



**CONCERT FOR
REMEMBRANCE:
A REQUIEM
FOR THE
LIVING**

**AUG 29TH, 2021, 5PM
FOSS PARK**

Suggested donation: \$20



Website
carduuschoir.com/requiemfortheiving

**Lorraine Fitzmaurice &
Holly Druckman, conductors
Sara DeLong, soprano
Tyler Bouque, baritone**

**Choir and Orchestra for Remembrance,
featuring Carduus**

CARDUUS

Directed by Holly Druckman

PROGRAM

Hope is the thing with feathers (2019)

-Ben Yee-Paulson (1994)

The Anonymous Soldier (2019, rev. 2021)

-Mattia Maurée (1987)

A German Requiem (1865-1868)

-Johannes Brahms (1833-1897)

- 1) Blessed are those who mourn
- 2) For all flesh is as grass
- 3) Lord, teach me to know my end
Tyler Bouque, baritone
- 4) How lovely is your kingdom
- 5) You carry sorrow now
Sara DeLong, soprano
- 6) We have no permanent home
Tyler Bouque, baritone
- 7) Blessed are the dead

FROM HOLLY

Welcome to this concert for remembrance! We're so happy you chose to spend your afternoon with us.

This concert is about remembering and honoring those lives lost to COVID-19, and finding comfort in being together and grieving. For Lorraine and me, it was important to create a public space where we could all comfort one another and start to process the trauma that we've all gone through together - especially within our Boston community that we love so much. And as musicians, we've been affected by COVID-19 in a different way, in that we lost not only our livelihood for a year-and-a-half, but our means of expression and connecting with the people around us. The musicians you see on stage have sorely missed singing and playing live; the process of preparing for this performance has been challenging, but filled a huge emotional need for all of us involved.

"Hope is the thing with feathers" was written for my choir Carduus by my dear friend Ben Yee-Paulson. Ben chose this poem because he knows how much I love Emily Dickinson: but at this moment, her words and his music feel more meaningful and resonant than ever. The poem says that "hope" is like a singing bird; something completely natural that birds know how to do without thinking about it. Dickinson sees "hope" as something similar - that, no matter what the circumstances, humans always have hope without knowing why or how. Yee-Paulson's music only brings this quality out: his melodies have a quiet, gentle strength that feels defiant at times, but never aggressive. We've all faced so much sadness and loss these past 15 months, but hope endures.

inadequate, but they are one way to make the political personal and physical again, instead of cold and abstract stone.

-continued-

"The Anonymous Soldier", by Mattia Maurée, was originally written in 2019 and my colleague Lorraine Fitzmaurice gave the premiere. In the piece that you'll hear today, Maurée has made some substantial changes from that version. Maurée has this to say about the piece's origins and composition:

The title—and the poet's wish to remain anonymous—addresses the silent anonymity experienced by the survivors of systemic, societal and state violence. The causes of social and political violence are cyclically related to why we rush to forget what we are capable of, what we have done, and what we continue to do. Silence begets more violence, and it makes healing nearly impossible. Survivors become responsible for their own recovery, often without communal resources or support required to make sense of their devastation. The Anonymous Soldier lives at the juncture of extreme violence and social amnesia. This is also relevant to broader systems that harm anyone considered outside the dominant structure. Full remembrance, societal accountability and social responsibility keep a society from continuing to commit systematic violence upon itself and others. Words are insufficient, metaphors are inadequate, but they are one way to make the political personal and physical again, instead of cold and abstract stone.

While the opening chords are aesthetically pleasing, their inverted bassline feels increasingly less stable. The "structure of violence" is both a steady bass pedal and an unstable time signature, which feels unmoored as lines float above it in their own time. As ideas trail off and return, they do not so much fight for dominance as for a chance to be heard completely. Energy builds through the climax, where the bass line has moved even farther from home. You can acclimate to almost anything. The elements of disconnect between the melody and text is less about closure and catharsis and more a dedication to the perils of recovery and the hardest work you can do.

