

Songs of

Destiny

 **LONGWOOD**
CHORUS

Howells/Requiem
Brahms/Schicksalslied
Pieces by Alice Parker and Charles Villiers Stanford

Conducted by Jeremy Faust | Iris Chan | Guanghao Yu

7:30pm

Saturday May 18, 2024

Church of the Covenant

67 Newbury St, Boston



This program is supported in part by a grant from the Brookline Commission for the Arts, a local agency which is supported by the Massachusetts Cultural Council, a state agency.



Longwood goes to Tanglewood

4:00pm
Sunday June 9, 2024
Tanglewood /
Seiji Ozawa Hall
Lenox, MA

The **Longwood Chorus** is honored to be joining our friends from the **Longwood Symphony Orchestra** for an afternoon of Vaughn Williams, Brahms, Beethoven and Augusta Read Thomas at **Tanglewood**, the summer home of the Boston Symphony Orchestra. There will also be a pre-concert symposium on social prescription in medicine at 11:30am. We hope you can join us!

More information can be found at
[**longwoodsymphony.org**](http://longwoodsymphony.org)

Program

Jeremy Faust, Music Director

Please turn off all cell phones, pagers,
and other electronic devices before the concert.

—This concert will be performed without intermission—

Wondrous Love arr. Alice Parker & Robert Shaw

Bright Morning Stars Alice Parker
Roni Hyman, soprano

**Hark, I Hear the Harps
Eternal** Alice Parker
Guanghao Yu, conductor
Carolyn Hsu, soprano

Beati quorum via Charles Villiers Stanford
Iris Chan, conductor

Schicksalslied Johannes Brahms
(Song of Destiny) *with members of the Longwood
Symphony Orchestra*

Requiem Herbert Howells
I. Salvator mundi *Joy Moses, soprano*
II. Psalm 23 *Iris Chan, alto*
III. Requiem aeternam (1) *Jeremy Sago, tenor*
IV. Psalm 121 *Austin Moore, bass*
V. Requiem aeternam (2) *David Mazumder, bass*
VI. I heard a voice from
heaven

About the Music

Tonight, we honor the memory of Alice Parker, who passed away earlier this year here in Massachusetts at the age of 98. Parker was “a giant in the field of choral music,” and perhaps the most beloved and trusted American choral arranger and composer of the last 100 years. When we talk about composer/arrangers, the word trust doesn’t usually come up. But that word appeared in her New York Times obituary, and I found it so fitting. When you open a Parker score, you know that every phrase of every part will work and that the whole will be greater than the sum. People who knew Parker quickly realized that behind this juggernaut of publishing was a person who just wanted singers to sing together. So, while her name became synonymous with American choral music as an institution, she was, at heart, a grassroots organizer who was driven to evangelize this art form, one voice at a time. I’ve chosen three representative pieces that barely touch the surface of Parker’s work but do reveal her ingenious ability to channel shared human experiences — soul searching, awe, and joy — into song.

I could take up a lot of ink telling you about Beati Quorum Via and its composer Charles Villars Stanford. But what matters this evening is that it is being led by soon-to-be Dr. Iris Chan, MD, our longstanding assistant conductor and accompanist. Iris is headed to Philadelphia for residency next month and, for now, this is her final appearance with the Longwood Chorus. Please just enjoy this exquisite mini-masterpiece.

Like a short story, *Schicksalslied* (Song of Fate) by Johannes Brahms has enough material to carry a novel. The first half of the piece conveys the beauty of nature and the heavens. Then comes the storm, and the reality that the human experience is anything but calm. While the poem concludes with a resigned hopelessness that was *de rigueur* among early Romantics like its author Friedrich Hölderlin, Brahms instead redeems and resolves all of this by returning to the contemplative and comforting music with which we began. Our fate is not to persist in misery, and in stark contrast to nature, but to eventually be reunited and at one with it.

There are many unaccompanied (*a cappella*) choral masterpieces. And there are many choral pieces written in the English language. But there are very few that combine these, and most examples are rather brief. So, the Requiem by Herbert Howells has a special place in “our” repertory, as four of its six movements are in English (and the other two are settings of Latin texts so familiar to us that they might as well be.) Musically speaking, there are three traditions being wed here. The first is organ music. (Howells was the organist at Gloucester Cathedral in England.) The second is Anglican psalm singing in which the utterance of the text dictates the rhythms. Lastly, in the sections in which the ensemble is divided into two distinct choruses (“double chorus”), there is antiphonal singing—that is, the stereo effect of two choruses singing independently and then interdependently.

