

THE GENESEE CHORALE PRESENTS:

# CELEBRATING 40 YEARS



Ric Jones  
Music Director/Conductor  
Special Guests:  
Former Conductors of the  
Genesee Chorale  
Accompanist:  
Ann Emmans

Sunday, May 15, 2011  
Batavia Middle School  
96 Ross Street  
Batavia, New York 14020  
3:00 PM

Adult \$10  
Children/Seniors \$8  
Family \$18  
Tickets available at the door

## A SPECIAL CONCERT FEATURING THE GENESEE CHORALE WITH THE CHORALE ORCHESTRA AND CHILDREN'S CHOIR



This concert is made possible, in part with funds from the Decentralization Program, a regrant program of the New York State Council on the Arts, administered by the Genesee Regional Arts Council.



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# Program

The Last Words of David  
Dawn Mark, Conductor  
Randall Thompson

Hostias (from *Requiem*)  
Lacrymosa (from *Requiem*)  
Dr. Ted Ashizawa, Conductor  
W.A. Mozart

Wie lieblich sind deine Wohnungen (from *A German Requiem*)  
Charles Bradley, Conductor  
J. Brahms

Hear My Prayer  
Denise Spadaccia, Conductor  
Moses Hogan

Lux Aeterna \*(World Premiere)  
Ron Bordinaro, Conductor  
Maureen DeGolyer, Soprano  
Ron Bordinaro

With a Voice of Singing  
Mark Hoerbelt, Conductor  
Martin Shaw

## INTERMISSION

Battle Hymn of the Republic  
Peter J. Wilhousky

Festival Sanctus  
John Leavitt

It is Not Always May  
Elaine Hagenberg

Prayer  
Mother Theresa of Calcutta  
René Clausen

The World of Our Dreams  
Alina Jeon, Oboe  
Heather Lovelace, Soprano  
Jeffrey L. Ames

Exultate Justi  
John Williams  
arr. by Ric Jones

Choral Finale *from Symphony No. 9* (selections)  
Barb Galliford, Soprano  
Jennifer Neroni Trupo, Alto  
Mark Ross, Tenor  
Jason Holmes, Bass  
Ludwig V. Beethoven

## Ric Jones, Director



Ric has served as the Director of the Genesee Chorale since January 2008 as well as the Director of the Middleport Community Choir since May 2003.

Ric is the founder and owner of Imagine Music, a music publishing and retail company that offers a wide array of quality music while specializing in music for double reeds. Ric is an active member of the International Double Reed Society and has organized and sponsored recitals at each of its past five international conferences. He currently publishes the music of over sixty composers from around the world.

Ric received both his Bachelor in Music Education/Trombone Performance and Master in Music Education Degrees from Ithaca College (NY). His educational experience includes instructing high school bands, marching bands, pep bands, and chamber ensembles at Corinth High School, Cincinnatus High School, Greater Johnstown High School, Cicero-North Syracuse High School, Medina High School, and Fonda-Fultonville High School. In addition to his daily responsibilities of running Imagine Music, Ric also maintains a private voice, instrumental and piano studio which offers private lessons to students of all ages.

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 three children, Nicholas, Ryder and River.

## Ann Emmans, Accompanist

Ann Emmans has been the accompanist for the Genesee Chorale for 16 years, since her retirement as music teacher at the NYS School for the Blind.

She is a graduate of Westminster Choir College in Princeton, NJ; where she majored in organ and voice and later received her Masters degree in Conducting.

Ann has been the Minister of Music at the First Presbyterian Church in Batavia since 1964.



# Our Guest Conductors

## **DAWN MARK**

Dawn Mark began musical studies on piano at the age of four. At age twelve, she became organist and choir director of the Darien Methodist Church as well as forming her private studio which she still maintains today. Dawn credits her interest in choral music and training as an accompanist to her mentor and Alexander high-school choral director, Shirley Simmons, whose high standards she has always tried to emulate.

Dawn holds a BM in Education from the Crane School of Music, SUNY Potsdam and a Master in Fine Arts in Conducting from SUNY Buffalo where she studied under Dr. Harriet Simons. Past conducting experiences include: The Buffalo New Music Ensemble, the Maelstrom Percussion Ensemble, assistant conductor of the Genesee Symphony, the Batavia Concert Band, and the Genesee Chorale, following in the footsteps of the group's founder, Ted Ashizawa.

