



23  
24 SEASON

# HOWARD GOODALL'S ETERNAL LIGHT

SUNDAY, OCTOBER 22, 2023 | 3 PM  
First Presbyterian Church of Kirkwood

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## Concert Guidelines

Before you silence your cell phones and other electronic devices, be sure to check in and follow us on social media: Facebook, Instagram @bachsocietystl and Twitter @BachSociety



Photography & video recording during the performances is prohibited.

All of our concerts are professionally recorded, so please do your best to minimize excess noise. You will know it's time to applaud when the conductor lowers their arms after the final chord of a piece.

This may not happen after every piece, because sometimes songs are grouped together to create an emotional experience.

Thank you and enjoy the concert.

## A. DENNIS SPARGER MUSIC DIRECTOR & CONDUCTOR

Music Director and Conductor **A. Dennis Sparger** was critically acclaimed as “a conductor equipped with insight as well as craftsmanship” already in his second season. In the past three and a half decades he has received even more praise for his musical leadership with The Bach Society Chorus and Orchestra; by the end of the 2023-24 season, he will have conducted them in more than 200 performances of major works by Bach and other composers.



Under his leadership The Bach Society was presented with the Excellence in the Arts award by the Arts & Education Council of Greater St. Louis, the first chorus to be so honored. Dr. Sparger's leadership was also a driving force in the Christmas Candlelight Concerts being hailed by BBC Music magazine as “one of the top 20 live Christmas events in North America.”

In 1989 he introduced a Young Artists scholarship program for singers under the age of thirty to cultivate future soloists. He also established a professional core of paid Principal Singers and designated a position for Composer-in-Residence to promote the creation of new works.

He was awarded a Doctor of Musical Arts degree in choral conducting by the University of Illinois and earned bachelor's and master's degrees from Eastern Illinois University where he was named one of the 50 Outstanding Graduate Alumni of the Graduate School. In 2013, in recognition of his work with The Bach Society, he was presented with the Lifetime Achievement award by the University of Missouri-St. Louis. He has also received awards from St. Louis Cathedral Concerts, the St. Louis chapter of the American Guild of Organists, and the Illinois chapter of the American Choral Directors Association.

Dr. Sparger is a member of the American Bach Society, American Choral Directors Association, Chorus America, the National Society of Arts & Letters, and is a past board member of Artist Presentation Society.



## STEPHEN EROS ASSISTANT CONDUCTOR

**Stephen Eros** graduated from Webster University with faculty bestowed honors in music. While there, he served as Assistant Conductor of the Webster University Choirs and completed a Master of Arts in Choral Conducting and

Bachelor of Music in Organ Performance; studying conducting and choral music with Trent Patterson, organ with William Partridge, and voice with Robert Ayllón.

Stephen has been Assistant Conductor of The Bach Society of St. Louis since 2013 and has worked in the field of sacred music for over a decade, serving in parishes in the Diocese of Belleville, Springfield (IL), and Archdiocese of St. Louis. Since 2015, he has held the position of Director of Liturgy and Music at St. Clare of Assisi Catholic Church in O'Fallon, IL, where he is responsible for the formation and training of over 400 liturgical ministers, and conducts five different choirs. On the diocesan level, he has served as organist and choirmaster for pontifical liturgies at the Cathedral of St. Peter, and currently serves on the music committee of the diocesan liturgical commission.

As a collaborative pianist, Stephen has served as music director for solo cabarets and musicals in the St. Louis area, and has worked for the Muni St. Louis as a rehearsal pianist. He is a member of the St. Louis Chapter of the American Guild of Organists, having served as Sub Dean, Program Committee Chair, and a member of the Executive Committee. He is also a proud union member of the American Federation of Musicians Local 2-197.

His biggest accomplishment to date is being the husband of Jamie Eros, step-father of George and Jon, and father of Samuel and Viola.



## SANDRA GEARY, ACCOMPANIST

**Sandra Geary** is a native of County Cork, Ireland and has received piano performance diplomas from the Royal Schools of Music, Trinity College, London; the Cork School of Music, Ireland and a Bachelor of Music degree from the St. Louis Conservatory of Music. Her teachers have included

John O'Connor, Joseph Kalichstein and Carole Tafoya. On the piano faculty of Washington University, Sandra also accompanies the WU Chamber and Concert choirs.

She has been the Bach Society of Saint Louis accompanist for the past 26 years and also is the accompanist for Webster University Opera studio. She is a vocal coach for the OTSL Artist-in-Training program and Union Avenue Opera's 'Crescendo' Young Artist program. She has collaborated in Voice Masterclasses given by Nathan Gunn, Stanford Olsen, Kevin Short, Erie Mills, Christine Brewer, Mary Ann McCormack and Jennifer Johnson Cano.

Sandra regularly accompanies recitals, auditions and competitions in the St Louis area.

*In Loving Memory of*  
**Helene Sparger**

May 14, 1943 - May 11, 2023



*".. I am in every flower that blooms;  
I am in still and empty rooms;  
I am in each lovely thing..."*  
attrib. Mary Elizabeth Frye

The Bach Society is dedicated to performing masterpieces. People can be masterpieces, too—real living masterpieces, whose brilliance and beauty touch us all. Recently our family—indeed the entire Bach family—has lost a beautiful masterpiece.

