

CELEBRATING 50 YEARS OF JOYOUS SINGING



BLOOMINGTON CHAMBER SINGERS

OUR FAVORITE THINGS



SATURDAY, NOVEMBER 16, 2019, 7:30 PM
ST. MARK'S UNITED METHODIST CHURCH

Sure on This Shining Night

Morten Lauridsen (b. 1943)

Paul Pisano, *piano*

The Ballad of Little Musgrave and Lady Barnard

Benjamin Britten (1913-1976)

Paul Pisano, *piano*

little tree

Steve Heitzeg (b. 1959)

Margaret Foster, *harp*

And So It Goes

Billy Joel (b. 1949)

Jason Wadsworth and Ian Pottmeyer, *baritone*

The Gift To Be Simple

Shaker tune, arr. Bob Chilcott

Paul Pisano, *piano*

To the First of My Lovers

Sydney Carter, arr. Craig Hella Johnson

Rachel Holland, *alto*

Patrick Conklin, *tenor*

Chris Armijo, *recorder*

The String Players

Ringers from the St. Mark's Handbell Choir:

Heather Beard, Ed Brandon,

Mary Beth Hannah-Hansen, Katie Matson, Claire Schaffer, Nina Taylor



TEXTS AND TRANSLATIONS

Text of the All-Night Vigil, as set by Sergei Rachmaninoff

(Transliteration system and diacritical marks correspond to the *Musica Russica™* performing edition.)

1.

Přiiďte, pokloňímšia Tsařévi
náshemu Bógu.

Přiiďte, pokloňímšia i připadém

Hřistú Tsařévi náshemu Bógu.

Přiiďte, pokloňímšia i připadém

sámomu Hřistú Tsařévi i Bógu náshemu.

Přiiďte, pokloňímšia i připadém Yemú.

Come, let us worship God,
our King.

Come, let us worship and fall down
before Christ, our King and our God.

Come, let us worship and fall down
before the very Christ, our King and our God.

Come, let us worship and fall down
before Him.

6.

Bogoróditse Děvo, ráduyšia,
Blagodátnaya Maříye, Ghospód s Tobóyu.

Blagoslovéna Tí v zhenáh,

i blagosloven Plod chřéva Tvoyegó,

yáko Spása rodilá yeší dush náshh.

Rejoice, O Virgin Theotokos,
Mary full of grace, the Lord is with Thee.

Blessed art Thou among women,
and blessed is the Fruit of Thy womb,

for Thou hast borne the Savior of our souls.

Claudio Monteverdi (1567–1643): *Hor che 'l ciel et la terra e 'l vento tace*

Hor ch'el ciel e la terra

e' l vento tace

e le fere e gli augelli

il sonno affrena,

Notte il carro stellato in giro mena

e nel suo letto il mar senz'onda giace,

Now that the sky and the earth

and the wind are silent

and the wild creatures and the birds

are reined in sleep,

Night leads its starry chariot in its round,

and the sea without a wave lies in its bed,

veglio, penso, ardo, piango; e chi

mi sface

sempre m'è in nanzi per mia dolce pena:

guerra è 'l mio stato, d'ira e di duol piena,

e sol di lei pensando hò qualche pace.

I look, think, burn, weep: and she who

destroys me

is always before my eyes to my sweet distress:

war is my state, filled with grief and anger,

and only in thinking of her do I find peace.

Cosí sol d'una chiara fonte viva

moveil dolce e l'amaro ond'io mi pasco;

una man sola mi risana e punge;

So from one pure living fountain

flow the sweet and bitter which I drink:

one hand alone heals me and pierces me:

e perch'el mio martir non giunga riva,

mille volte il dí moro e mille nasco,

tanto dalla salute mia son lunge.

and so that my ordeal may not reach haven,

I am born and die a thousand times a day,

I am so far from my salvation.

