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Alma College
presents

Masterworks Concert

with the
Alma Symphony Orchestra
and
Alma Choirs

Murray Gross, Conductor
Anthony Patterson, Conductor
Vicki Walker, Conductor

Saturday, April 5, 2008, 8:00 p.m.
Sunday, April 6, 2008, 4:00 p.m.
Remick Heritage Center, Presbyterian Hall

Alma Symphony Council

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Program

Chorale and Fugue in G minor	Johann Sebastian Bach Arr. Abert
Lux aeterna	Morten Lauridsen
<i>Introitus</i>	
<i>In Te, Domine, Speravi</i>	
<i>O Nata Lux</i>	
<i>Veni, Sancte Spiritus</i>	
<i>Agnus Dei – Lux Aeterna</i>	

Intermission

Highlights from Messiah	George Frideric Handel
And the glory of the Lord	
For unto us a child is born	
And suddenly there was with the angel	
	Sara Ball, soprano solo
Glory to God	
Hallelujah	
Surely he hath born our griefs	
And with his stripes we are healed	
All we like sheep have gone astray	
All they that see him laugh him to scorn	
	James DeZeeuw, baritone solo
He trusted in God	
Pifa (Pastoral Symphony)	
Lift up your heads, O ye gates	
Since by man came death	
Worthy is the lamb that was slain	

Morton Lauridsen: Lux Aeterna

I. Introitus

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Te decet hymnus Deus in Zion, et tibi redetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Rest eternal grant to them, O Lord, and let perpetual light shine upon them. A hymn befits thee, O God in Zion, and to thee a vow shall be fulfilled in Jerusalem: Hear my prayer, for unto thee all flesh shall come. Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

II. In te, Domine, Speravi

Tu ad liberandum suscepturus hominem non horruisti Virginis uterum. Tu devicto mortis aculeo, aperuisti credentibus regna coelorum. Exortum est in tenebris lumen rectis. Miserere nostris, Domine, Miserere nostri. Fiat misericordia tua, Domine, super nos quemadmodum speravimus in te. In te Domine, speravi: non confundar in aeternum.

To deliver us, you became human, and did not disdain the Virgin's womb. Having blunted the sting of death, You opened the kingdom of heaven to all believers. A light has risen in the darkness for the upright. Have mercy upon us, O Lord, have mercy upon us. Let thy mercy be upon us, O Lord, as we have trusted in thee. In thee, O Lord, I have trusted: let me never be confounded.

III. O Nata Lux

O nata lux de lumine, Jesu redemptor saeculi, dignare clemens supplicum laudes preces que sumere. Qui carne quondam contegi dignatus es pro perditis. Nos membra confer effici, tui beati corporis.

O born light of light, Jesus, redeemer of the world, mercifully deem worthy and accept the praises and prayers of your supplicants. Thou who once deigned to be clothed in flesh for the sake of the lost ones, grant us to be made members of your holy body.

IV. Veni, Sancte Spiritus

Veni, Sancte Spiritus,
Et emitte coelitus
Lucis tuae radium.

Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.

Consolator optime,
Dulcis hospes animae,
Dulce refrigerium.

In labore requies,
In aestu temperies,
In fletu solatium.

O lux beatissima,
Reple cordis intima
Tuorum fidelium.

Sine tuo numine,
Nihil est in homine,
Nihil est innocium.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.

Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.

Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

Come, Holy Spirit,
Send forth from heaven
The ray of thy light.
Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.
Thou best of Consolers,
Sweet guest of the soul,
Sweet refreshment.
In labor, thou art rest,
In heat, the tempering,
In grief, the consolation.
O Light most blessed,
Fill the inmost heart
Of all thy faithful.
Without your grace,
There is nothing in us,
Nothing that is not harmful.
Cleanse what is sordid,
Moisten what is arid,
Heal what is hurt.
Flex what is rigid,
Fire what is frigid,
Correct what goes astray.
Grant to thy faithful,
Those trusting in thee,
Thy sacred seven-fold gifts.
Grant the reward of virtue,
Grant the deliverance of salvation,
Grant everlasting joy.

