

**Thank you for joining us this evening!**

We hope to see you at Part III of our season,

Spring: Bach to Bernstein  
Friday, April 29, 2011, 7:30 pm  
and  
Sunday, May 1, 2011, 6:00 pm

St. Boniface Catholic Church  
Uniontown, Washington

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You are welcome to take this Winter insert home with you — but please leave the main program in the baskets at the back of the church.


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Interested in learning more about the Idaho-Washington Concert Chorale?

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**Idaho-Washington Concert Chorale**  
IWChorale.org | iwchorale@gmail.com | 509.432.4796

**PART II  
WINTER**  
HEAR US SING!



**Dona Nobis Pacem**

Friday, December 17, 2010 | 7:30 p.m. | St. Boniface Catholic Church | Uniontown, WA  
Sunday, December 19, 2010 | 4 p.m.

Featuring *Dona Nobis Pacem* from J. S. Bach's *Mass in B minor*, the last movement of Ralph Vaughan Williams' *Dona Nobis Pacem*, & other seasonal and holiday favorites.

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# Dona Nobis Pacem

(Full Chorale)

Es ist ein Ros entsprungen

Michael Praetorius  
Jan Sandström

*Cheryl Blackburn, Scott Crenshaw, Michelle Evans, Jack Kelly,  
Brianna Lindsay, Chris McIntosh, Stephanie Sant, Dave Spencer, octet*

A Babe Is Born

William Mathias

Salvation Is Created

Paul Tschesnokoff

Dona Nobis Pacem  
from *Mass in B minor*

Johann Sebastian Bach

(Chamber Choir)

Hodie Christus Natus Est

Francis Poulenc

Magnum Mysterium

Francis Poulenc

Ave Maria

Sergei Rachmaninoff

Tomorrow Shall Be My Dancing Day

John Gardner

Jesus Christ the Apple Tree

Elizabeth Poston

*Jill Freuden, soprano soloist*

Deck the Halls in 7/8

James McKelvey

— INTERMISSION —

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(Full Chorale)

The Many Moods of Christmas

arr. Robert Shaw  
Robert Russell Bennett

Good Christian Men, Rejoice  
Silent Night  
Patapan  
O Come, All Ye Faithful

Heavenly Light

Alexander Kopylow  
arr. Peter Wilhousky

The First Noel

Dan Forrest

Nation shall not lift up sword against nation (Movement VI)  
from *Dona Nobis Pacem*

Ralph Vaughan Williams

*Matt Kelly, baritone soloist*

— END —

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IWCC is an auditioned choir of community members from the Palouse and surrounding communities. We rehearse Monday nights at Moscow High School from the end of August through the first week of May.

If you are interested in joining us, please contact:  
Janice O'Toole, otoole3@inlandnet.com, 509.597.8917

## Program Notes

Tonight's holiday concert contains both well-known Christmas favorites, as well as some newer holiday works and older works following the theme "Dona nobis pacem" ("Grant us peace,") the text from the end of the Agnus Dei of the liturgical Mass. Regardless of which holiday we celebrate, "Dona nobis pacem" can be understood universally.

Opening the program tonight, **Es ist ein Ros entsprungen** ("Lo, How a Rose E'er Blooming," 1990) follows the trend of many works tonight by taking a familiar tune and building layers upon it. *Es ist ein Ros entsprungen* is a Christmas carol and Marian hymn of German origin, its most well-known version being the 1609 harmonization by **Michael Praetorius** (1571-1621). Swedish composer **Jan Sandström** (1954-) then builds upon the Praetorius setting by transplanting it, essentially note for note, in an octet, while the remainder of the choir sings a wordless accompaniment. The harmonies surrounding the original carol are lush and sometimes quite dissonant against the Praetorius, thus giving the original work a modern slant.

**A Babe is Born** by English composer **William Mathias** (1934-1992) is a setting of a fifteenth-century carol. Although the work is in a traditional compound meter, syncopations, and short areas of duple meter feeling abound throughout, partially obscuring any references to the original melody, but also implanting a more modern and playful nature.

