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# Boston University Collegium Musicum, May 5, 1995

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*Boston University School for the Arts  
Music Division*

—presents—

BOSTON UNIVERSITY  
COLLEGIUM MUSICUM

EMILIO ROS-FÁBREGAS, *director*

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Friday, May 5, 1995 at 8:00 p.m.  
School for the Arts Concert Hall  
855 Commonwealth Avenue  
Boston, Massachusetts

BOSTON UNIVERSITY COLLEGIUM MUSICUM

EMILIO ROS-FÁBREGAS, *director*

Friday, May 5, 1995

8:00 p.m.

PROGRAM

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The Choice of Hercules  
a "musical interlude"

George Frideric Handel  
(1685-1759)

Yunyi Chen, *soprano* (Pleasure)

Mei-chi Lu, *soprano* (Virtue)

Todd Miller, *tenor* (An Attendant on Pleasure)

Jacqueline Zander, *mezzo soprano* (Hercules)

Peter Watchorn, *harpsichord*

Neil Cockburn, *assistant conductor*

Emilio Ros-Fábregas, *conductor*

1. Symphony.
2. *Accompagnato* (Pleasure): See, Hercules!
3. Air (Pleasure): Come, blooming boy,
4. Air (Pleasure): There the brisk sparkling nectar
5. Solo (Pleasure) and Chorus: While for thy arms that Beauty glows  
Chorus: Seize, seize these blessings, blooming boy!  
Recitative (Virtue): Away, mistaken wretch, away!
6. Air (Virtue): This manly youth's exalted mind,  
Recitative: Rise, youth!
7. Air (Virtue): Go, assert thy heavn'ly race  
Recitative: In peace, in war
8. Solo (Virtue) and Chorus: So shalt thou gain immortal praise  
Chorus: The golden trump of Fame  
Recitative (Pleasure): Hearst thou
9. Solo (Pleasure) and Chorus: Turn thee, youth, to joy and love  
Recitative (Pleasure): Short is my way  
Recitative (Hercules): Oh, cease, enchanting Siren!
10. Air (Hercules): Yet, can I hear the dulcet lay
11. Air (An Attendant on Pleasure): Enjoy the sweet Elysian grove  
Recitative (Hercules): Oh! Whither, Reason, dost thou fly?
12. Trio  
Hercules: Where shall I go?  
Pleasure: To yonder breezy plain! There sweetly swim in pleasure's winding stream.  
Virtue: To yonder lofty fane! There brightly bask in Virtue's radiant beam.
13. *Accompagnato* (Virtue): Mount, mount the steep ascent!
14. Air (Virtue): Mount, mount the steep ascent
15. Chorus: Arise! Mount, mount the steep ascent and claim thy native skies!  
Recitative (Hercules): The sounds breathe fire celestial
16. Air (Hercules): Lead, Goddess, lead the way!
17. Chorus: Virtue will place thee in that blest abode, crown'd with immortal youth,  
among the Gods a God.

## PROGRAM NOTES

Handel's *The Choice of Hercules* was first performed in London in March of 1751 as an additional, but independent, act ("musical interlude") between the two parts of *Alexander's Feast*. The composer used for *The Choice of Hercules* most of the music he had written for *Alceste*. In 1749 the playwright Tobias Smollet (1721-1771) had offered to John Rich of Covent Garden the play *Alceste* based on Euripides's tragedy; Rich accepted and asked Handel to write the music in order to liquidate a heavy debt. The spectacular production, however, which was going to have the scenery designed by the celebrated Giovanni Servandoni, never took place. Handel, two years later, fitted the music of *Alceste* to a new libretto based on the narrative poem by Robert Lowth, published in 1747, about Hercules's choice between Virtue and Pleasure.

There are conflicting opinions about the adaptation of the music of *Alceste* to *The Choice of Hercules*, an example of a common practice in Handel's time. According to Paul Henry Lang, "even though the music of *Alceste* and *The Choice of Hercules* is largely identical, the former was probably the better and more homogeneous work." Christopher Hogwood agrees: "The score of *The Choice of Hercules* is good, but the plot and the characters remain stylized and two-dimensional. Most recently, on the other hand, Donald Burrows has stated that "...the result was a thoroughly convincing new work in which the carpentry between old and new was invisible to anyone who had not seen the original wood." Indeed, among the newly-composed numbers for *The Choice of Hercules*, we find the trio "Where shall I go," at the climax of the piece, and the concluding brilliant chorus, perhaps the best movements of the entire work. Among the charming numbers from *Alceste* we find the gavotte "Turn thee, youth, to joy and love" (Pleasure) and "Enjoy the sweet Elysian grove," a tenor aria that contains both the original text and music of *Alceste* and which became very popular. The reason why Handel changed the key of the final number from the original major to minor remains unclear. Lang went as far as suggesting that "perhaps Handel was annoyed by the mandatory surrender to Virtue—he clearly favored Pleasure...."