V. Agnus Dei—Lux Aeterna

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum:
quia plus es.

Requiem aeternam donec eis, Domine,
et lux perpetua luceat eis.
Alleluia. Amen.

Lamb of God,
who takest away the sins of the world,
grant them rest.
Lamb of God,
who takest away the sins of the world,
grant them rest.
Lamb of God,
who takest away the sins of the world,
grant them rest everlasting.
May light eternal shine upon them, O Lord:
in the company of thy Saints for ever and ever
for thou art merciful.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
Alleluia. Amen.

Program Notes

by Dr. Scott Messing, Charles A. Dana Professor of Music

Johann Sebastian Bach, Choral and Fugue

This composition is an amalgam of pieces by two composers: the choral is the work of Johann Joseph Abert, a 19th-century composer who spent most of his career directing music in Stuttgart. To Abert, we also owe the orchestral arrangement of the subsequent fugue, which he took from Bach's *Fantasia and Fugue for organ*. This work has acquired the nickname of "Great," owing to its dimensions and the admiration with which it was held among subsequent composers. (Carl Phillip Emmanuel, Bach's second oldest son, thought it to be "the best of all" his father's works for organ. Franz Liszt made a transcription for piano, which was subsequently expanded by Ferruccio Busoni.) No manuscript survives, so dating the work is difficult, although there exists a copy in the hand of J. T. Krebs, who apparently studied with Bach sometime around 1714 when the latter was in the service of the Duke of Weimar.

The elaboration of the principle subject and its combination with other melodic ideas represents a wealth of compositional ingenuity that is matched by the display of technical prowess that the performance of the work requires. These attributes bespeak Bach's deserved dual reputation as the greatest master of the art of Baroque counterpoint and the leading virtuoso of the organ in early 18th-century Germany. Bach may even have played a version of the fugue in 1720 during a competition to hire an organist at the prestigious Hamburg Cathedral. If an anecdote from the composer Johann Mattheson is to be believed, however, no amount of virtuosity would have availed the indigent Bach inasmuch as the church's chief pastor, Erdmann Neumeister, preached in a sermon from that time: "Even if one of the angels should come down from Heaven, one who played divinely and wished to become organist of St. Jacobi but had no money, he might just as well fly away again." The position in fact went to someone willing to purchase it for 4,000 marks, a common enough occurrence during the era.

Morton Lauridsen, *Lux Aeterna*

For the past three decades, Portland-born Morton Lauridsen has taught composition at the University of Southern California, where he learned his craft. The heart of his vast output (his works have appeared on more than a hundred compact discs) consists of vocal works, including song cycles and *a cappella* choral pieces. Judging from the sale of choral music over the last decade, his works for choir may be more often performed than any other American composer.

Lauridsen wrote *Lux Aeterna* for the Los Angeles Master Chorale, which first performed it on April 13, 1997. (The group's subsequent recording garnered a Grammy nomination.) The five movements are played without pause; each one uses a sacred Latin text that refers, in some form, to light. The composer wrote: "The instrumen-

tal introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui, Rose* and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on *et lux perpetua*. *In Te, Domine, Speravi* contains, among other musical elements, the cantus firmus *Herliebster Jesu* and a lengthy inverted canon on *fiat misericordia*. *O nata Lux* and *Veni, Sancte Spiritus* are paired songs – the former the central *a cappella* motet and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful *Alleluia*."

George Frideric Handel, excerpts from *Messiah*

Messiah is an exceptional work in Handel's output in that it is his only non-dramatic, sacred oratorio. The composer's other works in this genre typically have plots whose libretti are invariably based upon tales taken from the Old Testament. *Messiah*, however, has no story line per se and its words are taken exclusively from the Bible, including the New Testament. Despite the work's novelty, or perhaps because of it, Handel achieved a unique synthesis that was meant as a public entertainment, but that expressed the deepest convictions of a private faith.

