**Ashfield Town Hall Concerts**

presents

# Da Camera Singers

Gregory Hayes, *Director*

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| Nancy Babb | Linda Greenebaum | Debbie Kehne | Charlene Scott |
| Sarah Boy | Beth Hart | Kay Moran | Peter W. Shea |
| Fred Cheyette | Barry Holstein | Charles Moran | Suzan Smith |
| Frank Couvares | Jefferson Hunter | Judy Nissenbaum | Elena Sharnoff |
| Walter Denny | Pamela Hunter | Marietta Pritchard | Dudley Towne |
| James Denton | Sue Huston | Artemis Romell | Dan Velleman |
| Ross Goodwin-Brown | | | |

***Omnia tempus habent*** — **Orlande de Lassus (?1530-1594)**

***In hora ultima***

***Gottes Zeit ist die Allerbeste Zeit (Actus tragicus*, BWV 106)** — **Johann Sebastian Bach (1685-1750)**

Sonatina
Chorus, *Gottes Zeit*
Arioso, *Ach, Herr! lehre uns bedenken*
Aria, *Bestelle dein Haus*
Chorus, *Es ist der alte Bund / Arioso, Ja, komm, Herr Jesu!*
Arioso, *In deine Hande*
Arioso, *Heute wirst du mit mir / Chorale, Mit Fried und Freud*
Chorus, *Glorie, Lob, Ehr und Herrlichkeit*

Walter Denny, Frank Couvares, Suzan Smith, Pamela Hunter, Peter Shea, *soloists*

Roy Sansom, Roxanne Layton, *recorders*
Alice Robbins, Robert Eisenstein, *violas da gamba*
Laurie Castellano, *continuo gamba*
Margaret Irwin-Brandon, *harpsichord*

## Intermission

Take a few minutes to enjoy the exhibition of art clocks by Christen Couture and the quilt by Phyllis Loomis. The intermission reception in the lower hall features desserts and hors d'oeuvres from the Black Sheep Deli and Bakery of Amherst. You'll have plenty of time to visit with friends and enjoy a glass of wine or cup of coffee. Please sign our guest book so we can keep you informed of future events.

***Use thyme whose tender plant*** — **George Kirbye (? -1634)**

***Ladies, you see time flieth*** — **Thomas Morley (?1557-1602)**

***Choral Dances from Gloriana*** — **Benjamin Britten (1913-1976)**

Time
Concord
Time and Concord
Country Girls
Rustics and Fishermen
Final Dance of Homage

***My Shining Hour*** — **Johnny Mercer and Harold Arlen**

***The Last Rose of Summer*** — **traditional Irish**

***As Time Goes By*** — **Herman Hupfeld**

***Quick! We Have but a Second*** — **Irish air, arr. Charles V. Stanford**

## A note on the program

A program of time pieces is something of a cheap trick, for *all* music is about time. A composer organizes sounds and rhythms in ways that are intended to bend our sense of time: in response, we are implicitly invited to share in or contemplate a variety of feelings and emotions or, sometimes, the particular ways in which time has been manipulated in a piece of music. We do not look at our watches—unless it is a very poor performance.

Beyond this, however, composers from many ages have addressed texts that celebrate and comment upon the passage of minutes, days, seasons, and lifetimes. The pieces in the first half of our program offer commentary on our own mortality (God's time, perhaps), in settings every bit as profound as their texts. The two works by Lassus reflect not only his skill in handling multiple voices (the first for two choirs, the second in six parts) but also his delight in setting specific words: note how each "time" in *Omnia tempus habent* and each activity of *In hora ultima* receives its own descriptive music.

Bach's artistry in his *Actus tragicus* (composed in 1707, probably for the funeral of an uncle, when the composer was only 22) is at once familiar and uncanny. As he does so often in the two hundred or so church cantatas that have come down to us, Bach invests a text both stern and intimate with great power and beauty (here enhanced by the special transparency of the instruments he uses, violas da gamba and recorders). Bach's message to his German eighteenth-century Lutheran listener is ultimately one of consolation, but the ways in which he conveys this— setting specific words with great care, juxtaposing a rigorous three-voice fugue (what better format for "the old law"?) with an angelic messenger, entwining Luther's deathbed chorale *(Mit Fried und Freud)* with a depiction, both vocal and instrumental, of paradise—carry us into another realm that transcends time, place, and even theology. Describing another Bach work, the late biologist, essayist, and music lover Lewis Thomas observed that the piece was not about thinking *about* something, but simply about thinking itself. So might it be said here: we are listening to a human mind, working at full capacity.

The music of the second half is in a lighter vein. The first two works are from the wonderful sixteenth-century English madrigal tradition. Whether because or in spite of its puns, Kirbye's text is also a bit weightier than most for this genre. Morley (and, at the conclusion of our program, Stanford) offer variations on the theme of *carpe diem*. Britten's six choral dances—his choice of title here conveys both their heritage and their buoyancy—come from his opera *Gloriana*, composed in celebration of the coronation of Queen Elizabeth II and first performed in 1953 in Covent Garden.

