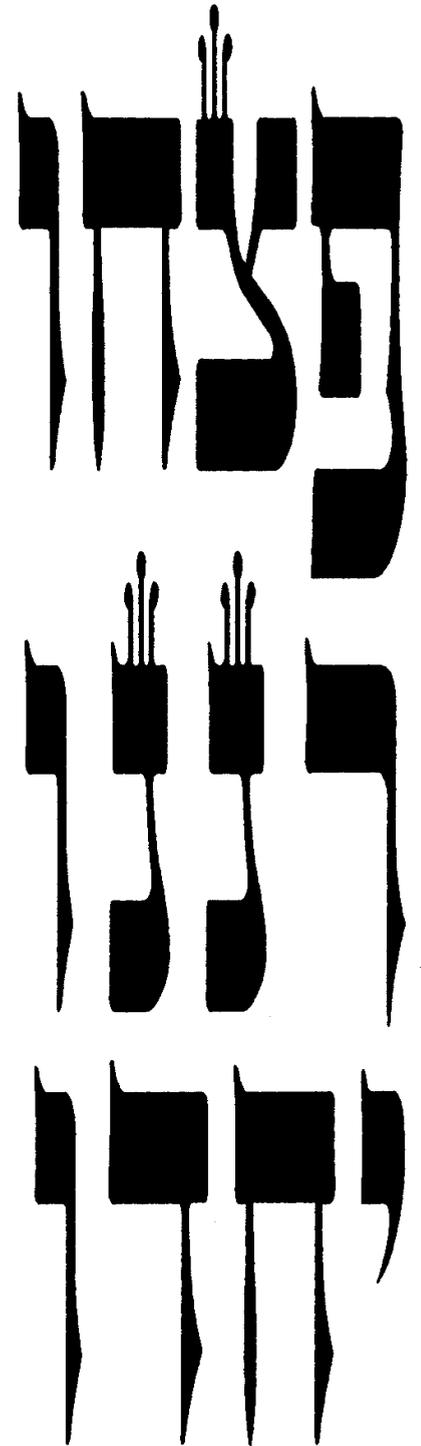


FROM
OUT
OF THE
DEPTHS

**Northeastern University
Concert Chorus
Zamir Chorale
and Orchestra
Prof. Joshua Jacobson,
conductor**

**Saturday,
December 5, 1992
8p.m.
Blackman Auditorium
Northeastern University**



PROGRAM

Greetings from Dean Robert Lowndes
Commentary on Psalm 20 by Sister Rosemary Mulvihill

Psalm 20

Charles Osborne
The Zamir Chorale of Boston
Francene Reichel and Jody Weixelbaum, soloists

Commentary on Psalm 130 by Martin Federman

Psalm 130

Robert Solomon
The Northeastern University Concert Chorus
Gina Fatutta Matthews, alto soloist
James DeSelms, tenor soloist
Todd Rohs, baritone soloist

Commentary on Psalm 90 by Prof. Joshua Jacobson

Psalm 90

Charles Ives, Orchestration by Joshua Jacobson
The combined choruses
James DeSelms, tenor soloist
Angela Vieira, soprano soloist

*** INTERMISSION ***

Greetings from Provost Michael Baer
Reminiscences of Vienna and Jerusalem by Robert Starer

Ariel: Visions of Isaiah
Robert Starer

1. Woe to Ariel
2. The Earth Mourneth
3. The Daughters of Zion are Haughty
4. Fear and the Pit and the Snare
5. The Lord Shall Give Thee Rest
6. Break Forth into Joy

The combined choruses
Cantor Charles Osborne, baritone soloist
Angela Vieira, soprano soloist

NOTES AND TEXT TRANSLATIONS

PSALM 20

The ancient text of Psalm 20, ascribed to King David, is included in the weekday synagogue liturgy as a personal meditation, a source of comfort and strength in the face of the trials of everyday life. This musical setting, composed just one year ago, is in four main divisions, each expressive of the feelings evoked by the different sections of the text.

