

ARTS CHORALE

Holiday Concert – December 11, 2007

O Come, Emmanuel

arr. Alice Parker

Gloria

John Rutter

I. Allegro Vivace

II. Andante

Soprano: Lucy Head

Altos: Barbara Fuller, Lois Brennan

III. Allegro Vivace

Trumpets: *Richard Illman, Dorival Puccini, Kevin Scollin, Matt Stelzer

Trombones: *Ava Ordman, Simeon Stoyanov, Ben Cobb

Tuba: *Phillip Sinder

Timpani: *Jonathan Weber

Snare Drum/Cymbal: Molly Cryderman

*MSU Faculty

Go Tell It on the Mountain

John Rutter

Conductor: Scott Hochstetler

Messiah

G. F. Handel

I. Recitative: Behold, a virgin shall conceive
O Thou that tellest good tidings to Zion

Soloist: Cheri Johnson

II. Recitative: There were shepherds abiding in the fields
Recitative: And lo, the angel of the Lord
Recitative: And the angel said to them
Recitative: And suddenly there was with the angel

Soloist: Carole Marvin

Glory to God

III. Hallelujah

Trumpets: Richard Illman, Dorival Puccini

Timpani: Jonathan Weber

What Sweeter Music

Eleanor Daley

Audience Carols

Gesu Bambino

Pietro A. Yon

Soloist: Nathaniel Peake

Ave Maria

Franz Biebl

Trio: Jan Krehbiel, Andrew McLemore, Monty Bieber

Alleluia

Randall Thompson

Songs of the Season

The First Noel

arr. Rhonda Polay

Soloist: Kelly Stuible

Deck the Hall

arr. John Rutter

PROGRAM NOTES

John Rutter (b. 1945), *Gloria* (1974) John Rutter is one of the most prolific composers of recent choral works. He has arranged a great many folk songs, Christmas carols and church anthems, along with a number of original settings of mostly sacred texts. He has also given us a number of major works, of which *Gloria* is one of the best known. Other major works are *Magnificat*, *The Falcon* and *Requiem*. *Gloria*, with its stirring brass accompaniment and dramatic choral writing is appropriate to the celebration of this season.

Gloria begins with a bold statement of "gloria in excelsis deo" drawn from Gregorian chant. A second, quiet theme on "et in terra pax" enters, soon followed by a setting, in canon, of "laudamus te." The remainder of the text is presented in chant quotations, passing from voice to voice and punctuated by unaccompanied choral passages in Rutter's distinctive thick, often lush, harmonies. Finally the gloria theme reappears, first in canon, beginning with bass, then in a rousing homophonic finale to the movement.

Of *Gloria*, Rutter has written, "My setting, which is based mainly on one of the Gregorian chants associated with the text, divides into three movements roughly corresponding with traditional symphonic structure." In keeping with that intent, the second movement is slow and, for the most part, soft and frequently emotional. It features an ethereal accompaniment by the piano and passages for women's soloists. The second movement passes directly into the third, which closely mirrors traditional symphony form in being fast and expressive, built on two themes which are stated, then developed conjointly. The development section, which includes the introduction of a theme on "amen," is some of Rutter's best and most interesting contrapuntal writing. The themes are intertwined and combined in a number of variants. The work concludes with a full statement of the amen theme, followed by a return of the original gloria theme and a final amen.

Marvin Grandstaff (1934-2003), former Arts Chorale member

Randall Thompson, born on April 21, 1899, found the academic world his natural environment, beginning his education at a New Jersey school where his father taught English. He entered Harvard University at the age of 17 and promptly failed the audition for the Harvard Glee Club. Not willing to let such a setback deter him, he eventually gained entry to the chorus and even became a protégé of Archibald T. Davison, the conductor. After graduating from Harvard, he continued his education at the American Academy in Rome, Italy, eventually returning to America to pursue a career encompassing both composition and teaching. Positions included Wellesley College, University of California (Berkeley), The Curtis Institute in Philadelphia, and a professorship at his alma mater, Harvard. One of his Harvard students was Leonard Bernstein, who later recognized his former professor by recording Thompson's *Symphony No. 2* in 1968.

Thompson exhibited great diversity in his compositions, ranging from his distinctive choral work to opera, piano, sacred anthem, and symphonic works. *Alleluia* is one of the most well-known of all of Thompson's choral works, first performed in 1940 and later appearing in the repertoire of virtually every American high school and collegiate chorus. Thompson died in July 1984 after a musical career that covered more than 60 years. During that time he helped define American choral music and choral pedagogy, and left a legacy of both composition and instructional method for which all lovers of choral music can be grateful.

