THE PHILHARMONIC SOCIETY OF ARLINGTON presents
THE ARLINGTON-BELMONT CHORALE AND CHAMBER CHORUS.
Barry Singer, Music Director
THE ARLINGTON PHILHARMONIC ORCHESTRA.
Orlando Cela, Music Director

A HOLIDAY CONCERT

SUNDAY, DECEMBER 12, 2021 AT 3 PM

Frederick Delius
SLEIGH RIDE
Edward Elgar
THE SNOw
Dan Forrest
THE FIRST NOEL
Emma Lou Diemer
THREE MADRIGALS
Zoltan Kodaly
MISSA BREVIS
Pasquale Tassone
HANUKKAH MEMORIES

General admission: $20; Seniors/Students: $15; Children 17 & under: $5
Tickets Purchased at the Door. Wheelchair Accessible.
FIRST PARISH UNITARIAN UNIVERSALIST CHURCH
630 MASSACHUSETTS AVENUE, ARLINGTON, MA

For in person attendees, proof of vaccination and masking required.
For information on the live-streaming of this concert please visit www.psarlington.org
Program

Missa Brevis..........................Zoltan Kodaly (1882-1967)
   Soprano trio for "Kyrie" and "Agnus Dei":
   Magdalyn Chauby, Mayumi Kearns, and Jeanne-Marie Musca
   Cantor for "Gloria" and "Credo": Anja van Wanroy
The Arlington-Belmont Chorale and
The Arlington Philharmonic Orchestra
Barry Singer, Music Director

Intermission

Sleigh Ride.............................Frederick Delius (1862-1934)
Hanukkah Memories...................Pasquale Tassone (b.1949)
The Arlington Philharmonic Orchestra
Orlando Cela, Music Director

Three Madrigals.....................Emma Lou Diemer (b. 1927)
   1. O Mistress Mine, where are you roaming
   2. Sigh no more, ladies, sigh no more
   3. Take, oh, take those lips away
The Arlington-Belmont Chamber Chorus
Barry Singer, Music Director
   Piano Accompaniment by Amy Lee

The Snow..............................Edward Elgar (1857-1934)
The Arlington-Belmont Chorale
Sarah Telford, Assistant Conductor
   Violin Accompaniment by Nicole Parks and Barrett Reinhorn

The First Noel.........................arr. by Dan Forrest (b.1978)
The Arlington-Belmont Chorale and
The Arlington Philharmonic Orchestra
Barry Singer, Music Director
MISSA BREVIS by Zoltán Kodály

Kodály was a Hungarian composer, ethnomusicologist and pedagogue. He is well known internationally as the creator of the Kodály method of music education. Along with his colleague and fellow countryman Béla Bartók (1881-1945), Kodály put Hungary on the 20th century musical map, with his use of local folk music as a central inspiration in his compositions. A very large portion of Kodály’s output was devoted to choral works, mostly in smaller forms, but three major works have ensured his place on the concert music stage: Psalmus hungaricus (1923), the Budavári Te Deum (1936), both composed for chorus, soloists and orchestra, and the Missa brevis. The Mass was first composed as an organ-only piece in 1942 or 1943 (there are differing accounts). Instrumental masses were a not uncommon adjunct to church services; the different sections of the Mass text were set to music (often improvised) which intended to capture the spirit of the text, rather than the actual words. Kodály’s organ mass was composed with the Mass text itself guiding his melodies and rhythms. So, when he was asked to provide a fully sung Mass in 1945, it was not a large leap for him to adapt his organ mass to include a chorus and vocal soloists. Later still, in 1948, he enlarged the accompaniment from organ to full orchestra.

The musical style of the Missa brevis is a beautiful and strange blend of many influences. In his book Choral Music in the 20th Century, musicologist Nick Strimple notes that “...in quick succession, Kodály visits the realms of chant, classical oratorio, Handelian oratorio, and nineteenth-century Romanticism; the occasional pentatonic scale or other identifiable Hungarian flavoring used only sparingly, like paprika.” The harmonies are fresh but never harsh, and largely tonal throughout. The structure of the work includes the usual six sections of a standard Mass, bookended by two instrumental movements not normally found in musical Mass settings, an Introit (Introduction) and an “Ite missa est”, a Roman liturgical dismissal. (This last movement is sometimes omitted in performance, as is the case of today’s performance.) In common with other great Mass settings, the composer has taken great care to musically highlight the many moods of the text – reverence, exultation, grief, peace. However, he also regularly reprises some key melodic ideas from one movement to another, providing an overall unity which ties the work together despite the many twists and turns it takes along the way.