As John Bawden writes of the Requiem, “There are six short movements which are organized in a carefully balanced structure. The two outer movements frame two settings of the Latin ‘Requiem aeternam’ and two psalm-settings. Howells reserves his most complex music for the Latin movements, in which he uses polytonality, chord-clusters and the simultaneous use of major and minor keys. In contrast, the psalm-settings are simple and direct, the speech-rhythms of the plain chordal writing arising out of the textual inflections.” Since its discovery in 1980 (nearly 50 years after Howells wrote it), this work has become one of the most beloved pieces in the choral literature.

— **Jeremy Samuel Faust**, Music Director

Texts & Translations

Wondrous Love

What wondrous love is this, O my soul,
That caused the Lord of bliss
To bear the dreadful curse for my soul. Christ laid aside His crown for my soul.

To God and to the Lamb Who is the Great I Am I will sing While millions join the theme I will sing.	And when from death I'm free I'll sing and joyful be, And thro' eternity I'll sing on.
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Bright Morning Stars

Bright morning stars are rising, and day is a-breaking in my soul.	O where are our dear fathers? They have crossed the river shouting, and day is a-breaking in my soul.
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O where are our dear mothers? They are sowing seeds of gladness, and day is a-breaking in my soul.	Bright morning stars are rising, They are all by the streams a-dancing, and day is a-breaking in my soul.
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Hark, I Hear the Harps Eternal

Hark, I hear the harps eternal Rising on the farther shore. As I near those swollen waters, With their deep and solemn roar.	Hallelujah, praise the Lamb, Oh! Hallelujah, Glory to the great I am! Souls have crossed before me, saintly, To that land of perfect rest;
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Hallelujah, praise the Lamb, Hallelujah, Glory to the great I am.	And I hear them singing faintly in the mansions of the blest.
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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, glory, praise the Lamb, sing glory, Hallelujah, Glory to the great I am!
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Schicksalslied

Ihr wandelt droben im Licht,
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidener Knospe
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller,
Ewiger Klarheit.

Doch uns ist gegeben
Auf keiner Stätte zu ruhn;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.

*Ye move up yonder in light,
On airy ground, o blessed spirits!
Radiant winds ethereal
O'er you play light,
As the fingers inspired that wake
Heavenly lyre-chords.*

*Free from Fate, like the slumbering
Suckling, breathe the immortals.
Pure, unsullied,
In bud that enfolds
It blooms for aye,
The flower of their spirit.
And the eyes of the blessed
Gaze in tranquil
Brightness eternal.*

*But to us is it given
In no abiding place to dwell;
We vanish, we stumble,
We suffering, sorrowing mortals
Blindly from one
Brief hour to another,
Like water from boulder
To boulder flung downward,
Year by year to the dark Unknown
below.*

Requiem

I. Salvator mundi

O saviour of the world, who by thy cross and thy precious blood has redeemed us, save us and help us, we humbly beseech thee, O Lord.

II. Psalm 23

The Lord is my shepherd: therefore can I lack nothing.

He shall feed me in a green pasture: and lead me forth beside the waters of comfort. He shall convert my soul: and bring me forth in the paths of righteousness, for his name's sake. Yea, though I walk in the valley of the shadow of death, I will fear no evil: thy rod and thy staff comfort me.

Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full.

But thy loving-kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

III. Requiem aeternam (1)

Requiem aeternam dona eis.

Et lux perpetua luceat eis.

Requiem aeternam dona eis, Domine.
(Rest eternal grant unto them.

And may light perpetual shine upon them.

Rest eternal grant unto them, O Lord.)

IV. Psalm 121

I will lift up mine eyes unto the hills: from whence cometh my help.

My help cometh even from the Lord: who hath made heaven and earth.

He will not suffer thy foot to be moved: and he that keepeth thee will not sleep.

Behold, he that keepeth Israel: shall neither slumber nor sleep.

The Lord himself is thy keeper: he is thy defence upon thy right hand. So that the sun shall not burn thee by day: neither the moon by night.

The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul.

The Lord shall preserve thy going out, and thy coming in: from this time forth and for evermore.

V. Requiem aeternam (2)

Requiem aeternam dona eis.

Et lux perpetua luceat eis.

Requiem aeternam dona eis, Domine.
(Rest eternal grant unto them.

And may light perpetual shine upon them.

Rest eternal grant unto them, O Lord.)