### About the Collegium at Boston University

The Collegium is a performing ensemble that offers its members both the opportunity to perform repertoire from before 1800 and the forum to study and discuss issues of performance practice. This vocal and instrumental ensemble meets every Tuesday evening (7:00 to 10:00 p.m.) and is open by audition to both graduate and undergraduate students as well as to qualified performers of the Boston community. The Collegium has been devoted this semester to the study of the music of George Frideric Handel. Last February, however, the Collegium collaborated with the Theater Division of the School for the Arts in their production of a group of 15th-century English plays under the title of *The Northern Nativity*. Next fall the Collegium will be devoted to Monteverdi and his contemporaries. For information, contact the Collegium Office at the School for the Arts, Room 215, Tel. 353-8794.

The Collegium wishes to thank the singers and instrumentalists who have joined us to make this performance possible. Thanks also to Ms. Holly Mockovak, Head Music Library for her help; Ms. Kristine Holmes, Properties Master, The Huntington Theater, for the props, and Wilson's Farms of Lexington for the flowers.

## MEET THE ARTISTS

**Yunyi Chen**, soprano. After obtaining her master's degree in Voice Performance from Indiana University, Ms. Chen returned to Taiwan to teach voice at the National Taipei Teachers College. She has performed in numerous operas including *Dido and Aeneas*, *Don Giovanni*, *The Magic Flute*, *Orpheus in the Underworld*, *Der Freischütz*, *The Land of Smiles*, and *Suor Angelica*, and Chinese contemporary operas such as *White Snake Legend* and *Lark in the Sky-Mountain*, in the U. S., South Korea, Singapore, and Taiwan. She has appeared frequently as a soloist in concerts and on tour in Taiwanese cities, and has participated in music programs for Taiwan's National Radio and Television. In 1991, Miss Chen received a full scholarship from the Taiwan Educational Administration to pursue her Doctorate in Voice performance at Boston University studying under Professors Richard Cassilly and Phyllis Curtin. She has given three successful recitals and expects to receive her degree in May.

**Mei-Chi Lu**, soprano, received her bachelor's degree from Fu-Jen Catholic University in Taiwan, where she received six Best Academic Scholarships. She earned her Master's in Voice performance here at Boston University studying with Joan Heller. Ms. Lu is now in the doctoral program and is a student of Penelope Bitzas.

**Todd Miller**, tenor, a native of Salt Lake City, Utah, is currently a member of the Boston University Opera Institute where he studies voice with Phyllis Curtin. Mr. Miller has appeared with the B. U. Opera Institute as Slender in Nicolai's *The Merry Wives of Windsor*, Toni in Henze's *Elegy for Young Lovers*, Daniel Buchanan in Weil's *Street Scene*, Don Basilio in Mozart's *The Marriage of Figaro*, Mr. Erlansen in Sondheim's *A Little Night Music*, as G. F. Watts in the world premiere of Andy Vores' *Freshwater*, and Arkady in Lee Hoiby's, *A Month in the Country*. In addition to his operatic performances, Mr. Miller has soloed with the Utah Symphony and Chorus under the direction of Joseph Silverstein in Lili Boulanger's *Ancient*

*Buddhist Prayer* and again in the second act of Wagner's *Tristan und Isolde* as Kurwenal and Melot. In the Boston area he has also appeared as a tenor soloist in Handel's *Messiah* with the Marsh Chapel Choir, in Orff's *Carmina Burana* with the Boston University Symphonic Chorus, in Bach's *Christmas Oratorio* with the Newberryport Choral Society, and in recital at the Isabella Stuart Gardener Museum's Young Artists Showcase.

