloomy!
Grieving heart,
your sorrows are so heavy!
Though your fondest love
is close before you,
Always unfulfilled, your hopes are
thwarted!

13. Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir in's Angesicht.
Wie es auch im Busen brennt,
dämpfe deinen Trieb,
dass es nicht die Welt erkennt,
wie wir uns so lieb.

No, beloved, sit not near
Lest they see us here!
Turn your ardent gaze, my dear
Lest love shine too clear.
Though your heart may deeply grieve,
Hide it from their sight,
For the world must not perceive,
That our love is bright.

14. Flammenauge, dunkles Haar
Knabe wonnig und verwogen.
Kummer ist durch dich hinein,
in mein armes Herz gezogen!
Kann in Eis der Sonne Brand,
sich in Nacht der Tag verkehren?
kann die heisse Menschenbrust
athmen ohne Glutbegehren?
Ist die Flur so voller Licht,
ist die Welt so voller Lust,
dass das Herz in Qual vergehe?

Fervent glances, raven hair,
Youth of passion and of daring,
Driving me to sweet despair,
all my sorry heart ensnaring!
Can the sun be found in ice,
Or the day turn back from waning?
Can the burning breast of man
Live without a warmth sustaining?
Is the mead so blossom bright,
Does the world so long for love,
That the heart with pain is ridden?

15. Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
schmelzen in liebender Brust.
Nun könntet die Wunden ihr nicht,
die Amor geschlagen,
aber Linderung kommt einzig,
ihr Guten, von euch.

Now, ye muses, enough!
For vainly seek ye to picture,
How both sorrow and joy
Rage in the love-weary breast.
You will never release me from pain,
Of love's own devising,
Ah, but softly comes your answer,
Only you can soothe.

-Translation by Basil Swift

PROGRAM NOTES

Marjorie Merryman

Three English Ballads (1998)

Three English Ballads for chorus, string orchestra and percussion (or for chorus with piano) was commissioned by the Back Bay Chorale (Boston) and first performed in February 1998. The texts are adapted from the collection of English and Scottish ballads compiled by Francis James Child and first published between 1882 and 1898. *The Grey Cock* and *The Friar and the Fair Maid* date from the 18th century or earlier. *Queen Jane* is an account of the death of Jane Seymour during the birth of Prince Edward on October 12, 1537.

In setting *The Grey Cock*, I attempted to keep some feeling of a ballad, both in the use of returning motives to suggest refrains, and in the accompaniment, which is sometimes reminiscent of the strumming lute of a balladier. The text of *Queen Jane* is striking in its depiction of intimacy and tenderness between "Royal King Henry" (Henry VIII) and his second Queen, Jane Seymour. Queen Jane's attitude reflects the courage that women needed at a time when pregnancy and childbirth were so inextricably linked with death. The piece begins almost as plainsong, with a droning accompaniment. Although the chorus sometimes breaks into four-part harmony, the somber mood holds throughout this piece. *The Friar and the Fair Maid* describes a farce in which the action is so directly presented, it becomes almost visual in quality. It seemed appropriate to set the Friar's lines mostly for the men of the chorus, and the Fair Maid's for the women. The mood of this piece is jolly and quick, and the slight bawdiness of the text lightens any moral tone.

—Marjorie Merryman

MEET THE CONDUCTOR

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 the Chamber Chorus, teaches advanced choral conducting, and administers the Master of Music and Doctor of Musical Arts degrees in choral conducting. She is also the choral conductor of the Boston University Tanglewood Institute, where in past summers she conducted concerts as part of the Tanglewood Music Festival. In November 1994, Dr. Jones conducted the Boston University Symphony Orchestra and Symphonic Chorus in a performance of Beethoven's Mass in C and *Choral Fantasy*. The successful performance was recorded live and produced by TDK.

Recognized for her expertise in conducting technique, choral and vocal pedagogy, rehearsal procedures and performance practice, she is in demand as an adjudicator, clinician, and lecturer at seminars and workshops, and a conductor of festival choruses, All-State, and honor choruses. Dr. Jones conducted the North Carolina, Texas, and Delaware All-States in 1993-94, the Kansas All-State in 1995, the Massachusetts All-State in 1996, and the Iowa All-State in 1998.

Dr. Jones is a Life Member of the American Choral Director's Association (ACDA). She has held elected office in that organization, and her groups have been invited to appear on the convention programs of the ACDA, the Music Educator's National Conference, and the American Guild of Organists.

