



LOUISVILLE
master**chorale**

LOUISVILLE YOUTH
ORCHESTRA



HOLIDAY MAGIC



Sunday, December 9, 2018 at 4:00 p.m.

BROWN THEATER

December 9, 2018

So many things are special about this season! This year adds a new one—a collaboration between our two organizations, the Master Chorale and the Youth Orchestra. Meeting here in the historic Brown Theater, we will provide beautiful and inspiring music to fit this beautiful and inspiring space.

The joy of music is for all places and ages and our concert today embodies that idea. The program this afternoon is widely varied, including works which display our combined—and sometimes independent—resources. In making the choices for this afternoon we looked for works across the centuries and nations—from the 1700's to the present and Russia across Europe to America. Our forces are also wide ranging, though not quite so—but certainly from student to retiree and Indiana to Kentucky. Studies have shown that participating in music has benefits across a lifetime and those of us in the Chorale who have been making music for decades hope those of us in the Orchestra will also be making music well into many additional decades.

So what will we be presenting today? The mix is outstanding: Excerpts from Messiah (including Hallelujah, of course) have to be included. Then to Russia for several works—a festive overture by Shostakovich and some hauntingly beautiful Orthodox works including an Ave Maria by Rachmaninoff. Then back through Europe for Germany's Praetorius's "In Dulci Jubilo" and Rheinberger's "The Star of Bethlehem." We cross the channel for Rutter's Gloria, with the angel's song to the shepherds from Luke's Gospel, and finally come across the Atlantic, home for works by two contemporary American composers, ending with a high-spirited arrangement of the traditional Christmas spiritual, "Children, Go Where I Send Thee." John Hale will weave it all together for you in his masterful pre-concert lecture, of course.

We are glad you can join us for this happy, exciting Holiday Magic!



Mark Walker
 Artistic Director and Conductor
 Louisville Master Chorale



Doug Elmore
 Music Director and Conductor
 Louisville Youth Orchestra

HOLIDAY MAGIC

FESTIVE OVERTURE	Dmitri Shostakovich	LYO
IN DULCE JUBILO	Michael Praetorius	LMC
AND THE GLORY	G.F. Handel	ALL
SALVATION IS CREATED	Dmitri Tchesnokov	LMC
BOGORODITSE DEVO	Sergei Rachmaninoff	LMC
FOR UNTO US	G.F. Handel	ALL
STAR OF BETHLEHEM, MVMT 1 - EXPECTATION	Josef Rheinberger	ALL
WHILE SHEPHERDS WATCHED THEIR FLOCKS	arr. Craig Courtney	LMC
GLORIA	John Rutter	ALL
<i>Laura Lee Duckworth, soprano</i>		
<i>Jessica Mills, soprano</i>		
<i>Julie Nicholson, mezzo-soprano</i>		
SLEIGH RIDE	Leroy Anderson	LYO
GO WHERE I SEND THEE	Andre Thomas	LMC
<i>Lewis Washington, baritone</i>		
<i>Deborah Dierks, piano</i>		
HALLELUJAH CHORUS	G.F. Handel	ALL

Sunday, December 9, 2018

BROWN THEATER | 315 W. BROADWAY

MARK WALKER

Artistic Director and Conductor
 Louisville Master Chorale

DOUG ELMORE

Music Director and Conductor
 Louisville Youth Orchestra



The Kentucky Arts Council, the state arts agency, provides operating support to Louisville Master Chorale with state tax dollars and federal funding from the National Endowment for the Arts.



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The Louisville Youth Orchestra is made possible in part with the support from the generous donors to the Fund For The Arts.



Unauthorized photographs, video, or other recordings of this concert are strictly forbidden.

PRECONCERT PROGRAM



Dr. John R. Hale is the Director of Liberal Studies and Adjunct Professor of Archaeology at the University of Louisville. Dr. Hale is a graduate of Yale University, with a Ph.D. from the University of Cambridge, and is both a distinguished instructor and author. His many awards include the Panhellenic Teacher of the Year Award and the Delphi Center Award.

Professor Hale has published reports on his research in *Antiquity*, *Journal of Roman Archaeology*, *Scientific American*, and other journals; and his fieldwork has been featured in documentaries on the Discovery and History channels. When his first book, *Lords of the Sea: The Epic Story of the Athenian Navy and the Birth of Democracy*, was published in 2009, *The New York Times* reviewer called him “an intellectually serious historian who knows how to tell war stories.” His engaging style and commanding knowledge are appreciated by concertgoers throughout our community.