Realizing her love of instrumental music, Mrs. Mark teaches elementary band in the Batavia school district. She is also the choir director at St. Luke's Episcopal Church in Attica, NY. She is very happy to be included in this splendid 40th Anniversary event and wishes the Genesee Chorale another successful 40 years.

## **THEODORE ASHIZAWA**

Dr. Theodore F. Ashizawa, founder & first conductor of the Genesee Chorale, is a native of California, where he received his early education. After W.W. II (when he & his family were interned for 3 years), the family moved to Elko, NV.

After graduating from high school, he started his college career in San Francisco, CA (city of his birth), eventually graduated from San Jose State College with a BA in Music/Music Education. After 2 years of teaching junior high school general/choral music, he was drafted into the U.S. Army, serving 2 years. Then he attended Union Theological Seminary in New York City for one year, then spent two years as a Choral Conducting major at the Juilliard School of Music. At his graduation, he was awarded the prestigious Frank Damrosch Prize in Choral Conducting.

After four years of high school choral music/teaching in Portland, OR, Dr. Ashizawa next attended the Univ. of Washington in Seattle and earned his Doctor of Musical Arts degree. He moved to Batavia in August of 1971 and took a position as the first full-time music instructor at Genesee Community College. Dr. Ashizawa taught there for 25 years and retired in 1996. He also founded the Genesee Chorale that same year and then conducted the group for 20 years. In 1976, he was awarded a Chancellor's Award for Excellence in Teaching from State University of New York, and in 2008, was recognized by the Genesee-Orleans Arts Council for a Community Arts achievement.

Dr. Ashizawa continues to reside in Batavia, enjoys reading, traveling, good music and good food. He was recently dubbed "President of the Ellicott Ave. Porch-sitters Association."

### **CHARLES BRADLEY**

Mr. Bradley, well-known organist, choirmaster, and recitalist was a choirboy under the direction of Roger Bommer at St. James Episcopal Church when he first became interested in music. After graduating from Batavia High School, he received a Bachelor's Degree in Music from the Peabody Conservatory in Baltimore. His studies continued under Drs. Paul Callaway and Leo Sowerby at the College of Church Musicians, Washington National Cathedral, where he earned a Master of Church Music degree. Mr. Bradley also studied with Marie-Madeline and Maurice Duruffle in Paris.

He has performed solo organ recitals in a variety of prestigious cathedrals, including Notre Dame Cathedral in Paris, Washington National Cathedral, the Cathedral of St. John the Divine in New York and San Francisco's Grace Cathedral. In 1977 he moved to Spokane Washington, where he served twenty years as organist and Director of Music at the Cathedral of St. John the Evangelist. While in Spokane, Mr. Bradley gave numerous organ recitals, performed frequently with the Spokane Symphony, and established The Cathedral and the Arts Association at St. John's. As Artistic Director, Mr. Bradley was the improvising wizard behind the screen at The Cathedral and The Arts' annual silent movies.

Now living in Batavia, Mr. Bradley is the son of the late C.C. and Dorothy Bradley and the brother of Margaret Sanford, also of Batavia.

### **DENISE SPADACCIA**

Denise joined the Genesee Chorale in 1989 when she and her family moved to Western New York. She had to take a hiatus for a few years, but is excited to be back with the group. Denise works at Our Lady of Mercy Parish in LeRoy as both Business Manager and Youth Minister, and remains active in music ministry.

### **RON BORDINARO**

Ron Bordinaro is currently the Vocal Music Teacher at Thomas Edison Elementary School in the Kenmore- Town of Tonawanda School District where he has taught for the past 17 years. At Edison Elementary, Ron has written and directed numerous children's musicals, was highlighted as the Channel 2 Educator of the week, was the recipient of the Educator of the year award, and continues to perform with his children's choirs at numerous festivals, concerts, and events. Ron holds a Baccalaureate Degree from the Crane School of Music at Potsdam as well as a Master's Degree from the University of Buffalo. Ron is also the part time organist and cantor for St. Maximilian Kolbe Church in Pembroke. During his career he has performed with the Buffalo Philharmonic Chorus, was choir director for several local church groups, including the Elba Presbyterian

Church and St. Joseph's Catholic Church, and has previously taught at Batavia High School, Batavia Middle School, and St. Joseph's School . Ron enjoys camping and traveling with his wife and three children, fishing, motorcycling, attending concerts, and composing music for children.