The first two verses are set in short phrases of unsettled tonal center, each resolving to a major tonality, suggesting the aspect of the text mentioned above—a source of rest in everyday turmoil. Verses three to six are set antiphonally between soloist and chorus to evoke a sense of ritual worship in the ancient Temple, the memory of which is recalled through the mention of Zion in the third verse. Verses seven to nine are set as a fugue, expressing joyous confidence in God's redemption. The final verse is written to express the quiet conviction that our King will indeed answer us on the day on which we call to Him.

-Cantor Charles Osborne

For the choirmaster—a Psalm of David.

*May the Lord answer you in time of trouble,
may the name of the God of Jacob protect you.
May He send you help from the sanctuary
and give you support from Zion.
May he remember all your oblations
and find your sacrifice acceptable.
May He grant you your heart's desire
and crown all your plans with success.
May we shout with joy for your victory,
and plant our banners in the name of our God.
May the Lord grant all your petitions.*

*Now I know that the Lord saves His anointed
and answers him from His holy heaven
with mighty victories from His own right hand.
Some boast of chariots, some of horses,
but we boast about the name of the Lord our God.
They shall crumble and fall,
but we shall stand, and stand firm!*

*The Lord will save us;
the King will answer us when we call.*

PSALM 130

Cantor Robert Solomon originally composed this setting of Psalm 130 (MiMa'amakim) in 1986 for the 18th anniversary of the Zamir Chorale. For this evening's performance by the Northeastern University Chorus, Cantor Solomon has produced a newly revised version. The music calls on elements of contemporary popular music to reflect on the Psalmist's passionate plea for salvation and joyous faith in the ultimate redemption.

*A Song of Ascents
From the depths I call to You, O Lord,
O Lord, listen to my cry for help!
Listen compassionately to my pleading!*

*If you never overlooked our sins, O Lord,
Could anyone survive?
But You do forgive us,
and for that we revere You.*

It is He who redeems Israel from all their sins.

PSALM 90

Charles E. Ives (1874-1954) was a unique American, a millionaire insurance agent and a first-rate musician who composed from the heart. Most of Ives' music sat in a closet in his Danbury, Connecticut home, gathering dust, far too honest to be understood by the average mortal. But of all the music that Ives composed, there was only one work with which he was completely satisfied. It was a sacred work that he wrote in 1894, at the age of 20, and then revised some thirty years later. That work is Psalm 90, the text of which is attributed by tradition to Moses.

*Lord, Thou hast been our dwelling place from one generation to another.
Before the mountains were brought forth, or ever Thou hast formed the earth
and the world, even from everlasting to everlasting Thou art God!
Thou turnest man to destruction, and sayest return, ye children of men.
For a thousand years in Thy sight are but as yesterday when it is past, and as a
watch in the night.
Thou carriest them away as with a flood; they are as asleep; in the morning they
are like grass which groweth up. In the morning it flourisheth and groweth up;
in the evening it is cut down and withereth.
For we are consumed by Thine anger, and by Thy wrath are we troubled.
Thou hast set our iniquities before Thee; our secret sins in the light of Thy
countenance.
For all our days are passed away in Thy wrath, we spend our years as a tale
that is told.*

The days of our years are three score years and ten, and if by reason of strength they be four score years, yet is their strength labor and sorrow, for it is soon cut off and we fly away.

Who knoweth the power of Thine anger? Even according to Thy fear, so is Thy wrath!

And now we come to the turning point in this Psalm. From here to the end of the poem, the emphasis shifts from the frailty of humankind to our capacity for wisdom, joy, beauty, even immortality. The turnabout is reinforced by the recalling of key words and phrases from the first half of the Psalm, transformed in the second half into new symbols of hope.

So teach us to number our days, that we may apply our hearts unto wisdom. Return, O Lord. How long? And let it repent Thee concerning Thy servants. O satisfy us early in the morning with Thy mercy, that we may rejoice and be glad all our days.

Make us glad according to the days wherein Thou hast afflicted us and the years wherein we have seen evil.

