



BEL CANTO CHORUS

CELEBRATING OUR 80TH ANNIVERSARY SEASON

Richard Hynson, Music Director
and

Milwaukee Symphony Orchestra, *Edo de Waart, Music Director*

Waukesha Choral Union, *Ernest Brusubardis, III, Artistic Director*

Baptist College of Ministry Concert Chorale, *Daniel Van Gelderen, Conductor*

present

Give Us Peace

Saturday, May 21, 2011 at 7:30 PM
Oconomowoc Arts Center

THIS CONCERT IS PRESENTED IN HONOR OF HYDRITE CHEMICAL CO., IN
RECOGNITION OF ITS ONGOING SUPPORT OF THE BEL CANTO CHORUS
ENDOWMENT FUND.

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PROGRAM

- Songs of the Slave**..... Kirke Mechem
 1. Blow Ye the Trumpet (b. 1925)
 2. The Songs of the Slave
 3. Dan-u-el
 4. Dear Husband
 5. A Speech by Frederick Douglass
 6. Declaration

Intermission

- Dona nobis pacem**.....Ralph Vaughan Williams
 1. *Agnus Dei* (1872 – 1958)
 2. Beat! Beat! Drums!
 3. Reconciliation
 4. Dirge for Two Veterans
 5. The Angel of Death
 6. O Man, Greatly Beloved

Mary Elizabeth Williams, Soprano
 Eric Greene, Baritone

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PROFILES



RICHARD HYNSON, Bel Canto Chorus Music Director/Conductor This season marks Richard Hynson's 23rd season as Music Director of

the Bel Canto Chorus and Orchestra. In addition, Hynson has served as Music Director of the Milwaukee Chamber Orchestra since 2006. In demand as a guest conductor, Hynson's past engagements include performances with the Milwaukee Symphony, the Skylight Opera Theatre, and the Racine, Sheboygan, and Waukesha Symphony Orchestras. Hynson has conducted at Carnegie Hall in New York City, where he led a large national festival chorus and orchestra in Ralph Vaughan Williams's *Dona nobis pacem*. In the summer of 2008, Hynson conducted the string orchestra and chorus for the Prelude Music Academy summer camp in Madison. In 2009, he guest-conducted the Wisconsin Chamber Orchestra in one of the Concerts on the Square in Madison. He also has been the Music Director for Gathering on the Green, the popular outdoor music festival in Mequon, WI, for the past two summers.

Hynson and members of Bel Canto Chorus have performed internationally at the acclaimed Spoleto Music Festival in Italy, at the Festivals of Troyes and Rheims in France, at the Llangollen Festival in Wales, and at the Elora and Huntsville Festivals in Canada. During Bel Canto's most recent tour, Hynson and members of Bel Canto International, including singers from six states, performed to critical acclaim in Ireland. In addition to its annual concert season, the chorus is often called upon to participate in national touring performances. In July 2010, Bel Canto participated in *Star Wars in Concert*; and in November 2010, Bel Canto sang in the *Video Games Live* national touring concert. Bel Canto will perform with several orchestras in Argentina and Uruguay in the summer of 2011.

In addition to his work as a conductor and educator, Hynson is a composer. He has written a substantial body of published choral, vocal, and ensemble works, many of which he has recorded with Bel Canto Chorus singers. The U.S. Air Force Singing Sergeants have frequently performed Hynson's *In the Midst of Life*, composed in response to the events of September 11. Most notably, they presented it in New York City's Avery Fisher Hall for the national conference of the American Choral Directors Association.

Music critic Elaine Schmidt (*Milwaukee Journal Sentinel*, October 11, 2010) wrote, "The Bel Canto Chorus and music director Richard Hynson...gave a dynamic, polished performance [and] thoughtful, credible performances of the selections."

MILWAUKEE SYMPHONY ORCHESTRA, Edo de Waart, Music Director

Among the finest orchestras in the country, the Milwaukee Symphony Orchestra is the largest cultural organization in Wisconsin. Since its inception in 1959, the orchestra has received critical acclaim for artistic excellence. The symphony's 88 full-time professional musicians perform more than 130 concerts each season. A cornerstone organization in Milwaukee's art community, the MSO provides enrichment and education activities for audiences of every age, economic status, and background.

