

Sierra
Master
Chorale
and Orchestra

Ken Hardin, conductor **Timeless masterpieces!**
The music of Morten Lauridsen and choral selections of the Mozart Requiem

Spring Concerts



Thursday, May 16, 2013 ~ 7:30pm
Sunday, May 19, 2013 ~ 2pm

Concert Sponsors:

Kathy Chastain & Gary Shannon;
Joan & Lance Goddard

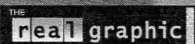
In memory of John Zwerver;

Gerri Griswold; New Moon Cafe;
Yuba River Wealth Management



530-273-3990

www.inconcertsierra.org



Sierra Master Chorale & Orchestra

Ken Hardin, conductor

*This concert is being recorded.
Please turn off cell phones & unwrap cough drops prior to the concert*

Nocturnes

Morten Lauridsen (b. 1943)

Sa Nuit d'Été
Soneto de la Noche
Sure on this Shining Night
Voici le soir

Toon Vandevorst, piano

Lux Aeterna

I. Introitus

II. In Te, Domine, Speravi

III. O Nata Lux

IV. Veni, Sancte Spiritus

V. Agnus Dei – Lux Aeterna

- INTERMISSION in FELLOWSHIP HALL -

Serving Caroline's Coffee

Treat donations go to supporting Sierra Master Chorale programs

Requiem

Wolfgang Amadeus Mozart (1756 - 1791)

I. Requiem II. Dies irae IV. Rex Tremendae VI. Confutatis VII. Lacrymosa
VIII. Domine Jesu IX. Hostias X. Sanctus XII. Agnus Dei

InConcert Sierra is a member of ASCAP and BMI

Today's concert sponsored by:

Gerri Griswold, Kathy Chastain & Gary Shannon,
Joan & Lance Goddard in memory of John Zwerver



Yuba River Wealth Management

Helping navigate your Financial River of Life



About the Sierra Master Chorale

Altos

Peggy Brewer
Sally Buckthal
Valarie Bush
Susan Clark
Barbara Dakin
Nancy Donahue
Susan Duey
Kathy Eldridge
Roberta Frank
Carole Gibson
Joan Goddard
Vicki Goss
Julie Hardin
Linda Maloney
Kathy McDaniel
Christine Newsom
Jeanne Palmer 
Shirley Porter
Carolyn Valle
Mimi Vishoot
Diane Walker
Cynthia Yaguda
Nancy Zeisler
Susan Zlimen

Baritone

Rod Fivelstad
Lance Goddard
Fred Hall
Reed Hamilton
Lennart Hjor
Barry Howard
Doug Morgan
Larry Nicholl
Steve Nicholson

Bass

Darren Barr-Engstrom
Bill Derrick 
Tom Eiseman
Bruce Lattyak
Dave Olsen
Keith Porter
Stephen Tassone
Sarito Whatley



Soprano

Vicki Cambron
Kathy Chastain 
Cathy Collings
Mary Anne Davis 
Colette Dennison
Shoshana Doan
Connie Dorland
Andrea Fox
Sue Garcia
Kellie Garmire
Julia Glasse
Barbara Hall
Jill Horrigan
Cheryl Maxwell
Marsha Ostrom
Cathy Rado
Susan Schimmel
Jane Sellen
Betsey Severn
Nina Stillwell
Anne Thorsby

Tenor

John Bush
Ken Getz
Larry Graham
Henry Hansen
John Kinsman
Christian Kovacs 
Jerry Maloney
Dan Richards
John Simon
Barry Turner
Michael Vierra
Toon Vandevorst

Sierra
Master
Chorale

 = membership director  = section leaders

Thank you to our accompanist, Toon Vandevorst!

Mark your calendar for our holiday concerts

Spirit of the Season!



Saturday, December 14 • 7:30pm

Sunday, December 15 • 2pm

pre-concert forums 45-minutes prior

About the SMC Orchestra

The Sierra Master Chorale has the distinction of being one of few community choruses in the nation that performs with an orchestra on every concert. We welcome our members, many who have played with the Sierra Master Chorale Orchestra for many seasons, and a few new faces as well. Join us on September 22 to hear the orchestra perform on its own!

