

Boston University School of Music presents
Yearning

Boston University Chamber Choir
Monday, March 30, 2026 7:30 PM

Marsh Chapel
735 Commonwealth Ave, Boston, MA 02215

Dr. Daniel Parsley, Director of Choral Activities

The New Colossus

Saunders Choi (b. 1988)

Only in Sleep

Ēriks Ešenvalds (b. 1977)

Zoe Bennett, soprano

Membra Jesu nostri

Dietrich Buxtehude (1637-1708)

- I. Ad Pedes– To the Feet*
- II. Ad Genua– To the Knees*
Jinho Cho, conductor
- III. Ad Manus– To the Hands*
Kevin Lackie, conductor
- IV. Ad Latus– To the Sides*
- V. Ad Pectus– To the Breast*
Travis Benoit, conductor
- VI. Ad Cor– To the Heart*
- VII. Ad Faciem– To the Face*

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*
Erin Matthews*
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

Guest Instrumentalists

Gigi Turgeon, violin
Nelli Jabotinsky, violin
Judah Coffman, viola da gamba/violone
Guinevere Connor, double bass
Dani Zanuttini-Frank, theorbo
Karen Burciago, viola da gamba
Kevin Lubin, viola da gamba

* Buxtehude *Membra Jesu Nostri* soloists

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.

Program Notes, Texts, & Translations

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."

- Saunders Choi, composer

Only in Sleep

Ēriks Ešņvalds

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 Ešņvalds 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

Membra Jesu Nostri
Dietrich Buxtehude

I. Ad Pedes

1. Sonata

2. Concerto - SSATB

*Ecce super montes
pedes evangelizantis
et annunciantis pacem.*
(Nahum 1:15)

3. Arie - Soprano I

Salve mundi salutare,
salve, salve Jesu care!
Cruci tuae me aptare
vellem vere, tu scis quare,
da mihi tui copiam.

4. Arie - Soprano II

Clavos pedum, plagas duras,
et tam graves impressuras
circumplector cum affectu,
tuo pavens in aspectu,
tuorum memor vulnerum.

5. Arie - Bass

Dulcis Jesu, pie Deus,
Ad te clamo licet reus,
praebe mihi te benignum,
ne repellas me indignum
de tuis sanctis pedibus.

6. Concerto

(da capo: *Ecce super montes*)

7. Concerto - SSATB

Salve mundi salutare,
salve, salve Jesu care!
Cruci tuae me aptare

I. To the Feet

1. Sonata

2. Concerto - SSATB

*Behold, upon the mountains
the feet of one bringing good news
and proclaiming peace.*

3. Aria - Soprano I

Hail, salvation of the world,
Hail, hail, dear Jesus!
On your cross would I hang
Truly, you know why
Give me your strength.

4. Aria - Soprano II

The nails in your feet, the hard blows
and so grievous marks
I embrace with love,
Fearful at the sight of you
Mindful of your wounds.

5. Aria - Bass

Sweet Jesus, merciful God
I cry to you, in my guilt
Show me your grace,
Turn me not unworthy away
From your sacred feet.

6. Concerto

(From the beginning: *Ecce super montes*)

7. Concerto - SSATB

Hail, salvation of the world,
Hail, hail, dear Jesus!
On your cross would I hang

vellem vere, tu scis quare,
da mihi tui copiam.

II. Ad Genua

1. Sonata

2. Concerto - SSATB

*Ad ubera portabimini,
et super genua blandicentur vobis.
(Isaiah 66:12)*

3. Arie - Tenor

Salve Jesu, rex sanctorum,
spes votiva peccatorum,
crucis ligno tanquam reus,
pendens homo verus Deus,
caducis nutans genibus.

4. Arie - Alto

Quid sum tibi responsurus,
actu vilis corde durus?
Quid rependam amatori,
qui elegit pro me mori,
ne dupla morte morerer.

5. Arie - SSB

Ut te quaeram mente pura,
sit haec mea prima cura,
non est labor et gravabor,
sed sanabor et mundabor,
cum te complexus fuero.