In a flurry of inspiration rarely matched in musical composition, Handel wrote *Messiah* in 24 days during the summer of 1741. The occasion was a performance for three Dublin charities, according to contemporary announcements, "for the relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in Stephan Street, and of the Charitable Infirmary on the Inn's Quay." It is this charitable connection that possibly accounts for the non-theatrical, meditative quality of the work, as well as for its message of ultimate deliverance.

The premiere in Dublin's Music Hall on April 13, 1742, under the direction of the composer, was a stunning success. The *Dublin Journal* reported: "the sublime, the grand, and the tender, adapted to the most elevated, majestic and moving words, conspired to transport and charm the ravished heart and ear." Yet when Handel offered it to London audiences later that year, listeners received it with indifference. The spectacle of episodes from the life of Christ performed in the theatre was an event that hardly charmed contemporary Anglican sensibilities. Only when Handel performed the work for charity in the Founding Hospital Chapel in 1750 did the work begin to achieve its enormous popularity. A performance in 1784 at Westminster Abbey began the tradition of immense choirs and orchestras that has remained the standard until recently. Musicians ranging from municipal choir directors to Mozart have been moved to tinker with the score and size of the ensemble, often to ill effect, yet regardless of how each generation of audiences comes to know *Messiah*, it will remain a work that, in the words of a Handel contemporary, "feeds the hungry, clothes the naked, and fosters the orphan."

Choir

Soprano

Shannon Ager
Adriane Anklam
Sara Ball
Tasha Brecht
Melissa Carstens
Katie Curtis
Kali Edwards
Pauline Hagedorn
Kelly Hall
Jacquelyn Jaqua
Corinna Kizer
Elizabeth Knapp
Sarah Lindesmith
Sarah Long
Victoria Mast
Stephanie VanSteenburg

Alto

Erin Allison
Devon Anthony
Hadley Boehm

Lauren Brotsky
Alexandra Connell
Kerry Dembowski
Lydia Duddles
Jennifer Gaston
Margaret Hewitt
Lindsay Kimball
Kristina Kizer
Laura Kohn
Rachel Krefman
Heidi Larr
Kirsten Leestma
Kim Lyon
Katelyn Matonich
Maggie Simon
Carly Uthoff
Kim Williams

Tenor

Brad Baughman
Jeff Duncan
Matt Foley

Stephen Helzerman
Larry Irwin
James Kruse
Chris Schneider
Aaron Winter

Bass

Will Allen
Kevin Bilbrey
Geoff Clark
Jamie Diener
James DeZeeuw
Anthony Elenbaas
Cameron Foley
Dustin Gary
John Hawkins
Evan Pardue
Brad Potts
Ian Rideout
Tony Rosenblum
Jordan Spahr
Adam Sypniewski
Eli Wolcott

Glee Club

Soprano 1

Mallory Bero
Katie Crombe
Noelle Evans
Brianna Harfmann
Christiana Hugo
Meghan Perry
Julia Ruff

Soprano 2

Mara Fevig
Elise Fisher
Amita Gollapudi

Sarah Merritt
Brittany Lewis
Kelsey Merz
Rachel Spence

Alto 1

Rahnuma Ahmad
Jocelyn Ballast
Colleen Chapman
Joanna Harrold
Chelsea Heslinger
Jacqueline Pierce
Nicole Salewske

Alto 2

Aysha Abiade
Ashley Allen
Alexandria Cnudde
Nicole King
Brittani Miszkiewicz
Mallory Quackenbush
Lauren Sypniewski
Kyla Wojtas