Francesco Petrarca
Canzonieri CLXIV (164)

Translation by Anthony S. Kline

Johannes Brahms (1833–1897): *Gesang aus Fingal*, Op. 17

Wein' an den Felsen, der brausenden
Winde
weine, o Mädchen von Inistore!
Beug' über die Wogen dein schönes Haupt,
lieblicher du als der Geist der Berge,
wenn er um Mittag in einem Sonnenstrahl
über das Schweigen von Morven fährt.
Er ist gefallen, dein Jüngling liegt darnieder,
bleich sank er unter Cuthullins Schwert.
Nimmer wird Mut deinen Liebbling
mehr reizen,
das Blut von Königen zu vergießen.
Trenar, der liebliche Trenar starb
O Mädchen von Inistore!
Seine grauen Hunde heulen daheim,
sie sehnen seinen Geist vorüberziehn.
Sein Bogen hängt ungespannt in der Halle,
nichts regt sich auf der Haide der Rehe.

Anonymous

Weep on the rocks of roaring
winds,
O maid of Inistore!
Bend thy fair head over the waves,
thou lovelier than the ghost of the hills;
when it moves in a sun-beam, at noon,
over the silence of Morven!
He is fallen, thy youth is low!
pale beneath the sword of Cuthullin!
No more shall valour
raise thy love
to match the blood of kings.
Trenar, graceful Trenar died,
O maid of Inistore!
His grey dogs are howling at home!
they see his passing ghost.
His bow is in the hall unstrung.
No sound is in the hill of his hinds!

“The Maid of Inistore”
James Macpherson (“Ossian”)

Samuel Barber (1910–1981): *Agnus Dei*

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who takes away the sins
of the world, have mercy on us.
Lamb of God, who takes away the sins
of the world, have mercy on us.
Lamb of God, who takes away the sins
of the world, grant us peace.

Elaine Hagenberg (b. 1979): *The Music of Stillness*

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace,—above me
Stars I shall find.

“There Will Be Rest”
Sara Teasdale

Ola Gjeilo (b. 1978): *Luminous Night of the Soul*

Long before music was sung by a choir,
Long before silver was shaped in the fire,
Long before poets inspired the heart,
You were the Spirit of all that is art.

You give the potter the feel of the clay;
You give the actor the right part to play;
You give the author a story to tell;
You are the prayer in the sound of a bell.

Praise to all lovers who feel your desire!
Praise to all music which soars to inspire!
Praise to the wonders of Thy artistry
Our Divine Spirit, all glory to Thee.

(Charles Anthony Silvestri)

O guiding night!
O night more lovely than the dawn!
O night that has united
the Lover with his beloved,
transforming the beloved in her Lover.
(St. John of the Cross)

Morten Lauridsen (b. 1943): *Sure On This Shining Night*

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night I weep for wonder
wand'ring far alone
Of shadows on the stars.

James Agee

Benjamin Britten (1913–1976): *The Ballad of Little Musgrave and Lady Barnard*

As it fell on one holyday,
As many be in the year,
When young men and maids together did go
Their matins and mass to hear,
Little Musgrave came to the church door—
The priest was at private mass—
But he had more mind of the fair women
Than he had of Our Lady's grace.

The one of them was clad in green
Another was clad in pall,
And then came in my Lord Barnard's wife,
The fairest amongst them all,
Quoth she, "I've loved thee, Little Musgrave,
Full long and many a day."
"So have I lov'd you, my fair ladye,
Yet never a word durst I say."

"But I have a bower at Bucklesfordberry,
Full daintily it is dight,
If thou'lt wend thither, thou Little Musgrave,
Thou's lig in my arms all night."

