

Mendelssohn Chorus of Philadelphia

DOMINICK DiORIO, ARTISTIC DIRECTOR & CONDUCTOR

A FEAST OF CAROLS

Seek the healing light, share your songs of hope

December 11, 2021 • St. Paul's Episcopal Church



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Mendelssohn Chorus of Philadelphia
Dominick DiOrio, Artistic Director

present as the first program of their 148th season

A Feast of Carols

featuring

Andrew Kotylo organ

Ting Ting Wong piano

Timberdale Brass

and

Dominick DiOrio conductor

Heather Mitchell assistant conductor

Mary Bond & Dan Wells conducting apprentices

Saturday, December 11, 2021

4:00 pm & 7:30 pm

St. Paul's Episcopal Church

Chestnut Hill, Philadelphia

*Thank you for wearing your mask during the performance.
As a reminder, the use of photographic or recording equipment
during the concert is prohibited.*

MENDELSSOHN CHORUS OF PHILADELPHIA

Celebrating 148 Years of Artistic Excellence and Adventurous New Music

Greetings from the Chair of the Board

“The days are long...yet the years are short,” but not this past year...

We are thrilled to welcome you back to live choral music as Mendelssohn Chorus of Philadelphia (MCP) opens our 148th season! We have been anticipating this event to introduce our new Artistic Director and Conductor, Dominick DiOrio, who accepted the position right as COVID changed all our lives. You can read more about him in the program. Working together with our terrific Executive Director Flo Gardner, they managed a seamless transition focused on keeping the chorus engaged throughout the lockdown.

From the outset of his tenure, Dominick was determined that MCP would remain a powerful musical force during and beyond the pandemic. Commissioning new work is a key part of his strategy, providing a means to look toward the future when it was sometimes difficult to do so. One of these exciting new works is from Korean American composer Texu Kim, which we will hear for the first time tonight.

Because of the high level of creativity and engagement during the shutdown, MCP produced three virtual performances: Moses Hogan's *Hold On*, an African American spiritual of resilience and hope that was a cornerstone of the Civil Rights movement; Melissa Dunphy's commission *A Slice of Pie*, with a poem by Feminista Jones; and our in-person virtual sound installation at The Rail Park, *Fetter & Air*, soon to be our next commercial release on Navona Records in January.

We have also utilized the time to continue work on our strategic framework for the next 5-10 years, including stakeholder interviews, singer surveys, and an in-depth series of community chats focusing on diversity, equality, and inclusion. We have made enormous strides strengthening our board committees and improving financial reporting. We have also begun the exciting work of planning for the 150th anniversary of our founding.

As we look ahead to an uplifting season with much to celebrate, we want to recognize several milestones: Tenor Mark Pinzur, who serves as President of the Chorus Management Council, has been singing with us for 50 years! Ellie Elkinton, long time singer – along with her husband – stepped off the Board after many years as Chair and then Vice Chair. And lastly, Rebecca Thornburgh, who has stepped in at short notice as interim executive director not once but twice, has also left the Board. We are enormously grateful for their service and commitment!

Your support has enabled us to accomplish all this, and we are deeply grateful. When we met for our first rehearsal back a few weeks ago, we had tears in our eyes and joy in our voices. You make this possible. Thank you.

Avanti! Onward!

Charlotte Sibley, Chair, MCP Board of Directors

Conductor's Notes

We seek the healing light, we share our songs of hope...

In a season marked by shorter days and darker nights, this was my animating theme as I turned to words and music that might prepare us for our reunion – and our very first meeting, as I am honored to be the 14th artistic director and conductor of the Mendelssohn Chorus of Philadelphia. I couldn't be more thrilled to be here with you, and I am delighted that this program is our first together.

We start with songs and prayers from our Jewish neighbors, told in passionate and intimate ways by living composers Rex Isenberg and Joshua Fishbein. We ground ourselves in invocation and contemplation. Daniel Pinkham's well-loved *Christmas Cantata* follows, a work of magnitude and mystery, of inflected chants and gradually emerging angels.