## **MARK HOERBELT**

Mark Hoerbelt holds a Bachelor's degree in Music Education and Vocal Performance from Ithaca College and a Master's in Music Education from UNC-Greensboro. As conductor of the Genesee Chorale from 2000-2005, he conducted Mendelssohn's *Elijah*, Vivaldi's *Gloria*, Rutter's *Requiem*, and performed and served as choirmaster of a concert version of *Die Fladermaus* with the Genesee Symphony. Presently, Mark teaches choral music at Alexander Middle/High School and is the choir director and organist at Resurrection Parish in Batavia. He has performed in and conducted many musicals and operas. Mark lives in Batavia with his wife, Lauren, and their three children, Abigail, Elise and Madison.

## **Thank You**

The Orleans Renaissance Group - for their assistance and hosting of Friday evening's performance. It has been absolutely wonderful working with you and we are pleased and honored to be part of your world-class offerings of art.

Holy Trinity Parish - for allowing us to perform our Friday evening concert in this glorious venue.

Parish Life/Social Committee of Holy Trinity Parish - for their assistance with Friday evening's post concert reception.

Batavia Middle School - for allowing us to use this wonderful facility for our Sunday performance.

Jim Steele and Medina High School - for the use of the music stands and piano for our Friday evening performance.

Diane Ohlson - for the design of posters, banner, tickets, and program cover.

Rachel Chrowstowski - creation of sandwich boards for our BBQs.

Maureen DeGolyer, Deb Davis, Beth Ryan, Ron DeFazio - for providing refreshments after rehearsals.

Denise Spadaccia, Heather Lovelace & Kelly McCulloch - for the organization and rehearsal of the children's chorus.

Marsha Coy - for the organization of our Chicken BBQ fundraisers.

This evenings concert was presented by  
*The Orleans Renaissance Group, Inc.* and [eggstreet.org](http://eggstreet.org)

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This evening's performance would not be possible without the  
kind generosity and assistance from the following:

## **The Genesee Chorale & Orchestra**

- Ric Jones, Music Director -  
Maureen DeGolyer, President of the Genesee Chorale

## **Holy Trinity R.C. Parish**

Roman Catholic Diocese of Buffalo, New York  
- Rev. Daniel J. Fawls, Pastor -  
Carol Buondonno, Secretary  
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# The History of the Genesee Chorale

The Genesee Chorale was organized in the fall of 1971 under the direction of Dr. Theodore Ashizawa. Dr. Ashizawa would lead the Chorale for another 20 years. Dawn Mark conducted the group for four seasons, followed by Ron Bordinaro, Marcia Housel (for dinner dances), Mark Hoerbelt from January 2000 to 2005, Denise Spadaccia, and then Charles Bradley for two seasons. Ric Jones has been the director since January 2008.

The Genesee Chorale has sung at the Eastman Theater under the direction of Gerald Floriano, with the Rochester Philharmonic Orchestra under the direction of Erick Kunzel and has performed Mendelssohn's *Elijah* with William Warfield as guest soloist. During its existence the Chorale has performed with the Genesee Symphony Orchestra several times; including Handel's *Messiah* in December 2005 and their 2009 and 2010 Holiday Concerts.

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

The repertory of the Genesee Chorale encompasses a wide variety of music in various styles from motets and madrigals of the Renaissance to modern folk, musicals and jazz. Also included are larger liturgical settings such as Bach's *St. Matthew's Passion*, Charpentier's *Midnight Mass for Christmas*, the Mozart and Brahms's *Requiems* and several masses by composers such as Schubert and Mozart. The Chorale has recently performed *Die Flaudermaus*, Mendelssohn's *Elijah*, Handel's *Solomon*, Haydn's *Creation* and Vivaldi's *Magnificat*.

For more information about becoming a member, becoming a patron, or having the Chorale perform at your function, call 585.493.2681 or email [info@geneseechorale.com](mailto:info@geneseechorale.com).