VI. I heard a voice from heaven

I heard a voice from heaven saying unto me, Write, from henceforth blessed are the dead which die in the Lord: even so saith the Spirit; for they rest from their labours.

About the Longwood Chorus

The Longwood Chorus is one of the few vocal ensembles composed of purely medical and science-related trainees & professionals in the world.

Its mission is to reduce burnout, promote creativity and emotional wellness, and foster an all-inclusive community across the medical professions and allied sciences by performing high-quality choral music.

The daily challenges of medicine motivated two students at Harvard Medical School to found the group in Fall 2017. Since beginning as a humble group of a dozen highly motivated friends, the chorus has grown to 70+ singers of diverse backgrounds – from medical, graduate, and public health students, to researchers, clinical research coordinators, therapists, nurses, residents, and attending physicians. Staying true to the spirit of spreading harmony in healthcare, the Chorus also regularly performs for patients & staff at Tufts Medical Center, Beth Israel Deaconess Medical Center, Brigham & Women's Hospital, and Boston Children's Hospital.

The Chorus is proudly managed and maintained purely with time gifted by its able members. In keeping with its mission, all of the Chorus' performances are free to the public and open to all.

Join Us!

We welcome new singers in the healthcare, medical, and science communities! Fall 2024 Auditions will be held in late August. If interested in auditioning, please visit our website to sign up at longwoodchorus.org. Rehearsals are held on Tuesday evenings, 7-9pm, in the Brookline/Longwood Medical Area.

Get in touch with us

Email: thelongwoodchorus@gmail.com

Website: longwoodchorus.org

Instagram: [@longwood_chorus](https://www.instagram.com/longwood_chorus)

Twitter: [@longwoodchorus](https://twitter.com/longwoodchorus)

Our Music Team

Jeremy Faust, Music Director

Jeremy Samuel Faust MD, MS, MA was founding artistic director of the International Orange Chorale of San Francisco (2010 ASCAP/Chorus America Award for Adventurous Programming). He served as board president and artistic advisor for Roomful of Teeth (2014 GRAMMY award for Best Classical Chamber Music Performance, and premiering ensemble of Caroline Shaw's Partita, recipient of the 2013 Pulitzer Prize in Music) from 2010-2020.

He has conducted the Canticum Novum Singers, the UC Davis University Chorus and Chamber singers, and sung professionally at the Grand Teton Music Festival, with the Choir of Men and Boys at St. Thomas Church in New York, and with Judith Clurman's Essential Voices USA. Dr. Faust is an attending emergency medicine physician at Brigham & Women's Hospital in the Division of Health Policy and Public Health, and serves on the faculty of Harvard Medical School.



Iris Chan, Assistant Music Director & Rehearsal Pianist

A versatile pianist and harpsichordist, Iris Chan is enthusiastic about sharing the joy of music with those around her. She studied piano performance & music theory at the Bryn Mawr Conservatory of Music with Marcantonio Barone and later earned her Bachelor of Arts from Swarthmore College, where she was the recipient of the Department of Music's James D. Freeman Scholarship. Iris performed regularly as a collaborative pianist with the Swarthmore College Choirs, appeared as soloist with the Lab Orchestra, and was an active chamber musician in opera productions. She has also organized outreach concerts at hospitals, nursing homes, and schools throughout Philadelphia and Boston.

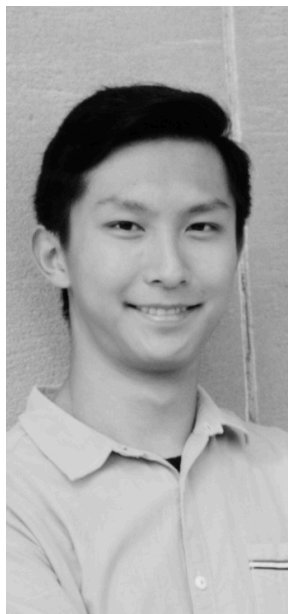
Iris joined the Longwood Chorus as rehearsal pianist at the ensemble's founding and has been instrumental in growing the choir's community. She believes in the power of music to connect people and aims to pay forward the passion for community that her mentors demonstrated to her. Iris is a fourth-year medical student at Tufts and will be starting pediatrics residency in June 2024.