The MSO is recognized as a pioneer in the world of new music among American orchestras. For 30 years, the symphony's nationally syndicated radio broadcasts have ranked among the nation's largest collections, and are heard on more than 240 stations throughout the United States each year. In 2005, the MSO became the first American orchestra to offer its live recordings for download directly through online music stores including iTunes. MSO Classics, an e-label created specifically for digital distribution of its recordings, has a continually

growing catalog of more than 30 live works including a world premiere work by Roberto Sierra that was recorded just three weeks prior to its availability on iTunes. In December 2006, the MSO launched its own online store to sell digital recordings offering greater flexibility in pricing, scheduling, and formatting than other electronic media stores. Online distribution gives worldwide access to performances that have never been made available commercially.

The MSO's standard of excellence extends beyond the concert hall and into the community, reaching more than 40,000 children and their families through its ACE (Arts in Community Education) program, Youth and Teen concerts, Kinderkonzerts, Music for Me concerts, and Behind the Notes pre-concert talks. In its 21st year, the nationally recognized ACE program integrates arts education into state-required curricula, providing arts opportunities for students when budget cuts are eliminating music and arts programming. Classrooms receive three visits per year by ensembles of MSO musicians and artists from local arts organizations as well as lesson plans and supporting materials. In addition, ACE students attend MSO concerts tailored to each grade level. This season, 7,000 students and 500 teachers in 21 Southeastern Wisconsin elementary and middle schools will participate in ACE. Please visit www.mso.org for more information.



ERNEST BRSUBARDIS, III, Music Director, Waukesha Choral Union

Ernest Brusubardis, III, Artistic Director of the Waukesha

Choral Union, is a graduate of UW-Milwaukee with a Bachelor of Fine Arts in Music and a Master of Music Education with an emphasis in choral conducting. His other choral directorships include the advanced

ensembles of Hartford Union High School and the Brusubardis-Dzimente Latvian Choir, a podium he shares with his father. His expertise in this latter pursuit has earned him the chief conductorship of Latvian Song Festivals in the United States, Canada, and Latvia.

As a music theater enthusiast, he conducts the orchestra for the annual productions at Hartford Union High School and boasts a record as music director for community theater productions throughout Southeastern Wisconsin, including Menomonee Falls Patio Players, On the Wall and Off the Wall theaters, Archangel Productions, and shows at the UW-Milwaukee and UW-West Bend extensions.



WAUKESHA CHORAL UNION, Ernest Brusubardis, III, Music Director

The Waukesha Choral Union's mission is to challenge, enrich, and engage its singing members, audiences, and community through the pursuit of excellence and a variety of programming. The WCU mission includes expansion of the effectiveness of its educational efforts throughout Waukesha County through collaboration with schools, area performing artists, and community arts organizations. As the premier chorus in the area, the Waukesha Choral Union has been musically active in the community for over 50 years. Originally a combination of the Carroll College student chorus and community singers known as the Waukesha Choral Society in 1949, the group became the Town and Gown in 1961 and the Waukesha Choral Union in 1974, taking its present form as an auditioned choir in 1978.



DANIEL J. VAN GELDEREN, Baptist College of Ministry Concert Chorale Conductor

Daniel J. Van Gelderen is an accomplished cellist,

conductor, and composer. In 2010, he graduated from Baptist College of Ministry with a double major in Bible and music, with an emphasis in conducting and composing. Only 23 years old, Van Gelderen has already composed and arranged more than 70 works for full orchestra, chamber orchestra, concert band, choir, men's ensemble, string quartet, and brass ensemble. He regularly composes classical and sacred works for Falls Baptist Church, Baptist College of Ministry, and other organizations.

In addition to conducting vocal groups, he directs the Falls Baptist Church Orchestra and serves as the Director of Bands and Orchestras for Falls Baptist Academy, a private school that utilizes music instruction as a core element in the development of students. As an instructor of music at his alma mater, Van Gelderen teaches classes in composing and conducting. He also maintains a cello studio offering private lessons. His work as an educator at the elementary, secondary, and collegiate levels flows from his passion to use music as a tool to develop personal character and leadership skills in the lives of students. His ultimate goal in training musicians is to see them achieve excellence while learning how to use their skills to transform the lives of others.



BAPTIST COLLEGE OF MINISTRY CONCERT CHORALE

Conducted by Daniel J. Van Gelderen, the concert chorale first assembled for the recording of a sacred music album in 2008. Comprised of students from ten states and one foreign country, the group regularly performs for special events and recorded a Christmas album that was released last year. They were invited by Manhattan Concert Productions to perform at Carnegie Hall, and this spring they toured several major cities on the east coast of the United States. A men's group comprised of members of the chorale also performed for Wisconsin Governor Scott Walker's inauguration. In recent years, the group has performed such pieces as Mendelssohn's *Elijah* and Handel's *Messiah* as part of the Baptist College of Ministry Choir.



