

The Genesee Chorale presents

# Magnificat

by Taylor Scott Davis

**Saturday, December 14**

**2:00 pm**

St. James Episcopal Church  
405 East Main Street  
Batavia, NY 14020

*Also featuring:*

**Fantasia on Christmas Carols**

by Ralph Vaughan Williams

**Joe Finetti, Baritone soloist**

*goArt!*

This program is made possible with funds from the Statewide Community Regrant program, a regrant program of the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature and administered by the Genesee-Orleans Regional Arts Council.

# PROGRAM

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*Please silence your cell phones prior to the performance*

## **The Genesee Chorale**

Ric Jones, Music Director

Janine Fagnan, Associate Conductor

Doug Hanson, Accompanist

Joe Finetti, Baritone Soloist

Phil Nash, Flute

Susie Kieren, Oboe

Nancy Laurie, Clarinet

Jeanette Sheliga, Bassoon

Carly Thomas, Violin

Jessica Carcich, Viola

Elizabeth Kinney, Violoncello

## **Magnificat**

Taylor Scott Davis

*Jennifer Neroni-Trupo, soloist*

I. Magnificat anima mea

II. Shall I Rejoice

III. Et misericordia

IV. Deposuit

V. Gloria Patri

Brief Intermission

## **Hodie**

arr. J. Edmund Hughes & Brian Edward Galante

## **Love's Pure Light**

Elaine Hagenberg

## **Fantasia on Christmas Carols**

Ralph Vaughan Williams

Joe Finetti, Baritone Soloist

## RIC JONES



**Ric Jones** is the founder and partner of Imagine Music Publishing LLC, a publishing company that sells original instrumental and vocal music, arrangements, commissioned works, as well as educational and curricular materials.

Ric received both his Bachelor and Master Degrees in Music Education from Ithaca College.

Currently, Ric serves as the Music Director of the Middleport Community Choir, Music Director of the Genesee Chorale, and Music Director of the Brighton Symphony Orchestra. He is also the organist and Music Director at St. Peter Lutheran Church in Medina, and organist at Trinity Lutheran Church in Wolcottsville.

His educational experience includes directing high school bands, marching bands, pep bands, and chamber ensembles at Corinth High School, and Cincinnatus High School; as well, Jones assisted and composed for a variety of marching bands.

Ric resides in Medina with his wife Karen, and is the proud Dad of three young men, Nicholas, Ryder, and River.

## JANINE FAGNAN

Janine Fagnan received both Bachelor of Music Education and Vocal Performance degrees from Bluffton University. She taught music and directed five musical groups at Dock Academy in Pennsylvania. Presently, Janine continues to maintain a private music studio.



Janine has sung with the choir since 2012, served on the Board since 2014, and was President from 2019 to 2023. She has been Associate Conductor since 2022.

## DOUG HANSON



Doug Hanson became the accompanist for the Genesee Chorale in September 2014.

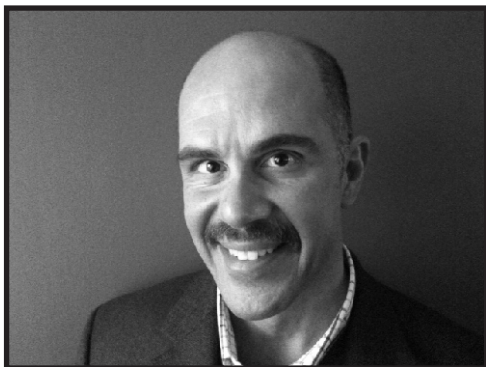
He received his Bachelor of Music from University of Nebraska at Lincoln and his Master of Arts in Music from the University of Connecticut at Storrs. Doug also has a Master of Music in Piano Performance from the Eastman School of Music as well as a Master of Science in Computer Science

from the Rochester Institute of Technology.