Daryl Lee

“O Come, Emmanuel” (arranged by Alice Parker) Written by John Mason Neale, these lines were first published in England in 1851. However, the hymn is rooted in a 12th century Latin hymn based on seven antiphons dating from the 9th century or earlier.

The seven antiphons, short verses sung at Vespers before and after the Magnificat, were part of the Advent season between December 16th and Christmas Eve. The antiphons were called the "Great O's" because each one began with an "O."

The promised Messiah is saluted with one of the many titles found in the Bible - "O Sapientia" (Wisdom); "O Adonai" (Lord), "O Radix Jesse" (Root of Jesse), "O Clavis David" (Key of David), "O Oriens" (Orient), "O Rex gentium" (King), and "O Emmanuel" (God with us).

Each of these short verses was made into a Latin hymn by an unknown writer about the 12th century. From this Latin hymn, Neale made his English translation, which is found in most American hymnals today.

The tune we sing with his words is a 15th century melody that appeared in a small collection belonging to a community of French Franciscan nuns. Neale found this collection of tunes in the National Library in Lisbon, Spain.

Thomas Helmore adapted the melody for the hymnal he published in London in 1856, and this is the version we sing today. The hymn resounds with great joy, especially the "rejoices" in the refrain.

William J. Reynolds

BIOGRAPHY

Scott Hochstetler is a doctoral candidate in choral conducting at Michigan State University and adjunct voice instructor at the University of Michigan—Flint. From 2000-2005, he was music director at Western Mennonite School in Salem, Oregon. Scott holds masters degrees in vocal performance and conducting from the University of Michigan and undergraduate degrees in music and biology from Goshen College (IN). He lives in East Lansing with his wife, Rachel, and daughter, Leah, and hopes to earn a professorship in choral music for fall, 2008.

O Come All Ye Faithful

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him,
Born the King of angels

Yea, Lord, we greet thee,
Born this happy morning,
Jesus, to thee be all glory given;
Word of the Father,
Now in flesh appearing;

CHORUS:

O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
Christ, the Lord!

Silver Bells

City sidewalks, busy sidewalks
Dressed in holiday style.
In the air there's a feeling of Christmas.
Children laughing, people passing,
Meeting smile after smile
And on ev'ry street corner you hear:

City street lights, even stop lights,
Blink a bright red and green,
As the shoppers rush home with their treasures.
Hear the snow crunch, see the kids bunch,
This is Santa's big scene
And above all this bustle you hear:

CHORUS:

Silver bells, silver bells,
It's Christmas time in the city
Ringaling, hear them ring,
Soon it will be Christmas day.

Silent Night

(accompanied)

Silent night, holy night,
All is calm, all is bright,
Round yon virgin mother and child,
Holy infant so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

(a cappella)

Silent night, holy night,
Son of God, loves pure light.
Radiant beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at thy birth,
Jesus, Lord, at thy birth.

Sopranos

Allison Berg
Angela Boardman
Rosemary Faiver
Lynn Fendler
Barbara Harris
**Lucy Head
Jean Kocher
Jeri Mannion
Carole Marvin
Linda Parks
Amy Rittenhouse
Karyll Shaw
Diane Singletary
Barbara Whitney
Kristie Wiggert

Altos

Kathy Ballard
Nancy Bieber
Lois Brennan
Judy Dill
Barbara Fuller
Kirsten Gonzales
Ellen Grafius
Mary James
Cheri Johnson
Raven McCrory
Meredith Miller
Karen Nault
Bonnie Olson
Sally Potter
Mary Robison
Kelly Stuible

Tenors

Jamal Butler
Dallas Henney
Kermit Johnson
Jan Krehbiel
Andrew McLemore
*Nathaniel Peake
Ralph Putnam
Bob Ward
Michael Zamora

Basses

Dale Arnold
Sam Austin
Monty Bieber
Miguel Cabanas
Jerry Fuller
Michael Guthrie
**Scott Hoshstetler
Tom Kaplan
Jim Kocher
Mike Lipsey
Bill McHarris
Richard Njus
John O'Doherty
Jim Phelps
John Speck

The Arts Chorale of Greater Lansing will present its next concert on Tuesday, February 26, 2008 at 8:00 p.m. at Plymouth Congregational Church. Featured on this concert will be the popular Faure "Requiem." In addition, Dr. Sandra Snow, Associate Professor of Choral Music at MSU, will be guest conductor for a portion of the concert. The Arts Chorale has openings for experienced singers. Contact Dale Bartlett at **332-4495** or email him at **bartle17@msu.edu** for audition information.

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If you wish to place an ad or contribute financially to the *Arts Chorale*, call Kathy Ballard at 332-1848 or visit our website at:

www.artschoralegl.org

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