Helene was born in Salzgitter-Lebenstedt, a small village about 100 miles northwest of Leipzig. Before her first birthday her father was conscripted by the German army and sent to the eastern front where he was captured by the Russians and held in a POW camp in Siberia for seven years. After his return to Germany, the family was sponsored by the Federated Church in Harvey, Illinois, and immigrated to America.

Without speaking a word of English, 10-year old Helene began her schooling in the first grade and quickly caught up. Despite the current anti-German sentiment, it was her skill at playing soccer that opened the door to acceptance by her classmates. By the time she reached high school, her English was perfect. She was active in many clubs, viewed as "the sweetest girl" by many of her friends, and was a star in German class. In her third year, during third hour, she walked in and out of classrooms each day to deliver the absence notices. In one of those classes, it was *she* who attracted notice. After a few months to work up my courage to ask, our first date was on December 11, 1959. I wrote a song for her and won her heart.

Four years later, while we were still students at Eastern Illinois University, we were married. The next year our daughter Cindy was born, and shortly thereafter I completed my Master's Degree and accepted a teaching job at Urbana High School while Helene worked part-time at Sears. A year later, in 1966, I accepted a position at Belleville Area College (now SWIC), teaching music. Our son John was born in 1967 and Brian completed our family four years later.



Helene was a stay-at-home mom for many years and was active in supporting the children's education, serving a term as President of the Belle Valley School Mother's Club. Once they all were in school, she began working in retail in downtown Belleville and later became the Ralph Lauren specialist at Famous Barr at St. Clair Square. Customers sought her out for her good taste, honest opinion, and personal warmth. She retired in 1999, a year after I completed my teaching career. She loved having more time at home and especially enjoyed sharing our morning coffee every day for an hour or two! Helene was a longtime member of the international woman's organization P.E.O., and served in numerous offices in her chapter, including twice as President.

During my years as founder and conductor of the Masterworks Chorale, 1974-2007, Helene supported my work by hosting countless receptions in our little home in Belleville. She understood the importance of the social component of making music and freely shared her talent of engaging with people, sometimes 50, 60, even 70 at a time!

In 1986 I accepted my current position as Music Director and Conductor of The Bach Society. As a member of the audience, you likely remember Helene because whether you were an old friend or newcomer, you were welcomed with her beautiful face, warm smile and sparkling eyes. She wanted to make sure each person felt included, and she had an incredible ability to focus her attention completely on each individual conversation. That was Helene. Our daughter Cindy remembers being told by her mother, "it's better to look good than feel good." Because of a bad fall in 2011 that resulted in two fractured vertebrae, Helene was never without back pain. But she didn't let that affect how she engaged with people. Making those around her feel welcome was much more important than complaining about how she felt.

Helene was not a trained musician. She couldn't read music. She, however, could definitely read a room! Without fail, she represented our audience and would certainly let me know what they were thinking. If I learned anything from her, it was to put the needs of the audience and the performers before my own musical interests. Her gifts were interpersonal relationships, communication, trust, and friendship. It was her influence that shaped my professional life so profoundly. It was her presence that inspired my best, authentic work. For nearly 60 years we were a team, a great friendship, a love story.

We are so grateful to our many friends who have joined our family in underwriting this concert. And thank you for your presence today as we remember this incredible lady.

Dennis



## DONATIONS MADE IN MEMORY OF HELENE SPARGER

The following people have joined the Sparger family to present  
this concert in memory of Helene Sparger.

Their generosity has enabled the Board of Directors to  
contribute \$5,000 to The Bach Society Endowment in Helene's memory.

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THE BACH SOCIETY OF SAINT LOUIS  
A. DENNIS SPARGER, MUSIC DIRECTOR AND CONDUCTOR



# HOWARD GOODALL'S ETERNAL LIGHT

GUEST ARTISTS

HANNAH DE PRIEST, SOPRANO  
DON FRAZURE, TENOR  
TYLER DUNCAN, BARITONE

PRESENTED BY  
THE SPARGER FAMILY AND FRIENDS  
IN MEMORY OF  
HELENE SPARGER

3:00 P.M.  
SUNDAY, OCTOBER 22, 2023  
FIRST PRESBYTERIAN CHURCH  
KIRKWOOD, MISSOURI

## PROGRAM

The aim and final end of all music should be none other  
than the glory of God and the refreshment of the soul.

*Johann Sebastian Bach*

Please withhold applause until the completion of each section.

### I

Stephen Eros, Assistant Conductor

#### Light Everlasting

Olaf C. Christiansen (1901-1984)

*American composer Olaf Christiansen succeeded his father F. Melius as the second conductor of the St. Olaf Choir, a position he held for 27 years. Light Everlasting, written in 1948, opens with a bold homophonic proclamation followed by a longer contrapuntal passage to reflect the inspiration drawn from the Holy Spirit. A reprise of the strong opening ends quietly with "draw us to Thee."*

O Light everlasting, O love never failing.  
Illumine our darkness, and draw us to Thee;

May we from Thy spirit receive inspiration,  
That brethren together Thy wisdom may see.  
Make known to all nations! Thy peace and salvation!  
And help us, O Father, Thy temple to be.

