

BYU-IDAHO DEPARTMENT OF MUSIC
PRESENTS

SYMPHONY ORCHESTRA COLLEGIATE & CONCERT CHOIRS



Aaron Copland 1900 - 1990

Featuring
Paul and Rebecca Busselberg

MARCH 1, 2018, 7:30 PM
BARRUS CONCERT HALL

BYU-IDAHO SYMPHONY

Dr. Robert Tueller, Director

Elizabeth Crawford, Woodwind Specialist

Dr. Matthew Moore, Brass Specialist

Flute

Clarissa Tracy
Robyn Brady
Lizzie Blake
Crystal Van Duren, piccolo

Oboe

Lizzy Henderson
Scotlyn Whitemarsh
Hannah Wallis, english horn

Clarinet

Ethan Tufts
Emmalee Christensen
Hayden Jensen, bass
Aimee McCarrey

Bassoon

Jordan Terry
Taylor Heikell
Mia Bido, contra bassoon

Horn

Tate Wadsworth
Abby Taylor
Adam Heyen
Evan Chamberlain

Trumpet

CJ Ison
Tyler McTavish
Nate Keller
Connor Robertson

Trombone

Randall Smith
Shelby Champ
Jackie Peiffer
Cameron Pizzo, bass

Tuba

Thomas Kinder

Timpani

Landon Whitworth

Percussion

Holly Chaput
Jack Ensign
Adrian Rosales
Dr. David Taylor

Piano

Edward Poston

Celeste

Guillermo Sanchez

Organ

Andrew Woodruff

Harp

Sarah Close
Katie Calderwood

Violin I

McKenzie Zenger
Sarah Bagley
Krystell Taylor
Anna Rasmussen
David Truscott
Sam Shumway
McKenna Motto
Amira Bagley
Bryce Boydston
Hailey Hinnen
Mikayla Carey
Aubrey Loveless

Violin II

Samantha Heaton
Noelle Singleton
Annie Smith
Elizabeth Jones
Rachel Allen
Nathan Hooper
Jason Hughes
Mariah Bush
Vivienne Campbell
Alison Rich
Emily Rapp
Rebecca Thompson

Viola

Dallin Green
Sarah Puzey
Spencer Hunt
Laura Berghout
Laurel Wettstein
Chloe Knutsen
Susan Robertson
Curtis Anderson
Sarah Kuhn

Cello

Sebastian Fraser
Charlotte Petersen
Jaquell Taylor
Emma Flores
Leticia Benning
Angelina Gomez
Jenna Medlyn
Katheryne Boscan

Bass

Nathan May
Carolyn Ogden
Jessica Harris
Gabe Davis
Joseph Mecham
Curtis Mainord

PROGRAM

- Dona Nobis Pacem Ralph Vaughan Williams
 I. Agnus Dei 1860 – 1911
 II. Beat! Beat! Drums!
 III. Reconciliation
 IV. Dirge for Two Veterans
 V. The Angel of Death has been Abroad
 VI. O Man, Greatly Beloved

Rebecca Busselberg, Soprano
Paul Busselberg, Baritone
BYU-Idaho Concert Choir, Dr. Eda Ashby, Director
BYU-Idaho Collegiate Singers, Dr. Randall Kempton, Director

Short, standing intermission

- Third Symphony Aaron Copland
 I. Molto moderato, with simple expression 1900 – 1990
 II. Allegro molto
 III. Andante quasi allegretto
 IV. Molto deliberato (freely at first)

TEXT

I. Agnus Dei

Agnus Dei qui tollis peccata mundi (Lamb of God who takest away the sins of the world)
Dona nobis pacem (Grant us peace)

II. Beat! Beat! Drums!

Beat! beat! drums! Blow! bugles! blow!
Through the windows, through the 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 in 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 the sleepers at night in the houses?
No sleepers must sleep in those beds,
No bargainers' bargains by day, would they continue?
Would the talkers be talking? Would the singer attempt to sing?
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.

III. 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 soiled 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.

IV. Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.
For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

Walt Whitman (1819 – 1892)

V. The Angel of Death has been abroad

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

John Bright (1811 – 1889)

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land and those that dwell therein.

The harvest is past, the summer is ended, and we are not saved. Is there no balm in Gilead? Is there no physician there? Why then is not the health of the daughter of my people recovered?

Jeremiah 8: 15-16, 20, 22

VI. O man greatly beloved

O man greatly beloved, fear not, peace be unto thee, be strong, yea be strong.