We continue with awakening awareness, in Ruth Elaine Schram's magical setting of songwriter John Jacob Niles' *I Wonder as I Wander*, followed by one of my favorite Christmas hymns, John Goss' *See Amid the Winter's Snow*, a tradition of the Yale Camerata's Advent Concerts with Marguerite Brooks that I had the pleasure of singing as a graduate student. John Rutter's *What Sweeter Music* is one of the first works I sang as a member of the Ithaca College Chorus with Janet Galván, and it remains one of the high points of my holiday singing. It's answered joyously with the "Dancing Day" of John Gardner, replete with percussion, piano, and bubbly bounce.

And then we have two new commissioned works that celebrate origins and beginnings. MCP tenor Kyle Conner's new poem explores the mystery of Yule, the winter solstice, and the ghostly apparitions that might haunt us on this longest night. And Texu Kim's *The New Year's Magpie Song* connects us with the ancient timelessness of time's great circle, here explored in the figure of the magpie and its important meaning in contemporary Korean culture.

Diane L. White Clayton is a masterful artist in the Gospel tradition and her work, *The Birth of a Promise*, asks us to empathize with the mother Mary, to imagine being in that place of childbirth, and to see it as a metaphor for our own spiritual journey. That journey is matched by the inclusion of Calvin Hampton's hymn, *There's a Wideness in God's Mercy*, a peculiar choice for the Christmas season in that it points towards the suffering and death of Jesus, but one that is not unusual or unfamiliar in Christian theology and mysticism. This hymn is Hampton's most enduring legacy – he died far too young in the 1980's of AIDS – and it contains one of the most beautiful, aching melodies ever penned.

The program concludes with Joan Szymko's *Love Bears All Things*, a movement from her major work exploring Alzheimer's and its effects on communities. The music is the perfect complement to Jake Runestad's *Sleep, Little Baby, Sleep* before we depart and end our concert in darkness and quiet.

And between and around these works, we will carol... to sing, dance and listen to the work of brass and organ, piano and percussion, flute and violin, word and song. I welcome you to join us for this – my first – most ravishing Feast.

Dominick DiOrio, Artistic Director & Conductor

Mendelssohn Chorus of Philadelphia
Dominick DiOrio, Artistic Director & Conductor

A Feast of Carols

The music in this program will proceed without pause, and we kindly request that you hold your applause until the end of the program. You are invited to sing along with the carols and hymns indicated with a snowflake (*).

Bring a Torch, Jeanette, Isabella (1979) arr. Keith Chapman
Hear, O Israel (2019) Rex Isenberg

Rachael Lipson, soprano

Al Hanisim (For the Miracles) (2016) Joshua Fishbein
Heather Mitchell, conductor

* **O Come, All Ye Faithful** (c. 1743) John Francis Wade

Christmas Cantata (1957) Daniel Pinkham

I Wonder as I Wander (1933) John Jacob Niles
arr. Ruth Elaine Schram

Kelsey Lewis, mezzo-soprano
Kyle Conner, flute
Mary Bond, conductor

* **See amid the winter's snow** (1871) John Goss
arr. David Willcocks

Sharon Rhinesmith, mezzo-soprano

You are invited to sing along on the refrain after each verse.

Have Yourself a Merry Little Christmas (1943) Hugh Martin & Ralph Blane
arr. Frank Comstock
trans. Russell C. Hair

The Timberdale Brass

What sweeter music (1988) John Rutter

Tomorrow shall be my dancing day (1966) John Gardner

Caroline Fitch, tambourine
James Lamb, side drum
Heather Mitchell, conductor

❄ **Hark! The Herald Angels Sing** (1855) Felix Mendelssohn

A Yuletide Carol (2021) Dominick DiOrio

world premiere

James Lamb, tambourine

The commissioning of **A Yuletide Carol** was made possible through contributions made by the membership of Mendelssohn Chorus of Philadelphia.

The New Year's Magpie Song (2020) Texu Kim

world premiere

Paul Burgmayer, triangle

Caroline Fitch, bongo

Heather Mitchell, bass drum

The commissioning of **The New Year's Magpie Song** was made possible by the generous financial support of Mark Pinzur, and contributions by Frank Cassell, Jon Kochavi, John Kohlhas, and Rich Tolsma.

