

Sierra

Master
Chorale
and Orchestra

Ken Hardin, conductor
Toon Vandevorst, assistant conductor
Featuring bass soloist Gary Aldrich

Thursday, May 15, 2014
7:30 pm

Sunday, May 18, 2014
2 pm

Classical Music to Rock Your World



Sponsored by
Gerri Griswold;
Robyn Runbeck
in honor of her parents
Joan & Lance Goddard



Sierra Master Chorale & Orchestra

Ken Hardin, conductor

Toon Vandevorst, assistant conductor

In consideration of your the audience and because this concert is being recorded, please turn off cell phones (or other electronic devices) and unwrap any throat lozenges or candies early.

Overture from "Il Signor Bruschino"

Gioachino Rossini (1792 - 1868)

Zadok the Priest

George Frideric Handel (1685 - 1759)

St. John Passion (Arias for Bass and Chorus)

J.S. Bach (1685 - 1750)

I) Eilt ihr eingefocht'nen Seelen

II) Mein Teurer Heiland

Gary Aldrich, bass

Prelude (Exultate, Jubilate)

Northern Lights (Pulchra Es, Amica Mea)

Ola Gjeilo (b. 1978)

Laudate Coeli Dominum

Johann Adolph Hasse (1699 - 1783)

Gary Aldrich, bass

- Intermission -

Please enjoy treats, refreshments, and Caroline's Coffee in the Fellowship Hall.
Treat donations go toward our educational & scholarship programs.

Which was the Son of...

Arvo Pärt (b. 1935)

Dona Nobis Pacem

Felix Mendelssohn (1809 - 1847)

Rivolgete a lui lo sguardo

Wolfgang Amadeus Mozart (1756 - 1791)

Gary Aldrich, bass

Pavane

Gabriel Urbain Fauré (1845 - 1924)

InConcert Sierra is a member of ASCAP & BMI

Thank you to today's sponsors



**Gerri Griswold
Robin Runbeck
New Moon Café
Dr. Bruce Lattyak – Elán Clinic**



About the music

For this year's May Concert the Sierra Master Chorale is striking a balance between the celebratory, contemplative, and humorous aspects of music.

George Frideric Handel (1685-1759) wrote *Zadok the Priest* for the coronation of George II in October 1727. For this commission the Bishop of Salisbury had recommended Maurice Greene as "the greatest musical genius we have", but the future king himself begged to differ. As Handel had just become a naturalized Englishman in February of that same year, nothing now stood in his way to become a "Composer of Musick for his Majesty's Chappel Royal" and to compose the anthem for the coronation ceremony. The bishop sent him the words for the anthem, at which Handel took offense and said, "I have read my Bible very well, and shall chuse for myself".

Laudate Coeli Dominum by Johann Adolf Hasse (1699-1783) and *Prelude* by Norwegian composer Ola Gjeilo (*1978) were not written for quite such a momentous occasion, yet are also glorious and festive in character.

The *St. John Passion*, by Johann Sebastian Bach (1685-1750) in 1724, was probably the second or third in a series of different tellings of the "Suffering of our Lord Jesus Christ", with one or two earlier compositions now being lost. It predates the *St. Matthew Passion* by three years and is a little more dramatic, and at times a bit rougher around the edges than Bach's masterpiece from 1727. Yet it shares with the Gospel of John's version of the story having a compelling personal and emotional quality. This is especially apparent in the aria *Mein theurer Heiland, lass dich fragen*, in which the bass soloist is joined by the chorus singing the hymn *Jesu, Der Du warest todt*. Bach follows Luther's translation of the Bible faithfully, and both bass arias are part of the conclusion of the work, reflecting on Christ's death on the cross. In contrast, the Estonian composer Arvo Pärt (*1935) reflects on Christ's ancestry in his highly original composition from 2000, *Which Was the Son of...*

In *Northern Lights*, Ola Gjeilo (*1978) contemplates his experience of the aurora borealis, using words from King Solomon's *Song of Songs* that serenade a quiet but overwhelming, "terrible" beauty.