TEXT:

PRAETORIUS – *In dulci jubilo*

In dulci jubilo,¹

Let us our homage show!

Our heart's joy reclineth

In praesepio,²

And like a bright star shineth

Matris in gremio.³

Alpha es et O.⁴

¹[In sweet rejoicing]

²[in a manger]

³[in the mother's lap]

⁴[Alpha is and Omega]

HANDEL, FROM *MESSIAH* – #4

And the glory of the Lord shall be revealed,

And all flesh shall see it together;

For the mouth of the Lord hath spoken it.

Isaiah 40:5

TCHESNOKOV – *Salvation is Created*

Salvation is created,

In midst of the earth,

O our God.

Alleluia.

RACHMANINOFF – *Bogoroditse Devo*

Bogoroditse Devo, raduisya

Blagodatnaya Marie,

Gospod sToboyu,

Blagoslovenna Ti vzhenakh,

i Blagosloven Plod chreva Tvoego

yako Spasa rodila esi dush nashikh.

Rejoice, virgin, God-bearer

Mary, full of grace,

the Lord be with you.

Blessed are you among women.

and blessed in the Fruit of your Womb

For you have borne the Savior of our souls.

HANDEL, FROM *MESSIAH* – # 12

For unto us a Child is born,

A Son is given:

And the government shall be upon His shoulder;

And His Name shall be called

Wonderful, Counsellor, the mighty God,

The everlasting Father, the Prince of Peace.

Isaiah 9:6

JOSEPH RHEINBERGER,

from Der Stern von Bethlehem (Part 1)

The Star of Bethlehem (Part 1)

ERWARTUNG

EXPECTATION

Die Erde schweigt. Es leuchten die Sterne,

sie grüssen klar aus himmlischer Ferne.

Geheimnissvoll durch Palmen es rauschet,

in sehnender Wacht die Erde lauschet.

Über Strom und Meer, über Thal und Höhen

mit ahnendem Zug die Lüfte wehen.

Ob auch verblüht die Blümlein liegen,

es möchte ihr Duft die Starre besiegen.

Unsichtbar schwebt durch die nächtliche

Stunde

nach so banger Zeit lichttröstende Kunde!

Von Oben kommt's wie thauender Regen,

thu', Erde, dich auf dem himmlischen Segen.

The earth is still. The stars brightly gleaming,

In greeting pure, from far heaven streaming.

Mysteriously the palm trees are sighing,

In longing desire the whole earth lying.

Over stream and sea, vale and mountain

straying.

Forebodingly winds are lightly swaying,

Though withered now the flow'rs are lying,

With their fragrance e'en the chill air defying.

Hov'ring unseen thro' the night's darkness

gleaming,

After long, anxious fears, light, solace, is

streaming!

Earth, open thee wide! From Heav'n it comes,

As soft rain caressing, to heavenly blessing.

ANDRE THOMAS – *Children, Go Where I Send Thee*

CRAIG COURTNEY – *While Shepherds Watched Their Flocks*

While shepherds watched their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.

"Fear not!" said he, for mighty dread
Had seized their troubled mind;
"Glad tidings of great joy I bring
To you and all mankind.

"To you, in David's town, this day
Is born of David's line
A Savior, who is Christ the Lord,
And this shall be the sign:

"The heav'nly Babe you there shall find
To human view displayed,
All meanly wrapped in swathing bands,
And in a manger laid."

Thus spake the seraph and forthwith
Appeared a shining throng
Of angels praising God on high,
Who thus addressed their song:

"All glory be to God on high,
And to the Earth be peace;
Good will henceforth from heav'n to men
Begin and never cease!"

(from Luke 2:8-14)

JOHN RUTTER – *Gloria*

Glória in excelsis Deo
et in terra pax hominibus bonae voluntátis.
Laudámus te, benedícimus te,
adorámus te, glorificámus te,
grátias ágimus tibi propter magnam glóriam tuam,

Dómine Deus, Rex cæléstis,
Deus Pater omnípotens.
Dómine Fili Unigénite, Jesu Christe,
Dómine Deus, Agnus Dei, Fílius Patris,
qui tollis peccáta mundi,
miserére nobis;
qui tollis peccáta mundi,
súscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserére nobis.