❄ **Angels We Have Heard on High** (1862) traditional French carol
arr. Edward Shippen Barnes

The Birth of a Promise (2018) Diane L. White-Clayton

Abigail Chapman, soprano

❄ **There's a Wideness in God's Mercy** (1977) Calvin Hampton

Eric Schweingruber, trumpet

Sleep, Little Baby, Sleep (2012) Jake Runestad

Dan Wells, conductor

Love Bears All Things (2015) Joan Szymko

Jina Jang, soprano

D'quan Tyson, tenor

Sharon Rhinesmith, violin

❄ **Silent Night** (1818) Franz Xaver Gruber

Saturday, December 11, 2021

4:00 & 7:30 pm

St. Paul's Episcopal Church

Chestnut Hill

*The use of photographic or recording equipment during the concert
is strictly prohibited. Please silence all cell phones and audible alarms.*

Program Notes

Keith Chapman (1945-1989) was an organ prodigy, beginning formal studies at the age of five. While he was still a student at the Curtis Institute, he was appointed Grand Court Organist of Wanamaker Organ, a position he held for 23 years until his untimely death, and he took advantage of the vast, symphonic sound of this instrument in many of his compositions. His brilliant 1979 arrangement of *Bring a Torch, Jeanette, Isabella*, began life as an improvisation which he honed to perfection during his daily concerts.

Philadelphia-born composer Rex Isenberg (b. 1987) did his undergraduate study at Yale, where he sang with the legendary Whiffenpoofs, and received his masters and doctorate in composition from the Manhattan School of Music. He is best known for his choral writing, especially sacred Jewish music, where he combines traditional texts with a contemporary idiom. *Hear, O Israel* is an English-language setting of the *Shema Yisrael*, a prayer whose three scriptural passages contain the essence of the Jewish faith. The text also resonates with those of the Christian faith – when Jesus is asked what is the greatest commandment, he quotes from the *Shema*. The music is joyful and exuberant, with choral fanfares and a tonally flexible octotonic scale composed of alternating whole and half steps.



Joshua Fishbein (b. 1984) is an award-winning composer known mostly for his choral music, which has been performed by leading choral ensembles across the country. He is especially esteemed for his Hebrew settings of sacred Jewish music. Fishbein received his undergraduate degree from Carnegie Mellon University, his masters from the San Francisco Conservatory of Music, and his doctorate from UCLA. He currently serves on the faculties of the Peabody Institute of Johns Hopkins University and Towson University. *Al Hanisim*

(For the miracles) is a setting of a prayer of thanksgiving from the Jewish liturgy for Hannukah. It projects an air of majesty, with its soaring leaps, sinuous melodic lines, and long cadential phrases.

O Come, All Ye Faithful has variously been identified as an ancient Latin hymn, a traditional Portuguese carol, and even secret instructions to the supporters of the deposed Stuart monarchy. It was actually written around 1743 by John Francis Wade (1711-1786), a music teacher and engraver living in a Catholic émigré community in Douay, France. It circulated in manuscript, including a curious version in 3/4 time, until Wade published it in a collection called *Diverse Hymns for the Sundays the Feastdays of the Year* in 1751. It was popularized by Vincent Novello, who featured it in his own arrangement at Christmas concerts at the Portuguese embassy in London, where he was organist. The familiar English translation of the original Latin text was provided in 1841 by Frederick Oakeley (1802-1880), an Anglican minister who became a Roman Catholic priest and was known for his ministry to the poor in London's Westminster district.

Daniel Pinkham (1923-2006) had a long and distinguished career as a performer, composer and educator. He studied organ with E. Power Biggs, harpsichord with Wanda Landowska, and composition with Walter Piston, Aaron Copland, Arthur Honegger and Samuel Barber. His eclectic musical interests ranged from early music to electronic music. As a harpsichordist, he specialized in the performance of early music but also commissioned new pieces by Henry Cowell and Alan Hovhaness. He served as organist and choir director of Boston's historic Kings's Chapel for 42 years, and served on the faculty of the New England Conservatory of Music, where he created the Department of Early Music. His 1957 *Christmas Cantata* is one of his most enduring works and one in which his synthesis of early music and contemporary style is clearly evident. The texts are taken from the Latin responses for the Christmas masses and are set for three equal voices: chorus, brass, and organ. The first movement opens with a declamatory statement before moving into a dance-like section of ever shifting meter and rhythms. The second section features an arched melody which is passed antiphonally between the brass and organ, over which is spun a long, dreamy melody in the women's voices. The final movement is an extended crescendo of continually shifting tonalities, with text from Psalm 100 alternating with the angelic chorus "Glory to God in the highest, and peace on earth to men of good will."



