

Boston University School of Music presents

The Poet Speaks: American Scenes

Boston University Chamber Choir and University Choruses: Soprano Alto & Tenor Bass Choirs

Tuesday, March 3, 2026 7:30 PM

Marsh Chapel

735 Commonwealth Ave, Boston, MA 02215

Dr. Daniel Parsley, Director of Choral Activities & Graduate Conducting programs

ORDER

Frostiana: Seven Country Songs

Randall Thompson (1899-1984)

1. The Road Not Taken
2. The Pasture
3. Come In
4. The Telephone
5. A Girl's Garden
6. Stopping by Woods on a Snowy Evening
7. Choose Something Like a Star

Marie Davis & Michael Bradley, conductors

Psalm 131

Jeffrey Van (b. 1941)

Lydia Yi, conductor

The Times They Are A-Changin'

Bob Dylan (b. 1941); arr. Podd

Gustavo Cruz, baritone

Delainey Bostley, soprano; Rebekah Nehmeh, mezzo-soprano;

Travis Benoit, tenor; Ziming Sun, baritone

University Choruses: Soprano Alto & Tenor Bass Choruses

The New Colossus

Saunders Choi (b. 1988)

Only in Sleep

Ēriks Ešenvalds (b. 1977)

Zoe Bennett, soprano

A Procession Winding Around Me: Four Civil War Poems

Jeffrey Van (b. 1941)

1. By the Bivouac's Fitful Flame
2. Beat! Beat! Drums!
3. Look Down Fair Moon
4. Reconciliation

Daniel Mahoney, guitar

Hark, I Hear the Harps Eternal

Alice Parker (1925-2023)

Alex Segreti, mezz-soprano

Marco Marchant, conductor

Boston University Chamber Choir

History Has Its Ears On You arr. Coleman; Lin Manuel Miranda, Lynn Ahrens, & Stephen Flaherty

Michael Bradley, collaborative piano; Denny Veidelis, cajon

Boston University Chamber Choir & University Choruses

Rosters

BU Chamber Choir

Dr. Daniel Parsley, Director of Choral

Activities & Director for Graduate

Conducting programs

Edith Mora Hernandez, graduate assistant
conductor

Karen Frank, graduate student manager

Marshall Joos, collaborative pianist

Abigail Bancroft

Anna Beeken

Zoe Bennett

Travis Benoit

Delainey Bostley

Jerome Boxer

Michael Bradley

Rachel Brennan

Jinho Cho

Sabrina Dagazai

Marie Davis

Karen Frank

Emma Goldenberg

Joseph Hall

Tessa Hayashida

Audrey Hyers

Marshall Joos

Daniel Krewson

Kevin Lackie

J Lamoureux

Ysobel Leonard

Bianca Lucas

Morgan Lucero

Lauren Mahoney

Andrew Mak

Marco Marchant

Ilyena Metzger

Edith Mora Hernandez

Laura Morgan

Justin Moy

Sinead O'Mahoney

Janae Peterson

River Peterson

Reina Radnor

Bianca Rahme

Daniel Reid

Olivia Rhein

Max Romoff

Alex Segreti

Owen Shultz

Roshan Sivaraman

Shawn Smaldon

Samuel Soric

Matthew Sperling

Audrey Tang

Denny Veidelis

Braden Willenbrock

Monica Wu

Cindy Yao

Mengyue (Lydia) Yi

BU Tenor Bass Chorus

Dr. Daniel Parsley, Director of Choral
Activities & Director for Graduate
Conducting programs
Jinho Cho, graduate assistant conductor
Travis Benoit, graduate student manager
Jason Xue, collaborative pianist

Travis Benoit
Michael Bradley
Jinho Cho
Joshua Cohen
Gustavo Cruz
Sabrina Dagazai
Zachary Held
Ethan Huey
John Kwon
Kevin Lackie
Marco Marchant
Dylan Nunez
Krishen Patel
Leonid Shokh
Ziming Sun