Quóniam tu solus Sanctus, tu solus Dóminus,
tu solus Altíssimus,
Jesu Christe, cum Sancton Spiritu:
in Gloria Dei Patris.
Amen.

Glory be to God on high.
And in earth peace towards men of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee for thy great glory.

O Lord God, heavenly King
God the Father almighty.
O Lord, the only-begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right of the Father,
have mercy upon us.

For thou only art Holy. Thou only art the Lord.
Thou only art the Most High.
Jesus Christ, with the Holy Ghost,
in the glory of God the Father.
Amen.

Children, go where I send thee.
How shall I send thee?
I'm gonna send thee one by one.
One for the little bitty baby.
He was born! Born! Born in Bethlehem

I'm gonna send the one by one.
One for he little bitty baby.
Two was for Paul and Silas.
Three was the Hebrew children.
He was born! Born! Born in Bethlehem.

Four came knockin' at the door.
Somebody's knockin' at the door.
Four was the four that came knockin' at the door.
Oh sinner, why don't you answer?
Somebody's knockin' at your door.

Oh I shall send thee five-by-five.
Five for the Gospel preachers.
I shall send thee six-by-six.
Six was the six that couldn't get fixed.
Seven went up to Heaven.
Eight was the eight that stood at the gate.
Nine was the nine that got left behind!
Ten by ten 'cause ten was the ten commandments.

Go where I send thee.
How shall I send thee?
Go where I send thee.
He was born! He was born!
He was born in Bethlehem!

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HANDEL, FROM MESSIAH, # 44

Hallelujah: for the Lord God Omnipotent reigneth.

(Revelation 19: 6)

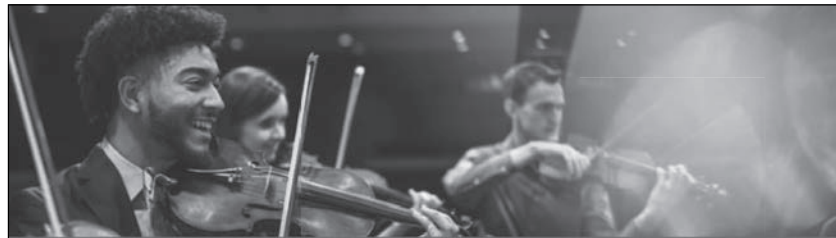
The kingdom of this world is become the kingdom of our Lord,
and of His Christ; and He shall reign for ever and ever.

(Revelation 11: 15)

King of Kings, and Lord of Lords.

(Revelation 19: 16)

Hallelujah!



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ARTISTIC LEADERSHIP



MARK WALKER, Louisville Master Chorale's Conductor and Artistic Director, has extensive experience in Choral Conducting, Organ Performance, Choral Music Education, and Liturgical Church Music. He currently serves as Director of Music and Organist at Immaculate Conception Catholic Church in nearby La Grange, Kentucky. He has served parishes in Kentucky, Tennessee, Texas, and North Carolina and has taught in schools in Kentucky and North Carolina. Walker has a Bachelor's Degree in Music from Western Kentucky University and a Master's Degree in Organ Performance from East Carolina University.

His conducting experience with extended choral-orchestral works includes the works of Bach, Beethoven, Handel, Mozart, Mendelssohn, Vaughan Williams, Vivaldi, Rheinberger, Pergolesi and contemporary composers Tavener, Lauridsen, Paulus, and Rutter. As an organ recitalist, Walker has performed extensively throughout the Eastern and Southern U.S. He currently serves regularly as conductor and organist for various Diocesan events in Louisville, and during the summer of 2011 served as both choral conductor and guest organ recitalist for the National Associations of Pastoral Musicians Conference. He also served as Dean of the Louisville Chapter of the American Guild of Organists in 2011-13.