#### Pie Jesu

Karl Jenkins (b. 1944)

*This beautiful setting of "Pie Jesu" is from the composer's Requiem, a much longer work composed in 2005. The complete work combines Western and Eastern texts along with the traditional Latin texts of the Mass for the Dead. The "Pie Jesu," extracted as a single movement for a cappella choir by the composer, is immediately comforting in nature despite its frequent shift of tonality.*

Pie Jesu, Domine, dona eis requiem.

Pie Jesu, Domine, dona eis sempiternam requiem.  
from Missa pro defunctis

Blessed Jesu, O Lord, grant them rest.

Blessed Jesu, O Lord, grant them eternal rest.

## Lux Beata Trinitas

Ola Gjeilo (b. 1978)

*The Norwegian composer exploded on the choral scene in 2007, reaching performers and audiences alike with great acclamation. His distinctive style, "the result of an amalgamation of cinematic and classical influences," adds to his broad appeal. Gjeilo describes his "Lux Beata Trinitas" as "something hopeful and peaceful."*

O lux beata Trinitas  
et principalis Unitas,  
iam sol recedit ignesu,  
infunde lumen cordibus.

O Trinity of blessed light,  
and Unity of sovereign might,  
as now the fiery sun departs,  
pour your light into our breasts.

Te mane laudum carmine,  
te deprecemur vespere,  
te nostra supplex gloria  
per cuncta laudat saecula.  
Amen.

To Thee our morning song of praise,  
To Thee our evening prayer we raise;  
To Thee may our glory evermore  
In lowly reverence adore.  
Amen.

## Faire Is the Heaven

William H. Harris (1883-1973)

*Composed in 1925, Faire Is the Heaven is one of the best-loved works in the Anglican repertoire. Although Harris held positions in London, Lichfield and Oxford, where he conducted the Oxford Bach Choir from 1925-1933, the composer is most remembered for his nearly 30 years as Director of Music of St. George's Chapel, Windsor, (1933-1961) where he taught piano to the young Princesses, Elizabeth and Margaret.*

Faire is the heav'n where happy soules have place.  
In full enjoyment of felicitie;  
Whence they doe still behold the glorious face of the Divine, Eternall Majestie;

Yet farre more faire be those bright Cherubins which all with golden wings are overlight.  
And those eternall burning Seraphins, which from their faces dart out fiery light;  
Yet fairer than they both and much more bright.  
Be th'Angels and Archangels which attend on God's owne person without rest or end.

These then in faire each other farre excelling as to the highest they approach more neare.  
Yet is that highest farre beyond all telling  
Fairer than all the rest which there appeare.  
Though all their beauties joynd together were;  
How then can mortall tongue hope to expresse the image of such endlesse perfectnesse?  
*Edmund Spenser, An Hymn of Heavenly Beauty, 1596*

## II

### **Immortal, Invisible, God Only Wise**      Welsh hymn, arr. Richard Proulx (1937-2019)

*The audience is invited to stand and sing verses 1, 2, and 4.*

*Sheet music can be found on the next page.*

Immortal, invisible, God only wise,  
in light inaccessible, hid from our eyes,  
most blessed, most glorious, the Ancient of Days,  
almighty, victorious, thy great name we praise.

Unresting, unhasting, and silent as light,  
nor wanting, nor wasting, thou rulest in might,  
thy justice like mountains high soaring above  
thy clouds which are fountains of goodness and love.

To all, life thou givest, to both great and small.  
In all life thou livest, the true life of all.  
We blossom and flourish as leaves on the tree,  
and wither and perish, but naught changeth thee.

Great God of all glory, great God of all light,  
thine angels adore thee, all veiling their sight.  
We too, God invisible, offer our praise;  
O light inaccessible, Ancient of Days!  
*Text: Walter C. Smith, 1867, alt.*

## III

### **Who Shall Separate Us**

James MacMillan (b. 1959)

*Queen Elizabeth II personally commissioned MacMillan, a devout Roman Catholic, to compose this piece for her state funeral which was held in the Anglican Westminster Abbey on September 19, 2022. At its first hearing it was described by Jeremy Reynolds from the Pittsburgh Post-Gazette as a "powerful, earthy anthem" that concluded with alleluias "burning bright sonic trails before settling and resting with chords of utter tranquility."*

Who shall separate us from the love of Christ?  
Neither death, nor life, nor angels, nor principalities, nor powers,  
nor things present, nor things to come, nor height, nor depth,  
nor any other creature, shall be able to separate us from the love of God,  
which is in Christ Jesus our Lord. Alleluia. Amen.

*Romans 8: 35a, 38b-39*

# Immortal, Invisible, God Only Wise



*all* 1 Im - mor - tal, in - vis - i - ble, God on - ly wise,  
*all* 2 Un - rest - ing, un - hast - ing, and si - lent as light,  
*choir* 3 To all, life thou giv - est, to both great and small.  
*all* 4 Great God of all glo - ry, great God of all light,



in light in - ac - ces - si - ble, hid from our eyes,  
 nor want - ing, nor wast - ing, thou rul - est in might,  
 In all life thou liv - est, the true life of all.  
 thine an - gels a - dore thee, all veil - ing their sight.



most bless - ed, most glo - rious, the An - cient of Days,  
 thy jus - tice like moun - tains high soar - ing a - bove  
 We blos - som and flour - ish as leaves on the tree,  
 We too, God in - vis - i - ble, of - fer our praise;



al - might - y, vic - to - rious, thy great name we praise.  
 thy clouds which are foun - tains of good - ness and love.  
 and with - er and per - ish, but naught chang - eth thee.  
 O light in - ac - ces - si - ble, An - cient of Days!