With that beheard a little tiny page,
By his lady's coach as he ran.
Says, "Although I am my lady's foot-page,
Yet I am Lord Barnard's man!"
Then he's cast off his hose and cast off his shoon,
Set down his feet and ran,
And where the bridges were broken down
He bent he bow and swam.
"Awake! awake! thou Lord Barnard,
As thou art a man of life!
Little Musgrave is at Bucklesfordberry
Along with thine own wedded wife."
He callèd up his merry men all:
"Come saddle me my steed;
This night must I to Bucklesford'y,
F'r I never had greater need."
But some they whistled, and some they sang,
And some they thus could say,
Whenever Lord Barnard's horn it blew:
"Away, Musgrave away!"

"Methinks I hear the threstlecock,
Methinks I hear the jay;
Methinks I hear Lord Barnard's horn,
Away Musgrave! Away!"
"Lie still, lie still, thou little Musgrave,
And huggle me from the cold;
'Tis nothing but a shepherd's boy
A-driving his sheep to the fold."
By this, Lord Barnard came to his door
And lighted a stone upon;
And he's pull'd out three silver keys,
And open'd the doors each one.
He lifted up the coverlet,
He lifted up the sheet:
"Arise, arise, thou Little Musgrave,

And put thy clothès on;
It shall ne'er be said in my country
I've killed a naked man.
I have two swords in one scabbard,
They are both sharp and clear;
Take you the best, and I the worst,
We'll end the matter here.

The first stroke Little Musgrave struck
He hurt Lord Barnard sore;
The next stroke that Lord Barnard struck,
he struck.
Little Musgrave ne'er struck more.
"Woe worth you, my merry men all,
You were ne'er born for my good!
Why did you not offer to stay my hand
When you saw me wax so wood?
For I've slain also the fairest ladye
That ever did woman's deed.
A grave," Lord Barnard cried, "To put these lovers in!
But lay my lady on the upper hand,
For she comes of the nobler kin."

Steve Heitzeg (b. 1959): *little tree*

little tree
little silent Christmas tree
you are so little
you are more like a flower

who found you in the green forest
and were you very sorry to come away?
see i will comfort you
because you smell so sweetly

i will kiss your cool bark
and hug you safe and tight
just as your mother would,
only don't be afraid

look the spangles
that sleep all the year in a dark box
dreaming of being taken out and allowed to shine,
the balls the chains red and gold the fluffy threads,

put up your little arms
and i'll give them all to you to hold
every finger shall have its ring
and there won't be a single place dark or unhappy

then when you're quite dressed
you'll stand in the window for everyone to see
and how they'll stare!
oh but you'll be very proud

and my little sister and i will take hands
and looking up at our beautiful tree
we'll dance and sing
"Noel Noel"

e. e. cummings

Billy Joel (b. 1949), arr. Bob Chilcott: *And So it Goes*

In every heart there is a room
A sanctuary safe and strong
To heal the wounds from lovers past
Until a new one comes along

And this is why my eyes are closed
It's just as well for all I've seen
And so it goes, and so it goes
And you're the only one who knows

I spoke to you in cautious tones
You answered me with no pretense
And still I feel I said too much
My silence is my self defense

So I would choose to be with you
That's if the choice were mine to make
But you can make decisions too
And you can have this heart to break

And every time I've held a rose
It seems I only felt the thorns
And so it goes, and so it goes
And so will you soon I suppose

And so it goes, and so it goes
And you're the only one who knows

But if my silence made you leave
Then that would be my worst mistake
So I will share this room with you
And you can have this heart to break

Traditional Shaker Tune, arr. Bob Chilcott: *The Gift To Be Simple*

'Tis the gift to be simple, 'tis the gift to be free
'Tis the gift to come down where you oughta be,
And when we find ourselves in a place just right,
'Twill be in the valley of love and delight

When true simplicity is gained,
To bow and to bend we shan't be ashamed,
To turn, turn will be our delight
Till by turning, turning we come round right.

Sydney Carter (1915–2004), arr. Craig Hella Johnson: *To the First of My Lovers*

To the first of my lovers on a high and holy hill
And the last of my lovers I light a candle still,

(Refrain:)

And the bells will be ringing on a high and holy hill
For the first of my lovers and the last.

