



The Longwood Chorus
proudly presents

BRAHMS

Neue Liebeslieder
and spirituals

Jeremy Faust, Music Director
Iris Chan & Christine Xu, Piano



 **LONGWOOD
CHORUS**

May 14, 2022
7PM, Saturday

All Saints Parish
1773 Beacon St., Brookline
Free Admission
Donations Appreciated
longwoodchorus.org

PROGRAM

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

Jeremy Faust, *Conductor*

Winter is Past Jeremy Samuel Faust
Camden Archambeau, *cello*

Returning Dale Trumbore

The Blue Bird Charles Villiers Stanford
Guanghao Yu, *Conductor* (1852-1924)
Olivia Hack, *soprano*

Neue Liebeslieder Waltzes, op. 65 Johannes Brahms (1833-1897)
Christine Xu and Iris Chan, *piano*

Soloists: No. 1, Verzicht, o Herz, auf Rettung
Guanghao Yu, *tenor* No. 2, Finstere Schatten der Nacht
Lilin Tong, *alto* No. 3, An jeder Hand die Finger
Megan McCurry, *soprano* No. 4, Ihr schwarzen Augen
Becky Danning, *soprano* No. 5, Wahre, wahre deinen Sohn
No. 6, Rosen steckt mir an die Mutter
No. 7, Vom Gebirge Well auf Well
No. 8, Weiche Gräser im Revier
No. 9, Nagen am Herzen fühl ich
No. 12, Schwarzer Wald, dein Schatten
No. 13, Nein, Geliebter, setze dich
No. 14, Flammenauge, dunkles Haar
No. 15, Zum Schluss:
Nun ihr Musen, genug!

Elijah Rock Arranged by Jester Hairston
(1901-2000)

Deep River Arranged by André J. Thomas

Didn't My Lord Deliver Daniel? Arranged by Moses Hogan
(1957-2003)

ABOUT THE MUSIC

Good evening and thank you for joining us! It is such a privilege to be able to perform live music in person, something so basic and essential which we will never again take for granted.

Tonight's concert falls into three sections.

In the first (Winter is Past, Returning, and The Blue Bird), we celebrate spring—the end of the cold, the beginning, and the return of life. In Winter is Past, composed for the 2021 Harvard University commencement exercises, I wanted to acknowledge a coming together after a hard pandemic winter. A year later, unfortunately, that sentiment again feels appropriate. The piece, I hope, captures the re-emerging of life, its splendor, and with it, the joy we take from making music, even as we reflect on all that has happened. Written for members of Longwood Chorus, this piece has now been published by Santa Barbara Music Publishing and has been performed by choirs around the country. Returning, by California composer Dale Trumbore describes, as she puts it, the “watching and waiting for the return of wild geese—or any beloved thing—each passing year.” It has a meditative and comforting feel—as if it has existed forever. The Blue Bird, by English composer Charles Villiers Stanford rounds out the set. This short piece of musical impressionism is all about reflections—and in way it almost pre-figures one of the more famous pieces of modern chamber music Spiegel im Spiegel (Mirror in the mirror) by Estonian composer Arvo Pärt. There is blue below (the lake), blue above (the sky) and blue suspended in the middle (the bird). Each iteration of blue is informed, if not dependent, on the other two. Everything hangs in a delicate balance.

In the second section, we turn to the Neue Liebeslieder (“New Lovesong Waltzes”) by Johannes Brahms, with texts by Georg Friederich Daumer (with a denouement movement which sets text by Goethe). Again, we find images of nature, now more evocative and raw at times than those above, applied to that most Romantic of concerns: love. This work was written between 1869 and 1875 and Brahms' biography perhaps sheds light on what's going