Text: Walter C. Smith, 1867, alt.

Music: St. DENIO, Welsh melody, 1839; arr. by Richard Proulx. © 1993 Selah Publishing Co., Inc.

## Be Still, My Soul

Jean Sibelius (1865-1957)

arranged by Mack Wilberg

*This comforting hymn, inspired by Psalm 46, has a long history. In 1752, Katharina von Schlegel wrote the text in German. A hundred years later, in 1855, it was translated into English by Jane Borthwick. Several tunes were combined with the words, but none was a lasting match. It wasn't until 1899, when Sibelius composed his symphonic poem Finlandia, that the perfect melody was found. The hymn invites us to be patient, to put our trust in the Lord, and there will be a joyful ending to our suffering.*

Be still, my soul: the Lord is on thy side.  
With patience bear thy cross of grief or pain.  
Leave to thy God to order and provide;  
In ev'ry change He faithful will remain.  
Be still, my soul: thy best, thy heav'nly Friend  
Through thorny ways leads to a joyful end.

Be still, my soul: thy God doth undertake  
To guide the future as He has the past.  
Thy hope, thy confidence let nothing shake;  
All now mysterious shall be bright at last.  
Be still, my soul: the waves and winds still know  
His voice who ruled them while he dwelt below.

Be still, my soul: the hour is hast'ning on  
When we shall be forever with the Lord.  
When disappointment, grief, and fear are gone,  
Sorrow forgot, love's purest joys restored.  
Be still, my soul: when change and tears are past,  
All safe and blessed we shall meet at last.

*Katharina von Schlegel, 1752*

*Translated by Jane Borthwick, 1855*

## Jesus, My All, to Heaven Is Gone

Howard Helvey (b. 1968)

Lenora-Marya Anop, Violin Sandra Geary, Piano

*The Missouri-born composer is a concert pianist, conductor and speaker, as well as the Organist/ Choirmaster at Calvary Episcopal Church in Cincinnati. He is best known for his choral works, many of which have been described as "engaging" and "magical." Helvey is especially drawn to folk-based melodies and hymn tunes, as born out in this haunting piece. A recording of "Jesus, My all" can be heard on The Bach Society's CD "Great and Marvelous."*

Jesus, my all, to heav'n is gone, I'll never turn back no more;  
He whom I fix my hopes upon, I'll never turn back no more.

His path I see, and I'll pursue, I'll never turn back no more;  
The narrow way, till Him I view, I'll never turn back no more.

*A traditional spiritual from The Social Harp, 1853*

*Text by John Cennick*

## They Will Rise

Jonathan Dove (b. 1959)

David Sinden, Organ

*Commissioned for the 100th anniversary of the founding of the Royal Air Force, the first performance of this work took place at Westminster Abbey on July 10, 2018. The text, taken from Isaiah, is closely associated with the RAF, especially "they will rise, they will soar, they will fly up on wings like eagles." In the program notes of the premiere recording, Jeremy Dibble writes, "The work provides a glimpse of the vastness of the heavens in its capacious choral textures and the flowing nature of the accompaniment's undulations."*

But those who hope in the Lord will renew their strength,  
They will rise, they will soar, they will fly up on wings like eagles,  
They will run and not grow weary;  
March on and not feel faint.

*Isaiah 40:31*

**INTERMISSION**

## IV

### Eternal Light: A Requiem

Howard Goodall (b. 1958)

Hannah De Priest, soprano    Don Frazure, tenor    Tyler Duncan, baritone

*Like the requiems of Brahms, Fauré, and Duruflé, this work strives to bring comfort to the living. Goodall's gift for composing beautiful music that speaks to the heart achieves that goal, but there is more: texts from the traditional Latin requiem and appropriate English poetry are frequently juxtaposed to create a perfect balance between ancient and everlasting beliefs with intimate and contemporary expressions of death and loss. There are many compelling moments in this requiem, including the Lacrymosa, but the most powerful of these is the combining of the Dies irae with McCrae's poem In Flanders fields, depicting the horror of war. And even this is brought to a restful conclusion in a prayer reaching up to heaven.*

#### 1. Requiem: Kyrie: Close now thine eyes

Requiem aeternam dona eis, Domine  
et lux perpetua.  
Kyrie eleison.  
Christe eleison,

Rest eternal grant unto them, O Lord;  
and light perpetual.  
Lord, have mercy upon us.  
Christ, have mercy upon us.

Close now thine eyes and rest secure;  
thy soul is safe enough, thy body sure;  
He that loves thee, He that keeps  
and guards thee, never slumbers, never sleeps.  
The smiling conscience in a sleeping breast  
has only peace, has only rest;  
The music and the mirth of kings  
are all but very discords, when she sings;  
Then close thine eyes and rest secure;  
no sleep so sweet as thine, no rest so sure.

