



SCHOOL OF MUSIC

TEXAS TECH

J.T. & Margaret Talkington College of Visual & Performing Arts



FLOWER OF BEAUTY

University Choir

Alan Zabriskie conductor

Michael J. Mills associate conductor

Jeff Hunt associate conductor

John Hollins collaborative pianist

Sunday, October 27, 2024 | 6:00 pm
The Buddy Holly Hall - Crickets Theater

PROGRAM

I.
Kasar Mie La Gaji Alberto Grau
(b. 1937)
Kalēs Kala Debesīs Selga Mence
(b. 1953)

II.
Afternoon on a Hill Eric Barnum
(b. 1979)
Flower of Beauty John Clements
(1910-1986)

III.
Les Chansons des Roses Morten Lauridsen
(b. 1943)
1. En Une Seule Fleur (*In a Single Flower*)
2. Contre Qui, Rose (*Against whom, rose*)
3. De ton rêve trop plein (*From your crowded dreams*)
4. La rose complète (*The perfect rose*)
5. Dirait-on (*So they say*)

IV.
When daises pied from *Birthday Madrigals* John Rutter
(b. 1945)
Horizons arr. Peter Louis Van Dijk
(b.1953)
Hope is the Thing with Feathers Michael J. Mills
(b. 1985)



Scan here to purchase tickets to
the Carol Concert taking place at
7:30pm on Monday December 2nd
in Hemmle Recital Hall.

PROGRAM NOTES

Flower of Beauty

The program you are about to hear, *Flower of Beauty*, is an exploration of the diverse expressions of beauty, both in nature and the human experience; each piece offers a unique reflection on beauty's many facets—its delicacy, its transience, its power. And, each work unfolds a different layer of aesthetic experience, revealing the intricate relationships between text, music, and emotion.

I.

Kasar Mie La Gaji – Alberto Grau (b. 1937)

Alberto Grau's *Kasar Mie La Gaji*, composed in 1987, serves as both a musical and ecological statement. The title, which translates to "The Earth is Tired," immediately situates the listener in a reflective space regarding humanity's impact on the environment. Grau's use of dense polyrhythms and dissonance highlights a tension between nature's beauty and the destruction it faces. This composition, with its urgent rhythmic drive and use of contrasting textures, reflects beauty not as an idealized concept, but as something threatened and fragile—a flower fighting for survival in an increasingly harsh landscape.

Kalēs Kala Debesīs – Selga Mence (b. 1953)

Latvian composer Selga Mence's *Kalēs Kala Debesīs* offers a more celestial vision of beauty, drawing from a mythological perspective. The title, translating to "Blacksmith in the Sky," evokes imagery of divine craftsmen shaping the heavens. Mence's compositional technique utilizes hemiola, extreme ranges, and percussive stomps that mirror the vastness and complexity of beauty's creation. The work, much like a flower's petals unfurling toward the sun, draws us toward an appreciation of beauty as a transcendent force—something beyond the earthly, residing in the cosmos.

II.

Afternoon on a Hill – Eric Barnum (b. 1979)

Eric Barnum's setting of Edna St. Vincent Millay's poem *Afternoon on a Hill* captures the pastoral beauty of a quiet, reflective moment in nature; a serene afternoon spent contemplating the landscape from a hilltop. Barnum employs lyrical, flowing lines and a transparent harmonic structure, reflecting a musical aesthetic rooted in clarity and restraint; the piano depicts the landscape that the text depicts. In this piece, beauty is presented as something fleeting yet profound, akin to a single flower blooming in the wild, appreciated for its temporal perfection.

Flower of Beauty – John Clements (1910–1986)

As the titular piece of the program, John Clements' *Flower of Beauty* stands as a poignant meditation on beauty as both a metaphor for love and a symbol of ephemerality. Composed in a traditional, homophonic style, Clements' piece features lush, consonant harmonies that evoke the purity of the flower image. The text speaks to the fragility of both beauty and human affection, emphasizing the theme of transience—a flower, once cut, cannot last forever. The music underscores this theme with subtle dynamic shifts and harmonic suspensions that convey a sense of longing and nostalgia for something that, though beautiful, is inevitably impermanent.

III.

Les Chansons des Roses – Morten Lauridsen (b. 1943)

Morten Lauridsen's *Les Chansons des Roses* is a five-movement choral cycle set to the poetry of Rainer Maria Rilke. The rose, as a central symbol in Rilke's work, represents beauty, love, and the complexities of human emotion.

