

THE DUTCH FORK CHORAL SOCIETY PRESENTS

Resounding Joy

A graphic design featuring a golden trumpet on the left, with musical staves and notes flowing across the page. The title 'Resounding Joy' is written in a large, elegant, red cursive font, with the word 'Resounding' in a smaller, black, sans-serif font. The background is white with a red curved banner at the bottom.

Kirstina Rasmussen Collins
ARTISTIC DIRECTOR

Bradley Fuller
ACCOMPANIST

FRIDAY
NOVEMBER 30 | 7:30 PM

St. Mary's Episcopal Church
170 St. Andrews Road, Columbia, SC 29210

Featuring a Christmas Cantata by Daniel Pinkham, antiphonal works by Gabrieli and Vivaldi, and festive holiday favorites.





About Us...

Established in 2001, the Dutch Fork Choral Society is a non-profit all volunteer community choral ensemble with a passion for sharing the gift of music. Through participation, members have the opportunity to preserve and advance the art of choral singing, in addition to developing their talents by performing a varied and challenging repertoire, both sacred and secular. From Broadway and spirituals to major works by Handel and John Rutter to American Folk and today's popular music, this ensemble strives to bring diversity to its audiences.

Currently the Society performs two formal programs each year and a mid-winter fundraiser. Rehearsals begin in January for the spring season and in August for the fall/winter season. New members are welcome. Membership dues are \$60 per year. If you are interested in singing in the Dutch Fork Choral Society, call Jim Buck at 803.318.0488 or e-mail at info@dutchforkchoralsociety.com.

And, as the Society does not charge admission to its formal concerts, donations and sponsorships are gratefully accepted.

DFCS, P.O. Box 223, Chapin, SC 29036

Also visit our website at www.dutchforkchoralsociety.com.

Thank You

A very special THANK YOU to St. Mary's Episcopal Church and

Rev. Jill Beimdiek for rehearsal and concert space.

**We also appreciate Chapin United Methodist Church for
rehearsal space.**

RESOUNDING JOY

I. **Hodie Christus Natus Est (a 8) by Giovanni Gabrieli (with brass)**

Born over a century before Bach and Handel, Giovanni Gabrieli helped usher in the transition to the Baroque era as the Renaissance was drawing to a close. His music would prove highly influential on later generations of composers, as patrons and students from far beyond his native Venice helped to spread his musical innovations throughout Europe. Gabrieli was not only among the first to place dynamic markings in his music (to indicate how loudly or softly to perform), he was also one of the first to call for specific instruments in a piece of music (previously, instrumentation was largely determined by whatever was on-hand at the time of a performance).

Under the guidance of his uncle Andrea Gabrieli—an important composer in his own right—Giovanni Gabrieli learned the rudiments of the compositional craft before heading to Munich to study further under composer Orlando de Lassus in the court of Duke Albert V.

Things moved quickly after he returned to Venice in 1584. Following his uncle's death, Gabrieli took over as both principal organist and composer at St. Mark's Basilica --the most important church in what was one of the wealthiest and most powerful cities in Europe. Enriched by trade, Venice had become a cultural crossroads where the arts flourished as an expression of civic pride. Gabrieli's career was shaped not only by the financial support that musicians of his caliber received in the city, but also from the very spaces in which he worked.

Indeed, the unique design of St. Mark's Basilica made it a laboratory of musical innovation for composers like Gabrieli. Its spacious, resonant interior and multiple choir lofts led him and others to employ echo effects in their pieces for what would have been a novel acoustic experience—not unlike the surround sound of today. Ultimately, what is known as the Venetian Polychoral Style was the result of these developments, with *cori spezzati* (separated choirs) alternating in a dynamic back-and-forth. This style, in turn, laid the foundation for much of Baroque music.

Gabrieli's **Hodie Christus Natus Est** (Christ is Born Today) is one of many works by the composer that employs separated choirs—in this case, two groups of four parts each. Tonight's performance of this celebratory work features brass players taking on the part of the second choir. With the musical interplay between the two groups, as well as the layering of parts within each, it's not hard to imagine a "great multitude of the heavenly host" singing what Gabrieli sets here as the Latin *Gloria in excelsis deo*—"Glory to God in the highest."

II. **Christmas Cantata by Daniel Pinkham (with brass and organ)***

American composer Daniel Pinkham (1923-2006) wrote for nearly every genre of classical music, though sacred works were his special focus. With time spent studying under such figures as Aaron Copland, Arthur Honegger, Nadia Boulanger, and Samuel Barber, he honed a unique musical approach that combined the compositional techniques of centuries past with ones employed by his contemporaries on the cutting-edge. His many works bear the influence of both Gregorian chant and serialism—and almost everything in between.

