

Our 39th Season 2024-2025 *Contrasts*

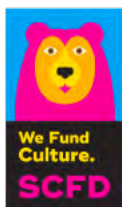
Science / Fantasy

A fusion of the historical and the fantastical,
a Steampunk-inspired program
blending Victorian aesthetics
with futuristic elements.



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The Avenir
Foundation

conversant

THE
MILLSTONE EVANS
GROUP

Ligature
Creative





PROGRAM

Time	Jennifer Lucy Cook
Vessels (from <i>Koyaanisqatsi</i>)	Philip Glass
The Vagabond (from <i>Songs of Travel</i>)	Ralph Vaughan Williams
Sir Patrick Spens.....	Robert Lucas Pearsall
Lay a Garland.....	Robert Lucas Pearsall
There is an old belief (from <i>Songs of Farewell</i>)	Charles Hubert Hastings Parry
Sanglots (from <i>Banalities</i>)	Francis Poulenc
Sun, Moon, Sea, and Stars	Bob Chilcott
Leonardo Dreams of His Flying Machine	Eric Whitacre
The Campers at Kitty Hawk (from <i>USA Stories</i>)	Michael Dellaira
Pure Imagination.....	
.....	Bricusse & Newley, arr. by Yumiko Matsuka

Please silence your cell phones.

Kindly note that no video recording, audio recording,
or photography is permitted. Program subject to change.

Our season artwork is by Chris DeKnikker
www.chrisdeknikker.com

DRAMATIS PERSONÆ

Professor Lester E. Arity, <i>adj.</i>	Tom Morgan
Zillah Evermore.....	Mo Bailey, <i>soprano</i>
Clara Quillmore	Rachel Stoltz, <i>soprano</i>
Celestia Foxworth	Krista Benesch, <i>soprano</i>
Virginia Kirpingthorne	Emma Vawter, <i>mezzo</i>
Aurelia Steele	Gara U'Ren, <i>mezzo</i>
Eleanor Harmonheart	Ellen Doeller, <i>alto</i>
Willem Van Cowenhoven.....	Jon Raabe, <i>tenor</i>
C. Preston Lockhardt.....	Sam Henderson, <i>tenor</i>
Septimus Edgar Wexham-Basingstoke	Brian du Fresne, <i>baritone</i>
Eugene W. Blackthorne	Wyatt Smith, <i>bass</i>
Frederick Holloway.....	Nathan Jensen, <i>bass</i>
Blanchefleur Starbrook (Executive Director)	Kimberly Brody

Soloists

Mr. Holloway

Mrs. Steele

Mr. Wexham-Basingstoke

Miss Foxworth

Pianist: Mr. Wexham-Basingstoke

Special Thanks

Ann Piano, CU Costume Shop

Emmy Delis

Nicky Kroge

STEAMPUNK: TECHNOLOGY / PHILOSOPHY

Steampunk is subgenre of a subgenre of fiction, and a subculture with its own fashion, music, and philosophy. A lot of this philosophy deals with human relationships with science and technology. Modern technology has let us down in several ways, including its invisibility: these inscrutable handheld boxes we all use every day: but, could you pick your own phone out of a lineup? They all look the same; there's nothing to distinguish here, nothing to fall in love with. You're not SUPPOSED to fall in love; if you did, you might not get the sequel, the new model out later this year. Planned obsolescence; maybe beautiful for a moment, but in a significant way, designed for the dump. It makes companies a lot of money. But it's not what we want.

We want to repair, to tinker, to customize. We want to combine functional design with beautiful artistry. We want details, to see how things work in order to allow our imaginations to put the puzzle pieces together in new ways. There WAS a time when we had a different relationship to technology, and we want it back. That's why the past holds this allure.

But we're not looking at this past through rose-colored glasses (or goggles). Steampunk seeks to both *redeem* and in some ways *repudiate* the past. It acknowledges that the 19th century was an age of exploitation: exploitation of nature by industry, of the poor by the rich, of women by men, of races by other races, and even of colonists over whole continents.

But this is exactly where we come to the word "*punk*." "*Punk*" points to rebellion, to anti-authoritarianism, a rejection of commercialism. Punk also promotes concepts like gender and racial equality; health and civil rights, including disability rights, and LGBT+ rights.