Doug served as organist and choir accompanist for the Union Church of Churchville before becoming the ECMS Adult Choir accompanist for two years at the prestigious Eastman School of Music. He later became the organist of the Lutheran Church of Peace, and was the chorus accompanist for the Red Creek School System in Wayne County.

## JOE FINETTI

**Joe Finetti**, baritone, enjoys various performing opportunities in the Rochester area, as both a soloist and choral musician. He is a founding member of the Renaissance group Musica Spei, and also sings with the well-known local chamber choir Madrigalia.



In collaboration with Doug Hanson, this afternoon's piano accompanist, he has presented various programs of art songs and lieder over the years. He has a special interest in the music of the Caucasuses and Slavic nations, recently appearing as soloist with the Yale Russian Chorus in the world premiere of Anton Viskov's *Alleluia* at Woolsey Hall in New Haven CT. In the spring, he plans to participate in a concert tour of Armenia and Georgia with the Yale group.

His last appearance with the Genesee Chorale was as the baritone soloist in *Carmina Burana*. He has a practice of family medicine in Greece, NY, and lives with his wife Maria Mastrosimone, also a family physician, in the Highland Park neighborhood of Rochester.

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# PROGRAM NOTES, TEXT & TRANSLATIONS

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**Magnificat** by Taylor Scott Davis [notes by Taylor Scott Davis]

The Magnificat text is rich and historic, and though it's an unwritten rule, it seems each composer gets one chance to declare what they believe the text means to them. Is it possible to capture the sound of Mary going from typical teenage child to God's chosen one? Is it feasible to spend five movements cycling through all of the emotions the story elicits? What helps narrate and what seems overly dramatic? As I approached the text, the following became my interpretation:

### Magnificat anima mea

Joy, honor, and bewilderment. A child-like exclamation at the beginning yields to a warm melody by measure 28, where the men begin singing of God's regard for Mary's lowly status. A murky section afterward leans on the word *anima*, which is feminine and means "breath," "air," or "life force." Before returning to joy, we have incredibly stately chords as the choir sings about what mighty work God has done through Mary.

Magnificat anima mea Dominum.

Et exultavit spiritus meus

In Deo salutari meo.

Quia respexit humilitatem

Ancillae suae:

Ecce enim ex hoc

Beatam me dicent omnes generationes.

Quia fecit mihi magna

Qui potens est:

Et sanctum nomen ejus.

*My soul magnifies the Lord.*

*And my spirit has rejoiced*

*In God my savior.*

*For he has regarded the low estate*

*Of his handmaiden:*

*For behold, henceforth all generations*

*Shall call me blessed.*

*For he who is mighty*

*Has done great things to me:*

*And holy is his name.*

### Shall I Rejoice

To add a modern voice, I asked Dr. Terry York to write a new text, and his words connected with me deeply. There is a musical simplicity to this movement, but the piece builds around Dr. York's text as he very uniquely channels Mary's intuition to foreshadow the trouble ahead for her son. That uncertainty peaks as the words "joy and agony" sound like they unravel. Still, every phrase ends with release and determination.

*Shall I rejoice for Christ in me,  
the first of such to say?  
All that this child shall ever say or be  
now lives and grows in me.*

*Shall I rejoice for Christ in me,  
his name forever mine?  
I yield to him my life's identity;  
Christ lives and grows in me.*

*Shall I rejoice for Christ in me,  
both glory and disgrace?  
My song shall be both joy and agony;  
Christ lives and grows in me.*

*Shall I rejoice for Christ in me,  
as clouds and shadows rise?  
I ponder scenes that I don't want to see.  
Christ lives and grows in me.*

### Et misericordia

Movements three and four are very much linked. The sixteenth notes remain, but their hurried sound turns major as the choir sings about God exalting the humble and feeding the hungry, leaving behind the fearful nature of the previous movement.

