



PRESENTS



WELCOME **all** WONDERS

A melodic celebration of the Christmas Season

Ric Jones Director

Ann Emmans Accompanist

Mitzie Collins Guest Instrumentalist

Thank you so much for taking some time out of this busy holiday season to join us and share in some beautiful choral music. The music for this performance celebrates and honors the Christmas story through a variety of genres. As is the tradition of the Genesee Chorale, I have selected music from classical chorale literature as well as some wonderful new music written for choir that I am sure will one day be considered part of standard choral literature.

I especially would like to thank Mitzie Collins for graciously offering her talents to the Chorale. It has been a distinct pleasure for me to not only get to know her, but to also hear her create such wonderful music.

It is a great honor to be the director of this fine choir and to work with such talented and truly genial individuals. It is my hope that the music we make here today moves your soul and inspires your heart.

Ric Jones

A handwritten signature in black ink that reads "Ric Jones". The signature is written in a cursive style with a long, sweeping horizontal line extending to the right from the end of the name.

The Genesee Chorale was organized in the fall of 1971 under the direction of Theodore Ashizawa. Dr. Ashizawa would go on to lead the Chorale for another twenty years. Dawn Mark conducted the group for four seasons, followed by Ron Bordinaro, Marcia Housel (for dinner dances) and Mark Hoerbelt, from January 2000 to June 2005. Charles Bradley was appointed in September of 2005. The Chorale has recently appointed Ric Jones to be the director for the Spring 2008 and Fall 2008 seasons.

The Genesee Chorale has sung at the Eastman Theater under the direction of Gerard Floriano, with the Rochester Philharmonic Orchestra under the direction of Erick Kunzel, and performed Mendelssohn's *Elijah* with William Warfield as guest soloist. During its existence the Chorale has performed several times with the Genesee Symphony Orchestra. Most recently was Handel's *Messiah* in December 2005.

The Chorale is comprised of individuals from all walks of life and draws membership not only from Genesee, but also from four of the surrounding counties. Many high school students also offer their talent.

The repertory of the Genesee Chorale encompasses a wide range of music in various styles from motets, to madrigals of the Renaissance, to modern folk, musicals, and jazz. Also included are larger liturgical settings such as *Bach's St. Matthew Passion*, Charpentier's *Midnight Mass For Christmas*, and Mozart and Brahms *Requiem*, as well as several masses by composers such as Schubert and Mozart. The group recently performed Mendelssohn's *Elijah* and *Die Fliedermaus* with the Genesee Symphony.

Genesee Chorale Director Ric Jones

Ric's photo provided by Photosmiths Studio



Ric Jones is the founder and owner of *Imagine Music*™, a publishing company that sells original instrumental and vocal music, arrangements, commissioned works, as well as educational and curricular materials. He also serves as the Director of the Genesee Chorale as well as the Middleport Community Choir. Ric is also an

avid composer and arranger, receiving both his Bachelor and Master Degrees in Music Education from Ithaca College (NY).

His educational experience includes directing high school bands, marching bands, pep bands, and chamber ensembles at Corinth High School (NY), Cincinnatus High School (NY), Greater Johnstown High School (NY), Cicero-North Syracuse High School (NY), Medina High School (NY), and Fonda-Fultonville High School (NY).

Ric has also served as Principal Trombonist with the Tri-Cities Opera Orchestra, St. Cecilia Orchestra, and the Gerald Wolff Singers Orchestra.

Ric resides in Medina with his wife Karen, and their two children, Nicholas and Ryder.



A native of Dallas, Texas, Mitzie Collins is known as a recording artist, a performer of Celtic and traditional American folk music, a historian of the American hammered dulcimer, and an Arts-in-Education specialist in the public schools. For her more than 30 years of musical contributions to the community, Mitzie was honored by the Arts and Cultural

Council of Greater Rochester with its 2007 Artist Award. Mitzie teaches hammered dulcimer and world music classes through the Eastman Community Music School. She also teaches world music as an adjunct faculty member at Nazareth College

Mitzie Collins received her bachelor's degree with a major in piano from the Eastman School of Music in 1963; she received her Master of Arts in Music Education and the Diploma in Ethnomusicology from Eastman in 2005.

Mitzie was a founder in 1971 of the Golden Link Folksinging Society of Rochester. Recent activities include performances at the Heart of the Alleghenies Festival in Bradford, Pennsylvania, and the Dulcimer Festival in Salem, Ohio. She was a workshop leader at the Nonsuch Dulcimer Club of England's Fall 2007 retreat at Launde Abbey, and with Roxanne Ziegler, she gave a faculty concert at Nazareth in April of 2008. The Christmas season of 2008 will mark the 24th year that Mitzie has given a series of Christmas concerts throughout the Rochester area with Glenda Dove, flute, and Roxanne Ziegler harp.