BU Soprano Alto Chorus

Dr. Daniel Parsley, Director of Choral
Activities & Director for Graduate
Conducting programs
Marie Davis, graduate assistant conductor
Travis Benoit, graduate student manager
Annie Chen, collaborative pianist

Jude Barjakly
Anna Beeken
Delainey Bostley
Rachel Brennan
Kyle Capogna
Nicoleta Cutitaru
Marie Davis
Hannah Dubroff
Raquel Figueroa
Karen Frank
Abigail George
Emma Goldenberg
Catherine Hsu
Alexa McGarrity
Ashna Mitta
Edith Mora Hernandez
Keira Muselbeck
Rebecca Nehmeh
Sherra Ng
Sinead O'Mahoney
Roshan Sivaraman
Wanda Sullivan
Konstantina Tatsis
Victoria Vastis
Cindy Yao
Mengyue (Lydia) Yi
Xilei Zhang
Zijun (Claire) Zhu

Daniel Parsley, Director of Choral Activities

Daniel Parsley enjoys an active career as a conductor, educator, scholar, and professional chorister. Daniel serves as Director of Choral Activities at the historic School of Music at Boston University, the oldest degree-granting music institution in the United States. At BU, Daniel oversees the comprehensive MM, MSM, and DMA conducting programs, teaches graduate conducting and choral literature, and leads the BU Chamber Choir, Symphonic Chorus, Soprano Alto Chorus, and Tenor Bass Chorus. Recent highlights at BU include celebrated performances of Stravinsky *Symphony of Psalms*, David Lang *Little Match Girl Passion*, Bernstein *Chichester Psalms*, Bach *St. John Passion BWV 245*, Bach *Magnificat in D Major BWV 243*, Haydn *Missa in Angustiis- Nelson Mass*, and Buxtehude *Membra Jesu Nostri*. In addition to collegiate teaching, he serves as Principal Conductor for the GRAMMY® Award-

winning National Children's Chorus where he leads the Boston/New England NCC chapters. Daniel was most recently the Director of Choral Activities at Thomas More University in the Cincinnati region and associate conductor at the Cincinnati Youth Choir, Ensemble-in-Residence at the University of Cincinnati College-Conservatory of Music.

Since 2019, Daniel has served as associate conductor of the SummerMusik-Cincinnati Chamber Orchestra (CCO). At CCO, he leads the *We Are One* series including most recent festivals with international guest artist Babatunde, celebrated Hindustani vocalist Vidita Kanniks, and the GRAMMY® Award-winning American Spiritual Ensemble. At the CCO, he also creates and leads special events such as the *Walk with Amal* project and assists with an annual mainstage SummerMusik festival.

He has recently guest conducted professional symphonic and choral ensembles including the Portland Symphony Orchestra (ME), Coro Volante (Cincinnati), and the Seraphim Singers (Boston) in concert. In addition to professional orchestral conducting engagements, Daniel recently has prepared the Tanglewood Festival Chorus, the official chorus of the Boston Symphony Orchestra, for performances with the Boston Symphony Orchestra Pops. He was most recently assistant conductor and choral conducting fellow for the Cincinnati May Festival, where he prepared choruses for the Cincinnati Symphony Orchestra and Cincinnati Pops.

Daniel has enjoyed a wide breadth of diverse professional experiences ranging from roles as a research fellow in Ghana with the Edward Brueggeman Center for Dialogue to conducting engagements with the National Chorus of Korea in Seoul. Upcoming concert events and conducting residencies include the Hochschule für Musik und Theater München (DE), National University of Ireland (IR), Universität Mozarteum Salzburg (AT), and the Cité de la Musique et de la Danse | Conservatoire de Strasbourg (FR). In September 2025, Daniel began as music director and conductor for ISSEA and led the annual Pan-African choral festival held in Nairobi, Kenya (2025). He served as faculty for the Kentucky Institute of International Studies (KIIS) Salzburg Program and Cooperative Center for Study Abroad (CCSA) London summer study abroad program from 2013-2023.