Violin 1:

Richard Altenbach, *concertmaster*
Nancy Hill
Franklyn D'Antonio
Kristen Autry

Violin 2:

Jolán Friedhoff, *principal*
Rose-May Mickelson
Randi Soule
Xochitl Martinez

Viola:

David Thorp, *principal*
James Een

Cello:

David Eby, *principal*
Susan Lamb Cook

Bass:

Ben McClara

Flute:

Kirsti Powell

Clarinet:

Elizabeth McAllister, *principal*
Karen Stenger

Oboe:

Murray Campbell

Bassoon:

Dave Riddles, *principal*
Cathy Collings (Orchestra Manager)

Horn:

Cameron Kopf, *principal*
Liz Barton

Trumpet:

Michael Meeks, *principal*
Glenn Smith

Trombone:

Joel Elias, *principal*
Dyne Eifertsen

Bass Trombone:

Doug Thorley

Percussion:

Kit Bailey

Piano:

Toon Vandevorst (Asst. Artistic Director)

Ken Hardin, conductor

Ken Hardin learned the art of conducting at an ideal time when he was able to work with superb Los Angeles musicians such as Rodgers and Hammerstein's conductor and music director Jay Blackton, conductor/composer Johnny Green, and acclaimed choral conductors like Paul Salamunovich, Roger Wagner and John Alexander. Hardin is a noted classical and jazz pianist, and principal pianist for the Reno Philharmonic. He is artistic director of InConcert Sierra and successfully brings our community the best in rising young chamber artists and musicians with established high-caliber careers. He also has a small studio of voice and piano students, serves on several adhoc committees, and enjoys spending time with family and friends as often as possible.

About the music - Morten Lauridsen

Morten Lauridsen's *Nocturnes* address aspects of the common theme of 'Night.' Lauridsen's setting of Rilke's impassioned and atmospheric *Sa Nuit d'Été* is rich with dense, colourful harmonies, while *Soneto de la Noche* is quiet, serene and folk-like, reflecting the eloquence with which the poet, Pablo Neruda, speaks of everlasting, eternal love. *Sure On This Shining Night* is a lyrical, beautiful setting of James Agee's well-known love poem. We return to Rilke in the epilogue, *Voici Le Soir*, bringing the *Nocturnes* to a quiet end as darkness arrives.

Lux Aeterna, written in 1997 for the Los Angeles Master Chorale, is a 25-minute work in five movements set to various Latin texts about light. It is a poignant, modern requiem rich in unashamed consonant harmonies and lush haunting melodies. Lauridsen writes, "I composed *Lux Aeterna* in response to my Mother's final illness and found great personal comfort and solace in setting to music these timeless and wondrous words about Light, a universal symbol of illumination at all levels—spiritual, artistic, and intellectual." The piece is often compared to Brahms' *Requiem*, also written after the passing of the composer's mother, but "without the 19th century guilt"—no Day of Judgment or gloom here, just generosity and radiance throughout. Lauridsen uses the chant-like melodies and sophisticated counterpoint of the high Renaissance, especially the music of Josquin, for his inspiration in this composition.

The work opens with the beginning of the *Requiem Mass* and introduces several themes that occur throughout the work. The second movement, *In te Domine, Speravi*, speaks to the hope and trust the composer has for life eternal after death, and includes the most angular melodies of the entire work and an inverted canon between sopranos/altos and tenors/basses at its center. The central movement, *O Nata Lux*, is an a cappella motet that asks the "Light of Light" to accept the speaker's praises and prayers. It is paired with the fourth movement, *Veni, Sancte Spiritus*, which begins with praise and moves into supplication ("grant us everlasting joy!"). The final movement is a quiet setting of *Agnus Dei*, followed by a reiteration of the opening *Lux Aeterna*. The work closes with a glorious "Alleluia"—the angels joyfully summoning the soul to heaven.

National Medal of Arts recipient and most-performed living American choral composer, Morten Lauridsen (b. 1943), has long been a professor of composition at the University of Southern California's Thornton School of Music. He was Composer-in-Residence of the Los Angeles Master Chorale when *Lux Aeterna* was written. His music consists primarily of choral works, which have become a staple to choirs around the world. Of his seven vocal cycles and handful of a cappella motets, *O Magnum Mysterium*, *Sure on this Shining Night*, *Dirait-on*, and *O Nata Lux* (the center movement of *Lux Aeterna*) are by far his most popular.

