
PROGRAM

SOUL OF THE WORLD HENRY PURCELL (1659-1695)

SEE THE CONQU'RING HERO COME G. F. HANDEL (1685-1759)

HALLELUJAH, AMEN (FROM JUDAS MACCABAEUS)

MUSIC, SPREAD THY VOICE AROUND (FROM SOLOMAN)

Diana Holzhauser, soprano

ABENDLIED ZU GOTT JOSEPH HAYDN (1732-1809)

GRANT US THY PEACE FELIX MENDELSSOHN (1809-1847)

HERR, NUN LASSEST DU DEINEN DIENER IN FRIEDEN FAHREN

Katy White, Susan Walker, Jordan Bennett, Tim Bartlett - quartet

O FOR THE WINGS OF A DOVE

Lis Geoghegan, soprano

INTERMISSION

IF MUSIC BE THE FOOD OF LOVE HENRY PURCELL (1659-1695)

HUSH, NO MORE (FROM THE FAIRY QUEEN)

IF LOVE'S A SWEET PASSION

IN THESE DELIGHTFUL PLEASANT GROVES (FROM THE LIBERTINE)

O WONDROUS HARMONY JOSEPH HAYDN (1732-1809)

DIE NACHTIGALL FELIX MENDELSSOHN (1809-1847)

EARLY SPRINGTIME

FAREWELL TO THE WOODS

TIME PIECES STEPHEN CHAPMAN (b. 1950)

1. TEMPUS

2. COME, MY CELIA

3. I SAW ETERNITY (*Mike Burkepile, violin*)

4. CLOCKS

*Please join the Arkansas Chamber Singers for a reception
in the Parish hall after Friday night's performance.*

Soul of the World

HENRY PURCELL (1659-1695)

Soul of the world, inspired by thee,
The jarring, jarring seeds of matter did agree.
Thou didst the scatter'd atoms bind,
which by thy laws of true proportion joined,
Made up of various parts, one perfect harmony.

**See the Conqu'ring Hero Come
(from Judas Maccabaeus)**

GEORGE F. HANDEL (1685-1759)

See, the conqu'ring hero come!
Sound the trumpets, beat the drums!
Sports prepare, the laurel bring,
Songs of Triumph to him sing.

Hallelujah, Amen (from Judas Maccabaeus)

G. F. HANDEL

Hallelujah, Amen, O Judah, rejoice,
Rejoice, O Judah, in songs divine,
With cherubim and seraphim harmonious join,
Hallelujah, Amen, in songs divine,
Harmonious join, Hallelujah, Amen.

Music, Spread Thy Voice Around (from Soloman)

G. F. HANDEL

Music, spread thy voice around
Sweetly flow the lulling sound.

Abendlied zu Gott

JOSEPH HAYDN (1732-1809)

*Herr, der du mir das Leben
bis diesen Tag gegeben,
dich bet ich kindlich an.
Ich bin viel zu geringe
der Treue, die ich singe,
und die du heut an mir getan.*

Lord, who has given me life
up to this day,
I pray to you as a child.
I am much too insignificant
for the loyalty you have shown me
today and whose praises I sing.

Grant Us Thy Peace

FELIX MENDELSSOHN (1809-1847)

Grant us Thy peace, Almighty Lord,
Thou Source of ev'ry blessing!
Feeble and frail, trust we Thy word,
All things in Thee possessing.
In Thee is our hope and safety.

Herr, nun lassest du deinen Diener in Frieden fahren **MENDELSSOHN**

*Herr, nun lässest du deinen Diener
in Frieden fahren, wie du gesagt hast.
Denn meine Augen haben
deinen Heiland gesehen,
welchen du bereitet
hast vor allen Völkern,
ein Licht zu erleuchten die Heiden,
und zum Preis deines Volk Israel.
Ehre sei dem Vater und dem Sohn
und dem Heiligen Geist, wie im Anfang,
so auch jetzt und alle Zeit,
und in Ewigkeit. Amen.*

Lord, now lettest thou thy servant
depart in peace: according to thy word.
For mine eyes have seen: thy salvation,
Which thou hast prepared:
before the face of all people;
To be a light to lighten the Gentiles:
and to be the glory of thy people Israel.
Glory be to the Father, and to the Son:
and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be: world without end.
Amen.

O for the wings of a dove

MENDELSSOHN

O for the wings of a dove!
Far away would I rove!
In the wilderness build me a nest,
And remain there for ever at rest.

INTERMISSION

If Music be the Food of Love

HENRY PURCELL (1659-1695)

If music be the food of love,
sing on till I am fill'd with joy;
for then my list'ning soul you move
with pleasures that can never cloy,
your eyes, your mien, your tongue
declare that you are music ev'rywhere.

Pleasures invade both eye and ear,
so fierce the transports are, they wound,
and all my senses feasted are,
tho' yet the treat is only sound.
Sure I must perish by our charms,
unless you save me in your arms.

