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# Boston University Choral Ensembles, March 27, 2010

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

**Boston University Choral Ensembles**  
*with* **Lubbock High School**  
**Westerner Chorale**

Robin Dent, Joshua Hawkins Nannestad and  
Ann Howard Jones, conductors

**Saturday**  
**March 27, 2010**  
7:30pm  
Marsh Chapel

Founded in 1873, 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, composition and theory, musicology, music education, collaborative piano, historical performance, as well as a certificate program in its O Institute, and artist and performance diplomas.

In 1954, the **College of Fine Arts** was created to bring together the School of Music, along with two new entities: 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.

**Boston University**, founded in 1839, is an internationally recognized institution of higher education and research. With more than 30,000 students, it is the fourth largest independent university in the United States. BU contains 17 colleges and schools, along with a number of multi-disciplinary centers and institutes that are central to the school's research and teaching mission.

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

Boston University Choral Ensembles  
Joshua Hawkins Nannestad  
and Ann Howard Jones, conductors  
The 195<sup>th</sup> concert in the 2009–10 season

March 27, 2010  
Marsh Chapel

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**LUBBOCK HIGH SCHOOL WESTERNER CHORALE**  
**Robin Dent, conductor**

Howard Helvey                      *O Lux Beatissima*  
arr. John Rutter                      *Tomorrow Shall Be My Dancing Day*  
Kate Afill, soprano  
Alice Parker                      *Hark, I Hear the Harps Eternal*

**BOSTON UNIVERSITY CONCERT CHORUS**

Ernani Aguiar                      Salmo 150  
(b. 1950)

Michael Hennagin                      Psalm 133  
(1936–1993)  
Nathan Zullinger, organ

Pavel Chesnokov                      *Blagoslovi, dushe moia, Gospoda*  
(1877–1934)

Peter Hamlin                      *Before I Go My Way*  
(b. 1951)  
Laura Manko, viola

Benjamin Britten                      *The Ballad of Little Musgrave and Lady Barnard*  
(1913–1976)  
Emily Howe and Kira Winter, piano

Kirke Mechem                      *The Lighthearted Lovers*  
(b. 1925)  
Jamie Hillman, piano

*This recital is in partial fulfillment of the Doctor of Musical Arts degree.  
Joshua Hawkins Nannestad is a student of Ann Howard Jones.*

## BOSTON UNIVERSITY CHAMBER CHORUS

Jonathan Dove  
(b. 1959)

"Ring Out, Wild Bells" from *The Passing of the Year*

Einojuhani Rautavaara  
(b. 1928)

*"Suite" de Lorca, Opus 72*

Canción de jinete  
El Grito  
La luna asoma  
Malagueña

Nick Foster, tenor  
Caleb Williams, bass  
Rachel Hippert, soprano

Stephen Paulus  
(b. 1949)

*Pilgrim's Hymn*  
*The Road Home*

Mary Henriquez, alto

Aaron Copland  
(1900-1990)

*Old American Songs*

"Long Time Ago"  
"At the River"  
"Zion's Walls"  
"Ching-a-ring Chaw"

Simpson, arr.

*Hold On!*

## COMBINED CHOIRS

Charles Hubert  
Hastings Parry  
(1848-1918)

*I was glad when they said unto me*

## Ann Howard Jones, conductor

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Dr. Ann Howard Jones is a professor of music and Director of Choral Activities at Boston University. Recognized for her expertise in conducting technique, choral and vocal pedagogy, rehearsal procedures and performance practice, Dr. Jones has delivered presentations at the national convention of the Music Educators National Conference and lectured on rehearsal techniques at the International Federation of Choral Music Symposium. She has been a guest faculty member at the universities of Missouri, Miami, Drake, San Diego State, Missouri at Kansas City, Michigan State and North Texas. She delivered a lecture on score preparation for a professional training workshop at Carnegie Hall, and the following year she was invited to prepare the chorus for Charles Dutoit's performance of Stravinsky, Poulenc and Fauré at Carnegie Hall. She was invited by Chorus America to lead a workshop for conductors of children's choruses on the campus of Northwestern University and in San Francisco with the San Francisco Girls Chorus, and she was invited to lecture on vocal technique in the choral rehearsal at Juilliard. Dr. Jones has also conducted the Mormon Tabernacle Choir in live broadcasts. She has served on panels for the Chorus America National Convention in Washington, D.C. and for the Conductors Guild.

