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2012-12-01

# Boston University Choral Ensembles, December 1, 2012

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**Boston University College of Fine Arts**  
**School of Music**  
presents

## **Boston University Choral Ensembles**

### **Concert Chorus**

Newell Bullen, conductor

### **Chamber Chorus**

Dr. Scott Allen Jarrett, conductor

Michael Barrett, assistant conductor

Justin Thomas Blackwell, piano

**Saturday, December 1, 2012**

8pm

CFA Concert Hall

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Founded in 1872, the **School of Music** combines the intimacy and intensity of conservatory training with a broadly-based, traditional liberal arts education at the undergraduate level and intense coursework at the graduate level. The school offers degrees in performance, conducting, composition and theory, musicology, music education, collaborative piano, historical performance, as well as a certificate program in its Opera Institute, and artist and performance diplomas.

Founded in 1839, **Boston University** is an internationally recognized private research university with more than 32,000 students participating in undergraduate, graduate, and professional programs. BU consists of 17 colleges and schools along with a number of multidisciplinary centers and institutes which are central to the school's research and teaching mission.

The Boston University **College of Fine Arts** was created in 1954 to bring together the School of Music, the School of Theatre, and the School of Visual Arts. The University's vision was to create a community of artists in a conservatory-style school offering professional training in the arts to both undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students. Since those early days, education at the College of Fine Arts has begun on the BU campus and extended into the city of Boston, a rich center of cultural, artistic, and intellectual activity.

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**Boston University** College of Fine Arts  
School of Music

**Boston University Choral Ensembles**  
Newell Bullen, Dr. Scott Allen Jarrett, conductors  
*The 58<sup>th</sup> concert in the 2012-13 season*

December 1, 2012  
CFA Concert Hall  
8pm

**Boston University Concert Chorus**

Ludwig van Beethoven  
(1770-1828)

*Elegischer Gesang* op. 118

Vincent Persichetti  
(1915-1987)

Canata No. 6, *Flower Songs* op. 157

Flowers of Stone  
Spouting Violets  
Early Flowers  
Is There a Flower  
A Yellow Flower  
The Rose is Dying  
Lily Has a Rose

Newell Bullen, conductor

*This recital is in partial fulfillment of the Master of Music degree in Choral Conducting.*

**Boston University Chamber Chorus**

Williametta Spencer  
(b. 1932)

*At the Round Earth's Imagined Corners*

Johannes Brahms  
(1833-1897)

*Warum ist das Licht gegeben den Mühseligen*  
from op. 74

Jonathan Dove  
(b. 1959)

*Ring out, wild bells* from *The Passing of the Year*

Justin Thomas Blackwell, piano

Dr. Scott Allen Jarrett, conductor

## Dr. Scott Allen Jarrett, conductor

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Scott Allen Jarrett is the Director of Music at Boston University's Marsh Chapel, and the Acting Director of Choral Activities at BU's School of Music. Dr. Jarrett oversees the rich musical life of Marsh Chapel, directing a music staff of associates, manager, Choral Scholars, Conducting Fellows, and artistic supervision of the Inner Strength Gospel Choir. Also in Boston, Dr. Jarrett is the fifth music director of Boston's Back Bay Chorale. In his nine years with the Chorale, he has led acclaimed and memorable performances of such masterworks as Beethoven's *Missa Solemnis*, the *St. Matthew Passion*, *Christmas Oratorio*, and *B Minor Mass* of Bach, Brahms' *Ein deutsches Requiem*, Honegger's *Le Roi David*, the Monteverdi *Vespers*, and the world premiere of Julian Wachner's *Come my dark-eyed one*. Under Dr. Jarrett's leadership, the Chorale has grown in artistic and organizational excellence, attracting Boston's finest volunteer singers. Through this dedication and growth, the Chorale and Dr. Jarrett remain committed to leading the choral arts in New England with presentations of the finest choral/orchestral repertoire, old and new.

Dr. Jarrett is Director of Choruses and Assistant Conductor of the Charlotte Symphony (NC.) Now in his ninth season with the orchestra and chorus, he travels weekly to Charlotte to lead the symphony chorus rehearsals, and conducts most of the chorus's appearances with the orchestra, including the annual Messiah performances, the Piccolo Spoleto Festival concerts, and this season's performances of Verdi and Wagner opera choruses.