-continued-

The centerpiece of our program is Johannes Brahms' choir and orchestra piece A German Requiem. For some more context about the title: in Brahms' time, a "Requiem" was an established musical form with specific texts in Latin, supposed to be used during Catholic church services in memory of someone who has died. Instead of using those specific texts - which composers had used for hundreds of years before him - Brahms chose passages from the Christian bible that spoke to him personally. The title "German" Requiem here is in contrast to "Latin" Requiem - so a more correct translation might be a "human" requiem, or a "secular" requiem. And the texts Brahms chooses place the experience of the mourners front and center.

The piece begins with a peaceful meditation on the text "Blessed are those who mourn", with intermittent lively outbursts as the text promises that "those who sow tears will reap joy". Over the next hour-and-a-half, the music and text run the gamut of emotions. The devastating slow march of the second movement to the text of "All life will pass away", to the joyful marches and complex choral movements of the second, third, and sixth. Movement three features a baritone soloist (Tyler Bouque) delivering an impassioned plea to God, while movement six evokes awe and terror in the face of the apocalypse (also featuring Tyler Bouque). Movement four is calm and peaceful, and provides some emotional relief from the heavier movements. Movement five features soprano Sara DeLong; to me, this movement is about a loved one who has died, and is speaking words of comfort from the beyond. The entire piece ends very much like how it began, calm but earnest and steadfast. Even the text of the last movement recalls the text of the beginning; where the first movement has "Blessed are those who mourn, for they will be comforted", the last movement has "Blessed are the dead who die in the Lord."

-continued-

The power of music can do many things, both listening to it and performing it. It can inflame our emotions, breed feelings of bondedness, encourage people to anger or to fall in love. With this performance, we hope to use this music to connect emotionally with one another, and dive deep to access those emotions we feel after the death and isolation that COVID-19 wrought. We hope that the power of this music, and the trajectory of this program, brings you healing and comfort. We are very glad to share this special space with all of you today.

-Holly Druckman

TEXT & TRANSLATIONS

Hope is the thing with feathers Emily Dickinson

“Hope” is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I've heard it in the chillest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

The Anonymous Soldier

Every day refinding, accepting that brutality is not over.

A structure of violence, a system of violence, internalized painfully.

Those that I've been forced to watch die have not died for nothing; that we who survive are not alive for nothing.

What the fragility of our peace means.

A lifetime of survival, from broken skin and internal scar to the hope of peace and the cost of forgiveness.

Remembering, transform the pull of bitterness fully. They are not easy victories. Understood, extended, cherished.

Such internal storms, subdued volcanic rush.

I'd rather clutch sharp thorns than to smell roses and pretend they don't have any.

The one fact that allows me to wake up and smile: My hand in a fist, to drag the knuckles over pavement, to use this dripping blood to nourish the inside part that sings of liberation.

The first step of this bleeding, this public internal cleansing, finding my humanity, the euphoria we felt before.

Your soul shattered, you turning against yourself. Being alive is a responsibility to recover your soul from internal bloodletting. Being alive is a responsibility to recover my soul from imprisonment after release: remembering every day that we who survive are not alive for nothing.

A German Requiem

Various texts from the Christian Bible

1) Blessed are those who mourn

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Blessed are those who mourn;
for they will be comforted.

Die mit Tränen säen,
werden mit Freuden ernten.

They that sow tears
shall reap joy.

Sie gehen hin und weinen
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.

He who goes forth weeping,
bearing precious seed,
will come again with joy,
and bearing his garments.

2) For all flesh is as grass

Denn alles Fleisch ist wie Gras
und alle Herrlichkeit des
Menschen wie des Grases
Blumen.

For all flesh is as grass,
and all the glory of
humankind is as flowers.

Das Gras ist verdorret und die
Blume abgefallen.

The grass has withered and the
flowers have fallen away.

So seid nun geduldig,
lieben Brüder, bis auf die
Zukunft des Herrn.