Felix Mendelssohn (1809-1847) initially wrote a simple canon for cello and bass, which then evolved into a precious choral miniature. The text *Da (or Dona) Nobis Pacem* is the concluding prayer for peace in numerous liturgical contexts. Robert Schumann, first to recognize the unique brilliance of this piece, asserted that "it deserves to be world-famous".

Rivolgete a lui lo sguardo, an aria which Wolfgang Amadeus Mozart (1756-1791) initially wrote for his opera *Così fan tutte*, served well to show off the virtuosity of the then famous bass soloist Francesco Benvenuti, but did less to advance the story at that point in the drama. Consequently Mozart and his librettist Lorenzo Da Ponte (1749-1838) decided to replace it with a less substantial one, *Non siate retrosi*. However, the aria survives and still enjoys considerable popularity as a concert piece. (continued next page)

About the music

Gabriel Fauré (1845-1924) initially wrote *Pavane* for solo piano, and it derives its title from the Spanish slow, processional court dance of that name. The later version for orchestra with optional chorus is far more popular. Even then Fauré didn't intend to include the singers, but was persuaded by his benefactress, countess Elisabeth Greffulhe, to use a text offered by her cousin Robert de Montesquiou, which clearly only consists of lighthearted banter between the dancers. The first performance of the orchestral version was given in November 1888, featuring both singers and dancers. It was later performed again as a ballet several times by the dance company of Sergei Diaghilev. Fauré inspired an entire younger generation, including Claude Debussy and Maurice Ravel, to write Pavaues of their own.

We hope you will enjoy our journey through history together, exploring musical expression from the most public to the most personal, and from the most restrained and sacred to the flamboyantly dramatic!

...Toon Vandevorst

Translations

No. 48 Aria con Coro

Hurry, you souls facing judgment,
come out of your caves of torment,
hurry - whereto? - to Golgatha!
Take up the wings of faith,
fly - whereto? -- to the Hill of the Cross,
Your well-being blooms there!

Sierra
Master
Chorale

No. 60 Aria con Coro

My precious Savior, allow me to ask You,
Now that You have been nailed to the Cross
and have said Yourself: It is fulfilled,
Am I made free from dying?
Can I through Your pain and death
inherit the Kingdom of Heaven?
Has the whole world reached salvation?
For pain You can barely speak,
yet You nod Your head
and silently say: Yes.
Jesus, You Who knew death,
live now endlessly;
in the last agony of death
I will turn nowhere else
but to You, Who have forgiven me,
O faithful Lord!
Only give me what You have earned,
more I do not desire!

Translations continued

Prelude

Rejoice, resound with joy,
O you blessed souls,
Rejoice, resound with joy,
The Great Trinity is revealed
And everywhere adored;
Give glory, Give it glory,
The Great Triad is adored,
Give it glory.
You, o crown of virgins,
You bring us peace,
You comfort the feelings
Which cause our hearts to sigh.
Alleluia.

Northern Lights

You are beautiful, my love,
charming and comely as Jerusalem,
terrible as an army in array.
Turn your eyes away from me,
for they would make me flee.

Laudate Coeli Dominum

Praise the Lord of the Heavens,
Alleluia.
The Lord is exalted above all nations
And His glory is higher than the Heavens,
Alleluia.
He has made known His salvation
Before all people.

Da Nobis Pacem

Bring us peace, O Lord,
Enduring peace,
For there is no one as worthy
To stand up for us
As You, our hope and safety

Pavane

It's Lindor! It's Tircis! And all our conquerors!
It's Myrtil! It's Lydé!

The queens of our hearts!
How fierce they are,
how proud they are all the time!
How they dare to rule over our fates and
our lives!

Pay attention!
Keep the beat!
(Oh, mortal insult!)
The pace is less slow!
And the cutoff more certain!
We'll put them in their place!
We'll soon be their footmen!
How ugly they are! Dear little faces!
How stupid they are! Enticing looks!
And it's always the same, and it's still this way:
We love them! We hate them!
We speak ill of their loves!
Goodbye Myrtil, Eglé, Chloë!
Mocking demons!
Goodbye then,
and good day to the tyrants of our hearts!
And good day!