One writer described Steampunk as "colonizing the past to dream of the future."

As H. G. Wells wrote in *The Discovery of the Future* in 1902, "The past is but the beginning of a beginning, and all that is or has been is but the twilight of the dawn."

This explanation has been adapted by Tom Morgan from the work of Daud Alzayer, Founder & Designer of Curious XP and an article by Scott P. Marler is associate professor of history at the University of Memphis in "Perspectives on History," the newsmagazine of the American Historical Association.

Jennifer Lucy Cook, *Time*



[website](#)



Time
You can spend it
When you spend it
Then you're running out of
Time
You can save it
But to save it is to take a little
Time
In a minute
When you're in it
Can you feel the passing
Time
Is an illusion
There's confusion
When they tell you now it's

Time
To get older
Time
To work and
Time to waste and there's no
Time
Left to hold her
Time
To tell him how you feel
While there's still
Time
Three two one, eleven thirty
Two AM, then dinner
Time
Now to kill
I said I will
And still
It flies and flies, oh
Time

– text by Jennifer Lucy Cook

Ralph Vaughan Williams, *The Vagabond*

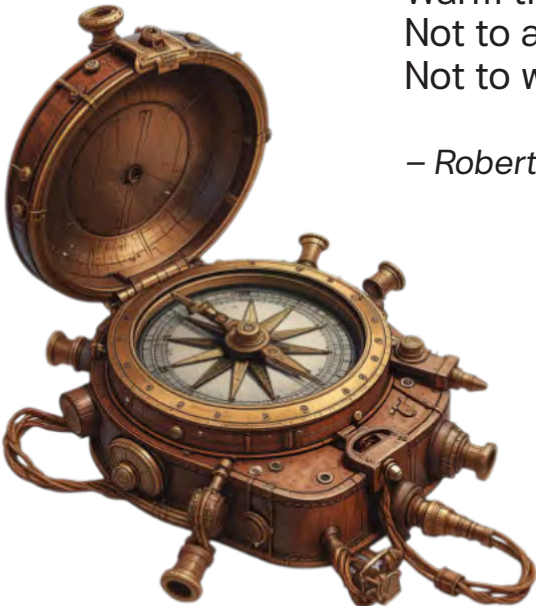


Give to me the life I love,
Let the lave go by me,
Give the jolly heaven above,
And the byway nigh me.
Bed in the bush with stars to see,
Bread I dip in the river—
There's the life for a man like me,
There's the life for ever.

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I seek not, hope nor love,
Nor a friend to know me;
All I seek, the heaven above,
And the road below me.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.
White as meal the frosty field—
Warm the fireside haven—
Not to autumn will I yield,
Not to winter even!

– Robert Louis Stevenson



Robert Lucas Pearsall, *Sir Patrick Spens*

The King sits in Dunfermline town
Drinking the blood-red wine
"O! where shall I get a captain bold
To sail this new ship of mine?"

Then up and spake an eldern knight
Sat at the King's right knee:
"Sir Patrick Spens is the best sailor
That ever sail'd the sea."

The King has written a broad letter
And seal'd it with his hand
And sent it to Sir Patrick Spens
Who was walking on the strand

"To Noraway, to Noraway
To Noraway o'er the foam
The Princess fair of Noraway
'Tis thou must bring her home."

"O! who is it has done this deed
And told the King of me?
To send us out at this time of the year
To sail upon the sea!"

They had not sail'd a league, a league
A league but barely three
When the sky grew dark, and the wind blew loud
And gurly grew the sea

The anchors break, the top masts lap
'Twas such a deadly storm
And the waves come o'er the broken ship
Till all her sides were torn

The ladies wrang their fingers white
The maidens tore their hair;
All for the sake of their true loves
For them they'll see no more

O! forty miles from Aberdeen
'Tis fifty fathom deep
And there lies brave Sir Patrick Spens
With his comrades at his feet.

– *Anonymous Scottish text*

Robert Lucas Pearsall, *Lay a Garland*

Lay a garland on her hearse
of dismal yew.
Maidens, willow branches wear,
say she died true.
Her love was false, but she was firm.
Upon her buried body lie
lightly, thou gentle earth.



Charles Hubert Hastings Parry *There is an old belief (from Songs of Farewell)*

There is an old belief,
That on some solemn shore,
Beyond the sphere of grief
Dear friends shall meet once more.