1. En Une Seule Fleur (In a Single Flower):

The opening movement celebrates the beauty encapsulated in a single rose. Rilke's text reflects on how an entire garden's essence can be condensed into one flower, a metaphor for the idea that a single moment of beauty or a single instance of love can hold profound significance. Lauridsen captures this sense of concentration through his use of clear, lyrical melodic lines and minimal harmonic movement, emphasizing the purity and elegance of the rose as a symbol. The simplicity of the music mirrors the idea that beauty, in its most refined form, needs little adornment to be powerful.

2. Contre Qui, Rose (Against whom, rose):

In this introspective movement, Rilke addresses the rose as if it were in conflict with the world: "Against whom do you guard yourself?" The rose, symbolizing both love and beauty, is portrayed as something that must protect itself from an unseen adversary. This could be interpreted as a reflection on vulnerability—the fragility of beauty or love in the face of inevitable challenges. Lauridsen's harmonies here are more dissonant, creating a sense of tension and unease. The unresolved musical lines suggest that the rose's struggle is ongoing, reflecting the perpetual tension between beauty and the forces that seek to diminish it.

3. De ton rêve trop plein (From your crowded dreams):

This movement is steeped in dreamlike imagery, as Rilke speaks of a rose that overflows with dreams. The text suggests that the rose, a symbol of love, cannot fully express the depth of its dreams and desires, pointing to the theme of unfulfilled longing. Lauridsen's music here is characterized by its fluid, almost ethereal harmonic shifts, creating an atmosphere of yearning and contemplation. The complexity of the musical texture mirrors the emotional richness of the text, suggesting that beauty and desire often exist just beyond the grasp of expression, residing instead in the realm of dreams.

4. La rose complète (The perfect rose):

This movement describes the rose in its fullest, most complete form, representing an idealized image of beauty—perfect, whole, and unattainable. Rilke's text speaks to the rose as a symbol of completeness and fulfillment, a manifestation of beauty that is beyond reproach or alteration. Lauridsen's music reflects this by using rich, sonorous harmonies that expand fully in both range and dynamic scope, symbolizing the rose's total blossoming. This is beauty at its zenith, where both the flower and the music reach their most radiant and expansive expression.

5. Dirait-on (So they say):

The final movement of the cycle, *Dirait-on*, is perhaps the most familiar and accessible of the set. Rilke's text describes the rose as if it were the subject of whispered admiration passed between people—"so they say." It suggests that beauty, particularly that of the rose, is not just an individual experience but a shared, communal one. Lauridsen's use of a lilting, waltz-like rhythm here reflects the conversational, almost folk-like quality of the poem, as though the beauty of the rose is something that passes easily from one person to another, like a well-loved melody. The simplicity and repetition of the melodic line suggest that beauty, once experienced, becomes part of collective memory, always remembered and retold.

IV.

When daisies pied from Birthday Madrigals – John Rutter (b. 1945)

"When Daisies Pied" is the third of John Rutter's *Birthday Madrigals*, a five-movement suite composed to celebrate the 75th birthday of the great jazz pianist George Shearing, a devotee of choral music and a friend of the composer. The text of the piece comes from two Elizabethan era writers, William Shakespeare and George Peele. It centers on how the blooming of flowers and the singing of birds often represent the blossoming of love. Rutter's setting integrates fundamental aspects of the English madrigal into a dancing, jazz waltz.

Horizons – arr. Peter Louis Van Dijk (b. 1953)

Horizons, by Dutch composer Peter Louis van Dijk, was originally commissioned by the King's Singers for their South Africa tour. It tells the story of the San (bushman) people of Southern Africa and their first contact with European explorers. The San were a non-confrontational people, relying on aid from supernatural forces mentioned in the song, such as the eland and the rain-cow. The European explorers took advantage of their believing nature, leading to their near extinction. Even in this tragedy, however, we can experience the beauty and wonder that the San experienced through observation of the natural world.

Hope is the Thing with Feathers – Michael J. Mills (b. 1985)

We end our concert with an expression of hope. In this text, Dickinson uses the metaphor of a bird to describe hope and its selfless persistence through some of life's most difficult circumstances. The composer evokes the image of the bird's flight through various rhythmic styles: from the persistent flapping in quick rhythmic phrases to a soaring waltz and gliding chorale. Each section reinforces the power of hope perched within each soul.

Conclusion

The repertoire presented in *Flower of Beauty* offers a diverse yet interconnected examination of beauty—whether found in nature, love, or the human spirit. Through these choral works, beauty is revealed not simply as an aesthetic ideal, but as a complex, multi-dimensional concept that invites reflection, wonder, and emotional engagement. We hope that as you listen to this program, you will experience beauty in all its forms, and find your own interpretations of the musical and textual flowers that bloom before you.

