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### A Celebration of Songs by Benjamin Britten, with the Poetry of Thomas Hardy and Sara Teasdale

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*Chapman University*

Tony Baek  
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## A Celebration of Songs by Benjamin Britten, with the Poetry of Thomas Hardy and Sara Teasdale

### Authors

Ashlei Foushee, Tony Baek, Chase Cargill, Nathan Wilen, Jerry Bartucciottto, Duke Kim, Lorenzo Reyes, Louise Thomas, Patrick Goesser, and Jenny Kim





 **CHAPMAN** | COLLEGE OF  
UNIVERSITY | PERFORMING ARTS

# A Celebration of Songs by Benjamin Britten

With the Poetry of Thomas Hardy  
and Sara Teasdale

Sunday, November 10, 2013 at 5pm  
Salmon Recital Hall



COLLEGE OF PERFORMING ARTS  
CONSERVATORY OF  
**music**

fall 2013



# FALL 2013 calendar highlights

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## september

September 26-28, October 3-5

### ***Present Laughter***

by Noël Coward

Directed by Andrew Barnicle

September 27

### **Guest Artists in Recital -**

**Los Angeles Percussion Quartet**

## october

October 18-20

### **Opera Chapman:**

#### **"Gems of the Bel Canto Era"**

Peter Atherton, Artistic Director

Carol Neblett, Associate Director

October 24-26, November 7-9

### ***Spring Awakening***

Music by Duncan Sheik

Book and Lyrics by Steven Sater

Directed by Jim Taulli

## november

November 5

### **Guest Artists in Recital -**

#### **Ray/Kallay Duo**

Featuring Aron Kallay and Vicki Ray

November 9

### **Chapman University Wind Symphony:**

#### **"Dreams, Dances, and Visions"**

Christopher Nicholas, Music Director and Conductor

November 15

### **The Chapman Orchestra:**

#### **"Gods & Monsters"**

Daniel Alfred Wachs, Music Director and Conductor

John Elias Kaynor, cello

November 16

### **Chapman University Women's**

#### **Choir and University Choir**

#### **in Concert**

Angel Vázquez-Ramos, Conductor

Stephen Coker, Conductor

November 20-23

### **Fall Dance Concert**

Directed by Liz Maxwell

November 24 and 25

### **Chapman University Singers:**

#### **Britten's *War Requiem***

James Conlon, Conductor

## december

December 6 and 7

### **50th Annual Holiday Wassail**

#### **Banquet and Concert**



COLLEGE OF PERFORMING ARTS

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## CHAPMAN UNIVERSITY

*Hall-Musco*

*Conservatory of Music*

*presents*

A Celebration of Songs by

Benjamin Britten

*with the poetry of*

Thomas Hardy and Sara Teasdale

An Interdisciplinary Project Featuring Students and Faculty

*from*

English, Music and Theater

*With special thanks to*

Nina LeNoir, Theater and Anna Leahy, English

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November 10, 2013 ■ 5:00 P.M.

Salmon Recital Hall

Program

*Opening Remarks About the Poet and Poetry of Thomas Hardy*  
*Professor Richard Ruppel*

Winter Words, Opus 52  
Lyrics and Ballads of Thomas Hardy (1840-1928)

Benjamin Britten  
(1913-1976)

At Day-Close in November  
Ashlei Foushee, Reader  
Tony Baek, tenor

Midnight on the Great Western  
Chase Cargill, Reader  
Nathan Wilen, tenor

Wagtail Baby (A Satire)  
Ashlei Foushee, Reader  
Jerry Bartucciotto, tenor

The Little Old Table  
Chase Cargill, Reader  
Nathan Wilen,tenor

The Choirmaster's Burial (Or the Tenor Man's Story)  
Chase Cargill, Reader  
Duke Kim, tenor

Proud Songsters (Thrushes, Finches, Nightingales)  
Ashlei Foushee, Reader  
Tony Baek, tenor

Program

At the Railway Station Upway (Or the Convict and Boy with the Violin)Chase  
Cargill, Reader  
Lorenzo Reyes, tenor

Before Life and After  
Ashlei Foushee, Reader  
Duke Kim,tenor

Louise Thomas, piano

~Intermission~

Canticle III , Opus 55 (*Still Falls the Rain*) Benjamin Britten

The Raids, 1940, Night and Dawn  
Based on the Poem by Edith Sitwell (1887-1964)

Patrick Goeser, tenor  
Jenny Kim, horn  
Louise Thomas, piano

Texts and Program Notes

The poems sung in today’s performance have been studied in a collaborative effort by English graduate students Sarah Doiel, Alexis Gobel, Breanna Henry, Roja Khodaparast, and David Krausman.