- notes by Tom Eiseman and Toon Vandevorst

About the music - Mozart's Requiem

Wolfgang Amadeus Mozart received an unsigned letter in early July 1791 announcing the arrival the following day of a visitor with a proposal. The "unknown, gray stranger" said he represented the letter-writer, who wanted to commission a piece with the proviso that Mozart not seek to learn the identity of his patron. Mozart was busy on *The Magic Flute* and *La clemenza di Tito*, and his wife, Constanze, was due to give birth later that month to Franz Xaver (who died in 1844). Mozart worked on all three compositions through September, but felt quite ill by October, complaining of swollen limbs, fever, joint pain and severe headaches. On November 17 he took to bed and was treated by Dr. Thomas Closset, one of Vienna's best physicians, who gave his diagnosis: "military fever," (probably rheumatic fever or uremia), and prescribed cold compresses and bleeding.

Mozart became increasingly obsessed with the Requiem, referring to it as his "swan song," and was able to complete only the Requiem and Kyrie sections. Despite his dire situation he managed to sketch the voice parts and bass line for the *Dies irae* through the *Hostias*. Fearing the worst, Constanze asked Joseph Eybler to finish the score, but other than orchestrating the music following the Kyrie, he passed the task over to Franz Xaver Süssmayer, to whom Mozart had given detailed instructions about finishing the Requiem. Süssmayer touched up Eybler's scoring and copied the entire completed score in his own hand—making it virtually impossible to determine who wrote what—and gave it to the stranger, who paid the commission fee.

Who was the "mysterious stranger?" Certainly not the much-maligned Antonio Salieri, the composer killer in Peter Schaeffer's *Amadeus* and a host of earlier fantasies dating back to the years immediately following Mozart's death. The "gray stranger" was Anton Leitgeb, son of the mayor of Vienna and the valet of Count Franz von Walsegg-Stuppach, who already had acquired the odious reputation of palming other people's music as his own. The no-account count hoped to use Mozart's Requiem to commemorate his wife, Anna, who died February 14, 1791. A decade later, Constanze persuaded Walsegg to acknowledge the true composer, but had to pay him for publication rights!

Recent editors have offered alternative versions of the "standard" Süssmayer completion of Mozart's Requiem, but none has come close to replacing the two-century-old version. Despite pointed criticisms leveled at the suspect *Sanctus* and *Benedictus* in particular, and the obvious point that no one could have matched Mozart's genius in realizing the score, Süssmayer rules the concert halls even in today's historically informed era.

Beethoven may have offered the final word on the Requiem: "If Mozart did not write the music, then the man who wrote it was a Mozart." Though we may never know the complete truth, the discovery by Wolfgang Platz in 1962 of a first sketch of the Requiem in Mozart's hand suggests that very little of the piece was composed by anyone other than Mozart, other than the Eybler-Süssmayer orchestration. In our own time, Mozart's Requiem has attained the status of a cultural icon, artistically because of its exploration and expression of the full range of human emotion, and historically because of its poignant around-the-world performances on the first anniversary of the horrific events of September 11, 2001.

- notes by Tom Eiseman and Toon Vandevorst

Dedication to John Zwerver

The Sierra Master Chorale is dedicating our spring performances to the memory of our good friend and SMC member, John Zwerver. John served InConcert Sierra for many years as a former board member, awesome retreat facilitator, advisor, and fund development committee member. John passed away on February 27. We are blessed to have had his gentle and wise spirit touch our lives. He made a difference in our world through his work, poetry, and friendships.

John enjoyed poetry and song. He sang in the choir when we presented "Lux Aeterna" in 2010, and "Sure on this Shining Night" in 2011. We know he will be singing with us today.