6. Concerto

(da capo: Ad ubera portabimini)

III. Ad Manus

1. Sonata

2. Concerto - SSATB

Quid sunt plagae istae

Truly, you know why,
Give me your strength.

II. To the Knees

1. Sonata

2. Concerto - SSATB

*You will be brought to nurse
and dandled on the knees.*

3. Aria - Tenor

Hail Jesus, King of Saints
Hope of sinners' prayers,
like an offender on the wood of the cross,
a man hanging, true God,
Bending on failing knees!

4. Aria - Alto

What answer shall I give you,
Vile as I am in deed, hard in my heart?
How shall I repay your love,
Who chose to die for me
Lest I die the second death?

5. Aria - SSB

That I may seek you with pure heart,
Be my first care,
It is no labour nor shall I be loaded down:
But I shall be cleansed,
When I embrace you.

6. Concerto

(From the beginning: Ad ubera portabimini)

III. To the Hands

1. Sonata

2. Concerto - SSATB

*What are those wounds
in the midst of your hands?*

in medio manuum tuarum?
(Zechariah 13:6)

.3 Arie - Soprano I

Salve Jesu, pastor bone,
fatigatus in agone,
qui per lignum es distractus
et ad lignum es compactus
expansis sanctis manibus.

4. Arie - Soprano II

Manus sanctae, vos amplector,
et gemendo condelector,
grates ago plagis tantis,
clavis duris guttis sanctis
dans lacrymas cum osculis.

5. Arie - ATB

In cuore tuo lotum
me commendo tibi totum,
tuae sanctae manus istae
me defendant, Jesu Christe,
extremis in periculis.

6 Concerto

(da capo: *Quid sunt plagae istae*)

IV. Ad Latus

1. Sonata

2. Concerto - SSATB

*Surge, amica mea, speciosa mea,
et veni, columba mea in foraminibus petrae,
in caverna maceriae.*

(Song of Solomon 2:13–14)

3. Arie - Soprano I

Salve latus salvatoris,
in quo latet mel dulcoris,
in quo patet vis amoris,

3. Aria - Soprano I

Hail, Jesus, good shepherd,
wearied in agony,
tormented on the cross
nailed to the cross
your sacred hands stretched out.

4. Aria - Soprano II

Holy hands, I embrace you,
and, lamenting, I delight in you,
I give thanks for the terrible wounds,
the hard nails, the holy drops,
shedding tears with kisses.

5. Aria - ATB

Washed in your blood
I wholly entrust myself to you;
may these holy hands of yours
defend me, Jesus Christ,
in the final dangers.

6 Concerto

(From the beginning: *Quid sunt plagae istae*)

IV. To the Sides

1. Sonata

2. Concerto - SSATB

*Arise, my love, my beautiful one,
and come, my dove in the clefts
of the rock, in the hollow of the cliff.*

3. Aria - Soprano I

Hail, side of the Savior,
in which the honey of sweetness is hidden,
in which the power of love is exposed,

ex quo scatet fons cruoris,
qui corda lavat sordida.

4. Arie - ATB

Ecce tibi appropinquo,
parce, Jesu, si delinquo,
verecunda quidem fronte,
ad te tamen veni sponte
scrutari tua vulnera.

5. Arie - Soprano II

Hora mortis meus flatus
intret Jesu, tuum latus,
hinc expirans in te vadat,
ne hunc leo trux invadat,
sed apud te permaneat.

6 Concerto

(da capo: *Surge amica mea*)

V. Ad Pectus

1. Sonata

2. Concerto a 3 voci ATB

*Sicut modo geniti infantes rationabiles,
et sine dolo concupiscite,
ut in eo crescatis in salutem.
Si tamen gustatis, quoniam dulcis
est Dominus.*

(1 Peter 2:2–3)

3. Arie - Alto

Salve, salus mea, Deus,
Jesu dulcis, amor meus,
salve, pectus reverendum,
cum tremore contingendum,
amoris domicilium.

