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Boston University Repertory Chorus, Boston University Women's Chorale, and Boston University Men's Chorus

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*Boston University School for the Arts
Music Division*

—presents—

BOSTON UNIVERSITY
REPERTORY CHORUS

BOSTON UNIVERSITY
WOMEN'S CHORALE

—and—

BOSTON UNIVERSITY
MEN'S CHORUS

HYE-EUN GRACE CHO, *conductor*
SUSAN ROGERS, *accompanist*
KYUNGHWA SUNG, *accompanist*
KIRSTINA RASMUSEN, *accompanist*

ANN HOWARD JONES
Director of Choral Activities

XX

Saturday, April 29, 2000 at 1:30 p.m.
Boston University Marsh Chapel
735 Commonwealth Avenue
Boston, Massachusetts

BOSTON UNIVERSITY REPERTORY CHORUS
BOSTON UNIVERSITY WOMEN'S CHORALE
—and—
BOSTON UNIVERSITY MEN'S CHORUS
—featuring—
BOSTON UNIVERSITY INSTRUMENTALISTS

HYE-EUN GRACE CHO, *conductor*

SUSAN ROGERS, *accompanist*

KYUNGHA SUNG, *accompanist*

KIRSTINA RASMUSSEN, *accompanist*

ANN HOWARD JONES, *Director of Choral Activities*

Saturday, April 29, 2000

1:30 p.m.

PROGRAM

Missa Brevis Sancti Joannis de Deo in B-flat Major H.XXII 7
'Kleine Orgelmesse'

Joseph Haydn
(1732-1809)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Martín Benvenuto, *tenor*
Sarah Palmer, *soprano*
Boston University Repertory Chorus
Boston University Instrumentalists

Salut Printemps

Claude Debussy
(1862-1918)

Jennifer Cameron, *soprano*
Kyungha Sung, *piano*
Women's Chorale and Women of Repertory Chorus

A-Roving

arr. Alice Parker
and Robert Shaw

Leland Wiltamuth, *tenor*
Luis Mantovani, *guitar*
Susan Rogers, *piano*

The Drummer and the Cook

arr. Alice Parker
and Robert Shaw

Kris Moon, *baritone*
Thompson Patton, *bass*
Luis Mantovani, *guitar*
Susan Rogers, *piano*

This recital is presented in partial fulfillment of the requirements for the
Master of Music degree in Conducting.

TEXT AND TRANSLATIONS

JOSEPH HAYDN (1732-1809)

Missa Brevis Sancti Joannis de Deo in Bb Major H.XXII 7
'Kleine Orgelmesse' (Little Organ Mass)

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.
Gratias agimus tibi
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.
Quoniam tu solus sanctus.
Tu solus Dominus,
Tu solus altissimus,
Cum Sancto Spritu in gloria,
Dei Patris. Amen.

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

Credo

Credo in unum Deum.
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilem omnium, et invisibilem.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum,
et ex Patre natum,
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri,
per quem omnia facta sunt.
qui propter nos homines,
et propter nostram salutem
Descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato:
passus, et sepultus est.
Et resurrexit tertia die,

I believe in one God,
the Father Almighty,
maker of heaven and earth,
All that is visible and invisible.
And one Lord, Jesus Christ,
the only son of God
and of the Father born,
before all ages.
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
under Pontius Pilate,
he suffered and was buried.
And he was resurrected the third day

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.
Et in Spiritum Sanctum
Dominum, et vivificantem:
Qui ex Patre Filioque 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.

CLAUDE DEBUSSY (1862-1918)

Salut Printemps (Greetings of Spring)

Salut printemps jeune saison
Dieu rend aux plaines leur couronne
La sève ardente qui bouillonne
S'épanche et brise sa prison
bois et champs sont en floraison
Un monde invisible bourdonne
L'eau sur le caillou qui résonne
Court et dit sa claire chanson
Salut, Printemps, jeune saison!
Dieu rend aux plaines leur couronne
La sève ardente qui bouillonne
s'épanche et brise sa prison.
Le genêt dore la colline sur le ver gazon
sur le vert l'aubépine
verse la neige de ses fleurs
Tout est fraîcheur
Amour lumière
Et du sein fécond de la terre
montent des chants et des senteurs

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.
And 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 dead,
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.