MARY ELIZABETH WILLIAMS, Soprano

Mary Elizabeth Williams has been a Semi-Finalist in the Metropolitan Opera National Council Auditions and is

a graduate of Iowa's Luther College, where she sang her first operatic role, the title role in Puccini's *Suor Angelica*. The Philadelphia native has received critical acclaim in signature *lyrico-spinto* soprano roles. Of a recent performance as *Tosca*, the *Washington Post* said, "it [Vissi d'arte] was utterly moving here: full-voiced, nuanced and culminating in a dusky, held high note followed by a long break as the character struggled with her tears before choking out (in fine voice, of course), 'Why, Lord, do you repay me like this?' It brought Williams's performance up to a new

PROFILES (CONT.)

level, and she sailed through the rest of the evening with authority, establishing herself as someone worth keeping an eye, or ear, on in the future." Most recent engagements from the past two seasons (2008 through 2010) include Leonora in *Il Trovatore* in her Seattle Opera, Kentucky Opera, and Indianapolis Opera debuts; *Tosca* in her debuts at Arizona Opera, New Orleans Opera, and Virginia Opera; her Spoleto Festival U.S.A. debut as Goddess of the Waters in *Amistad*; a return to the Atlanta Opera as *Aida*; and *Tosca* at Michigan Opera Theatre, where she previously performed Cilla in *Margaret Garner*. In concert, she performed Brahms' *Requiem* with the Grace Choral Society in NYC and Beethoven's *9th Symphony* with the Greater Bridgeport Symphony Orchestra.



ERIC GREENE, Baritone

Eric Greene has been praised for his fine musicianship and resonant baritone voice. Of a recent *Carmen* performance,

the *Washington Post* said his "rich, full

tones made Escamillo's superficiality convincingly attractive." Over the past few seasons, Greene made debuts around the world with noted companies such as Théâtre National de l'Opéra-Comique, the Granada International Festival in Spain, Grand Théâtre in Luxembourg, Lyric Opera of Chicago, San Francisco Opera, Opera Company of Philadelphia, Washington National Opera, Santa Fe Symphony, and the Los Angeles Opera as Jake in *Porgy and Bess*. In concert and recital, Greene has performed in countries such as Australia, Fiji, Manila, Guam, Hong Kong and the Solomon Islands, the Virgin Islands, and with Manny Fox in Puerto Rico. He was the winner in the Leontyne Price Vocal Competition in Maryland, the first place winner in Rosa Ponselle's All Marylanders Competition, the first place in the NAACP ACT-SO competition, and was awarded the Gluck Foundation scholarship.

PROGRAM NOTES BY SUSAN CHAMBERLIN SMITH



Born August 16, 1925, in Wichita, Kansas, and growing up in Topeka, Kansas, **Kirke Mechem** was the son of a mother who was a concert pianist and a father who was a writer and historian. The composer says, "As a child I often went to sleep listening to my mother practice the piano. She played at least one recital or concerto every year and we children understood that these were important events. She was a devout Presbyterian, my father an atheist, and they respected each other's beliefs unreservedly. The common spiritual force in our family was music."

As a child, Mechem preferred sports to music, and worked for a time as a sports reporter for the *Topeka Daily Capital*. However, he decided he was not destined to be a newspaperman when he was given the opportunity to interview Joe Louis and the only question he could ask was, "How do you like Topeka, Joe?"

Mechem served in the army during World War II and then enrolled at Stanford University to play tennis and to major in English, intending to follow in his father's footsteps as a writer. A music harmony course taken out of curiosity led to several more counterpoint courses, and by the end of his junior year, Mechem had changed his major to music. The composer earned a master's degree at Harvard University, studying with Walter Piston and Randall Thompson. He conducted

PROGRAM NOTES (CONT.)

and taught at Stanford and for several years was composer-in-residence at the University of San Francisco. While living in Vienna for three years, he came to the attention of Josef Krips, who later championed Mechem's symphonies as conductor of the San Francisco Symphony.

Kirke Mechem, dubbed the "dean of American choral composers" in his biography on shirmer.com, is the composer of more than 250 published works in almost every form. His achievements as an American composer have been recognized by many organizations, including the United Nations, the National Gallery, the National Endowment for the Arts, the Music Educators National Conference and the National Opera Association (lifetime achievement award). In 2007, the American Choral Directors Association celebrated his fifty years of choral publications with a retrospective concert at its national convention. ASCAP recently registered performances of Mechem's music in 42 countries. His three-act opera, *Tartuffe*, which was premiered by the San Francisco Opera in 1980, has had more than 350 performances in six countries.