*Et misericordia ejus a progenie  
In progenies timentibus eum.  
Fecit potentiam in brachio suo;  
Dispersit superbos  
Mente cordis sui.*

*And his mercy is on them  
Who fear him from generation to generation.  
He has shown strength with his arm;  
He has scattered the proud,  
Even the arrogant of heart.*

### Deposuit

A solo violin becomes Mary's character, and you can hear the uncertainty in her voice. The violin is minor, it's questioning, it's fearful. And the text from the choir is about fearing God, who will show strength, and scatter the proud and arrogant. The movement ends with an unexpected peace, as the violin represents Mary's understanding of what this means.

*Deposuit potentes de sede,  
Et exaltavit humiles.  
Esurientes implevit bonis:  
Et divites dimisit inanes.  
Suscepit Israel puerum suum,  
Recordatus misericordia suae.  
Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.*

*He has deposed the mighty from their seats,  
And exalted the humble.  
The hungry he has filled with good things,  
And the rich he has sent empty away.  
He has helped his servant Israel,  
In remembrance of his mercy.  
As it was spoken to our fathers,  
To Abraham and his seed forever.*

## Gloria Patri

The final movement begins with jubilation: Gloria Patri ("Glory be to the Father"), the choir sings, as the accompaniment swells. "As it was in the beginning" is the translation, as the choir then sings a gentle, simple melody. The Latin word *semper* seems to go in circles about halfway through, as it means "always." A slowed down version of the opening melody is sung by a soloist or small group in an ethereal way, before the choir energetically closes by singing about what this means for "generations of generations."

Gloria Patri, et Filio,  
Et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper  
Et in saecula saeculorum.

Amen!

*Glory be to the Father, and to the Son,  
And to the Holy Spirit.*

*As it was in the beginning, is now,  
And ever shall be, world without end.*

*Amen!*

## **Hodie** *arranged by J. Edmund Hughes & Brian Edward Galante*

*Hodie* is an arrangement of the popular Christmas hymn, "Personent *Hodie*." "Personent *hodie*" is a Christmas carol originally published in the 1582 Finnish song book *Piae Cantiones*, a volume of 74 Medieval songs with Latin texts collected by Jacobus Finno (Jaakko Suomalainen), a Swedish Lutheran cleric, and published by T.P. Rutha. The song book had its origins in the libraries of cathedral song schools, whose repertory had strong links with medieval Prague, where clerical students from Finland and Sweden had studied for generations. A melody found in a 1360 manuscript from the nearby Bavarian city of Moosburg in Germany is highly similar, and it is from this manuscript that the song is usually dated.

Hodie Christus natus est.  
Gloria in excelsis Deo.  
Hodie salvator paruit,  
hodie in terra canunt angeli.  
Gloria in excelsis Deo.  
Hodie exsultant justi dicentes:  
Alleluia.  
Gloria in excelsis Deo.

*Today Christ is born.  
Glory to God in the highest.  
Today the Savior appeared,  
today on earth the angels sing.  
Glory to God in the highest.  
Today the righteous rejoice,  
saying Alleluia.  
Glory to God in the highest.*

**Love's Pure Light** by Elaine Hagenberg [notes by Elaine Hagenberg]  
When composing "Love's Pure Light," I sought to reimagine "Silent Night" by capturing the tender voice of a mother rocking her child to a soothing lullaby. In the second verse, a familiar quotation from "Silent Night" emerges in long, sustained tones, leading the choir to build toward a bold, climactic refrain.

On the words "Son of God," the music erupts as if the heavens themselves have opened, with angels filling the sky to declare their good news. The piece then returns to its gentle simplicity, closing softly on "Love's pure light" and leaving a lingering sense of awe and reverence.

**Fantasia on Christmas Carols** by Ralph Vaughan Williams  
In a longer take on the traditional carol, English composer Ralph Vaughan Williams made a 'fantasia' on three carols from southern England to create an atmospheric work for baritone, chorus, and orchestra.

Given its premiere at the Three Choirs Festival at Hereford Cathedral in September 1912, the *Fantasia* has remained quite popular.