Folksinger, composer and ethnomusicologist John Jacob Niles (1892-1980) grew up in a musical family in rural Kentucky and developed his interest in Appalachian folk music at an early age. His picaresque early career included flying recon missions in WWI, study at the Cincinnati College Conservatory of Music, a brief stint in the Lyric Opera Company of Chicago, touring with Black contralto Marion Kirby, and accompanying photographer Doris Ullmann into the lower Appalachians, collecting music and taking copious notes all the while. In 1933, he collected "three lines of text and a garbled melodic fragment" from a girl in North Carolina and used that material to construct *I Wonder as I Wander*, which he sang in concert in December, 1933 and published in his fifth compilation of folk music, *Songs of the Hill Folk*, in 1934. The word "or'nry" in the first verse was an idiomatic contraction for "ordinary."



Doris Ullman

Like Frederick Oakeley, Edward Caswell (1814-1878) was an Anglican minister who converted to Roman Catholicism and became a priest. He was a prolific and highly regarded hymnist, essayist and translator. See *amid the winter's snow* was published as *A Hymn for Christmas* in his 1858 collection *The Masque of Mary*. John Goss (1800-1880), professor of harmony at the Royal Academy of Music, organist at St. Paul's Cathedral, and an esteemed composer of vocal music, wrote the setting in 1871 for inclusion in *Christmas Carols New and Old*, compiled by his student John Stainer. David Willcocks' 1961 arrangement retains Goss's melody for the verses and his harmonization of the refrain, but Willcocks

adds an imaginative organ accompaniment and a lushly harmonized descant. Willcocks (1919-2015), a noted organist, composer, conductor and editor, is best known as the long-time director of the Choir of King's College, Cambridge and the Bach Choir of London.

The Festival of Nine Lessons and Carols has been a Christmas Eve tradition at King's College, Cambridge since 1918. It consists of nine scriptural readings which outline the Christmas story, interspersed with choir carols and congregational hymns. In 1982, Director of Music Stephen Cleobury began another tradition of commissioning a new carol each year for the festival. In 1987, he tapped John Rutter (b. 1945), who composed the exquisite *What sweeter music*. A composer, conductor, arranger, editor and producer, Rutter is best known for his choral music and in particular for his wonderfully singable and tuneful Christmas music. The text is taken from the 1648 *A Christmas Carol* by poet and vicar Robert Herrick, a short Christmas masque that was presented to King Charles I.

Tomorrow shall be my dancing day first appeared in print in 1833, but the text dates back at least to the 15th century. In it, Jesus recounts the details of his life using the dance as a metaphor for his mission of salvation and his true love as the people he was sent to save. The repeated "oh, my love, my love, my love" may sound a bit inappropriate, but in medieval times, songs often did double duty as sacred and secular music with very few changes in the text. The repeated invitation to join the dance may have been literal – the word carol originally meant a festive circle dance accompanied by song. John Gardner (1917-2011) was a prolific composer in many genres, but is best known for his choral and vocal music. He succeeded Gustav Holst and Herbert Howells as Director of Music at St. Paul's Girls' School and wrote this energetic, syncopated setting of *Tomorrow shall be my dancing day* for the girls' choir in 1965.

When Felix Mendelssohn sent his 1840 cantata honoring Johann Gutenberg to his English publishers, he singled out the second movement as a piece that could stand alone with the right text. He suggested something patriotic rather than sacred because the music was "soldierly and buxom." It is fortunate that William Cummings (1831-1915) was unaware of Mendelssohn's comments. He had been an ardent admirer of the composer ever since singing for him in the premiere performance of *Elijah*, and when he obtained a score of the Gutenberg cantata in 1855, he was also struck by the "soldierly and buxom" chorus. He found that it fit a hymn by Charles Wesley, "Hark how all the welkin rings," which after successive emendations of the text by George Whitefield, Nahum Tate and Martin Madan became the *Hark! The Herald Angels Sing* that we know today.

