

THE DUTCH FORK CHORAL SOCIETY PRESENTS

Winter's Hope

Christmas Voices & Strings

Featuring

Seven Joys of Christmas

Kirke Mechem

Magnificat

Antonio Vivaldi

Winter from Four Seasons

Antonio Vivaldi

Thursday, December 12

7:30PM

Saint Mary's Episcopal Church
170 St. Andrews Rd, Columbia, SC

Dr. Kirstina R. Collins

Artistic Director

Bradley Fuller

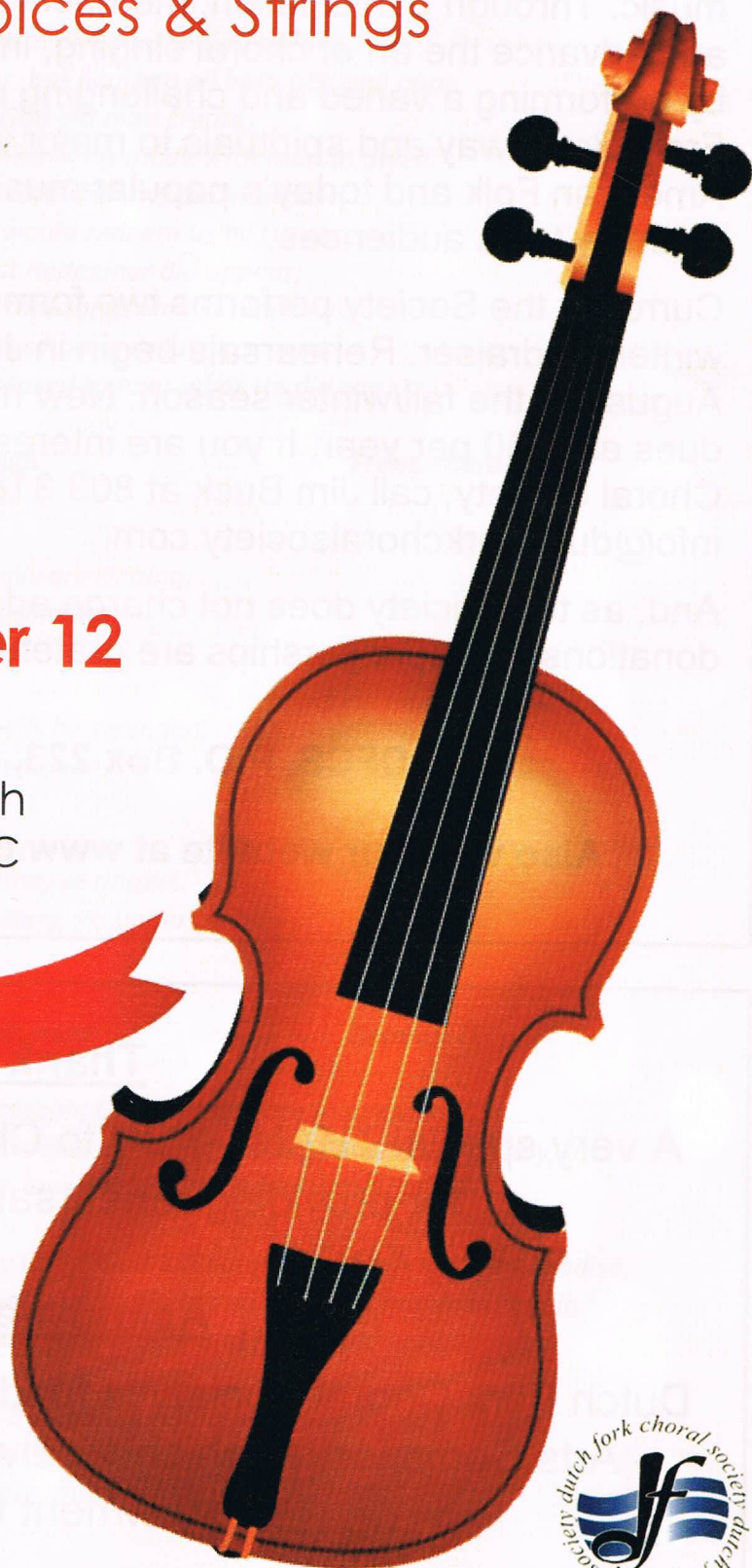
Accompanist

FREE Concert

For more information contact:

Jim Buck (803) 318-0488

www.DutchForkChoralSociety.com





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 Chapin United Methodist Church for providing rehearsal and concert space.