Sierra Master Chorale members

Alto 1

Sally Buckthal
(Valarie Bush)
Roberta Frank
Carole Gibson
Joan Goddard
Vicki Goss
(Julie Hardin)
Christine Newsom
Shirley Porter
Lynette Smith-James

Carolyn Valle

Mimi Vishoot
Diane Walker
Susan Zlimen



Alto 2

Peggy Brewer
Susan Clark
Barbara Dakin
Nancy Donahue
Susan Duey
(Kathy Eldredge)

Linda Foreman

Nora Kinney
Tarla Leighton
Linda Maloney

Jeanne Palmer

Cynthia Yaguda

Baritone

Rod Fivelstad
Lance Goddard
Fred Hall

Lennart Hjord

Barry Howard
Doug Morgan
Steve Nicholson

Bass

Darren Barr-Engstrom
(Bill Derrick)
Reed Hamilton
Bruce Lattyak
Dave Olsen
Keith Porter
Sarito Whatley

Tenor 1

Ken Getz
Larry Graham
Henry Hansen
John Kinsman
Barry Turner
Michael Vierra

Tenor 2

David Bess

John Bush
Christian Kovacs
Jerry Maloney
Dan Richards
John Simon
Paul Towne



Soprano 1

Deanna Burkhart
Vicki Cambron
Mary Anne Davis
Colette Dennison
Shoshana Doan
Cheryl Maxwell
Marsha Ostrom
Susan Schimmel
Jane Sellen
Nina Stillwell

Soprano 2

Kathy Chastain
(Cathy Collings)
Connie Dorland
Laura Drucker
Andrea Fox
Sue Garcia
Julia Glasse
Jill Horrigan
Cathy Rado
Gwendy Reeder
Betsey Severn

() = on leave

bold = section leader

Membership director = Jeanne Palmer

Orchestra members

Concertmaster

Richard Altenbach*
(chair sponsored by Aileen James)

Violin 1

Nancy Hill
Kristen Autry
John Abdallah

Violin 2

Jolán Friedhoff*
Rose-May Mickelson
Randi Soule
Xochitl Martinez

Viola

James Een*
David Thorp

Cello

David Eby*
Susan Lamb Cook

Bass

Tom Derthick

Flute

Kirsti Powell*
(chair sponsored by Carolyn & John Valle)
Shannon Devir

Oboe

Murray Campbell*
Molly Scott

Clarinet

Elizabeth McAllister*
Karen Stenger

Bassoon

Dave Riddles*
Cathy Collings

Trumpet

Michael Meeks*
John Leggett
Cameron Kopf

Horn

Cameron Kopf

Timpani

Tom Rance

Orchestra Coordinator

Cathy Collings



Original sketch by Elly Gould

* denotes principals

Gary Aldrich – biography

Gary Aldrich, bass-baritone, is equally at home in concert, opera, oratorio, and musical theater. A consummate cross-over singer, he moved from New York to Nevada in 2000 to teach at University of Nevada, Reno, while maintaining an active singing career.

Aldrich's career has included fourteen solo performances at Avery Fisher Hall at New York's prestigious Lincoln Center and dozens at Washington D.C.'s illustrious Kennedy Center. He performed with the Moscow Music Theatre, Théâtre des Enfants in France, Sterling Theatre in London, and leading roles with opera companies and symphonies throughout the United States and Canada. In 2004, he debuted at Carnegie Hall in the title role of *Die Fledermaus*.

Known nationwide as "a singer who can act!" (New Haven Register), his recent New York solo performances include Beethoven's *Symphony #9*, Carmina Burana, the *Magnificats* of J. S. and C.P.E. Bach, Brahms' *Ein Deutsches Requiem*, J. S. Bach's *Mass in B Minor* and *Cantata #80 (Ein Feste Burg)*, Mozart's *Thamos, King of Egypt*, and *On Broadway with Gershwin, Arlen and Bernstein*, all at Avery Fisher Hall. His success as the *Major General* in Gilbert and Sullivan's *Pirates of Penzance* with Nashville Opera prompted a return for the next season's *Fledermaus*, as well as *Don Giovanni's Commendatore* in Sacramento and *The Merry Widow's Baron Zeta* with Nevada Opera.