For movie fans, "As Time Goes By" instantly conjures up images of Humphrey Bogart, Ingrid Bergman, and a smoky nightclub in Casablanca. The tune that Sam plays again was in fact composed for Herman Hupfeld's 1931 musical *Everybody's Welcome*. It did not achieve immortality, however, until *Casablanca* appeared in theaters eleven years later. The cinematic source of "My Shining Hour" is a less memorable movie, *The Sky's the Limit*; the brief but ingratiating melody belongs to Harold Arlen, composer of "Stormy Weather" and the score for *The Wizard of Oz*, among many others. (GH)

## Texts

Orlande de Lassus: *Omnia tempus habent*

*Omnia tempus habent et suis spatiis transeunt universo sub coelo;*
*tempus nascendi, et tempus moriendi, tempus plantandi, et tempus evellendi, quod plantatum est,*
*tempus occidendi, et tempus sanandi, tempus destruendi, et tempus aedificandi,*
*tempus flendi, et tempus ridendi, tempus plangendi, et tempus saltandi,*
*tempus spargendi lapides et tempus colligendi. Tempus amplexandi, et tempus longe fieri ab amplexibus;*
*Tempus acquirendi et tempus perdendi, tempus custodiendi et tempus abiciendi,*
*Tempus scindendi et tempus consuendi, tempus tacendi et tempus loquendi*
*Tempus dilectionis et tempus odii, tempus belli et tempus pacis.*

To everything there is a season, and a time to every purpose under the heaven;
A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted;
A time to kill, and a time to heal; a time to break down, and a time to build up;
A time to weep, and a time to laugh; a time to mourn, and a time to dance;
A time to cast away stones, and a time to gather stones together.
A time to embrace, and a time to refrain from embracing;
A time to get, and a time to lose; a time to keep, and a time to cast away;
A time to rend, and a time to sew; a time to keep silence, and a time to speak;
A time to love, and a time to hate; a time of war, and a time of peace. *Ecclesiastes 3:1-8*

Lassus: ***In hora ultima***

*In hora ultima peribunt omnia: tuba, tibia, et cythara, jocus, risus, saltus, cantus et discantus.*

In the final hour we will all perish: trumpet, flute, and lute; joking, laughing, dancing, song and descant.

Bach: ***Gottes Zeit ist die allerbeste Zeit***

(Sonatina)

(Chorus, soloists) *Gottes Zeit ist die allerbeste Zeit. In ihm leben, weben und sind wir, solange er will. In ihm sterben wir zur rechten Zeit, wenn er will.*

(Sonatina)
Of all times God's is the best. In Him we live and move and have our being, so long as He wills. In Him we die at the appointed time, when He wills. *(Acts 17, 28)*

(Arioso) *Ach, Herr, lehre uns bedenken, dass wir sterben müssen, auf dass wir klug werden.*

O Lord, teach us to number our days, that we may apply our hearts unto wisdom. *(Psalm 90, 12)*

(Aria) *Bestelle dein Haus; denn du wirst sterben und nicht lebendig bleiben!*

Set thine house in order, for thou shalt die, and not live. *(Isaiah 38, 1)*

(Chorus) *Es ist der alte Bund: Mensch, du musst sterben!*

The covenant from the beginning is, Thou shalt die the death! *(Ecclesiastes 14, 18)*

(Arioso) *Ja, komm, Herr Jesu!*

Even so, come, Lord Jesus! *(Revelation 22, 20)*

(Arioso) *In deine Hände befehl ich meinen Geist; du hast mich erloset, Herr, du getreuer Gott.*

Into Thy hands I commend my spirit, for Thou hast redeemed me, O Lord, thou God of truth. *(Psalm 31, 6)*

(Arioso) *Heute wirst du mit mir im Paradies sein.*

Today shalt thou be with me in paradise. *(Luke 23, 43)*

(Chorale) *Mit Fried und Freud ich fahr dahin in Gottes Willen, Getrost ist mir mein Herz und Sinn, sanft und stille, Wie Gott mir verheissen hat: Der Tod ist mein Schlaf worden.*

With peace and joy do I depart as God doth will; my heart and mind are confident, calm and tranquil, as God did promise: death is but a sleep to me. *(Martin Luther, Simeon's song of praise)*

(Chorus) *Glorie, Lob, Ehr und Herrlichkeit sei dir, Gott Vater und Sohn bereit', dem Heilgen Gesit mit Namen! Die gottlich Kraft mach uns sieghaft durch Jesum Christum, Amen.*

Glory, praise, honor and majesty be with Thee, God the Father, Son and Holy Ghost! May God's power lead us to victory through Jesus Christ. Amen. *(Adam Reusner, In dich hab ich gehoffet, Herr, 1533)*

Kirbye: ***Use thyme whose tender plant***

Use thyme whose tender plant untimely cropp'd,
Doth take revenge on spoilers' foulabuse.
When other herbs do thrive, though often lopp'd,
Thyme will not bear such common overplus.
If thyme you plant, of springtime make thy choice,
For spring once past, time utt'reth not her voice.
But rue, for time will speak, whose kind is but to rot:
Thus rue's reward for thyme's neglect do fall to fools by lot.