# The Genesee Chorale

## Soprano

Jessie Barth  
Rachel Chrostowski  
Marsha Coy †  
Maureen B. DeGolyer †  
Phyllis J. Draycott  
Diane Eldridge  
Joan Ellison  
Barb Galliford  
Susan Hengelsberg  
Merry Lou Holley \*†  
Evelyn Hutz  
Sharon A. Larsen  
Heather Lovelace †  
Kelly McCulloch  
Susan McEvoy  
Lois Nicholson  
Diane Ohlson  
Barbara Pierce †  
Sharon Stanley  
Monica Stocum

## Tenor

Ted Ashizawa  
Alan Barcomb \*  
Anne Ortwein  
Nadine Pacynski  
Mark Ross  
Duane Scarborough  
Carl Schoonover  
Norm Woodworth

## Alto

Marie Barcomb  
Patti Bartz  
Sandra Brady  
Deborah Davis  
Theresa DeMars  
Patty Drew \*  
Jennifer Dunn  
Linda Fry  
Pat Fussell  
Carol Guppenberger  
Nancy Hoag †  
Katrina Karas †  
Janis Keefe  
Joyce A. Kelly  
Elizabeth A. Kerwin  
Tara Korn †  
Jennifer Neroni Trupo  
Elizabeth Ryan  
Denise Spadaccia  
Ginny Tiede †  
Lilo Townsend  
Eileen Witherel

## Bass

Philip J. Briatico  
Ronald DeFazio  
Mark Eckstein  
Jim Ellison  
Richard Heye  
Bob Holley  
Richard McNulty  
Steven Metcalfe  
Art Munger †  
Francis Thomas †  
Tom VenVertloh \*

\* Section Leader

† Executive Board Member

‡ Librarian

# The Chorale Orchestra

## Violin I

Lisa Toth, *Concertmaster*  
Kristin Chiavaroli  
Lindsey Doyle  
Annie Wright  
Maureen Pohlman

## Violin II

Nancy Benz  
Carly Schwarzkopf  
Marisa Covert  
Paul-Joseph Struckmann  
Greg Michlinski

## Viola

Leslie Bahler  
Barbara McIver  
Anne McMonagle  
Amanda Cook

## Cello

Elizabeth Kinney  
Katrya Cichanowicz  
Karlee Lewis  
Allison Dulanski

## Double Bass

Peter Bahler  
Dave Siegfried

## Piccolo

Pamela Wentworth

## Flute

Marjorie Fulmer  
Fran Woodworth

## Oboe

Alina Jeon  
Nora Prener

## Clarinet

Cindy Baldwin  
Theresa DeMars

## Bassoon

Jessica Tortorici  
Laurence Tallman

## Contrabassoon

David Keller

## Horn

Barbara Meyer  
Allyson Schuler  
Russell Rybicki  
Renée Vogen

## Trumpet

Harold McJury  
Ed VanZandt  
Kevin McLaud

## Trombone

Dave Porter  
Ron Bowks  
John Ormsbee  
Robert Dix

## Percussion

Dave Funston  
Susan McEvoy  
Bob Chaplin

# The Chorale Children's Choir

Leanna Bishop  
Kayla Bosworth  
Alexis Carney  
Annabell Dietz  
William Foley  
Sarah Godfrey  
Jakob Grant  
Victoria Guzman  
Gillian Harla  
Emma Harla  
Lauren Hull  
Rebecca Koteras  
Hollie Lageman  
Mackenzie Lageman  
Bethany Neal  
Aislynn Nelson  
Shannon O'Rawe  
Mollory Oddo  
Alix Ostempowski  
Breonna Smith  
Margaret Mary Smith  
Angel Stenzel  
Mia Sugg

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# Program Notes & Translations

## The Last Words of David

*The Last Words of David* was commissioned in 1949 by the Boston Symphony Orchestra, in honor of Serge Koussevitzky's 25th anniversary as Music Director. The piece takes its text from II Samuel 23:3-4 and exists in a number of versions including one for male voices, one with orchestra, and one with band. The most popular version is for piano accompaniment, which is what will be performed tonight. Typical of Thompson's deep understanding of choral music, the text declamation in this piece is enormously clear and direct. The "Alleluia" near the end is especially effective, using a hushed Gregorian chant-like melodic figure set contrapuntally. Thompson concludes the piece with the chorus singing "Amen" in block chords, while the accompaniment restates the principal musical idea heard in the beginning.

