

FLINT HILLS MASTERWORKS CHORALE

Ian Coleman, Director
Mary Ann Littrell, Accompanist
Florence Schwab, Harpist

Tuesday, December 8, 1998
7:30 p.m.

First Christian Church
115 Courthouse Plaza

Sponsored by
Manhattan Christian College
Music Department

PROGRAM

- Alleluia Randall Thompson
(b. 1899)
- Gloria Patri* Andrew Bonacci
(b. 1968)
- Susanni* Ian Coleman
(b. 1968)
- Toward the Unknown Region Ralph Vaughan Williams
(1872-1958)

INTERMISSION

- A Ceremony of Carols*, Op. 28 Benjamin Britten
(1913-1976)
- Procession
- Wolcum Yole!
- There is no Rose
- That yongë child
- Balulalow
- As dew in Aprille
- This little Babe
- Interlude
- In Freezing Winter Night
- Spring Carol
- Deo Gracias*
- Recession

Soloists

- Sopranos - Lisa Pankratz, Marilyn Masterson
Mezzo-Soprano - Amanda Adams

PROGRAM NOTES

I am delighted that you have joined us for our concert this evening. We have a mixture of music and of accompaniment tonight that I think will keep you engaged in listening. I am especially excited to be doing a very new work by the American composer Andrew Bonacci along with the Ceremony of Carols, which is personally one of my favorite pieces. At first glance it may seem as though Andrew is the lone representative of the United States holding out valiantly against the British; however, he is in fact helped by Walt Whitman, whose poem is set by Vaughan Williams in "Toward the Unknown Region." My goal in programing these pieces was not to somehow chorally recreate the events of Summer 1776 with the cards stacked in the favor of my own nation. It was, however, to program choral music from our century that serves to link the past to the present or to look ahead to the future.

Tonight's music spans the twentieth century. Vaughan Williams' beautiful setting was made early in the century before the First World War. With war looming on the horizon the future must have looked like an unknown region for which, as the words of the poem suggest, there was 'no map or guide.' A few years later, with the Battle of Britain in full force, the simplicity of Randall Thomson's "Alleluia" of 1940 could potentially have cut through the fear and danger of immanent invasion to offer a moment for reflecting, through the repetition of a word used from ancient times to the present, upon the passing of time and the need to make the most of our time here.

Benjamin Britten's *Ceremony of Carols* is for the most part a celebration of the Christmas season. There is in the 'Spring Carol' however, a hint at looking ahead past winter to the new life that springtime offers. The set was written in 1942 on a boat trip back to England from America, and later in 1955 revised into the version for SATB choir that we will perform tonight. The use of old English words not only brings past and present together but also provided us with some entertainment during rehearsal. Another link to the past is provided by the Processional/Recessional which make use of a Gregorian plain chant. I am very pleased that Florence can join us this evening to accompany the choir on the harp.

Keeping with the Christmas idea the setting of the 16th Century German text 'Susanni' came to mind not long after I moved to America. I was asked to write some carols for a church in Kansas City. The result was a set of three carols of which Susanni was the middle one. I wanted the setting to be simple and almost chant-like. A simple rocking accompaniment supports a chant-like melody in the sopranos and later the altos.

The most recent piece on our program is the setting of the Gloria Patri. It was, in fact, written earlier this year and first performed in May. Tonight will be its second performance. Inspired by the choral music of the contemporary Polish composer Górecki, this piece is purposefully conservative in its harmonic vocabulary. The emphasis is on triadic chords and strong melodic lines in all voices in an essentially homophonic texture. The text, in keeping with the theme, brings past and present together: "as it was in the past, is now and shall be, world without end. Amen."

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Sopranos

Martha Funderburgh

Zenia Lee

Gretchen Lewis

Marilyn Masterson

Shirley Morrill

Lisa Pankratz

Sally Rein'L

Edith Stunkel

Altos

Jessica Abbott

Amanda Adams

Jody Brown

Marilyn Bunyan

Enid Cocke

Melissa Galitzer

Dottie Kvasnica

Elfrieda Naftziger

Penny Senften

Tenors

Margaret Cook

Joyce Garrels

Bob Hartenstein

Rod Howell

Basses

Daniel Andreson

Chris Bailey

Paul Brown

Bill Bunyan

Richard Faw

Larry Hansen

Roger Lemmons

Mark Norris

Scott Schlender

A special thank you to First Christian Church for the generous use of their facilities and to Penny Senften for her untiring help with publicity.

Interested in singing in the Flint Hills Masterworks Chorale? Contact Ian Coleman or Mary Ann Littrell at 539-3571.