Acknowledgment

Dutch Fork Choral Society is funded in part by the South Carolina Arts Commission which receives support from the National Endowment for the Arts.

PROGRAM

Seven Joys of Christmas, Op. 25b.....arr. Kirke Mechem (b. 1925)

I. The Joy of Love: This is the truth

English Carol

Shelley Maddox, soprano soloist, & Chamber Choir

*This is the truth sent from above, the truth of God, the God of love,
Therefore don't turn me from your door, but hearken all both rich and poor.
The first thing which I do relate is that God did man create;
The next thing which to you I'll tell: Woman was made with man to dwell.
And we were heirs to endless woes, Till God the Lord did interpose;
And so a promise soon did run that He would redeem us by His son.
And at that season of the year, our blest Redeemer did appear;
He here did live and preach. And many thousands He did teach.
Thus He in love to us behaved, to show us how we must be saved;
And if you want to know the way, be pleased to hear what He did say.*

II. The Joy of Bells: Din don! merrily on high

French Carol

*Din din don don....
Din don Merrily on high in heav'n the bells are ringing;
Din don verily the sky is riv'n with angel singing.
Gloria, Hosanna in excelsis!
Din din don don..
E'en so here below, below, let steeple bells be swungen,
And io, io, io, by priest and people sungen.
Gloria, Hosanna in excelsis!
Din din don don..
Pray you dutifully prime, your matin chime, ye ringers.
May you beautifully rime your evetime song, ye singers;
Gloria, Hosanna in excelsis!*

III. The Joy of Mary: Joseph dearest, Joseph mine

German Carol

*Joseph dearest, Joseph mine, Help me, Joseph; God reward thee in paradise,
so prays the Mother Mary. He came among us on Christmas day, on Christmas day, in
Bethlehem; Jesus, Jesus, Lo, He comes to love and save and free us!*

*Mary dearest, Mary mild, I shall rock thy Child; God will surely reward us then in paradise,
so prays the Mother Mary. He came among us on Christmas day, on Christmas day, in
Bethlehem; Jesus, Jesus, Lo, He comes to love and save and free us!*

*Now is born Emmanuel, promised Mary by Gabriel, rejoice and sing Alleluia, Maria.
He came among us on Christmas day, on Christmas day, in Bethlehem;
Jesus, Jesus, Lo, He comes to love and save and free us!*

IV. The Joy of Children: Patapan

Burgundian Carol

*Willie, take your little drum, with your whistle, Robin, come! When we hear the fife and drum,
Turelurelu, patapatapan, When we hear the fife and drum, Christmas should be frolicsome.
Thus the men of olden days loved the King of kings to praise: When they hear the fife and drum,
Turelurelu, patapatapan, When they hear the fife and drum, sure our children won't be dumb!
God and man are now become more at one than fife and drum, when you hear the fife & drum
Turelurelu, patapatapan, When you hear the fife and drum, dance and make the village hum!*

V. The Joy of the New Year: New Year Song

Japanese Song

(Sequence of Four Haiku)

*When night's shadows fly; New Year's dawn floods all the sky; joyful voices sound.
Joyful voices sound; Branches of the fragrant pine; hang everywhere around.*

*Leaves so dainty fine; Freshly gathered, dewy shine; glitter in the light.
Glitter in the light; From Kadusa's lofty pine tree; waving on the height.*