Through these appointments, Dr. Jarrett regularly conducts the great masterworks of the choral/orchestral repertoire, with a particular focus on the works of Johann Sebastian Bach. Having established the Marsh Chapel Bach Cantata Series, he has conducted more than thirty-five cantatas and multiple performances of each of Bach's four major choral works: *St. John Passion*, *St. Matthew Passion*, *Mass in B Minor*, and the *Christmas Oratorio*.

As a keyboardist, he was a frequent accompanist for the late Robert Shaw, and he appears regularly as a continuo player with Miami-based Seraphic Fire. He may be heard on Seraphic Fire's recent recordings of the Monteverdi *Vespers* and the Brahms *Requiem*. He is a member of the professional choruses of Boston's Handel & Haydn Society and of the Oregon Bach Festival and serves as rehearsal pianist for Helmuth Rilling while in Oregon. In 2011, Jarrett was Music Director of the Adams Vocal Masterclass at California's Carmel Bach Festival.

Jarrett served eight summers on the conducting staff at the Boston University Tanglewood Institute (BUTI), which is part of the Tanglewood Music Center in the Berkshires, the summer home of the Boston Symphony. He received the Master of Music and Doctorate of Music degrees from Boston University and the Bachelor of Music degree from Furman University (Greenville, SC).

## **Newell Bullen, conductor**

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Newell Bullen was born and raised in Midland, MI. His family moved to Utah when he was sixteen where he received his BM in Music Composition from the University of Utah in 2010. He comes from a musical family with a mother that is a trained Soprano and father who plays the clarinet. Newell began studying the Clarinet when he was ten and performed with many ensembles over the years. During his undergraduate studies he became interested in choral conducting after being asked to lead his church choir. He soon started working with Dr. Brady Allred, Artistic Director and Conductor of the Salt Lake Choral Artists, and was fortunate to have Dr. Allred as a mentor while participating in his international award winning choirs. Newell has held many leadership positions in school, choirs, church, and work. His most recent project outside of school was his participation in The New York Musical Theatre Festival. "Shelter," a new musical written by Newell and his sister-in-law Brittany Bullen, was selected among hundreds to be featured at the festival. Newell was awarded Honourable Mention for Outstanding Orchestration and his music was praised by critics as "phenomenal" and "ravishing." He currently is Director of Music and Choir Conductor for the Weston 2nd Ward for the Church of Jesus Christ of Latter Day Saints and is a candidate to graduate with a Masters of Music in Choral Conducting from Boston University in the spring of 2013.

## Program Notes

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### *Elegischer Gesang* op. 118 Ludwig van Beethoven

Beethoven's op. 118 exists in an immense shadow cast by his already impressive curriculum vitae. By 1814, he had completed eight of his nine monumental symphonies, twenty-six of thirty-two piano sonatas, his opera *Fidelio*, all of his concertos, the great dramatic oratorio *Christus am Ölberge*, a handful of significant choral orchestral suites including the *Choral Fantasy*, and a long list of other great works. That *Elegischer Gesang* dwells in relative obscurity should come as no surprise. This small gem clocks in at roughly six minutes which means the works of the past overshadow op. 118 not only in fame but also in sheer size and scope. Despite such great juxtaposition, *Elegischer Gesang* stands on its own as a magnificently beautiful and sympathetic masterpiece which represents the great humanism we have come to expect from Beethoven's great works. In fact, its *raison d'être* lends great meaning to the miniature scope and content of its music.

The great prodigy of Bonn composed this elegy as a gift for his longtime friend and patron, Johann Freiherrn von Pasqualati, whose wife, Eleanore, died in childbirth on August 5, 1811 at the young age of 24. Beethoven composed this work during the summer of 1814 and included a dedication on the score which read, "to the transfigured spouse of my esteemed friend Pasqualati." The first performance, originally scored for the more intimate setting of string quartet and four voices, took place at Pasqualati's house. Beethoven later revised the work for string orchestra and choir.

In this context, a work of great scope and grandeur seems ill conceived for a tender life lost so prematurely. To his credit, Beethoven skillfully constructed a work which manages to call great attention to the sensitivity of its message while minimizing the sorrowful circumstances for its existence. The anonymous text poignantly captures the sentiment by the first line, which poetically translates, "Gently as you lived have you died." The German word 'vollendet,' however, translates more literally as 'fulfilled' rather than 'died' This subtle metaphor exemplifies the great sensitivity Beethoven employed in his selection of the text for *Elegischer Gesang*.