A Cincinnati native, Parsley completed a Doctor of Musical Arts (DMA) in Choral Conducting with a cognate in orchestral conducting at the University of Cincinnati-College Conservatory of Music (CCM). Daniel also holds a M.M. in Choral Conducting from Bowling Green State University and a B.M. Voice Performance and B.A. International Studies with concentrations in economics and history from Xavier University. In 2019, Daniel was selected as one of four finalists for the 2019 American Choral Directors' Association National Graduate Conducting Competition held in Kansas City and has studied conducting under Robert Porco, Earl Rivers, Brett Scott, AikKhai Pung, Mark Gibson, and Mark Munson.

Parsley's current research interest focuses on the integration of Body Mapping, a method of instruction typically reserved for the private studio, in conducting pedagogy and the overall choral rehearsal. Recent scholarly publications include a curriculum guide for collegiate

educators to apply Body Mapping techniques in ensemble rehearsals. Daniel is currently a Body Mapping Educator Affiliate with Andover Educators.

Daniel Mahoney, guitar

Daniel Mahoney is an Irish-American conductor, tenor, and guitarist based in London and Boston. He is Assistant Chorus Director of the London Symphony Chorus and Music Director of Wimbledon Choral, Reading Bach Choir, and Dorking Choral Society. He is regarded for his creative and engaging programming.

Daniel has worked extensively in the UK and US. In 2025, he made his Cadogan Hall debut conducting Wimbledon Choral and City of London Sinfonia in Haydn's *Nelson Mass* alongside works by Grace Williams and Dobrinka Tabakova. This past summer, he conducted Mozart's *Requiem* with Dorking Choral Society at the Sibiu International Theater Festival and the Organ Summer Nights Festival at the Black Church in Braşov, Romania. In partnership with Concerts in Caversham, he conducted Reading Bach Choir in Caroline Shaw's *To the Hands* with Bach's *Christ lag in Todes Banden*, BWV 4.

In November 2024, Daniel made his Wimbledon Choral and City of London Sinfonia debut conducting the orchestral London premiere of Cecilia McDowall's *Music of the Stars*. In 2023, he gave the UK premiere of Kile Smith's a cappella concert length work *The Arc in the Sky* with Reading Bach Choir. As the assistant conductor of the Zamir Chorale of Boston, Daniel conducted at the 2019 Louis Lewandowski Festival in Berlin. He was previously the Music Director of the Massachusetts Institute of Technology Women's Chorus from 2019 to 2022. He guest conducted the Birmingham University Singers on their 2018 tour to Germany, presenting concerts in Berlin and Leipzig. He has also conducted Rundfunkchor Berlin in their International Masterclass for Choral Conducting. He held the Conducting Fellowship of Schola Cantorum of Oxford, one of the longest established and most widely known chamber choirs in the UK. In 2017, Daniel conducted the UK student premiere of Jonathan Dove's *The Enchanted Pig* at the Barber Institute of Fine Arts.

Daniel has prepared choruses for the London Symphony Orchestra under Sir Antonio Pappano and Gianandrea Noseda, as well as Gustavo Dudamel and the Simon Bolivar Youth Orchestra. He made his Symphony Hall (UK) debut, preparing the University of Birmingham Voices for John Wilson and the City of Birmingham Symphony Orchestra's centenary celebration of Leonard Bernstein. He has prepared choruses for Neil Ferris and Jonathan Wilcocks as part of the Leith Hill Music Festival.

In Boston, Daniel has prepared the One City Choir for the Boston Landmarks Orchestra and appeared as guest conductor for The Boston Cecilia. In August 2016, he conducted in the world premiere of Pulitzer Prize-winning composer David Lang's *the public domain* in New York City's Mostly Mozart Festival. That same year, he formed The Janvs Project chamber orchestra through The Boston Conservatory's Entrepreneurial Grant. He also served as assistant conductor of the Newburyport Choral Society and music director at the Congregational Church of Weston. Daniel was a two-time fellow at Yale University's Norfolk Chamber Music Festival

and conducting fellow at Chorus America's national conference. From 2019-2020, Daniel was the Director of the Schola Cantorum at the College of the Holy Cross. Upcoming season highlights include Finzi's *Requiem da Camera*, Dvorak's *Requiem*, Haydn's *Nelson Mass*, McDowall's *Da Vinci Requiem*, Bernstein's *Chichester Psalms*, Mozart's *Solemn Vespers*, and the world premiere of *Critical Mass* by Tarik O'Regan, featuring his *Agnus Dei* from the Coronation of Their Majesties King Charles III and Queen Camilla.