The first of three works by Russian composers on this concert is **Salvation is Created** (1912) by **Pavel Tschesnokoff** (1877-1944). This work is only one of many beautiful religious choral works by the composer. By the age of thirty Tschesnokoff had already composed over four hundred

familiar to latch onto, but it adds enough originality to give it a fresh take on a well-known tune.

The concert ends with a plea for peace excerpted from the end of the last movement of the anti-war cantata *Dona Nobis Pacem* (1936), by English composer **Ralph Vaughan Williams** (1872-1958). Having felt compelled to enlist in the Royal Army Medical Corps during World War I at the age of forty two, Vaughan Williams knew firsthand the horrors and casualties of war. Even later in his life, his work for peace in aiding German refugees was such that his music was banned by the Nazis in 1939.

Although the work was composed in order to fulfill a commission to the Huddersfield Choral Society, the texts chosen for the work are clearly a pro-peace sentiment. The texts for the work range from portions of the Mass, most notably the latter portion of the *Agnus Dei* ("Lamb of God, grant us peace,") to three poems of Walt Whitman (*Beat, Beat Drums!*, *Reconciliation*, and *Dirge for Two Veterans*), to texts taken from the Bible, and an anti-war speech from the English politician John Bright.

The text for the portion heard tonight, **Nation shall not lift sword against nation**, hails from numerous Bible excerpts, as well as English and Latin versions of the Mass. The theme of *Dona Nobis Pacem*, heard first in the sopranos in the coda, unifies the cantata as a whole, appearing throughout the cantata in the soprano line; however, it is only in the last movement, as heard this evening, that the choir joins in the plea for peace.

— END —

*Many Moods of Christmas* (1963) is a collection of four medleys, each containing four or five Christmas carols, that were arranged for the Robert Shaw Chorale and Orchestra by conductor/arranger Robert Shaw and the famous Broadway/Hollywood orchestrator Robert Russell Bennett. Suite I, the section heard tonight, consists of four carols: “Good Christian Men, Rejoice,” “Silent Night,” “Patapan,” and “O Come, All Ye Faithful.” Each carol is presented in a straightforward manner. Although the version heard tonight is piano and choir only, the original orchestra/choir version is heightened by Bennett’s orchestration. Previous orchestrations of Bennett have included works such as *South Pacific*, *Oklahoma*, and *Annie, Get Your Gun*.

The third, and final, work of Russian origin on this evening’s program hails from a lesser-known Russian contemporary to Rachmaninoff and Tschesnokoff, **Alexander Kopylow** (1854-1911.) Although he never studied at any of the major conservatories in Russia, Kopylow was able to study composition privately with Nicolai Rimsky-Korsakov later in his life. Similar to *Ave Maria* and *Salvation is Created*, Kopylow’s **Heavenly Light** is well ingrained in the Russian choral idiom. The work is somewhat modal in nature, completely homophonic, and holds sustained, extraordinarily beautiful lines and lush harmonies at key moments in the text.

Along with the previously mentioned *Tomorrow Shall Be My Dancing Day*, **The First Nowell**, was first printed in William Sandys’s *Christmas Carols Ancient and Modern*. In contrast to Gardner’s setting, **Dan Forrest** not only uses the given melody, but also sets it fairly traditionally. This setting not only gives the audience something quite

works in a similar vein, tonight’s work being the most popular of all of them in the West. Tragically, his sacred body of works was cut short by the Russian Revolution, a result of the new political mandates created by the USSR for the repression of any sacred art. Disheartened by the new regulations, Tschesnokoff wrote about one hundred new secular works before halting his composition career completely.