TEXTS AND TRANSLATIONS

Kasar Mie La Gaji - Alberto Grau

Kasar mie la gaji

The earth is tired.

Kalēs Kala Debesīs - Selga Mence

Kalējs kala debesīs,
Ogles bira Daugavā.
Saules meitas saktu kala
Zelītiem burbuliem.

*The Blacksmith forges in the sky,
Coal falls into the river Daugava.
A brooch is forged for the daughter of the Sun.
With golden bubbles.*

Afternoon on a Hill - Eric Barnum

I will be the gladdest thing
Under the sun!
I will touch a hundred flowers
And not pick one.

I will look at cliffs and clouds
With quiet eyes,
Watch the wind bow down the grass,
And the grass rise.

And when lights begin to show
Up from the town,
I will mark which must be mine,
And then start down!

Flower of Beauty - John Clements

She is my slender small love,
my flow'r of beauty fair
From the whiteness of her little feet
to the shining of her hair;
More fair she is than April rain
on daffodil or tree:
She is my slender small love,
my flow'r of beauty, she.

I know she walks in the evening
down by the riverside,
And the grasses lean to kiss her robes
who soon will be my bride:
More dear to me her little head
than earth or sky or sea!
She is my slender small love,
my flow'r of beauty, she.

Les Chansons des Roses - Morten Lauridsen

1. En Une Seule Fleur (*In a Single Flower*)

C'est pourtant nous qui t'avons proposé
de remplir ton calice.
Enchantée de cet artifice,
ton abondance l'avait osé.

Tu étais assez riche, pour devenir cent fois toi-même
en une seule fleur;
c'est l'état de celui qui aime ...
Mais tu n'a pas pensé ailleurs.

*It is we, perhaps, who proposed
That you replenish your bloom.
Enchanted by this charade,
Your abundance dared.*

*You were rich enough to fulfill
Yourself a hundred times over
In a single flower;
Such is the state of one who loves...
But you never did think otherwise.*

2. Contre Qui, Rose (*Against whom, rose*)

Contre qui, rose,
avez-vous adopté ces épines?
Votre joie trop fine
vous a-t-elle forcée
de devenir cette chose armée?
Mais de qui vous protège
cette arme exagérée?
Combien d'ennemis vous ai-je enlevés
qui ne la craignent point?
Au contraire, d'été en automne
vous blessez les soins
qu'on vous donne.

*Against whom, rose,
Have you assumed these thorns?
Is it your too fragile joy*

*That forced you
To become this
Armed thing?
But from whom does it protect you,
This exaggerated defense?
How many enemies have lifted from you
Who did not fear it at all?
On the contrary, from summer to autumn
You would the affection
That is given to you.*

3. De ton rêve trop plein (*From your crowded dreams*)

*De ton rêve trop plein,
fleur en dedans nombreuse,
mouillée comme une pleureuse,
tu te penches sur le matin.
Tes douces forces qui dorment,
dans un désir incertain,
développent ces tendres formes*

entre joues et seins.

*Overflowing with your dream,
flower filled with flowers,
wet as one who weeps,
you bow to the morning.*

*Your sweet powers which still are sleeping
in misty desire,
unfold these tender forms
joining cheek and breasts.*

4. La rose complète (*The perfect rose*)

*J'ai une telle conscience de ton
être, rose complète,
que mon consentement te confond
avec mon cœur en fête.
Je te respire comme si tu étais,
rose, toute la vie,
et je me sens l'ami parfait
d'une telle amie.*

*I have such awareness of your
Being perfect rose,
That my will unites you
With my heart in celebration
I breathe you in, rose, as if you were
All of life,
And I feel the perfect friend
Of a perfect friend*

5. Dirait-on (*So they say*)

Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
se caresse, dirait-on;

se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.

*Abandon surrounding abandon,
Tenderness touching tenderness...
Your oneness endlessly
Caresses itself, so they say;*

*Self caressing
Through its own clear reflection.
Thus you invent the theme
Of Narcissus fulfilled.*

English Translation by Barbara and Erica Muhl

When daisies pied from *Birthday Madrigals* - John Rutter

When daisies pied and violets blue
And lady-smocks all silver-white

And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he:
"Cuckoo; Cuckoo, cuckoo!" O, word of fear,
Unpleasing to a married ear!

When as the rye reach to the chin,
And chop cherry ripe within,
And strawberries swimming in the cream,
And school boys playing in the stream
Oh, my true love said,
Until that time should come again
She could not live a maid
"Cuckoo; Cuckoo, cuckoo!" O, word of fear,
Unpleasing to a married ear!

