



INAUGURAL CONCERT  
*January 21, 2012*

**C** KEN DAVIS  
**CHORALE**



**KEN DAVIS**  
**CHORALE**

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**KEN DAVIS**  
*conductor*

**CLINTON BARRICK**  
*pianist*



**INAUGURAL CONCERT**  
**JANUARY 21, 2012**

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## PROGRAM

<i>Sing Joyfully</i> .....	William Byrd
<i>O Vos Omnes</i> .....	Tomás Luis de Victoria
<i>Hosanna to the Son of David</i> .....	Orlando Gibbons
<i>Salve Regina</i> .....	Orlando di Lasso
<i>Spaseniye sodelal (Salvation is Created)</i> .....	Paul Chesnokov
<i>Ubi Caritas</i> .....	Ola Gjeilo
<i>Regina Coeli, K. 276</i> .....	Wolfgang Amadeus Mozart

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## I N T E R M I S S I O N

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<i>Wedding Cantata</i> .....	Daniel Pinkham
I. Rise Up my Love	
II. Many Waters	
III. Awake, O North Wind	
IV. Set Me as a Seal	
<i>Choose Something Like a Star</i> .....	Randall Thompson
<i>A Jubilant Song</i> .....	Norman Dello Joio
<i>O Magnum Mysterium</i> .....	Morten Lauridsen
<i>John Saw Duh Numbuh</i> .....	arr. Shaw/Parker
<i>Deep River</i> .....	arr. Roy Ringwald
<i>Witness</i> .....	arr. Jack Halloran

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## PROGRAM NOTES

William Byrd's *Sing Joyfully* is perhaps the best known of his lively works. This festive anthem was never published by Byrd himself, but nevertheless gained widespread popularity during his lifetime, appearing in numerous seventeenth-century manuscripts and printed scores. With its brilliant contrapuntal writing and catchy melodies, *Sing Joyfully* is as much fun for the singers as it is for the audience.

Spanish composer, Tomás Luis de Victoria's greatest contribution to the high Renaissance comes from the ability to combine complex contrapuntal writing in an emotionally rich and dramatic style. The end result is heard in the 4-voice motet *O Vos Omnes*, whose dissonances and subsequent resolutions on "Is there any sorrow like My sorrow" paint a text that is profound and impacting.

Considered one of the last great polyphonic English composers, Orlando Gibbons' writing exemplifies English church music of the late Renaissance era. His *Hosanna to the Son of David* for 6-voices is a brilliant example of counterpoint and thematic writing, reminiscent of Byrd's *Sing Joyfully*.

The Franco-Flemish composer, Orlando di Lasso, was a major contributor to the sacred and secular music of the sixteenth century. His extensive travel during his youth enabled him to cultivate a diverse musical style in his compositions. The 4-voice motet *Salve Regina* exemplifies his powerful imagination in its use of syncopated rhythms, while maintaining a passionate and truthful interpretation of the text.

*Sapaseniyе Sodelal (Salvation Is Created)* was composed by Paul Chesnokov as a communion hymn during his tenure at the Church of the Holy Trinity in Moscow. Based on the text in Psalm 74:12, *Salvation Is Created* is a rich sonorous harmonization of a traditional Russian Orthodox chant melody. During the communist reign in Russia, Chesnokov stopped writing sacred music, fearing retribution for himself and his family. After the fall of communism in Russia, *Salvation Is Created* was adopted as the unofficial anthem of the Russian Orthodox church.

The text of *Ubi Caritas* dates back more than a thousand years to the early days of the Christian church. Drawing inspiration from the original Gregorian chant, the Norwegian composer, Ola Gjeilo, has set the text in a hauntingly plaintive style, reminiscent of a similar setting by Maurice Duruflé.

*Regina Coeli, K. 276* composed by W.A.Mozart in the spring of 1779, is a festive work for four-part mixed chorus, four soloists, and chamber orchestra. Written in a single sonata-form movement, Mozart ends each of its two verses with a quotation from G.F. Handel's *Messiah*.

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## PROGRAM NOTES (*continued*)

Daniel Pinkham's 1956 *Wedding Cantata* was composed as a present for the wedding of two of the composer's friends. Using texts from the *Song of Solomon*, the work's four movements depict the power of relationships. The final movement, "Set Me as a Seal," provides a gentle blessing on the couple and the entire work.

Randall Thompson was one of the most influential composers and educators of the 20th century. Known for his exquisitely beautiful choral works, he was equally as passionate about music education in America. *Frostiana: Seven Country Songs* was commissioned in 1958 for the 200th anniversary of the town of Amherst, Massachusetts. Thompson selected seven poems by Robert Frost to serve as the text. The seventh poem *Choose Something Like A Star* makes use of Thompson's tone painting, suggesting starlight from the sustained D in the soprano line.

Norman Della Joio's work, *A Jubilant Song*, is a setting of the poem by Walt Whitman. Written in 1945, it reflects the exuberance of the post-war era. The piece is in three sections and incorporates piano playing on a virtuosic level.

Morten Lauridsen is a longtime faculty member at the University of Southern California. He composed *O Magnum Mysterium* for the Los Angeles Master Chorale in 1994. The composer describes his composition as follows: "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its juxtaposition of the birth of the new-born King amongst the lowly animals and shepherds. The affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Arranged by Alice Parker and Robert Shaw, *John Saw Duh Numbuh* is a rousing a cappella African-American spiritual filled with all the traditional characteristics of this choral style. The piece opens with the tenors singing an ostinato, which becomes the rhythmic backbone of the song. As all voices join in the fray, the syncopated rhythms and full-voiced singing lead the listener down the path of salvation.

Roy Ringwald's arrangement of *Deep River* has been a staple of choral groups for over sixty years. With its rich harmonic structure and moving melody, this African-American spiritual speaks clearly of the hope in salvation.

*Witness* arranged by Jack Halloran is another African-American spiritual that builds on the traditions of this choral style. Syncopated rhythms punctuate some of the most exciting moments of this 8-voice arrangement, culminating in a true believer's heart.

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