Mechem had originally hoped that his first opera would be based on a play his father had written about the abolitionist John Brown when the composer was thirteen years old. When his father's libretto did not meet his expectations, Mechem abandoned the project and chose instead to write a libretto based on Moliere's satire, *Tartuffe*. The success of *Tartuffe* inspired the composer to write another opera, and he decided to write his own libretto about John Brown and Frederick Douglass, the escaped slave who became one of the greatest leaders of the abolitionist movement.

Although the premiere performance of *John Brown* did not take place until 2008, the first version of the opera was completed by 1992. While waiting for the opera to be commissioned, Mechem had an offer of a commission from a consortium of choral and orchestral groups in southern California for a five-movement suite from the opera, which he called *Songs of the Slave*. The first movement is a new setting of John Brown's favorite hymn text, "Blow Ye the Trumpet." In the suite's second movement, Douglass sings of the sorrows of the slave. The centerpiece of the suite is "Dan-u-el," a rousing piece in the rhythmic style of the black spiritual. This movement tells the story of a real incident in 1858, when John Brown helped a slave family escape from Missouri to Kansas and then into Canada. During the family's flight, the mother gave birth to a baby boy whom the parents named John Brown. The fourth movement is based on a letter from a slave named Harriet Newby to her husband, one of John Brown's raiders at Harpers Ferry. In the letter, she writes that if he does not return soon, she fears that she will be sold. Her husband was killed in the raid and she was indeed sold. In the fifth movement, Douglass describes American slavery to an English audience, using all his powers of ridicule, pathos, and mimicry. This leads directly into a finale that brings the cantata to a great climax, with Douglass and the chorus singing the famous words from the Declaration of Independence: "All men are created equal."



Ralph Vaughan Williams (1872-1958) was born in the Cotswold village of Down Ampney, where his father, the Rev. Arthur Vaughan Williams, was rector. He was educated at Charterhouse School and Trinity College, Cambridge. After studying with Stanford and Perry at the Royal College of Music, he was a pupil of Max Bruch in Berlin and Maurice Ravel in Paris.

In 1914, at the age of 42, Vaughan Williams enlisted as a private in the Royal Army Medical Corps, serving in the Field Ambulance Service in Flanders before being commissioned in the Royal Garrison Artillery in 1917. Prolonged exposure to gunfire began a process of hearing loss which eventually caused deafness in his old age. In 1918, he was appointed Director of Music, First Army, and this helped him adjust back into musical life.

The horrors of war in the trenches, and the loss of close friends such as the composer George Butterworth, deeply affected Vaughan Williams throughout his life. When asked by the Huddersfield Choral Society to compose a work to mark its centennial in 1937, he produced the eloquent plea for peace, *Dona nobis pacem*. At the time, the rise of Nazism and Fascism in Europe, civil war in Spain, and the Italian invasion of Ethiopia pointed to the inevitability of another major world war, an enormous concern to veterans like Vaughan Williams who had personally experienced the carnage and destruction of World War I.

In selecting texts for *Dona nobis pacem*, Vaughan Williams turned to the Bible and to the poetry of Walt Whitman, a poet for whom he had always felt a great affinity. He used Whitman's poetry in his first major work, *A Sea Symphony* (1911) and continued to return to Whitman's words throughout his career. Whitman had lived through the Civil War, a conflict which rivaled the First World War in ferocity and carnage, volunteering in the military hospitals outside Washington. Whitman served as an unofficial nurse and morale officer, visiting with the injured men and writing letters for them, an experience that was profoundly moving for Whitman. In *Dona nobis pacem*, Vaughan Williams uses three poems from Whitman's *Drum-Taps*, a sequence of poems about the Civil War first published in 1865.