His first clever decision manifests in the selection of the key of E major. A subtle tribute to Pasqualati's wife, Eleanore, the person for whom the work was dedicated. The form of the work is a simple rounded binary structure (A-B-A'.) The beautiful opening musical material, which borrows from the Adagio movement of Beethoven's Piano Concerto No. 2, begins with a proportionally long instrumental intro. This feature, often overlooked, invokes the feelings of the occasion and gives voice to the natural moment of silence that accompanies tragedy. After the poignant contemplation of the intro the choir enters on a reverential whisper. The sedate, yet solemn homophony continues until it is abruptly punctuated by the sorrowful cry of the tenor voice, "für den schmerz (for pain!)" Subtly brilliant, the first solo cry is met by the commiseration of the choir on the same text only then to be subdued by the encouraging suggestion, "zu heilig (too holy.)" The choir again attempts to

stoically complete the rhetoric "too holy for pain!" only to burst out in agony again. This exclamation indicates the end of the first section, A. The ensuing fugal passage on the text "kein auge wein" (let no eye weep) feeds the intense melancholy with an angular and melody. The affect is heightened by setting this section in the modally lowered key of A minor rather than the more closely related key of A major. The sadness, however, eventually concedes to a warm and majestic A major consequent, "himmlischen geistes heimkehr (heavenly, spiritual homecoming.)" After repeating the text of the contrasting section, B, the choir arrives on a long dominant chord set with the text, "heimkehr (homecoming)" signaling the harmonic homecoming of the opening E major material.

It may have seemed odd to set a piece dedicated to such a sad event in the major mode instead of the seemingly more appropriate minor mode. Beethoven's brilliance, however, shines emphatically as the opening material returns to give closure to the powerful message of comfort and the humanistic celebration of life declared by the short text. Apropos, in the returning material he excludes the painful exclamation "Schmerz" in favor of the gracious affirmative "ja, hast du vollendet (yes, you have fulfilled.)" A gesture which turns the performer's and listener's heart toward the honoree suggesting gratitude and a lasting impression left behind for a better existence.

*This performance is dedicated to my late mother-in-law Laura Martin (1967 - 2007)*

### **Cantata No. 6, Flower Songs op. 157** **Vincent Persichetti**

It would be unfair to categorize the prolific output of Vincent Persichetti in some sort of neat stylistic box or even in creative periods. He wrote in almost every conceivable medium including: piano works for children, significant works for wind ensemble, hymn responsorials, chamber works, and choral music. His style varied greatly while maintaining a unique voice. In addition to being a brilliant composer, Persichetti exemplified the concept of a complete musician; he is a virtuoso pianist, an energetic and fascinating instructor at Juilliard, and a significant author in music theory with his book, *Twentieth-century Harmony: Creative Aspects and Practice*. Persichetti described two salient elements in his music as "graceful" and "gritty." The graceful elements appear as lyrical and melodic material occasionally set over jazz influenced harmonies. He juxtaposes this with the gritty elements of angular lines, dissonance and intense rhythmic activity. Persichetti demonstrates his use of these two contrasting elements in his cantata for choir and string orchestra, *Flower Songs*.

The seven movements of this cantata are set to texts by E.E. Cummings. The texts share the common theme of flowers but the scope of Persichetti's cantata runs deeper in a fascinatingly poetic way. Each movement stands on its own and are sometimes performed as singles. The rhetoric of the whole, however, becomes much more shallow when taken at face value and loses the depth created by the way in which the movements are grouped and graduated.

Movements I - VI divide into three distinct pairings. The first two movements, "Flowers of Stone" and "Spouting Violets," deal with death and the struggle of life. The next pair, *Early Flowers* and *Is There a Flower*, depict love unfettered and the youthfulness of romance. The third pair, *A Yellow Flower* and *The Rose is Dying*, present themes of betrayal and the death of love. The seventh movement ties the work together with its commentary on the overall theme which is the many faceted nature of love. Persichetti's style of "grace vs. grit" is particularly adept at capturing the contrasts between each facet of love while managing to unite them into a unified whole.

In *Flowers of Stone* Persichetti illustrates the somber tone in chant-like unison. The antiquity of this sound captures the irreversible and devastating scene described by the poetry. Thin textures and open atonal harmonies add a sense of coldness which is associated with stone. The melody, however, possesses a delicate sense of grace and reverence. Eventually Persichetti begins to increase the "grittiness" to emphasize the text, "...their flowers/ of stone are silently singing/ a song more silent/ than silence..." Ironically, E.E. Cummings text suggests that the song of the deceased children is that of eternal silence, a statement which Persichetti punctuates by an ensemble rest after the word "silent." The movement ends with the choir sustaining and fading on the word "song" in the phrase, "...as stone silence/ of song."