DOUG ELMORE, Louisville Youth Orchestra's Conductor and Music Director, has conducted youth orchestra and school orchestra performances for more than 30 years across North America and Europe, including performances in New York's Lincoln Center and Carnegie Hall. As a conductor, Mr. Elmore's performances have been described as "Vibrant, stunning, and brilliant"..."Outstanding and amazing"..."Fiery, clean, and still elegant". Mr. Elmore is entering his 33rd year as Orchestra Director of the Floyd Central High School Orchestra and the Highland Hills Middle School Orchestras. In addition to his duties with LYO, Mr. Elmore recently served as Music Director with the Floyd County Youth Symphony (IN). He has been with the LYO for the past 4 years, 3 with the Repertory Orchestra.

Elmore has conducted festival youth All-State and All-County orchestras throughout the Midwest. He is currently on the faculty of the internationally known Abersold Jazz Workshops. In 2019, he was a quarterfinalist for the Grammy Awards "Music Educator of the Year".

A graduate of DePauw University, Mr. Elmore completed his graduate work at the University of Louisville in 2001. As performing bassist, Mr. Elmore has worked with the Louisville Orchestra, Actor's Theatre of Louisville, and Derby Dinner Playhouse. From 2007-2016 he performed with the WHAS "Crusade for Children" Telethon. Mr. Elmore has been featured on cd recordings by University of Louisville faculty members Jerry Tolson and Mike Tracy.

ORCHESTRA

VIOLIN I

Olivia Hodge,
Co-Concertmaster
Asher Blackburn,
Co-Concertmaster

ROTATING:

Samantha Fagone
Alene Hanson
Joseph Levinson
Kaylynn Li
Shannon McGuire
Yizhen Quan
Mary-Katherine Schmidt
Connor Taylor

VIOLIN II

Nicholas Castelluzzo,
Principal

ROTATING:

Fischer Biggs
Austin Clark
Gwendolyn Gray
Elora Gunn
Elliott Lonnemann
Mia Lozado
Asha Peoples
Miriam Rairick

VIOLA

Bryan Back,
Principal

ROTATING:

Hannah Armar
Madeline Bohler
Yahaira Castillo-Bacilio
Jesse Gray
Aidan Knox
Taina LeBlanc
Noah Rairick

CELLO

Kenya Tovar,
Principal

ROTATING:

Olivia Bohler
Lincoln May
Eleanore Ragan
Grace Thrasher
Sam Yost

BASS

Karl Jocson,
Co-Principal
Tina Slone,
Co-Principal

ROTATING:

Matthew Staton

FLUTE

Jiwon Jung,
Principal

ROTATING:

Yeji Chung
Lillie Kang
Dennie Kasey
Shelby Ross

OBOE

Bethany Trotta,
Principal

ROTATING:

Nadia Cho
Allison Hebdon
Cade O'Kelley-Ruckman

CLARINET

Emily Cooper,
Principal

ROTATING:

Matthew Goode
Gehrid Hensley
Aaron Seay
Carley VanMeter
Breanna Ward

BASSOON

Blanton Boso,
Principal
*(The Paul D. McDowell
Endowed Principal
Bassoon Chair)*
Ryan Kegg, 2nd

HORN

Ben Fowler,
Co-Principal
Kimberlee Hebdon,
Co-Principal

ROTATING:

Michael Coleman
Katie Hodge
Kenneth Stewart
Allie Swares

TRUMPET

Nicholas Recktenwald,
Principal

ROTATING:

Anetta Kendall
Sebastian Petzinger

TROMBONE

ROTATING:
Cody Coleman
Logan Myers

PIANO

Harin Oh,
Principal

HARP

Chelsea Balmer,
Principal

TIMPANI

Ford Smith
Principal

ROTATING:

Josh Doelling
Kyle Roemer

PERCUSSION

Shawn Bentley
Josh Doelling
Kyle Roemer
Ford Smith

ROTATING:

Faith Greenwell
Spencer Shina

LOUISVILLE MASTER CHORALE

SOPRANO

Donya Clarke
Sarah Clay
Conra Cowart
Marilyn Cross
Laura Lea Duckworth
Jessica Mills
Nancy Morris
Jenny Patterson
Vicky Perry
Randy Peters
Miriam Pittenger
Mary Redden
Stephanie Smith
Diane Watkins
Maria Whitley
Ruth Wright

ALTO

Nancy Appelhof
Theresa Bauer
Anne-Karrick Deetsch
Carole Dunn
Barbara Ellis
Jeanne Marie Groene
Julianna Horton
Carolyn Makk
Julie Nichelson
Nancy Nikfarjam
Linda Osavsky
Kathleen Regneri
Marsha Roberts
Sheila Steinman Wallace
Elizabeth Weaver