Early acclaimed as a conductor, her guest conducting appearances have included many all state, district, regional and festival choruses. She has conducted the Boston University Symphony Orchestra and Symphonic Chorus in the Verdi Requiem in Symphony Hall, which the Boston Globe called "stirring" and "memorable." Dr. Jones conducted the Buffalo Philharmonic Orchestra and Chorus, the Boston University Symphonic Chorus and Orchestra's performance of Britten's *War Requiem* for the 2004 Eastern Division Convention of the American Choral Directors Association, and the 2006 BU Symphonic Chorus and Orchestra performance of Vaughan Williams' *Dona Nobis Pacem* in Carnegie Hall for the inauguration of Robert Brown, the current president of Boston University.

Dr. Jones was Assistant Conductor for Choruses with the Atlanta Symphony Orchestra from 1984 to 1998, where she was closely associated with the late Robert Shaw, Music Director Emeritus and Conductor Laureate. She was the first 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 numerous recordings on TELARC and critical acclaim at Carnegie Hall. As one of the organizers of the Robert Shaw Institute, she assisted Mr. Shaw in the musical preparations for the Institute, which rehearsed, performed and recorded in France from 1988 to 1994.

Among the awards Dr. Jones has received are Boston University's coveted Metcalf Award for Excellence in Teaching, an award based on peer evaluation of work in the classroom and student letters of support, and an invitation to lecture for the Lily Foundation's conference on the humanities.

In March of 2009, she was invited to conduct chorus and orchestra in the Vaughan Williams *Dona Nobis Pacem* and *Cenotaph*, a premiere by Dominick Argento, at the National Convention of American Choral Directors Association in Oklahoma City.

## Joshua Hawkins Nannestad, conductor

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Joshua Hawkins Nannestad is a doctoral student of choral conducting at Boston University, where he studies with Ann Howard Jones, David Hoose, and Dennis Shrock. He is engaged in these studies while on sabbatical from Milford (MA) Public Schools, where he has taught early elementary music, led the high school choral program, and served as Music Director of the Milford High School Theater Workshop for the past nine years. During his tenure, Milford choral ensembles have performed in King's Chapel, Boston; Mechanics Hall, Worcester; Symphony Hall, Newark; Norfolk Opera House; and St Joseph's Oratory, Montreal; they have appeared in concert with the American Boychoir, New England Brass Band, Claflin Hill Symphony Orchestra, and Synergy Brass Quintet, and in workshops with the St Olaf Choir and Simon Carrington. Mr. Nannestad also serves as Director of Music at the First Parish Church of Westwood, MA, which maintains an active program of worship, a concert series, and has commissioned new choral works. Mr. Nannestad earned degrees in music education from Saint Olaf College and Gordon College, received the Allen Lannom Award for young conductors from Massachusetts ACDA and the Richard Kegerreis Scholarship from Eastern Division ACDA, and he conducted the Northeast Massachusetts Junior Festival Boys Choir in 2006. He is the lucky husband of Joanna Hawkins Nannestad and father of Miriam, who turns three today!

*This recital is in partial fulfillment of the Doctor of Musical Arts degree in Choral Conducting.*

## Lubbock High School Westerner Chorale

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Lubbock High School, the flagship school of Lubbock, Texas, is the oldest high school in the city. The Lubbock High School choral program began in 1918 as a "music class" which eventually developed into the current program serving over 200 singers in five choirs, and offering courses in AP Music Theory and IB Music. The Lubbock High School Chorale, under the direction of Robin Dent and Carolyn Hefner, is an auditioned group of sixty singers. Each student maintains passing grades and teacher recommendations in order to retain membership in the Chorale.

The Chorale's rich history is highlighted by performances, festivals, and contests throughout the United States including Nashville, San Francisco, and New York City as well as churches and concert halls in Austria and Norway. The Westerners have been invited to sing twice at Carnegie Hall, most recently under the direction of John Rutter, and as an invited choir for the Texas Music Educators Association Convention in San Antonio, Texas.

The Chorale has earned countless Sweepstakes awards, First Division ratings, Best in Class designations and invitations to dozens of festivals. The Chorale earned a Sweepstakes Award at the University Interscholastic League Concert and Sight-reading Competition two weeks ago, forty-two First Division ratings at Region XVI UIL Solo & Ensemble, seventeen gold medals at the Texas State Solo & Ensemble event, and placed numerous students in the District, Region, Area and the Texas All-State Mixed Choirs.