Hush, no more (from The Fairy Queen)

PURCELL

Hush, no more, hush, no more,
be silent, be silent, be silent all.
Sweet repose, sweet repose has clos'd her eyes,
soft as feather'd snow does fall!
Softly, softly, softly steal from hence.
No noise, no noise disturb her sleeping sence;

If Love's a Sweet Passion**PURCELL**

I press her hand gently,
 look languishing down,
 and by passionate silence
 I make my love known.
 When in striving to hide,
 she reveals her flame,
 and in our eyes tell each other
 what neither dares name.

But oh! How I'm blest
 when so kind she does prove,
 by some willing mistake
 to discover her love.

In These Delightful Pleasant Groves (from the Libertine)**PURCELL**

In these delightful pleasant groves,
 let us celebrate our happy loves!
 Let's pipe and dance, laugh and sing;
 thus ev'ry happy living thing revels in the cheerful spring.

O Wondrous Harmony**JOSEPH HAYDN (1732-1809)**

Oh, blissful wondrous harmony,
 What he wants, so doth she,
 He loves to dine, she too,
 enjoys his wine, she too,
 He finds great pleasure
 as he counts his treasure too.
 This is her pleasure too.

Oh, sweet delicious harmony,
 in wishes both agree.
 What he wants, So doth she.
 Oh, sweet delicious harmony,
 When man and wife agree,
 What he wants, so doth she;
 How fortunate to live in harmony.

Oh, pleasure giving harmony,
 What he wants, so doth she,
 He loves his sport, She too,
 he loves a choice resort, she too,
 in this they do agree.

Die Nachtigall**FELIX MENDELSSOHN (1809-1847)**

*Die Nachtigall, sie war entfernt
 der Frühling lockt sie wieder;
 was neues hat sie nicht gelernt,
 singt alte liebe Lieder.*

The nightingale was far away,
 Now the Spring calls her back,
 She didn't learn anything new,
 She sings the old dear songs.

Early Springtime**MENDELSSOHN**

Rapturous days, how early you come,
 bringing the hillside, woodland and sun.
 Streamlets abundant, flowing so fast,

there blooms the valley,
here springs the grass.

Heavenly freshness! Blue is the sky!
Fish in the lake teem rapidly by.
Radiant plumage darts
through the wood,
heavenly birdsong captures the mood.

Farewell to the Woods

MENDELSSOHN

O valley vast, o mountains, o woodland lush and green,
my joys and all my sorrows so loyally you've seen.
The teeming, treach'rous world's so distant from you and me;
cast one more time about me your leafy canopy!

A silent solemn promise is written in the wood of honor,
love, and virtue and all that we hold good.
This promise true and simple I've read for many a year,
and thro' my inmost being it echoes bright and clear.

Alas, I soon must wander and leave you far behind,
a stranger in strange bound'ries, life's spectacle to find.
But if I may remember your majesty untold to lift my lonely spirit,
my heart will ne'er grow old.

Time Pieces

STEPHEN CHAPMAN (b. 1950)

1. Tempus

*Tempus est mensura motus
rerum mobilium*

Time is the means of measuring
moving things.

2. Come, My Celia

Come, my Celia, let us prove
While we may, the sports of love;
Time will not be ours forever,
He at length our good will sever.

Why should we defer our joys?
Fame and rumor are but toys.
Cannot we delude the eyes
Of a few poor household spies?

Spend not then his gifts in vain:
Suns that set may rise again;
But if once we lose this light,
'Tis with us perpetual night.

Or his easier ears beguile,
So removed by our wile?
'Tis no sin love's fruit to steal,
But the sweet theft to reveal;

To be taken, to be seen,
These have crimes accounted been.

- Ben Jonson (1572-1637)

3. I Saw Eternity (The World)

I saw Eternity the other night, like a great Ring of pure and endless light,
All calm, as it was bright;
And round beneath it, Time in hours, days, years, driv'n by the spheres
Like a vast shadow mov'd; in which the world and all her train were hurl'd.
The dotting lover in his quaintest strain did there complain;
Near him, his lute, his fancy, and his flights, wit's sour delights,
With gloves, and knots, the silly snares of pleasure, yet his dear treasure
All scatter'd lay, while he his eyes did pour upon a flow'r.

- Henry Vaughan (1621-1695)

4. Clocks

Time Pieces was commissioned by Capriccio Vocal Ensemble of Victoria, B. C. It consists of four settings of texts or sounds relating to the idea of time. Both the music and the diverse secular texts echo various styles, aesthetics, and emotions, chronologically spanning many centuries. These temporal “snapshots” are developed through an assortment of classic compositional techniques, such as canonic imitation, alternating meters, inversion, and *ostinati*. The contrapuntal, spiritual, and dramatic qualities of *Tempus* (Auctoritates Aristotelis) contrast the light-hearted, bittersweet tone of *Come, My Celia* (Ben Johnson), composed in a quasi-Renaissance syllabic style. Although three of the songs are unaccompanied, the added violin double stops in *I Saw eternity* (Vaughan) create an austere sense of open space, simplicity, and extended time. The culminating “time pieces”, *Clocks*, is inspired by the composer’s antique grandfather clock. It is a textual and musical glossary of clock sounds, consisting of mostly soft, delicate, repetitive “tick-tock” motives and the occasional “cuckoo” or low, loud Westminster chime sounds (dong and bong).

