



WASHINGTON METROPOLITAN PHILHARMONIC

October 12

The George Washington Masonic National Memorial (VA) 3 pm

October 19

The Church of the Epiphany (DC) 3 pm

Composition Competition Winner

Anthony lannaccone Dancing on Vesuvius & Waiting for Sunrise on the Sound

Sergei Rachmaninoff Fantasy, The Rock, op.7 Nicholas Flagello Concerto Sinfonico with The Washington Saxophone Quartet Mark Edwards Wilson Meteora

December 7

Convergence (VA) 3 pm

December 13 (Saturday Event)

The Church of the Epiphany (DC) 3 pm

Gustav Holst Christmas Day
with the NOVA Community Chorus
Ralph Vaughan-Williams Five Mystical Songs
with the NOVA Community Chorus
Alfred Schnittke Concerto for Piano and Strings
with pianist Lydia Frumkin
Songs for the Holidays
with soprano Laura Mann



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February 1

The George Washington Masonic National Memorial (VA) 3 pm

February 8

The Church of the Epiphany (DC) 3 pm

Ross Wixon's Sparkling Dialogue for Trombone and Strings (world premiere) with trombonist Brian Bourne

Franz Liszt Les Préludes, S.97 (Symphonic Poem No. 3)

Johannes Brahms Piano Concerto No. 1, op. 15, in D minor with pianist Thomas Pandolfi

March 2

The George Washington Masonic National Memorial (VA) 3 pm

April 12

The Church of the Epiphany (DC) 3 pm

Paul Leavitt Requiem with NOVA Community Chorus Samuel Barber Cello Concerto, op. 22 with cellist Steven Framil

May 3

The Church of the Epiphany (DC) 3 pm

June 5, 6, & 7

The George Washington Masonic National Memorial (VA) 5th & 6th: 7:30 pm and 7th: 3 pm

Carl Marla Von Weber Concertino for Clarinet and Orchestra, J.109, op.26, E-flat major with clarinetist Rogelio Garza

"Beatles to Broadway"

John Williams Signature Ed. Love is All You Need, A Tribute to the Beatles (Arr. B. Healey) Selections of Rodgers and Hammerstein Favorites with The Alexandria Singers

HOLIDAY CONCERT

Washington Metropolitan Philharmonic

Soprano Laura Mann

Pianist Lydia Frumkin

The NOVA Community Chorus
With Soloists

Aurelius Gori, baritone

Michelle Lewis, soprano

Matthew Relton, baritone

December 7

Convergence (Alexandria)

December 13

The Church of the Epiphany (DC)

Program

Washington Metropolitan Philharmonic Ulysses S. James, Music Director/Conductor

Soprano Laura Mann

Gesù Bambino

Pietro A. Yon (arr.by William Ryden)

Mariä Weigenlied, (Mary's Lullaby) Op.76, Nr.52

Max Reger

Cantique de Noel (O' Holy Night)

Adolphe Adam (arr. By Arthur Luck)

Pianist Lydia Frumkin

Concerto for Piano and Strings

Alfred Schnittke

Intermission

NOVA Community Chorus, Dr. Mark Whitmire, Director

Christmas Day, Choral Fantasy on Old Carols

Gustav Holst

Peace to the World (from Chanukah Cantata)

Shelly Olson

Michelle Lewis, soprano

Matthew Relton, baritone

Ralph Vaughan

Five Mystical Songs Williams

Aurelius Gori, Baritone

- 1. Easter
- 2. I Got Me Flowers
- 3. Love Bade Me Welcome
- 4. The Call
- 5. Antiphon

Ulysses James, WMPA Music Director & Conductor, is a former trombonist who studied in Boston and at Tanglewood with William Gibson. principal trombonist of the Boston Symphony Orchestra. He graduated in 1958 with honors in music from Brown University. After a 20 year career as a surface warfare Naval Officer, followed by a second career as an organization and management development consultant, he became the Music Director and Conductor in what is now Washington Metropolitan Philharmonic Association in 1984. The Association currently sponsors the Washington Metropolitan Philharmonic, the Washington Metropolitan Youth Orchestra (high school), and the Washington Metropolitan Concert Orchestra (middle school).



The Philharmonic has grown from a small, mostly amateur group to a 60-70 member orchestra, about 70% of whom are professional or semiprofessional musicians. Similarly, as Music Director/Conductor of from 1984 to 2011, Washington Metropolitan Youth Orchestra grew from a small non-auditioned group of string players to an auditioned 50 member orchestra. He initiated a summer chamber music series at The Lyceum in Old Town, Alexandria that will have its twenty-fifth consecutive season next summer.

Mr. James is known for his innovative programming and performance of new, accessible works. He has conducted in Carnegie Hall, Lincoln Center's Avery Fisher Hall, and Strathmore Hall and has conducted frequently in the Kennedy Center's Concert Hall and Terrace Theater.