As a singer, Daniel regularly sang with the Boston Symphony Orchestra's Tanglewood Symphony Chorus. He has performed at the BBC Proms with Sir Simon Rattle and Edward Gardner as a member of the CBSO Chorus. He has sung with Boston's Cantata Singers, Renaissance Men, and Canto Armonico. He has performed at Trinity Wall Street's Compline by Candlelight and Bach at One series in New York. He continues to sing as a deputy lay clerk at cathedrals and churches around London and throughout Boston. Daniel holds multiple graduate degrees in conducting. He was a student of Simon Halsey CBE and Simon Carrington at the University of Birmingham, and George Case at the Boston Conservatory. He holds a Bachelor of Music in music education from Ithaca College, where he studied classical guitar with Pablo Cohen and jazz guitar with Steve Brown and Ulf Bandgren.

Program Notes, Texts, & Translations

Frostiana

Randall Thompson

2. The Pasture

1. The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I --
I took the one less traveled by,
And that has made all the difference.

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long.
You come too.

I'm going out to fetch the little calf
That's standing by the mother.
It's so young,
It totters when she licks it with her tongue.
I sha'n't be gone long.
You come too.

3. Come In

As I came to the edge of the woods,
Thrush music - hark!
Now it was dusk outside,
Inside it was dark.

Too dark in the woods for a bird
By sleight of wing
To better its perch for the night,
Though it could still sing.

The last of the light of the sun
That had died in the west

Still lived for one song more
In a thrush's breast.

Far in the pillared dark
Thrush music went -
Almost like a call to come in
To the dark and lament.

But no, I was out for the stars:
I would not come in.
I meant not even if asked,
And I hadn't been.

4. *The Telephone*

"When I was just as far as I could walk
From here to-day,
There was an hour
All still
When leaning with my head against a flower
I heard you talk.
Don't say I didn't, for I heard you say -
You spoke from that flower on the window
sill -
Do you remember what it was you said?"

"First tell me what it was you thought you
heard."
"Having found the flower and driven a bee
away,
I leaned my head,
And holding by the stalk,
I listened and I thought I caught the word -
What was it? Did you call me by my name?
Or did you say -
Someone said 'Come' - I heard it as I
bowed."

"I may have thought as much, but not
aloud."

"Well, so I came."

5. *A Girl's Garden*

A neighbor of mine in the village
Likes to tell how one spring
When she was a girl on the farm, she did
A childlike thing.

One day she asked her father
To give her a garden plot
To plant and tend and reap herself,
And he said, "Why not?"

In casting about for a corner
He thought of an idle bit
Of walled-off ground where a shop had
stood,
And he said, "Just it."

And he said, "That ought to make you
An ideal one-girl farm,
And give you a chance to put some strength
On your slim-jim arm."

It was not enough of a garden,
Her father said, to plough;
So she had to work it all by hand,
But she don't mind now.

She wheeled the dung in the wheelbarrow
Along a stretch of road;
But she always ran away and left
Her not-nice load.

And hid from anyone passing.
And then she begged the seed.
She says she thinks she planted one
Of all things but weed.

A hill each of potatoes,
Radishes, lettuce, peas,
Tomatoes, beets, beans, pumpkins, corn,
And even fruit trees

And yes, she has long mistrusted
That a cider apple tree
In bearing there to-day is hers,
Or at least may be.

Her crop was a miscellany
When all was said and done,
A little bit of everything,
A great deal of none.

Now when she sees in the village
How village things go,
Just when it seems to come in right,
She says, "I know!"

It's as when I was a farmer--"
Oh, never by way of advice!
And she never sins by telling the tale
To the same person twice.