Daniel 10: 19

The glory of this latter house shall be greater than of the former and in this place will I give peace.

Haggai 2: 9

Nation shall not lift up a sword against nation, neither shall they learn war any more.

Isaiah 2: 4

And none shall make them afraid, neither shall the sword go through their land.

Leviticus, 26: 6

Mercy and truth are met together; righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven.

Psalms 85: 10

Open to me the gates of righteousness, I will go into them.

Psalms 118: 19

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

Isaiah 43: 9

And it shall come, that I will gather all nations and tongues. And they shall come and see my glory. And I will set a sign among them and they shall declare my glory among the nations. For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain forever.

Isaiah 66: 18-19, 22

Glory to God in the highest, and on earth peace, good will toward men.

Luke 2: 14

SOLOISTS

Dr. **Paul Busselberg** is in his first year of teaching in the music department at BYU-Idaho. Previously he was head of voice and choirs at San Jacinto College in Houston, Texas, and a voice faculty member at the University of Wisconsin-Whitewater. He holds degrees from Brigham Young University, the Eastman School of Music, and Rice University. He has been heard in performances with the Santa Fe Opera, Florentine Opera, Milwaukee Symphony, Southwestern Michigan Symphony Orchestra, Southwest Florida Symphony Orchestra, Buffalo Philharmonic, as well as the Bach Societies of Houston, Texas, and Rockford, Illinois. Solo recordings include Robert Cundick's *The Redeemer* with both Brigham Young University and BYU-Idaho; Johann Sebastian Bach's cantata BWV 39 (*Brich dem Hungrigen dein Brot*) with the Bach Society Houston; and *Songs on Poetry of Rabindranath Tagore* and Karim Al-Zand's *Leila* (Albany Records).

Houston-native **Rebecca Pyper Busselberg** has been heard in performances with Texas ensembles including the Pasadena Philharmonic Orchestra and the Bay Area Symphony and Chorus, as well as nationally with the Florentine Opera, Pine Mountain Musical Festival, Milwaukee Opera Theatre, Milwaukee Symphony, Milwaukee Chamber Orchestra, Racine (WI) Symphony Orchestra, and the Southwest Florida Symphony Orchestra. She was a guest soloist with BYU-Idaho's 2016 production of Robert Cundick's *The Redeemer*, also released on CD and DVD. She received stellar reviews for her appearances with Houston's Opera in the Heights, singing the title roles in *Norma*, *La Triavata*, and *Manon Lescaut*. She has been featured in various recitals and concerts at San Jacinto College, where she is adjunct professor of voice. She holds a Bachelor of Music from Brigham Young University and a Master's degree and Performer's Certificate from the Eastman School of Music.

NOTES

Ralph Vaughan Williams wrote *Dona nobis pacem*, one of his most enduring choral works, in 1936, on the eve of World War II, when many still wished to believe the gathering storm would blow over. By now "cheerfully agnostic," he responded to a commission from a local choral society with a mix of sacred and secular texts that addressed a much larger concern than the choir's 100th birthday celebration: the Nazi threat was too present to ignore, and he used the opportunity to speak directly to his countrymen about it.

So why does an English agnostic quote ancient Latin liturgy, American Civil War poetry and Bible verses? It's a brilliant move by this composer of many hymns still found in the English hymnal (we have a few of his efforts in our own Hymns). His text makes the work at once timeless and immediate, personal and collective, sacred and earthly—in short, the music appeals to believers and humanists alike, in whatever country, whatever the current threat to peace might be. In our current time of terrorism, genocide, moral decay, and social/political discord, his plea for peace is no less

relevant than it was in 1936, when the gathering storm led to global war. And though the “cheerful agnostic” intended something quite different from his use of scripture, Latter-day Saint audiences can’t fail to hear Restoration doctrine in movement VI (“truth shall spring out of the earth...I will gather all nations and tongues...”), even while secular humanists may hear in the same words hope for a yet unrealized human solution to the vexing armed conflicts that still face us. I personally hear in Vaughan Williams’ music a sensitive and compassionate portrayal of the effects of war (which he saw first-hand as a soldier in WWI), concluded in Movement VI with the same sense of sunny optimism for which President Hinckley was so famous. Yes, things will get worse before they get better, but individuals can find peace and even joy in a world of conflict, and the outcome of the conflict is known (spoiler alert): Christ wins, bringing (at some future and not too distant time) permanent and enduring peace to the world; and, more immediately, peace to individuals and families who choose to follow Him.