MARK WHITMIRE is Director of NOVA Community Chorus and Professor of Music at Northern Virginia Community College. Dr. Whitmire has received numerous grants and awards, including a scholarship for postgraduate studies at the Britten-Pears School in England (where he studied with Sir Peter Pears), and a grant from the National Endowment for the Humanities for research and writing on the music of Benjamin Britten. He was been named "Outstanding Faculty of the Year" by the college in 1999 and 2010, and in 2004 he was awarded the "President's Sabbatical," one of the highest honors given by the college. He has been conductor-in-residence at Gloucester Cathedral, Westminster Abbey and

Canterbury Cathedral in England. In 2008 he conducted performances in Leipzig, Germany, including a performance at the famed Gewandhaus. In summer 2010 he led a choral tour of France, conducting performances at Chartres Cathedral, Rouen Cathedral, La Madeleine (Paris) and Notre Dame Cathedral. In 2013 Dr. Whitmire led a choir tour of Italy, including performances at San Marco Basilica (Venice) and St. Peter's Basilica (Rome). Dr. Whitmire attended Abilene Christian University, the University of Texas,

and the University of Maryland, where he received the Doctor of Musical Arts degree. This season marks Dr. Whitmire 30th year as choral director at NVCC Alexandria.

NOVA COMMUNITY CHORUS is eighty-voice ensemble that combines singers

from the NVCC Music Program and the surrounding community. The chorus performs regularly with the Alexandria Band, the Washington Metropolitan Philharmonic and the Alexandria Symphony. Special engagements in past years have included Carnegie Hall, Lincoln Center, the Kennedy Center and the National Theater. The chorus toured Spain and performed at the 1992 World's Fair in Seville. Members of the chorus sang in England (2006), at the Leipzig International Choral Festival in



Germany (2008), in France (2010), and in Italy in summer of 2013.

SOPRANO Rachael Abbott Karen Besser Sara Dudley Brown Jessi Calzado-Esponda Ginger Caress Cathy Clark Lisa Clark Pat Connors Nancy Denker-Hong Krystin Gill Margaret Harrison Lene Jensen Terri LaGoe Michelle Lewis Barbara Lowrey Marty Maher Carolyn Miller Bahar Pinto Judith Robb Mary Lee Russell Maria RynnAlthea Schottman Jennifer Weger Nancy Ruth Wood

ALTO

Mary Yee

Frankie Amero Halina Banas-Jones Maria Bolin
Arlene Brigida
Ellie Briscoe
Elizabeth Bull
Melanie Casey
Kate Cantrell
Martha Evans
Roxanne Fisher
Pat Flagg

Pat Flagg Holly Hambley Izola Hawkins Ruth Herndon Joyce Lombardi Agnes Malicka Marion Mangus yra Newman

Deborah Peetz Carol Pelenberg Vicki Ratcliffe Annette Reilly Katy Rinaman Jane Roningen

Mary Shilton Kaylee Shuey Carol Uri Barbara Wade

Barbara Wade Grace White Judy Wulff

TENOR John Connors Tom Donlan Bob Gerbracht Larry Goldschmidt D'Vonte Jackson Bill Reilly Francisco Robles Fred Schottman Alex Thomas

BASS

Alan Bunner **Ed Caress** Larry Carnahan Bob Clark John Clark Anthony Clarke Bernie Cohen Michael DeHart Hassan Dhouti Walter Gans Lock Handley Mark Johnson Richard Kennedy Nick Kina Alan Krause Ray Lombardi Tom Moser Tom Munger Matthew Relton Tim Rinaman Will Russell

The Washington Metropolitan Philharmonic

First Violin

Tim Kidder,

Concertmaster
Sean Ganous
James Kuykendall
Kathleen Lavengood
Emily Rapavi

Cheryl Stickley

Second Violin

Slavica IIic, Principal
Evette Becker
Rebecca Edelstein
Maurice McCreary
Dennis Murphy
Winnie Nham
Jane Thell

Viola

Donald Harrington, Principal

Oksana Abara

Elva Cala Barbara King Maria Camila Sandoval Kelly Schindler Cello

Philip Wolf, Principal Jorge Alvarez Sharon Kalbacher Kathryn Kleppinger John Matzner Amy Medearis

Contra Bass

Kimberly Johnson, Principal Rachel Colombana Scott Freeman

Flute
Lynn Ann
Zimmerman-Bell,
Principal
Susan Brockman

Oboe Mary Padilla Jane Hughes

Clarinet
Rogelio Garza, Principal
Chris Epinger

Bassoon

Walter Wynn, *Principal* Mary Dugan

French Horn

Shane Iler,
Principal Dec. 7
Kevin Illick,
Principal Dec. 13
Lisa Motley

Trumpet

Brett Lemley, *Principal* Aaron Muller

Trombone

Tyler Castrucci,

Principal

Nicholas Hogg

Harp

Wendy Willis

PercussionPaul Durning, *Principal*Victor Younge

Timpani Bruce Davies

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Robin Havens Parker, Executive Director Nancy James, Librarian John Reiser, Recording Engineer



to our Washington Metropolitan Youth Orchestra! The WMYO won its very own prestigious Bammy Award this year.