6. *Stopping by Woods on a
Snowy Evening*

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farm-house near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

7. *Choose Something Like a
Star*

O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud-
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud.
But to the wholly taciturn
In your reserve is not allowed.
Say something to us we can learn
By heart and when alone repeat.
Say something! And it says, 'I burn.'
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.
Use Language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end
And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.

"Commissioned to celebrate the bicentennial of Amherst, Massachusetts in 1956, this choral work honors the poetry of Robert Frost and his connection with the town. Randall Thompson sets seven of Frost's poems with a combination of treble choir, tenor and bass choir, and full mixed ensemble. Frost's poetry ranges from comical to philosophical, engaging with themes of nature and rural New England life. These songs provide a glimpse into small town American life, in all of its strangeness and beauty. It is said that, at the conclusion of Frostiana's debut performance in the Amherst Regional High School Auditorium, Robert Frost rose from his seat and shouted "Sing that again!" "

- Anna Beeken, MSM Choral Conducting student

Psalm 131
Jeffrey Van

O Lord, my heart is not lifted up, my eyes
are not raised too high;
I do not occupy myself with things too great
and too marvelous for me.

But I have calmed and quieted my soul, like
a child quieted at its mother's breast;
Like a child that is quieted is my soul.
O Israel, O hope in the Lord from this time
forth and forevermore.

“Jeffrey Van’s Psalm 131 tenderly embodies the humility and quiet trust expressed in the psalm’s text: “O Lord, my heart is not lifted up... But I have calmed and quieted my soul.” Through warm harmonic language and lyrical lines, Van weaves contrasting major, minor, and seventh chords in close harmony, creating a mystical yet serene atmosphere. The imagery of a child resting peacefully with its mother is reflected in the music’s gentle restraint and expressive depth. The final exhortation, “O Israel,” surges with a sudden dynamic intensity, driving the music to its climactic height, before the closing word, “forevermore,” gently settles into a quiet assurance and enduring hope.”

- Jinho Cho, DMA Choral Conducting student

The Times are A- Changin’

Bob Dylan/ arr. Podd

Come gather 'round people wherever you
roam
And admit that the waters around you have
grown
And accept it that soon you'll be drenched
to the bone
If your time to you is worth savin'
And you better start swimmin' or you'll sink
like a stone
For the times they are a-changin'.
Come mothers, and fathers throughout the
land
And don't criticize what you can't
understand

Your sons and your daughters are beyond
your command
Your old road is rapidly aging
Please get out of the new one if you can't
lend a hand
For the Times they are a-changin'
The line it is drawn the curse it is cast
The slow one now will later be fast
As the present now will later be past,
The order is rapidly fading
And the first one now will later be last
For the times they are a-changin'!

“Inspired and emboldened by the profound social change of the 1960s, songwriters like Joni Mitchell, Joan Baez, and Bob Dylan created a soundtrack for the new generation. These folk revival artists wrote against the corruption of the government, and spoke to young people who lacked a sense of stability in a changing world. Bob Dylan’s “The Times They Are A -Changin’ ” is a plea for peace and justice while American society was bitterly divided over the Civil Rights movement and Vietnam War. This timely choral arrangement speaks to a different generation, but is still as poignant and thought provoking as its original form. “

- Anna Beeken, MSM Choral Conducting student

The New Colossus

Saunders Choi

Give me your tired, your poor,
Your huddled masses yearning to breathe
free,
The wretched refuse of your teeming shore.

Send these, the homeless, tempest-tost to
me,
I lift my lamp beside the golden door!

“I chose to set Emma Lazarus’ poem The New Colossus because it makes sacrosanct the principle that the United States of America has been and will always be a nation of immigrants, regardless of xenophobic political ideologies. The notion of condemning immigration is against the concept of liberty and the land of the free. In this setting, I chose to only set the last few

lines, arguably the more famous part of the poem. The post-minimalistic approach of relentless pulse and repetition is interspersed with a warm, lush section of hope and welcome.”