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in time of daffodils by E. E. Cummings

in time of daffodils (who know
the goal of living is to grow)
forgetting why, remember how

in time of lilacs who proclaim
the aim of waking is to dream,
remember so (forgetting seem)

in time of roses (who amaze
our now and here with paradise)
forgetting if, remember yes

in time of all sweet things beyond
whatever mind may comprehend,
remember seek (forgetting find)
and in a mystery to be
(when time from time shall set us free)
forgetting me, remember me

The concept of time is complex to say the least. When we consider the movement of human civilization through the dimension of time the implications are enormous.

Through the ages many markers chronicle the cultural evolution of mankind, but perhaps the most illustrative mode showing the progression of human artistic expression is that of music. In his new book, *Music Quickens Time*, Daniel Barenboim concludes, “the power of music lies in the ability to speak to all aspects of the human being.” (*Publishers Weekly*) Indeed, I agree that all personal, social, and political issues are interdependent, and great music can be a mirror to the soul. Music from the various time periods can tell us much about human values and the inner workings of the societies of our forefathers than perhaps any other means of measurement, and in doing so offer great insight into the development of one of man’s oldest art forms, choral music.

During this anniversary year, 2009, we may take special note of the works of giants of the various compositional eras: from the middle Baroque **Henry Purcell** (1659-1695), from the height of the Baroque period **George Frederick Handel** (1685-1759), from the height of the Classical era **Franz Joseph Haydn** (1732-1809), and from the Romantic period the great **Felix Mendelssohn-Bartholdy** (1809-1856).

Henry Purcell was a brilliant composer of the restoration period in England, gifted beyond compare during his lifetime. In much of his



music one may see unparalleled variety illustrating the grandeur of the English court, the impoverishment of the peasant citizen, the archaic modality of ancient time coupled with the modernism of an extremely forward-looking composer. Purcell has influenced a vast variety of composers who followed, including, among others, the great Classical English composer Benjamin Britten and the rock composer Pete Townsend of the Who. In

this program the Chamber Singers will open with Purcell's "Soul of the World," a rhapsodic movement from his Ode to St. Cecilia in praise of music. Included in the second half of the concert the singers will present excerpts from the masques the Libertine and the Fairy Queen, delights of extreme elegance and grace.

G. F. Handel, one the two towering giants at the conclusion of the Baroque Era (the other J. S. Bach), created great works in every genre of the time. His fame is largely due to his compositional prowess and, for choral musicians, his excellence in the composition of the oratorio. The most famous is Messiah though most musicologists agree that there are many seldom performed today that are richer in compositional genius and craft. The choruses for this program come from the end of the oratorio "Judas Maccabeus" and from the great work "Solomon." In "Music, Spread Thy Voice Around" Handel is at his compositional height, and the "Hallelujah" is a joy for both the singers and the audience, wrought with joy and zest for life.



Franz Joseph Haydn was a complete musician known as the father of the symphony, a tireless craftsman, and a man of great wit and humor. He spent his entire life in the employ of the Esterhazy family, though near the end his life he was allowed time in London and composed some of his most important works. In the past few years the Arkansas Chamber Singers have devoted many concerts entirely to this giant of choral/orchestral composition. As a result in this concert we will perform only two works, one piece, the stunningly beautiful "Abendlied zu Gott" is an example of his great craftsmanship and superior skill as a composer of the art song. The other work, "O Wondrous, Blissful Harmony" shows Haydn's elevated intellectual wit

and humorous side. In the future the chamber singers will continue to champion the works of this giant of the Classical Era.

The music of **Mendelssohn** is so very beautiful that any of his varied works when performed well can bring the human heart to such joy. In the first half of the program the works are sacred and speak to the soul in a very special way. After singing or hearing one of these compositions the first word that comes to mind is simply gorgeous. Mendelssohn learned his craft from copying works by Palestrina and Bach and championed the great composers of the past. His music contains elements of the past presented in a skillful romantic way that one must be moved both by sheer genius and the exquisite beauty.



The part songs on the second half of the concert largely display homophonic, chordal writing and speak to the obsession of the romantic composer to the beauties of the natural world.

Please enjoy our salute to the anniversary year of these colossals of music.

- John Erwin

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Special Thanks from the Board for making these performances possible

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IN MEMORY OF ELINOR ROYCE

Our beloved Elinor was an accomplished vocalist, pianist, and organist. She was a founding member of the Arkansas Chamber Singers, sang at both Clinton Presidential Inaugurations and served on the board of directors. Elinor gave much of herself to the Chamber Singers and the world of choral music. She will be dearly missed. Gifts have been given in her memory by:



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