Students, teachers and young musicians were honored at the third annual Bammy Awards on September 27 at the Arena Stage, Washington, DC. The red carpet was rolled out in recognition of outstanding leaders in the field of education. The Washington Metropolitan Youth orchestra provided the music for this event. The Washington

Metropolitan Youth Orchestra has performed for the Bammy program since its inception in 2012. This year the orchestra itself was honored with a Bammy award for outstanding musicianship, achievement and performance.

The orchestra played music by Grieg and Dvorak during the opening festivities and remained on stage for over two hours, providing music for honorees receiving awards. Members of the orchestra did a marvelous job of remaining attentive and focused during the live ceremony that demanded the musicians' flexibility. This was especially remarkable since many of the orchestra members participated in athletic and band commitments earlier in the day. Following its performance of the *Overture to Pirates of Penzance*, for which oboist Jeannine Rossi and trumpeter Jacob Kristin received solo bows; the audience enthusiastically thanked this group of talented musicians with resounding round applause and a lengthy standing ovation.

For forty-three years the Washington Metropolitan Youth Orchestra has been offering youth from local communities the opportunity to perform major symphonic works. Under the baton of Maestro Henry Sgrecci the orchestra presents five concerts each year in a variety of venues.



Soprano Laura Mann, Soprano is an opera/ music theater artist living on the cutting edge of creativity, well known for performing and recording world premiers of new solo vocal music and stage works by female as well as male composers. She is featured yearly in Who's Who in America and Who's Who Among American Women for her broad scope of her work in the arts. Additionally, she has been selected as Honored Member of the Cambridge Who's Who Registry of Executives, Professionals, and Entrepreneurs.

Laura's uncompromising fidelity to excellence has won a powerful vote of approval from Warner Brothers, which purchased several of her recorded songs for use in their

film/ media projects. She subsequently has been invited by Warner Brothers to submit additional recorded material.

Mann has sung over 40 opera and operetta roles in multiple stage productions in the USA and Europe, where she resided for several years. She has appeared at international festivals and as soloist with many prestigious orchestras, among them the Berlin Philharmonic, Swiss Chamber Orchestra, Rochester Philharmonic, Buffalo Philharmonic, and the Washington Metropolitan Philharmonic Orchestra. Also the Richmond, Oklahoma City, and Asheville Symphonies, Dallas Baroque Ensemble, and many others.

A resident of the Washington, DC area, Laura has appeared as soloist at the Kennedy Center Concert Hall, the German, French, and Mexican Embassies, the Washington National Cathedral, the Sumner Museum, and is frequently heard on many other area concert series, singing from a body of repertoire in 8 languages.

Dr. Mann is the recipient of Fulbright and Rockefeller Grants, as well as Arts Council grants from several states. Among many other performance activities, she is presently touring as a l2th season Touring Artist for the Virginia Commission for the Arts.

The Artistic Director of the Virginia Pro Art Series presented in conjunction with the Virginia Museum of Fine Arts wrote: "Laura has an incredibly beautiful, resonant voice that is a joy to hear ... very well-suited to the material she selects. Laura's performances are also more than just musical solos - a consummate actress, she creates the mood ... the character as she sings ... Extremely enjoyable ..." Another presenter wrote, "The show was fantastic, and Dr. Mann a delight to work with!"

Laura has sung literally hundreds of recitals here and abroad, with a diversity of repertoire that staggers the imagination. Washington Review Magazine wrote the following after one of her programs at the Washington National Cathedral: "Her clear, shimmering soprano ascending to the heights of the cathedral and fluttering down over the audience ... provided a musical performance of sophisticated tranquility."

A few seasons ago Laura was selected from 80 singers across 3 continents as a semi-finalist in the International Opera Singers' Competition sponsored by the Center for Contemporary Opera in New York City. A versatile and sparkling diva, Laura has also appeared with Concord Jazz recording artist Stef Scaggiari in her own cabaret show entitled *The Many Faces of Love.*

Laura's new recording "The Many Faces of Love" will be released in Spring 2015 and features 14 songs from the American pops standards repertoire. These are sung to jazz piano and string bass accompaniment, and mark her recording debut in this new genre.