## Hostias

*Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam,  
Quam olim Abrahae promisisti  
et semini ejus.*

Sacrifices and prayers of praise, Lord,  
we offer to You.  
Receive them in behalf of those souls  
we commemorate today.  
And let them, Lord,  
pass from death to life,  
which was promised to Abraham  
and his descendants.

## Lacrimosa

*Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce, Deus,  
pie Jesu Domine,  
dona eis requiem. Amen.*

That day of tears and mourning,  
when from the ashes shall arise,  
all humanity to be judged.  
Spare us by your mercy, Lord,  
gentle Lord Jesus,  
grant them eternal rest. Amen.

## Wie lieblich sind deine Wohnungen

*Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und sehnet sich  
nach den Vorböfen des Herrn;  
mein Leib und Seele freuen sich  
in dem lebendigen Gott.  
Wohl denen,  
die in deinem Hause wohnen,  
die loben dich immerdar.*

How lovely are thy tabernacles,  
O Lord of hosts!  
My soul longs, yea, even faints  
for the courts of the Lord:  
my heart and my flesh cries out  
for the living God.  
Blessed are they  
that dwell in thy house:  
they will always be praising thee.

## Hear My Prayer

Moses George Hogan (March 13, 1957 - February 11, 2003) was an African-American composer and arranger of choral music. He was best known for his very popular and accessible settings of spirituals. Hogan was a pianist, conductor and arranger of international renown. His works are highly celebrated and performed by high school, college, church, community, and professional choirs across the globe today. He died at the age of 45 of a brain tumour, and his survivors include his father and mother, a brother and four sisters. His interment is located at Mount Olivet Cemetery and Mausoleum.

## Lux Aeterna

Lux Aeterna means “Light Eternal.” This piece was composed by Ron Bordinaro in honor of Father Dave Scheider. This performance will be the world premiere of the piece. Father Dave loved to sing. He frequently would break into song in the middle of a homily; it would be a relevant song like “Young at Heart” when he was advising parishioners to be more child-like, or “Santa Lucia” on the feast day of St. Lucy.

As a pastor, he had one rule for his choir director(s): Play and sing songs that people can sing. He did not want the organist to be a soloist; he wanted music from everyone in the building. He led the singing at every Mass by singing with gusto. One parishioner once said to him, “But Father, I just don’t have a good voice. I can’t sing.” Without skipping a beat, he gently admonished her saying, “Your voice is a gift of God and He wants to hear you use it. You are another voice in the choir and without you the choir is missing something.” He always incorporated music into the liturgy; he knew the power of music to speak to what is deep within each of us. He also loved poetry, for the same reason.

He sang in the car, too. There may have existed a cowboy song he did not know. He had a vast collection of good music. Much of it was classical. When you went into his house you might have heard Mahler or Haydn from the windows. He loved Harry Belafonte, too. When people in his parish were singing in the Genesee Chorale, he would be in the audience. He would have liked to have had the time to sing with the Chorale, but he was a very busy priest who slept little, and work and played hard.

Father Dave was a light to all who had the good fortune to know him. *Lux Aeterna* is a terrific tribute to the kind of man he was. It speaks to what he richly deserves in heaven: eternal light, eternal peace, eternal happiness.

*Lux aeterna luceat eis Domine!  
cum sanctis tuis in aeternum,  
quia pius es.*

*Requiem aeternam dona eis Domine  
et lux perpetua luceat eis  
cum sanctis tuis in aeternum,  
quia pius. Amen!*

Let Eternal light shine on them Lord!  
As with Your saints in eternity,  
because You are Merciful.  
Grant them eternal rest Lord  
and let perpetual light shine on them  
as with Your saints in eternity,  
because You are merciful. Amen!

## With a Voice of Singing

English composer and organist Martin Shaw studied with Charles Villiers Stanford at the Royal College of Music. After a few years of producing and conducting in theatrical and operatic milieux, Shaw began a successful career as a church organist and editor. He championed the popularity of music in communities, and is credited with improving the standards of singing in parish churches.