Movement II musically paints a savory image of a beautiful sky contrasted by the less glorious image of violets spouting under a locomotive. The opening motive develops material from the first movement which is then accented by the choir sweeping from a unison into a deliciously large, open and jazzy chord on the line, "the sky was candy luminous." This effect creates a large and colorful canvas which becomes the subject for the subsequent descriptive lines. Despite the mouth watering imagery of the chorus parts, the accompaniment hints at something less savory which dwells below the graceful backdrop, emerging in the space between choral statements and then shifting to the forefront after the choir exclaims, "cool chocolates!" The ensuing scene is heavy and rhythmic. The word painting brings the grind and clatter of the cumbersome locomotive into the imagination. Then the altos and sopranos materialize in a quiet and winding ascent which seemingly struggles upward over the gritty accompaniment to forte. Just as they begin to cry the word "violet," the Tenors and Basses wrench their line away in the distinctive hollar of a locomotive horn which then characteristically fades into the distance mimicking the doppler effect.

*Early Flowers* begins with a brief transitional development on the minor 3rd material ubiquitous throughout the cantata. The slower tempo lingers only for a moment before moving into a faster and more playful tempo. The music is set off kilter by mixed meters which represent the spontaneity of this movement's theme of unfettered love. The type of love depicted in this moment is more fleeting and temporal. The text captures this idea in the refrain-like phrase, "though love be a day..." which later develops into, "though love be a day/ and life be nothing..." Persichetti also portrays a certain freneticism in this scene by contrasting short melodic fragments with longer more stable phrases set in choral homophony.

The gorgeous serenade of the fourth movement features the youthfulness and simplicity of love. The beautiful melody is sustained in the sopranos while the altos provide warm highlights which seem to crossfade from one section to the other. Eventually the altos receive the melody which recalls the uniting motivic material of the *Adagio*. Then the tenors state the melody in a warm register with the word "dream" expressively floating above the rest of the line. This movement, however, contains its fair share of Persichetti's grittiness as the tenors and bases arrive on the word "doom." The music cathartically returns to the simple beauty of the opening with "smile" and the sopranos delicately finish off the movement in serene simplicity.

The movement *A Yellow Flower* indicates the beginning of the third pairing about betrayal and the death of love. The yellow flower is traditionally a symbol associated with betrayal. Minor thirds are more prevalent in this movement than in all of the previous movements. With a lively tempo the movement portrays bewilderment as rather than anger towards the sign of betrayal. As if the subject of the narrative is either oblivious to the fact or instead has become comfortable with their situation. The choir takes the perspective of the onlooker who gossips but by the end of the movement the rhetoric subtly becomes introspective. Graceful and Gritty contrasts are more obvious as the music oscillates between rhythmic intensity and sustained melody.

The dissonance reaches its pinnacle in *The Rose is Dying*. Melodies follow wide intervals and half steps creating an intense melancholy. The commentary on the death of the rose, which is associated with romance, representing the end of love. Although the choral lines are mostly sustained they have become more of a fusion of Persichetti's contrasting musical devices; both highly dissonant and yet lyrical in their own right. The orchestral accompaniment accentuates the drama with frequent pizzicato and brief bursts of rhythmic activity. Persichetti interestingly chooses to repeat the first line of text in the final exchange between the Sopranos and altos becomes a magical exchange representative of the passing of love.

The final movement draws the conclusion that love has many facets. Although the main content is a whimsical story of jealousy, the final statement brings the rhetoric into focus with the words, "but love is more than love." This point is reinforced by repeating the phrase and the word "love" which is sustained for an inordinately long period on the last note of the piece, implying the expansiveness and all encompassing nature of love.

—Newell Bullen

### ***At the Round Earth's Imagined Corners*** **Williametta Spencer**

John Donne (1572 - 1631) is the most celebrated of the so-called metaphysical poets, writers who brought a virtuosic array of metaphor, allusion and grammatical wizardry to their craft. Donne's own literary output ranged from erotic love poetry and biting

satires to religious meditations and even sermons.