Welcome, Spring, season of youth!
God renders to the plain its crown.
The fiery sap that bubbles
flows out and breaks its prison;
woods and fields are in blossom.
An invisible world drones;
the water across the pebble resonates
fleeting and tells its clear song.
Welcome, Spring, season of youth!
God renders to the plain its crown.
The fiery sap that bubbles
Flows out and breaks its prison.
The furze browns the hill;
on the green grass the hawthorn
pours the snow of its flowers.
All is freshness,
Love, light,
And from the fertile breast of the
earth
climb songs and fragrances.

Sez the drummer to the cookie, "Ain't the weather fine today?"
Sez the cookie to the drummer, "Is that all ye got to say?"
With her one eye in the pot,
And the 'tother up the chimney,
With a bow-wow-wow,
Fal-lal the dow-a-did-dy, Bow-wow-wow.

PROGRAM NOTES

JOSEPH HAYDN (1732-1809)

Missa Brevis Sancti Joannis De Deo

'Kliene Orgelmesse' (Little Organ Mass) H XXII 7

Haydn wrote *Missa Brevis Sancti Joannis de Deo* about 1777 (the autograph in the Gesellschaft der Musikfreunde, Vienna, is undated, but the watermarks suggest 1777-78). It is dedicated to St. John of God, patron saint of the Hospitallers, an order whose Viennese chapter had been generous to Haydn in the days after he had to leave St. Stephen's Cathedral. The Mass was composed for the tiny chapel of the Order at Eisenstadt; the minute size of the organ loft also dictated the use of a small orchestra consisting only of two violins and continuo. Haydn diversified the scoring by introducing into the long soprano solo Benedictus an obbligato for the chapel's famous little baroque organ, which is still extant and hence the work's Austrian nickname 'Kleine Orgelmesse'.

Several factors influenced the creation of the *Little Organ Mass*. First of all, Haydn wrote it at a time when he was once again a practicing organist. The most likely date for the first performance of this new Mass would have been March 8, the Feast of St. John of God. Thus Haydn knew he could count on himself as at least one skilled soloist for the first performances in the Brothers' Eisenstadt chapel and later at the castle. He wrote a beautiful organ solo in the *Benedictus*, traditionally the one place in an Austrian *Missa brevis* where an extended musical treatment was allowed. A second factor Haydn had to consider was the worship situation peculiar to the Brothers' house. The music had to be short so that texts were overlapped polytextually at the same time in the *Gloria* and the *Credo*. A third factor was the performance space itself. Tiny size and limited personnel would certainly have restricted the composer to small church and trio scoring. All these things explain Haydn's return to the *Missa brevis* genre after a lapse of at least twenty-five years.

The *Kleine Orgelmesse* was to become one of the most popular of all Haydn's Masses, celebrated as much for its musical richness as for its convenient scale. The *Kyrie* is *adagio* throughout. Providing a contemplative yet magisterial tone that would not be captured again until the *Harmoniemesse* of 1882. The *Gloria* radically condenses its text through overlapping. The *Credo* includes a lovely "Et Incarnatus est," especially its "Crucifixus" which features a chromatically descending choral bass line. The *Sanctus* is a 6/8 Allegro unique to Haydn's Masses and perhaps its suggestion of the hunt or peasant dance can be interpreted as a reference to St. John's past as shepherd and soldier. The *Benedictus*, for soprano solo with organ obbligato, is usually considered the high point of the Mass. The *Agnus Dei*, all *adagio* (and thus another inventive departure from Viennese tradition), ends with the merest whisper, a fitting final bow to the caregivers for whom the Mass was written.