VI. The Joy of Dance: Fum, fum, fum!

Spanish Carol

*On December twenty fifth, sing fum, fum, fum!
He is born of God's pure love, the Son of God;
He is born of Virgin Mary in this night so cold and dreary. Fum, fum, fum!
Birds who live in every forest, fum, fum, fum!
You must leave your fledglings on the bough,
For to make a downy nest, so the newborn Babe my rest. Fum, fum, fum!
All the brilliant stars in heaven, Fum, fum, fum!
Looking down see Jesus crying, see Him cry;
Send away the darkness lightly, Shine your light upon us brightly, Fum, fum, fum!*

VII. The Joy of Song: God bless the master of this house

English Carol

(With hints of many other carols)

*God bless the master of this house, and all that are therein-a,
And to begin this Christmastide With mirth now let us sing-a!
The Savior of all people upon this time was born-a,
Who did from death deliver us, When we were left forlor-na.
Then let us all most merry be, and sing with cheerful voice-a,
For we have good occasion now this time for to rejoice-a. (Gloria, In excelsis Deo)
Then sing with voices cheerfully, For Christ this time was born-a,
Who did from death deliver us when we were left forlorn-a.
(Joy to the world....Angels we have heard on high....)
(Willie, take your little drum.... Din don merrily...Joy to the world!)
To begin this Christmastide with mirth now let us sing, Let us sing!*

Magnificat, RV610.....Antonio Vivaldi (1678-1741)

I. Magnificat (Chorus)

My soul magnifies the Lord

II. Et Exultavit (Soli Trio)

Soprano: And my spirit has rejoiced in God my savior

Alto: For he has regarded the low estate of his handmaiden: for behold, henceforth all generations shall call me blessed

Tenor: For he who is mighty has done great things to me; and holy is his name

III. Et Misericordia Ejus (Chorus)

And his mercy is on them who fear him from generation to generation

IV. Fecit Potentiam (Chorus)

He has shown strength with his arm; he has scattered the proud, even the arrogant of heart.

V. Deposuit Potentes (Chorus)

He has deposed the mighty from their seats and exalted the humble

VI. Esurientes (Duet)

The hungry he has filled with good things and the rich he has sent empty away

VII. Suscepit Israel (Chorus)

He has helped his servant Israel, in remembrance of his mercy

VIII. Sicut Locutus Est (Soli Trio)

As it was spoken to our fathers, to Abraham and his seed forever

IX. Gloria Patri (Chorus)

Glory be to the Father, and to the Son, and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be, world without end, Amen.

Winter (from The Four Seasons).....Antonio Vivaldi (1678-1741)

A concerto for violin and string orchestra

Isabel Ong, Violin Soloist

I. Allegro Nonmolto

Trembling with cold amidst the freezing snow, while a frightful wind harshly blows, running and stamping one's feet every minute, and feeling one's teeth chatter from the extreme cold;

II. Largo

Spending quiet contented days by the fire while the rain outside drenches people by the hundreds;

III. Allegro

Walking on ice, and moving cautiously, with slow steps, for fear of falling, spinning around, slipping, falling down, again walking on ice and running fast until the ice cracks and splits; hearing Sirocco, Boreas, and all the winds at war burst forth from the bolted doors - this is winter, but it also brings joy!

Night of Silence.....Dan Kantor..... Arr. by John Ferguson

ARTISTS

ARTISTIC DIRECTOR



Choral conductor, composer, and educator, Dr. 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 came to South Carolina to complete her DMA in Choral Conducting at the University of South Carolina, which she earned in 2019. While there, she taught theory, aural skills, and enjoyed working with the Summer Choir at USC. She has enjoyed her work in the community as the co-director of Capella Pueri children's choir at The Basilica of St. Peter, as the music director at St. Michael and All Angels Episcopal Church, and especially 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.