4. Arie - Tenor

Pectus mihi confer mundum,
ardens, pium, gemebundum,

from which gushes the spring of blood
that cleans the dirty hearts.

4. Aria - ATB

Lo I approach you,
Pardon, Jesus, if I sin,
With reverent countenance
freely I come to you
to behold your wounds.

5. Aria - Soprano II

In the hour of death, may my soul
Enter, Jesus, your side
Hence dying may it go into you,
Lest the cruel lion seize it,
But let it dwell with you.

6 Concerto

(From the beginning: *Surge amica mea*)

V. To the Breast

1. Sonata

2. Concerto for 3 voices - ATB

*Like newborn infants,
long for the guileless milk of reason,
that by it you may grow into salvation,
if indeed you have tasted
that the Lord is good.*

3. Aria - Alto

Hail God, my salvation,
sweet Jesus, my beloved,
hail, breast to be revered,
to be touched with trembling,
dwelling of love.

4. Aria - Tenor

Give me a clean breast,
ardent, pious, moaning,

voluntatem abnegatam,
tibi semper conformatam,
iuncta virtutum copia.

5. Arie - Bass

Ave, verum templum Dei,
precor miserere mei,
tu totius arca boni,
fac electis me apponi,
vas dives Deus omnium.

6. Concerto a 3 voci

(da capo: *Sicut modo geniti*)

VI. Ad Cor

1. Sonata

2. Concerto a 3 voci SSB

*Vulnerasti cor meum,
soror mea, sponsa,
vulnerasti cor meum.*

(Song of Songs 4:9)

3. Arie - Soprano I

Summi regis cor, aveto,
te saluto corde laeto,
te complecti me delectat
et hoc meum cor affectat,
ut ad te loquar, animes.

4. Arie - Soprano II

Per medullam cordis mei,
peccatoris atque rei,
tuus amor transferatur,
quo cor tuum rapiatur
languens amoris vulnere.

5. Arie - Bass

Viva cordis voce clamo,
dulce cor, te namque amo,
ad cor meum inclinare,

an abnegated will,
always conforming to you,
with an abundance of virtues.

5. Aria - Bass

Hail, true temple of God,
I pray, have mercy on me,
You, the ark of all that is good,
make me be placed with the chosen,
rich vessel, God of all.

6. Concerto for 3 voices

(From the beginning: *Sicut modo geniti*)

VI. To the Heart

1. Sonata

2. Concerto a 3 voci SSB

*You have wounded my heart,
my sister, my bride,
you have wounded my heart.*

3. Aria - Soprano I

Heart of the highest king, I greet you,
I salute you with a joyous heart,
it delights me to embrace you
and my heart aspires to this:
that you move me to speak to you.

4. Aria - Soprano II

Through the marrow of my heart,
of a sinner and culprit,
may your love be conveyed
by whom your heart was seized,
languishing through the wound of love.

5. Aria - Bass

I call with the living voice of the heart,
sweet heart, for I love you,
to incline to my heart,

Iut se possit applicare
devoto tibi pectore.

6. Concerto a 3 voci SSB

(da capo: *Vulnerasti cor meum*)

so that it may commit itself to you
in the breast devoted to you.

6. Concerto a 3 voci SSB

(From the beginning: *Vulnerasti cor meum*)

VII. Ad Faciem

1. Sonata

2. Concerto - SSATB

*Illustra faciem tuam super servum tuum,
salvum me fac in misericordia tua.*

(Psalm 31:17)

VII. To the Face

1. Sonata

2. Concerto - SSATB

*Let your face shine upon your servant,
save me in your mercy.*

3. Arie - ATB

Salve, caput cruentatum,
totum spinis coronatum,
conquassatum, vulneratum,
arundine verberatum
facie sputis illita.

4. Arie - Alto

Dum me mori est necesse,
noli mihi tunc deesse,
in tremenda mortis hora
veni, Jesu, absque mora,
tuere me et libera.

3. Aria - ATB

Hail, bloodied head,
all crowned with thorns,
beaten, wounded,
struck with a cane,
the face soiled with spit.