Guanghao Yu, Assistant Conductor

Guanghao is a choral conductor and vocalist who aspires to heal through both music and medicine. He studied conducting and voice at Williams College, where he directed the college choral program during 2020-2021 as a student. He also co-founded and co-directed In Echo, a lower-voice chamber choir which used music to serve and engage the Williamstown community. He received the music department's Arthur Judson prize for his contributions to the choral program. As a vocalist, Guanghao has sung the roles of Dr. Faust (Die Fledermaus, Williams Opera Workshop) and Narrator/Mysterious Man (Into the Woods, Off-Brand Opera, professional debut), in addition to various solos in choral concerts and recitals.

Guanghao is currently an MS in Medical Sciences student at Boston University. He previously worked as a clinical research coordinator at Boston Medical Center and is passionate about social determinants of health in nephrology. He received his BA in Biology and Classics from Williams College in 2021.



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Sopranos

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Fabiana Ferreira, Clinical Research Assistant, BCH
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Lisa Schweigler, Emergency Medicine Physician, BIDMC
Madelaine Abel, Psychologist, MGH
Mel Calica, MD student, TUSM
Samantha Palace, Research Scientist, HSPH
Sanjana Kulkarni, PhD student, HMS
Sarah Justvig, Clinical Fellow in General Academic Pediatrics, BCH
Ayesha Sundaram, Chief Medical Resident, CHA

Emma Jones, Clinical Research Coordinator, BWH
Ines Patop, Postdoctoral Fellow, HMS
Iris Chan, MD student, TUSM
Jenny Yao, MD-PhD student, HMS
Katya Frazier, Postdoctoral Fellow, Merck
Liz Bernstein, Clinical Neuropsychologist, Private Practice
Samantha Kridgen, Speech-Language Pathologist, BWH
Vineetha Mathew, MD student, TUSM
Zara Atal, Clinical Fellow in General Academic Pediatrics, BCH
Zoë Gilbard, MD student, TUSM

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Sam Russo, Clinical Research Coordinator, MGH
Luca Mariani, Robotics Automation Engineer, HighRes Biosolutions
Alan Wong, MD-PhD student, HMS
Dan Egan, Program Director/MD, HAEMR
Gary Ho, Neurologist, BWH
Jeremy Sogo, RF Engineer, Draper
Josh Ng-Kamstra, Trauma Surgeon, MGH
Ralph Estantboulieh, MD-PhD student, HMS
Ricardo de Matos Simoes, Instructor, DFCI

Basses

Austin Moore, Resident, BCRP
Benjamin Wymann, Master's student, MGH
Brandon Ko, Senior Research Associate, BioNTech
Daniel Packard, MD student, TUSM
Guanghao Yu, MS Student, BU
Marc Hem Lee, Psychiatry Resident, BIDMC
Marti Ortega Ribera, Postdoctoral Fellow, BIDMC/HMS
Trey Hale, MD Student, HMS
Thomas Day, Resident, BCRP
Steven Barbour, HHMI/BCH (Retired)
Alex Zhang, Post-Doctoral Fellow, HMS
Andrew Nguyen, Chemist, Amgen
David Mazumder, MD-PhD student, HMS
George Fei, PhD Student, HMS
Mike Super, Director of Immunomaterials, Wyss Institute, HMS

Affiliations

BCH: Boston Children's Hospital. **BIDMC**: Beth Israel Deaconess Medical Center. **BMC**: Boston Medical Center. **BU**: Boston University. **BWH**: Brigham and Women's Hospital. **CHA**: Cambridge Health Alliance. **DFCI**: Dana-Farber Cancer Institute. **HHMI**: Howard Hughes Medical Institute. **HMS**: Harvard Medical School. **HSPH**: Harvard T.H. Chan School of Public Health. **MEE**: Massachusetts Eye and Ear. **MGH**: Massachusetts General Hospital. **MIT**: Massachusetts Institute of Technology. **TUSM**: Tufts University School of Medicine. **TUSDM**: Tufts University School of Dental Medicine. **VA**: Veterans Affairs.

Our Musicians

Many thanks to our musician colleagues at the Longwood Symphony Orchestra who donated their time and talent to play Brahms' Schicksalslied with us on tonight.

Susan Sims Flute

Matthew Lee Oboe

Tammy Gibson Clarinet

Steve Wright Bassoon

Kathleen Keen Horn

Catherine Brewster Violin I

Marie Leou Violin II

Jennifer Gruzca Viola

Monica Grady Cello

Sam Wattrus Double bass

Kendall Floyd Timpani



Our concert will be recorded this evening by **Sawmill Recordings**. Our past recordings can be found on our YouTube page.

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Spreading harmony in healthcare

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