**Emilio Ros-Fábregas** was born in Barcelona, where he began his musical studies at an early age; as a soloist in a select boys' choir he performed regularly especially at the Gran Teatre del Liceu (opera). He graduated in piano and theory from the Barcelona Conservatory. After a year at the Freiburg Musikhochschule (Germany), he came to the U.S. graduating first with a Master in piano performance at Hartt School of Music, University of Hartford, and later with a Ph.D. in Musicology at the Graduate School, City University of New York (CUNY), where he had received a Presidential Scholarship. While in New York, he taught at Brooklyn College (1986-92)—where he was assistant conductor of the chorus and chamber chorus—and also studied orchestra conducting at Queens College with Maurice Peress. He created a CUNY Chamber Orchestra and collaborated with Friends and Enemies of New Music and CUNY Composers Alliance. His doctoral dissertation, a study and edition of the 16th-century Spanish manuscript known as "Cancionero de Barcelona" (with Franco-Flemish and Iberian polyphony), received the 1992 Barry S. Brook Award. That year he became Associate Director of the CUNY Center for Music Research and Documentation, where he had been working on different international projects and publications involving bibliography (RILM Abstracts), music iconography (RIdIM), French opera (published by Pendragon Press), and Latin American music (UMH, a Unesco project). During the past year he has read papers at meetings of the American Musicological Society and the College Music Society; Early Music will be publishing an article by him this month. He has recently been awarded an NEH fellowship to attend Aston Magna Academy this summer. Emilio Ros-Fábregas is Assistant

Professor of Music History and Director of the Collegium Musicum at Boston University since 1993.

**Peter Watchorn**, harpsichord, a native of Australia, has resided in the Boston area since 1987. A winner of the Erwin Bodky Award for his Bach performances in 1985, he has performed frequently in the Northeast of the USA and has appeared numerous times on public radio. In 1992 he performed the complete Sonatas for violin and harpsichord of J.S. Bach with violinist Peter Matzka in Vienna, where, in addition to his work at Boston University, he was a harpsichord student of Isolde Ahlgrimm. He received the Doctor of Musical arts degree from Boston University School for the Arts in 1995, his dissertation being a survey of the English Suites of J.S. Bach which he has recorded for radio, and will soon repeat for recording. In 1994 he completed a biography of Isolde Ahlgrimm, published by Doblinger Verlag. He is on the tutorial staff of Mather House, Harvard University and on the faculty of the Baroque Performance Institute of the Oberlin Conservatory.

**Jacqueline Zander**, mezzo soprano, received her Masters Degree from the University of California in Santa Barbara. After attending the Music Academy of the West, where she sang Helena in Britten's *Midsummer Night's Dream*, she went to Hamburg on a Rotary scholarship. Aside from attending masterclasses at the Britten Pears School, she studied with Ileana Cotrubas in Vienna, Susanne Danco in Florence, and Dietrich Fischer-Dieskau in Berlin. She is currently enrolled in the Boston University Opera Institute. As a recitalist and oratorio soloist she has sung all over Germany including the Hugo Wolf Akademie in Stuttgart and extensively on radio and television. She performed roles in five seasons with the Hamburg Konzertante Oper. She has also performed new music with experimental stage of the Hamburg Opera, the ensemble L'art pour l'art, and Chaosma, for the Goethe Institute and the Composers Forum in Moscow. Her first CD is with Karassell Records, with works by Johann Friedrich Reichardt. This summer she will be a fellow in the vocal chamber music program at the Aspen Music Festival.

## PERSONNEL

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### COLLEGIUM MUSICUM OF BOSTON UNIVERSITY

#### *Sopranos*

Yunyi Chen  
Sonya Granskou  
Fu-mei Huang  
Bande Kim  
Mei-Chi Lu  
Eftychia Papanikolaou  
Jane Snyder

#### *Altos*

Laury Gutiérrez  
Hazard  
Hayley Holm  
Debbie Hwang  
Yoon-Hi Kim  
Young Kim  
Kyung Hwa Sohn  
Victoria Sosinova  
Orit Wolf

#### *Tenors*

Neil Cockburn  
Brad Peloquin  
Todd Miller  
Guy Rauscher  
Geoffrey Scott

#### *Basses*

Erik Chalfant  
Brian McPherson  
David Polan  
Toby Roberts

### INSTRUMENTAL ENSEMBLE

#### *Violins I*

John Daverio  
Robert Lehmann  
Sung-Yung Cho

#### *Violins II*

Kimberly Mitchell  
San-yi Lin

#### *Violas*

Yvonne Liu  
Jing-Huey Wei

#### *Cello*

Ma Thielke

#### *Double bass*

Meredith Johnson

#### *Flutes*

Kristean Kean  
Ann White

#### *Oboes*

Andrew Price  
Russ De Luna

#### *Bassoon*

Sarah Sutton

#### *French horns*

Talley Léger  
Chris Seligman

#### *Trumpets*

Gary Peterson  
Jeffrey Popadic

#### *Timpani*

Joe Pereira

#### *Harpsichord*

Peter Watchorn



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