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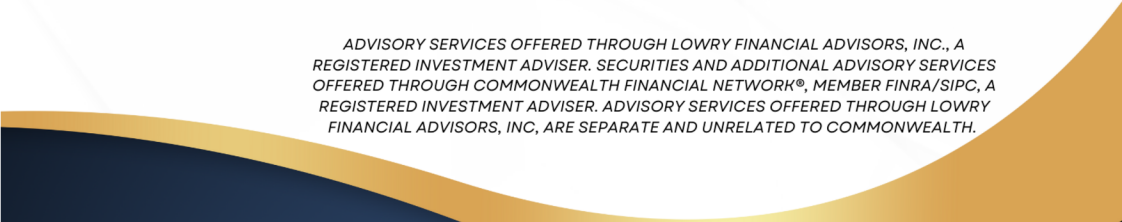
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# PRELUDE TO GLORY

A Musical Celebration of the American Revolution

Music and Lyrics by Russell Wilson

Inspired by Ron Carter's Epic Novel Series

Dr. Will Kesling, Conductor

Dr. Travis Kern, Narrator

## PROGRAM

### 1. **Fanfare & Hymn of Freedom (Orchestra)**

This fanfare is a salute to the Glory that is America. The hymn, suggesting the majesty and honor of Lady Liberty, is introduced here by the orchestra and will be echoed by the choir in Hymn of Freedom in the finale.

### 2. **Prelude to Glory (Chorus)**

The perilous journey to liberty would begin with a whisper of a single word: *freedom!*

### 3. **Where is My Dream? (Duet: Natalie Hamel & Avery Wallace)**

The hope of every immigrant who came to this country was the same: to live the dreams that seemed so far from their grasp in their native lands. The two dreamers in this duet share their hopes and fears as they depart their homes for the perilous crossing of the Atlantic, yearning for a better life in America.

#### **4. Tea-Time in Boston (Chorus ) (Chorus)**

By 1773 England was levying exorbitant taxes on the American colonies. Growing anger about taxes on popular goods eventually led a number of colonists, who were dressed in costume, to “unload” a shipment of tea into Boston Harbor, resulting in the most famous colonial pranks against the repressive British crown. The King was not amused.

#### **5. Kathleen’s Song (Duet: Elizabeth Offerle & Ron Earl Nicolas)**

War would not only interrupt trade and peace, but romance as well. In our story young Kathleen is desperately in love with a handsome colonist for whom she secretly confesses her love. Not knowing that he is nearby and overhears her, he surprises her and responds.

#### **6. Lexington: First Blood (Chorus)**

It was on a cool, quiet morning of April 19, 1775, that British regulars marched toward Lexington to seize a suspected weapons cache. The colonial army was on each side of the road as they approached the center of town. Eye to eye and rifle to rifle, it was inevitable that someone would fire “The Shot Heard ‘Round the World.” No one knows who fired the first volley, but a hundred rifles were fired in response to the startled silence. There would be no turning back.

#### **7. Declaration of Independence (Chorus)**

On July 4, 1776, the architects of the Declaration of Independence signed it, committing their very lives to its concepts. Its words still echo throughout the world today, celebrating “life, liberty, and the pursuit of happiness.”

#### **8. Johnny’s Gone for a Soldier (Women’s Chorus)**

This folksong was the most-beloved tune of the time, full of the poignant heartaches of the girl left behind as Johnny goes off to war.

**9. Place Without a Name (Solo: Dr. Tony Offerle)**

In one typical vignette from the tales of war, a young American soldier stumbles upon a regiment of compatriots and asks to join them, since his own company was destroyed hours earlier. Minutes later, as he walks with the company lieutenant, they are suddenly ambushed and he is killed. The officer is left holding the dying boy, struck by the fact that he doesn't know his name . . . and he will be buried in an unknown place.

**10. Woman-in-the-Field (Solo: Dr. Colleen Beucher & Women's Chorus)**

During the Revolutionary War, many women remained home while men went off for months and even years, perhaps never to return. These magnificent women were responsible for keeping the land, homes, and children safe . . . on their own, alone.

**INTERMISSION**

**11. Yankee Doodle (Chorus)**

This tune was originally written by the British to make fun of the American colonists and their lack of sophistication. However, the Yankees soon turned the tables and made the song their own, writing dozens of their own verses describing war as seen through the eyes of a wide-eyed young boy, who eventually scampers home to mother.