For a complete listing of Mitzie's recordings and a schedule of her upcoming performances please visit www.samplerfolkmusic.com

This evening's program at a glance

Welcome All Wonders

Richard Dirksen
 Derek Reiss, trumpet
 Brandon Luce, trumpet
 Dave Porter, trombone
 Bob Dix, trombone

My Song in the Night

arr. Paul Christensen

Dirait-On

Morten Lauridsen

Magnificat in G

Antonio Vivaldi

Sing Creation's Music On

Stephen Paulus

Ave Maria

Franz Biebl

Angels We Have Heard on High

arr. David Cherwien

Angels' Carol

John Rutter

Star in the East

Malcom Dalglish

Go Where I Send Thee

arr. Andre Thomas

Program
 Notes and
 Translations

Welcome All Wonders

These are the first words you will hear in this lively opening. The rousing brass fanfare and exuberant chorus will immediately lift your spirits and put you in a holiday mood.

Welcome All Wonders was written for, and first performed in an NBC Christmas Day Service telecast live from Washington Cathedral, December 25, 1975.

The poetry of Richard Crashaw (1612-1649) is best appreciated by those who can free themselves from the bondage of a traditional sense of the dignity of language. The custom of his age permitted the use of images and phrases which we now condemn as incongruous and unseemly, and the fervent fancy of Crashaw carried this licence to excess. At the same time his verse is studded with fiery beauties and sudden felicities of language.

Richard Dirksen (1921 – July 26, 2003) served as Organist and Choirmaster of the Washington National Cathedral from 1977 to 1988. Previously he was Assistant Organist and Choirmaster from 1942 to 1964. In 1968, he was the first lay person in the Anglican Communion to be named a Precentor, meaning he had administrative oversight of all worship services, a position he held through 1991.

Dirksen was also a composer of almost 300 works, mostly for organ and/or choir or theater. His music has been regularly featured on Christmas at Washington National Cathedral, televised nationally on Christmas Day, as well as the September 11th Memorial Service held at the Washington National Cathedral on September 14, 2001, which was viewed on television by much of the world.

My Song in the Night

My Song in the Night is an arrangement of an American Folk Hymn. This piece takes inspiration from Psalm 77:6 - “I call to remembrance my song in the night: I commune with my own heart, and my spirit made diligent search.”

The text to this hymn is particularly haunting and the words invoke an attitude of deep personal pleading.

Dirait-On

Rainer Maria Rilke was one of the last lyric poets of the nineteenth century, and an adherent of the symbolist style of Rimbaud. *Dirait-on* is, literally, “one might say”, and the poem is highly symbolist, or even impressionist.

Rilke was born in Prague of German heritage, and he is most famous for his poems in German. Some rate him only behind Goethe among the greatest German poets. But Rilke was also fluent in French and he left a body of some 400 poems in French. *Dirait-on*, rendered more poetically as “So they say” is from this lesser-known legacy.

Morten Lauridsen's choral works defy easy description. At first glance, many considered them to be high-end concert chorale music, out of reach of most choirs. Yet, with the wildfire word-of-mouth campaign that began with the release of his *Les Chansons des Roses*, many choruses found that they were approachable, that they were beautiful, and that they should become standards.

It was the final movement of *Les Chansons des Roses*, *Dirait-on*, that brought Lauridsen to the attention of millions. This simple and simply delightful melody for chorus and piano accompaniment was immediately embraced and welcomed into the repertoire of any number of choirs.

Morten Lauridsen's inspired musical setting for this poem has become a modern classic, being one of the most frequently recorded choral works of the past fifteen years.

Translation

*Abandon surrounding abandon,
Tenderness touching tenderness?
Your oneness endlessly
Caresses itself, so they say;
Self-caressing
Through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.*

Magnificat in G

Although Vivaldi's reputation still derives mainly from his numerous instrumental compositions, increasing attention is now being given to his vocal music. In the 18th century the boundaries between the Church and secular society were extremely flexible, so it is not surprising that Vivaldi, an ordained priest, was a prolific composer of operas (for which he sometimes even acted as impresario) and sacred music.

The *Magnificat* exists in three different versions: firstly, as a work for single choir and orchestra (RV 610); it was then altered into a larger double-choir work (RV 610a), each choir having its own orchestra. Here seven of the nine movements are for chorus, including one, *Sicut locutus*, for three-part chorus (without tenors) with two independent oboe parts.