*Francis Quarles 1592-1644*

#### 2. Revelation: Factum est silentium

Factum est silentium in coelo  
et vidi septem illos angelos qui adstant in  
    conspectu Dei,  
quibus datae sunt septem tubae  
et septem angeli qui habebant septem tubas,  
praeparaverunt se ut clangerent.

There was silence in heaven,  
And I saw the seven angels which stood  
    before God;  
and to them were given seven trumpets  
And the seven angels which had the  
    seven trumpets  
prepared themselves to sound.



Primus igitur angelus claxit,  
et facta est grando et ignis,  
mista sanguine,  
projectaque sunt in terram  
et tertia pars arborum exusta est,  
et omne gramen viride exustum.

The first angel sounded,  
and there followed hail and fire  
mingled with blood,  
and they were cast upon the earth;  
and the third part of trees was burnt up,  
And all the green grass was burnt up.

Deinde secundus angelus claxit,  
et quasi mons magnus igne ardens  
projectus est in mare:  
factaque est tertia pars maris sanguis.  
Et mortua est tertia pars creaturarum  
quae erant in mari, animantia dico,  
et tertia pars navium periit.

And the second angel sounded,  
and as it were a great mountain burning  
with fire was cast into the sea;  
and the third part of the sea became blood;  
And the third part of the creatures  
which were in the sea, and had life, died;  
and the third part of the ships were destroyed.

Tum angelus tertius claxit,  
et cecidit e coelo in stella magna,  
ardens velut lampas,  
ceciditque in tertiam partem fluminum,  
et in fontes aquarum.

And the third angel sounded,  
and there fell a giant star from heaven,  
burning as it were a lamp,  
and it fell upon the third part of the rivers,  
and upon the fountains of water.

Nomen autem stellae dicitur Absinthium:  
versa est igitur tertia pars aquarum in absinthium,  
et multi homines mortui sunt exaquis,  
quod amarae factae essent.

And the name of the star is called Wormwood;  
and the third part of the waters became wormwood;  
and many men died of the waters,  
because they were made bitter.

Deinde quartus angelus claxit,  
et percussa est tertia pars solis,  
et tertia pars lunae,  
et tertia pars stellarum  
ita ut obscuraretur tertia pars eorum,  
et diei non luceret pars tertia,  
et noctis similiter.

And the fourth angel sounded,  
and the third part of the sun was smitten,  
and the third part of the moon,  
and the third part of the stars;  
so as the third part of them was darkened,  
and the day shone not for a third part of it,  
and the night likewise.

Et vidi, et audivi unum angelum  
volantemper medium coeli,  
dicentem voce magna, Vae, vae, vae,  
incolis terrae a reliquis sonis tubae

And I beheld, and heard an angel  
flying through the midst of heaven,  
saying with a loud voice: Woe, woe, woe,  
to the inhabitants of the earth by reason  
of the other  
voices of the trumpet of the three angels,  
which are yet to sound!

trium illorum angelorum  
qui clangent!

*Adapted from The Revelation of St. John, chapter 8*

### 3. Belief

I have to believe  
that you still exist  
somewhere,  
that you still watch me  
sometimes,  
that you still love me  
somehow.

I have to believe  
that life has meaning  
somehow,  
that I am useful here  
sometimes,  
that I make small differences  
somewhere.

I have to believe  
that I need to stay here for  
some time,  
that all this teaches me  
something,  
so that I can meet you again  
somewhere.

*Ann Thorp*

### 4. Hymn: Lead, kindly light

Lead, kindly light, amid the encircling gloom,  
lead Thou me on!  
The night is dark, and I am far from home,  
lead Thou me on!  
Keep Thou my feet: I do not ask to see  
the distant scene, one step enough for me.

I was not ever thus, nor pray'd that Thou  
should'st lead me on.  
I loved to choose and see my path: but now  
lead Thou me on!  
I loved the garish day, and, spite of fears,  
pride ruled my will: remember not past years.

So long Thy power hath blest me, sure it still  
will lead me on.  
O'er moor and fen, o'er crag and torment, till  
the night is gone:  
and with the morn those angel faces smile  
which I have loved long since, and lost awhile.

*Cardinal John Henry Newman (1801-1890)*

## 5. Lacrymosa: Do not stand at my grave and weep

Do not stand at my grave and weep  
I am not there, I do not sleep.  
I am a thousand winds that blow,  
I am the softly falling snow.  
I am the gentle show'rs of rain  
I am the fields of ripening grain.  
I am in the morning hush,  
I am in the graceful rush of far-off birds in circling flight  
I am the starshine of the night.

Lacrymosa dies illa.

That day will be a day of weeping.

I am in ev'ry flower that blooms  
I am in still and empty rooms  
I am the child that yearns to sing:  
I am in each lovely thing.  
Do not stand at my grave and cry,  
I am not there -- I did not die.

*Attrib. Mary Elizabeth Frye (1905-2004)  
adapted by Howard Goodall*

## 6. Dies irae: In Flanders fields

Dies irae, dies illa.  
Calamitatis et miseriae,  
dies magna et amara valde.

That day, the day of wrath,  
calamity and wretchedness,  
that day, the great day, and truly bitter.

In Flanders fields the poppies blow  
Between the crosses, row on row,  
that mark our place; and in the sky  
the larks, still bravely singing, fly  
scarce heard amid the guns below.