To give a single example of the density of meaning in Donne's poetry, take the fifth line: "All whom the flood did, and the fire shall, overthrow." Here Donne references not only how the great flood of the Old Testament purged the world, part of the first covenant between God and humanity, but that, with the end of the world and the second coming of Jesus Christ, a different sort of natural disaster will prevail. In a single phrase Donne encapsulates a good chunk of Judeo-Christian theology, saying a great deal in only a few words.

American composer Williametta Spencer offers a musical setting of Donne's text that in many respects mirrors Donne's economy and intensity of expression. As a composer, Spencer is unusually sensitive to the text as oral declamation, choosing irregular metrical groupings that allow the natural word- and phrase-stresses to, as it were, speak for themselves. To this connection to poetry as spoken art is added, in the opening bars, the trumpet-call which Donne's speaker asks of the angels to awake the dead. Overall Spencer's well-considered setting is an effective vehicle for corporate declamation of Donne's equally brief but intense meditation on the Last Judgment.

### ***Warum ist das Licht gegeben den Mühseligen*** **Johannes Brahms**

Johannes Brahms was, even in his own day, considered to be a backward-looking composer. At a time when advocates of the New German school were discarding Classical genres in favor of tone poems and music dramas, Brahms clung to the symphony and sonata as forms worthy of new compositions. It is little surprise, then, that Brahms's own library of music was well-stocked with the likes of Haydn, Mozart and Beethoven, but it may be at least a bit more surprising to see, in addition to plenty of Bach, much music from the sixteenth and seventeenth centuries, including Schuetz, Palestrina, and even more obscure prima prattica composers such as Arcadelt, Hassler and Jacob Handl. These names are more common today, but in Brahms's time such a catholic collection was not only rare, but telling in how Brahms saw the place of old music in his work as both composer and concert impresario. Through his concert programming in Vienna, Brahms brought a great deal of "lost" works into public view, and in a broader sense was a strong influence, for good or ill, in the establishment of a musical "canon" of works by dead composers.

Brahms's own musical language owes a clear debt to preceding centuries, and some works in particular are patently homages to past styles. One such effort is his opus 74, a pair of motets for a cappella chorus: *Warum ist das Licht gegeben*, which you will hear tonight, and *O Heiland reiss die Himmel auf*. The texts for the first three parts of the motet are drawn from the Bible (the books of Job, Lamentations, and James respectively), and the final part is from the Lutheran *Nunc Dimittis*. Much like in his far grander *Deutsches Requiem*, Brahms chooses and orders his texts to offer his own commentary on death. In the Requiem we find comfort for those who have witnessed the death of others, while in this motet there is comfort for those who must endure the hardships of life by equating death with the ultimate rest.

Brahms dedicated the motet to Philipp Spitta (1841 - 1894), the nineteenth century's premiere Bach scholar, and in fact, the work is a clear homage to many elements of Bach's musical language, both superficial and structural. Its four movements recall Bach's sacred cantatas and motets, especially as Brahms's setting, like the typical cantata, is bookended by an extended polyphonic movement to begin and a harmonized chorale tune to finish. For the middle movements, where one would in a Bach cantata normally find accompanied solos, Brahms includes two shorter movements which together constitute a ternary structure, the middle section of which is a more elaborate harmonization of a chorale like tune, lying in complexity somewhere in-between a straightforward Bach chorale setting and his chorale-cantata opening-movement model.

Brahms uses the single word "Warum" ("why") as a marker to articulate the various polyphonic passages of the opening movement. This punctuation is no mere landmark, however, for Brahms finds a remarkable variety of ways to declaim this single word: indignation, despair, and in the last instance drawn-out exhaustion, moving the listener, by the end of this section, to a point of seemingly inescapable resignation. Between these moments we find passages of counterpoint strongly reminiscent of Bach's most tortured chromaticism.

The second section offers some much-needed relief, in the form of a lilting movement with dance-like rhythms. Brahms lingers on upper-voice scoring as humanity turns its attention to heaven. The texture is ultimately in six voices, offering richer sonorities than that of part one. The third section is the above-mentioned chorale harmonization, the tune of which, like some of those Bach set, Brahms writes as modal, in this case Mixolydian. Such tunes were already old-fashioned even in Bach's time, since at least some of the old Lutheran modal tunes had been "converted" to tonal ones by the early eighteenth century. So, in composing a modal tune, Brahms is operating with multiple layers of the antique.