**12. Prayer at Valley Forge (Solo: Dr. Tony Offerle & Chorus)**

There is a historical record of a pastor who saw General George Washington retire to the frozen woods of Valley Forge to pray. Though no one recorded Washington's words, the moment is of profound significance to the history and spirit of the war when at this point nearly all was lost. Hope had all but disappeared in that dark, snow-filled camp at Valley Forge.

### **13. Bring Them Home (Women’s Chorus)**

As the long months and years dragged on, the prayers in the hearts of the women and children at home were the same: “Let the war end today . . . bring them home.”

### **14. The Rules of War: Yorktown (Chorus)**

The battle at Yorktown would come down to 2,000 cannons aimed at each other across the river. Once the barrage started, it did not stop. Day and night the firing continued until British Lieutenant General Charles Cornwallis realized that without food and powder, he was about to lose every single man. Surrender finally came on day fifty-seven.

### **15. The World Upside-Down (Men’s Chorus)**

When Cornwallis finally surrendered, he and his weary men were led into a field where they piled up their weapons and collapsed on the ground. As American soldiers filtered into camp, the British got a good look at who had defeated them: young boys and old men, few with uniforms or military polish, armed with squirrel rifles and rusty swords, hardly a match for the king’s army. A defeat of the British military had been unthinkable, and yet there they were, beaten and in full surrender. An officer ordered the Regiment Band to play a well-known, silly English folk song just for this kind of moment: *The World Upside-Down*.

### **16. In Memoriam: The Fallen (Solo: Dr. Colleen Beucher & Chorus)**

Over a beautiful hymn played by the orchestra, the singers will call out the names of the first 3,000 casualties of the Revolutionary War. There is no accurate accounting of the dead, but it is believed by historians that possibly 75,000 were lost. These spoken names represent the honor we bestow on all who sacrificed their lives for the miracle of liberty. The piece ends with an arrangement of “America the Beautiful” (additional lyrics by Katherine Lee Bates).

## 17. Homecoming (Chorus)

## 18. Hymn of Freedom (Chorus)

The choir now echoes the sentiments of the opening Hymn of Freedom and returns to the refrain of the countless immigrants who have created the miracle that is the United States of America: ***In America I shall dream!***

## NOTES

The composer of the work is Russell Wilson, who is now retired and suffers with Parkinson's disease. Wilson studied under Kesling at Utah State University, graduating in 1986 as Kesling's first master's student. This work was created for the choir and orchestra at Utah State University. The work premiered in Constitution Hall, Washington, D.C., with the choir from Utah State University and the National Philharmonic Orchestra on September 11, 2004. That premiere was sponsored by the National Daughters of the American Revolution. The work is comprised of original music that includes a setting of the Declaration of Independence and a grand Hymn of Freedom. Furthermore, it has very clever and inspiring settings of traditional Revolutionary War period songs like "Johnny Has Gone for a Soldier," "Yankee Doodle," and "The World Upside Down." The work is replete with grand and glorious moments recalling the historical events of the Revolutionary War.



# Dr. Will Kesling

*The Village Voices Chorus, Director*  
*Gainesville Master Chorale, Director*

Dr. Will Kesling has conducted hundreds of choral ensembles and fifty-four professional symphony orchestras throughout the world. His talents for weaving together text and music, chorus and orchestra have garnered him international respect.

Dr. Kesling has conducted a number of engagements in Carnegie Hall and the Kennedy Center for the Performing Arts, as well as in major concert halls around the world. He has served as the Principal Guest Conductor of the St. Petersburg State Symphony Orchestra during and after the Soviet era.

The Beijing Administration of Foreign Experts Affairs of the Peoples Republic of China has certified Dr. Kesling as a High-Level Talent and has selected him to join the Program for the Introduction of Renowned Overseas Professors by awarding him a High Talents Visa.

Kesling has two recordings on the Centaur Record label: Antonin Dvořak's Requiem and Ramirez Reimagined, a Global Music Award winner. Kesling has several other commercial recordings available on both the Integra Classics and Shadow Mountain labels. He has conducted feature film scores at the LA East studios. A career highlight was guest conducting the Mormon Tabernacle Choir for a televised broadcast of Music & the Spoken Word.

In recognition of his achievements, Dr. Kesling received The Congressional Order of Merit, The Congressional Medal of Distinction, and Ronald Reagan Gold Medal for his contributions to the cultural life of the citizenry.