Vaughan Williams, who wrote in many genres, was also a sought-after film composer, not unlike our own Williams (John, no relation). In cinematic fashion, each movement segues seamlessly to the next, like scenes in the drama of war and future peace.

Movement I: a fearful soprano soloist and faithful, yet anxious choir, sing the ancient “Dona nobis pacem” text (Lamb of God ... grant us peace)—thus making the music simultaneously ancient and modern, personal and collective, fearful and faithful. But the plea is not answered yet, as we transition to... **II (Beat! Beat! Drums):** ...the first of three Walt Whitman Civil War texts, in which war bludgeons everything and everybody, without mercy. This terrifying episode melts into **III (Reconciliation)**, a personal, haunting vignette in which the soloist realizes that even his former enemy is “a man divine as myself.” In **IV (Dirge for Two Veterans)**, we view the funeral of two veterans; clashing images of a military band and the silent “ghastly phantom moon” echo the emotions of onlookers, in whom grief wars painfully with patriotic pride and love.

Then **V** we are wrenched back to pre-war England, in which a Parliament speech warns of impending war; there is a terrified return of the opening cries of “Dona nobis pacem”; and finally, a magical moment of transition to **VI**, in which we hear hope for a peaceful resolution. The funeral bells of the opening have turned into bells of victory; the Christmas text “Glory to God in the highest” asserts (to Christian ears, at least) that the source of final “peace on earth” is in divine, not human, hands.

Dr. Kempton

In 1944, **Aaron Copland** started work on his Third Symphony, commissioned by conductor Serge Koussevitsky and the Boston Symphony Orchestra to premiere in their 1946 season. Copland wanted the piece to “reflect the euphoric spirit of the country at the time” – the closing of World War II. Koussevitsky wanted a work that was modern and large-scale: “in the grand manner.” Copland struggled to connect his signature Americana style found his popular (and very approachable) works including *Appalachian Spring*, *Billy the Kid*, *Rodeo*, and *El Salon Mexico* with the demands of the serious symphonic form. The connection was found in his decision to use an earlier

work in the final movement: *Fanfare for the Common Man* which premiered in 1943 by the Cincinnati Symphony Orchestra as one of eighteen fanfares commissioned as “stirring and significant contributions to the war effort.” Not only does the fanfare open the final movement, but Copland uses its motifs to unify the entire movement, closing the symphony with a sense of overwhelming joy and optimism. Copland wrote about the work:

In the program book for the first performance, I pointed out that the writing of a symphony inevitably brings with it the questions of what it is meant to express. As I wrote at the time, if I forced myself, I could invent an ideological basis for the Third Symphony. But if I did, I'd be bluffing — or at any rate, adding something ex post facto, something that might or might not be true but that played no role at the moment of creation.

The Third Symphony, my longest orchestral work (about 40 minutes in duration) is scored for a big orchestra. It was composed in the general form of an arch, in which the central portion, that is the second-movement scherzo, is the most animated, and the final movement is an extended coda, presenting a broadened version of the opening material. Both the first and third themes in the first movement are referred to again in later movements. The second movement stays close to the normal symphonic procedure of a usual scherzo, while the third is freest of all in formal structure, built up sectionally with its various sections intended to emerge one from the other in continuous flow, somewhat in the manner of a closely knit series of variations. Some of the writing in the third movement is for very high strings and piccolo, with no brass except single horn and trumpet. It leads directly into the final and longest of the movements: the fourth is closest to a customary sonata-allegro form, although the recapitulation is replaced by an extended coda, presenting many ideas from the work, including the opening theme.

*One aspect of the Third Symphony ought to be pointed out: it contains no folk or popular material. Any reference to either folk material or jazz in this work was purely unconscious. However, I do borrow from myself by using *Fanfare for the Common Man* in an expanded and reshaped form in the final movement. I used this opportunity to carry the *Fanfare* material further and to satisfy my desire to give the *Third Symphony* an affirmative tone. After all, it was a wartime piece — or more accurately, an end-of-war piece — intended to reflect the euphoric spirit of the country at the time.*

Koussevitsky declared the piece “the greatest American symphony ever written.” Conductor Leonard Bernstein, among the work’s most prominent interpreters, said: “(This) symphony has become an American monument, like the Washington Monument or the Lincoln Memorial.”

Dr. Robert Tueller