The final version of the *Magnificat* (RV 611) takes over six movements from 610a, the others being replaced by live solo arias, each one bearing the name of its intended performer. Of the remaining sections, *Et Misericordia* is notable for its depth of harmonic interest and expressive use of the rising intervals of a minor sixth and a major seventh, while *Deposuit potentes* comprises vigorous unison writing. The five new arias appear from their musical style to date from the later 1720's (probably from the time just following C. P. Grua's death), and were written for five of the girls at the Pietà: Apollonia, la Bolognesa, Chiaretta, Ambrosina and Albetta. A light-hearted poem written around 1730 describes the conservatoire's leading pupils, and tells that Apollonia had a clear soprano voice and was an expert at both pathetic and lively singing. Maria la Bolognesa had a pleasing voice but tended to inaccuracy, while Ambrosina had a deep voice whose tone sounded like that of a tenor, and indeed her aria is written in the tenor clef.

The most interesting change in this final version of the *Magnificat* is that the text of the original single movement *Et exultavit*, first set for successive soprano, alto and tenor solos with a brief choral interjection, is split into three independent solo arias with more extended musical settings. All five arias display stylistic features typical of Vivaldi's operatic music, such as the falling chromaticism in the accompaniment of *Quia respexit* and the incisive syncopations and so-called "Lombard" rhythms

(semiquaver-dotted quaver) of *Esurientes*. The addition of this florid virtuosic writing to the more solid choral movements makes this *Magnificat* a splendid example not only of the way in which Vivaldi could adapt his own works, but also of the variety inherent in so much of his best music.

Translations

I. Magnificat

My soul doth magnify the Lord.

II. Et exultavit

And my spirit hath rejoiced in God my savior.

III. Quia respexit

*For He hath regarded the lowliness of his handmaiden;
for behold, from henceforth all generations shall
call me blessed.*

IV. Quia fecit

*For He that is mighty hath magnified me, and holy is
His name.*

V. Et misericordia

*And He sheweth mercy to them that fear Him
throughout all generations.*

VI. Fecit potentiam

*He hath shew'd strength with His arm: He hath scattered
the proud in the imagination of their hearts.*

VII. Deposuit potentes

*The mighty he hath put down from their seat, and hath
exalted the humble and meek.*

VIII. Esurientes Implevit

*He fills the hungry with good things; the rich he hath sent
empty away.*

IX. Suscepit Israel

His great mercy hath holpen His servant Israel.

X. Sicus locutus

As He promised to our forefathers, Abraham and his seed forevermore.

XI. Gloria

Glory be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world without end, Amen.

Sing Creation's Music On

Sing Creation's Music On is excerpted from Stephen Paulus' larger work, *Songs Eternity*. This piece was jointly commissioned by the Glen Ellyn Children's Chorus and The American Boychoir in honor of Paul G. Tyler, a long-time supporter of the Glen Ellyn Children's Chorus, and James Litton-Lodal, Music Director of The American Boychoir.

Stephen Paulus is that rarest of creature in American classical music: a composer who makes his living entirely from composing, without the need to teach or perform to supplement his income. He has a solid reputation as a composer for the opera stage—his 1982 *The Postman Always Rings Twice* has been frequently staged and highly acclaimed—and his orchestral works have been performed by the New York Philharmonic and other major ensembles. But it is as a composer of choral music that Stephen Paulus has achieved the greatest success. He was a frequent collaborator with the now-defunct Dale Warland Singers, a professional chamber choir based in Paulus' own Minneapolis. Paulus' compositional style is uniquely suited to choirs: lyrical, singable melodies; accessible harmonies.

Ave Maria

While Franz Biebl was organist/choirmaster and teacher in the Fürstenfeldbruck parish near Munich he had in his church choir a fireman. It was common for companies, factories, police and fire departments, etc. to sponsor an employees' choir, which often would participate in choral competitions and festivals with other similar choirs. This fireman asked Biebl to please compose something for his fireman's choir for such an occasion. The result was the *Ave Maria* (double male choir version).

The piece gained practically no attention in Germany for many years. However, when Biebl was the head of choral programs for the Bayerischen Rundfunk (Bavarian Radio) he made a habit of inviting American choirs to come to Munich and sing on the radio and with other German choirs. One of these choirs was the Cornell University Glee Club under the direction of Tom Sokoll, who was introduced to the *Ave Maria* and brought it back to the US. It was recorded by the Harvard Glee Club on the Musical Heritage Society label. When Chanticleer recorded it, it became a hit, not only in the US but in Germany too! Biebl did arrangements for other voicings, and the seven-part mixed choir arrangement is now probably the most popular.