We are the Dead. Short days ago

we lived, felt dawn, saw sunset glow,  
loved and were loved,  
and now we lie in Flanders fields.

Take up our quarrel with the foe:  
to you from failing hands we throw  
the torch; be yours to hold it high.  
If ye break faith with us who die  
we shall not sleep, though poppies grow  
in Flanders fields.

*Lieutenant-Colonel John McCrae, M.D (1872-1918)*

## **7. Recordare: Drop, drop slow tears**

Drop, drop slow tears  
and bathe those beauteous feet  
which brought from Heaven  
the news and Prince of Peace:

Cease not, wet eyes,  
his mercies to entreat:  
to cry for vengeance  
sin doth never cease.  
In your deep floods  
drown all my faults and fears:  
nor let his eye  
see sin, but through my tears.

*Phineas Fletcher (1582-1650)*

Recordare Jesu pie,  
quod sum causa tuae viae,  
ne me perdas illa die.

Remember, dear Jesus,  
that I am the reason for Thy journey:  
Do not cast me away on that day.

## **8. Revelation: Tum angelus tertius clauxit**

Tum angelus tertius clauxit,  
et cecidit e coelo in stella magna,  
ardens velut lampas,  
ceciditque in tertiam partem fluminum,  
et in fontes aquarum.

And the third angel sounded,  
and there fell a giant star from heaven,  
burning as it were a lamp,  
and it fell upon the third part of the rivers,  
and upon the fountains of water.

Nomen autem stellae dicitur Absinthium:  
versa estigitur tertia pars aquarum in absinthium,  
et multi homines mortui sunt ex aquis,  
quod amarae factae essent.

And the name of the star is called Wormwood;  
and the third part of the waters became wormwood;  
and many men died of the waters,  
because they were made bitter.

Deinde quartus angelus claxit,  
et percussa est tertia pars solis,  
et tertia pars lunae,  
et tertia pars stellarum  
ita ut obscuraretur tertia pars eorum,  
et diei non luceret pars tertia,  
et noctis similiter.

And the fourth angel sounded,  
and the third part of the sun was smitten,  
and the third part of the moon,  
and the third part of the stars;  
so as the third part of them was darkened,  
and the day shone not for a third part of it,  
and the night likewise.

Et vidi, et audivi unum angelum  
volantem per medium coeli,  
dicentem voce magna, Vae, vae, vae,  
incolis terrae a reliquis sonis tubae  
trium illorum angelorum  
qui clangent!

And I beheld, and heard an angel  
flying through the midst of heaven,  
saying with a loud voice: Woe, woe, woe,  
to the inhabitants of the earth by reason of the other  
voices of the trumpet of the three angels,  
which are yet to sound!

*The Revelation of St. John, 8: 10-13*

## 9. Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

Lamb of God, thou that takest away the sins  
of the world, have mercy upon us.

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

Lamb of God, thou that takest away the sins  
of the world, have mercy upon us.

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.

Lamb of God, thou that takest away the sins  
of the world, grant them rest.

## 10. In Paradisum: Lux aeterna

In paradisum deducant te angeli:  
in tuo adventu suscipiant te martyres,  
et perducant te in civitatem sanctam Jerusalem.  
Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

Into Paradise may the angels lead thee:  
on thy arrival may the martyrs receive thee,  
and bring thee to the holy city of Jerusalem.  
May the choir of angels receive thee,  
and with Lazarus, once a poor man,  
may thou have eternal rest.

Lux aeterna luceat eis,  
cum Sanctis tuis in aeternum  
quia pius es.  
Requiem aeternam dona eis Domine.

May everlasting light shine upon them,  
together with your saints throughout eternity,  
for thou art good and merciful.  
Eternal rest grant unto them, Lord.

Libera me, Domine,  
de morte aeterna in die illa tremenda,  
quando coeli movendi sunt et terra.

Deliver me, O Lord,  
from everlasting death on that dread day,  
when the heavens and earth shall quake.

Recordare Jesu pie,  
quod sum causa tuae viae,  
ne me perdas illa die.

Remember, dear Jesus,  
that I am the reason for Thy journey:  
Do not cast me away on that day.

Lead, Kindly Light, amid the encircling gloom,  
lead Thou me on!  
The night is dark, and I am far from home,  
lead Thou me on!  
Keep Thou my feet, I do not ask to see  
the distant scene, one step enough for me.

So long Thy power hath blest me, sure it still  
will lead me on.  
O'er moor and fen, o'er crag and torrent, till  
the night is gone:  
and with the morn those angel faces smile  
which I have loved long since, and lost awhile.

Do not stand at my grave and weep, I am not there.

No rest so sure.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Rest eternal grant unto them, O Lord,  
and let light perpetual shine upon them.



## . . . A FEW WORDS FROM COMPOSER HOWARD GOODALL

The writing of a Requiem is a special challenge for any composer. The great Requiems of the past by composers such as Mozart, Verdi and Berlioz interpret the sacred Requiem text literally, offering prayers of salvation for the departed, whose souls are assumed to be in purgatory facing a terrible judgment. *Eternal Light: A Requiem* is, by contrast, intended to provide solace to the grieving, reflecting on the words of the Latin Mass by juxtaposing them with poems in English.