When Dominick DiOrio (b. 1984) agreed to write a new work for this concert, he turned to poet and Mendelssohn Chorus member Kyle Conner to provide a text, giving him wide latitude in subject and format. Conner explains that "immediately the concept of Yule starting racing around my brain – Yuletide carols, Yule logs, Yule feasts. Attributed to Germanic tribes, the Yule tradition is very old and precedes Christianity by several hundred years. Yule in its earliest Norse form *Jolnir* was one of the many names of the Norse god Odin. In pre-Christian societies, local deities were always the center of religious and agricultural celebrations, and Yule originated as a celebration of Odin and the winter solstice. With the spread of Christianity, it was gradually subsumed into the celebration of Christmas. I

knew that this would be a celebratory piece, so it had to be a dance. I constructed the poetry in 6/8 meter with two dactyls (DEE-da-da) followed by three trochees (DEE-da), a rhythm reinforced by beats of the tambourine. Otherwise, the music is sung entirely a cappella, which is likely how singing began.”

Korean-born Texu Kim (b. 1980) is an enormously versatile composer whose music has been performed by leading orchestras, instrumental ensembles and choruses around the world. He is a frequent collaborator with choreographers, filmmakers and educators and his music often explores cross-cultural elements. Kim received undergraduate degrees in chemistry and music from Seoul National University, a doctorate in composition from Indiana University, and currently serves on the music faculty of San Diego State University. About *The New Year's Magpie Song*, he writes, “I wanted to my piece to be about welcoming the New Year both literally and figuratively, as well as the new era after the pandemic. The first idea that came to me was to employ a popular children’s song in Korea that people sing on New Year’s Day: ‘Magpies New Year’s Day is yesterday, Ours is tomorrow.’ I also researched New Year’s Day customs in other cultures. In some, people go out to celebrate; in others people stay home, or fast, practicing religious customs, or eat special food. Koreans, for example, eat a rice cake soup called *Tteokguk* on New Year’s Day. Amalgamating all this, I wrote my own text, some in Korean and some in English, and created a pseudo-folk tune that embraces various musical influences.”



Diane White-Clayton (b. 1964) is a composer, vocalist, choral conductor, minister and acclaimed classical and gospel performer. She holds a BA from Washington University in St. Louis, masters and doctorate degrees from University of California at Santa Barbara, and studied piano at the Ecole Normale de Musique in Paris. In her composer’s notes, she writes, “*The Birth of a Promise* is a work leaning towards the classical tradition with flavors of impressionism in the piano accompaniment and contrasting textures in the choral writing. Although the subject is centered on the Virgin birth, its message far exceeds the season of Christmas. It speaks of the struggle often associated with the great promises of God.”

Frederick Faber (1814-1863), another Anglican vicar turned Catholic priest, missed the richness of Anglican hymnology and was determined to remedy that. He wrote over 150 hymns with beautifully crafted texts designed to facilitate congregational singing, including his 1862 *There’s a Wideness in God’s Mercy*. This beautiful setting was written in 1977 by Calvin Hampton (1938-1984), an exceptional and highly individual organist and a prolific composer of hymns. This setting may be unfamiliar to some, but it has made its way into a number of hymnals.

The text for *Sleep, Little Baby, Sleep* comes from *Holy Innocents*, the first of three poems of that same name written by English poet Christina Rossetti (1830-

1894). Rossetti was deeply religious and there is an allegorical or symbolic quality to much of her poetry. The Holy Innocents is the name given to the infants slain at Herod's behest as recounted in the Gospel of Matthew; their feast day is celebrated on December 28. One can picture a grieving mother finding solace in a lullaby where her child will waken safely to warmth and love in heaven. Composer Jake Runestad (b. 1986) is highly regarded for his vocal and choral music, which includes three operas, five cantatas for chorus and orchestra, and numerous shorter choral works. He writes in his composer's notes, "*Sleep, Little Baby, Sleep* is a lullaby based on the swaying movement of lulling a young child to sleep. The rocking 6/8 meter and mostly consonant harmonies create a peaceful and comforting sound world while the low tessituras provide a calming resonance when a child is held close to one's chest."