On the hill that was holy for the pagan long ago
In the house of Our Lady now I praise the name I know.

Oh my loves have been many but the loving was for One
For the same light can shine in a candle or the sun.

To the end and beginning of the loving that I know
To the end and beginning my candlelight will go.

To the first of my lovers on a high and holy hill
And the last of my lovers I'll light a candle still
And the bells will be ringing on a high and holy hill
For the first of my lovers and the last.

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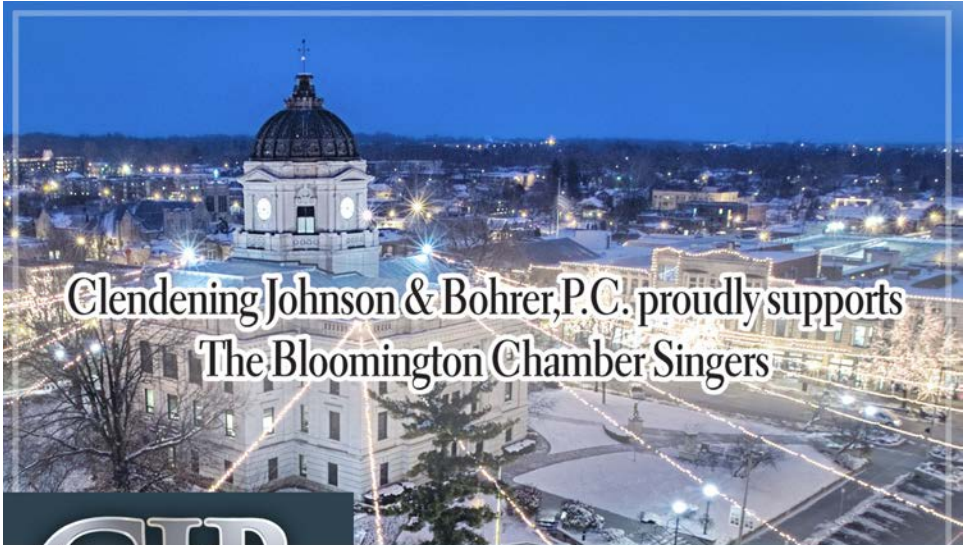
Gerald Sousa (Artistic Director) has held the position of BCS Artistic Director since 1989. Dr. Sousa received his bachelor's and master's degrees from the University of North Carolina at Chapel Hill, and his doctorate in Choral Conducting, summa cum laude, from Indiana University. He has held positions at the University of New Orleans, Dartmouth College, and the University of North Carolina, and has performed professionally at the Aspen Summer Music Festival. Dr. Sousa is currently Director of Music at St.

Mark's United Methodist Church in Bloomington, and is active as an arts advocate and technology consultant. He has served on the boards of local arts organizations, including the former Bloomington Area Arts Council, which he led as President for a number of years.



Paul Pisano (Assistant Conductor) holds master's and doctoral degrees in piano performance from the College-Conservatory of Music at the University of Cincinnati. At Kenyon College and Iowa State University, Dr. Pisano taught piano performance, music theory, ear training, keyboard harmony, and Italian language, while serving as faculty accompanist and music director for opera/musical theatre workshops. He has been a staff pianist at the Opera and Music Theatre Festival of Lucca (Italy) and the Utah

Festival Opera Company. Since moving to Bloomington, he has been a frequent collaborator and independent vocal coach for graduate and undergraduate voice majors at the Jacobs School of Music and has begun a second career as a published composer and arranger.



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Welcome to our 50th Anniversary Season!

As your Bloomington Chamber Singers Board President and on behalf of the rest of the Board members, I would like to welcome you to our 50th season and thank you for your continued support. We are so grateful to our families, friends, and alumni for helping us achieve this milestone. We are all here because we share a common bond – our love of singing and supporting the singers of choral music.