Chorale texture gives way to a varied reprise of the second section, thus rounding off the middle movements of the motet with a hopeful, uplifting tone. In true Bach fashion Brahms closes his motet with a chorale harmonization, this time of a "genuine" Lutheran chorale melody, and again modal, this time Dorian. Luther's text is the summation of the tortuous emotional journey on which Brahms has taken us. Believer or not, with his grand motet Brahms offers a worthy homage to two of the giants of the German cultural heritage, Martin Luther and Johann Sebastian Bach.

### ***Ring out, wild bells from The Passing of the Year*** **Jonathan Dove**

From trumpets we move to bells in Jonathan Dove's setting of lines from Alfred, Lord Tennyson (1809 - 1892). Tennyson's poem entreats the "wild bells" which toll in the new year to ring in a better world and "ring out" that which is unwanted. Dove sets four stanzas from the eight-stanza work, choosing, it seems, those lines which are both most universal in appeal and most akin to modern speech.

Dove's setting for double choir and piano consistently draws on the sounds of bells as a sonic reference. Not surprisingly, rhythmic variety and interplay are a key feature of the work. More specifically, Dove relies on the inherent flexibility of triple-meter rhythmic structure (especially meters divisible by 12, a grouping favored by the minimalist composer Steve Reich for its numerous possibilities for divisibility) to set different patterns against one another, resulting in a greater richness to the overall musical structure. The scoring for double choir allows Dove to set one rhythmic pattern against another, as when, for example, one choir sings "on the beat" and the other off. Abrupt shifts of tonal center and texture allow the music to drive without pause, yet maintain a clear architecture.

—Michael Barrett

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## **Texts and Translations**

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### ***Elegischer Gesang op. 118***

**Ludwig van Beethoven**

Sanft wie du lebtest  
hast du vollendet  
zu heilig für den schmerz  
Kein auge wein'  
ob des himmlischen geistes heimkehr

Gently as you lived  
have you died,  
too holy for sorrow.  
Let no eye weep  
for the heavenly spiritual homecoming.

### ***Cantata No. 6, Flower Songs op. 157***

**Vincent Persichetti**

**text by E.E. Cummings**

#### ***Flowers of Stone***

these children singing in stone a  
silence of stone these  
little children wound with stone  
flowers opening for

ever these silently lit  
tle children are petals  
their song is a flower of  
always their flowers

stone are silently singing  
song more silent  
than silence these always

children forever  
singing wreathed with singing  
blossoms children of  
stone with blossoming

eyes  
know if a  
lit tle  
tree listens  
forever to always children singing forever  
a song made  
of silent as stone silence of  
song

## **Spouting Violets**

the  
  sky  
    was  
can dy lu  
minous  
  edible  
spry  
  pinks shy  
lemons  
greens coo l choc  
olate  
s.

un der,  
  a lo  
co  
mo  
  tive s pout  
    ing  
      vi  
      o  
      lets

## **Early Flowers**

Thy fingers make early flowers of  
all things.  
thy hair mostly the hours love:  
a smoothness which  
sings, saying  
(though love be a day)  
do not fear, we will go amaying.

thy whitest feet crisply are straying.  
Always  
thy moist eyes are at kisses playing,  
whose strangeness much  
says; singing  
(though love be a day)  
for which girl art thou flowers bringing?

To be thy lips is a sweet thing  
and small.

Death, Thee i call rich beyond wishing  
if this thou catch,  
else missing,  
(though love be a day  
life be nothing, it shall not stop kissing).

### ***Is There a Flower***

is there a flower (whom  
i meet anywhere  
able to be and seem  
so quite softly as your hair

what bird has perfect fear  
(of suddenly me)like these  
first deepest rare  
quite who are your eyes

(shall any dream  
come a more millionth mile  
shyly to its doom  
than you will smile)

### ***A Yellow Flower***

nobody wears a yellow  
flower in his buttonhole  
he is altogether a queer fellow  
young as he is old

when autumn comes,  
who twiddles his white thumbs  
and frisks down the boulevard

without his coat and hat

-(and I wonder just why that  
should please him or I wonder what he does)

and why (at the bottom of this trunk,  
under some dirty collars)only a  
moment  
(or  
was it perhaps a year) ago I found starting

me in the face a dead yellow small rose

### ***The Rose is Dying***

the rose  
is dying the  
lips of an old man murder

the petals  
hush

mysteriously invisible mourners move  
with prose faces and sobbing,garments  
The symbol of the rose

motionless  
with grieving feet and  
wings  
mounts

against the margins of steep song  
a stallion sweetness ,the

lips of an old man murder  
the petals.