Dona nobis pacem is divided into six sections which are performed without pause. The first part opens with the soprano soloist singing the "Agnus Dei" from the Latin mass. The music becomes increasingly anguished as the full orchestra and chorus join her plea for peace. As the last note of the soprano dies away, the drum beats can be heard in the distance, moving into the next section, a setting of "Beat! Beat! Drums!" The relentless pounding of the drums and the trumpet fanfares increase in intensity as the movement marches along, a powerful image of the irresistible, inexorable force of war breaking into the everyday lives of ordinary people. Vaughan Williams provides an immediate contrast as the third section opens with a beautiful, peaceful melody featuring a solo violin obbligato. The text is Whitman's poem of consolation, "Reconciliation," sung first by the baritone soloist and then by the chorus. The movement ends with the soprano singing "*Dona nobis pacem*" over the rich harmonies of the chorus. The fourth movement is a setting of Whitman's "Dirge for Two Veterans" which Vaughan Williams had completed in 1914 and shelved for more than twenty years. The poem, one of Whitman's most poignant, is a lament for a father and son killed together in the Civil War. The movement opens with a funeral march, with the steady beat of the drums echoing the second movement. It is stunning to note how Vaughan Williams's setting of a Civil War poem, composed before WWI began, reflects his own experience in that later war. The fifth section opens with a baritone recitative of an excerpt from a speech made by John Bright, a member of the House of Commons, during the debate on the Crimean War. The chorus cries out loudly for peace, and then sings a text from the prophet Jeremiah, who was describing the destruction of Judah at the hands of the Babylonians. The last part begins once again with the baritone, this time invoking the words with which the angel comforted the prophet Daniel. The chorus enters quietly with a reassurance of peace based on a number of biblical texts which swells to a climax with the words of the angel from Luke's gospel, "Glory to God in the highest, and on earth peace, goodwill toward men." The orchestra and chorus fade as the soprano enters again, and the piece ends with the soprano and a cappella chorus softly repeating "*Dona nobis pacem, pacem, pacem*" ("Grant us peace, peace, peace").

Songs of the Slave by Kirke Mechem

I. Blow Ye the Trumpet

Blow ye the trumpet, blow.
Sweet is Thy work, my God, my King.
I'll praise my Maker with all my breath.
O happy the man who hears.
Why should we start, and fear to die,
With songs and honors sounding loud?
Ah, lovely appearance of death.

II. The Songs of the Slave

My friends, you do me too much honor.
Music is my greatest joy.
Since I came North
I've been astonished to hear
That the singing of slaves is proof
That they are happy and content.
How wrong that is!
The songs of the slave
Are the sorrows of his heart.
He is relieved by them
As an aching heart
Is relieved by tears.

III. Dan-u-el

DAN-U-EL

I'm free! I'm free!
John Brown delivered me.
Come on, you people,
Sing with me!

CHORUS

He's free! He's free!

DAN-U-EL and CHORUS

Didn't my Lord deliver Dan-u-el,
Dan-u-el, Dan-u-el,
Didn't my Lord deliver Dan-u-el,
And why not every man?
And why not everyone?

He delivered Daniel from the lion's den,
And Jonah from the belly of the whale,
And the Hebrew children from the fiery
furnace,
So why not every man?
So why not everyone?

Didn't my Lord deliver Dan-u-el?
Yes, Oh thank you, my Lord.
So if my Lord delivered Dan-u-el,
Why not everyone?

DAN-U-EL and CHORUS RESPONSES

Now here's a verse, one more verse,
Come along and sing it with me.
You all know it's the gospel truth
'Bout how John Brown set me free.

Don't you know the man who
delivered me
And saved me from the devil's livin' hell?
So I named my baby Little John Brown,
And changed my name to Dan-u-el.

CHORUS and DAN-U-EL

Didn't John Brown deliver Dan-u-el?
Yes, Oh thank you, John Brown.
So if John Brown delivered Dan-u-el,
Why not everyone?

IV. Dear Husband

"Dear Husband:
Come this fall, come without fail.
I want to see you so much.
That is the one bright hope I have,
My one bright hope.
If you do not get me, somebody else will.
It is said that Master will sell me;
Then all my hopes, all will fade.
If I thought I should never see you again,
This earth would have no charms for me.
The baby has started to crawl.
The other children are well.
Oh that blessed hour,
That blessed hour when I shall see you,
When I shall see you once more.
You must write me soon,
Write me soon and say when
you can come."

V. A Speech by Frederick Douglass

Ladies and gentlemen, I welcome this
opportunity
To speak to you here in England.

What is American slavery?
Now most Americans do not want to
hear this.

They love peace more than justice.
They condemn all talk of slavery;

They cry, "Away with it, away with it!
It excites the people, it excites
the Church,
Excites the Congress, excites the North,
Excites the South, the East, the West,
Excites everyone!
Away with it! Away with it!"

Those who want freedom without
struggle
Want crops without plowing;
They want the ocean without
its mighty roar.
There is no peace without justice!