The Chorale performs on school concerts and special events in the city of Lubbock. The Choral Department is proud to inspire students to excel vocally, encouraging their own musical pursuits toward degrees at major universities and a lifetime of musical involvement.

## CONCERT CHORUS

**Salmo 150**  
Ernani Aguiar

Laudate Dominum in sanctis ejus.  
Laudate eum in firmamento virtutis ejus.  
Laudate eum in virtutibus ejus.  
Laudate eum secundum multitudinem  
magnitudinis ejus.  
Laudate eum in sono tubae.  
Laudate eum in psalterio et cithara.  
Laudate eum in tympano et choro.  
Laudate eum in chordis et organo.  
Laudate eum in cymbalis benesonantibus.  
Laudate eum in cymbalis jubilationis.  
Omnis spiritus, laudet Dominum.  
Alleluia.

**Psalm 133**  
Michael Hennagin

Behold, how good a thing it is,  
and how becoming well,  
Together such as brethren are  
in unity to dwell!  
Like precious oil  
that down the face did flow,  
Ev'n Aaron's face, and to the skirts  
did of his garments go.  
As Hermon's dew, the dew that doth  
on Sion's hills descend:  
For there the blessing God commands,  
life that shall never end.

—from the Scottish Psalter

*Blagoslovi, dushe moia, Gospoda*  
Pavel Chesnokov

Blagoslovi, dushe moia, Gospoda.  
Blagosloven esi Gospodi.  
Gospodi, Bozhe moi, vozvelichilsia esi zelo.  
Vsia premudrostiyu sotvoril esi.  
Slava, Gospodi,  
Slava sotvorivshemu vsia.

**Psalm 150**

Praise the Lord in his sacred places,  
praise him in the firmament of his power.  
Praise him for his mighty acts,  
praise him according to his excellent  
greatness.

Praise him with the sound of the trumpet,  
praise him with the psaltery and the harp.  
Praise him with the timbrel and the dance,  
praise him with strings and pipes.  
Praise him with high-sounding cymbals,  
praise him with cymbals of joy.  
Let everything that has breath praise the  
Lord.

Alleluia.  
(trans. Maria Guinand)

*Bless the Lord, O My Soul*

Bless the Lord, O my soul  
Blessed art thou, O Lord.  
My Lord, thou art very great.  
In wisdom hast thou made all things.  
Glory to thee, O Lord,  
who hast created all.

—Psalm 103

*Before I Go My Way*  
Peter Hamlin

Hear my prayer O Lord,  
And give ear to my cry.  
Lord, you have been our refuge  
From one generation to another.  
Before the mountains were brought forth,  
And the land and the earth were born,  
From age to age you are God.  
You turn us back to the dust and say,  
"Go back, O child of the earth."  
For a thousand years in your sight  
Are like yesterday when it is past.  
You sweep us away like a dream;  
We fade away suddenly like a dream;  
In the morning it is green and flourishes;  
In the evening it is dried up and withered.  
Hear my prayer, O Lord,  
And give ear to my cry;  
Hold not your peace at my tears.  
For I am but a sojourner with you,  
A wayfarer, as all my forbears were.  
Turn your gaze from me that I may be glad again,  
Before I go my way and am no more.  
Hear my prayer, O Lord.

—Psalms 39 and 90

*The Ballad of Little Musgrave and Lady Barnard*  
Benjamin Britten

As it fell on one holy day,  
As many be in the year,  
When young men and maids together did go  
Their matins and mass to hear,  
Little Musgrave came to the church door,  
The priest was at private mass  
But he had more mind of the fair women  
Then he had of Our Lady's grace.  
The one of them was clad in green,  
Another was clad in pall,  
And then came in my Lord Barnard's wife,  
The fairest amongst them all.  
Quoth she, "I've loved thee, Little Musgrave,  
Full long and many a day."  
"So have I lov'd you, my fair ladye,  
Yet never a word durst I say."  
"But I have a bower at Bucklesfordberry,  
Full daintily it is dight,

If thou went hither, thou Little Musgrave,  
Thou's lig in my arms all night."

With that beheard a little tiny page,  
By his lady's coach as he ran.  
Says, "Although I am my lady's footpage,  
Yet I am Lord Barnard's man!"  
Then he's cast off his hose and cast off his shoon,  
Set down his feet and ran,  
And where the bridges were broken down  
He bent his bow and swam.  
"Awake! Awake! thou Lord Barnard!  
As thou art a man of life!  
Little Musgrave is at Bucklesfordberry  
Along with thine own wedded wife."  
He called up his merry-men all:  
"Come saddle me my steed;  
This night must I to Bucklesfordb'ry  
For I never had greater need."  
But when they whistled and some they sang,  
And some they thus could say,  
Whenever Lord Barnard's horn it blew, it blew  
Away, Musgrave, Away!