Beyond the sphere of Time
And Sin and Fate's control,
Serene in changeless prime
Of body and of soul.

That creed I fain would keep
That hope I'll ne'er forgo,
Eternal be the sleep,
If not to waken so.

– John Gibson Lockhart



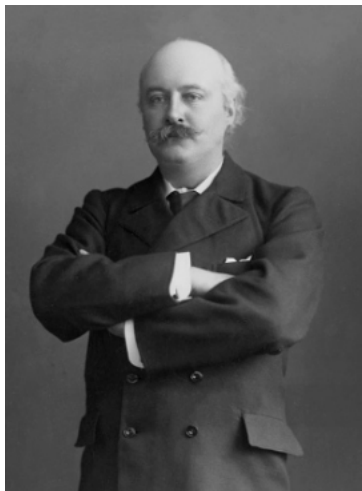
Philip Glass

[website](#)



Robert Lucas Pearsall

[Wikipedia](#)



**Charles Hubert Hastings
Parry**

[Wikipedia](#)

Francis Poulenc, ***Sanglots (from Banalities)***

sung in French

Our love is governed by the calm stars
Now we know that in us many men have their being
Who came from afar and are one beneath our brows
It is the song of the dreamers
Who tore out their hearts
And carried them in their right hands
Remember dear pride all these memories

The sailors who sang like conquerors
The chasms of Thule the gentle Ophir skies
The accursed sick those who flee their shadows
And the joyous return of happy emigrants
This heart ran with blood
And the dreamer kept thinking of his delicate wound
You shall not break the chain of these causes
Of his painful wound and said to us
Which are the effects of other causes
My poor heart my broken heart
Like the hearts of all men
Here here are our hands that life enslaved
Has died of love or so it seems
Has died of love and here it is
Such is the fate of all things
So tear out yours too
And nothing will be free till the end of time
Let us leave all to the dead and conceal our sobs.

– Guillaume Apollinaire; translation by Richard Stokes



Bob Chilcott, ***Sun, Moon, Sea, and Stars***

You and I will touch the sun
and hold it in our hand.
You and I will pierce the sky like rain drops in the sand
And when the sunlight shows its face
It's only plain to see
You're sun, moon, sea and stars to me.

You and I will reach the moon and keep it in a sigh
You and I will gently fly
like moonbeams in the night
And when the moonlight shows its face
It's only plain to see
You're sun, moon, sea and stars to me.

You and I will sail the ocean wide
You and I will wander with the tide
And as the waves come rolling by
for ever you will be
Like sun, moon, sea and stars to me.

You and I will catch a star and cradle it with love
You and I will see it shine
for ever up above
And with the starlight looking down
It's only plain to see
You're sun, moon, sea and stars to me.

– Bob Chilcott



Eric Whitacre
Leonardo Dreams of His Flying Machine

sung in English and Italian

I.

Leonardo Dreams of his Flying Machine...

Tormented by visions of flight and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
To carry a man up into the sun...

And as he's dreaming the heavens call him,
softly whispering their siren-song:

"Leonardo. Leonardo, vieni á volare".

("Leonardo. Leonardo, come fly".)

L'uomo colle sua congegiate e grandi ale,
facciendo forza contro alla resistente aria.

*(A man with wings large enough and duly connected
might learn to overcome the resistance of the air.)*

II.

Leonardo Dreams of his Flying Machine...

As the candles burn low he paces and writes,
Releasing purchased pigeons one by one
Into the golden Tuscan sunrise...

And as he dreams, again the calling,
The very air itself gives voice:

"Leonardo. Leonardo, vieni á volare".

("Leonardo. Leonardo, come fly".)

Vicina all'elemento del fuoco...

(Close to the sphere of elemental fire...)

Scratching quill on crumpled paper,
Rete, canna, filo, carta.

(Net, cane, thread, paper.)

Images of wing and frame and fabric fastened tightly.

...sulla suprema sottile aria.

(...in the highest and rarest atmosphere.)

Eric Whitacre
Leonardo Dreams of His Flying Machine

continued

III.