SLEIGH RIDE by Frederick Delius

English composer Frederick Delius worked very hard to pursue his musical dreams. Born into a mercantile family, he was forced to pursue commerce as a way of
life, It was in Florida, US, where he was sent to manage an orange plantation, that the neglect of his duties made it obvious that he had other plans. He eventually went to become a well-known composer in his native England, where composer Thomas Beecham even created a six-day Delius festival. And one can say that it was thanks to tonight’s work “Winter Night” (“Sleigh Ride”) that Delius got his break, as it may. It was 1887, when Delius, having left the US enrolled in the Leipzig conservatory, and in Leipzig he met Edvard Grieg. Delius performed a piano version of “Winter Night” for Grieg and others, and Grieg recognized the talent of the then 25 years-old Delius. Grieg convinced Delius’ father that his son’s future was to be a composer, and Delius moved to Paris a few years later where he career took off.

HANUKKAH MEMORIES by Pasquale Tassone

The composer writes: “Hanukkah Memories utilizes some well-known melodies as well as others that don’t usually appear in most other arrangements of Hanukkah music. The first tune, “Ma’oz Tsur” is not the one most familiar, but the one harmonized by Benedetto Marcello in his Parafrasi Sopra li Salmi (Venice, 1724), where it is quoted as a melody of German Jews. This is followed by “Who Can Retell” (“Mi Y’malel”) a well-known Hanukkah song. The third melody, one not often seen in most arrangements, is “Nerot Dolkim” (“Burning Candles”). The next tune is “Ner Li” (“My Candle”) is a gentle, traditional Hanukkah song played primarily by the wind sections of the orchestra accompanied by lilting rhythmic figures in the strings. While the final tune, “S’vivon” (“Dreidel”), is a traditional “dreidel” song, it is again not the usual one most often sung during the Hanukkah festival.

Using the colors of the full orchestra plus Harp (for its expressive qualities), Hanukkah Memories begins with a moving cello solo, and ends with the last iteration of “S’vivon”, in augmentation, while instruments are added to bring the piece to an exciting conclusion.”

THREE MADRIGALS by Emma Lou Diemer

Born in Kansas City, Missouri, Diemer played the piano and composed at a very early age and became organist in her church at age 13. She majored in composition at the Yale Music School (BM, 1949; MM, 1950) and at the Eastman School of Music (Ph.D, 1960). Dr. Diemer has written many works for orchestra, chamber ensemble, keyboard, voice, chorus, and electronic media. Her Three Madrigals was published in 1962. These delightful settings of popular Shakespeare texts, while thoroughly modern, do contain faint echoes of Elizabethan madrigals. (Please visit www.emmaloudiemermusic.com for more information about Dr. Diemer and her music.)
THE SNOW by Edward Elgar

Elgar was England’s primary Romantic-era composer. It is somewhat a pity that Elgar’s best-known work – the Trio from the Pomp and Circumstance March #1, performed at innumerable commencement ceremonies – is so “staid and proper”. In fact, almost all of Elgar’s music is anything but stuffy: listen to his extroverted concert overture “In the South”, the extended choral poem “The Dream of Gerontius”, or the brooding Symphony #1 to experience the great emotional range and technical skill of this artist. Elgar’s smaller choral works – and there were many – display a wide range of power and expression as well as his larger pieces. The Snow (1894) was written for 3-part women’s chorus accompanied by piano and two violins. It was set for mixed-voice chorus a few years later by John Pointer, a student of Elgar. It is the first of a set of two part-songs (Op. 26), with text written by the composer’s wife, Caroline Alice Elgar, née Roberts (1848-1920). In The Snow, the poet invokes the transient nature of winter’s snow, in contrast with a desire for clarity and constancy within her own heart and soul. Of special note is the evocative use of the piano and violins to convey the snow’s falling, whirling, and melting.