ISABEL ONG



Recently moved from NY, Columbia-based violinist, Isabel Ong, is an avid chamber musician with a strong interest in contemporary music. She has performed in numerous venues – Carnegie Hall, Alice Tully Hall, National Sawdust, MOMA, to name a few. She was a member of Joel Sachs' New Juilliard Ensemble and have premiered a number of compositions with them. She was also a frequent participant of Focus Festival and Chamberfest (both held at The Juilliard School). Isabel was a Foulger Fellow at the Foulger International Music Festival in Kean University, New Jersey. She collaborated with prominent musicians such as Tom Landschoot, Nokuthula Ngwenyama, Miranda Cuckson, Yoshie Akimoto, Max Levinson, and Scott Klusdahl. Additionally, Isabel traveled to Cortona, Italy to attend Cortona Sessions and premiered pieces by many of today's upcoming composers. Isabel holds degrees from Juilliard (BM and MM) and is currently pursuing her doctorate at the University of South Carolina. Her teachers include Joseph Lin, Laurie Smukler, and Ari Streisfeld.

INSTRUMENTALISTS

Isabel Ong, principal violin
Kai-Yi Zhang, violin
Heather Hunter, violin
Calvin Green, viola
Alberto Pelisier, cello
Bradley Fuller, continuo
Ed Henkler, flute

SOLOISTS

Shelley Maddox, soprano
Heather Hunter, alto
Dwight Dockery, tenor
Arthur Lumpkin, bass

Dutch Fork Choral Society Members

SOPRANOS

Kay Brown
Donna Beatrice
Jan Buck
Beth Churchill
Lib Derrick
Rosemary Frick
Sarah Johnsen
Whitney Kibler
Joan Marco
Aileen Marlow
Karen Schacht Moore
Andrea Stefaniack
Mary Wessinger
Janice Tholstrup

BASS/ BARITONE

Rick Abercrombie
Jim Buck
Marion Frick
Ed Henkler
Jim Lindler
Gary Marco
Robert White
Arthur Lumpkin

TENOR

Tom Blaney
Patricia Butler
Chris Osier
Alan Hale
Joan Longo

ALTOS

Elaine Ambercrombie
Eva Blackman
Dot Blaney
Susan Cirulli
Mary Kay Elsasser
Laura Ford
Carol Funk
Tracey Hagerty
Judy Harris
Tina Hewitt
Karen Lumpkin
Linda Lockwood
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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 the contributions of Jim Lindler and Robert and Valerie White.



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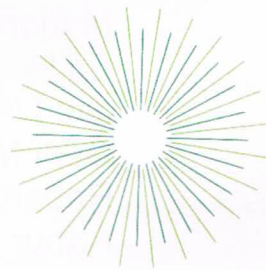
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PROGRAM NOTES

Seven Joys of Christmas

arr. by Kirke Mechem, Op. 25b

Kirke Mechem, born in 1925, is a beloved American composer. Since his days as a composition student of Randall Thompson's at Harvard University, Mechem has been drawn to writing vocal music—especially the opportunity it provides for connecting with audiences through the written word as well as through the language of music.

The San Francisco-based composer has spent his career writing hundreds of choral works, and later in his life, operas—arguably the most expressive of all genres. To date he has written four operas, including the well-known *Tartuffe* (1980) which received a Pulitzer Prize nomination. A writer himself, Mechem frequently pens or adapts his own texts, including the libretti for all of his operas.

The origin of *Seven Joys of Christmas* is a practical one: as a young composer, Mechem took a part-time job leading the choir at the San Francisco College for Women late in the summer of 1964. After auditioning the singers, he realized that he had selected the wrong repertoire for the Christmas concert. With little time to figure out a different program, he decided to write some Christmas pieces that were tailored to them to ensure a successful first performance. Here is a note from his memoir, *Believe Your Ears*, as he recalls the occasion:

Arrangements of carols was an obvious solution—but not the department-store carols!—and I wanted to write more than simple chordal arrangements. When I decided on *Seven Joys of Christmas*, I looked for carols from different countries which would express seven joys of the season: the joy of love, of bells, of Mary, of children, of the new year, of dance, and of song. I wrote one piece a day; the *a cappella* cycle was ready for the first rehearsal.