College Chorale

Soprano

Stephanie Bens
Susan Bogner
Amanda Carlson
Sarah Caverley
Caylee Coe
Summer Coe
Katie Crombe
Letha Dolza
Holly Dukes
Julie Gyssler
Stephanie Haeussler
Ashley Hicks
Danielle Jellison
Kathryn Krauss
Sarah Lamphere
Stephanie Mills
Valerie Nebbeling
Britini Patrick
Erin Poulsen
Eleanor Ramlow
Lindsey Rentfrow
Brittany Rice
Marita Urban
Kathryn Weicksel

Alto

Molly Allen
Shannon Dier
Jaclyn Dittmar
Bethany Gault
Leslie Gerbracht
Lisa Glowe
Christina Jancek
Kim Joki
Hyun-Ah (Bright) Kim
Leann Nichols
Rachel Riegler
Hannah Ropp
Lauren Ruhland
Emily Selle
Erika Sherwood
Emilee Syrewicze
Angela Szatkowski

Tenor

Donald Best
David Gallagher
Greg Fernandez
Logan Ricket
Paul Schneider
Justin Sluiter
Scott Spencer
Aaron Walters

Bass

Brandt Ayoub
Kevin Bacon
Daniel Bryan
Benjamin Cardelli
James Hawkins
Martin Kuustik
Will Lambert
Nolan Lienhart
Christopher Lyttle
Matt Mansell
Nick Nicholas
Kalin Noel
Brent Riley
Anthony Sickelka
Dylan Sova
Andrew Wright

Orchestra

Violin 1

Takeshi Abo
Concertmaster
Karel Abo
Andrew Sawin '08
Madeline Capistran
Andrea Hazen '08
Joung-Hwa Rhee
Katie Koechling '09
Kate Setterlund

Violin 2

Sarah Lamphere '11
Elyse Fisher '11
Kyle Nester
Leslie Gerbracht '09
Paula Colburn '09
Lisa Wagner
Ann-Marie Jones
Laura Roche

Viola

Emily Neil '10
Jon Hillman
BettyAnne Gottlieb
Jan Caputo
Carlos Espinosa
Brittany Rice '08

Cello

Joshua Pugh '11
Dessislava Nenova
Chris Neyer
Jacqueline Harrison '11
Makiko Yamauchi
Rachel Oster

Bass

Mary Demand
Sue McRae
Andrew Potter

Flute

Kim Williams '08
Beth Kirchenberg '09

Oboe

Kimberly Dosson '11
Christiana Hugo '11

Clarinet

David Gallagher '10
Jonathan Morley '11
Mallory Bero '11

Bassoon

Andrea Worful

Horn

MaryBeth Orr
Jaye Bupp '08

Trumpet

Philip Warsop
Samuel Zimmerman '11

Trombone

Juston Rito '08
Emily Ryder '11

Tuba

Ian Church '10

Timpani

Charlie Rockwell '08

Keyboard

Anthony Patterson

Librarian

Kim Williams '08

Stage Manager

Ian Church

About the Conductors

Now in his fourth season as music director of the Alma Symphony Orchestra, **Dr. Murray Gross** has been honored by the American Symphony Orchestra League as one of the outstanding conductors in the nation. Also an award-winning composer, pianist and teacher, Dr. Gross studied at the Interlochen Arts Academy, New England Conservatory, Oberlin Conservatory and Michigan State University. He received additional training at the Munich Hochschule für Musik, the Pierre Montreux Domaine School, and the Bartók International Festival in Hungary. For 20 years he was music director of the West Shore Symphony based in Muskegon. His compositions are frequently performed by Michigan ensembles, as well as by groups such as the New York New Music Ensemble, the Nobilis Trio, the Peninsula Music Festival Orchestra, the Woodland Trio, and many others. His music has been broadcast over National Public Radio, and received many honors including a Broadcast Music Incorporated (BMI) Award. Currently an Assistant Professor of Music, Dr. Gross teaches theory, conducting and composition at Alma College.

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