Acclaimed choral composer Joan Szymko (b. 1957) has served as Artistic Director of the 100-voice women's Aurora Chorus since 1993 and was resident composer for Portland, Oregon's Do Jump! Movement Theater for 17 years. Both experiences inform her compositional style, which includes thoughtful and compelling texts, carefully constructed and evocative settings, and a wonderful gift for melody. In 2014, she received a commission from Eugene Vocal Arts to create a major work for chorus and orchestra on the subject of Alzheimer's dementia. The resulting work, *Shadow and Light, An Alzheimer's Journey*, set for chorus, soloists and chamber orchestra, was premiered in 2016. Szymko has provided the following notes. "I conceived a libretto in three parts with a total of sixteen movements. Using quotes of patients, their loved ones, classic poetry of Dickinson and Rilke, hymn text and scripture, my own words, and compelling contemporary poetry directly related to Alzheimer's, my intent was to bear beautiful, loving witness to a growing population of care-partners that feels largely invisible and ignored. My hope was to create something universal, beyond the scope of the disease. *Love Bears All Things*, the 16th and final movement, is an expression of the enduring love that prevails when all else – all words, all memory, and physical function fail."



That most beloved of carols, *Silent Night*, was written in 1818 for a Midnight Mass service by Joseph Mohr and Franz Gruber, assistant pastor and choir director, respectively, of the aptly named St. Nicholas Church in the Austrian town of Oberndorf. It is in the form of a *ländler*, a traditional Austrian folk dance, although many of the dotted rhythms have disappeared from the melody over the years. The unpublished carol soon entered the repertoire of several touring folk groups, and it quickly achieved wide popularity throughout Europe under the guise of a traditional Tyrolean folk carol, much to the annoyance of Gruber, who never received proper credit during his lifetime. The English version is a paraphrase written in 1859 by Episcopal priest John Freeman Young while he was assistant rector of Trinity Wall Street Church in New York.

– Michael Moore

The Texts

Isenberg: Hear, O Israel

Hear, O Israel! The Lord is our God, the
Lord is one!

Blessed is God's glorious kingdom forever
and ever.

And you shall love the Lord with all your
heart, all your soul, and all your being.
Set these words which I command you this
day upon your heart.

Teach them patiently to your children.
Ponder them in your home and on your
way,

When you lie down and when you rise up.

And bind them as a sign upon your hand.
Let them be symbols before your eyes.
Inscribe them on the doorposts of your
house and on your gates.

Be mindful of all my Mitzvot* and do them,
So shall you consecrate yourself to God.

I am the Eternal God who led you out of
Egypt to be your God.

Hear, O Israel! The Lord is our God, the
Lord is One! I am He, the Everlasting
God. Amen.

*commandments

Deuteronomy 6:4-9, Psalm 72:19,
Numbers 15:40-41

Translation from *Gates of Prayer for
Shabbat and Weekdays*

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Rabbis, used by permission
adapted by Rex Isenberg

Fishbein: Al Hanisim (For the Miracles)

Al hanisim, v'al hapurkan,
v'al hag'vuròt, v'al hat'shu-òt,
v'al hamilchamòt, she-asìta la-avotèinu
v'imotèinu,
bayamim hahèm baz'màn hazèh.

[We thank you] for the miracles, for the
redemption,
for the victories, for the saving acts,
for the wars, which You waged for our
forefathers and foremothers,
in those days at this season.

– translation adapted by Joshua Fishbein

* O Come, All Ye Faithful

O come, all ye faithful,
Joyful and triumphant.
O come ye, o come ye to Bethlehem.
Come and behold him
Born the King of Angels.
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord.

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above:
Glory to God
In the highest:

O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord.

Yea, Lord, we greet thee,
Born this happy morning,
Jesu, to thee be glory giv'n;
Word of the Father,
Now in flesh appearing:
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord.

– translation by Frederick Oakeley

Pinkham: Christmas Cantata

I. Quem vidistis pastores?

*Quem vidistis pastores? Dicite!
Annunciate nobis in terris quis apparuit.
Natum vidimus et chorus angelorum
collaudantes Dominum.
Alleluia.*

Shepherds, what did you see? Tell us!
Tell us what appeared on earth.
We saw his birth and a choir of angels
Praising the Lord together.
Alleluia.

II. O magnum mysterium

*O magnum mysterium et admirabile
sacramentum
Ut animalia viderunt Dominum natum,
Jacentem in præsepio.
Beata virgo cujus viscera meruerunt
portare Dominum Christum.*

What a great mystery and wondrous
sacrament
that animals should witness the Lord's birth,
lying in a manger.
Blessed Virgin, whose womb was worthy to
carry Christ the Lord.