- Saunder Choi, composer

Only in Sleep

Ēriks Ešenvalds

Only in sleep I see their faces
Children I played with when I was a child
Louise comes back with her brown hair
braided
Annie with ringlets warm and wild

Only in sleep Time is forgotten—
What may have come to them, who can
know?

Yet we played last night as long ago
And the doll-house stood at the turn of the
stair

The years had not sharpened their smooth
round faces
I met their eyes and found them mild—
Do they, too, dream of me, I wonder
And for them am I too a child?

“Only in Sleep was written in 2010 for the University of Louisville Collegiate Chorale and Cardinal Singers. Sara Teasdale’s nostalgic vision of childhood re-experienced through dreams is expressed in simple verse in regular metre, and Ešenvalds matches this in music of regular four-bar phrases. But infinitely subtle are the chord voicings; a change from humming to vocalise to spotlight a phrase here, or internal doublings to highlight a particular line in the texture there — all serve to sustain the freshness, and the soaring descants are achingly expressive. The soprano soloist heard at the opening returns at the close, lost in reverie, as her musing, florid arabesques float over one last pair of chordal oscillations, winding down to nothing.”

— from notes by Gabriel Jackson © 2015

A Procession Winding Around Me

Jeffrey Van

1. By the Bivouac's Fitful Flame

By the bivouac's fitful flame,
A procession winding around me, solemn
and sweet and slow - but first I note,
The tents of the sleeping army, the fields'
and woods' dim outline,
The darkness lit by spots of kindled fire, the
silence,
Like a phantom far or near an occasional
figure moving,
The shrubs and trees, (as I lift my eyes they
seem to be stealthily watching me,)
While wind in procession thoughts, O tender
and wondrous thoughts,
Of life and death, of home and the past and
loved, and of those that are far away;
A solemn and slow procession there as I sit
on the ground,
By the bivouac's fitful flame.

2. Beat! Beat! Drums!

Beat! beat! drums! - blow! bugles! blow!
Through the windows - through doors -
burst like a ruthless force,
Into the solemn church, and scatter the
congregation,
Into the school where the scholar is
studying;
Leave not the bridegroom quiet - no
happiness must he have now with his bride,
Nor the peaceful farmer any peace,
ploughing his field or gathering his grain,
So fierce you whirr and pound, you drums -
so shrill you bugles blow.

Beat! beat! drums! - blow! bugles! blow!
Over the traffic of cities - over the rumble of
wheels in the streets;]
Are beds prepared for sleepers at night in
the houses?

No sleepers must sleep in those beds -
 No bargainers bargains by day - no brokers
 or speculators - would they continue?
 Would the talkers be talking? would the
 singer attempt to sing?
 Would the lawyer rise in the court to state
 his case before the judge?
 Then rattle quicker, heavier drums - you
 bugles wilder blow.

Beat! beat! drums! - blow! bugles! blow!
 Make no parley - stop for no expostulation,
 Mind not the timid - mind not the weeper or
 prayer,
 Mind not the old man beseeching the young
 man,
 Let not the child's voice be heard, nor the
 mother's entreaties,
 Make even the trestles to shake the dead
 where they lie awaiting the hearses,
 So strong you thump O terrible drums - so
 loud you bugles blow.

3. *Look Down, Fair Moon*

“Jeffrey Van’s Procession Winding Around Me is a four-movement work for SATB chorus and guitar, setting poems from Walt Whitman’s *Drum-Taps* (1865). Inspired by the composer’s visit to Gettysburg, the piece reflects on the enduring human realities of war—anticipation, fury, desolation, and the longing for reconciliation—while Whitman’s timeless words transcend any single conflict. The guitar’s percussive writing evokes the field drums of battle, shaping movements that range from the relentless urgency of “Beat! Beat! Drums!” to the hushed stillness of “Look Down, Fair Moon.” In the final movement, “Reconciliation,” the music turns toward healing, offering a vision of peace that gently washes over the scars of war.”