on here. Composer-pianist Clara Schumann's husband (the composer Robert Schumann) had been dead for over a decade. As Robert had become ill, the much younger Brahms had entered the romantic picture for Clara (he had long been a mentee of both Robert and Clara). It's safe to say that before long, Brahms had become mildly obsessed with Clara. The feelings were eventually mutual, but that's apparently where it ended; one might describe their relationship as a series of unanswered questions: "Will they? Won't they? Did they?" (Probably not.) If there had been a time for Clara and Brahms to have a genuine romance, that window was closing by the late 1860s. The relationship, by the time of the *Neue Liebeslieder*, had largely settled into an ongoing intense correspondence. It's likely, though, that by then, they had both sorted out that they were not really going to get together. And so, Daumer's texts are apropos: doomed journeys, brutal abandonments, ill-advised gambles and bad endings. But also, there are glimmers of chivalry, picturesque reveries, and an abiding impulse to go-for-broke, even when all is destined to fail. As in the earlier *Liebeslieder* (composed in 1868, which the Longwood Chorus performed in 2019), Brahms' flare for invention ensures that we frequently lose track of the waltz time that pervades all of 15 of the movements (of which we will perform 13 tonight). However, he saves the most waltzy of waltzes for the second half of the penultimate movement (No. 14, "Flammenauge, dunkles Haar"), which practically dances off the page. Brahms then leaves us with a final parting thought, (No. 15, "Zum Schluß," or "at last"), and a markedly different one at that. Now setting the words of Goethe, Brahms stops to thank the muses—to thank music itself—for being the only solace among all this bleakness. Now, Brahms' incredible compositional control is usually artfully hidden (unlike Beethoven or Mozart who reveled in showing off their skills, Brahms seems to have preferred that the craft be hidden from our notice). But here, he slows things down, seemingly just so that we can hear what he's up to; every beat is divided into 3 parts, and every bar is divided into 3 beats (it's 9/4 time, which is rather unusual). It's a waltz within a waltz. But this one truly can't be danced. You just have to listen!

We end the concert with three pieces from the Black spiritual tradition. The first, *Elijah Rock*, was arranged by Jester Hairston, known as a leading interpreter and expert of the

genre during the 20th century. Hairston was a bit of a polymath. Prior to his musical achievements, he studied landscape architecture; he was also an active actor in American cinema for decades. This particular arrangement is beloved to choirs all over and of all demographics. I pause to mention this because there is indeed the question as to whether predominantly White choruses ought to perform Black spirituals at all. Is doing so appropriation? Is not programming music that forms such an important part of our collective musical tradition a form of erasure? For many years, I naively thought nothing of any of this, and I programmed Black spirituals enthusiastically. Then, when I returned to choral conducting (after a hiatus during residency), became convinced that performing this music with mostly White singers might actually be something worse than appropriation. So, as much as I loved the music, I did not program it. Now, after conversations with friends and experts (and just living in the world the past few years), my internal pendulum has swung back, albeit to a new place. While there are some pieces of music which predominantly White choirs should not sing (and we should be especially sensitive to issues around dialect), Black composers, including Hairston clearly meant for all of us to have this music and share it. A video taken towards the end of Hairston's long life in which he is seen conducting hundreds of impassioned singers, Black and White, in this beloved setting of Elijah Rock—and all of whom clearly knew they were singing under the leadership of a living legend—certainly lends credence to that idea. I hope it's the right one.

Two more pieces to finish the evening. First, we turn to one of the more perfect arrangements of Deep River you'll find, this one by Dr. Andre J. Thomas (who is active as a choral conductor, composer, and scholar both at Florida State and Yale). Finally, we end with Didn't My Lord Deliver Daniel?, arranged by the late-great Moses Hogan. Hogan's brilliant arrangements reliably grab listeners, draw them in, and simply refuse to let go. It's a joy to be performing this vital music once again.

—Jeremy Samuel Faust

TEXTS & TRANSLATIONS

Winter is Past

For, behold, the winter is past; the rain is over and gone.

The flowers appear on the earth; the time of the singing has come!

—Song of Solomon 2:11-13

Returning

I have learned this:
if you stay in one place long enough
they will return to you.

They will return to you,
they will return to you,
they will return.

The geese you saw leaving,
their feet rising into dark bodies.
They will return.

They will return to you...

All you need to do is watch the sun each day
as it tumbles through the sky
and they will come again.

They will return to you...

They will return, floating toward you,
their damp bodies
still trembling from flight.
—Laura Foley

The Blue Bird

The lake lay blue below the hill.
O'er it, as I looked, there flew

Across the waters, cold and still,
A bird whose wings were palest blue.