## Battle Hymn of the Republic

On November 19, 1861, Julia Ward Howe, abolitionist, poet, suffragist and wife of the noted physician and reformer Samuel Gridley Howe, witnessed Gen. George McClellan's grand military review in Washington, D.C. Inspired by that patriotic event and by the stirring melody of the marching song *John Brown's Body* that formed part of its music, Mrs. Howe returned to her room at the Willard Hotel and set down some new verses for the melody: "Mine eyes have seen the glory of the coming of the Lord." She worked by candlelight through the night, and finished her lyrics at dawn. The poem — **Battle Hymn of the Republic** — first appeared in the New York *Daily Tribune* on January 14, 1862. By the end of the year, it had become one of the most beloved songs of the Union — President Lincoln is said to have wept the first time he heard it. The music now associated with the *Battle Hymn* can be traced to the middle 1850s, when it was widely used as a Methodist camp meeting song under the title *Say, Brothers, Will You Meet Us?*. Soon after the song was published anonymously in the 1855 hymnal *Plymouth Collection*, compiled by the well-known abolitionist preacher Henry Ward Beecher, the Philadelphia organist and choirmaster William Steffe claimed that he had written the melody, but his authorship has never been proven conclusively. Sometime around 1860, the members of the second battalion of the Boston Light Infantry, Massachusetts Volunteer Militia, fitted *Say, Brothers* (one of the items in their regular hymn repertory) with new words chiding the battalion's sergeant, John Brown. *John Brown's Body* proved to be a popular marching song with the 21st Regiment, which used it when receiving the colors on the Boston Common on July 18, 1861 and again a week later in a parade down Broadway in New York while on their way to the battlefields of Virginia. As the song gained greater currency, it became associated with a more famous John Brown — the head of the band of abolitionist zealots who raided Harper's Ferry on October 16, 1859 and who was hanged six weeks later in Charleston, Virginia. It became the outstanding song of the anti-slavery movement, and inspired many new verses. Julia Ward Howe's alone endure. The most familiar symphonic arrangement of *Battle Hymn of the Republic* is by Peter J. Willhousky (1902-1978), long-time Director of Music for the New York City Public Schools, an assistant to Toscanini and the NBC Symphony, and a noted lecturer and guest conductor.

## Festival Sanctus

Syncopated rhythms and changing meters, combined with a lively piano accompaniment, make this piece a true delight for singers and listeners alike. A

long-time favorite on the festival circuit, this dynamic and exciting selection is highly enjoyed by performers and audiences.

### **It is Not Always May**

*It Is Not Always May* captures the essence of spring: a season delicately blooming, beauty unfolding, warmer winds, and of course- love. While this Longfellow poem begins lighthearted and somewhat carefree, it concludes with a sense of yearning for sweet memories and experiences of the past.

*It Is Not Always May* earned the Award of Distinction for the 2009 Longfellow Chorus International Composers Competition and was the winner of Imagine Music's 2009 Pathways Choral Competition Contest.

### **Prayer**

This wonderful text by Mother Teresa of Calcutta is the inspiration for Rene Clausen's stunning, passionate a cappella work for choir.

*Help me spread your fragrance wherever I go.  
Flood my soul with Your spirit and life.  
Penetrate and possess my whole being  
so utterly that my life may be only a radiance of Yours.  
Shine through me and be so in me  
That every soul I know will feel Your presence in my soul.  
Let them look up and see no longer me,  
but only You. Amen.*

### **The World of Our Dreams (notes by Jeffrey Ames)**

For some people, the idea of having peace on earth would be considered a dream. But in the eyes of many remain a longing for a better tomorrow - a better world; a world free of war and strife, hatred and oppression - a world of our dreams.

This is a dream of old carried by our ancestors, who sacrificed endlessly striving to make a brighter tomorrow for their children. Now this dream is passed on to us. The time has come to make this dream a reality in our homes and neighborhoods, in our schools and institutions of higher learning, as well as in our local and national government.

We may be considered dreamers, but a better world will never be made in apathy and cynicism. Only through steadfast hope and determination will the world of our dreams forever live; and become....reality.

### **Exultate justi**

The music of John Williams is a collection of some of the most well-known melodies in movie history, including the *Star Wars*, *Harry Potter*, and *Indiana Jones* franchises, as well as numerous other movies, including *Empire of the Sun*, a coming-of-age movie set during World War II. In this movie, a young boy

(played by Christian Bale) is caught up in the intrigue and conflict of war, spending a good deal of his youth in a Japanese internment camp, learning the ways of war and the world. *Exsultate justi* is set near the end of the film, when the prisoners of the internment camp are set free, and effectively captures the elation Bale's character feels upon his sudden freedom. Williams chooses to incorporate sections of Psalm 33 with portions of Latin penitential texts ("have mercy on us"), but never relents on the exuberant nature of the music.