For me, a modern Requiem is one that acknowledges the unbearable loss and emptiness that accompanies the death of loved ones, a loss that is not easily ameliorated with platitudes about the joy awaiting us in the afterlife. This [work], like Brahms's, is a Requiem for the living, addressing their suffering and endurance. Musical expression can, I hope, provide some outlet, some reflection, some transportation, even possibly some comfort.

*Eternal Light: A Requiem* was released in 2008, the 90th anniversary of the end of the First World War, and though it was not deliberately conceived thus, it is powerfully appropriate that the central *Dies irae* movement takes as its vision of hell the horror of armed conflict. Alongside the Latin text phrases, I have juxtaposed John McCrae's haunting war poem *In Flanders fields*.

The technique of placing English poetry with fragments of the Latin, often sung simultaneously or antiphonally between soloist and choir, characterizes the whole work. One section of Latin text comes not from the Requiem Mass but from the Book of Revelation, with its description of the coming of the Angels of the Apocalypse. The *Recordare* movement combines with Phineas Fletcher's early 17th century sacred poem *Drop, drop, slow tears*. Other texts are drawn from Francis Quarles, Mary Elizabeth Frye and Ann Thorp.

In all these verses there is a common theme of compassion for the bereaved. The sacred texts offer everlasting light as an image of resurrection and survival for the departed. I do not seek to contradict the Judaic-Christian faith in life after death, merely to examine it through the prism of our modern experience.

Adapted from writings by Howard Goodall

## HANNAH DE PRIEST SOPRANO



Hannah De Priest is a fearless performer of a wide range of lyric soprano repertoire. Hailed a “breakout artist” (Boston Globe) with “a voice that is theater itself” (Classique News), recent credits include her Kennedy Center debut, (Opera Lafayette, *La serva padrona*), European debut at the Innsbruck Early Music Festival, (*Gilde, L’amazzone corsara*), and multiple productions with Boston Early Music Festival. The young soprano is set for more important debuts in the 2023-24 season, including role and house debuts with Chicago Opera Theater, Atlanta Baroque

Orchestra, and Haymarket Opera, among others. On the concert stage, notable upcoming and recent engagements include Handel’s *Messiah* with Apollo Chorus & Orchestra and Billings Symphony Orchestra, Bach’s *Johannes-Passion* with Columbus Symphony and Elmhurst Symphony, and Handel’s *Dixit Dominus* with the Elgin Master Chorale & Symphony.

De Priest’s “glittering, easy soprano” (Merkur) is equally at home on the opera stage and in chamber music and she is especially renowned for her “masterful” (Olyrix) singing of Baroque repertoire. Her critically-acclaimed debut performing French baroque cantatas with Les Délices was hailed as “sensational” (Schmopera) and more engagements with the renowned ensemble have followed, including the ensemble’s debut concert at the Boston Early Music Festival.

She also enjoys a close collaborative relationship with Ars Musica Chicago. With pianist Michael Pecak, she performs song repertoire that spans centuries. De Priest has garnered attention at numerous important competitions, recently winning 2nd Prize at the 2021 International Cesti Competition for Baroque Singing. She has been a finalist in The Handel Aria Competition (2021), Le Concours Corneille (2019), Audrey Rooney Bach Competition (2020), and the Bethlehem Bach Competition (2021). She is also a laureate of the prestigious Luminarts Cultural Foundation’s competition’s Encouragement Award (2022).



**DON FRAZURE** TENOR

Tenor Don Frazure has garnered critical acclaim as a soloist with the Saint Paul Chamber Orchestra, Boston Baroque, and the symphony orchestras of Alabama, Atlanta, Baltimore, Nashville, National, and New Jersey. He is the tenor soloist for Bach's Magnificat recorded by the Boston Baroque Orchestra (Telarc, 2005), and has appeared regularly as a soloist with The Bach Society of Saint Louis since 2009.

Dr. Frazure has also performed with many opera companies and orchestras throughout the United States. In 2001, the Mississippi native made his New York City Opera debut as Tamino in Mozart's *The Magic Flute*, and debuted with the Metropolitan Opera in Wagner's *Parsifal* in 2003. He has also performed with Arizona Opera, Opera Carolina, Opera Omaha, Palm Beach Opera, Seattle Opera, and Spoleto Festival USA.

He is the winner of the 2003 Sullivan Award for Vocal Excellence and the 1999 Licia Albanese-Puccini Foundation International Voice Competition. Other competition awards include the MacAllister Awards, Opera Index and the Liederkrantz Foundation of New York. A graduate of the Juilliard Opera Center, Dr. Frazure holds the B.M. and M.M. degrees in vocal performance from William Carey University and the University of Southern Mississippi respectively, and he earned the Doctor of Worship Studies degree from the Webber Institute for Worship Studies.

As a conductor, Dr. Frazure is currently serving in his 4th year as director of the Greenville University Choir and the Greenville Choral Union. Don has conducted major works by Bach, Vivaldi, Haydn, Mozart, Brahms, and Rutter. As conductor of the GU Choir, he has led them on successful tours of St. Louis, Indianapolis, England and Northern Ireland. Dr. Frazure has served as the Pastor of Worship Arts at Christ Church of Fairview Heights, Illinois, since 2006.