Pinkham's **Christmas Cantata (Sinfonia Sacra)** is an evocative treatment of the traditional chant texts sung at Christmas. The first movement of the work opens with dramatic intensity, underscoring the imploring nature of the question *Quem vidistis, pastores...?*—"Whom did you see, shepherds? Say, tell us, who has appeared on the Earth?" The answer to the question comes with a change in the music to a lilting, dancing feel as the rustic shepherds provide their response: "The newborn we saw and choirs of angels praising the Lord, alleluia!"

When angel choirs are sung of, the pace of the movement changes again, to suggest the majesty of the heavenly hosts joined together in praising God. This is followed by a series of “alleluias” before the jubilant scene gradually turns to one of tranquil stillness.

Fittingly, a sense of mystery pervades the second movement, which begins with the words *O magnum mysterium*—“O great mystery...” Wonderment and reverent awe are expressed well by the otherworldly harmonies used and generally soft dynamics of this movement, while a consistently-held droning note in the bass seems to suggest time standing still. On the words “Lord, Jesus Christ” the various parts of the choir finally move together as one, and reach a *fortissimo* dynamic. In this movement, as in the first, things again fade away into a quiet peace.

The third movement is something of a reversal of the first two, with a gradual build in volume level. Here, the angel choirs sing *Gloria in excelsis deo*... --“Glory be to God on high, and in earth peace, goodwill towards men.” Between each refrain of the Gloria are verses which call upon the people to offer praises joyously. As if the message is catching on, each new verse incorporates another voice part and each refrain increases in dynamic level for a spirit of exultation that builds to a jubilant conclusion.

III. Antiphonal Gloria by Vivaldi (with brass and piano)*

Seventy-five years after the death of Gabrieli, another Venetian-born composer was beginning to change the course of music history: Antonio Vivaldi. Famous today for his set of violin concerti known as *The Four Seasons*, Vivaldi composed prolifically across a range of genres, leaving behind over forty operas, more than five hundred concerti for various instruments, and scores of sacred works. Among those are works like his *Beatus Vir*, from which Patrick M. Liebergen adapted his “**Antiphonal Gloria.**”

The first performance of this piece would likely have been given by the girls who lived at the orphanage where Vivaldi worked as music director—the Ospedale della Pietà. The all-female ensembles of this institution were renowned across Europe for their musical excellence, and made the Pietà a must-see for many an eighteenth-century tourist traveling through Venice.

This piece is “antiphonal” because it features two alternating groups of performers. Again, as in the Gabrieli, the brass ensemble takes the place of the second choir.

The remainder of the program is filled by a wide range of Christmas carols and hymns, most of which are contemporary arrangements of songs that date back centuries.

IV. “Break Forth, O Beauteous Heavenly Light” is set to a tune originally by 17th-century German violinist and composer Johann Schop. J.S. Bach harmonized several of Schop’s melodies, including both “Jesu, Joy of Man’s Desiring,” and one that would become a chorale in his Christmas Oratorio, BWV 248. It is the latter that is featured on tonight’s program.

V. “On Christmas Night All Christians Sing,” also known as the Sussex Carol, originated in the British Isles sometime in the 17th century—but it was Ralph Vaughan Williams who revived the song in the early 20th century as part of his research into folk music.

VI. & IX. “Bring a Torch, Jeanette Isabella” and **“Fum, Fum, Fum”** also date back to the 17th century, though the former is from the Provence region of France, while the latter comes from Catalonia in northwest Spain.

VII. Charles Ives’ **“A Christmas Carol”** is the product of an American original among composers if ever there was one. Written in 1894, this sweet and tender piece falls much more on the traditional side of his output.

VIII. **“Do You Hear What I Hear?”** is another Christmas song of American origin, with lyrics by Noël Regney and music by Gloria Shayne Bake. The pair were inspired to write this musical call for peace in 1962—during the harrowing days of the Cuban Missile Crisis.

IX. “Fum, Fum, Fum”

X. Rick and Sylvia Powell’s **“Peace, Peace,”** arranged by Fred Bock, bears a similar message of hope. The first melody heard in this piece later combines with the favorite Christmas hymn “Silent Night,” which will turn 200 years old this Christmas Eve.

XI. Rounding out the program is Frank Kuykendall’s arrangement of **“Joy to the World.”** Isaac Watts, the “Godfather of English Hymnody,” wrote the lyrics to this beloved hymn, while the music can be attributed to two composers—George Frideric Handel and Lowell Mason. It was Mason, the 19th-century American music educator, who pieced together various parts from the baroque composer’s *Messiah* to create the tune we know today.

Program notes submitted by Bradley Fuller, current DFCS accompanist and current host of “Sonatas and Soundscapes” on educational radio.