What is American slavery?
In law, the slave is the same as a beast.
He toils that another may
live in idleness.
If a slave mother shall teach
her child to read,
She may be hanged by the neck.
The whip, the dungeon, the bloodhound
Are all employed.
If slavery is right, then cruelty is right,
For one cannot exist without the other.

And what of the people up North?
Ah, they say to the slaveholder:
"We despise slavery, we abhor slavery,
We hate slavery! But if your
Negroes run away,
We will gladly bring them back to you.

After all, that's the law.
But please understand: we hate slavery."

So much for the people up North.
They degrade us,
Then ask why we are degraded.
They close their schools against us,
Then ask why we don't know more.
They refuse to give us work,
Then ask why we steal.

And yet we are a hopeful people.
There is a vitality about the Negro:
Work him, whip him, sell him,
And he still lives and clings to America.
My friends, the destiny of
the black American
Is the destiny of America.
The chain that binds the slave
Is tied to the neck of his master.

What do we ask of America?
We only ask that it complete
its own revolution,
That revolution which declared
to the world:

VI. Declaration

We hold these truths to be self-evident,
That all men are created equal,
And are endowed by their Creator
With certain inalienable rights:
And among these are life, liberty,
And the pursuit of happiness.
All men are created equal. All! All! All!

Dona nobis pacem by Ralph Vaughan Williams

1. *Agnus Dei*

*Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.*

Lamb of God, who takes away the sins of the world,
Grant us peace.

II. *Beat! Beat! Drums!*

Beat! beat! drums! – blow! bugles! blow!
Through the windows – through the doors – burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet – no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums – so shrill you bugles blow.

Beat! beat! drums! – blow! bugles! blow!
Over the traffic of cities – over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses?
No sleepers must sleep in those beds,
No bargainers' bargains by day – would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – blow! bugles! blow!
Make no parley – stop for no expostulation,
Mind not the timid – mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums – so loud you bugles blow.
-Walt Whitman

III. *Reconciliation*

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly,
softly, wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin – I draw near,
Bend down and touch lightly with my lips the white face in the coffin.
-Walt Whitman



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IV. Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,

And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.
For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light.
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.
-Walt Whitman

V. The Angel of Death

The Angel of Death has been abroad throughout the land; you may almost hear
the beating of his wings. There is no one as of old to sprinkle with blood the lintel
and the two side-posts of our doors, that he may spare and pass on.
-John Bright

Dona nobis pacem.
Grant us peace.

We looked for peace, but no good came; and for a time of health,
and behold trouble!
The snorting of his horses was heard from Dan; the whole land trembled at the
sound of the neighing of his strong ones; for they are come, and have devoured
the land and those that dwell therein
The harvest is past, the summer is ended, and we are not saved
Is there no balm in Gilead?; is there no physician there?
Why then is not the health
of the daughter of my people recovered?
-Jeremiah viii. 15-22

VI. Oh Man, Greatly Beloved

'O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.'
-Daniel x. 19

'The glory of this latter house shall be greater than of the former. . . and in
this place will I give peace.'
-Haggai ii. 9

'Nation shall not lift up a sword against nation, neither shall
they learn war any more.
And none shall make them afraid, neither shall the sword go through their land.
Mercy and truth are met together; righteousness and peace
have kissed each other.
Truth shall spring out of the earth, and righteousness shall
look down from heaven.
Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together, and let the people be assembled; and let
them hear and say, it is the truth.
And it shall come, that I will gather all nations and tongues.
And they shall come and see my glory. And I will set a
sign among them, and they shall declare my glory among the nations.
For as the new heavens and the new earth, which I will make, shall remain before
me, so shall your seed and name remain for ever.'

Glory to God in the highest, and on earth peace, good-will toward men.

(Adapted from Micah iv. 3, Leviticus xxvi. 6, Psalms lxxxv. 10, and cxviii. 19,
Isaiah xliii. 9, and lxvi. 18-22, and Luke ii. 14.)

Dona nobis pacem.
Grant us peace.

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The mission of Bel Canto Chorus is to enrich the lives of its audiences and its singing members through the outstanding presentation of the finest choral music, and to reach out to the community in order to share the benefits and the joy of the singing arts.

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Members of the Bel Canto Legacy Society have agreed to include the Chorus as part of their estate planning arrangements. You may join them by contacting the Bel Canto office at (414) 481-8801.

Vaughn Ausman and Sally D. Hoyt
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Kerry Saver
Chris and Joanna Smocke

James Steinman
David and Roseann Tolan
Louis Winter

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