TENOR

Alex Brackett
Rob Carlson
Bill Coleman
Millard Dunn
Tommy Fitzgerald
Jackson Harmeyer
Sean McKinley
Troy Overton
Gregg Rochman
Jonathan Smith
Wesley Thomas
Claude Wise

BASS

Louie Bailey
John Hale
Fred Klotter
Rob Lane
Richard Mook
John O'Neil
Laurence Pittenger
Alex Redden
Bill Schauf
Lewis Washington

THANKS FOR YOUR HELP

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2019 AUDITION DATES
February 9, March 1
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*All Co-Principals, Assistant Principals and Rotating members are listed in
ALPHABETICAL order.*

Main Office Production is the official recording company of the Louisville Youth Orchestra.

CDs of this performance may be ordered immediately after the concert at the LYO table in the lobby.

SOLOISTS



LAURA LEA DUCKWORTH, *soprano*, received a B.A. in Music at University of Oregon, and did graduate work in Germany and England. Since moving to Louisville in 1986, she has enjoyed a career as a soloist, church musician, and voice teacher. Her seventeen years as a voice teacher at Louisville Academy of music produced many fine young singers. She has been a soloist with the Louisville Bach Society, Choral Arts Society, Christ Church Cathedral, Lexington, and Louisville Master Chorale. She is recently retired from the position of Director of Music and Worship at St. Francis of Assisi Catholic Church.



JESSICA MILLS, *soprano*, studied voice at Indiana University Bloomington, and received a Bachelor's degree in vocal performance from Bellarmine University. In 2016, she graduated from the University of Kentucky with a Master's of music education in choral conducting. She has appeared as a soloist with many Louisville arts ensembles, including the Bellarmine Oratorio society, the Louisville Master Chorale, and the Louisville Vocal Project. She is currently the Director of Music Ministry at St. Gabriel the Archangel Catholic church in Louisville, KY.



JULIE NICHELSON, *mezzo-soprano*, studied voice at University of Cincinnati College-Conservatory of Music, and at the University of Louisville with Edith Davis Tidwell. Mrs. Nichelson graduated from the University of Louisville with Bachelor's in Music Education and Master of Arts in Teaching Degrees. She served as Choral Director at Pleasure Ridge Park High School for 18 years and retired from teaching after 33 years. She performs regularly with the Louisville Master Chorale, Voces Novae, and currently serves as Cantor and Section Leader at St Boniface Church.



LEWIS WASHINGTON, *baritone*, has been a soloist/recitalist in the Louisville area for many years. He performed with The Stephen Foster Story while attending The School of Church Music at Southern Seminary. He has performed in works ranging from Bach's St John Passion to Stephen Schwartz's Godspell and in highlights from Gershwin's Porgy and Bess. He has also participated in world premieres of works by Raymond Horton. Engagements have also included the educational tours at elementary schools and the NightLights series with the Louisville Orchestra.



DEBORAH DIERKS, *piano*, is a professional recitalist and collaborator who has performed across the US and Europe. She is lecturer and vocal coach for the Opera Program at the University of Louisville and works with the instrumental program at the Youth Performing Arts School and various professional and semi-professional local music groups. Her undergraduate degree is from the University of Cincinnati College Conservatory of Music and her graduate degree is from the University of Louisville. She is Music Director at Crescent Hill Presbyterian Church.

PROGRAM NOTES

Dmitri Shostakovich: Festive Overture (1954)

Dmitri Shostakovich (1906-1975) was, according to his biographer Laurel Fay and others, "the greatest symphonist of the mid-20th century." And yet his life offers us the most poignant example of the conflict between great art and totalitarianism in recent human history. Shostakovich began his career full of promise. Alex Ross (*The Art of Noise: Listening to the Twentieth Century*) says that "From an early age he showed an astounding aptitude for music, grasping basic theory and notation almost without formal instruction." But after the revolution of 1917, the new government felt that all art should be "social realism," which Nikolai Bukharin spelled out in 1934 as "tragedies and conflicts, vacillations, defeats, the struggle of conflicting tendencies." And the worst thing a Russian composer could be accused of was "formalism" (though no one seemed to know exactly what that meant: perhaps it was like pornography, the censors would know it when they heard it). Shostakovich first heard it applied to his music in 1929. Things got much worse in 1936, when Stalin walked out of a performance of Shostakovich's opera *Lady Macbeth of Mtsensk*. Soon after, a devastating review appeared in *Pravda*. Biographers report that Shostakovich kept a packed suitcase ready in case there was a knock on his door in the middle of the night. When an American journalist, a communist sympathizer, asked the editor of *Pravda*, "Why Shostakovich," the editor replied, "We had to begin with somebody... Shostakovich was the most famous... a real genius. We knew that he could withstand the shock."

