

VOICES OF THE SEASON

December 5, 2015

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DECEMBER 5TH, 7:30 P.M.
AMES CITY AUDITORIUM



BERNARD McDONALD

Guest Conductor

VOICES OF THE SEASON

FANTASIA ON GREENSLEEVES

Ralph Vaughan Williams

MESSIAH, PART I

George Frideric Handel

Sinfony

- | | |
|--|--|
| 1. Comfort ye (Brandon Douglas, tenor) | 12. For unto us a child is born (Ensemble) |
| 2. Ev'ry Valley (Brandon Douglas) | 13. Pifa |
| 3. And the glory of the Lord (Ensemble) | 14. There were shepherds (Hannah Friesen) |
| 4. Thus saith the Lord (John Bitsas, bass-baritone) | 15. And lo, the angel of the Lord (Hannah Friesen) |
| 6. But who may abide (John Bitsas) | 16. And suddenly, there was with the angel (Hannah Friesen) |
| 7. And He shall purify (Ensemble) | 17. Glory to God (Ensemble) |
| 8. Behold, a virgin shall conceive (Sarah Curtis, mezzo-soprano) | 18. Rejoice greatly |
| 9. O thou that tellest (Sarah Curtis and Ensemble) | 19. Then shall the eyes of the blind (Sarah Curtis) |
| 10. For behold, darkness (Ben Schaefer, baritone) | 20. He shall feed this flock (Sarah Curtis, Lindsey von Holten, soprano) |
| 11. The people that walked in darkness (Ben Schaefer) | 21. His yoke is easy (Ensemble) |

FROM MESSIAH, PART 3

George Frideric Handel

Chorus: Hallelujah

INTERMISSION

CHRISTMAS EVE SUITE

Nikolai Rimsky-Korsakov

A CHRISTMAS FESTIVAL

Leroy Anderson

BERNARD McDONALD

Conductor and pianist Bernard McDonald garnered wide-ranging experience as a vocal coach, assistant conductor, and chorus master with major opera companies in America, Europe and the Far East, before embarking on a freelance career. He currently holds the G. Dewey and M. Maine Larsen Chair in Opera at Simpson College.



Upcoming engagements as conductor include *Gianni Schicchi* at the Mobile Opera. Recent engagements include *The Marriage of Figaro* at Opera Kelowna (British Columbia), *The Merry Widow*, *The Magic Flute*, Montemezzi's *L'incantesimo* (US staged première) and *Gianni Schicchi* for Opera Theater of Pittsburgh; Cavalli's *Ormindo* at the Pittsburgh Opera; *Don Giovanni* and *La Cenerentola* at the Bay View Music Festival, Michigan; *Così fan tutte* at the Royal Scottish Academy of Music and Drama (RSAMD) in Glasgow; *Le nozze di Figaro* for Opera Theater of Pittsburgh; and Bizet's *Le docteur Miracle* and *La tragédie de Carmen* (De Nieuwe Opera Academie) in Amsterdam and The Hague. His debut at the Kennedy Center in Washington, DC, was on piano, in recital with mezzo-soprano Marietta Simpson and tenor John Aler.

Professional training at the Merola Program of the San Francisco Opera led directly to an invitation to join the music staff of the New York City Opera. He was subsequently Head of Music and Chorus Master at the Florida Grand Opera in Miami. As Chorus Master of Glyndebourne until 2005, he prepared over twenty-five productions to great critical acclaim for a host of internationally renowned conductors: highlights include *Idomeneo* with Sir Simon Rattle, *Die Zauberflöte* with Sir Charles Mackerras and *Otello* with Vladimir Jurowski.

Dr. McDonald has also worked with, among others, the Aspen Music Festival and School, the New National Theatre Tokyo, the Netherlands Opera, the Netherlands Radio Choir, and the Indianapolis Symphonic Choir. He has been on the faculty of the RSAMD and the University of Cincinnati College-Conservatory of Music (CCM).