"Laura Mann stood above all the women in the cast, delivering a gripping study of Antonia her exquisite voice alone would have sufficed." - Orpheus Theater Magazine, Hamburg, Germany "Laura Mann is an artist who deserves an audience." - The Baltimore Sun



Pianist Lydia Frumkin "Lydia Frumkin is one of those remarkable musicians whose virtuosity is with romantic sweep, depth of feeling and delicate touch, all of which are so vital to the collaborative endeavor of ensemble playing. Her performances are infused with a refreshing element of improvisation."

Maria Baskova, "Music and Time" Magazine, Moscow, Russia, Issue No.11, 2007

"Ms. Frumkin's warm and sensitive playing..." The Washington Post, November, 2007

"Indescribably beautiful, many people in the audience cried..." Cambio Michoacan, Mexico, February, 2005

Professor Emerita at the Oberlin College Conservatory,

pianist Lydia Frumkin has been brought up in a tradition of the Russian legendary piano figures, such as Maria Yudina, Nadezhda Golubovskaya and Felix Blumenfeld, having studied with their pupils Mikhail Muravin (in Tajikistan) and Sedmara Zakarian-Rutstein at the Saint Petersburg (then Leningrad) Conservatory. After graduation with honors, Lydia was invited to join the roster of the Leningrad Philharmonic Music Society. She appeared as soloist, chamber music performer and accompanist throughout the former Soviet Union, as well as on television and radio.

Since coming to the United States in 1974, Lydia Frumkin taught at the Oberlin Conservatory (1975-2012), conducted master classes at universities in USA and Canada and participated in music festivals in the Netherlands, Switzerland, Iceland, Mexico and Germany. She has also performed in major American cities, such as New York (Merkin Hall, W.M.P. Concert Hall), Washington D.C. (National Gallery of Art, Phillips Gallery, Strathmore Hall, McCathran Hall, Corcoran Gallery), Cleveland (Severance Hall), Chicago, Pittsburgh, New Orleans, as well as in Moscow, Russia (The Rachmaninoff Hall), Reykjavik, Iceland (Salurinn Hall), Mexico City, Mexico, Morelia, Mexico, Florence, Italy, and also in Spain, Netherlands and Switzerland.

Baritone Aurelius Gori, is an acclaimed soloist and recitalist based in the Washington, DC Metro Area whose singing has been hailed as "splendidly lyrical" by the Washington Post. A 1990-91 Fulbright scholar, he made solo concert appearances in Berlin and Vienna and became a 1991 semifinalist in the International Belvedere Competition in Vienna. His many concert appearances include the Kennedy Center with the Fairfax Symphony, the Amherst (New York) Symphony and the North York Symphony in



Toronto, Canada. He is also a frequent guest artist with numerous Washington area choral and musical societies. Recent performances include Beethoven's An die Freude with members of the National Philharmonic Chorale in Washington and Ravel's Chansons Madécasses with the Interharmony International Music Festival in Arcidosso, Italy in July 2014. He is thrilled to be performing Vaughan Williams Five Mystical Songs with the NOVA Community Chorus and Washington Metropolitan Philharmonic once again. He is a founding member of Gori Voice Studios, LLC where he and his wife maintain an active voice studio.

Dr. Gori is on faculty at Northern Virginia Community College-Alexandria and the Washington Conservatory of Music. His many students over the years include professional singers, college scholarship and NATS and other competition award winners and many singers who appear regularly in choral, operatic and musical theatre productions throughout the Washington DC area. He is looking forward to teaching voice and coaching chamber music with Interharmony International again this coming summer.

Concerto for Piano and String Orchestra, Op. 136 - Alfred Schnittke

Born November 24, 1934, in Engels, USSR Died August 3, 1998, in Hamburg, Germany

This work dates from 1979. It is scored for piano solo and strings

Alfred Schnittke was born in a small town in the USSR, but his influence eventually overtook the entire musical world. He is known for his numerous works, most of which place traditional music alongside serious musical innovation. Classical and Baroque idioms are sometimes overlaid by a veil of dissonance. The effect is often simultaneously shocking and invigorating.

Schnittke's first formal musical education was at age twelve in Vienna. Living alongside the monuments to the great composers made a huge impact on the young musician and gave him a healthy obsession with music of the late eighteenth century. Upon moving to Moscow in his mid-teens, Schnittke entered the Moscow Conservatory and remained as a student and professor until 1972. Although his career had already begun in the early 1960s with works influenced by Shostakovich, the 1970s were a period of exploration. He fell under the spell of the serialists in the mid-1960s and created a unique approach to the technique. It was at this point that he began to develop his mature "polystylism" that juxtaposed old and new idioms.

Schnittke's health declined in the last few decades of his life. He suffered several strokes and eventually moved to Hamburg in 1990. He died in 1998 and was buried in Novodevichy Cemetery in Moscow. His tombstone has the image of a musical staff with a whole rest below a fermata. The dynamic marking is fortissimo.