Horizons - arr. Peter Louis Van Dijk

Sleep, my springbok baby
Sleep for me, my springbok child
When morning comes, I'll go out hunting
For you are hungry and thirsty, thirsty and hungry
Hungry and thirsty, thirsty and hungry
Hungry and thirsty, thirsty and hungry
Hungry and thirsty, thirsty and hungry
Small moon, Hai! Young moon
When the sun rises, you must speak to the Rain
Charm her with herbs and honeycomb
O speak to her, that I may drink, this little thing, that I may drink
That I may drink, that I may drink
She will come across the dark sky
Mighty Raincow, sing your song for me
That I may find you on the far horizon, far horizon
Horizon

Sleep, my springbok baby
Sleep for me, my springbok child
When morning comes we'll go out hunting
For you are hungry and thirsty, thirsty and hungry
Hungry and thirsty, thirsty and hungry
Hungry and thirsty, thirsty and hungry
Hungry and thirsty, thirsty and hungry
O Star, Hai! Hunting Star
When the sun rises you must blind with your light
The Eland's eyes
O blind his eyes, that I may eat, this little thing, that I may eat
That I may eat, that I may eat

Hope is the Thing with Feathers - Michael J. Mills

"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 chilliest land
And on the strangest Sea
Yet - never - in Extremity,
It asked a crumb - of me.

UNIVERSITY CHOIR

Alan Zabriskie *conductor*

Michael J. Mills *associate conductor*

Jeff Hunt *associate conductor*

John Hollins *collaborative pianist*

SOPRANO

Starlika Bauskar
Stephanie Burton
Audra Dobson
Sophia Hernandez
Erin Miller*
Kaitlyn Reeves
Kerra Simmons
Olivia White
Abby York

TENOR

Jacob Briggs
Simon Carter*
Aidan Chapleau
Mark Huffines*
Jeff Hunt
Mike Mills
Josh Tolosa
Ryken Tucker

ALTO

Landrie Almquist
Brynnan Brooks*
Skyler Devore
Lizzie Lambert
Amanda Nguyen*
Ristella Nyamwija
Kate Smith
Alyzia Vallejo*
Alyssa Wilson
Lindsey Woodward
Lauren Ziegenhorn

BASS

Mark Bailey
Trayce Boudreaux
Jack Cozad*
Alex Davila
Joseph Gonzalez*
Jakob Hardy
Jack Hays
Jake Hemmle
Naehyeog Kang
Chris Markgraf
Sam Vazquez

*denotes officers



UPCOMING EVENTS

Concert Band and Symphonic Band

Monday, October 28 | 7:30 pm
Buddy Holly Hall - Crickets Theater

Mariachi los Matadores de Texas Tech Concert

Monday, October 28 | 8:00 pm
Hemmle Recital Hall



Lubbock Civic Orchestra

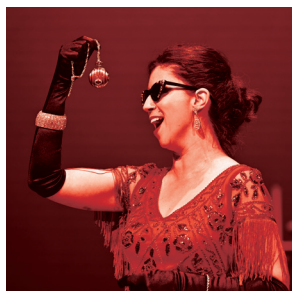
Tuesday, October 29 | 7:30 pm
Buddy Holly Hall - Crickets Theater

Octubafest: Tuba Euphonium Ensemble

Wednesday, October 30 | 8:00 pm
Hemmle Recital Hall

Symphonic Wind Ensemble

Friday, November 1 | 7:30 pm
Buddy Holly Hall - Crickets Theater



Matador Singers and Scarlet Voce

Saturday, November 2 | 7:30 pm
Buddy Holly Hall - Crickets Theater

Faculty Collaborations Concert

Sunday, November 3 | 4:00 pm
Hemmle Recital Hall

Caprock English Bagpipe Consort

Monday, November 4 | 8:00 pm
The Kent R. Hance Chapel



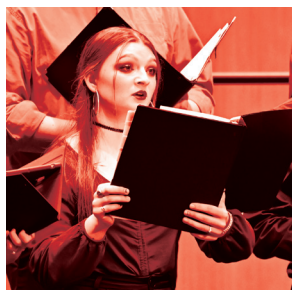
Percussion Ensemble, Steel Drum Band, and Samba Ensemble Concert

Monday, November 4 | 8:00 pm
Hemmle Recital Hall

Eva Browning Artist Series

William Westney and Daniel del Pino, duet piano

Friday, November 8 | 6:00 pm
Hemmle Recital Hall



Trombone Ensembles

Friday, November 8 | 8:00 pm
Hemmle Recital Hall

Clarinet Ensembles

Sunday, November 10 | 4:00 pm
Hemmle Recital Hall