Let Thy work appear unto Thy servants and Thy glory unto their children.

And let the beauty of the Lord our God be upon us, and establish Thou the work of our hands upon us. Yea the work of our hands establish Thou it.

ARIEL

Ariel (literally: Lion Of God) is generally understood to be a symbolic name for Jerusalem but may be interpreted in a much wider sense. The composer selected the text from the writings of Isaiah. Ariel, Visions of Isaiah, was commissioned by the Interracial Fellowship Chorus, Harold Aks, Conductor, and first performed at Town Hall, New York, on May 15, 1960.

The opening movement includes some of Isaiah's grimmest prophecies of destruction. In the second movement the solo baritone, representing Isaiah, speaks words of consolation. The third movement describes the wontonness of the daughters of Zion, their mincing steps and tinkling ornaments. The work arrives at a dramatic climax in the fourth movement. After a brief lament by the solo soprano, different voices are heard from the chorus in their response to imminent destruction, "Let us eat and drink for tomorrow we shall die" or "Who seeth us? Who knoweth us?" or "Whither shall we flee, how shall we escape?" The turning point comes with the solo baritone singing, "Be strong, fear not." The fifth movement is scored for a large and small chorus a cappella and the orchestra returns in the joyous finale.

ROBERT STARER was born in Vienna on January 8, 1924 and received his musical education at the State Academy in Vienna, the Jerusalem Conservatoire and Julliard School. He became an American citizen in 1957. Among his honors are two Guggenheim fellowships and an award from the American Academy Institute of Arts and Letters. More than eighty of his compositions are published. His stage works include three operas and ballets for Martha Graham, Herbert Ross and others. His symphonic works have been performed by major orchestras here and abroad under Mitropoulos, Bernstein, Steinberg, Ozawa and Mehta. His book, *Continuo: A Life in Music* was published in 1987.

ARIEL, Visions of Isaiah

I. WOE TO ARIEL

Woe to Ariel, the city where David dwelt! Add ye year to year; let them kill sacrifices. Yet I will distress Ariel, there shall be heaviness and sorrow; and it shall be unto me as Ariel. I will camp against thee, and will raise forts against thee. And thou shalt be brought down, and shalt speak out of the ground, and thy speech shall whisper out of the dust. (Isaiah, 9:1-4)

Your country is desolate, your cities are burned with fire: your land, strangers devour it in your presence; a sinful nation, a people laden with iniquity: they have forsaken the Lord, they have provoked Him unto anger (Isaiah 1:4, 7)

II. THE EARTH MOURNETH

The earth mourneth and fadeth away, the world languisheth and fadeth away. (Isaiah 24:4)

Come, my people, enter thou into thy chambers, and shut thy doors about thee: hide thyself as it were for a little moment, until the indignation be overpast. (Isaiah 26:20)

Woe unto them that join house to house. Woe unto them that lay field to field, till there be no place, that they may be placed alone in the midst of the earth. (Isaiah 5:8)

III. THE DAUGHTERS OF ZION ARE HAUGHTY

The daughters of Zion are haughty, and walk with stretched forth necks and wanton eyes, walking and mincing as they go, and making a tinkling with their feet: Therefore the Lord will smite with a scab the crown of the head of the daughters of Zion. Therefore the Lord will take away the tinkling ornaments about their feet, their cauls and chains and bracelets and mufflers, their rings and bonnets and headbands and jewels, the changeable suits of apparel, the mantels and wimples and crisping pins, the bracelets and mufflers and bonnets and earrings, the tablets and jewels and headbands and linen, the hoods and veils. Instead of sweet smell there shall be stink; instead of a girdle a rent; and instead of beauty, burning. (Isaiah 3:16-24)

IV. FEAR, AND THE PIT AND THE SNARE

Fear, and the pit, and the snare are upon thee, inhabitant of the earth (Isaiah 24:17)

Look away from me; I will weep bitterly, labor not to comfort me, because of the spoiling of the daughter of my people. It is a day of trouble, and of perplexity, and of crying unto the mountains. (Isaiah 22:4-5)