Alfred Schnittke's Concerto for Piano and String Orchestra is cast in one long movement, but there are several clear-cut sections within the single-movement structure. There are sections that resemble Russian Orthodox chant and the mid-century Soviet symphonists. At times, consonant string harmonies underpin dissonant piano passages. The piano writing is simultaneously virtuosic and philosophical, but it is always captivating and delightful. Schnittke's wry sense of humor shines through even the darkest moments.

Perhaps the best description is Schnittke's own:

"In 1979 I tried to realize the long-conceived wish of writing a piano concerto for Vladimir Krainjew ... however, I did not succeed. I was compelled to defer the premiere. Only later I found the desired somnambulistic security in the approach to triteness in form and dynamics—and in the immediate avoidance of the same. But if I say somnambulistic, then I also mean a certain floating by of monotonous rhythm, the passive succession of recurring chords, shadownetworks of canons for several voices and surrealistic sunrise fragments of orthodox church music. In addition, there comes still a pseudo Prokofiev activity and a blues nightmare. Also the first, a very active superficial climax loses in certain sense to real effect through its excessiveness. Then follows the slow-growing solo cadenza and afterwards the real climax, where everything—unable to create the balance between 'sunshine' and 'storm clouds'—shatters

finally into a thousand pieces. . . . The Coda consists of dream-like soft recollections of all that came before. Only at the end does a new uncertainty arise—maybe not without hope?"

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Maria Weigenlied (Mary's Slumber Song), Op. 76, No. 52 - Max Reger

Born March 19, 1873 in Brand, Bavaria Died May 11, 1916 in Leipzig, Germany

This work is scored for solo voice, single woodwinds and horn, timpani, and strings. Max Reger's star in the musical firmament does not shine as brightly as it once did. Perhaps this is because of constant comparison to more luminous stars who shared his moment in history. As a Bavarian, his earliest studies were in the shadow of Richard Wagner and his monolithic music dramas. Reger attended the Bayreuth Festival of 1888, prompting him to pursue music as a profession. By the time he began composing in the 1890s, Gustav Mahler and Richard Strauss were writing spectacular works for large orchestra. While bombastic orchestral gestures remain longer in history's all-too-flawed memory, Reger's output, consisting largely of chamber music, has been undeservedly filtered from the mainstream.

The line was drawn in the late nineteenth century between the revolutionary followers of Wagner and the conservative disciples of Brahms. As many other young composers were viewed as revolutionary upstarts, Reger was a traditionalist, carrying on the German line of Brahms, Mendelssohn, and Beethoven. Completely dedicated to the cause, he once wrote of his displeasure with "the perverted rubbish of Wagnerites and Straussomania." However, Reger's music is permeated with the chromaticism most often associated with the Wagnerians. Puzzling as this may be, his affiliation with the Brahmsian traditionalists lies more in his concentration on classical musical forms – sonata, art song, and chamber music – although a small number of masterful orchestral works would flow from his pen during the first decade of the twentieth century. In his day, he achieved a modicum of recognition as a composer, pianist, organist, conductor, and teacher.

Perhaps the most readily noticeable characteristic of Reger's music is its colorfully chromatic melodic and harmonic language. More chromatic than Brahms, and often delving into tonal ambiguity, the harmonic language in Reger's late works seems to be only a short step away from the early music of Arnold Schoenberg – particularly *Transfigured Night*. Simultaneously filled with an unusually compelling lyricism and an enigmatic feeling of detachment, this music is often compared to that of Paul Hindemith, who had only begun to compose by the time Reger died in 1916. In 1912 Reger published a set of sixty songs under the title *Schlichte Weisen*, usually translated as *Simple Songs*. Number 52 of the set entitled *Maria Weigenlied* is a lovely cradle song.

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Gesù Bambino – Pietro Yon

Born August 8, 1886, in Settimo Vittone, Italy Died November 22, 1943, in Huntington, New York

This work, arranged by William Ryden, is scored for solo voice, pairs of woodwinds, horns, and trumpets, three trombones, timpani, percussion, harp, and strings.

Composer and organist Pietro Yon was born in the Piedmont area of Italy and studied at the celebrated conservatories in Milan and Turin, as well as the Accademia di Santa Cecilia in Rome. His organ skills must have been significant even in his early years as he held a position at the Church of San Pietro at the Vatican. In 1907 he was asked to come to New York as the organist at St. Francis Xavier Church, where he stayed for nineteen years.

Yon's reputation in New York was impeccable. In 1914 he and his brother, Constantino, also an organist, opened a teaching studio at Carnegie Hall. Among his students were Cole Porter and Norman Dello Joio.

After becoming an American citizen in 1921, Yon's responsibilities expanded. He became respected as a consultant for organ design at churches throughout New York. In 1926 he became organist at St. Patrick's Cathedral, where he played until his death in 1943. During that time, Yon also gave organ recitals and is credited with being the first recital organist in New York to play entirely from memory. He was also the first to charge admission.