CLAUDE DEBUSSY (1862-1918)

Salut Printemps (Greetings of the Spring)

This charming chorus was originally entitled *Printemps*, but upon its publication in 1928 (ten years after Debussy's death) it was retitled *Salut Printemps* to distinguish it from the orchestral work entitled *Printemps*. It was Debussy's first attempt at winning the *Prix de Rome* (1882); the examiners judged it not sufficiently original. The entire work resembles the highly modulatory music of Franck with whom Debussy studied organ in 1882. *Salut Printemps* is in a late Romantic style with only hints of Debussy's personal compositional traits occurring in the instrumental parts; the vocal parts are lyrical but do not exhibit the parallel planning, modality, and freedom of rhythm of later choral and

Salut, Printemps . . .
Bois et champs sont en floraison.
Bonjour, Printemps!

Welcome, Spring . . .
Woods and fields are in blossom.
Welcome, Spring!

TWO ARRANGEMENTS BY ALICE PARKER AND ROBERT SHAW (1962)

A-Roving

In Amsterdam there lived a maid,
Mark well what I do say,
In Amsterdam there lived a maid,
And she was mistress of her trade,
I'll go no more a-roving with you, fair maid.
(Refrain) A-roving, a-roving, since roving's been my ruin,
I'll go no more a-roving with you, fair maid.

I took that fair maid for a walk,
Mark well what I do say,
I took that fair maid for a walk,
And we had such a loving talk,
I'll go no more a-roving with you, fair maid.
A-roving, a-roving, since roving's been my ruin,
I'll go no more a-roving with you, fair maid.

I put my arm around her waist,
Mark well what I do say,
I put my arm around her waist,
She said, "Young man, you're in great haste,"
I'll go no more a-roving with you, fair maid.
A-roving, a-roving, since roving's been my ruin,
I'll go no more a-roving with you, fair maid.

I took that maid upon my knee,
Mark well what I do say,
I took that maid upon my knee,
Said she, "Young man, you're rather free,"
I'll go no more a-roving with you, fair maid.
A-roving, a-roving, since roving's been my ruin,
I'll go no more a-roving with you, fair maid.
No roving.

The Drummer and the Cook

Oh, there was a little drummer and he loved a one-eyed cook,
And he loved her, oh he loved her, tho' she had a cock-eyed look,
(Refrain) With her one eye in the pot,
and the 'tother up the chimney,
With a bow-wow-wow,
Fal-lal the dow-a-did-dy,
Bow-wow-wow.

When this couple went a-court-in' for to walk along the shore,
Sez the drummer to the cookie, "You're the gal that I adore."
With her one eye in the pot,
And the 'tother up the chimney,
With a bow-wow-wow,
Fal-lal the dow-a-did-dy, Bow-wow-wow.

When this couple went a-courtin' for to walk along the pier,
Sez the cookie to the drummer, "Ain' I love you too, my dear."
With her one eye in the pot,
And the 'tother up the chimney,
With a bow-wow-wow,
Fal-lal the dow-a-did-dy, Bow-wow-wow.

vocal works. It was premiered on April 2, 1928 in conjunction with its first publication in a piano reduction; the orchestral version was not published until 1956.

The work is in the form ABA. Although the key signature is A major, the introduction begins with arpeggios reminiscent of birdsongs harmonized by block chords a major second apart (e.g., C major and B-flat major); it eventually cadences into A major for the entrance of the voices. The first two lines are homophonic exclamations, after which the text is passed back and forth between two voices (soprano and alto), with some *divisi* in the soprano at "résonne l'eau sur le caillou/court et dit sa Claire chanson." The first four lines return with the final line altered to cadence in A major.

An interlude very similar to the introduction modulates to F-sharp major for the entrance of the soprano solo. This graceful solo requires a flexible, light voice. The solo is mainly in F-sharp major, with secondary motions to C-sharp major. The accompaniment uses a type of parallel harmonic motion that became a silent feature in Debussy's later music, moving from a G-sharp minor seventh chord to an E dominant seventh chord to an F dominant seventh chord and finally to D-sharp major. The solo section closes in F-sharp major and the birdsong introduction modulates back to A major while the choir sings the opening phrase in the modulatory keys. A truncated version of the A section returns followed by a codetta based on the opening statement of "Salut, Printemps!"