Behold joy and gladness, eating flesh and drinking wine. Let us eat and drink; for tomorrow we shall die. Who seeth us? Who knoweth us? Whither shall we flee? How can we escape? (Isaiah 22: 13; 29:15; 20:6)

Say to them that are of a fearful heart: be strong, fear not: the Lord will come and save you. The haughty are brought to nought. All that watch for iniquity are consumed. The meek, and the poor among men shall also rejoice in the Lord. (Isaiah 35:4)

O, Lord, I will praise thee: though Thou wast angry with me, thine anger is turned away, and Thou comfortedst me.

V. THE LORD SHALL GIVE THEE REST

The Lord shall give thee rest from thy sorrow, and from thy fear, and from the hard bondage wherein thou wast made to serve. (Isaiah 14:3)

The Lord will wipe away tears from all faces; and the rebuke of His people shall He take away from all the earth. (Isaiah 25:8)

VI. BREAK FORTH INTO JOY

Break forth into joy, sing together: for the Lord hath comforted His people, He hath redeemed Jerusalem. (Isaiah 52:9)

Awake, awake, stand up, O Jerusalem. (Isaiah 51:17)

Awake, stand up: put on thy strength, O Zion; put on thy beautiful garments: shake thyself from the dust. (Isaiah 52:1-2)

The mountains and the hills shall break forth in to singing, and all the trees of the field shall clap their hands. (Isaiah 55:12)

Come ye, come and let us go up to the mountains of the Lord; He will teach us of His ways and we will walk in His paths. (Isaiah 2:3)

Let us walk in the light of the Lord. (Isaiah 2:5)

BIOGRAPHIES

JOSHUA R. JACOBSON

Joshua R. Jacobson holds a Bachelors degree in Music from Harvard College, a Masters in Choral Conducting from the New England Conservatory, and a Doctor of Musical Arts from the University of Cincinnati. Dr. Jacobson is Professor of Music and Director of Choral Activities at Northeastern University, where, after serving for nine years as Music Department Chairman, he now holds the Bernard Stotsky Chair of Jewish Cultural Studies. He is also the founder and director of the Zamir Chorale of Boston, a world-renowned ensemble, specializing in Hebrew music. He has conducted workshops on choral music for various groups, including the American Choral Directors Association, and has guest conducted a number of ensembles, including the Boston Lyric Opera Company. He is a frequent lecturer and has written articles on various aspects of choral music as well as compositions and arrangements which have been published and performed throughout the world. In 1989 he spent four weeks in Yugoslavia as a "Distinguished Professor" under the auspices of the Fulbright program. Prof. Jacobson currently serves as President-Elect of the Massachusetts chapter of the American Choral Directors Association.

NORTHEASTERN UNIVERSITY CHORAL SOCIETY

The Northeastern University Choral Society provides students, faculty, staff and alumni the unique experience of participating in a vocal ensemble. The Concert Chorus is the largest group, specializing in major works of the choral literature. Highlights of past seasons have included performances of Beethoven's Mass in C, Mozart's *Requiem*, Poulenc's *Gloria*, Handel's *Messiah* and Bach's *St. John Passion*. Other ensembles in the Society include Downtown Crossing, a male a cappella group, Chamber Singers, Madrigal Singers, and Nu Tones jazz ensemble.

The Choral Society is but one of many performing ensembles in the Northeastern University Department of Music. The Department offers undergraduate students the opportunity to prepare for diverse careers in music. Students focus their studies in one of three concentrations: music literature, music literature and performance, or music industry.

THE ZAMIR CHORALE OF BOSTON

Zamir means "nightingale" in Hebrew, an appropriate name for a choral ensemble specializing in the music of Israel and the various Jewish traditions. Since its formation by Music Director Joshua Jacobson in 1969, the Zamir Chorale has remained committed to perpetuating Jewish culture through song and to sharing music of the highest quality with its audiences.