As a composer, he wrote in traditional forms. Among his works are an oratorio entitled *The Triumph of St. Patrick*, a concerto for organ and orchestra, almost two dozen masses, and works for chamber ensemble, songs, piano works, and many organ works.

Pietro Yon is best known for his Christmas song $Ges\grave{u}$ bambino, which he wrote in 1917. The piece is in two parts, each of which recurs periodically throughout the work to create an ABABA form. The first of these is a lilting melody that depicts the gentle rocking of the baby Jesus. Yon's other theme is derived from the traditional hymn, Adeste Fideles.

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- Adolphe Adam

Born July 24, 1803, in Paris, France Died May 3, 1856, in Paris, France

This work, arranged by Arthur Luck, is scored for soprano solo, SATB chorus, pairs of woodwinds, four horns, four trumpets, three trombones, tuba, timpani, harp, and strings.

Adolphe Adam was the son of a composer, but was not encouraged by his family to go into music. It wasn't until he befriended composer Ferdinand Hérold that Adam received the support he needed. At the age of seventeen, he entered the Paris Conservatoire and began studies with Anton Reicha and François Boieldieu.

Adam's career as a composer blossomed rather quickly. While still at the Conservatoire, he wrote for the vaudeville theaters in Paris and refined his

skills. In 1825, on his second attempt, he won second prize in the illustrious *Prix de Rome* competition. During that time, he also helped his mentor Boieldieu prepare for the premiere of his influential opera, *La dame blanche*.

Adam became a very important opera composer with seventy-two to his credit. However, he also wrote fifteen ballets, including his most famous work, *Giselle*. As was typical of the day, Adam composed many choral works and pieces for solo voice.

Other than *Giselle*, Adolphe Adam is most famous for his *Cantique de Noel*. The text of the piece dates to 1843, when the poet Placide Cappeau composed a few verses to commemorate the dedication of a new church organ. Adam set the text to music in 1847.Most of us know the work as "O Holy Night," and that text has an interesting history. In 1855, just eight years after the music was composed, the leading American music journalist, John Sullivan Dwight, also a Unitarian minister in Boston, published the familiar text. It is likely that Dwight was also the author of the words we usually sing today.

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Christmas Day: Choral Fantasy on Old Carols - Gustav Holst

Born September 21, 1874, in Cheltenham, England Died May 25, 1934, in London, England

This work is scored for SATB chorus, pairs of woodwinds, horns, trumpets, and trombones, with timpani, percussion, organ, piano, and strings.

Primarily recognized as a composer of strangely approachable, yet austere, works, Gustav Holst was an able composer and talented orchestrator. Having composed since his teens, Holst was accepted by the Royal Conservatory where he was a classmate of Ralph Vaughan Williams, who deeply influenced his musical style. He developed an interest in Hinduism, studying its literature and the Sanskrit language. Holst became an active educator, holding positions at the St. Paul's School for Girls and the Royal College of Music.

Today's audiences are often surprised to learn that he composed other significant works in addition to his immensely popular suite, *The Planets*. However, he created works for nearly every musical genre, including many fine choral settings of English folksongs, several notable pieces for wind band, and numerous stage works (including the Sanskrit opera *Savitri*). Although Holst was a contemporary of many of the most experimental composers of the twentieth century, he was a proponent of melodic music and found that an approachable musical language could be as profound as more abstract sounds. For this reason, he was always at odds with the more dissonant (and critically accepted) music that came from Schoenberg and his disciples in Vienna.

One of Holst's most lyrical works is *Christmas Day: Choral Fantasy on Old Carols*. As the title implies, it consists entirely of familiar seasonal songs, some of which date back centuries. The opening section is a series of variations on "Good Christian Men Rejoice" (*In dulci jubilo*), the text of which

dates back to the early fourteenth century. The famous melody is from about a century later.

The second section is based on "God Rest Ye Merry, Gentlemen" and gives way to "Come Ye Lofty, Come Ye Lowly," both of which date from midnineteenth century England. Holst's work ends with an evocative setting of the eighteenth-century carol "The First Nowell."

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Peace to the World (from Chanukah Cantata) Shellev Olson

Winner of the Persichetti Prize and the Chicago Children's Choir competition for new choral music, Shelley Olson's music compositions have been heard both nationally and internationally. Dr. Olson began her musical education at the age of six with the study of violin. In her teens, she began singing and her vocal career included an appointment as vocal soloist with the University of Massachusetts Chorale during their European Concert tour. She has sung operatic roles in New York City and Mexico City, and was one of six singers chosen to record de Falla's *El sombrero de tres picos* with the London Symphony Orchestra.