Morning

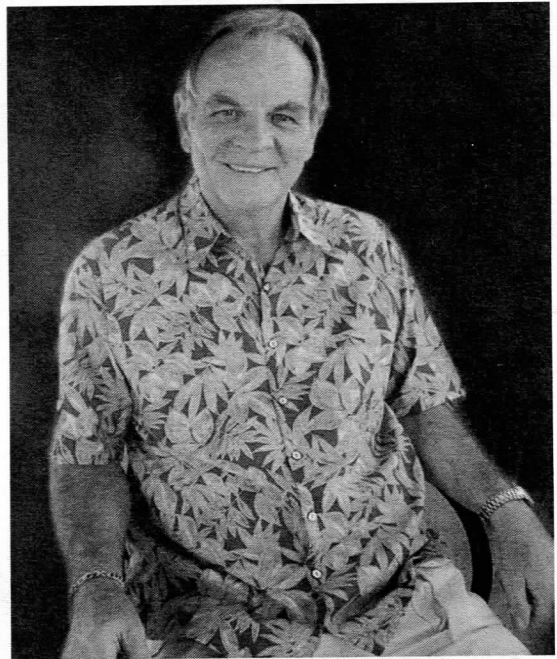
I am thankful for the night
and for the beauty
that the morning brings

The darkness slowly rolls back
the curtain of the day
the light begins to sing
its aria around me

And I am struck
with wonderous awe
to see you lying there

by John Zwerver

From his book, *A Sliver of Light*



"John had an extensive background in planning, organizational development and social policy. He had been the CEO of a variety of large non-profit organizations, including the Nevada County Chapter of The Red Cross. He consulted to individuals, a wide range of organizations, and businesses in different parts of the world. He was also my nonprofit mentor throughout my tenure with InConcert Sierra. His advice was invaluable, and his friendship will always remain in my heart, and the hearts of many of us. He is missed greatly!"

... Julie Hardin, InConcert Executive Director

About InConcert Sierra

Mission:

InConcert Sierra presents music of great composers showcasing the finest guest artists and local musicians. Our concerts are affordable, accessible, and presented in intimate settings. InConcert emphasizes outreach to youth and the education of audiences.

Board of Directors

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Joan Goddard, Secretary
Connie Dorland
Susan Duey
Barbara Hall
Fred Hall
Barry Howard, SMC Chairman
Aileen James, Forum Hostess
Monroe Lovelady
Doug Morgan
Diane Robertson
Grace Trotter, Emeritus

Staff:

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Toon Vandevorst, Assistant Artistic Director
Julie Hardin, Executive Director*
Connie Dorland, Executive Assistant
Julie Austin, Bookkeeper
Ileen Erickson, Events/Volunteer Coordinator
Jeanne Duerst, Website Maintenance
Cathy Collings, Orchestra Manager

* denotes full time employees

Advisory Council:

Julia Amaral	Brian Buckley
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Morgan Halperin	Jeff Leiter
Dr. Christine Newsom	Kirsti Powell
Harlow Rothert	Jeanne Scarmon
James Stradinger	Dr. Barry Turner
Patricia Vixie	Jackie Wilson

Sierra Master Chorale (SMC) Coordinating Committee:

Barry Howard, SMC Chairman • Kathy Chastain, Membership Director
John Bush, Secretary • Vicki Cambron, Librarian • Susan Duey • Ken Getz
Linda Maloney • Jerry Maloney • Dr. Barry Turner

Past Presidents of Twin Cities Concert Association/InConcert Sierra

although est. 1946, our records are uncertain. We are gathering historical data to fill in the gaps between 1946-1985 and will update as available!

1985-86	Joanna Zadra	1992-96	Carroll Wright	2002-2004	Joan Goddard
1987-88	Allan Haley	1996-97	Herman Palarz	2004-2006	Alan Gaines
1988-90	Janet Bisharat	1997-99	Alice Hostetler	2006-2008	Joe Hammel
1991-92	Brenda Collins	1999-2002	Jerry Pressler	2008- current	Keith Porter

InConcert Sierra & SMC news

Congratulations to InConcert Sierra Graduating Senior NJUHSD \$1000 scholarship winners! Nevada Union High School's Alexander Ramsey and Bear River High School's Stephanie Brooks will receive a scholarship award of \$1000 each from InConcert Sierra. Alexander will be attending Stanford in the fall with a major in Engineering Physics and a minor in music. He plays the clarinet and saxophone. Stephanie will be attending Cal State Northridge as a vocal music major. She believes her passion for music will lead her to do great things! We hope our monetary boost will help both of these young adults achieve their worthy aspirations.