The work is in three continuous sections, each of which features one carol:

- I. The truth sent from above
- II. Come all you worthy gentlemen
- III. On Christmas night all Christians sing

The first carol, 'The Truth Sent from Above', comes from the English counties of Shropshire and Herefordshire. An 8-stanza version of the carol was collected by the folksong specialist Cecil Sharp that is known as the Shropshire Carol. Vaughan Williams collected a different 4-verse version in Herefordshire in 1909, and this carol has come to be known as the Herefordshire Carol. He published the first version of the carol in the *Folk-Song Society Journal* in 1909.

The carol tells of the life of man, from God's creation of man in Paradise, their sin of eating the forbidden fruit, and how that affects us today.

1. *This is the truth sent from above,  
The truth of God, the God of love;  
Therefore don't turn me from your door,  
But hearken all, both rich and poor.*

2. *The first thing, which I do relate,  
That God at first did man create  
The next thing, which to you I tell,*

*Woman was made with him to dwell.*

*3. Then after this, 'twas God's own choice  
To place them both in Paradise,  
There to remain from evil free  
Except they ate of such a tree.*

*4. But they did eat, which was a sin,  
And thus their ruin did begin;  
Ruined themselves, both you and me,  
And all of their posterity.*

*5. Thus we were heirs to endless woes,  
Till God the Lord did interpose  
For so a promise soon did run  
That He'd redeem us with a Son.*

The start and end of this first carol with a cello solo sets it off beautifully and emphasizes the seriousness of the story.

The second carol, 'Come All You Worthy Gentlemen', known as the Somerset Carol, was also collected by Cecil Sharp. The singer, Mr Rapsey of Bridgwater, told Sharp that he had learned the carol from his mother, and he and other children would sing it in the streets of Bridgwater at Christmas time.

*1. Come all you worthy gentlemen  
That may be standing by.  
Christ our blessed Saviour  
Was born on Christmas day.  
The Blessed Virgin Mary  
Unto the Lord did say,  
O we wish you the comfort and tidings of joy!*

*2. Christ our blessed Saviour  
Now in the manger lay;  
He's lying in the manger,  
While the oxen fed on hay.  
The Blessed Virgin Mary  
Unto the Lord did pray.  
O we wish you the comfort and tidings of joy!*

The text is very simple, rhyming in couplets, reflecting a country focus on the cattle and the hay, but with a cheering end to the verses.

The last carol, 'On Christmas night all Christians sing', is known as the Sussex Carol. This has a longer history than the other two, with the text first appearing in a book of poetry, *Small Garland of Pious and Godly Songs*, from 1684. It is not known if the author, Bishop Luke Wadding, wrote the words or wrote what he learned from another person. Both Cecil Sharp and Vaughan Williams heard it sung in Sussex in 1919 by Harriet Verrall in Sussex, hence the current name of the Sussex Carol. An earlier setting of the text was published in 1878,

with a different melody and a different first line.

In his *Fantasia*, Vaughan Williams sets a mix of his original collection and some lines from both the 1684 version and the 1878 publication. He also added the final couplet.

*On Christmas night all Christians sing  
To hear the news the angels bring.  
News of great joy, news of great mirth,  
News of our merciful King's birth.*

*When sin departs before thy grace,  
Then life and health come in its place  
Angels and men with joy may sing  
All for to see the new-born King.*

*God bless the ruler of this house,  
and long on may he reign.  
Many happy Christmases he live to see again!*

*From out of darkness, we have light,  
Which makes the angels sing this night.  
"Glory to God and peace to men  
Both now and evermore, Amen".*

*God bless our generation who live both far and near  
And we wish them a happy New Year.*

Hidden in the orchestral setting are other Christmas carols, including short sections from *The First Nowell*. Another carol, 'There is a fountain filled with blood,' is given with the tune only and no words. Despite the horrific title, the carol is about redemption.