And withstand it he did, writing music that he knew Stalin and his cronies would not object to. How he did that and continued to write brilliant music takes more time to explain than we have here.

In 1957 the Soviet Union was celebrating the thirty-seventh anniversary of the October Revolution. But there was no music to open the concert to celebrate the occasion. A representative of the organizing committee came to Shostakovich and told him, "We're in a tight spot. We've got nothing to open the concert with." Shostakovich's reply was, "All right." According to Shostakovich's biographer Elizabeth Wilson, Lev Nikolayevich Lebedinsky was with Shostakovich when he wrote the "Festive Overture." Shostakovich told Lebedinsky, "Sit down here beside me and I'll write the overture in no time at all." Lebedinsky reports, "He started composing. The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes, and compose simultaneously." Couriers came, one after another, to pick up the music as Shostakovich wrote it, the ink still wet on the paper.

The work was premiered on the 6th of November, 1954, and it has remained one of Shostakovich's most popular works ever since. Its energy, its exuberance, its joyfulness suggests that Shostakovich was celebrating more than an anniversary. Perhaps he was celebrating his freedom to write this music, the irony that he had been asked, begged, to write it by the regime that had at one time not allowed his music to be played in his own country, or just his own ability to write music this good, and as fast as he could write it down. Lebedinsky mentioned the name Mozart as he was describing Shostakovich at the piano, writing music.

Michael Praetorius: "In Dulci Jubilo"

Michael Praetorius (1571-1621) was one of the most prolific German musicians in the late 16th and the early 17th centuries. He was a singer, choirmaster, organist, instrumentalist, composer, theoretician, and collector/publisher of music. He seemed to make good friends everywhere he went. In his early life he collected hymn tunes of the protestant Reformation, though later in his life he encountered the sacred music of the Italians, among them Giovanni Gabrieli (1557-1612). During his lifetime he published several collections of music. His *Polyhymnia Caduceatrix et Panegyrica*, published in 1619, two years before his death, contains three different arrangements of "In Dulci Jubilo," including one arrangement

for instruments alone. His *Syntagma Musicum* was published in three volumes between 1618 and 1620. The first volume concerns religious music. The second volume deals with instruments of his day, with particular attention to the organ. And the third volume is a dictionary of contemporary musical forms. According to Walter Blankenburg and Clytus Gottwald, writing in Oxford Music Online, each of these volumes displays “a tendency typical of [Praetorius] towards an encyclopedic, systematic approach to the theory and practice of music.” Apparently Praetorius planned a fourth volume to offer instruction in composition, but he did not live to finish it.

“In Dulci Jubilo” was an old, familiar tune when Praetorius began to learn music. By tradition it is macaronic; that is, the text involves more than one language. For Praetorius the two languages were Latin and German. In the version we will sing the German has been translated into English by Christopher Moore.

George Frideric Handel (1685-1759)

Anyone researching Mendelssohn's *Elijah* (which the Louisville Master Chorale sang at its most recent concert) will find again and again, in source after source, that Mendelssohn's great oratorio is today the best loved, most often performed oratorio AFTER Handel's *Messiah*. And it's true. For many of us Christmas would not be complete without some of the choruses from *Messiah*. We will sing three of the most familiar, three of the best loved, choruses.

Charles Jennens, who put together the text for Handel, was a “non-juror,” that is an Anglican faithful to those priests who had lost their livings after the Glorious Revolution because they remained faithful to James II and considered George I a usurper to the throne. We don't know if his politics led him to the Old Testament prophets, but his choice of texts from Isaiah anticipated not just the events of the New Testament birth narratives, but their language as well. The words to the “Hallelujah” chorus come, not from the Old Testament, but from the last book of the New.

