

Enoch and the Ever-Living Fire

By Charles Nelson

April 14th, 8:30 PM, Van Cliburn Concert Hall at TCU

The Song of the Reed

String Quartet No.2

I. Dancing in the Moonlight

II. Sirens

III. The Spirit of Gravity

Stabat Mater

Ad-Duha (“The Brightness”)

-Intermission-

Midway

Down-Going

I. Anticipation

II. Collection

III. Down-Going

IV. The River Lethe

V. The River Eunoe

Enoch and The Ever-Living Fire

-Some Last Words-

Quietness

Program Notes

The Song of the Reed

Text from *the Masnavi* by Jalal Al-Din Rumi, Translated by Jawid Mojaddedi

*Now listen to this reed-flute's deep lament
About the heartache being apart has meant:*

*'Since from the reed-bed they uprooted me
My song's expressed each human's agony,*

*A breast which separation's split in two
Is what I seek, to share this pain with you:*

*When kept from their true origin, all yearn
For union on the day they can return.*

*Among the crowd, alone I mourn my fate,
With good and bad I've learned to integrate,*

*That we were friends each one was satisfied
But none sought out my secrets from inside;*

*My deepest secret's in this song I wail
But eyes and ears can't penetrate the veil.'*

*Love's fire is what makes every reed-flute pine,
Love's fervor thus lends potency to wine;*

*The reed consoles those forced to be apart,
Its notes will lift the veil upon your heart,*

*Where's antidote or poison like its song,
Or confidant, or one who's pined so long?*

*This reed relates a tortuous path ahead,
Recalls the love with which Majnun's heart bled.*

*The way the ripe must feel the raw can't tell,
My speech must be concise, and so farewell!*

Stabat Mater

Text by Jacopone da Todi, Translated by Anonymous

Latin

*Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.*

*Cuius animam gementem,
contristantem et dolentem
pertransiuit gladius.*

[...]

*Eja, Mater, fons amoris
me sentire vim doloris
fac, ut tecum lugeam.*

[...]

*Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.*

[...]

*Fac me tecum, pie flere,
crucifixo condolere,
donec ego vixero.*

*Juxta Crucem tecum stare,
et me tibi sociare
in planctu desidero.*

*Virgo virginum praeclara,
mihi iam non sis amara,
fac me tecum plangere.*

*Fac ut portem Christi mortem,
passionis fac consortem,
et plagas recollere.*

*Fac me plagis vulnerari,
fac me Cruce inebriari,
et cruore Filii.*

English

*The sorrowful mother was standing
beside the Cross weeping,
while the Son was hanging.*

*[Her] moaning soul,
depressed and grieving,
the sword has passed through.*

[...]

*Come now, O Mother, fountain of love
make me feel the power of sorrow
that I might mourn with you.*

[...]

*O Holy Mother, may you do that,
fix the wounds of the cross
mightily in my heart.*

[...]

*Make me cry dutifully with you,
to suffer [with him] on the cross,
as long as I shall have lived.*

*To stand by the Cross with you,
to unite me to you
in weeping I desire.*

*O noble Virgin of virgins,
be not bitter with me now,
make me mourn with you.*

*Grant that I might bear the death of Christ,
make [me] kindred in the passion,
and contemplate the wounds.*

*Make me injured by the wounds,
make me drunken by the Cross,
and by the blood of the Son.*

Ad-Duha (“The Brightness”)

Surah 93 of *The Qur’an*

Arabic Transliteration

*waD-Duhā
wa-layli idhā sajā
mā wad-da’aka rabbuka wamā qalā
wa-la-lākhiratu khayrul laka minal-ulā
wa-la-sawfa yu’tika rabbuka fatarDā
alam yajid’ka yatīman fa-āwā
wa-wajadaka Dāllan fahadā
wa-wajadaka ‘ā-ilan fa aghnā
fa-ammāl-yatīma falā taqhar
wa-am-mas-sā’ila falā tanhar
wa-ammā bini’mati rabbuka faHaddith*

English

*By the morning sunlight,
And the night when it covers with darkness!
Your Lord has not abandoned you, nor has He
become hateful
And surely the future will be better for you
than the past.
And soon your Lord will give you so much
that you will be pleased.
Did He not find you as an orphan then
sheltered you?
Did He not find you unguided then guided
you?
And did He not find you needy then make you
self-sufficient?
So do not oppress the orphan,
Nor repulse the beggar.
And proclaim the blessings of your Lord.*

These phrases have also been included

Arabic Transliteration

*la ilaha il-allah
Bismillah*

English

*There is no God but God
In the name of God*

Midway

From *The Divine Comedy*, By Dante Alighieri

*Midway in the journey of our life
I came to myself in a dark wood,
for the straight way was lost.*

*Ah, how hard it is to tell
the nature of that wood, savage, dense and harsh –
the very thought of it renews my fear!*

*It is so bitter death is hardly more so.
but to set forth the good I found
I will recount the other things I saw.*

*When I reached the foot of a hill,
there where the valley ended
that had pierced my heart with fear,*

*Looking up, I saw its shoulder
arrayed in the first light of the planet
that leads men straight, no matter what their road.*

*Then the fear that had endured
in the lake of my heart, all the night
I spent in such distress, was calmed.*

*And, as one who
has escaped from the deep to the shore
turns and looks back at the perilous waters,*

*So my mind
turned back to look once more upon the pass
no mortal being ever left alive.*

Down-Going

“Face the facts of being what you are, for that is what changes what you are.”