Special thanks go to **Smithville Charitable Foundation** for their grant award. This gift will help BCS realize a long-term goal of hiring an executive director to support our organization. We also gratefully acknowledge BCS member **Lisa Kurz** for her gift in support of this goal.

We thank the **Indiana Arts Commission, National Endowment for the Arts, Brown County Community Foundation, City of Bloomington**, and the many donors and businesses listed in this program. It is because of your generous donations that we are able to bring the gift of choral music to the Bloomington community, and to keep our ticket prices affordable.

Continued on page 14



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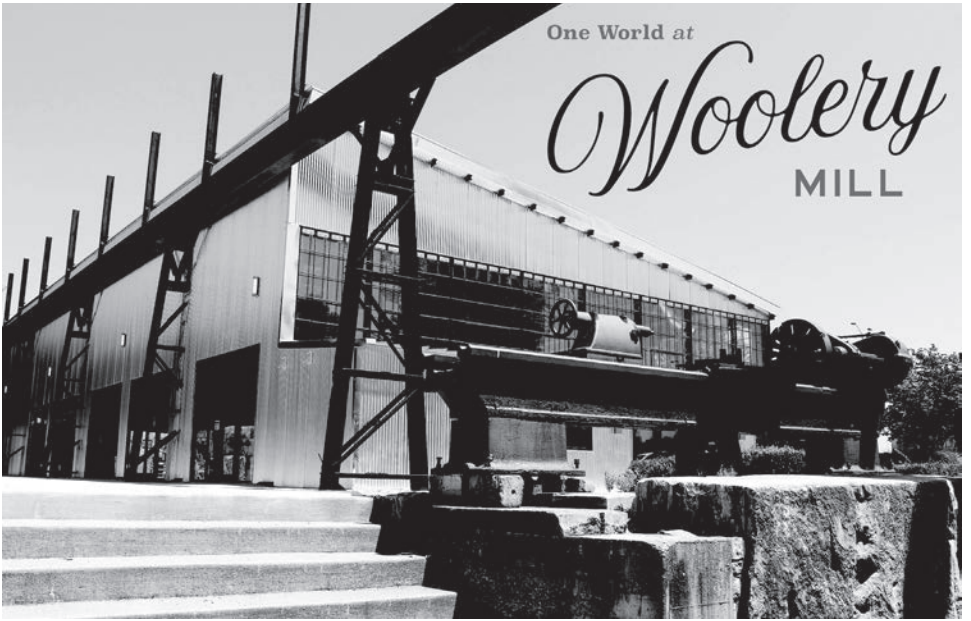
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Welcome (continued)

St. Mark's United Methodist Church and Pastors Jimmy Moore and Mary Beth Morgan, our gracious concert hosts, provide us this amazing place to perform. And our sincere appreciation goes out to the **Bloomington Unitarian Universalist Church**, where we rehearse on Tuesday nights.

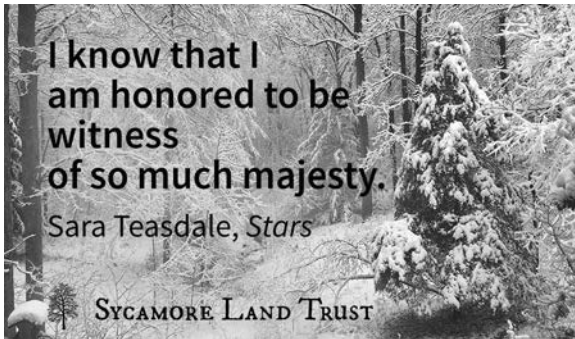
A heartfelt thank you to Dr. Gerald Sousa, who directs us in exploring the music and who has worked with us for over 30 years, bringing this joyous song to you. Thank you, Gerry!