Little did the choir know the good fortune they had to have such a gifted composer at the helm of their ensemble. Before publication, Mechem added an optional piano part, and created a mixed-voice SATB version, which you will hear tonight. The *Seven Joys of Christmas* has been performed countless times over the years by choirs all around the country. The delightful arrangements reflect the quick-witted and warm personality of the composer.

Magnificat

Antonio Vivaldi, RV 610

A sacred choral work in nine movements, Antonio Vivaldi's Magnificat is a setting of the words Mary utters after greeting her cousin Elizabeth and hearing how the child in Elizabeth's womb (John the Baptist) leapt for joy at her arrival. This event, known as the Visitation, takes place between the Annunciation (the Archangel Gabriel's appearance to Mary) and the Nativity (the birth of Jesus). The words of Mary's song of praise are recorded in the Gospel of Luke and comprise one of the most ancient Christian hymns. As such, Vivaldi's eighteenth-century setting of the Magnificat was far from the first.

It stands apart, though, thanks to the composer's skill in conveying the message of the words through music. Just as he evokes the sounds of different times of year in his *Four Seasons*, Vivaldi draws

upon a range of musical resources to emphasize the Magnificat's text. The majestic grandeur of the opening movement is perfectly suited to the first line of Mary's canticle: "My soul doth magnify the Lord." Similarly, lines about a rejoicing spirit are matched to music of lightness and grace, while those about God's strength are paired with music of driving intensity.

The alternation of solo and choral passages seems to suggest that Mary's hymn of praise is both a personal expression and a message for all people. The shifting between the two is especially striking in the second movement, when the soloists are joined briefly by full choir for the words *omnes generationes*—"all generations."

Vivaldi's dual role as priest and music director at a girl's orphanage in Venice (the Ospedale della Pietà) gave him occasion to arrange the first version of his Magnificat to better showcase the talents of his young students and suit the specific musical needs of the charitable institution where he worked. This second version, arranged for the Ospedale, is numbered in Vivaldi's catalogue of compositions as RV 611.

This evening's performance of Vivaldi's original Magnificat (RV 610) coincides with the Feast of Our Lady of Guadalupe, observed annually on December 12th in the Roman Catholic church. This feast day, especially popular throughout Latin America, commemorates a miraculous appearance of Mary in Mexico City in 1531.

The Four Seasons—Concerto No. 4 in F minor, Op. 8, "Winter"

Antonio Vivaldi, RV 297

Vivaldi was a prolific composer of secular music as well, writing more than five hundred concertos for various instruments. Much of his legacy rests on a small portion of that considerable output—a group of four violin concertos called *Le quattro Stagioni*, or *The Four Seasons*. The famous set was published in 1725, not long after he completed his Magnificat.

Without any sung text, *The Four Seasons* suggests different times of year through evocative instrumental sound effects. A barking dog in "Spring," a raging thunderstorm in "Summer," and an excited hunting party in "Autumn" are a few of the most-recognizable seasonal sounds Vivaldi places into his composition. Because it is instrumental music with a narrative element—music that is "about" something—*The Four Seasons* can be considered program music.

The final concerto in *The Four Seasons* is *L'inverno*, or "Winter." Like the other three in the set, the "Winter" Concerto was written alongside a sonnet (possibly Vivaldi's) which describes the action taking place and the seasonal imagery to be portrayed through the playing of the notes on the page.

The verses meant to accompany the first movement detail a scene of snow, ice, biting winds, shivering bodies, and chattering teeth.

The lines of poetry linked to the second movement paint a far different wintertime picture—a scene of fireside contentment indoors made all the cozier by its contrast to the foul weather outside.

With the start of the third movement, the uglier side of winter shows itself once more. The music evokes the fear of falling on slippery ground and a sense of inescapable cold. But not all is bleak. As the poem concludes, "this is winter, which nonetheless brings its own delights."

What seasonal downsides and delights will you discover in the music?

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