4. Aria - Alto

When I must die,
do not then be away from me,
in the anxious hour of death
come, Jesus, without delay,
protect me and set me free!

5. Arie - SSATB

Cum me jubes emigrare,
Jesu care, tunc appare,
o amator amplexende,
temet ipsum tunc ostende
in cruce salutifera.

6. Concerto - SSATB

Amen.

5. Aria - SSATB

When you command me to depart,
dear Jesus, then appear,
O lover to be embraced,
then show yourself
on the cross that brings salvation.

6. Concerto - SSATB

Amen.

Dietrich Buxtehude's cantatas entitled *Membra Jesu nostri patientis sanctissima* (The Most Holy Limbs of Our Suffering Jesus) contemplate seven parts of Christ's crucified body – his pierced feet, bent knees, bleeding hands, wounded side, revered breast, loving heart, and

thorn-crowned face. Combining vivid texts with intensely expressive music, they were, according to their title page in Buxtehude's own hand, a personal act of piety and a gift to a "most honored friend" Gustav Düben, cantor at the German Church in Stockholm and capellmeister of the Swedish court. At the heart of each of the seven cantatas is an aria setting three strophes of a Medieval mystical rhymed prayer known as *Oratio rhythmica*, famous in part because of its mistaken attribution to Bernard of Clairvaux, a hero of pious devotion. The preface to a seventeenth century edition of *Oratio rhythmica* explains its purpose that "through the devout reading and meditation on the passion and death of Jesus Christ, sorrowful, repentant sinners and doubtful, afflicted hearts may be comforted and made joyful, and the faithful aroused to further, greater, and higher devotion in whatever they do, and inflamed by the Holy Spirit of God."

Buxtehude frames each central aria with a sacred concerto for voices and instruments setting a biblical text chosen to compliment the poetry and sets the tone for each cantata with an opening instrumental sonata. The result is an hourglass-like cantata form that moves from collective scripture reading by the concerto's large ensemble, to personal reflection in the solo aria, and concludes with communal affirmation by repeating the concerto.

In terms of compositional conception, unity is a serious consideration. Buxtehude presents, in the seven works, an affecting tonal circuit from C minor via related keys, returning to the dark smouldering intensity of the opening key for the final cantata. Within this, the emotional charge comes in most concentrated doses in the framing concertos.

Cantata I, Ad Pedes (To the feet): In this concerto Buxtehude builds the five-part texture with supreme nobility.

Cantata II, Ad Genua (To the knees): The only major-keyed work, Ad genua (To the knees), conveys a pointillist image of Isaiah's 'dandled upon her knees' with the trio-sonata strings 'in tremula'.

Cantata III, Ad Manus (To the hands), opens with a deeply interrogative rhetoric ('What are these wounds in thine hands?'), instilled at the outset from the rhythmic character of the instrumental motifs to the gradually more insistent vocal tutti. The plangent and mature dissonance upon which Buxtehude develops this quasi-erotic harmonic character foreshadows Scarlatti, Pergolesi, Lotti and others who brought extended sensuality to the bittersweet world of Christ's crucifixion.

Cantata IV, Ad Latus (To the side), is a contemplation on healing as much as sorrow, the ritornelli is set elegantly in triple-time.

Cantata V, Ad Pectus (To the breast) demonstrates a fixed harmonic pattern for each aria.

Cantata VI, Ad Cor (To the heart): At the heart of the cycle of cantatas is the most tender and intimate “Ad cor”. Here Buxtehude requests a dramatic instrumentation change to the delicate, shimmering timbre of an ensemble of five viols. Devotional meditation served to evoke empathy and compassion for the suffering Christ, but also to bring comfort.

Cantata VII, Ad Faciem (To the face), brings the work to an elaborate conclusion with an Amen of delectation and unassuming gracefulness. Such is Buxtehude’s genius for creating the ultimate in spiritual impact, without a note of gratuitous indulgence.

Note by ©Christina Hutten and Jonathan Freeman-Attwood