- Soren Kierkegard

Enoch and the Ever-Living Fire

“And Enoch walked with God and he was no more, for God took him.”

- *Genesis 5:24*, Translated by Robert Alter

“This world, [...] no one of gods or men has made; but it was ever, is now, and ever shall be an ever-living Fire, with measures of it kindling, and measures going out.”

- Heraclitus, *Fragments*, Translated by John Burnet

“When the Holy One [...] desired to lift me up on high, [...] he took me [...] and he lifted me up to the high heavens [...]” “...I was [...] enlarged to the size of the [...] world. [...] And He left no [...] splendor, brilliance, [or] beauty in all the [...] universe that He did not fix on me.” “[He] revealed to me [...] the secrets of Creation [...] and I watched intently [...]. There was no thing on high nor in the deep hidden from me.” “He wrote [...] on my head the letters by which were created heaven and earth [...]” “...immediately my flesh was changed into flames, my sinews into flaming fire, my bones into coals of burning juniper, the light of my eyelids into splendor of lightnings, my eyes into firebrands, the hair of my head into sparks, all my limbs into wings of burning fire, and the whole of my body into glowing fire.”

- *3 Enoch 6:1, 9:2-5, 11:1-3, 13:1, 15:1*
Translated by Hugo Odeberg

Quietness

Text by Coleman Barks, Adapted from poetry by Jalal al-Din Rumi

Inside this new love, die.

Your way begins on the other side.

Become the sky.

Take an axe to the prison wall.

Escape.

Walk out like someone suddenly born into color.

Do it now.

You're covered with thick cloud.

Slide out the side. Die,

*and be quiet. Quietness is the surest sign
you've died.*

*Your old life was a frantic running
from silence.*

*The speechless full moon
comes out now.*

Credits

The Song of the Reed, Midway, and Quietness

Twyla Robinson (Soprano)
Kyle Cornelison (Piano)

String Quartet No.2

Natalie Caldwell (1st Violin)
Arnaldo Figueroa (2nd Violin)
Joey Tullis (Viola)
Riley Kee (Cello)

Ad-Duha ("The Brightness")

Debbie Seitter (Conductor)

Vocalists

Junhwi Goo (Bass)
Elijah Sones (Bass)
Michael Williams (Bass)
Elliot Banks (Bass)
Eduardo Guerrero (Bass)
De'Evin Johnson (Bass)
Dylan Sims (Bass)
Skyler Cloyd (Bass)
Felicity Mazur-Park (Soprano)
Morgan Drummond (Soprano)
Louise Martin (Soprano)
Emmy Irvin (Soprano)
Catalina Arteaga (Soprano)

Stabat Mater

David Mejía (Tenor)
Iren Pilikyan (Piano)

Down-Going

Lucinda Gatesman (Flute)
Edgar Vasquez (Oboe)
Lucas Lynn (Clarinet)
Roger Martinez (Horn)
Ethan Peel (Bassoon)

Elijah Ong (Piano)

Gael Pizana (Tenor)
Telvin Culberson (Tenor)
Camden Corley (Tenor)
Lucas Lynn (Tenor)
Kolby Ball (Tenor)
Nick Shea (Tenor)
JJ Ruiz (Tenor)
Miguel Pesce (Tenor)
Riley Kee (Alto)
Alec Elrod (Alto)
Samantha Irvin (Alto)
Jadyn Thompson (Alto)
Sharee Zaleski (Alto)
Alyssa Perrin (Alto)

Enoch and the Ever-Living Fire

Heath Bain (Conductor)
Manny Arellano (Trumpet)
Jack Grimm (Trumpet)
Dhruv Patel (Trumpet)
Cole Follett (Trumpet)
Anthony Tinsley (Trombone)
Nick Shea (Trombone)
Hanna Luna (Trombone)
Zach Long (Bass Trombone)

Nick Spires (Horn)
Maya Huffman (Horn)
Cole Reed (Horn)
Nicholas Hernandez (Horn)
Maritza Gonzalez (Euphonium)
Casey Stringer (Tuba)
Joe Donohue (Percussion)
Logan Scott (Percussion)
Logan Grubbs (Percussion)

Photography

Hannah Baer

Lighting Technician

Kolby Ball

Stage Crew
TCU Stage Managers

Poster Designer
Michelle Pearce

Composition Teacher
Dr. Blaise Ferrandino

Arabic Consultant
Dr. Samuel Ross

If I have accomplished anything, it is not by my own will but only by a gift of fate. A seed in good soil would be wrong to think it grows by its own will; it could only justify thanking the Earth. In that spirit, I extend my sincerest thanks to the TCU composition faculty, the professors under whom I have studied voice, the choral division, all professors under whom I have studied or with whom I have been privileged to work, all students in the College of Music, the musicians with whom I have collaborated, the teachers who nurtured me before college, and the artists whose art I have had the privilege of experiencing. Above all, I would like to thank my family, my first composition teacher: Dr. Charles Whitehead, and the first person to support me as a composer and mentor me as a musician: Ms. Surè Eloff.



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