So be patient,
dear brothers, for the coming of
the Lord.

Siehe, ein Ackermann wartet auf
die köstliche Frucht der Erde
und ist geduldig darüber, bis er
empfahe den Morgenregen und
Abendregen.

Behold: the farmer waits for the
precious fruit of the earth,
and he is patient as he waits for
the morning and evening rain.

Aber des Herrn Wort bleibt in
Ewigkeit.

But the word of the Lord endures
forever.

Die Erlöseten des Herrn werden
wieder kommen,
und gen Zion kommen mit
Jauchzen; ewige Freude wird
über ihrem Haupte sein;

Those saved by the Lord will
return,
and come to Zion with songs.
Everlasting joy will be upon
them.

Freude und Wonne werden sie
ergreifen und Schmerz und
Seufzen wird weg müssen.

They will have joy and gladness,
and sorrows and sighing will flee
from them.

3) Lord, teach me to know my end

Herr, lehre doch mich, daß ein
Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.

Siehe, meine Tage sind einer
Hand breit vor dir, und mein
Leben ist wie nichts vor dir.

Ach, wie gar nichts sind alle
Menschen, die doch so sicher
leben.

Sie gehen daher wie ein
Schemen,
und machen ihnen viel
vergebliche Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.

Nun Herr, wes soll ich mich
trösten?
Ich hoffe auf dich.

Der Gerechten Seelen sind in
Gottes Hand und keine Qual
rühret sie an.

Lord, teach me to know my end,
that my life has a purpose which
you have set for me,
and which I must obey.

Behold - my days are a
handbreath before you, and my
life is nothing before you.

Oh, how fragile and small are the
lives of men, who live with such
assuredness.

They go forth and live their lives
by rote,
and imagine their vain struggles.

They hoard riches, but do not
know who will collect them

And so, Lord, where should I
place my hope?
My hope is in you.

The souls of the righteous are in
the hand of God, and there no
torment will reach them.

4) How lovely is your kingdom

Wie lieblich sind deine
Wohnungen, Herr Zebaoth!

How lovely is your kingdom, oh
Lord of hosts!

Meine seele verlanget und sehnet
sich nach den Vorhöfen des
Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.

My soul thirsts and longs for the
home of the Lord;

my body and soul delight in the
living God.

Wohl denen, die in deinem Hause
wohnen,
die loben dich immerdar.

Blessed are those who live in
your house;
they will always praise you.

5) You carry sorrow now

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen
und eure Freude soll neimand
von euch nehmen.

You carry sorrow now;
but I will see you again,
and your hearts will rejoice.
And no one will take your joy
from you.

Sehet mich an: Ich habe eine
kleine Zeit Mühe und Arbeit
gehabt
und habe großen Trost funden.

Look at me: for a brief time, I had
fatigue and toil.

And I have found great comfort.

Ich will euch trösten,
wie Einen seine Mutter tröstet.

I will comfort you,
as a mother comforts her child.

6) We have no permanent home

Denn wir haben hie keine
bleibende Statt, sondern die
zukünftige suchen wir.

Siehe, ich sage euch ein
Geheimnis:
Wir werden nicht alle
entschlafen, wir werden aber alle
verwandelt werden;
und dasselbige plötzlich, in
einem Augenblick, zu der Zeit
der letzten Posaune.

Denn es wird die Posaune
schallen,
und die Toten werden
auferstehen unverweslich,
und wir werden verwandelt
werden.

Dann wird erfüllet werden das
Wort, das geschrieben steht:
Der Tod is verschlungen in den
Sieg.

Tod, wo ist dein Stachel? Hölle,
wo ist dein Sieg?

Herr, du bist Würdig zu nehmen
Preis und Ehre und Kraft,
denn du hast alle Dinge
geschaffen,
und durch deinen Willen haben
sie das Wesen und sind
geschaffen.

We have no permanent home;
but we seek a future one.

See, I'll tell you a secret:

we will not all sleep forever:
instead, we will all be
transformed.
This will happen suddenly, in the
blink of an eye, at the sound of
the last trumpet.