### ***Lilly has a Rose***

lily has a rose  
(i have none)  
"don't cry dear violet  
you make take mine"

"o how how how  
could I ever wear it now  
when the boy who gave it to  
you is the tallest of the boys"

"he'll give me another  
if i let him kiss me twice  
but my lover has a brother  
who is good and kind to all"

"o no no no

let the roses come and go  
for the kindness and goodness do  
not make a fellow tall"

as a rose  
no rose i've  
and losing's less than winning (but  
love is more than love)

***At the Round Earth's Imagined Corners***

**Williametta Spencer**

**Text by John Donne**

At the round earth's imagined corners, blow  
Your trumpets, Angels, and arise, arise  
From death, you numberlesse infinities  
Of soules, and to your scattered bodies goe,  
All whom the flood did and fire shall o'erthrow,  
All whom warre, death, age, agues, tyrannies,  
Despair, law, chance, hath slain, and you whose eyes,  
Shall behold God and never taste death's woe,  
But let them sleepe, Lord, and mee mourn a space,  
For, if above all these my sinnes abound,  
'Tis late to aske abundance of Thy grace.  
When wee are there; here on this lowly ground.  
Teach mee how to repent; for that's as good  
As if Thou hadst seal'd my pardon, with thy blood.

***um ist das Licht gegeben den Mühseligen***

**Johannes Brahms**

Warum ist das Licht gegeben dem  
Mühseligen,  
und das Leben den betrübten Herzen,  
Die des Todes warten und kommt nicht,  
und grüben ihn wohl aus dem  
Verborgenen,  
Die sich fast freuen und sind fröhlich,  
daß sie das Grab bekommen,  
Und dem Manne, deß Weg verborgen ist,  
und Gott vor ihm denselben bedecket?

Wherefore is light given to him that is in  
misery,  
and life unto the bitter in soul,  
Which long for death, but it cometh not,  
and dig for it more than for hid  
treasures,  
Which rejoyce exceedingly, and are glad,  
when they can find the grave?  
Why is light given to a man whose way is  
hid, and whom God hath hedged in?

Lasset uns unser Herz  
samt den Händen aufheben  
zu Gott im Himmel.

Let us lift up our heart  
with our hands  
unto God in the heavens.

Lamentations

Siehe, wir preisen selig,  
die erduldet haben.  
Die Geduld Hiob habt ihr gehöret,  
und das Ende des Herrn habt ihr gesehen;  
denn der Herr ist barmherzig,  
und ein Erbarmner.

Behold, we count them happy  
which endure.  
Ye have heard of the patience of Job,  
and have seen the end of the Lord;  
that the Lord is very pitiful,  
and of tender mercy.

James 5:11

Mit Fried und Freud ich fahr dahin,  
in Gottes Willen,  
getrost ist mir mein Herz und Sinn,  
sanft und stille.  
Wie Gott mir verheissen hat:  
der Tod ist mir Schlaf worden

With peace and joy I travel to that place,  
according to God's will;  
my heart and soul are comforted,  
gently and quietly.  
As god has promised me,  
death has become sleep to me.

Lutheran *Nunc Dimittis*

***Ring out, wild bells from The Passing of the Year***  
**Jonathan Dove**  
**Text by Lord Alfred Tennyson**

Ring out, wild bells, to the wild sky,  
The flying cloud, the frosty light;  
The year is dying in the night;  
Ring out, wild bells, and let him die.  
Ring out the old, ring in the new,  
Ring, happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the true.  
Ring out the grief that saps the mind,  
For those that here we see no more,  
Ring out the feud of rich and poor,  
Ring in redress to all mankind.  
Ring out a slowly dying cause,  
And ancient forms of party strife;  
Ring in the nobler modes of life,  
With sweeter manners, purer laws.

Ring out the want, the care, the sin,  
The faithless coldness of the times;  
Ring out, ring out thy mournful rhymes,  
But ring the fuller minstrel in.  
Ring out false pride in place and blood,  
The civic slander and the spite;  
Ring in the love of truth and right,  
Ring in the common love of good.  
Ring out old shapes of foul disease,  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old,  
Ring in the thousand years of peace.  
Ring in the valiant man and free,  
The larger heart the kindlier hand;  
Ring out the darkness of the land,  
Ring in the Christ that is to be.