One of the effects that Vaughan Williams used for the choir was to have them hum, usually on the syllable 'u' as in 'but', which gives the choir an unseen presence during the first baritone section and at the start of the third section.

Vaughan Williams loved carols and put both the Herefordshire Carol and the Sussex Carol in the *Oxford Book of Carols* in 1928. During WWI, the composer formed carol groups everywhere he went, always singing traditional English carols. In *Fantasia*, he uses the soloist and the chorus to create a unique sound, even for Christmas carols.

# THE GENESEE CHORALE

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Ric Jones, Music Director  
Janine Fagnan, Associate Conductor  
Doug Hanson, Accompanist

## **SOPRANO**

Dot Carrigan\*  
Marsha Coy  
Ruth Doyle  
Joan Ellison  
Alice Fedrigon  
Lisa Gilebarto  
Merry Lou Holley  ^  
Janus Mary Jones  
Veronica Michels  
Diane Ohlson  
Celebruin Pierce\*  
Pamm Seifert  
CarynWood\*

## **TENOR**

Alan Barcomb   
James Barcomb  
Janine Fagnan  
Lori Johnson  
Mark Ross  
Eric Wood\*

## **ALTO**

Marie Barcomb  
Lindsay Edwards\*  
Marianne Garigen\*  
Julie Graham\*  
Karen Jones  
Kathy Meloon   
Jennifer Neroni-Trupo  
Amy Perl  
Rene Pierce  
Denise Spadaccia  
Lilo Townsend  
Peggy Vandersteur

## **BASS**

Ron DeFazio  
Jim Ellison  
George Graham\*  
Chuck Herman  
Keith Konopa   
Darrell Oakes\*  
Duane Scarborough

\* Genesee Chorale Board of Directors

 Section Leader

^ Music librarian

# OUR PATRONS

*Our members volunteer their time to rehearse and perform because they love to sing. But, as with all fine arts, it is an expensive love! We are challenged by the costs of paper, printing, postage, performance hall rental, advertising, and new music. Ticket revenues cover only a portion of season expenses.*

*The following supporters are essential to ensuring that the Genesee Chorale is able to continue it's tradition of providing fine choral music to Batavia and the surrounding communities.*

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The Coffee Press

## ACKNOWLEDGEMENTS

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*There are many people who assisted in the production of this program; too numerous to mention. However, we extend a special note of appreciation to:*

**GoArt!** - Thank you for your continual support of The Genesee Chorale and all culture in Genesee and Orleans counties. Without your support, our 53 years of bringing choral music to Batavia and surrounding communities would not be possible.

**St. James Episcopal Church** - The Genesee Chorale is grateful and proud to call St. James Episcopal Church in Batavia, NY our home. For more information about St. James, please visit their website at [stjamesbatavia.org](http://stjamesbatavia.org). Thank you for your continued support, generosity, and assistance.

**Joe Finetti** - It has been a pleasure and honor having you perform with us once again. Thank you for sharing your talents with us!

**Phil Nash, Susie Kieren, Nancy Laurie, Jeanette Sheliga, Carly Thomas, Jessica Carcich, Elizabeth Kinney** - Thank you for graciously giving your time and talents to help bring our music to life.

**Genesee Chorale Board of Directors** - Thank you for your time commitments and incredible dedication to our organization.

**Merry Lou Holley & Nancy Hoag** - Thank you for keeping our music organized and our folders full!

# **Join the Genesee Chorale**

New members are *ALWAYS* welcome!  
Choir membership is open to anyone interested in singing and joining in the camaraderie that we share through music.

Join us for our Spring season starting  
January 13, 2025 7:00PM to 9:00PM  
St. James Episcopal Church  
405 East Main Street, Batavia, NY 14020

**Our performance repertoire consists of a variety of mediums, including major classical works, sacred, secular, Broadway, and contemporary choral works.**

## **For more information:**

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