Then the trumpets will sound

and the dead will rise,
transformed.
We will all be transformed.

Then it is brought to pass, the
prophecy that is written:
death is swallowed up in victory.

Death, where is your sting? Hell,
where is your triumph?

Lord, you are worthy of glory,
honor, and power,
for you have created all things.

Through your will, you brought
everything into existence.

7) Blessed are the dead

Selig sind die Toten, die in dem
Herrn sterben, von nun an.

Blessed are the dead who die in
the Lord, from now on.

Ja, der Geist spricht, daß sie
ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen
nach.

Yes, the spirit says: they rest
from their labors,
and their works follow them.

MUSICIANS

Conductors



Lorraine Fitzmaurice is proud to have been born and raised in Billerica, Massachusetts. She received a BA in Music from Cornell University and a Masters in Sacred Music with a specialty in Choral Conducting from the Zürcher Hochschule der Künste, after which she lived and worked in Boston and Boulder, Colorado, singing, teaching, and conducting everything from chant to Italian opera.

Lorraine was the founding director of Quorum Boston and the Longwood Chorus, and her choral practice focuses on early music performance practice, collaborating with composers on premiers, and using choral music as a radical tool for community building. She is pleased to be back on the east coast and looks forward to making lots of noise in Somerville for many years to come.

If you are interested in auditioning this fall for Quorum Boston, a LGBTQ vocal ensemble, please email quorumboston@gmail.com.

MUSICIANS

Conductors



Boston-based conductor **Holly Druckman** is in demand as a smart, sensitive performer of early and contemporary music, and highly sought after as a guest conductor and artistic collaborator. She is the founder and music director of Carduus, and the music director of Vox Lucens. Other recent conducting engagements include the New England Conservatory Concert Choir, Beneficia Lucis, the choir at St. Stephen's Cathedral in Providence, the Grace Church Orchestra, the New England Conservatory Contemporary Ensemble, and short-term positions with the Commonwealth Chorale and Cappella Clausura.

Ms. Druckman enjoys working with living composers, and has premiered music by Tyler Bouque, Jacob Hiser, Bernie Zelitch, Max Grafe, and Jeremy Wall. Upcoming projects include a collaboration with composer Stratis Minakakis and Carduus, and a concert-cycle with the Seraphim Singers in the Spring of 2022.

Ms. Druckman holds two masters' degrees with academic honors from the New England Conservatory, in Choral Conducting and Historical Musicology. She was the recipient of NEC's 2018 Gunther Schuller award.

For more information, please visit druckmanholly.com.

MUSICIANS

Soloists



Soprano, **Sara DeLong** holds close the hearts of those lost and those living as we perform this summer evening. She is active on stage and off performing, producing, and directing in the Boston area since moving from California in 2013. Sara DeLong's performances have been reviewed as "stunning" (Zeugner, Worcester Telegram) and "incredible" (Dominguez, Sacramento Press). Sara brings music to life with a "beautifully trained voice" (McKee, Sacramento News & Review) and "a bearing and a voice that shine" (Sykes, Davis Enterprise).

Sara has performed with a number of regional companies and has produced and directed opera and operetta, earning "kudos" (Koven, Boston Musical Intelligencer) for her vocal directing of the MIT GSP's 2016 Steampunk production of *The Pirates of Penzance*. Some of her favorite and most recent roles include Frau Becker in *The Parlour* Opera Players' *A Game of Werewolf*, Sister Margaretta in *Sound of Music* with Reagle Music Theatre of Greater Boston, *Holofernes* in *Love's Labor's Lost* the musical with Arlington Friends of the Drama and Phoebe in *Yeomen of the Guard* with the Sudbury Savoyards.

sara-delong.com

MUSICIANS

Soloists



Tyler Bouque (b. 2000) is a Boston-based vocalist, musicologist, composer, and educator dedicated to experimental opera and contemporary vocal music. As a singer, Bouque is a fierce advocate for the music of living composers and has premiered works by Salvatore Sciarrino, Michael Finnissy, Richard Barrett, Kelley Sheehan, Tim McCormack, and many composers of his own generation. Equally comfortable in opera and unaccompanied repertoire, his work is immanently concerned with embodiment, form, and perception, and he frequently collaborates with composers to bring new works to life. His upcoming season includes premieres at Brown University and Ithaca College, as well as solo sets at KM28 Berlin, NuMu Baden, and the Musik-Akademie Basel.