The Chorale's repertoire is as varied as the periods and countries in which Jews have lived, spanning centuries and including works from both the Ashkenazic and Sephardic traditions.

The Zamir Chorale's credits are numerous. The Chorale has performed throughout New England and New York, toured Israel and Great Britain, and appeared with the Jerusalem Symphony and Israel Philharmonic orchestras under the batons of Zubin Mehta and Daniel Barenboim. Locally, the chorus has appeared with the New England Conservatory Orchestra and has performed for the International Society for Contemporary Music, the American Choral Directors Association Eastern Division Convention and Boston's FirstNight celebrations.

Zamir has received consistent praise in both local and national media; writing in the Boston Globe, Richard Dyer dubbed Zamir "a virtuoso outfit." In 1978 Zamir received the Silver Medallion award for performing excellence from Boston's Association for the Performing Arts, in 1988 the Myrtle Wreath award from the New England region of Hadassah, and in 1992 the Klal Yisrael award from the Synagogue Council of Massachusetts. The Zamir Chorale of Boston is the chorus in residence at Hebrew College.

SPECIAL THANKS

This concert could not have been produced without the generous help of the following individuals and departments at Northeastern University:

The Department of Music
The Division of Performing and Visual Arts
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The Northeastern University Choral Society
The Bernard Stotsky Professorship in Jewish Historical and Cultural Studies
The N.U. Holocaust Awareness Committee at the Office of Religious Life
The Hillel Foundation at Northeastern University
The Hillel Council of Greater Boston

Provost Michael Baer
Maria Benotti
Phyllis Fanger
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Coria Holland-Fofana
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The University thanks the following contributors:

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Jayson Hreczuck

M. Ari Jacobson

David Matthews

Paolo Ricci

Matthew Silva

Chris Vagnini

*section leader

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Angela Vieira
 Suzanne Mooney
 Jeanne Segal
 Mary Frink
 Heather-Ann White
 Eileen Olifiers
 Sharon Offenbergl
 Carol Marton

alto

Gina Fatutta
 Theresa Buenapacifico
 Melissa Macri
 Sharmini Perera
 Trish MacDonald
 Susan Carp Nesson
 Francene Reichel
 Faye Kalmbach

tenor

Chris Vagnini
 James DeSelms
 Ed Desmond
 David Matthews
 Adam Fumia
 Larry Sandberg
 Leila Rosenthal

bass

Todd Rohs
 Michael Colena
 Brian Hollander
 Al d'Amato

Doug Loughborough

Aaron Pyman
 Peter Bronk
 Scott Sokol

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 Lisa Goldberg
 Faye Kalmbach
 Lisa Kolb
 Cheska Komissar
 Abigail Lipson
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 Gary Buchwald
 Fred Calm
 Andrew Greene
 Arthur Rabson
 Scott Sokol*
 Mark Stepner
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Shari Baker
 Barbara Bass
 Judy Israel
 Gail Javitt
 Emily Lander
 Carol Marton
 Sharon Offenbergl*
 Deborah Raboy
 Deborah Shapiro
 Esther Shorr
 Helen Wanderstock
 Jody Weixelbaum
 Phyllis Werlin

tenors

Rick Boyar
 Joel Davidson
 Danny Fath
 Sarah Kashin
 Mark Lebowitz
 Daniel Nesson
 Leila Joy Rosenthal*
 Larry Sandberg

*section leader

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SHARE-A-COMPOSER CONSORTIUM

Acclaimed American composer Robert Starer is being honored by several area institutions December 2nd through 8th, 1992 during Robert Starer Week, sponsored by the Share A Composer Consortium. The consortium, in existence since 1983, is composed of musical and educational institutions which share the goal of honoring a living American composer through a week of public performances and lectures/discussions, radio interviews, student/composer meetings, and informal events highlighting the music of the composer.

The 1992-93 Consortium consists of the following institutions: Berklee College of Music, Boston University, Longy School of Music, Northeastern University, Tufts University, and University of Massachusetts - Boston Campus.