Aldrich has employed his stage talents in every aspect of his musical career. Blessed with a voice of "uncommon compass and agility, he exhibits a brilliant, ringing top" (The Village Voice/NY) which has brought him acclaim in the lyric bel canto roles on the operatic stage as well as a lower extension which has brought him distinction on the concert platform in a wide range of both baritone and bass-baritone repertoire. He has soloed with prestigious choral societies across the country, including San Francisco's Schola Cantorum and Los Angeles' William Hall Chorale.

He has made concert and stage appearances in Canada, England, France, Italy, Russia, and throughout the Middle East. Aldrich is also noted for his work in American musical theatre having appeared on Broadway, at Kennedy Center, the Moscow Music Theatre and on television in Joe Raposo's *Raggedy Ann: The Musical*. He has starred in regional and off-Broadway productions of Sondheim's *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd*, and *Side by Side by Sondheim*, as well as *Kiss Me Kate*, *My Fair Lady*, *Camelot*, *Candide*, *Oklahoma!* *Jacques Brel...* and *Man of La Mancha*.

A native New Yorker, Aldrich holds undergraduate and postgraduate degrees in theatre and voice performance from the State University of New York. He continued his training as a member of the Metropolitan Opera Studio. For ten years, he performed and taught as a Teacher-Artist at New York's Empire State Institute for the Performing Arts. He is currently on the faculty at the University of Nevada/Reno and Truckee Meadows Community College, is artistic director of the Sierra Lyric Opera Studio and general director / founder of the Gary Aldrich Vocal Studios in Albany, Troy and Schenectady, NY and Reno.

About our conductors

Ken Hardin, pianist/conductor/artistic director, was born in Whittier, CA. He began piano lessons at the age of 4 and also studied violin, trumpet, accordion and voice. Hardin received full scholarship to Whittier College, yet prior to finishing his degree, returned to playing music professionally in the Los Angeles metropolitan area.

Hardin continued his education, receiving a Bachelor of Music in Vocal Performance from CSU Northridge along with extensive training in choral and instrumental conducting. Hardin studied conducting under composer, conductor, pianist and arranger Jay Blackton, best known for his work as music director and conductor for Rodgers and Hammerstein. Hardin also studied conducting and piano-stylings with the noted composer and arranger Johnny Green.

Hardin directed, composed, and accompanied musicals and played for auditions throughout Los Angeles. He was sought out as a pianist for honor choirs by choral conductors such as Paul Salumonovich and Roger Wagner. He continued on the faculty at CSU Northridge until moving to Nevada County in 1984 to raise his children.

Ken Hardin spans the genres of jazz, Broadway, and classical with strong, diverse experience and education in conducting, performing and teaching. Hardin is the principal keyboardist for the Reno Philharmonic, and is active as a freelance pianist and coach.

Toon Vandevorst, (b. 1970) is a singer/songwriter and composer who was born and raised in the Netherlands. Presently he lives with his family in Nevada City, California. He is the assistant music director/conductor for InConcert Sierra's Sierra Master Chorale. He studies Indian classical music with, and is assistant to legendary composer Terry Riley. He is the accompanist for the choir program at Bear River High School in Grass Valley where he also directs their jazz choir, Jazz Unlimited. He also teaches 1st through 5th grade music classes at Forest Charter School.

Earlier, he sang as a tenor with the San Francisco Symphony Chorus, UC Berkeley Chamber Chorus, Philharmonia Baroque Chorale, Pacific Collegium and Volti. This last group also commissioned a work from him in 2006. This piece, Phoenix Songs, on short poems by his wife, poet and artist Alicia Vandevorst, was performed by Volti in 2007 and critically acclaimed. In the U.S. his most widely performed composition is The best part of waking up... for saxophone and amplified coffee maker.

Before, while living in the Netherlands, he was active both as a performer and a composer. Professional soloists and ensembles performed several of his works, including a large orchestral piece, which was a prizewinning composition at the Young Composers Project, a mass and a chamber opera, which were well received by the Dutch press, and a number of songs and pieces for piano solo. He holds a Master's Degree in piano performance and education from the Royal Conservatory in The Hague.