

University of Missouri-Columbia  
School of Fine Arts  
Department of Music  
Event No. 146 in the 1996-97 Series

# CHAMBER SINGERS

STACEY M. HITE, CONDUCTOR

8:00 p.m.  
Monday, April 21, 1997  
Sacred Heart Catholic Church  
Columbia, Missouri

*Program*

Musica, die ganz lieblich Kunst  
Nous voyons que les hommes  
Musica dulci sono

Johann Jeep  
Jacques Arcadelt  
Cipriano de Rore

It is Good to Give Thanks, Op 41, No. 3  
Blow Ye the Trumpet, Op 51, b2  
The Lighthearted Lovers, Op. 47, a

Kirke Mechem  
Kirke Mechem  
Kirke Mechem

Drei Quartette, Op. 31

1. Wechsellied zum Tanz  
2. Neckereien  
3. Der Gang zum Liebchen

Johannes Brahms

Marching Through Georgia

Henry Clay Work

*Dan Lyle, tenor*

“Come Home, Father!”

Henry Clay Work

*Sarah Philbrick, soprano*

Poor Kitty Popcorn

Henry Clay Work

*Jason Forbach, bass  
Liz Racster, soprano*

From *Three from Shakespeare*

David C. Dickau

1. O Mistress Mine
3. Lovers Love the Spring

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*I wish to dedicate tonight's performance to my late father,  
Earl Eugene Hite, Jr., whom I consider my first music teacher.*

*Stacey Hite*

## Program Notes and Translations

Kirke Mechem (b. 1925) has composed over 150 vocal and instrumental works, including over forty compositions for the choral medium. He studied composition with Randall Thompson and Walter Piston at Harvard and later became a conductor and teacher at Stanford and the University of San Francisco. Mechem still resides in San Francisco, where he continues to receive commissions from choruses, orchestras and universities throughout the United States. He prefers texts with natural, or simple language that express emotion directly. In all three Mechem pieces, the piano is an equal partner to the choir. "It is Good to Give Thanks," adapted from Psalm 92:1-5, is for unison chorus and piano. "Blow Ye the Trumpet," from the composer's opera, *John Brown*, was the nineteenth-century abolitionist martyr's favorite hymn. Although many hymn tunes and verses share the same title, Mechem chose to write a new melody evoked by the style of early American folk music which makes use of the poetic images of the trumpet and "jubilee." The beauty and appropriateness of the text is indeed prophetic for Brown's life and death. "The Lighthearted Lovers," commissioned by the University of Texas Concert Chorale, is also derived from one of the composer's operas. It is based on an aria from *Tartuffe*, in which John Dryden's poem is an inserted quotation in the spirit of an old folk song: "The legend of love no couple can find, so easy to part or so easily joined."

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The second group on the program presents three representative genres of Renaissance choral music—the madrigal, the chanson, and the motet.

Johann Jeep (1581-1644), German organist and composer from Dransfeld, served as Kapellmeister at the Frankfurt Cathedral from 1637 until 1640. From 1613 until 1617 he served as Kapellmeister and organist at the court of the Count of Höhenlohe at Weikersheim. He spent ten years compiling and composing the Höhenlohe hymnbook (published in 1629) and composed over 100 hymns and Psalm settings. He studied at Nuremberg and Altdorf and was greatly influenced by the illustrious choral composer, Hans Leo Hassler. The text of the madrigal praises the healing power of music.

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Music, the wonderful art, is everywhere.  
Music finds favor with the young and the old.

Music refreshes the heart which endures pain and drives away  
displeasure.  
Music doesn't allow sadness to remain with anyone.

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Jacques Arcadelt (1505-1568) lived in Florence and Venice and served as a member of the Roman Papal Court before moving to Paris, where he spent the last years of his life. He has composed twenty-four motets, more than 200 madrigals, and 126 French chansons. "Nous voyons que les hommes," (1544) is a typical French chanson with its four-part writing, the use of imitation, and its frivolous approach to lighthearted love.

We see that men make all the virtues of love  
and fools that we are, we want to blame love.  
What is praiseworthy to them, we turn to dishonor,  
which is an inexcusable fault. Oh unfeeling law of honor.  
Nature means more to them than a sage.  
Nature gave us a body more suited to this use  
and yet it is less permitted to us.

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Cipriano de Rore (1516-1565) spent most of his career in Italy, including many years at St. Mark's Basilica in Venice. He is regarded by many as the finest of the second generation madrigalists in sixteenth-century Italy and the key to the development of the Italian madrigal after 1550. He is known for his preference for serious poetry of high literary quality and expressive settings which bring out each nuance of the text. Rore is a master of polyphony and Italian lyricism, and is known to have influenced Claudio Monteverdi. "Musica dulci sono" is a secular Latin motet glorifying music and "recognizing her place in the heavens." This motet was written in 1565, the same year as the composer's death.