"Methinks I hear the threstlecock,  
Methinks I hear the jay,  
Methinks I hear Lord Barnard's horn,  
Away, Musgrave! Away!"  
"Lie still, lie still thou little Musgrave,  
And huggle me from the cold;  
"This nothing but a shepherd's boy  
A-driving his sheep to the fold."  
By this, Lord Barnard came to his door  
And lighted a stone upon  
And he's pull'd out three silver keys,  
And opened the doors, each one.  
He lifted up the coverlet,  
He lifted up the sheet:  
"Arise!, Arise, thou Little Musgrave!  
And put thy clothes on;  
It shall ne'er be said in my country  
I've killed a naked man.  
I have two swords in one scabbard,  
They are both sharp and clear;  
Take you the best, and I the worst,  
We'll end the matter here."  
The first stroke Little Musgrave struck  
He hurt Lord Barnard sore;  
The second stroke that Lord Barnard struck  
Little Musgrave ne'er struck more.

"Woe worth you, my merry men all,  
You were ne'er born for my good!  
Why did you not offer to stay my hand  
When you saw me wax so wood?  
For I've slain also the fairest ladye  
That ever wore woman's weed,  
So I have slain the fairest ladye  
That ever did woman's deed.  
A grave, a grave!" Lord Barnard cried,  
"To put these lovers in!  
But lay my lady on the upper hand,  
For she comes of the nobler kin."

—anonymous, from the *Oxford Book of Ballads*

### The Lighthearted Lovers

Fair Iris I love and hourly I die,  
But not for a lip, nor a languishing eye;  
She's fickle and false, and there we agree,  
For I am as false and as fickle as she.  
Fair Robin I love and hourly I die,  
But not for a lip, nor a languishing eye;  
He's fickle and false, and there we agree,  
For I am as false and as fickle as he.

We neither believe what either can say;  
And neither believing, we neither betray.  
'Tis civil to swear and say things, of course;  
We mean not the taking for better or worse.

When present we love; when absent agree:  
I think not of Iris, nor Iris of me.  
(I think not of Robin, nor Robin of me.)  
The legend of love no couple can find,  
So easy to part or so easily joined.

—John Dryden and Kirke Mechem

### CHAMBER CHORUS

#### *Ring Out, Wild Bells*

O Earth, O Earth, return!

Ring out, wild bells, to the wild sky,  
The flying cloud, the frost 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 the want, the care, the sin,  
The faithless coldness of the time;  
Ring out, ring out my mournful rhymes,  
But ring the fuller minstrel in.

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.

— Alfred Lord Tennyson

### *"Suite" de Lorca*

Texts by Federico García Lorca

#### **Canción de jinete**

Córdoba.  
Lejana y sola.  
Jaca negra, luna grande,  
y aceitunas en mi alforja.  
Aunque sepa los caminos,  
yo nunca llegaré a Córdoba.  
Por el llano, por el viento,  
jaca negra, luna roja.  
La muerte me está mirando  
desde las torres de Córdoba.  
¡Ay qué camino tan largo!  
¡Ay mi jaca valerosa!  
Ay que la muerte me espera  
antes de llegar a Córdoba!

Córdoba.  
Lejana y sola.

#### **El grito**

La empuje de un grito  
va de monte a monte.  
Desde los olivos

#### **Song of the Horseman**

Cordoba.  
Distant and alone.  
Small black pony, large moon,  
and olives in my saddlebag.  
Although I know the roads,  
I will never arrive in Cordoba.  
the plain, through the wind,  
Small black pony, red moon.  
Death is watching me  
from the towers of Cordoba.  
Oh, what a long road!  
Ah, my valiant little horse!  
Oh, how death awaits me  
before arriving in Cordoba.

Cordoba.  
Distant and alone.

#### **The Scream**

The ascent of a scream  
goes from mountain to mountain.  
From the olive trees

será un arco iris negro  
sobre la noche azul.

¡Ay!

Como un arco de viola  
el grito ha hecho  
vibrar largas cuerdas  
del viento.

¡Ay!

(Las gentes de las cuevas  
asoman sus velones.)

### La luna asoma

Cuando sale la luna  
se pierden las campanas  
y aparecen las sendas  
impenetrables.