The sky above was blue at last,
The sky beneath me blue in blue.
A moment, ere the bird had passed,
It caught his image as he flew.

—Mary Elizabeth Coleridge (1861-1907)

Neue Liebeslieder Waltzes

1.

Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

Renounce, o heart, all hope of rescue,
when you venture on the sea of love!
For a thousand barques drift
and founder on the shore around!

2.

Finstere Schatten der Nacht,
Wogen- und Wirbelgefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
euch zu begreifen im Stande?
Das ist der nur allein,
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande.

Dark, nocturnal shadows,
waves and whirlpool peril!
Can they who calmly linger
safely on the shore
ever understand you?
He alone can do so
who drifts in the stormy desolation
of high seas,
miles away from the shore.

3.

An jeder Hand die Finger
hatt' ich bedeckt mit Ringen,
die mir geschenkt mein Bruder
in seinem Liebessinn.
Und einen nach dem andern
gab ich dem schönen,
aber unwürdigen Jüngling hin.

On the fingers of either hand
I wore the rings
my brother had given me
in affection.
And one after the other
I gave them to the handsome
but worthless young man.

4.

Ihr schwarzen Augen,
ihr dürft nur winken;
Paläste fallen und Städte sinken.
Wie sollte steh'n in solchem Strauß
mein Herz, von Karten das schwache Haus?

With your dark eyes
a mere gaze is needed –
palaces will fall and cities sink.
How in such a skirmish should my heart,
that frail house of cards, stay standing?

5.

Wahre, wahre deinen Sohn,
Nachbarin, vor Wehe,
weil ich ihn mit schwarzem Aug'
zu bezaubern gehe.
O wie brennt das Auge mir,
das zu Zünden fordert!
Flammet ihm die Seele nicht --
deine Hütte lodert.

Guard, good neighbour, guard
your son from harm,
for with my dark eyes
I intend to bewitch him.
Ah, how my eyes blaze
to inflame him!
If his soul is not kindled
your cottage will catch fire.

6.

Rosen steckt mir an die Mutter,
weil ich gar so trübe bin.
Sie hat recht, die Rose sinket,
so wie ich, entblättert hin.

My mother pins roses on me,
because I am so distressed.
She's right to do so: the rose withers,
when stripped of leaves, like me.

7.

Vom Gebirge Well auf Well
kommen Regengüsse,
und ich gäbe dir so gern
hunderttausend Küsse.

From the mountain, wave on wave,
the torrential rain teems down,
and I would dearly love to give you
one hundred thousand kisses.

8.

Weiche Gräser im Revier,
schöne, stille Plätzchen!
O, wie linde ruht es hier
sich mit einem Schätzchen!

Soft grasses in the glade,
a quiet and pretty spot!
How blissful it is
to recline here with a lover!

9.

Nagen am Herzen fühl ich ein Gift mir.
Kann sich ein Mädchen,
ohne zu fröhnen zärtlichem Hang,
fassen ein ganzes wonneberaubtes Leben
entlang?

I feel a poison gnaw at my heart.
Can a young girl,
without yielding to tender affection,
bear the thought of a whole lifetime
devoid of bliss?

12.

Schwarzer Wald, dein Schatten ist so düster!
Armes Herz, dein Leiden ist so drückend!
Was dir einzig wert, es steht vor Augen;
ewig untersagt ist Huldvereinung.

Dark forest, your shadows are so somber!
Your suffering, poor heart, so oppressive!
The one thing you value stands before you,
But a happy union is forbidden forever!

13.

Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir ins Angesicht!
Wie es auch im Busen brennt,
dämpfe deinen Trieb,
daß es nicht die Welt erkennt,
wie wir uns so lieb.

No, my love, do not sit
so close to me!
Do not gaze so fervently
into my eyes.
However much your heart might burn,
subdue your desire,
that the world might not see
how we love each other!

14.

Flammenauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein
in mein armes Herz gezogen!
Kann in Eis der Sonne Brand,
sich in Nacht der Tag verkehren?
Kann die heisse Menschenbrust
atmen ohne Glutbegehren?
Ist die Flur so voller Licht,
daß die Blum' im Dunkel stehe?
Ist die Welt so voller Lust,
daß das Herz in Qual vergehe?