Also active as a composer himself, his primary interests lie in the intertextuality of literature and performance, the drama of physical space, and the ritual potential of theater.

He is currently pursuing his Master of Music Research under Robert Adlington at The University of Huddersfield's Center for Research in New Music studying time and temporality in experimental opera adaptations of Shakespeare. He received a double bachelors in vocal performance and music composition with honors from The New England Conservatory of Music.

tylerbouque.com

MUSICIANS



Composers

Benjamin Yee-Paulson (b. 1994) is an internationally recognized American composer. Born in Boston, Massachusetts, his music has reached many countries like the UK, France, Belgium, and the USA. His music has premiered in many prestigious places like Carnegie Hall, Jordan Hall, Harvard University, Curtis Institute of Music, Warwick Castle in England, La Schola Cantorum in Paris, and the world opening of Microsoft's flagship store in New York City. In national composition competitions, Yee-Paulson was awarded first-place in the Costello Competition, first-place in 2019 NEC Contemporary Ensemble Competition, "Emerging Composer" status twice from the Tribeca New Music Festival, third and fourth place from Pikes Peak Young Composers, honorable mention from the Charles Ives Concert Series, and finalist position six times from ASCAP Morton Gould Young Composers. Internationally, Yee-Paulson received honorable mention in the Future Blend Project Composition Competition, and was a semi-finalist in the Tampa Bay Symphony's Composition Competition. He recently signed his first record deal with PARMA Recordings, where his music will be distributed by Naxos in 2020 and be available on Spotify, Apple Music, and Amazon.

Yee-Paulson is pursuing a Doctor of Music at IU, studying with Don Freund, Aaron Travers, and Claude Baker, where he is an adjunct instructor and associate instructor. He has a Master of Music from NEC, and Bachelor of Music from New York University, where he studied with Michael Gandolfi, Kati Agócs, and Justin Dello Joio.

benyeeepaulsonmusic.com

MUSICIANS

Composers

An interdisciplinary composer, **Mattia Maurée** (b. 1987) makes art that explores perception, bodies, sensation, trauma, and resilience. Their scores in critically acclaimed films have played in thirteen countries, and *Thorns* won Best Score Short at GenreBlast in 2020. They were a finalist in the Mass Cultural Council 2019 Artistic Fellowships Program in music composition, and had poems selected for installation in Boston City Hall as part of the 2019, 2020, and 2021 Mayor's Poetry Program. Collaboration, community, and education are core to Mattia's work. They perform on their primary instruments—violin, voice, and piano—and also teach at WholeTone Music Academy. Public-facing art projects and collaborations have received generous support from The Emerald Necklace Conservancy, MASS MoCA, and the Mayor's Office of Arts and Culture. As part of the New Leader's Council Boston cohort of 2020, they learned practical skills for progressive leadership, and currently serve on the board. Mattia received a Masters of Music in Composition at New England Conservatory, where they studied with Malcolm Peyton, and a Bachelors of Music from St. Olaf College, where they studied with Justin Merritt and Timothy Mahr. John Heiss, another teacher at NEC, called their music "bold, adventurous, powerful and elegant."