In addition to her musical pursuits, Shelley Olson holds a doctorate in the field of education from the University of Houston. Dr. Olson has studied music composition at the North Carolina School of the Arts. She has also studied at The Juilliard School, NYC.

A Chanukah Cantata, which includes "Peace to the World" was supported in part by a grant from the Massachusetts Cultural Council, a state agency. The Cantata was premiered in December, 1999 in Sydney, Australia under the direction of Ms. Judy Campbell. The American premiere was performed in December, 2000 at the White House, Washington, DC, at the invitation of First Lady Hillary Clinton.

The orchestral premiere of "Peace to the World" (from *A Chanukah Cantata*) was performed by the Winston-Salem Symphony and Chorus under the direction of Maestro Peter Perret, on Dec. 15. 2001, in Lawrence Joel Coliseum, Winston-Salem, NC. "Peace to the World" was preceded by messages written for the occasion by First Lady Laura Bush and by by H.E. Michael Thawley, Australian Ambassador to the United States. 12,000 persons were in attendance. The concert was sponsored by Fox TV.

Notes by the Composer

Five Mystical Songs - Ralph Vaughan Williams

Born October 12, 1872, in Down Ampney, Gloucestershire, England Died August 16, 1958, in London, England

This work was first performed on September 14, 1911, at the Three Choirs Festival in Worcester, England, conducted by the composer. It is scored for baritone soloist, mixed chorus, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, percussion, harp, and strings.

Ralph Vaughan Williams was one of the first major composers to earn an advanced college degree in music. He received a doctorate from Cambridge in 1901. Education was important to him, but he was most satisfied learning from the uneducated. He believed that there was deep wisdom in the songs of British commoners and set out in 1905 to collect folk songs in the English countryside. These poignant and tuneful discoveries would form the basis of many of his compositions. An English nationalist in many ways, Vaughan Williams supported his country so devoutly that he joined the army during World War I – even though he was forty-three years old at the time.

His uniquely personal musical style often draws upon the elements of folksong. Rejecting classical symphonic forms (sonata-allegro, rondo, etc), he reinvented musical structures to fit his needs, all the while sounding quite traditional. Clearly defined melodies are central to Vaughan Williams's music, often using the pentatonic scale found in folk music the world over. His harmonies, although suffused with considerable dissonance, rarely project a grating quality. Central to his music is the use of church modes, favored by many young composers at the time. The conservative traditions of British music were important to Vaughan Williams, but he found that even these boundaries were not completely rigid.

Vaughan Williams faced a challenge when he set the poetry of the seventeenth-century Welsh-born Anglican poet George Herbert. Herbert was a devout Christian while Vaughan Williams was atheist. However, the composer was attracted to the general mysticism of Herbert's work and that he was also a musician. Perhaps his greatest setting of Herbert's poetry is the *Five Mystical Songs*, which the composer drew from Herbert's 1633 collection entitled *The Temple: Sacred Poems*. Vaughan Williams still struggled with his setting from 1906 until 1911, taking five years to complete the work.

Originally composed for baritone soloist with optional SATB choir and orchestra, the work also exists with piano accompaniment, piano and string quartet accompaniment, and men's chorus a cappella. However, most performances use the original version.

Five Mystical Songs was not Herbert's title, but was created by the composer to describe his non-denominational approach at delivering the text. He drew the first two songs from the same poem, splitting it in half to explore the contrasting sentiments within. The first song, entitled "Easter," has numerous musical references in its description of Jesus' crucifixion. A contrasting central

section provides musical respite. "I Got Me Flowers," is quieter with repeated string chords and cadences that use melismatic extensions. Surprises occur in the third verse as the language becomes more direct for soloist and chorus.

The third movement, "Love Bade Me Welcome" reflects the self-doubts of the poet and Love's response. Harmonies shift during moments of doubt, but Love is solidly tonal. The song ends with the chorus singing the plainchant hymn *O Sacrum Convivium*.

"The Call" is scored for baritone solo and orchestra (without chorus) builds steadily to a climax. However the finale, "Antiphon," is exuberant and sounds more like Vaughan Williams' large choral works, such as *Hodie* and *Dona nobis pacem*. Scored for chorus and orchestra, it is a song of praise for whatever

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Text

1. Easter - from Herbert's Easter

Rise heart; thy Lord is risen.
Sing his praise without delayes,
Who takes thee by the hand,
that thou likewise with him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part with all thy art. The crosse taught all wood to resound his name, who bore the same.

His stretched sinews taught all strings, what key Is the best to celebrate this most high day.

Consort both heart and lute, and twist a song pleasant and long; Or since all musick is but three parts vied and multiplied.
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

2. I Got Me Flowers - from the second half of Easter

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sunne arising in the East.
Though he give light, and th'East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this, Though many sunnes to shine endeavour? We count three hundred, but we misse: There is but one, and that one ever.