We invite you to join us for the rest of our 50th anniversary season: two sing-along presentations of Handel's *Messiah* on December 15 and April 5 at 3 p.m., here at St. Mark's, and our spring concert, a staged presentation of Craig Hella Johnson's *Considering Matthew Shepard*, May 2 and 3 at the Buskirk-Chumley Theater.

To those of you who celebrated with us at our Fall Gala, our countless volunteers, donors, and supporters, we thank you. By attending tonight, and sharing with us the love of choral music, you help us keep this cherished musical tradition alive, year after year.

Sincerely,

Pat Slabach
President, Bloomington Chamber Singers



For detailed information about our 2019-20 season, please visit our newly redesigned website:

<http://www.chambersingers.info>



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Paul Pisano, Assistant Conductor and Accompanist

Sopranos

Jan Allen
Janice Bagwell
Michelle Clark
Linda Giedroc
Liz Hebbard
Abby Henkel
Patty Ingham
Patti Parkes
Kathy Powell
Sandra Santos
Mandy Scamacca
Claire Tafoya
Judy Zimmerman

Altos

Ashley Callahan
Dana Cattani
Christina Friberg
Jennifer Gabriel
Rachel Holland
Lisa Kurz
Elizabeth McKillip
Linda Potter
Ruth Sanders
Patricia Slabach
Bernadette Zoss

Tenors

Justin Ahmann
Brett Callahan
Patrick Conklin
David Giedroc
Doug Moore
Ian Pottmeyer
Jason Wadsworth

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Jay Adams
John Buchanan
David Esarey
Ronte' Hardy
Carl Lenthe
Russell Lyons
Paul Pisano
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Michael Evans, *violin*
Matthew Norman, *viola*
Martha Lhamon, *cello*
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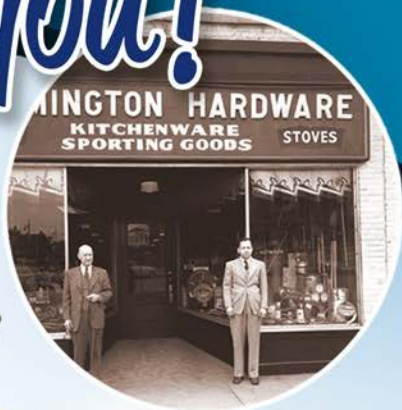
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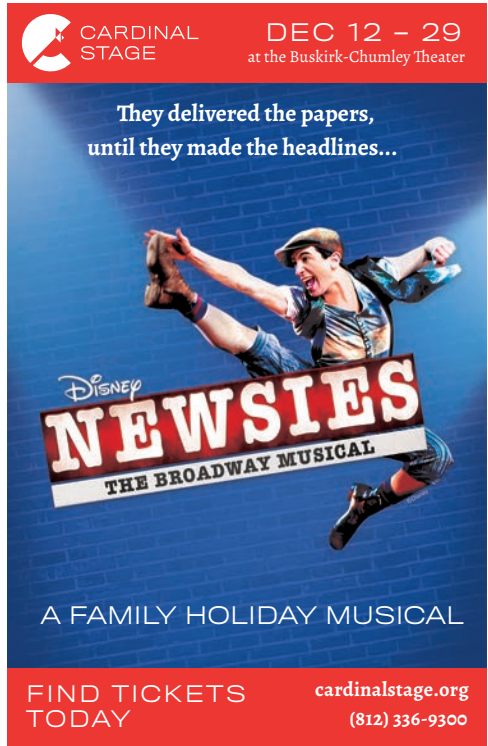
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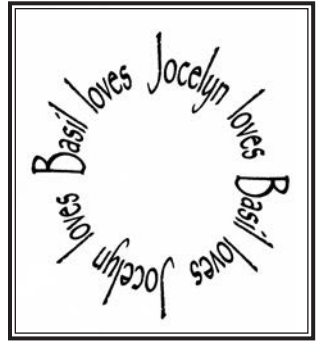
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