Cuando sale la luna  
el mar cubre la tierra  
y el corazón se siente  
isla en el infinito.

Nadie come naranjas  
bajo la luna llena.  
Es preciso comer fruta  
verde y helada.

Cuando sale la luna  
de cien rostros iguales,

la moneda de plata  
solloza en el bolsillo.

### Malagueña

La muerte  
entra y sale  
de la taberna.

Pasan caballos negros  
y gente siniestra  
por los hondos  
de la guitarra.

Y hay un olor a sal  
y a sangre de hembra  
en los nardos febriles  
de la marina.

it will be a black rainbow  
over the blue night.

Ahh!

As the bow of a viola,  
the scream has caused the  
long chords of the wind  
to vibrate.

Ahh!

(The people of the caverns  
bring out their oil lamps.)

### The Moon Rises

When the moon comes out  
the bells are lost  
and impenetrable paths  
appear.

When the moon comes out  
the sea covers the land  
and the heart feels like an  
island in infinity.

No one eats oranges  
under the full moon.  
One should eat fruit,  
green and frozen.

When the moon of a  
hundred equal faces comes out,

the silver coin  
sobs in the pocket.

### Song of Malaga

Death  
enters and leaves  
the tavern.

Black horses  
and sinister people pass  
by the depths  
of the guitar.

And there is a smell of salt  
and of female blood  
on the feverish plants  
of the seashore.

## Pilgrim's Hymn

Even before we call on Your name  
To ask You, O God,  
When we seek for the words to glorify You,  
You hear our prayer;  
Unceasing love, O unceasing love,  
Surpassing all we know.  
Glory to the father, and to the Son, and to the Holy Spirit.  
Even with darkness sealing us in,  
We breathe Your name,  
And through all the days that follow so fast,  
We trust in You;  
Endless Your grace, O endless Your grace,  
Beyond all mortal dream.  
Both now and forever, and unto ages and ages,  
Amen.

—Michael Dennis Browne

## The Road Home

Tell me where is the road I can call my own,  
That I left, that I lost, so long ago?  
All these years I have wandered, oh when will I know  
There's a way, there's a road that will lead me home.

After wind, after rain, when the dark is done,  
As I wake from a dream in the gold of day,  
Through the air there's a calling from far away,  
There's a voice I can hear that will lead me home.

Rise up, follow me, come away is the call,  
With love in your heart as the only song;  
There is no such beauty as where you belong,  
Rise up, follow me, I will lead you home.

—Michael Dennis Browne

## Old American Songs Aaron Copland

*Ching-A-Ring Chaw (Minstrel Song)*  
choral arrangement by Irving Fine

Ching-a-ring-a ring ching ching,  
Ho ding-a-ding kum larkee,  
Ching-a-ring-a ring ching ching,  
Ho a ding kum larkee.

Brothers gather round,  
Listen to this story,  
'Bout the promised land,  
An' the promised glory.

You don't need to fear  
If you have no money,  
You don't need none there,  
To buy you milk and honey.

There you'll ride in style,  
Coach with four white horses,  
There the evenin' meal,  
Has one, two, three, four courses.

Ching-a-ring-a ring ching ching,  
Ho a ding kum larkee.  
Ching-a-ring-a ring ching,  
Ho a ding kum larkee.

Nights we all will dance,  
To the harp and fiddle,  
Waltz and jig and prance,  
"Cast off down the middle."

When the morning- come,  
All in grand and splendor,  
Stand out in the sun,  
And hear the holy thunder.

Brothers hear me out,  
The promised land's a-comin',  
Dance and sing and shout,  
I hear them harps a-strummin'.

Ching-a-ring-a ching ching ching...

**At the River (Hymn Tune), choral arrangement by R. Wilding White**

Shall we gather by the river,  
Where bright angel's feet have trod,  
With its crystal tide forever  
Flowing by the thrown of God.

Yes we'll gather by the river,  
The beautiful, the beautiful river,  
Gather with the saints by the river  
That flows by the thrown of God.

Soon we'll reach the shining river,  
Soon our pilgrimage will cease,  
Soon our happy hearts will quiver

With the melody of peace.  
Yes we'll gather by the river,  
The beautiful, the beautiful river,  
Gather with the saints by the river  
That flows by the thrown of God.

### **Zion's Walls, choral arrangement by Glenn Koponen**

Come fathers and mothers,  
Come sisters and brothers,  
Come join us in singing the praises of Zion.