Dr. Will Kesling, Conductor  
 Tané DeKrey, Accompanist

**Soprano**

Estelle Ayomen  
 Prophecy Baker  
 Anna Barnes  
 Sylvie Beukelman  
 Natalie Brooks  
 Julie Cortese  
 Karen Deeter  
 Kayleen Diaz  
 Mariana Garzón  
 Susan Gillespie  
 Luciana Granados  
 Cynthia Hendelman  
 Lee Hyun-Jeong  
 Peggy Jensen  
 Gabriela Levine  
 Elizabeth Mattke  
 Marina Meretz  
 Alex Morris  
 Mia Olivares  
 Lua Park  
 Molly Rhodes  
 Tia Rigsby  
 Gina Romblad  
 Francesca Sampler  
 Beverly Sanders  
 Delia Savin  
 Marlena Schlerman  
 Casey Walsh  
 Lucy Warren

**Alto**

Julianne Chung  
 Nancy Dickson  
 Lee Dunn-Gader  
 Aimee Fluriach  
 Corinne Gelfand-Lipnick  
 Stella Harbilas  
 Gena Harris  
 Ashley Hennessey  
 Jean Hickman  
 Alyssa Hogan  
 Haley Ináncsi  
 Susan Kapr  
 Kim Kazimour  
 Patricia Lawson  
 Joanna Long  
 Nancy Macaulay  
 Tara Mace  
 Jacque Micieli-Voutsinas  
 Daryl Mullee  
 Clary Roman  
 Elena Shortman  
 Jan Snyder  
 Linda Spurny  
 Ann VanDeusen  
 Sarah Vas  
 Kate Vellis  
 Chris Vivian  
 Teresa White  
 Betsy Williams

**Tenor**

Steven Benny  
 Thomas Beukelman  
 Dominggus Duwiri  
 Eduardo Fonseca  
 Seth Greenberg  
 Andy Huang  
 Jim Keesling  
 Ricardo King  
 Noah Lawson  
 Jesse Lipnick  
 Don McGavran  
 Paul Moore  
 Jake Wolf

**Bass**

John Bevis  
 Tom Bullock  
 Peter Bushnell  
 Ricky Critchfield  
 Leon Dalglish  
 Kaibo Feng  
 Charlie Fulton  
 Santiago Gutelli  
 Bill Lovett  
 Anand Mathew  
 Andy Olivenbaum  
 Noah Shultz  
 Lenny Terry  
 Paul Tousignant  
 Peter VanRysdam  
 Kenrick Watkins  
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# Orchestra

## **VIOLIN 1**

Catherine Nelson  
Kelsey LaCour  
Juan Florez  
Sophia De  
Samuel Palleija

## **VIOLIN 2**

Abigail Carpenter  
Evan Thornton  
Sonya Stahl  
Emelia Ulrich  
Dante Jordan

## **VIOLA**

June Xu  
Melissa Milford  
Maurya Dickerson

## **CELLO**

Taylor Treloar  
Daniel Hardwick

## **BASS**

Logan Hedgepath  
Shane Thomas

## **FLUTE**

ChrisUne Alicot  
Karisa McKinney

## **OBOE**

Peyton Redmyer

## **CLARINET**

Dale Fedele  
Allison Chiaradonna

## **HARP**

Tané DeKrey

## **TIMPANI**

Masa Enomoto

## **PERCUSSION**

Ryan Parrulli  
Omari James

## **HORN**

Will Winter  
Margaret Dixon  
Philip Schuler  
Theresa Weatherley

## **TRUMPET**

Scott Nelson  
Patrick Forgione

## **TROMBONE**

Ethan Spencer  
Carli Castillon  
Mark Johnson

## **TUBA**

Vance Orr



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The Master Chorale is the premiere ensemble of the Gainesville Civic Chorus, whose performances frequently feature guest soloists and orchestral musicians performing major choral masterworks. The Master Chorale also collaborates with other performing organizations, such as members of the Jacksonville Symphony Orchestra, The University of Florida Symphony Orchestra, and Dance Alive National Ballet.

Gainesville Master Chorale performances are generally free to the public so everyone can enjoy the music. However, we do incur significant expenses for the purchase of musical scores, advertising, salaries for our conductor and rehearsal accompanists, and the hiring of instrumentalists for our performance. The minimal cost for a concert is \$8,000, and costs associated with a large orchestra and soloists can be more than \$12,000.

To cover these costs, the GCC is supported by dues from our members, arts grants, advertisements placed in our concert brochures, and donations from community members and friends of the arts such as yourself. Donations of any size are gratefully accepted either in person, by mail, or through several other avenues. As a 501(c)(3) organization, your donation also may be eligible for a federal income tax donation.



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