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Pavel Chesnokov [Tchesnokov] (1877-1944)

Pavel Chesnokov was one of the best known composers and conductors of a capella choral music in Russia until October of 1917. His choral music was a capella because the Eastern Orthodox Church forbade the use of instruments within the sanctuary. After the Bolsheviks took power, they forbade writing any religious music. Chesnokov wrote only secular music after that, and in 1931, when Stalin ordered the Cathedral of Christ the Saviour (where Chesnokov was choirmaster) demolished, he wrote no more music at all.

Chesnokov wrote over four hundred sacred choral works (and perhaps a hundred more secular works). But he considered that the most important thing he wrote, the crowning achievement of his career, was a book entitled *The Choir and How to Direct It* (1930, translated into English by John C. Rommereim in 2010). The book is divided into two parts: I. The Choir (“What is a Choir,” “The Structure of a Choir,” “Intonation,” “Nuance,” *et al*) and II. Choral Conducting (“Conducting Entrances,” “Techniques for Attaining Nuances,” “Methods of Teaching a Composition to a Choir,” *et al*). There are appendices, which include among them “A Homework Plan for the Conductor” and “Guidelines for Choral Auditions.”

“Salvation is Created” is today probably Chesnokov's best known work. He wrote it as an a capella piece, but it has also been arranged, without words, for brass choir, band, string quartet, and orchestra. This testifies, I think, to the power of the music itself.

Sergei Rachmaninoff (1873-1943)

Writing about Russian Church Music for Oxfordmusiconline.com, Miloš Velimirović says that the “most significant composers of Russian church music during the two decades before the 1917 Revolution were...Aleksandr Kastal'sky (1856-1926) and Pavel Chesnokov (1877-1944).” But he continues, “Above them all towered Rachmaninoff whose *Liturgy of St John Chrysostom* and *All-night Vigil* are now ranked as the highest artistic achievements in the realm of Russian church music.”

Rachmaninoff left Russia after the 1917 Revolution, and he became a wealthy man, known in the west far more for his compositions (“Piano Concerto # 2,” “Fantasy on a Theme of Paganini”) and his piano playing. He was six feet tall and his hand could span a 13th on the piano. And on stage, he never smiled. But his playing was spectacular.

The *All-night Vigil* is a set of fifteen a capella pieces, the texts for the first six of which come from the Russian Orthodox canonical hour of Vespers. “Bogoroditse Devo” is the sixth of the fifteen pieces. The text is a Russian translation of the Latin “Ave Maria.” And the setting is stunningly beautiful. Rachmaninoff was much more than just a virtuoso piano player.

Joseph Rheinberger (1839-1901)

Joseph Rheinberger, as most of the composers represented on our program, began music early in his life. He began organ lessons when he was five years old, and by seven he was a church organist. When he began to compose he turned to Bach, Mozart, and Beethoven, rather than to Wagner and the New German School.

Perhaps the most fortunate thing in his life was to marry a poet: Franziska von Hoffnaaß (1831-1892). He set many of her poems to music. They worked together on *Der Stern von Bethlehem* (Opus 164, of 1891). His wife did not live to hear the completed work, and it may be that Rheinberger himself never heard the final work played in its entirety. But they considered this work his masterpiece.

The *Star of Bethlehem* tells the story of the birth of Jesus in nine parts. We will sing the first part. You

will hear in Rheinberger's music the work of a man who thoroughly understands the classical tradition and the transformations wrought upon it by the early romantic composers. According to Oxford Music Online, "The strength of his works...lies in the indisputable mastery and the planned coherence of his compositional style, which is imbued with the spirit of polyphonic thinking rather than compelling inventiveness or vivid conception." This may seem like faint praise, but what you will hear in this first movement is the work of a master, lyrical and beautiful.

Craig Courtney (b. 1948)

Son of a career army man, Craig Courtney was born in Salzburg, Austria. He went to High School in Indianapolis, Indiana. After High School he received Bachelors and Masters degrees in piano performance at the University of Cincinnati. He continued his studies in Milan, Italy. From there he went back to Salzburg where he joined the music faculty of the Mozarteum University in Salzburg. There he taught piano and served as accompanist for the woodwind and brass department. He also directed the choir at the Salzburg International Baptist Church, where he began composing sacred music in English.