O fathers don't you feel determined to meet within the walls of Zion.  
We'll shout and go round the walls of Zion.

### **"Long Time Ago," transcribed by Irving Fine**

On the lake where droop'd the willow,  
Long time ago,  
When the rock threw back the billow,  
Brighter than snow.

Dwelt a maid beloved and cherish'd,  
By high and low.  
But with autumn leaf she perish'd,  
Long time ago.

Rock and tree and flowing water,  
Long time ago,  
Bird and bee and blossom taught her  
Love's spell to know.

While to my fond words she listen'd,  
Murmuring low  
While to my fond words she listen'd,  
Murmuring low,  
Tenderly her blue eyes glisten'd  
Long time ago.

## **Program Notes**

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### **CONCERT CHOIR**

The first four works, along with "I was glad when they said unto me" at the conclusion of the evening, are settings of psalm texts by lesser-known composers of the twentieth century. **Ernani Aguiar** (born in 1950) is a conductor, composer, musicologist, and violinist who trained in his native Brazil, Argentina, and Italy.

He is a staunch advocate for the music of his native country, both by conducting contemporary Brazilian music and by devoting his research to that of the colonial period. *Salmo 150* (1993) has a simple, direct tonality with rapid bursts of text over ostinato-like structures.

**Michael Hennagin** (1936–1993) was a versatile American composer who trained and taught in many areas of the country. Originally from Oregon, he studied music in Los Angeles (where he also wrote film and ballet scores), Southern Illinois (where he studied electronic music), Curtis Institute in Philadelphia, at Aspen with Darius Milhaud, and at Tanglewood with Aaron Copland. His teaching career started as a composer-in-residence in the Detroit Public Schools; he was for twenty years a professor of composition at the University of Oklahoma. He composed symphonic, concert band, chamber, choral-orchestral, theater, and television music. He is remembered for several choral works, notably his partsongs “Walking on the Green Grass” and “Under the Greenwood Tree,” and this Psalm 133 from 1988, with its long, lyrical vocal lines over a gently syncopated rhythm and compound meter. This psalm has been famously set by several composers of the modern era, such as Leonard Bernstein and Tarik O’Regan, but Hennagin is unusual in setting all the verses.

**Pavel Chesnokov’s** setting of *Blagoslovi, dushe moia Gospoda*, from his All-Night Vigil, opus 9, is for four-part women’s chorus. A single line of chant, doubled at the octave, alternates with rich homophonic harmony. Chesnokov (1877-1944) taught choral conducting at the Moscow Conservatory and was choirmaster at the Cathedral of Christ the Savior, and by the age of 30 had written more than 400 sacred works in the Russian liturgical style that had stretched 125 years from Dmitiri Bortniansky to Sergei Rachmaninoff. After the revolution of 1917, however, Chesnokov’s world was demolished both literally and figuratively—he was forbidden to compose sacred music, and the Cathedral was demolished to make way for a monument to socialism (which was never built). He did continue to write and perform secular music at the conservatory, but composed far less in the last half of his life than in the first.

**Peter Hamlin** is chair of the Music Department at Middlebury College, where he teaches composition, theory, and electronic music. He studied at Eastman School of Music with Joseph Schwantner and Samuel Adler, earning a PhD in composition. “Before I Go My Way” was written in 1997, while Hamlin was on the faculty of St. Olaf College. He describes the circumstances surrounding the work: “I was writing a piece for the St. Olaf Choir when I learned of the sudden death of one my best friends, Leslie Ann Grove, a Norwegian professor at St. Olaf, and young mother with a husband and two young children. This piece is a response to the terrible sadness we all felt—the idea is to find comfort in the Psalms, and the viola represents Leslie’s soul still with us and a sense of hope and memory amidst sadness.” The opening measures feature substantial divisi and overlapping entrances and exits, imitating electronic effects with strictly classical forces. Such contemporary sounds alternate with chorale-like petitions, with the omnipresent viola commenting, commenting, and complementing.

"I was glad when they said unto me" was composed for the 1902 coronation of Edward VII, and is the best-known work of British composer C.H.H. Parry (1848-1918). The anthem, drawn from Psalm 122, includes a central fanfare which must be rewritten slightly at each coronation, depending on the name and gender of the new monarch; this section is generally omitted when the monarch is not present, which is presumably the case tonight. The majestic writing for organ, antiphonal choral sounds, and the imagery of Jerusalem create a quintessentially British sound. While this work was created at the start of the twentieth century, it actually belongs to the previous century as a crowning point of Victorian English church music.