III. Gloria in excelsis Deo

*Gloria in excelsis Deo,
et in terra pax hominibus bonæ voluntatis.*

*Jubilate Deo, omnis terra;
Servite Domino in lætitia.*

Introite in conspectus ejus in exultatione.

*Scitote quoniam Dominus ipse est Deus:
Ipse fecit nos, et non ipsi nos.*

Alleluia.

Glory to God in the highest,
And peace on earth to men of good will.

Praise God, all you lands;
Serve the Lord in gladness.

Come into his presence rejoicing.

Know then that the Lord himself is God;
He made us, and not we ourselves.

Alleluia.

Niles: I Wonder as I Wander

I wonder as I wander out under the sky,
how Jesus the Savior did come for to die
for poor, orn'ry people like you and like I;
I wonder as I wander out under the sky.

When Mary birthed Jesus, 'twas in a cow's
stall,
with wise men and farmers and shepherds
and all;

but high from God's heaven a star's light
did fall,
and the promise of ages it then did recall.

If Jesus had wanted for any wee thing,
a star in the sky, or a bird on the wing,
or all of God's angels in heav'n for to sing,
he surely could have it, 'cause he was the
king.

* See amid the winter's snow

See amid the winter's snow,
Born for us on earth below;
See the tender Lamb appears,
Promis'd from eternal years:
Hail, thou everblessed morn;
Hail, redemption's happy dawn;
Sing through all Jerusalem,
Christ is born in Bethlehem.

Lo within a manger lies
He who built the starry skies:
He who, throned in height sublime,
Sits amid the cherubim.

Refrain

Say, ye holy shepherds, say
What your joyful news today;
Wherefore have ye left your sheep
On the lonely mountain steep?

Refrain

As we watched at dead of night,
Lo, we saw a wondrous light;
Angels singing "Peace on earth"
Told us of the Saviour's birth:

Refrain

Sacred infant, all divine,
What a tender love was thine,
Thus to come from highest bliss,
Down to such a world as this:

Refrain

Teach, O teach us, Holy Child,
By thy face so meek and mild,
Teach us to resemble thee,
In thy sweet humility:

Refrain

– Edward Caswall

Rutter: What Sweeter Music

What sweeter music can we bring
Than a carol for to sing
The birth of this, our heav'nly king?
Awake the voice! Awake the string!

Dark and dull night, fly hence away,
And give the honour to this day
That sees December turned to May.

Why does the chilling winter's morn
Smile like a field beset with corn?
Or smell like a meadow newly shorn
Thus on the sudden? Come and see
The cause, why things thus fragrant be:
'Tis he is born, whose quick'ning birth
Gives life and lustre, public mirth,
To heaven and the underearth.

We see him come, and know him ours,
Who, with his sunshine and his showers,
Turns all the patient ground to flowers.

The darling of the world is come,
And fit it is we find a room
To welcome him. The nobler part
Of all the house here is the heart,
Which we will give him; and bequeath
This holly and this ivy wreath,
To do him honor; who's our King,
And Lord of all this revelling.

– Robert Herrick

Gardner: Tomorrow Shall Be My Dancing Day

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance;
*Sing, oh! my love, oh! my love, my love,
my love,
This have I done for my true love.*

Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to my dance.
Refrain

In a manger laid, and wrapped I was,
So very poor, this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance.
Refrain

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard I from above,
To call my true love to my dance.
Refrain

*** Hark! The Herald Angels Sing**

Hark! the herald angels sing
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the newborn King.

Christ, by highest heav'n adored,
Christ the everlasting Lord,
Late in time behold him come,
Offspring of a virgin's womb:
Veiled in flesh, the Godhead see,

Hail th'incarnate Deity,
Pleased as man with man to dwell,
Jesus, our Emmanuel.
Hark! The herald angels sing
Glory to the newborn King.

Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald angels sing
Glory to the newborn King.

– Charles Wesley & George Whitefield

DiOrio: A Yuletide Carol

Good tidings!

Light the candles!

Raise the spirits...

OooOooooOO

Shed a light!

Spirit bright...

Don't wander far...