mattiamauree.com

MUSICIANS

Orchestra

Violin 1

Tom Nikiper
Meghan Titzer
Anna Legedza
Tim Alexander
Lisa Friedland

Violin 2

Helen Newell
Olivia de Geofroy
Katherine Young

Viola

Arjun Mudan
Ruth Mangan

Cello

Iverson Eliopoulos
Yikai Kuo
Isaiah Applbaum
Tyler James

Bass

Javi Vasquez
Christopher Hernandez

Piccolo

Chase McClung

Flute 1

Andrew Burden

Flute 2

K. Stawasz

Oboe 1

Barbara Midney

Oboe 2

Erin Hussey

Clarinet 1

Tammy Avery-Gibson

Clarinet 2

Hannah Tam

Bassoon 1

George Muller

Bassoon 2

Andrew Skrzypczak

Contra Bassoon

Frank Casados

Horn 1

Maria D'Ambrosio

Horn 2

Michael Koehrsen

Horn 3

Karlee Kamminga

Horn 4

Alex Greene

Trumpet 1

Sarah Heimberg

Trumpet 2

Cassandra McDonald

Trombone 1

Arjan Singh Dogra

Trombone 2

Andrew Honold

Trombone 3

Levi Schmitt

Tuba

Kevin Kurgat

Timpani

Brandon Jackson

Harp

Angelina Savoia

MUSICIANS

Choir

Lacey Alvarez	Jay Lane
Soren Austenfeld	Grace Lee
Aurora Avallone	Randi Levine
Larisa Bainton	Andrew Lu
Adrian Baur	David Mather
David K Bean	Becca McBrayer
Rachel Benjamin	Ian McGullam
Pengwynne Blevins	Mona Miao
Anna Bonkhoff	Jean Monroe
Elijah Botkin	Shreya Nair
Brian Burke	Angelica Ocegueda
Rosalind DeLaura	JC Pankratz
Abbie Doane-Simon	Elisa Pavarino
Melanie Donnelly	Jonah Pearl
Fiona Dooley	Livia Racz
Kitty Drexel	Fatima Reyes
Susanne Feld	Eric Ritter
Michael Foley	Elia Robyn Speer
Paul Gallagher	Caroline Scheibe
Ryan Garvey	Ashley Scott
Rian Grimmer	Madison Spahn
Lisa Grossman	Ira Stecher
Quinn Gutman	Juan Suarez
Nathan Halbur	Eileen Sweeney
Jacob Hiser	Felix Aguilar Tomlinson
TC Jiang	Leah Vargas
Amanda Kellen	Finn Weber
Brianna Kincaid	Jameson Wells
Yumi Koga	Annetta Whetham
Kelvyn Koning	Jeff Williams
Bruce Kozuma	Stephanie Wooler
Arhan Kumar	Grant Yosenick
Caitlin Laird	Tricia Zuttermeister

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MITCH GROSSMAN

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THANK YOU!

Our sincere thanks to First Parish Jamaica Plain, UU and First Church Somerville, UCC for hosting our rehearsals; to Somerville High School, the Brimmer and May School, and First Baptist Church of Melrose for use of their instruments and equipment; and to the Department of Conservation and Recreation for hosting our concert.

We are grateful to all in our community who have made contributions towards this concert. We appreciate your time, your effort, your financial gifts, and most importantly that you chose to spend this afternoon with us!



Carduus' mission is to bring vivid performances of often unheard works, and to introduce little-known composers into the canon of uncondacted chamber choir repertoire. Recent concerts include music by Josquin Desprez, Ligeti, Howells, Ives, Gesualdo, Sanlikol, and Messiaen, and premieres by Tyler Bouque and Jacob Hiser.

The word "Carduus" means "thistle" in Latin. We feel that it captures our range of musical affects: from beautiful to a little bit edgy. We identify with the fact that it is not expressly religious, but can be tied in with religious concepts very easily. And we enjoy the varied symbolism it has held throughout the ages, how this one symbol has meant different things to different groups of people.

Holly Druckman is Carduus' Founder and Artistic Director; its Business Manager is Elijah Botkin, its Marketing Director is Wei En Chan, and its Personnel Manager and Assistant Director is Jacob Hiser.

Learn more about Carduus at carduuschoir.com



Website
carduuschoir.com