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

As Assistant Conductor for Choruses with the Atlanta Symphony Orchestra, Dr. Jones was associated with Yoel Levi, Music Director, and the late Robert Shaw, Music Director Emeritus and Conductor Laureate. She was also 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 Brahms, Poulenc, Rachmaninoff, and Schubert choral music on TELARC with critical acclaim at Carnegie Hall. She assisted Mr. Shaw in the musical preparations for the Robert Shaw Institute which rehearsed, performed, and recorded in southern France from 1988-1994.

BOSTON UNIVERSITY CHAMBER CHORUS

Soprano

Meryl Atlas, *Orange, CT, SFA*
 Jessica Brusilow, *Dallas, TX, SFA*
 Jennifer Cameron, *Spokane, WA, SFA*
 Sara Davis, *Indianapolis, IN, SFA*
 Sarah Deveau, *Cambridge, MA, SFA*
 Christina Grandy, *N. Easton, MA, SFA*
 Amanda James, *Lake Forest, IL, SFA*
 Ashley Nelson, *Morristown, NJ, SFA*
 Sarah Palmer, *San Ramon, CA, SFA*
 Jennifer Parker-Sparks, *Olympia, WA, SFA*
 Helen Puckett, *Clarksburg, MD, SFA*
 Bernadette Vanaria, *Waltham, MA, SFA*

Tenor

Martin Benvenuto, *Buenos Aires, Argentina, SFA*
 Matthew Campbell, *Shelby, NC, SFA*
 Drew Collins, *St. Paul, MN, SFA*
 Matthew Greer, *Kansas City, MO, STH*
 Gregg M. Jacobsen, *Randolph, NJ, SFA*
 Kevin Leong, *Huntingdon Valley, PA, SFA*
 Gianmarco Marostica, *New York, NY, SFA*
 Michael D. McDonald, *New York, NY, SFA*
 Corey Moran, *Bangor, ME, SFA*
 John Paulson, *Allston, MA, SFA*
 Scott Perkins, *Bristol, CT, SFA*
 Leland Wiltamuth, *Northport, NY, SFA*

Alto

Courtney Elf, *Allston, MA, SFA*
 Emily M. Ezzie, *Colton, NY, SFA*
 Kristen Faerber, *Dallas, PA, SFA*
 Anne Graczyk, *Windsor Locks, CT, SFA*
 Janna Hinebaugh, *San Antonio, TX, SFA*
 Jessica Lawrence, *Arlington, VA, SFA*
 Michelle Pisa, *Tyler, TX, SFA*
 Alie Lieberman Roberts, *Boston, MA, SFA*
 Susan Rogers, *Knoxville, TN, SFA*
 Rachel J. Samet, *Brighton, MA, SFA*
 Kimberly Whitehead, *Merrimack, NH, SFA*

Bass

Adam Alexander, *New York, NY, SFA*
 Mark Bartley, *Port Arthur, TX, SFA*
 Keith Brinkley, *Albany, NY, SFA*
 Keith Butler, *East Meadow, NY, SFA*
 Michael Ehrie, *Ashland, KY, SFA*
 Ben Harman, *LaGrange, GA, SFA*
 Scott A. Jarrett, *Lynchburg, VA, SFA*
 Chad Leahy, *South Hadley, MA, SFA/CAS*
 Kelly Markgraf, *Cedarburg, WI, SFA*
 David Mintz, *Acton, MA, SFA*
 J. P. Traue, *Farmer's Branch, TX, SFA*
 Jonathan, *VanderWoude, Swanzey, NH, SFA*
 Dean Wedel, *Vancouver, Canada, SFA*

UPCOMING EVENTS

February 20
8:00 p.m.

Faculty Recital
Yuri Mazurkevich, *violin*
Horia Mihail, *piano*
The Tsai Performance Center
685 Commonwealth Avenue

February 21
8:00 p.m.

Faculty Recital
Eric Ruske, *horn*
Julian Wachner, *organ*
Marsh Chapel
735 Commonwealth Avenue

February 23
8:00 p.m.

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

February 26
8:00 p.m.

**Boston University Repertory Chorus
and Women's Chorale**
Susan Rogers and Mark Bartley, *conductors*
Boston University Concert Hall
855 Commonwealth Avenue

February 27
8:00 p.m.

Boston University Chamber Orchestra
Richard Cornell, *conductor*
The Tsai Performance Center
685 Commonwealth Avenue

February 28
8:00 p.m.

Muir String Quartet
The Tsai Performance Center
685 Commonwealth Avenue

March 1
8:00 p.m.

Boston University Symphony Orchestra
David Hoose, *conductor*
The Tsai Performance Center
685 Commonwealth Avenue

March 12
8:00 p.m.

Artist Diploma Recital
Ayako Yoda, *piano*
The Tsai Performance Center
685 Commonwealth Avenue

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