**Benjamin Britten**, a towering figure in twentieth-century music, scarcely needs introduction. However, this work for men's chorus, "The Ballad of Little Musgrave and Lady Barnard," is quite unusual. This folk tale, which Britten found in the *Oxford Book of Ballads*, dates from the early 17th century, when it was known as "Mattie Groves." Variants of both the text and the tune (not used by Britten) spread throughout the English-speaking world, from which came the American folksong "Shady Grove." Britten's composition was spurred by a request from English prisoners of war at *Offlag VIIb* in Eichstaat, Germany during World War II; he somehow delivered this dramatic entertainment to the camp, which the prisoners' chorus premiered in February 1944.

The final work also details infidelity from a 17th-century perspective, but with much happier results. **Kirke Mechem** (born 1925) is an American prolific in many musical genres, including recent operatic projects *John Brown* and *Pride and Prejudice*. He is best known, however, for his choral works and his first opera, *Tartuffe*, which was premiered in San Francisco in 1980 and has since seen over 100 productions in six countries. "The Lighthearted Lovers" is the composer's arrangement of a coloratura soprano aria from *Tartuffe*, "Fair Robin I Love." The aria and chorus are based on a John Dryden poem of 1690, "Fair Iris I Love."

## CHAMBER CHORUS

"Ring Out, Wild Bells" from *The Passing of the Year*

British composer Jonathan Dove is consistently acclaimed for his extensive catalogue of choral works and operas. His anthem, "The Three Kings," was composed on a commission from King's College for the annual service of Lessons and Carols. "Ring out, wild bells" is the final movement of the seven-movement choral cycle for double choir and piano, *The Passing of the Year*. The texts of the cycle are from a variety of poets, including William Blake, Emily Dickinson and Thomas Nash; Tennyson's verses on the coming of the New Year are reserved for the finale.

### *"Suite" de Lorca*

Born in Finland in 1928, Einojuhani Rautavaara composed his "Suite" de Lorca in 1973. A collection of four poems from famous Spanish poet Federico García Lorca, the work was originally written for unaccompanied children's choir. Throughout the suite, Rautavaara paints Lorca's eerie text through the use of unrelenting ostinato patterns, compact dissonances, and screams. A prolific composer, Rautavaara has a large body of choral and vocal works, as well as numerous concerti, symphonies, pieces for chamber ensembles, and eight operas. A lover of Lorca's poems, he is also currently working on an opera based on the Spanish poet's texts.

### *Pilgrims' Hymn and The Road Home*

Stephen Paulus is one of the most sought after composers in the United States, having received commissions from the New York Philharmonic, Cleveland Orchestra, Atlanta Symphony Orchestra, the Dale Warland Singers, and numerous other ensembles. Within his compositional output, his choral music has achieved particular renown. "Pilgrims' Hymn," on a text by Michael Dennis Browne, is an excerpt from his opera, *The Three Hermits*. A more recent composition, *The Road Home*, weds a tune from *Southern Harmony* to a three-stanza original poem by Browne, harmonizing it in the neo-Romantic simplicity that is his hallmark. The soprano solo in the final verse highlights the powerful poetry, "There is no such beauty as where you belong; rise up, follow me, I will lead you home."

### *Old American Songs*

"Long Time Ago," "At The River," "Zion's Walls," and "Ching-A-Ring Chaw" are excerpted from the two volumes of *Old American Songs* arranged by Aaron Copland. This quintessentially American composer selected each piece from a unique collection or source: "Long Time Ago" is typical of 19th-century parlor songs, "Ching-A-Ring Chaw" has its origins in amateur minstrel shows, and "At the River" and "Zion's Walls" are reflective of the revivalist spirit sweeping the country during the same time period. Copland originally scored these arrangements for voice and piano, later orchestrating the accompaniments. Transcriptions and choral versions have been prepared over the years by other notable composers, including Irving Fine. The premiere of the orchestrated second set of *Old American Songs* was premiered by Boston University's own Grace Bumbry under the baton of Copland himself. These pieces exemplify Copland's love of the American folk tradition.

### *Hold On!*

Eugene Thamon Simpson has enjoyed a long and distinguished career on the faculty of Rowan University. His voice students have participated in prestigious national

competitions, while his choirs have consistently been praised for their musicianship and skill. Simpson's arrangement of the African-American spiritual "Hold On!" is consistent with the older spiritual settings of Hall Johnson and William Dawson. The spiritual itself contains references to the hard physical labor of the slaves ("Keep yo' han' on the the plow"), important biblical figures ("Noah, Noah, let me come in"), and the exhortation to "keep on climbin'" toward a better life.