THE FIRST NOEL arranged by Dan Forrest

Dan Forrest received his doctorate in composition from the University of Kansas and a master’s degree in piano performance. His academic background includes several years as a professor and department head (music theory and composition) in higher education. Dr. Forrest’s music is widely performed throughout the world, and spans a wide spectrum of genres and difficulty, ranging from extended major works for chorus and orchestra and significant concert choral repertoire to more accessible works for church and community choirs, as well as instrumental works ranging from wind ensemble pieces to solo instrumental sonatas. This beautiful setting of the traditional Christmas carol The First Noel, arranged for chorus and full orchestra, was written in 2009 and has since become an immensely popular holiday concert selection. (Please visit danforrest.com for more information about Dr. Forrest and his music.)
Three Madrigals by Emma Lou Diemer

1. O mistress mine, where are you roaming
O mistress mine, where are you roaming?
O stay and hear, your true love's coming
That can sing both high and low.

Trip no further, pretty sweeting;
Journeys end in lovers' meeting,
Ev'ry wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty;
Youth's a stuff will not endure.

William Shakespeare

Twelfth Night Act II, Scene 3

2. Sigh no more, ladies, sigh no more
Sigh no more, ladies, sigh no more,
Men were deceivers ever;
One foot in sea and one on shore;
To one thing constant never.
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no more,
Of dumps so dull and heavy;
The fraud of men was ever so
Since summer first was leavy.
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.

William Shakespeare

Much Ado About Nothing, Act II, Scene 3

3. Take, o take those lips away
Take, o take those lips away,
That so sweetly [were] forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again;
Seals of love, but seal'd in vain, sealed in vain.

Hide, o hide those hills of snow
that thy frozen bosom wears,
On whose tops the pinks that grow
are yet of those that April wears;
But first set my poor heart free,
Bound in those icy chains by thee.

William. Shakespeare

Measure for Measure, Act IV, scene 1

The Snow by Sir Edward Elgar

O snow, which sinks so light,
Brown earth is hid from sight
O soul, be thou as white as snow,
O snow, which falls so slow,
Dear earth quite warm below;
O heart, so keep thy glow
Beneath the snow.

O snow, in thy soft grave
Sad flow'rs the winter brave;
O heart, so sooth and save,
as does the snow.

The snow must melt, must go,
Fast, fast as water flow.
Not thus, my soul, O sow
Thy gifts to fade like snow.

O snow, thou'rt white no more,
Thy sparkling too, is o'er;
O soul, be as before,
Was bright the snow.
Then as the snow all pure,
O heart be, but endure;
Through all the years full sure,
Not as the snow.

Caroline Alice Elgar
Greater Boston Choral Consortium

A Cappella Singers, www.thecappellasingers.org
Andover Choral Society, andoverchoralsociety.org/
Apollo Club of Boston, http://apolloclub.org/
Berkshire Choral International, berkshirechoral.org
Boston Gay Men’s Chorus, www.bgmc.org
Brantree Choral Society, www.branttreesings.org
Broadmoor Chamber Singers, www.broadmoorsingers.org
Cambridge Choral Singers, www.cambridgechengers.org
Cambridge Community Chorus, www.cambridgechorus.org
Cantata Singers, www.cantatasingers.org
Cantemus, www.cantemus.org
Cantilena, A Women’s Chorale, www.cantilena.org
Charles River Chorale, www.charlesriverchorale.net
Choral Art Society of the South Shore, www.choralartsociety.org
Chorus North Shore, www.chorusnorthshore.org
Chorus pro Musica, www.chorusrpromusica.org
Commonwealth Chorale, commonwealthchorale.org
Concord Chorus, www.concordchorus.org
Concord Women’s Chorus, concordwomenchorus.org
Convivium Musicum, www.convivium.org
Coolidge Corner Community Chorus, www.cccchorus.org
Coro Allegro, www.coroallegro.org
Dedham Choral Society, www.dedhamchoral.org
Fine Arts Chorale, www.fineartschorale.org
Gordon College Choir, https://www.gordon.edu/collegechoir
Gordon College Men’s Choir, https://www.gordon.edu/menschoir
Greater Boston Intergenerational Chorus, www.bostonchorus.net
Halalisa Singers, www.halalisa.org
Handel and Haydn Society, www.handelandhaydn.org
Highland Glee Club, www.highlandgleeclub.com
In Choro Novo, www.inchoronovo.com
Jameson Singers, www.jamesonsingers.org
Koleinu, Boston’s Jewish Community Chorus, www.koleinu.org
Lexington Pops Chorus, lexingtonpopschorus.org
Meridian Singers, web.mit.edu/meridians
Metropolitan Chorale of Brookline, www.metropolitanchorale.org
Musica Sacra, www.musicasacra.org
Nashoba Valley Chorale, www.nashobachorale.org
Neponset Choral Society, Inc., www.ncschorus.org
Newton Community Chorus, www.newtoncommunitychorus.org
Night Song, www.nightsong.org
Oriana Consort, www.orianaconsort.org
Polynia Choral Society, www.polynia.org
Quincy Choral Society, http://www.quincychoral.org/
Reading Community Singers, www.readingcommunitysingers.org
Seraphim Singers, www.seraphimsingers.org
Serenades Choral Travel, http://serenadeschoral.com/
Sharing A New Song, www.sharinganewsong.org
Sharon Community Chorus, Inc., http://ssc-ma.org/
The Sly Voxes
Somerville Community Chorus, www.somervillechorus.com
Sounds of Stow Festival Chorus & Orchestra, www.soundsofstow.org
Spectrum Singers, www.spectrumsingers.org
St. Ignatius Choir
Tremble Clefs Chorus (Jewish Family & Children’s Service)
Voices Rising, www.voicessrising.org
Westborough Community Chorus, https://www.westborchorus.com/
Westford Chorus, www.westfordchorus.org
Youth Pro Musica, www.youthpromusica.org
Zamir Chorale of Boston, www.zamir.org