The text of "While Shepherds Watched Their Flocks" is a retelling in rhymed verse of the birth narrative from Luke's gospel. Courtney's setting of this text is reminiscent of modern composers like Morten Lauridsen, drawing on the rich, lush qualities of the human voice.

John Rutter (b. 1945)

John Rutter was born in London on September 24, 1945. Church choirs in both this country and his own have been familiar with his work for some time. The public around the world would have heard his setting of "This is the Day" at the wedding of Prince William and Kate Middleton and his anthem "The Lord Bless You and Keep You" at the wedding of Prince Harry and Ms Meghan Markle.

In 1974, Mel Olson, conductor of his own choir—The Voices of Mel Olson—in Omaha, Nebraska commissioned Rutter to write a setting of the second part of the Latin Mass. The piece was premiered in Omaha on the 5th of May, 1974, with Rutter conducting.

From at least the time of Bach, composers have divided the Gloria into several sections, generally ranging from eight (Mozart, Grand Mass in C Minor, K 427) to twelve (Bach, Mass in B Minor, BWV 232), each section with its own key and tempo. John Rutter has divided his Gloria into three sections, or movements. The first is marked *Allegro vivace*. The second, beginning with the words "Domine Deus, Rex Caeléstis" is marked *Andante*. And the third, which begins with the words "Quóniam tu solus Sanctus," is marked *Vivace e ritmico*. Rutter has said that this organization is based on symphonic music, concertos and symphonies, with an alternation between fast and slow movements.

It is a challenging piece to sing, and a very exciting piece to listen to.

Leroy Anderson (1908-1975)

Leroy Anderson was born in Cambridge, Massachusetts. He did his undergraduate and his graduate work at Harvard, earning a B.A. (1929) and an M.A. (1930) in music. As a graduate student he worked towards a Ph.D. in German and Scandinavian languages (he had grown up speaking both English and Swedish in his home). While he was a graduate student he directed the Harvard University Band, and wrote arrangements for the band. Arthur Fiedler heard some of them and invited Anderson to write something for the Boston Pops Orchestra.

Anderson became fluent in at least nine languages, and he worked for military intelligence during the war. After the war he continued writing arrangements for the Boston Pops. He began writing "Sleigh Ride," according to leroyanderson.com, in the summer of 1946 ("during a heat wave"). He finished it in February of 1948. The web site tells us that "Arthur Fiedler conducted the premiere of Sleigh Ride with the Boston Pops Orchestra's [sic] in May of 1948. By December of 1948 New York City department stores were playing *Sleigh Ride*."

They still are, except now it's not just New York. "Sleigh Ride" is another of those pieces of Christmas music that lifts our spirits. It has become an essential part of our experience of the holidays.

André Thomas (b. 1952)

André Thomas has a Bachelor of Music degree from Friends University (1973), a Master of Music degree in piano performance from Northwestern University (1976), and a Doctor of Musical Arts degree from the University of Illinois (1983). He is currently the Owen F. Sellers Professor of Music, Director of Choral Activities, and Professor of Choral Music Education at The Florida State University. He admits that growing up he did not like Spirituals and Gospel music until Jester Hairston explained to him that the language of this music did not represent inferiority but rather was an attempt to represent sounds in English that came from the languages of Africa. Some of his strongest music now we would have to call the music of spirituals.

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"Children, Go Where I Send Thee" is an excellent example of this idiom. The song itself is a traditional spiritual, recorded by, among others, The Weavers; Peter, Paul and Mary; and Ricky Skaggs. But André Thomas's setting takes the piece into another dimension. And, given that Thomas has degrees in piano performance, we should not be surprised that the piano accompaniment is more than just accompaniment. It is an integral part of the piece. Online, J. W. Pepper advertises the score like this: "If you're looking for just any old spiritual to fill a slot on your program, this is definitely not what you want. But, if you want to "pull out all the stops" and "cut loose," take a good look at this! It opens with a strong baritone solo, and it's worth buying just for the incredible piano part!" One eyewitness has said that when Thomas conducts this piece he will often dismiss the pianist and sit down at the piano himself.

Where is the spiritual sending us? It is sending us to Bethlehem!

Amen! and Amen!

Program notes by Millard Dunn.



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