<i>Laudamus te, laudamus.</i>	We praise you, we give praise.
<i>Exsultate justi in Domino.</i>	Rejoice in the Lord, o ye just.
<i>Rectos decet laudatio. Alleluia.</i>	Praise is fitting for the upright. Alleluia.
<i>Salvator Dominus. Salvator mundi.</i>	The Lord is Savior, savior of the world.
<i>Qui tollis peccata mundi.</i>	You who takes away the sins of the world.
<i>Alleluia</i>	Alleluia
<i>Cantate ei, Canticum novum.</i>	Sing to Him a new song.
<i>Bene psalite ei in vociferacione</i>	Sing to Him in strong tones!

### **Choral Finale from *Symphony No. 9***

Beethoven's grandest symphony and most influential composition was not recognized at first as a landmark—as a genuinely pivotal work in the history of music. The night of the premiere, Beethoven went home in a funk over the meager profits, and he was keenly disappointed because the entire evening had been staged to prove that he still had box office appeal in Vienna. Thirty of Vienna's leading music lovers had recently written to him—"Need we tell you with what regret your retirement from public life has filled us?"—as a way of goading him into playing his new works, and the concert of May 7, 1824, at which the Ninth Symphony was first performed, was his response.

By 1824, Beethoven was almost completely deaf. He had long ago given up playing the piano in public, and, although he was billed as the conductor of the new symphony for the May 7 concert, and did indeed appear to beat time and turn the pages of his score (and, according to some accounts, even engage in some over-the-top theatrical gesturing), the players and the singers had been cautioned beforehand to pay no attention to him. Instead, they all followed the discreet, utterly reliable beat provided by Michael Umlauf, the concertmaster.

When, in one of the most famous accounts in all music, the audience burst into applause—some say it was at the end of the scherzo, others at the end of the symphony—Beethoven couldn't hear the ovation; he stood, his back to the crowd, leafing through his score. Only when the contralto soloist, Carolyn Unger, tapped him on the shoulder and turned him around did he see his public applauding wildly.

For several years after Beethoven's death, his Ninth Symphony was considered too difficult to perform (and too long to program easily). Although it won champions right from the start, it was not established in the repertory until the middle of the

nineteenth century. (Wagner was a particularly staunch advocate—he even conducted it at the dedicatory concert for his Wagner-only Bayreuth Festspielhaus in 1872.) From then on, Beethoven's Ninth Symphony has maintained its singular status as a cultural symbol of unsurpassed importance.

In a move that must have stunned his first audience and has left virtually every composer since dumbfounded, wondering how he or she might top it—Beethoven welcomes the sound of the human voice into the symphony. The earlier recitative returns and now is actually sung (Beethoven wrote the text, as a kind of preface to Schiller's ode, himself); Beethoven's wonderful melody is finally given words. (In the end, Beethoven used only half of Schiller's poem, deleting in the process any obvious drinking-song references.) And from there Beethoven creates, before our eyes and ears, a new kind of movement, combining elements of symphony and concerto (there's a big, virtuosic cadenza for the four soloists), classical variations, Turkish marches (complete with cymbals, triangle, and bass drum), majestic slow meditations, and, finally, a gigantic double fugue.

Beethoven wrote nothing more influential in his whole life, even though, relatively late in the composition process, he was still uncomfortable with the idea of a choral finale, and began to sketch an alternate instrumental movement. But the idea of instrumental music striving toward song was too deeply ingrained in his thoughts at this point, and the dream of a utopian existence too dear to him, and so he went ahead and turned Schiller's little drinking song into one of the towering achievements of nineteenth-century art.

The humanistic message of Beethoven's Ninth has been welcomed far and wide—from Japan, where New Year's sing-along performances are as popular as our Messiahs (the German *Freude* is often learned phonetically, to sounds that mean roughly "getting out of the bathtub"), to Berlin, where, to celebrate the destruction of the Wall in 1989, Leonard Bernstein changed *Freude* (joy) to *Freiheit* (freedom), claiming that "Beethoven would have given us his blessing in this heaven-sent moment."