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gbccinfo@gmail.com
THE ARLINGTON -BELMONT CHORALE
Barry Singer, Music Director
Michael Becker, Accompanist

Sopranos
Alice Adler
Magdalyn Chauby
Jane Dougan
*Deborah Fowler
*Abigail Gertner
Mayumi Kearns
Lisa Kumpf
Lynne Montross
Dorothea Rees
*Alissa Rosellini
Sarah Telford

Alto
Cally Abdulrazak

Julie Belock
Christine Bird
Jennifer Carmody
*Lynne Davis
Judith Dortz
Gaby Friedler
Milling Kinard
*Maria Matoshi
Tara Mitchell
Jeanne-Marie Musca
Janet Sand
Janice Sophis
Gayle Speck
Kate Stanley

Judy Tesnow
Anna Van Wanroy
*Elizabeth Waagen
Kate Wall
Carol Walsh
Janet Westerhoff
Alison Wootan

Tenors
Rachel Barton
Paul Brouillette
Linda Cundiff
*John Hickman
Mabel Liang
Sean O'Brien

Basses
*George Silvis
*Jack Connors
Christophe Gerard
Peter Haffenreffer
Jim Hall
Tavis Linsin
Jean-François Louis
Fred Moses
Tim O'Leary
Michael Rutberg

*Chamber Chorus
Member

THE ARLINGTON PHILHARMONIC ORCHESTRA
Orlando Cela, Music Director

1st Violins
Nicole Parks, CM
Sarah Keller
Barrett Reinhorn
Stuart Schulman
Amy Seligson
Karen Seligson

2nd Violins
Jiayang Chien
Chandreyee Das
Lori Fulton
Branwen Hall
Helen Hassinger
Noel Hess
Larry Kyrala
Larisa Miller

Violas
Harriet Griesinger
Julianna Keyes
Sarah Vail
Julie Vargas

Cellos
Peg McGirr
Joyce Moss
Jeffrey O’Neil
Sandy Reismann
Gary Seligson
Lyn Styczynski

Double Bass
Robert Olson
Tim Shepard

Flute
Diane Gardner
Virginia Hecker

Piccolo
Diane Gardner

Oboes
Karen Brouady
Haig Iskenderian

Clarinets
Jennifer Lauer
Nancy Skolos

Bassoon
Adam Dixon

Horns
John Hecker
Chris Kergaravat

Robert Pyle
John Rhoads
Kristie Welsh

Trumpets
Dave Douglas
Jackie Farrell
Ali Lauer
Karen Sudbey

Trombone
Matthew McGarrell
Lisa Mula

Tuba
Bill Schuette

Percussion
Robert Buckley
James Mansfield

Piano
Michael Becker