3. Love Bade Me Welcome - from Love (III)

Love bade me welcome: yet my soul drew back. Guiltie of dust and sinne. But quick-ey'd Love, observing me grow slack From my first entrance in, Drew nearer to me, sweetly questioning If I lack'd anything.

A guest, I answer'd, worthy to be here: Love said, You shall be he. I the unkinde, ungrateful? Ah, my deare, I cannot look on thee. Love took my hand, and smiling did reply, Who made the eyes but I?

Truth Lord, but I have marr'd them: let my shame Go where it doth deserve.
And know you not, sayes Love, who bore the blame? My deare, then I will serve.
You must sit down, sayes Love, and taste my meat: So I did sit and eat.

4. The Call - from The Call

Come, my Way, my Truth, my Life: Such a Way, as gives us breath: Such a Truth, as ends all strife: Such a Life, as killeth death.

Come, my Light, my Feast, my Strength: Such a Light, as shows a feast: Such a Feast, as mends in length: Such a Strength, as makes his quest.

Come, my Joy, my Love, my Heart: Such a Joy, as none can move: Such a Love, as none can part: Such a Heart, as joyes in love.

5. Antiphon - from Antiphon (I)

Let all the world in ev'ry corner sing: My God and King. The heavens are not too high, His praise may thither flie; The earth is not too low, His praises there may grow.

Let all the world in ev'ry corner sing: My God and King. The Church with psalms must shout, No doore can keep them out; But above all, the heart Must bear the longest part.

Let all the world in ev'ry corner sing: My God and King.





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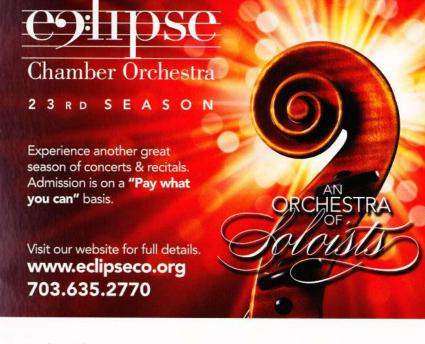
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Dixit Dominus

The Lord said to my Lord; Sit at my right hand, Until I place your enemies As a footstool for your feet. The rod of your power The Lord will send forth from Zion: Rule in the midst of your enemies. Sovereignty is with you on the day of your strength, In the spendor of the Holy Ones: Out of the womb before the light begot you. The Lord has sworn. And will not repent of it: You are priest forever According to the order of Melchisedech. The Lord at your right hand Crushes kings in the day of His wrath. He will pass judgment on the nations; He will pile up calamities, And shatter heads in many lands. He will drink from the rushing stream on the way: Therefore He shall lift up His head. Glory to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now, and forever, and for generations of generations. Amen.

Five Mystical Songs poetry by George Herbert (1593-1633)

Rise heart

Rise heart; thy Lord is risen. Sing his praise Without delay, Who takes thee by the hand, that thou likewise With him may'st rise; That, as his death calcined thee to dust. His life may make thee gold, and much more, Just. Awake, my lute, and struggle for thy part With all thy art. The cross taught all wood to resound his name Who bore the same. His stretched sinews taught all strings, what key Is best to celebrate this most high day. Consort both heart and lute, and twist a song Pleasant and long: Or since all music is but three parts vied, And multiplied: O let thy blessed Spirit bear a part, And make up our defects with his sweet art.

Laudate Pueri

Praise the Lord, O sons, Praise the name of the Lord. May the name of the Lord be blessed from henceforth And forevermore. From the rising of the sun to its setting. The name of the Lord is praiseworthy. The Lord is exalted above all people, And His glory is above the heavens. Who is like the Lord our God. Who dwells on high And regards the lowly in heaven and on earth? Supporting the needy on the earth, And raising up the poor from the dust: In order to place him With the princes of His people. Who makes the barren one to dwell In a house as the happy mother of children. Glory to the Father ...

Ralph Vaughan Williams

Let all the world in every corner sing

Let all the world in every corner sing, My God and King!

The heavens are not too high, His praise may thither fly: The earth is not too low, His praises there may grow.

Let all the world in every corner sing, My God and King!

The church with Psalms must shout. No door can keep them out: But above all, the heart Must bear the longest part.

Let all the world in every corner sing, My God and King!

Peace to the World

Shelley Olson

Chanukah, peace in Jerusalem!
Chanukah, for this we pray,
Peace to the world this holiday.
Sim Shalom l'Yerushalayim (Grant peace to Jerusalem)
Peace to the world on Chanukah.
Angels call from the night, Miracle of the light!
Chanukah, Sim shalom tovah uv'racha (Grant peace goodness and blessing)
Nes gadol yihiyeh kan! (A great miracle will happen, yes!)





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