Celestial music with her sweet harmonious sounds  
has the power to soothe and sway the gods.  
She has joined together scattered men in a bond of love,  
ordering them to live in close proximity.

In the same way, she comforts the mournful  
and increases the delight of the joyous at the same time.  
Therefore, rightfully we have recognized her place in the heavens  
and as a reward she has arranged for us a pathway to the stars.



The Opus 31 quartets are examples of the romantic chamber music of Johannes Brahms (1833-1897). Originally intended to be sung by four solo voices, these quartets contain difficult individual melodic lines. These pieces were composed in 1859 under the influence of the Viennese waltzes of the Strauss family. The texts use age-old ideas of love and nature, and the piano enhances the story by including more information than the vocal parts alone. It does this by using the extended range of the keyboard, rich harmonic textures, and stressing strong beats, as in the first quartet, which is a dance.

#### 1. Variations for the Dance

Come with me, lovely one, come join me for dancing.  
Dancing is joyous on festival day.  
If you are not my sweetheart, maybe you will be,  
and if you won't be, well, let us still dance.

Without you, beloved, there would be no feasting.  
Without you, my sweet, what joy is in the dance?  
Were you not my love, I'd not care for dancing.  
Be mine forever, for life is one feast.

Let others love then, and let us keep dancing.  
Only love wounded refuses to dance.  
Twist we then gaily the wild whirling mazes,  
though others steal softly to the bright woods,  
let us keep dancing.

Let us keep turning and let us wander.  
Wandering in love is a heavenly dance.  
Love ever near care to hear words of scorning.  
Revenge is sure and his vengeance comes soon.  
Let others love then and let us keep turning.  
Wandering in love is a heavenly dance.

### 3. The Path to My Love

The moon is shining.  
I should return to my love.  
How may it be with her?  
Alas, she is despairing or lamenting  
that she will never see me again in this life.

The moon is sinking.  
I hurry so that no one takes my love away.  
Coo, dove so that she will know I'm coming.  
Stir gentle breezes so  
that no one takes my love away.

### 2. Flirtation

Honestly my dear, I want now to woo you.  
I'll introduce you as my wife and you will be mine.  
Indeed, you will be mine.

I'll become a dove of white image.  
I want already to fly away into the woods.  
I may not be yours, not even for an hour.

I have a little gun which I will use to hit you soon.  
I'll hit the dove down, down in the forest.  
You will be mine. Indeed, you will be mine.

I'll become a golden fish.  
I'll want to spring into the fresh waters.  
I may not yet be yours, not even for an hour.

I have a small net that catches fish well.  
I'll catch myself the golden fish in the wave.  
You will be mine. Indeed, you will be mine.

I'll become a rabbit full of speed  
and run far into the fields.  
I may not yet be yours.  
Not even for an hour.

I have a small dog who can smell well  
and who will catch me the rabbit in fields far away.  
You will be mine. Indeed, you will be mine.  
I may not yet be yours,  
not even for an hour.



Henry Clay Work (1832-1884) is often called the "War Poet," because his songs were popular during the Civil War. What the people of the North thought and felt during that time is clearly mirrored in the songs of this composer. His songs recorded the life of America as it was changing from the last pioneer days into the industrial era. Work was employed by Chicago's Root & Cady publishing house and became editor and composer of the periodical, *Song Messenger of the Northwest*. "Father, Come Home" (1864), written for the Christy Minstrels, is a temperance ballad; "Poor Kitty Popcorn" (1866), tells the story about a soldier's Civil War cat; "Marching Through Georgia" (1865), is one of the best known songs of the Civil War. Work's output is small, but he is known for his ability to give expression to the concerns of the American people. These genteel and sentimental parlor songs were originally sung by middle-class amateurs in their own homes for their own entertainment and enjoyment.

David C. Dickau's *Three from Shakespeare* (1985), was commissioned by the Park Forest Singers of Park Forest, Illinois. Shakespeare's poetry has universal appeal and a timeless ability to communicate with people of all ages. The musical settings feature two distinct popular idioms: the jazz waltz and western hoe-down. Dickau has composed music for church, school, and community choruses and has filled commissions for school festivals, and denominational conventions. He holds graduate degrees in choral music from Northwestern University and the University of Southern California.



## CHAMBER SINGERS

Stacey M. Hite, conductor  
Wonduck Park, piano

### Soprano

Kristy Burge  
Shannon Connors  
Megan McDonald  
Sarah Philbrick  
Liz Racster

### Tenor

Dan Lyle  
Kevin Roberts  
Kyle Wyatt  
Andy Wolff

### Alto

Jennifer Derington  
Jill Jenkins  
Christina Phillips  
Kate Swords  
Ann Yount

### Bass

Jarred Brown  
Caleb Bryson  
Jason Forbach  
Chad Gendreau  
Brandon Larkin



The Chamber Choir and the Department of Music extend special thanks to Father Edwin Cole, David Puderbaugh, and the people of Sacred Heart Catholic Church for the use of their facilities.