A native of Dumbarton, Scotland, his studies include piano at the RSAMD; opera at the Guildhall School of Music and Drama, London, and CCM; musicology at the University of Glasgow. His doctorate from Indiana University is in choral conducting.

PROGRAM NOTES

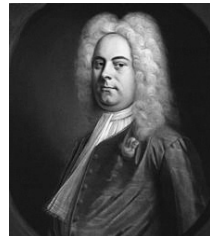


R. Vaughan Williams

Perhaps the two most performed orchestral works of Ralph (pronounced 'Raiff') Vaughan Williams (1872-1958) are his two fantasies for orchestra — *Fantasia on Greensleeves*, and the earlier *Fantasia on a Theme by Thomas Tallis*. *Fantasia on Greensleeves* is actually an excerpt from the composer's 1929 opera *Sir John in Love*, whose plot is based directly on the character of Shakespeare's Falstaff. British commentator James Lyons points out that Shakespeare actually mentions the tune "Green Sleeves" (original spelling) in both Acts II and V of *The Merry Wives of Windsor*; thus, "it was . . . historically justifiable, and indeed perhaps obligatory, for Vaughan Williams to have used this famous melody in his 1929 opera." In the mid-section of *Fantasia on Greensleeves*, one can also hear the melody of another captivating old English song entitled "Lovely Joan."

The traditional song "Greensleeves" has been performed and recorded by many popular-music and folk-song artists, and its melody has become inexorably bound to the holiday traditions of the English-speaking world by its use in the hymn and Christmas carol, "What Child is This?"

Among the innumerable concerts presented during the holidays, there is no other work of western classical music so universally recognized, often performed, and highly regarded as *Messiah* by George Frideric Handel (1685-1759). Composed in 1741, the first performances of *Messiah* took place not in London, but rather in Dublin, and not in the winter at all, but in April 1742 for the benefit of several charitable organizations. The London premiere took place nearly a year later (also in spring). However, at first, the London musical establishment gave *Messiah* a rather cool reception, and the work was not widely performed until the 1750s, when numerous cathedrals and choral festivals began to present the work or portions of the work. Handel's original conception of *Messiah* was that it be performed by a chamber chorus, soloists, and a small orchestra (something like what we will hear this evening), but as time went by, Handel's original concept and orchestration was frequently changed and augmented by others (especially by composers on the continent, including Mozart) to allow for larger (sometimes much larger) choirs and orchestras. Early twentieth-century musicologist J.S. Shedlock cites a 1788 performance in Berlin that employed a choir of 259, an orchestra of 87 strings, 10 bassoons, 11 oboes, 8 flutes, 8 horns, 4 clarinets,



George Frideric Handel

PROGRAM NOTES

4 trombones, 7 trumpets, timpani, harpsichord and organ. Today, we can hear *Messiah* performances by large forces, small forces, and everything in between, and many of the choruses and arias from *Messiah* have been arranged for instrumental ensembles of various kinds.

The texts for *Messiah* were collected by Handel's friend Charles Jennens from biblical sources, and, in the case of Psalm texts, from versions found in the Church of England's *Common Book of Prayer*. *Messiah* is a work in three large parts (each a small oratorio in its own right). We will hear only the First Part, the portion that portrays the birth of Jesus and his ministry in prophecy from the Hebrew Bible and from the record of the New Testament. Holiday concerts often feature only the First Part, but it is also traditional to end with the final chorus of the Second Part — the "Hallelujah Chorus." Although it is said that King George II of England stood to his feet upon hearing this chorus, there is no real evidence that he actually did so. Therefore, you can decide whether or not to remain seated during the "Hallelujah Chorus" without having to worry about either conforming to or flaunting a long-venerated tradition.

— Order of Movements and Texts —

PART ONE

SINFONIA

ARIOSO (*Isaiah 40:1-3*)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned: . . . The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

AIR (*Isaiah 40:4*)

Every valley shall be exalted, and every mountain and hill . . . made low: . . . the crooked . . . straight, and the rough places plain:

CHORUS (*Isaiah 40:5*)

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

ACCOMPANIED RECITATIVE

(*Haggai 2:6-7; Malachi 3:1*)

. . . thus saith the Lord of hosts; Yet once, . . . a little while, and I will shake the heavens, and the earth, . . . the sea, and the dry land; And I will shake all nations, and the desire of all nations shall come: . . . the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.