Bold, adorable young man,
with fiery eyes and dark hair.
You are the cause that sorrow
has entered my poor heart.
Can the burning sun turn to ice,
can day turn into night?
Can an ardent human heart
breathe without passion's glow?
Is the meadow drenched in light,
for the flower to grow in the dark?
Is the world so full of pleasure
for the heart to perish in grief?

15.

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
Wie sich Jammer und Glück wechseln
in liebender Brust.
Heilen könnet die Wunden ihr nicht,
die Amor geschlagen;
Aber Linderung kommt einzig,
ihr Guten, von euch.

Enough, now, ye Muses!
You strive in vain to show
How joy and sorrow alternate
in loving hearts.
You cannot heal the wounds,
inflicted by Love;
but assuagement comes
from you alone.

Elijah Rock

Elijah Rock, shout, shout!
Elijah Rock, comin' up Lord
Elijah Rock, shout, shout!
Elijah Rock, comin' up Lord

Satan's a liar and a conjur too
If you don't mind out he'll conjur you
If I could I surely would
Just stand on the Rock where Moses
stood

Deep River

Crossing over to campground
To campground
I'm crossing the Jordan to campground

Oh deep river,
My home is over Jordan.
Deep river, I want to cross over into
campground.

Oh, don't you want to go,
To the Gospel feast;
That Promised Land,

Where all is peace?
Oh deep river,
Lord, I want to cross over into
campground.

Crossing over to campground
To campground

I'm crossing the Jordan to
Deep river,
Lord, I want to cross over into
campground.

Didn't My Lord Deliver Daniel?

Didn't my lord deliver Daniel, then why not
every man?

Didn't my lord deliver Daniel, deliver
Daniel, deliver Daniel?
Didn't my lord deliver Daniel, then why not
every man?

He delivered Daniel from the lion's den,
Jonah from the belly of the whale,

And the Hebrew children from the fiery
furnace and why not every man? Hallelujah!

Didn't my lord deliver Daniel, deliver
Daniel, deliver Daniel?
Didn't my lord deliver Daniel, then why not
every man?

The wind blows east and the wind blows
west,
It blows like the judgement day.
And every poor soul that never did pray will
be glad to pray that day. Hallelujah!

Didn't my lord deliver Daniel, deliver
Daniel, deliver Daniel?
Didn't my lord deliver Daniel, then why not
every man?

I set my foot on the gospel ship and the
ship it began to sail.
It landed me over on Canaan's shore and I'll
never come back no more.
Hallelujah!

Didn't my lord deliver Daniel, deliver
Daniel, deliver Daniel?

Didn't my lord deliver Daniel, then why not
every man?

Didn't my lord deliver Daniel, deliver
Daniel, deliver Daniel?

Didn't my lord deliver Daniel, yes, from the
lion's Den and Jonah from the belly of the
whale, and the Hebrew children from the
fiery furnace?

Then why not every man?

ABOUT THE LONGWOOD CHORUS

The Longwood Chorus is one of the few vocal ensembles composed of purely medical and science-related 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 2017. Since beginning as a humble group of 15 highly motivated friends, the chorus now has five times that number, hosting singers of innumerable diverse backgrounds – from medical, graduate, and public health students, to researchers, clinical research coordinators, therapists, nurses, residents, and attending physicians. Staying true to its roots in the Longwood Medical Area, the Chorus also regularly performs for patients and staff in Beth Israel Deaconess Medical Center, Brigham and 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.



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.