TWO ARRANGEMENTS BY ALICE PARKER AND ROBERT SHAW (1962)

A-Roving and *The Drummer and the Cook*

From 1949 to 1967, Alice Parker engaged in what has become known as the Parker-Shaw collaborations. These collaborations, arrangements of Carols, Hymns, Folk Songs and Spirituals, provided the content of many Robert Shaw Chorale recordings on the RCA Victor Red Seal label from 1950 to 1967. Parker wrote other arrangements during that era, although they are small in number. Robert Shaw approved unconditionally the songs Alice Parker had prepared for those albums, and recorded them virtually as submitted. For Shaw 1967 marked the end of the Chorale as he looked toward Atlanta, but for Parker the year represented the fruition of her efforts, guided by Shaw's "infallible ear," to regain her confidence as a composer.

The essence of Shaw's teaching was crystallized in two great truths: (1) in choral music, one must begin with the words; (2) the greatest obligation is to fulfill the needs of a melody. The prospect of making all the other components of music serve the melody seemed right to Parker. Without that strength, melody would only be a weak link in a chain; it could not possess lasting qualities. Her strength lay in the conviction that melody must flow from the text as water from a spring. This duality of text and melody was fundamental to Shaw and was the seed from which Parker's music developed. She had become a composer by writing arrangements for Shaw and his exacting intuitive standards.

Parker is, perhaps, better known for her arrangements than for her compositions, but both processes are essentially melody based improvisation. *A-Roving* and *The Drummer and the Cook* are the best examples of Parker-Shaw collaboration. They are secular English Sea Shanties based on folk tunes. The soloists lead the group and the chorus sing the refrain after them. In these arrangements, of course, the melody and text are established. Parker's most notable techniques and devices are imitative counterpoint-canon, ostinato, and pedal point; basic bass (a countermelody combining simple harmony with idiomatic text), contrary motion, and melodic doubling (which creates a thinner texture exposing the horizontal character of her music.) Often in her compositions, speech may dictate the rhythmic flow of the piece, with stressed syllables receiving longer durational values. The result is a shifting irregular meter with a hint of a lively Renaissance madrigals of a slower chant like quality.

Parker's compositions and arrangements embody the same shifting meters and accents, alternating angular and supple inflections, the subtle meanderings of grammar and syntax, the unexpected but logical thematic recurrences, and the reassuringly informal qualities that mark her own speech. Therefore, the music must meet the needs of the group for which she is writing so that the melodies are singable and easily teachable.

-Hye-Eun Grace Cho

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Meryl Atlas
Jennifer Cameron
De Anne Dubin
Christina Grandy
Amanda James
Marissa Katz
Sara Palmer

Alto

Missy Backus
Andrea Brenon
Leta Wing Sum Chan
Anne Graczyk
Beth Kinzer

Tenor

Martin Benvenuto
Matthew Garret
Gregg M. Jacobson
Kevin Leong
Benjamin M. Pancoast
Leland Wiltamuth

Bass

Keith Butler
Nathaniel de Velder
Jackson Johnson
Sean Landers
Kris Moon
Robert Morrison
Luis Obregon
Devon F. Patane
Thompson R. Patton
Samuel Tucker

Boston University Women's Chorale

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Natalia Douris
Caitlin Kazepis
Brienne Lutfy
Helen Puckett
Katherine Womer Benjamin

Alto

Elizabeth Edwards
Sun-ah Kim
Yumi Lee
Ann Rooney

Soprano II

Uzo Aduba
Jessica Brusilow
Emily M. Ezzie
Alexis Munier
Ashley Nelson

Nicole Scott
Rebecca Singer
Lisa Stein

Boston University Men's Chorus

Tenor

Martin Benvenuto
Matthew Garret
Gregg M. Jacobson
Kevin Leong
Benjamin M. Pancoast
Leland Wiltamuth

Bass

Keith Butler
Nathaniel de Velder
Jackson Johnson
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