AIR (*Malachi 3:2*)

But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire . . .

CHORUS (*Malachi 3:3*)

. . . and he shall purify the sons of Levi, . . . that they may offer unto the Lord an offering in righteousness.

PROGRAM NOTES

RECITATIVE (*Isaiah 7:14*)

... Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, "God-with-us."

AIR AND CHORUS (*Isaiah 40:9; 40:1*)

O thou that tellest good tidings to Zion; get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

ARIOSO (*Isaiah 40:2-3*)

For, behold, ... darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

AIR (*Isaiah 9:2*)

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

CHORUS (*Isaiah 9:6*)

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

PIFA (*Pastoral Symphony*)

RECITATIVE (*Luke 2:8*)

... there were ... shepherds abiding in the field, keeping watch over their flock by night.

ARIOSO (*Luke 2:9*)

And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

RECITATIVE (*Luke 2:10-11*)

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

ARIOSO (*Luke 2:13*)

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

CHORUS (*Luke 2:14*)

Glory to God in the highest, and peace on earth, good will towards men.

AIR (*Zechariah 9:9-10*)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, ... and he shall speak peace unto the heathen: ...

RECITATIVE (*Isaiah 35:5-6*)

Then shall the eyes of the blind be opened, and the ears of the deaf ... unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing: ...

AIR (*Isaiah 60:1; Matthew 11:28-29*)

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and ... gently lead those that are with young. Come unto Him, all ye that labour and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.

CHORUS (*Matthew 11:30*)

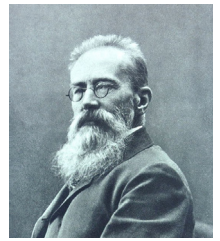
... His yoke is easy, and His burthen is light.

CHORUS (*Revelation 19:6; 11:15; 19:16*)

[Final Chorus, Part Two]

Hallelujah: for the Lord God omnipotent reigneth ... The kingdom of his world is become the kingdom of our Lord, and of his Christ: and he shall reign for ever and ever. ... King of Kings and Lord of Lords.

Nikolai Rimsky-Korsakov (1844-1908) is known for his passionate interest in creating a Russian nationalist style of concert music, and was an active member of a tightly knit group of five Russian nationalist composers known as the "Mighty Handful" (Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov). A professional officer in the Imperial Russian Navy, he began as a self-taught amateur composer, but later became professor of harmony, composition and orchestration at the St. Petersburg Conservatory, the world-famous conservatory that now bears his name. Rimsky-Korsakov is known for musical settings of exotic folk tales from Russia and other cultures (e.g., his programmatic orchestral work *Scheherazade* based on stories from **1001 Nights** is probably his best known piece in western countries). His orchestrations are brilliant and colorful, and it is not surprising that he was the author of an early comprehensive treatise on the techniques of orchestration for composers.



Nikolai Rimsky-Korsakov

Christmas Eve Suite is comprised of five movements excerpted from the composer's opera *Christmas Eve* (1895). The orchestral suite (1904) consists of Introduction ('Holy Night'), Flight of Vakula, Moon and Stars, Polonaise, and Return flight of Vakula and Christmas Morning Bells. Musicologist Lawrence V. McCrobie provides a short synopsis of the opera plot as follows:

Rimsky-Korsakov's CHRISTMAS EVE was originally an opera in four acts and was based on a short story by Nikolay Gogol (earlier, Tchaikovsky had written an opera based on the same story). Rimsky-Korsakov compiled a suite of pieces from the opera a few years later. The opera itself features supernatural elements that seem better suited to Halloween than Christmas: one Christmas eve, in the little Ukrainian town of Dikanka, a broomstick-riding widow agrees to help the Devil steal the moon. The widow's son Vakula, however, has annoyed the Devil, who decides to interfere with Vakula's courtship of Oksana, the girl he loves. Over the course of a single night not only is the moon stolen away, but Vakula captures the Devil and magically travels to St. Petersburg to the court of the tsaritsa. The Polonaise you will hear is a version of the music the petitioners at the court sing to praise and honor her. Just as Oksana thinks Vakula is lost and perhaps dead, he reappears to ask her to marry him-and all ends happily.

