

THE MUSKEGON CHAMBER CHOIR

David Wikman — Music Director and Conductor
Ellen Cutting — Accompanist

Jamie Baker	Anne LeJuene
Sheila Daniels	Vickie Luyendyk
Ardythe Dezelsky	Jackie Martin
Julia George	Ruth Ann Matthews
Jenny Lynn Girvan	Ginevra Naill
Diane Goodman	Christine Neis
Anna Haug	Diane Nye
Doris Helmus	Janet Smith
Lucille Jager	Susan VanPelt
Carol Wilhelm	

Kenneth L. Brown	Roger Patton
James Crago	David Peden
David Epplert	Eric Rettig
G. Thomas Johnson	David Stegink
A. Scott Lachniet	Bradley Taylor
Kenneth Michnay	Donald Timmer
Dana Olsen	James Webb

The Muskegon Chamber Choir may be heard next in two performances of its popular "Wreath of Carols" program on Saturday and Sunday, December 8 at 8:00 p.m. and December 9 at 3:00 p.m. in the Forest Park Covenant Church, 3815 Henry Street, Muskegon.

The Muskegon Chamber Choir

In Concert

Saturday
October 27, 8:00 P.M.

Samuel Lutheran Church
Muskegon

PROGRAM

I

Ascendit Deus *Peter Philips (c. 1565-1635)*

God has ascended with jubilation
and the Lord with the sound of the trumpet,
Alleluia!
The Lord has prepared his seat in heaven,
Alleluia!

Motet: Praise the Lord, All Ye Nations *J. S. Bach (1685-1750)*

Praise the Lord, all ye nations,
and praise Him, all ye people,
For God so gracious and righteous
watches over us for evermore,
Alleluia.

II

Thy Truth Within Us *Chorale, arr., Leland Sateren*

Two Mennonite Hymns *arranged by Alice Parker*

1. The Golden ABC (Kedron)
2. Arise and Come (Germany)

texts by Christopher Dock (?-1777)

Come, Come, Ye Saints *from the Sacred Harp, 1844*

INTERMISSION

III

La Pastorella (The Shepherdess) *Franz Schubert (1797-1828)*

The shepherdess in the meadow
is happy to live with lambs at her side,
singing in freedom,
If her innocent love
touches the young shepherd
She will always be happy.

Goldini

Serenade

Schubert

Vickie Luyendyk, mezzo-soprano
Lingering softly in the evening shadows,
come we here,
And with fingers gently bent,
lightly we knock on the lov'd one's door.
Now soaring, swelling, rising,
our voices join loudly in calling to the beloved:
Sleep not, when the voice of longing speaks.

Once a wise man sought near and far
with a lantern for honest men,
How much rarer still than gold
are those loving and dear to us,
Thus when friendship speaks, love speaks;
Sweet one, darling, sleep not.

But what of all our riches
can be compared to slumber?
Then, instead of words, instead of gifts
shall you now have rest.
Yet one greeting, yet one word,
Then the joyful tune is silenced
and we softly steal away.

Grillparzer

Widerspruch (Contradiction)

Schubert

When, wandering through thick woods
I come upon a narrow path,
I feel so vast, so free,
My heart almost bursts with joy.
Around me in the forest-hall, the walls recede;
Branches arch above me to a vaulted roof,
The leaves entwine into wings for me,
and my full heart longs for infinity.
But, when in open space high on a mountain top,
I stand over the valley and look down,
Oh! how shut in, oppressed it seems. In crowded air
Around my heavy head the clouds are dozing.
And below, threatening to engulf me, is sunset;
Then my heart longs to be in a tiny room.

Seidl

IV

Good News!

William L. Dawson

No Hidin' Place

arr., Robert Shaw and Alice Parker

My Lord, What A Mornin'

arr., Harry Burleigh

Witness

arr., Jack Halloran

Choir shares sheer beauty of sound

By JOHN L. ALLEN

Chronicle special writer

I'm not a great advocate of the utilitarian approach to the arts: using arts for therapy, self-improvement, the moral uplift of mankind, and so on. They exist primarily to give pleasure and celebrate beauty through form. But sometimes that pleasure itself seems useful, and in its way therapeutic.

The petty cares of life, to say nothing of its occasional tribulations, may leave our spirits tangled, matted and snarled. An evening of song is often just the thing to comb out those spirits, unsnarl our souls for a bit. Saturday night's performance by the Muskegon Chamber Choir ought to have smoothed and soothed any restless spirit which had the good fortune to hear them sing at Samuel Lutheran Church.

By rights, the highlight of the evening should have been three songs for male chorus from among several such songs by Schubert, relatively recently discovered. These were indeed fine, especially the "Serenade" which featured soloist Vicki Luyendyk as well as the men's voices.

But for me the "highlights" were the several works for unaccompanied choir that were peppered throughout the program. One such work, "Ascendit Deus," from perhaps A.D. 1600, opened the evening; and four such works — all spirituals — closed the evening. These provided an exceptional opportunity to revel in the sheer beauty of sound which conductor David Wikman elicits from his 30 or so singers. James Webb did solo

REVIEW

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duties on "No Hidin' Place, one of the spirituals.

Perhaps the a capella numbers were so satisfying to me because the second work on the program — Bach's motet, "Praise the Lord, All Ye Nations" — came with organ accompaniment, and organist Ellen Cutting and the choir seemed to be following two different conductors. Through all of the first two of the work's three sections, the rhythms were that tiny fraction of a second off which can be so distracting to the careful listener.

In fairness to Cutting, when she was at the piano (as for the Schubert) she was in a better position to see the conductor than when at the organ; and there was no such problem.

As is habitual with Wikman and his ensemble, the program was scarcely more than an hour in length, and therefore doubly satisfying: it sent us all home into the late autumn mist and chill feeling thoroughly warmed by the music — and eager for more. That will come with the choir's "Wreath of Carols" concerts December 8 and 9 at Forest Park Covenant Church on Henry.