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THE LONGWOOD CHORUS

(see back cover for affiliate abbreviations)

Sopranos

Amalia Hack, NICU Nurse, BIDMC
Becky Danning, PhD Student, HSPH
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Carolyn Hsu, Speech-Language Pathologist, MEE
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Mikaela Bartels, Child Life Specialist, BCH
Nereida Ramirez, Medical Student, HMS
Olivia Hack, Lab Manager, DFCI
Tori Flormann, Speech-Language Pathologist, BIDMC

Altos

Amelia Denney, Medical Student, TUSM
Andrea Vandeven, Staff Physician, BCH
Annika Williams, Medical Student, TUSM
Ayesha Sundaram, Internal Medicine Resident (PGY2), CHA
Brigitte Durieux, Resident Assistant, DFCI
Dorothy Curran, Pulmonary Fellow, BCH
Elizabeth (Liz) Bernstein, Clinical Neuropsychologist
Emi Ling, Postdoctoral Fellow, Broad Institute
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Hannah Konkel, Clinical Research Coordinator, MGH
Iris Chan, Medical Student, TUSM
Isabel Kristan, Clinical Research Coordinator, DFCI
Maggie Beazer, Medical Student, HMS

Maya Ball-Burack, Medical Student, HMS
Melissa Calica, Medical Student, TUSM
Sarah Hindenach, Clinical Research Nurse, Gynecologic Oncology, DFCI
Sarah Justvig, Clinical Fellow, General Academic Pediatrics, BCH
Zoë Gilbard, Medical Student, TUSM

Tenors

Andrew Lewis, Registered Nurse, BIDMC
Dan Horgan, Clinical Research Coordinator II, MGH
Guanghao Yu, Clinical Research Coordinator, BMC
Jeremy Sogo, RF Engineer, Draper
Johannes Bill, Postdoctoral Fellow, HMS
Jonathan Berry, PGY-5 Hematology/Oncology, BIDMC
Nicolas (Nico) Gort, PhD Student, GSAS/HMS
Marti Ortega Ribera, Postdoctoral Fellow, BIDMC
Matt Reinemann, Paramedic, SSH; Firefighter, Medfield Fire Dept.
Ricardo de Matos Simoes, Research Fellow, DFCI
Thomas Freitag, Medical Student, HMS

Basses

Alex Zhang, PhD Student, HMS
Amar Kelkar, Stem Cell Transplantation Fellow, DFCI
Amir Bitran, PhD Student, GSAS
Austin Paul, Software Engineer, Wyss Institute, Harvard University
Christopher Chen, Postdoctoral Fellow, HMS
David Mazumder, MD/PhD Student, HMS
George Fei, PhD Student, GSAS/HMS
Juan Peticco, NIH NRSA Predoctoral Research Fellow, MGH
Michael (Mike) Super, Senior Staff Scientist, Wyss Institute, Harvard University
Philip Lederer, Physician, Uphams Corner Health Center
Steven Barbour, Science Operations Manager, Howard Hughes MI., BCH (Retired)
Trey Hale, Medical Student, HMS

SPECIAL THANKS

The Longwood Chorus sends warm thanks to the staff at St. Paul's Episcopal and All Saints Parish!

Video Recording

Brian Douglas

Program Design

Meghan O'Brien

Dan Horgan

Concert Volunteers

Tom Ponti, Bo Lan,

Laura Bond, Victor Yang

DONORS

The following list acknowledges the kind donations given to the choir in excess of \$50. Sincerest thanks to you all.

Karen and Chris Kristan

Barbara and Gregory Hack

The Reinemann family

And all those who asked to give anonymously

Thank you!

GIVING BACK

This season we were very thankful to be able to take a portion of the donations we received and make a contribution to an organization doing meaningful work in the medical community.

We're proud to say that we have been able to contribute meaningfully to International Medical Corps. Below is a mission statement kindly provided by the organization.

“International Medical Corps is a global humanitarian nonprofit founded by nurses and doctors to improve the quality of life through health interventions and emergency aid worldwide. Through disaster relief, community health training, and research, IMC provides medical, mental health, and sanitation services to underserved communities, and most recently has supported people affected by COVID-19, tornadoes in the Midwest, and the war in Ukraine.”

<https://internationalmedicalcorps.org/who-we-are/our-mission/>

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TUSDM: Tufts University School of Dental Medicine

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Rehearsals take place on Tuesdays, ~7-9 PM in the Longwood Area. For auditions, please email thelongwoodchorus@gmail.com or fill out our form on [longwoodchorus.org](https://www.longwoodchorus.org).



Get in touch with us

thelongwoodchorus@gmail.com

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