The source of the text is the Angelus liturgy recited every morning (at 6 a.m.), noon and evening (at 6 p.m.) in the Catholic Church (except during Paschal time, when the Regina Coeli is substituted). It is cued by the ringing of the "Angelus" bell, sometimes referred to as the "Peace Bell." It consists of three versicles based on the Gospel, followed each time by a "Hail Mary". There is a concluding versicle and prayer which Biebl does not utilize. He defers the section of the *Ave Maria* beginning *Sancta Maria, Mater Dei...* until after the third versicle.

Angels' Carol

A joyful carol of celebration with the refrain *Gloria In Excelsis Deo* for SATB and piano accompaniment.

John Rutter was born in London in 1945 and received his first musical training as a chorister at Highgate School. He went on to study music at Clare College, Cambridge, where he wrote his first published compositions and conducted his first recording while still an undergraduate. His compositional career has embraced both large and small scale choral works, various orchestra and instrumental pieces, a piano concerto, two children's operas, music for television, and specialist writing for such groups as the Philip Jones Brass Ensemble and The King's Singers. His most recent larger choral works, *Requiem* (1985) and *Magnificat* (1990), have been performed many times in Britain, the USA, and a growing number of other countries. From 1975 to 1979 he was Director of Music at Clare College, whose choir he directed in a number of broadcasts and recordings.

After giving up the Clare post to allow more time for composition, he formed the Cambridge Singers as a professional chamber choir primarily dedicated to recording, and he now divides his time between composition and conducting. He has guest-conducted or lectured at many concert halls, universities, churches, music festivals, and conferences in Europe, Scandinavia, and North America. In 1980 he was made an honorary Fellow of Westminster Choir College, Princeton, and in 1988 a Fellow of the Guild of Church Musicians.

Star in the East

This is a wonderful suite of three Appalachian carols: *Star in the East*, *Rise Up Shepherd*, and *Judah's Land*. This piece is unique not only in the use of hammered dulcimer as accompaniment, but also in the creative voicings and harmonies that Malcom Dalglish uses within the choir.

One cannot help but sense the pure Appalachian folk timbre within this work.

Malcolm Dalglish is a hammer dulcimer player and composer whose work draws on his diverse background in choir, theatre and folk music. He is a founding member of the popular folk trio Metamora. Many choirs have commissioned his folk inspired music including The American Boychoir, The St. Olaf Choir and The Indianapolis Children's Choir. In 1997 he formed The Oolites, a folk singing group.

Go Where I Send Thee

Go Where I Send Thee is a traditional African-American spiritual song. This song is also known as *The Holy Baby* or *Born in Bethlehem*. Each verse gives a Biblical meaning to each number.

André Jerome Thomas is a composer, arranger and choral conductor, currently holding positions of Director of Choral Activities and Professor of Choral Music Education at the Florida State University College of Music.

Dr. Thomas is among the highest demanded choir directors for All-State and Honor choirs all over the world. He has conducted choirs in most states that have an All-State chorus as well as Europe, Asia, New Zealand, and Australia.

Along with Moses Hogan, Thomas is known for popular compositions and arrangements in the tradition of the African American spiritual.

SOPRANOS

Christina Bakos
Marsha A. Coy
Maureen B. DeGolyer
Phyllis Draycott
Diane Eldridge
Cindy Evans
Barb Galliford
Mary Joan Gleason
Susan Hengelsberg
Merry Lou Holley
Janus Mary Jones
Lois Nicholson
Diane Ohlson
Barbara Pierce
Janet Richardson
Sarah Richardson
Candace Robinson
Majorie Shaw
Monica Stocum
Deborah Vosburg
Eileen Witherel

TENORS

Alan Barcomb
Beth Boyce
David Damico
Doug Galliford
Scott Grefrath
Anne Ortwein
Carl Schoonover
Gary Smith
Matthew R. Smith

ALTOS

JoAnne Brocklehurst
Donna Denison
Patty Drew
Linda Fry
Pat Fussell
Mary Galliford
Carol Guppenberger
Katrina Karas
Joyce A. Kelly
Elizabeth A. Murray
Sarah Petty
Theresa Queal
Ginny Tiede
Bette Torrance
Lilo Townsend

BASS

Ron DeFazio
Darol Denison
Mark Eckstein
Wayne Grefrath
Robert Holley
Arthur Munger
Fran Thomas
Tom Van Vertloh

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David Damico	Program Design

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Upcoming Performances

Friday January 23rd
Recital, **Seymore House**, Go Art

Saturday, March 28th
Lee Whedon Library, Medina

Sunday, May 17th
Spring concert, **Genesee Community College**, Batavia

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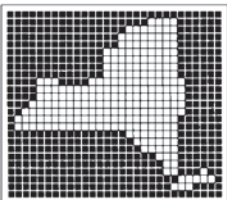
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