**Boston University** College of Fine Arts  
School of Music presents

## Boston University Symphony Orchestra and Symphonic Chorus at Symphony Hall

Ann Howard Jones, conductor  
David Hoose, conductor

Traditional Hymn: "For Those Who Love within the Veil"

Arrangement by David Hoose

Charles Ives: *Decoration Day*

Paul Hindemith: *Requiem for Those We Love*, "When Lilacs  
Last in the Dooryard Bloom'd"

Last in the Dooryard Bloom'd"

Tuesday, April 9, 8pm

Symphony Hall

[bostonsymphonyhall.org](http://bostonsymphonyhall.org) | 617.262.1200

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Photo by Michael Lutch

**BOSTON  
UNIVERSITY**

# BOSTON UNIVERSITY CONCERT CHORUS

---

## **Soprano**

Deanna Boone  
Isabel Brougham  
Emily Gaffney  
Kristin Howard  
Jennifer Jaroslavsky  
Suzanne Karpov  
Stephanie Marie Nahous  
Vanessa Sandri  
Alexandra Selawsky-  
Group  
Crystal Taber  
Rebecca White  
Sarah Zenir

## **Alto**

Carolyn Aguirre  
Naomi Brigell  
Caroline Codd  
Laura Kempa  
Sarah Harrison  
Kathryn Lazar  
Janette Martinez  
Lara Poe  
Mariya Shoteva  
Rachel Steinberg  
Denise Ward  
Yuekun Zhao

## **Tenor**

Michael Aniolek  
Morgan Chalue  
Tyler Diaz  
Daniel Gostin  
Joshua Rohde  
Steven Seigart

## **Bass**

Colin Burns  
Michael Dauterman  
Michael Driscoll  
Ted Evangelista  
Timothy Gorka  
Eric Ritter  
Joshua Rohde

## **Rehearsal Accompanist**

Colin Burns

## **Chorus Manager**

Daniel Gostin

# CONCERT CHORUS ORCHESTRA

---

## **Violin I**

Sunghee Ko  
Diana Scott  
Rachel Taft

## **Violin II**

Lindsay Romo  
Mary Anne Foley  
Sarita Powell

## **Cello**

Meixu Lu  
Taliya Kristapsons  
Phoebe Ping

## **Viola**

Elisabeth Christiansen

## **Double Bass**

Bonnita Williams

# BOSTON UNIVERSITY CHAMBER CHORUS

---

## **Soprano**

Erika Anderson  
Virginia Barney  
A Grimaldi  
Suzanne Karpov  
Charlotte Keating  
Rose Lewis  
Hailey Markman  
Abigail Smith  
Crystal Taber  
Sarah Zenir

## **Alto**

Melanie Burbules  
Nicole Copeland  
Stephanie Gray  
Emily Harmon  
Laura Kempa  
Joanna Lynn-Jacobs  
Emily Neuberger  
Amelia Nixon  
Caroline Olsen  
Mariya Shoteva

## **Bass**

Peter Brown  
Colin Burns  
Michael Dauterman  
Michael Driscoll  
Daniel Gostin  
Benjamin Harris  
Kyle Lanning  
Joshua Rohde  
Erik Van Heyningen  
Carlton Welch

## **Tenor**

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Michael Barrett  
Jason Berger  
Newell Bullen  
Steven Seigart  
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Justin Thomas Blackwell

## **Chorus Manager**

Laura Kempa

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 Matthew Larson  
 Phillip Oliver  
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 Noriko Yasuda  
 Molly Wood

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Lucy Shen Fang  
 Anthony Palmer

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\* Full-time faculty  
 ++ Emeritus  
 LOA - Leave of Absence  
 SAB - Sabbatical

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**School of Music**  
**Upcoming Events and Performances**

---

**Thursday, December 6, 8:00pm**

**Boston University Wind Ensemble**

David J. Martins, conductor

***Tsai Performance Center***

**Friday, December 7, 8:00pm**

**Boston University Concert Band**

**Boston University All-Campus Orchestra**

Dr. Jennifer Bill and Mark Miller, conductors

***Tsai Performance Center***

**Tuesday, December 11, 8:00pm**

**Faculty Recital Series**

Bayla Keyes, violin

***Tsai Performance Center***

**Saturday, February 9, 8:00pm**

**Boston University Choral Ensembles**

Ann Howard Jones, conductor

***CFA Concert Hall***

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