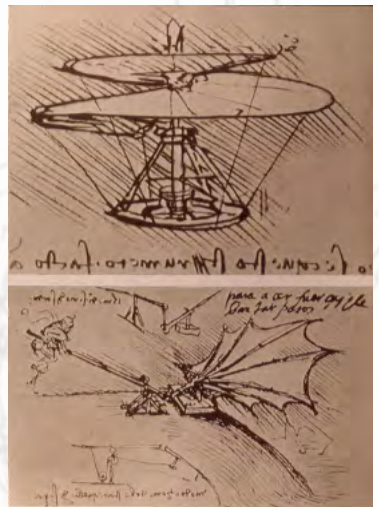
Master Leonardo Da Vinci Dreams of his Flying Machine...

As the midnight watchtower tolls,
Over rooftop, street and dome,
The triumph of a human being ascending
In the dreaming of a mortal man.

Leonardo steels himself,
takes one last breath,
and leaps...

"Leonardo, Vieni á Volare! Leonardo, Sognare!"
("Leonardo, come fly! Leonardo, Dream!")

– Charles Anthony Silvestri, b. 1965



Michael Dellaira

The Campers at Kitty Hawk (from *USA Stories*)

On December seventeenth nineteen hundred and three Bishop Wright of the United Brethren received a telegram from his boys Wilbur and Orville, who'd gotten it into their heads to spend their vacation in a little camp out on the dunes of the North Carolina coast with a homemade glider they'd knocked together themselves. The telegram read: SUCCESS FOUR FLIGHTS THURSDAY MORNING AGAINST TWENTY ONE MILE WIND STARTED FROM ENGINE POWER ALONE.

The figures were a little wrong but the fact remains a couple of young bicycle mechanics from Dayton Ohio had designed and flown for the first time ever a practical airplane.

In those days flying machines were the big laugh of all the crackerbarrel philosophers. They were practical mechanics; when they needed anything they built it themselves.

They hit on Kitty Hawk on the great dunes and sandy banks that stretch south to Hatteras seaward. Overhead the gulls and swooping terns, fishhawks and cranes flapping across the salt marshes.

They were alone there and figured out the loose sand was as soft as anything they could find to fall in, taking off again and again from Kill Devil Hill they learned to fly.

Aeronautics became the sport of the day, congratulated by the czar, crown prince, the King of Italy, King Edward for universal peace.



Michael Dellaira
The Campers at Kitty Hawk (from *USA Stories*)

[Taking off again and again they learned to fly. In the rush of new names the Brothers Wright passed from the headlines: Bleriot, Farman, Curtiss, Ferber, Esnault, Petrie, Delagrance can blur the memory of the chilly December day two shivering bicycle mechanics first felt their homemade contraption soar into the air, above the dunes of Kitty Hawk.]

["I released the wire that held the machine to the track. The machine started forward into the wind. Wilbur ran at the side holding the wing. The machine started slowly facing twenty seven mile wind, it lifted from the track. Wilbur was able to stay with it until it lifted from the track after a forty foot run. The course of the flight up and down was erratic, the first flight in the history of the world. The machine carried a man by his own power into the air in full flight forward without reduction of speed landed at a point as high as that from which it started."] [When these points had been firmly established we packed our goods and returned home, knowing that the age of the flying machine had come at last.]

– text by John Dos Passos



Bricusse & Newley, arr. by Yumiko Matsuoka

Pure Imagination

Come with me and you'll be
In a world of pure imagination
Take a look and you'll see
Into your imagination

We'll begin with a spin
Traveling in the world of my creation
What we'll see will defy
Explanation

If you want to view paradise
Simply look around and view it
Anything you want to, do it
Want to change the world?
There's nothing to it

There is no life I know
To compare with pure imagination
Living there, you'll be free
If you truly wish to be.





Upcoming Performances in our 39th Season, *Contrasts*

Time/Eternity

May 30 - June 1, 2025 ✕ Time marches on; singing, we step outside it. Both Frank Martin's ***Mass for Double Choir*** and Herbert Howells' ***Requiem*** were intensely personal works that each composer withheld from public view for decades. Today these masterpieces are counted among the finest *a cappella* accomplishments of the 20th century, blending "deep spirituality with rich, complex harmonies that transcend time" (*Robert Shaw*). In this, the climactic program of our 39th season, we invite you to pause for a moment, immersed in extraordinary music that bridges the past and the present.

www.arsnovasingers.org



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