ARTISTS

ARTISTIC DIRECTOR



Choral conductor, composer, and educator, Kirstina Rasmussen Collins grew up in the Midwest singing in school choirs and writing pop songs. She moved to Los Angeles to study music composition at University of Southern California’s School of Music. Studying with Morten Lauridsen, Kirstina further discovered her love for writing for the voice, while having transformative experiences singing with the USC Chamber Singers. Following her Bachelors of Music, Kirstina followed her passion for choral music to Boston University, where she studied Choral Conducting with Ann Howard Jones, receiving her Masters in Music degree.

Kirstina had the privilege to teach for a year as a visiting instructor at Luther College, working with Tim Peter and the late Weston Noble, from whom she learned much about the communal impact of choral music. She carried this understanding to later teaching environments: Proctor Academy (a college prep boarding school) and Colby-Sawyer College in New Hampshire, Newport Center United Methodist Church back in California, and two West Los Angeles elementary schools, before returning to graduate work at the University of Southern California. After returning to school, she also directed a Los Angeles based women’s choir, the Ebell Chorale, and taught choir and music appreciation courses at Ezra University, a small bible school in LA.

Through the years, Kirstina has had commissions, premieres and performances of her choral works: by the Harvard Glee Club, San Francisco Choral Society, and Peninsula Women’s Chorus, among other ensembles. As a vocalist, she enjoyed singing in the Tanglewood Symphony Chorus under Jon

Oliver, and the Los Angeles Master Chorale under Grant Gershon. She currently has publications with Santa Barbara Music Publishing.

Kirstina is now pursuing a DMA in Choral Conducting at the University of South Carolina, after transferring from the DMA program at the University of Southern California's Thornton School of Music in Los Angeles. She teaches theory, aural skills, and has enjoyed working with the Summer Choir at USC. She also works in the community as the co-director of Capella Pueri children's choir at The Basilica of St. Peter, and now as the artistic director of the Dutch Fork Choral Society. Kirstina and her husband Michael have two young sons, Orion and Skyler.

ACCOMPANIST



A native of Greenwood, SC, Bradley Fuller began taking piano lessons at age eight. His study of the instrument continued throughout his middle and high school years, during which time he also played alto saxophone as a part his schools' marching and concert bands. A student of Phillip Bush, Bradley graduated from the University of South Carolina in 2016 with a BA in Music as well as a BA in Economics.

Bradley is currently the host and producer of South Carolina Public Radio's live, weekday classical music program, Sonatas & Soundscapes. He is also a pianist/accompanist for several churches in the Columbia area, which he calls home.

BRASS QUARTET

Justin Robinson, Trumpet
Noa Miller, Trumpet
Blake Lawson, Trombone
Jarrad Dickey, Trombone

GUEST ORGANIST/ PIANIST

Dr. Andy Kotylo

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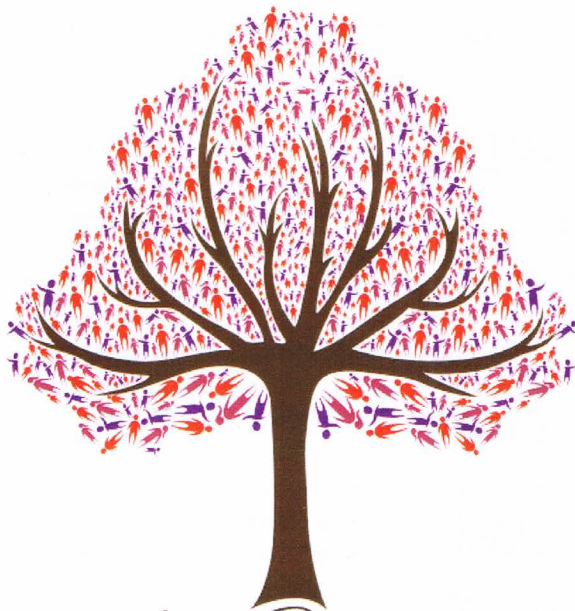


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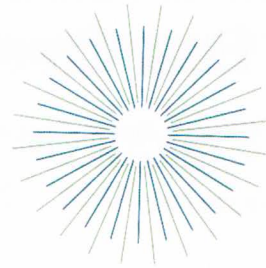
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Friday, February 22, 2019, 7:00 pm

Our Lady of the Lake Catholic Church Chapin

*Tickets: Contact Jim Buck (803) 318- 0488

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Dutch Fork Choral Society Spring Concert

TBA

Thursday, May 2, 2019, 7:00 pm

Chapin United Methodist Church

Great News for all THRIVENT FINANCIAL members and the DUTCH FORK CHORAL SOCIETY!

The Dutch Fork Choral Society has been added to the approved list of charities qualified to participate in the “Thrivent Choice” charitable grant program!

“Thrivent Choice” provides an opportunity for Thrivent members to donate “choice” dollars to any approved 501(c)3 charity. ***Please remember the Dutch Fork Choral Society when you have “choice” dollars available.***

We are extremely grateful for this new relationship with Thrivent Financial and look forward to participating in their grant program!




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Acknowledgment


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