AT DAY-CLOSE in NOVEMBER

The ten hours’ light is abating,  
And a late bird wings across,  
where the pines, like waltzers waiting  
Give their black heads a toss.

Beech leaves, that yellow the noon-time,  
Float past like specks in the eye;  
I set every tree in my June time,  
and now they obscure the sky.  
And the children who ramble through here  
Conceive that there never has been  
A time when no tall trees grew here,  
That none will in time be seen.

MIDNIGHT ON the GREAT WESTERN

In the third-class seat sat the journeying boy,  
And the roof-lamp’s oily flame  
Played down on his listless form and face,  
Bewrapt past knowing to what he was going,  
Or whence he came.

In the band of his hat the journeying boy  
Had a ticket stuck; and a string  
Around his neck bore the key of his box,  
That twinkled gleams of the lamp’s sad beams  
Like a living thing.

What past can be yours, O journeying boy  
Towards a world unknown,  
Who calmly, as if incurious quite  
On all at stake, can undertake  
This plunge alone?

Knows your soul and sphere, O journeying boy,  
Our rude realms far above,  
Whence with spacious vision you mark and mete  
This region of sing that you find you in,  
But are not of?

AT DAY-CLOSE in NOVEMBER

Published in 1914, this twelve-line poem ask the reader to contemplate the passing of time by examining nature and observing trees. Humans can understand their place in nature by Recognizing parallels between the limited human experience of time and nature’s expansive experience of time.

MIDNIGHT ON the GREAT WESTERN

Connecting rural west Wales to the bustling, expanding city of London was the primary role of The Great Western Railway. “Midnight on the Great Western” conjures bittersweet significance Of that journey faced by a young boy, barreling towards the exciting and terrifying unknown. Are we not all on individual journeys without knowing exactly what will happen in the impending future.

Texts and Program Notes

WAGTAIL and BABY

A baby watched a ford, whereto  
A wagtail came for drinking;  
A blaring bull went wading through,  
The wagtail showed no shrinking.

A stallion splashed his way across,  
The birdie nearly sinking;  
He gave his plumes a twitch and toss,  
And held his own unblinking.

Next saw the baby round the spot  
A mongrel slowly slinking;  
The wagtail gazed, but faltered not  
In dip and sip and prinking.

A perfect gentleman then neared;  
The wagtail, in a winking,  
With terror rose and disappeared;  
The baby fell a-thinking.

THE LITTLE OLD TABLE

Creak, little wood thing, creak,  
When I touch you with elbow or knee;  
That is the way you speak  
Of one who gave you to me!

You, little table, she brought-  
Brought me with her own hand,  
As she looked at me with a thought  
That I did not understand.

Whoever owns it anon,  
And hears it, will never know  
What a history hangs upon  
This creak from long ago.

WAGTAIL and BABY

Written on the verge of the 20<sup>th</sup> century, this lively rhyming piece describes a wagtail---a bird---coming up against, in succession, a bull, a stallion, and a mongrel. The bird exists in harmony with its fellow creatures, but the minute she encounters a gentleman, who, represents upper-class intellectual ideals, she shrinks away “in a winking” / with terror.”

THE LITTLE OLD TABLE

Published in a collection of late lyrics in 1922, this poem explores our attachment to objects and the memories they come to embody. Each Creak of the table reminds the speaker of the history between the speaker and a mysterious “she.” The work “creak” at the end of the poem echoes the repeated use at the beginning of the poem.

Texts and Program Notes

THE CHOIRMASTER’S BURIAL

He often would ask us  
That, when he died,  
After playing so many  
to their last rest,  
If out of us any  
Should here abide,  
And it would not task us,  
We would with our lutes  
Play over him  
By his grave-brim  
The psalm he liked best  
The one whose sense suits  
“Mount Ephraim”  
And perhaps we should seem  
To him, in Death’s dream,  
Like the seraphim.

As soon as I knew that his spirit was gone  
I thought this his due,  
And spoke thereupon.  
“I think,” said the vicar,  
“A read service quicker  
Than viols out-of-doors  
In these frosts and hoars.  
That old-fashioned way  
Requires a fine day,  
And it seems to me  
It had better not be.”

Hence, that afternoon,  
Though never knew he  
That his wish could not be,  
To get through it faster  
They buried the master  
Without any tune.

But ‘twas said that, when  
At the dead of next night  
The vicar looked out,  
There struck on his ken  
Thronged roundabout,  
Where the frost was graying  
The headstoned grass,

THE CHOIRMASTER’S BURIAL

When the choirmaster dies, the vicar denies  
the man’s last wish because of the weather  
and the need to leave old-fashioned rituals  
in the past. The next night, the vicar looks out  
on the choirmaster’s grave to see an ethereal  
band playing the requested song.