- Jinho Cho, DMA Choral Conducting student

Look down, fair moon and bathe this scene,
 Pour softly down night's nimbus floods, on
 faces ghastly, swollen, purple;
 On the dead, on their backs, with arms
 toss'd wide,
 Pour down your unstinted nimbus, sacred
 moon.

4. *Reconciliation*

Word over all, beautiful as the sky,
 Beautiful that war and all its deeds of
 carnage must in time be utterly lost,
 That the hands of the sisters Death and
 Night incessantly softly wash again,
 and ever again, this solid world;
 For my enemy is dead, a man divine as
 myself is dead,
 I look where he lies white-faced and still in
 the coffin-I draw near,
 Bend down and touch lightly with my lips the
 white face in the coffin.

Hark, I Hear the Harps Eternal

arr. Alice Parker

Hark, I hear the harps eternal, ringing on the
 farther shore.

As I near those swollen waters, with their
 deep and solemn roar.

Hallelujah, Hallelujah, Hallelujah, Praise the
 Lamb,

O Hallelujah, Hallelujah, Glory to the great I
 AM.

And my soul though stained with sorrow,
 fading as the light of day,
 Passes swiftly o'er those waters, to the city
 far away.

Hallelujah, Hallelujah, Hallelujah, Praise the Lamb,
O Hallelujah, Hallelujah, Glory to the great I AM.

Souls have crossed before me, saintly, to
that land of perfect rest;

And I hear them singing faintly in the
mansions of the blest.
Hallelujah, Hallelujah, Hallelujah, Praise the Lamb,
O Hallelujah, Hallelujah, Glory to the great I AM.

“From the Ainsworth Psalter of 1618, one of the earliest songbooks to appear in the American colonies, on through the collection of Southern Harmony from the 1850s, and into the vast collection of hymnals of every color, stripe and denomination available today, one can see that Americans have never been ashamed to express their affirmation of deep faith through the medium of song. Conductor Robert Shaw and his frequent collaborator Alice Parker have arranged [Hark, I Hear the Harps Eternal] which express in texts as poignant as any psalmist might pen the excitement and assurance of the “heavenly home.” In the words of Alice Parker, “these strong and beautiful tunes, some of them centuries old, have a quality of inevitability about them that is the mark of great music.” The harmonic underpinnings are frequently modal, ancient and haunting. Mr. Shaw’s and Miss Parker’s arrangements are simple and to the point -- there are few sophisticated techniques which might mask the directness of the original tunes. Stern but “swinging” rhythms abound, the vocal lines speak right from the heart and the vaults of Heaven seem to ring.”

- Program notes by Chanticleer

History Has Its Ears On You

Miranda, Ahrens & Flaherty, Arr. David F. Coleman.

I was younger than you are now when I was
given my first command.

I led my men straight into a massacre. I
witnessed their deaths firsthand.
I made every mistake. I felt the shame rise
in me.

And even now I lie awake knowing history
has its eyes on me.

Go out and tell our story. Let it echo far and
wide.

Make them hear you. Make them hear you.
How justice was our battle and how justice
was denied.

Make them hear you. Make them hear you.

And say to those who blame us for the way
we chose to fight,
That sometimes there are battles that are
more than black or white.

Let me tell you what I wish I’d known when I
was young and dreamed of glory,
You have no control who lives, who dies,
who tells your story.
I know that we can win. I know that
greatness lies in you.

“This mashup of musical theatre songs intertwines “History Has Its Eyes on You” from the musical *Hamilton*, and “Make Them Hear You” from the musical *Ragtime*. Written for the New Repertory Theatre in 2020, David Coleman weaves two impactful American stories into one song. *Hamilton*’s retelling of America’s founding invites audiences to revisit the impact that immigrants and the oppressed have done for this nation, while *Ragtime* tells a story of life in America at the turn of the century, and the ways that prejudice and hatred has impacted our

lives. "History Has Its Eyes on You" grapples with the reality that changemakers rarely have the chance to tell their own stories. "Make Them Hear You" provides a clear answer to this problem, inviting us all to stand up for justice, and to take claim of our own narratives."

- Anna Beeken, MSM Choral Conducting student