—Program notes by Benjamin Bouten, Thomas Barth, and Nathan Zullinger

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

## *The Restless Spirit: Music of Johannes Brahms*

Photo by William Lutz

**Boston University Symphony Orchestra & Symphonic Chorus  
at Symphony Hall**

*David Hoose and Ann Howard Jones, conductors*

**Tuesday, April 6, 2010 | 8:00 pm**

**Pre-Concert Discussion with Professor Joel Sheveloff, 7:00 pm**

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## BOSTON UNIVERSITY CONCERT CHORUS

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Emily Baker  
Caitlin Brett  
Rebecca Cunha  
Jessica Guglielmo  
Emily Hudson  
Tung Lee  
Katie Marcincuk  
Caitlin McVeigh  
Tavia Merchant  
Michelle Murphy  
Mariya Shoteva  
Abigail Smith  
Crystal Taber  
Katrina Tammaro  
Kira Winter  
Kirsti Esch

### Alto

Kirsti Esch  
Brittney Freed  
Stephanie Gray  
Jamie Hillman  
Emily Howe  
Janette Martinez  
Alexa Rinn  
Jayne Swank  
Lidiya Yankovskaya  
Margaret Virzi

### Tenor

Jamie Hillman  
Michael Melkonian  
Joseph Pratonlongo  
R. Joshua Reynolds  
Chris Walters  
Cory Wikan

### Bass

Ben Bouton  
Michael Convicer  
Tom Curry  
Peter Eramo  
Joseph Kenney  
Matthew Konrad  
Jacob McDonald  
Nate Zullinger

Joshua Hawkins  
Nannestad, conductor

Jamie Hillman,  
Emily Howe, Kira Winter,  
and Nathan Zullinger,  
pianists

## BOSTON UNIVERSITY CHAMBER CHORUS

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Tara Deieso  
Elissa Edwards  
Rachel Hippert  
Suzanne Karpov  
Joanna Lynn-Jacobs  
Lea Madda  
Shannon McAuliffe  
Megan McCarney  
Kirsten Smayda  
Kira Winter

### Alto

Erin Coffey  
Bridget Duval  
Elizabeth Evans  
Emily Harmon  
Olivia Hauck  
Mary Henriquez  
Emily Howe  
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Laura Pincus  
Jayne Swank  
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### Tenor

Andy Clark  
Nicholas Foster  
Terrence Henderson  
Jamie Hillman  
Christopher Maher  
Xavier Nuñez  
Dan Omphroy  
Christopher Walters  
Timothy Westerhaus  
Cory Wikan

### Bass

Tommy Barth  
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Edward Cleary  
Basil Considine  
Stephan Griffin  
Joshua Nannestad  
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Caleb Williams

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# BOSTON UNIVERSITY SCHOOL OF MUSIC

## UPCOMING EVENTS AND PERFORMANCES

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Tuesday, April 6, 8:00pm

**BU at Symphony Hall:**  
"The Restless Spirit: Music of Johannes Brahms"  
David Hoose and Ann Howard Jones, conductors  
*Symphony Hall*

Monday, April 12, 7:30pm

**Faculty Recital Series**  
*Dark, Sultry, & Eccentric*  
Michelle LaCourse, viola  
Martin Amlin, piano  
*Tsai Performance Center*

April 15, 16, 17, 7:30pm  
Sunday, April 18, 2:00pm

**Boston University Mainstage Opera**  
**Carlisle Floyd, *Susannah***  
William Lumpkin, conductor  
Sharon Daniels, stage director  
*Boston University Theatre, Mainstage*

Saturday, April 17, 7:30pm

**Xanthos Ensemble**  
*works by Boston University Theory  
and Composition students*  
*Concert Hall*

Tuesday, April 20, 7:30pm

**Muir String Quartet**  
*In Residence at Boston University*  
The Beethoven Cycle, Part 6  
*Metcalf Trustee Center*

Tuesday, April 20, 7:30pm

**Boston University Wind Ensemble**  
David Martins, conductor  
Robert Sheena, English horn  
*Tsai Performance Center*

Thursday, April 22

**World Music Concert**  
*Folkloric music and dance from Ghana and Surinam*  
Steven Cornelius, director  
*Room 167*

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