What does InConcert Sierra do for education in our community? –

We presented \$6850 in scholarships and awards to young aspiring musicians in our community this past season! This includes a new writing program for young music critics, and a new scholarship for music students who would benefit from private music lessons chosen by NUHS's band director Ken Carter. We gave away 106 free tickets to youth under age 17 who attended our chamber concerts this past season. Many of these youth enjoyed our complimentary pre-concert forums by Dr. Aileen James.

- *Spring Teen Scholarship \$1K - instrumental only — grades 9-12*
- *SMC's Youth Vocal Competition \$500 — ages 12-21*
- *NJUHSD Scholarship Awards \$2K - HS Seniors, must fill out district packet and be interested in pursuing music as a major or minor*
- *High School Lesson Scholarship - up to \$1K given directly to the private music teacher - must be recommended by a school music teacher*
- *Autumn Youth \$1K - instrumental only — grades 4-8*
- *Literacy with Music Competition \$100 — high school music student*
- *Two 3rd-grade educational concerts annually — includes in-school docent program*
- *Free tickets to youth ages 5-17 at our six chamber concert series*

InConcert Sierra is looking forward to expanding our adult education and outreach in the upcoming season, as well as continuing to expand our current youth programs. Your contributions make all of this possible — both intermission treat donations, and monetary support.

Thank you to the Center for the Arts – for their contribution of \$500 for our educational programs presented at their May 9 concert featuring the Legendary Count Basie Orchestra. Thank you also to those who purchased VIP tickets to the concert and making this collaboration possible. We sold out the concert, and wow...what a terrific performance!!

Program Advertising – We are accepting new program advertisers for our 2013-14 season. If you would like to advertise your business, please contact the office at 530-273-3990 or speak with any board member. It's a sensational deal! We are also seeking business and individual sponsorships of concerts. Rate sheets available in lobby.

We depend on your support – InConcert Sierra is continuing to expand into the future, bringing you great classical music that ***will rock your world!*** We are being very strategic and conservative as we move forward, with a focus on sustainability. This includes the hiring of a highly-qualified assistant artistic director, Toon Vandevorst; and orchestra manager Cathy Collings - both of whom will relieve the increasing work load of our Artistic Director Ken Hardin. This also allows us to be responsible to our donors and audience - ***YOU*** - as we work to create a secure future. We want InConcert Sierra to be a community asset for generations to come... presenting the best and brightest in classical AND choral music. Please consider a tax-deductible donation — or increased contribution — when purchasing tickets, or in a moment of giving. We truly appreciate and will wisely steward your investment in InConcert Sierra & the Sierra Master Chorale and Orchestra.

About our house concerts

*Attending a house concert is like visiting the home of good friends
you didn't even know you had!*

**Admission includes an intimate one-hour concert with fine wine,
savories &/or sweets, and great conversation with friends and the artists!**

Tickets available in the lobby today or online at www.inconcertsierra.org
directions upon paid reservation

Richard Glazier, piano

Friday evening, May 24, 2013 • 7:00pm

\$50 general • \$45 season ticket holders/member donors

Private home in Penn Valley

75-minute concert preceded by champagne and desserts!

Award-winning pianist and master storyteller, Richard Glazier, takes audiences on a musical tour of the 20th century in this fascinating program "Richard Glazier Salutes the American Popular Song." Using his piano as a time machine, Glazier starts when Ragtime was King and continues through the decades that followed, with stops in Tin Pan Alley, Broadway and Hollywood. Glazier's exciting piano performances are even more meaningful with fascinating inside stories and rare film and audio clips.



Whether he's playing the music of Porter, Gershwin, Rodgers, Kern or a host of other Golden Era composers, Glazier brings new life to old favorites, and his narration never fails to dazzle an audience.

Natsuki Fukasawa, piano & Susan Lamb Cook, cello

Sunday afternoon, June 9, 2013 • 2pm

\$35 general • \$30 season ticket holders/member donors

Private home in Nevada City



A brilliant presence in the music world, the duo collaboration of cellist Susan Lamb Cook (SMC Orchestra member) and Sacramento pianist Natsuki Fukasawa will perform:

"Requiebros" by Gaspar Cassadó "

Pohádka (A Tale)" by Leos Janáček,

"Sonata in G minor, Op. 65" by Frederic Chopin.

Both artists have impressive biographies as chamber artists and soloists – and are great friends to all of us at InConcert Sierra!