Texts and Program Notes

A band all in white  
Like the saints in church-glass  
Singing and playing  
The ancient stave  
By the choirmaser’s grave.

Such the tenor man told  
When he had grown old.

PROUD SONGSTERS

The thrushes sing as the sun is going,  
And the finches whistle in ones and pairs.  
And as it gets dark loud nightingales  
In bushes  
Pipe, as they can when April wears,  
As if all Times were theirs.

These are brand-new birds  
Of twelve-months’ growing,  
Which a year ago, or less than twain,  
No finches were, nor nightingales,  
Nor thrushes,  
But only particles of grain,  
And earth, and air, and rain.

AT THE RAILWAY STATION

“There is not much that I can do,  
For I’ve no money that’s quite my own!”  
Spoke up the pitying child  
A little boy with a violin  
At the station before the train came in,  
“But I can play my fiddle to you,  
And a nice one’ tis, and good in tone!”

The man in the handcuffs smiled;  
The constable looked, and he smile, too,  
As the fiddle began to twang;  
And the man in the handcuffs suddenly sang  
With grimful glee:  
“This life so free  
Is the thing for me!”  
And the constable smiled, and said no word,  
As if unconscious of what he heard;  
And so they went on till the train came in  
The convict, and boy with the violin.

PROUD SONGSTERS

In his eighties, Thomas Hardy published  
“Proud Songsters” in *Late Lyrics and Earlier  
with Many Other Verses*.  
This poem asks readers to listen to songbirds-  
thrushes, finches, and nightingales – singing  
At dusk and to recall just “a year ago,” when  
These birds did not yet exist. Out of earth, air  
and rain, living creatures emerge.

AT THE RAILWAY STATION

In this poem, which was also included in  
Thomas Hardy’s collection of late lyrics,  
an orphan boy plays his fiddle at a railway  
station. A constable and a convict listen as  
they wait for the train. Suddenly, the convict  
bursts into song. The moment lingers,  
the poem ending before the song concludes,  
before the train arrives.

Texts and Program Notes

BEFORE LIFE AND AFTER

A time there was – as one may guess  
And as, indeed, earth’s testimonies tell  
Before the birth of consciousness,  
When all went well.

None suffered sickness, love or loss,  
None knew regret, starved hope, or heart-burnings;  
None cared whatever crash or cross  
Brought wrack to things.

If something ceased, no tongue bewaild,  
If something winced and waned,  
No heart was wrung;  
If brightness dimmed, and dark prevailed,  
No sense was stung.

But the disease of feeling germed,  
And primal rightness took the tinct of wrong;  
Ere nescience shall be reaffirmed  
How long, how long?

STILL FALLS THE RAIN

(The Raids, 1040. Night and Dawn)

Still falls the Rain---  
Dark as the world of man, black as our loss---  
Blind as the nineteen hundred and forty nails  
Upon the Cross.

Still falls the Rain  
With a sound like the pulse of the heart that is changed to the hammer-beat  
In the Potter's Field, and the sound of the impious feet

On the Tomb:  
Still falls the Rain

In the Field of Blood where the small hopes breed and the human brain  
Nurtures its greed, that worm with the brow of Cain.

Still falls the Rain  
At the feet of the Starved Man hung upon the Cross.

BEFORE LIFE AND AFTER

This rhymed poem of four-lined stanzas asks us  
to imagine a world before the  
‘birth of consciousness.” With consciousness  
Emerges sickness and regret, love and hope.  
How long can anything remain perfect, empty?  
“How long, How long?”

Texts and Program Notes

Christ that each day, each night, nails there, have mercy on us---  
On Dives and on Lazarus:  
Under the Rain the sore and the gold are as one.

Still falls the Rain---  
Still falls the Blood from the Starved Man's wounded Side:  
He bears in His Heart all wounds,---those of the light that died,  
The last faint spark  
In the self-murdered heart, the wounds of the sad uncomprehending dark,  
The wounds of the baited bear---  
The blind and weeping bear whom the keepers beat  
On his helpless flesh... the tears of the hunted hare.

Still falls the Rain---  
Then--- O Ile leape up to my God: who pulles me doune---  
See, see where Christ's blood streames in the firmament:  
It flows from the Brow we nailed upon the tree

Deep to the dying, to the thirsting heart  
That holds the fires of the world,---dark-smirched with pain  
As Caesar's laurel crown.

Then sounds the voice of One who like the heart of man  
Was once a child who among beasts has lain---  
"Still do I love, still shed my innocent light, my Blood, for thee."



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Sincerely,



Dale A. Merrill, Dean

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