**Dona Nobis Pacem** comes from the last movement of the *Mass in B minor* (compiled 1749) by **Johann Sebastian Bach** (1685-1750). While the Mass was not compiled until one year before his death, Bach composed each section of the Mass at varying points in his life as separate works. The music from tonight’s excerpt, a *stretto* fugue where each voice enters in close proximity to the next before the subject has been fully stated, is the same music as found earlier in the Mass in the *Gratias agimus tibi* from the “Gloria,” as well as previously in his 1731 cantata *Wir danken dir, Gott, wir danken dir* (“We thank you, God, we thank you.”) The fully compiled Mass is lengthy, encompassing nearly two hours of music, with the *Dona Nobis Pacem* heard tonight as the final section of this monumental work.

The Chamber Choir section of the concert opens with two motets from *Quatre motets pour le temps de Noël* (“Four Motets for Christmas,” 1952) by French composer **Francis Poulenc** (1899-1963) - the fourth and final motet, the ever-jubilant **Hodie Christus natus est** (“Today Christ is born,”) and the first motet, the more contemplative **O magnum mysterium** (“O great mystery,”) respectively. These motets are part of a sizable body of liturgical works starting from his religious conversion to Roman Catholicism in 1936 and extending to his death. The joyful nature of the set, as best seen in *Hodie Christus natus est*, is in stark contrast to

his earlier set of motets *Quatre motets pour un temps de pénitence* (*Four motets for a time of Penance*, 1938). All four Christmas motets are set to standard liturgical texts used during the Christmas celebration.

The second of the three Russian works is *Ave Maria* (originally *Bogoroditse, Dyevo raduisya*) from *Vsenoshchnoye bdeniye* (“All-Night Vigil,” 1915) by **Sergei Rachmaninoff** (1873-1943). The texts of *All-Night Vigil* are drawn from the Russian Orthodox *All-Night Vigil* ceremony, and many of the movements are based on chant, as required by the Russian Orthodox Church. Although the movement performed this evening is one of only five composed of original material, even Rachmaninoff has acknowledged how much his style of composition for these remaining movements was drawn from the chant styles used in the other ten movements.

*All-Night Vigil* embodies the style of Russian church music in the late eighteenth century and early twentieth century. The harmonies are modal in nature, akin to Russian folk tunes, and the bass voice often lies in the lowest register, reaching as low as the B flat three octaves below middle C in the movement preceding *Ave Maria*. This is the same style as the previous choral work by Tschesnokoff, as well as in Kopylow’s work heard later in the program.

*Tomorrow Shall Be My Dancing Day* is an English carol first printed in 1833 by William Sandys as part of his collection *Christmas Carols Ancient and Modern*. The original text to the carol tells the story of Jesus in first person throughout twelve verses, likening his life to a dance, although its most famous adaptation by the English composer **John Gardner** (1917-), the setting heard on tonight’s program,

only contains the first four verses pertaining to Jesus’ birth and baptism.

The music for *Tomorrow Shall Be My Dancing Day* is essentially strophic in nature, varying only slightly from strophe to strophe as it builds up towards the final section of the work. The consistent shift between duple and triple meters gives the work the feel of a dance, as well as the feeling of an overarching 7/8 meter.

*Jesus Christ the Apple Tree* was originally a poem first published in America by John Smith in his *Divine Hymns, or Spiritual Songs: for the use of Religious Assemblies and Private Christians* by English composer **Elizabeth Poston** (1905-1987). As with John Gardner’s *Tomorrow Shall Be My Dancing Day*, Poston’s setting of *Jesus Christ the Apple Tree* has become one of the most popular, and likewise takes the text of an older carol and sets it to new music. While her composition is original, Poston draws upon elements of folksong for a melody that sounds as if it could have been a traditional tune: several recent compilations of folk tunes have included *Jesus Christ the Apple Tree*, citing Poston as composer.

While the tune of *Deck the Halls* should be familiar to the vast majority of audience members, this popular arrangement by **James McKelvey**, *Deck the Halls in 7/8*, throws a wrench in anyone attempting to sing along without first listening to his rendition. McKelvey tweaks the rhythm of the original melody just enough to fit in the asymmetrical meter 7/8, giving the work a more jazzy feel. In addition, McKelvey layers the voices in such a manner that the choir accompanies itself with the constant “fa, la, la” heard in the lower voices.