PROGRAM NOTES



Leroy Anderson

American composer Leroy Anderson (1908-1975) is known worldwide for his brilliantly orchestrated symphonic music. Pieces like “Sleigh Ride,” “The Syncopated Clock,” “Blue Tango,” and “The Typewriter” have been standard pops-concert fare for generations. But there has been a recent groundswell of interest in Anderson’s music by orchestras of all types because of his impeccable craftsmanship, the diversity of his pieces, and his highly creative use of instruments and instrumental colors.

Anderson arranged *Christmas Festival* in 1950 while working as an arranger for the Boston Pops Orchestra. Conductor Arthur Fiedler asked Anderson to arrange a medley of the most well-known holiday carols and songs for the Pops’ upcoming holiday concert. The original version of *Christmas Festival* runs eight-to-nine minutes, but when the Pops first recorded it, 78-rpm records were still the major part of the record market (LPs were just beginning to appear in record stores). Since one side of a 78-rpm record held only four-plus minutes of music, it was necessary for Anderson to break *Christmas Festival* into two equal segments. He was able to manage this pause in such a way that now it is hardly possible to recognize the place where the music needed to break for the old records. While preparing the work for publication in 1952, Anderson felt that most orchestras would not want to program an eight-to-nine minute piece of holiday arrangements, so he shortened the work to just five-plus minutes. Both versions are now available in published form, but we will hear the shortened version this evening.

— Jeffrey Prater

MUSICIANS

VIOLIN 1

Kevin Amidon,
concertmaster
Kathryn Penning
Carol Weber
Sydney Gerritsen
Ashley Hansen
Amelia Fiscus
Laura Norman

VIOLIN 2

Sarah Goplin*
Carin Forbes
Kate Orngard
Maggie Glasscock
Ruth Fiscus
Beth Martin
Suzanna Gilbert

VIOLA

Mary Kay Polashek*
Julienne Krennrich
Jennifer Powers
Andrew Weihrauch

CELLO

Alan Henson*
Christian Roettger
Kay Nelson
Kevin Deitzel

BASS

Gerald Johnson
Donita McCoy
Cara Stone

HARP

Suzanne Sontag

FLUTE

Shon Stephenson*
Marianne
Malinowski Chair
Alexis Hall
Heather Imhoff

OBOE

Kevin Schilling*
Janet Dixon

CLARINET

Charles Bogner*
Gary Lieberman

BASSOON

Janet Baldwin*
Noelle Fultz

FRENCH HORN

Pam Schwab*
Stephani Scherbart
Gale Webb
Brian Bunn

TRUMPET

Jason Kirke*
David Stephenson
Eric Ladyn

TROMBONE

Brad Harris*
Theresa Presley
Mike Albarracin

TUBA

James Kilmer*

TIMPANI

Dan Krumm*

PERCUSSION

Aaron Fultz

* Denotes section
principal

SOPRANOS

Hannah Friesen
Lindsey von Holten

MEZZO-SOPRANO

Sarah Curtis

TENORS

Brandon Douglas
Evan Braxton-Barto

BARITONE/ BASS

John Bitsas
Ben Schaefer

PERSONNEL MANAGER

Jennifer Powers

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Sincerely,

The Board of the Central Iowa Symphony

Friends of the Central Iowa Symphony (FOCIS) is an auxiliary formed to support the orchestra. FOCIS will facilitate concert related activities like receptions and will recruit ushers. CIS wishes to thank tonight's ushers. We welcome your involvement too! Please let us know if you would like to support the orchestra and become a member of FOCIS.

KHOI REBROADCAST

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