## TYLER DUNCAN BARITONE



With a voice described as “honey-coloured and warm, yet robust and commanding” (The Globe and Mail), baritone Tyler Duncan has performed with several leading orchestras including the New York Philharmonic, San Francisco Symphony, Toronto Symphony Orchestra, Minnesota Orchestra, and the Kansas City Symphony.

Mr. Duncan recently performed C.P.E. Bach’s Magnificat with the Handel and Haydn Society, Beethoven’s 9th Symphony with the Vancouver

Symphony Orchestra, Bach’s St. John and St. Matthew Passions with the Oregon Bach Festival, and Haydn’s Creation Mass with Music of the Baroque. Other notable engagements include Messiah with Houston Symphony; Theodora with Trinity Wall Street at Caramoor; Handel’s Apollo e Dafne and Bach’s Ich habe genug with Tucson Baroque Music Festival; and concerts with Bard Music Festival, Brooklyn Art Song Society, and Aspect Chamber Music. In the 23/24 season, Duncan is set to collaborate with Early Music Vancouver for Apollo e Dafne; New Jersey Symphony, Grand Rapids Symphony, Edmonton Symphony, and Calgary Philharmonic for Messiah; and the Oratorio Society of New York for their 150th Anniversary celebration concert featuring Beethoven’s Ninth Symphony.

He will also join the Amadeus Choir for Haydn’s Creation and debut the role of Count Almaviva in Le Nozze di Figaro at Pacific Opera Victoria.

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**RITA SCHIEN** SOPRANO I

Rita Schien, Soprano, is thrilled to join The Bach Society as a Young Artist. Rita is currently studying Vocal Performance at the University of Missouri- St. Louis under the instruction of Dr. Leslie Allnatt. At UMSL, She sings with University Singers, Vocal Point, and Opera Theater. Rita is the President of the Choir Program at UMSL and has received multiple awards for her outstanding efforts in both the choral and vocal department. Over the past year, Rita has worked for The St. Louis Children's Choir, as an Ensemble Assistant, and has gotten involved with the Barbershop Harmony Society. She has served as the Tenor section leader for The Recruits chorus and for Acappellooza Summer/Fall. In 2023, Rita placed 10th in the International Varsity Barbershop Quartet contest with her quartet Evening Glow. Rita is grateful to have been given the opportunity to grow as a musician with The Bach Society.

**SARAH COLLINS** SOPRANO II

Sarah Collins is a senior at Southern Illinois University Edwardsville, and is working towards her Bachelor of Music in Vocal Performance. At SIUE, Sarah is a student of Dr. Marc Schapman. She began studying classical voice as a member of Opera Theatre of St. Louis's Artists in Training Program while she was in high school, and fell in love with the art. Her most recent performances were that of Despina in The Three Little Pigs with Opera Edwardsville and Maurya in Riders to the Sea with SIUE. She was also featured as a young artist at the Southern Illinois Music Festival. She recently won second place in Union Avenue Opera's Crescendo Competition. Sarah would like to thank her friends and family for their unwavering support in her musical endeavors.

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**KELLY BEEKMAN** ALTO

Kelly Beekman is a St. Louis native and a recent music graduate from Webster University. She is thrilled to be working with The Bach Society of Saint Louis for their 2023-2024 season. Joining her first choir when she was six, she has devoted her life to music ever since, dazzling audiences with her captivating stage presence and astounding voice in many genres, including classical, jazz, musical theater, and contemporary pop and rock. She was a recipient of the Christine Brewer Annual Scholarship in Vocal Music Performance. She also received departmental honors for her tireless dedication to her craft and her outstanding performances in opera and jazz. Other achievements include participating in Union Avenue Opera's crescendo program and earning a role in the chorus of their 2022 production of Eugene Onegin. Upcoming roles include chorus for two Winter Opera St. Louis productions, Manon Lescaut and Naughty Marietta.

**PARKER MILLER** BARITONE

Parker Miller (He/They) is Honored to be a Young Artist with The Bach Society in their '23-'24 season. He's currently completing his Bachelor's Degree in Music Theory with a Principle Vocal Study at the University of Missouri-St. Louis (UMSL) with plans to pursue a Master's Degree in Conducting or Music Direction soon thereafter. Parker was raised in music, beginning piano lessons at 5, and quickly developing a love for studying music and singing. He recently traveled to Louisville, Kentucky for the Barbershop Harmony Society's International Convention, singing baritone with the Ambassadors of Harmony (AOH) who took home 1st place in the Chorus championship. Recently, his quartet, Momento, ranked 9th in the world in the Next Generation Youth Quartet Contest and also earned the 139th Street award, netting them a prize of \$10,000 due to their "Novice Quartet" status. He also worked on the administrative team for the Acapellooza Summer Camp hosted by UMSL and AOH which brings students together to grow as musicians and people through barbershop singing. When he's not enveloped in music, school, or work, he spends his time writing, playing Dungeons and Dragons, and caring for his two beautiful daughters: Tigress and Panther.

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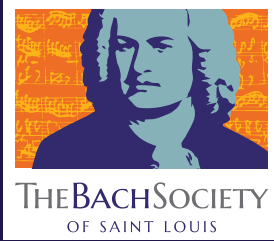
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