Peace be upon you

and your ken!

Stay close to the fire...

Let us celebrate!

Precious light!

YULE!

Y-U-L-E !!!

Y—U—L—E !!!

We sing Yule tonight

Watch the log burn bright

Spirits walk upright

Shading death with life

Yule is the joy of the All-As-One

Stoking the revelry just begun

Offering songs to the setting sun

Calling the past into momentum: Yule!

See-er tell us true

Futures that you view

What riddles can you

Spell for our commune?

Now ancestor's spirits walk hand in hand

Sowing the air of the dormant land

Inhaling night and exhaling day

What is the magical seed?

We say Yule, Yule, Yule!

Oh, myst'ries we behold

Now til time untold

Circle round the fire

Lift our vision high'r

A sacred vigil this longest night

Clarifies vision of second sight

Holding realities side by side

This is the wonder we call Yuletide!

Join us in this dance

Find our inner trance

Make we in this place...

Joy unto our grace...

Unblinking eye of Eternal Time

Fixes the mystery in its rime

In frozen moment revealèd all

Ten thousand mysteries in our thrall...

Nature slumbers deep

Seasons in its sleep

We dream greenest fields

for our crops to yield

Spirits move about

Nat'ral law they flout

We wield ancient wyrd

Come, Sun, quell our fear!

Fire the image of light divine

Sparking together in dance and wine

Joy is our answer to darkest hour

Dancing the circle we call our power

YULE-BEING! Thee we praise

For green shoots to raise

Magic lets us see

possibility!

Yule is the joy of the All-As-One

Stoking revelry just begun

Offering songs to the setting sun

Calling the past into momentum: Yule!

We take pleasure now

toasting gods and plough

Singing praise to thou

Nature's greenest bough

Yule brings special sight

To this longest night

May you live in peace

Joy and love increase

– Kyle Conner

Kim: The New Year's Magpie Song

Wild is the parting year,
we await its closure.
“Coming is a welcome visitor,”
To us the magpies sing.

Some meditate,
some decorate their homes,
some celebrate with fireworks,
some write, some dance,
and we sing this Magpie song:

*Kkachi, kkachi, sulkkachi,
johoon sohnnim ohndago
kkachi, kkachi, sulkkachi,
gibboon noreh hahneh.*
(Magpie, magpie, New Year's magpie
A welcome guest is coming,
Magpie, magpie, New Year's magpie,
It sings pleasantly,)

Some fast, some feast,
some clean, some make a mess.
Some make a noise, some stay quiet,
And we sing the Magpie song.

*Kkachi, kkachi, sulkkachi,
johoon sohnnim ohndago,
kkachi, kkachi, sulkkachi,
gibboon noreh hahneh,
hahmkkeh noreh hahneh!*
(Magpie, magpie, New Year's magpie,
A welcome guest is coming,
Magpie, magpie, New Year's magpie,
It sings pleasantly,
It sings together.)

✻ Angels We Have Heard on High

Angels we have heard on high
Sweetly singing o'er the plain,
And the mountains in reply
Echoing their joyous strain,
Gloria in excelsis Deo!

Shepherds, why this jubilee?
Why your joyous strains prolong?
What the gladsome tidings be
Which inspire your heav'nly song?
Gloria in excelsis Deo!

Come to Bethlehem, and see
Christ, whose birth the angels sing;
Come, adore on bended knee
Christ the Lord, the newborn King.
Gloria in excelsis Deo!

– James Chadwick

White-Clayton: The Birth of a Promise

One night the angel Gabriel was sent from
God on high
To tell the Virgin Mary of a gift that would
change her life.
A baby boy named Jesus, the long-awaited
King,
Would soon be inside of her, a miracle
unseen.
The road would not be easy but she chose
to receive
the pain and the promise so that others
could be free.

Like Mary, you may be called to a promise
linked with pain.
Like Mary, let the Holy Ghost overshadow
you.
Just hold on through your labor, push
through the pain.
For some promises, certain promises, are
birthed in pain.

✳ **There's a Wideness in God's Mercy**

There's a wideness in God's mercy
Like the wideness of the sea;
There's a kindness in his justice
Which is more than liberty.
There is plentiful redemption
In the blood that has been shed:
There is joy for all the members
In the sorrows of the Head.

For the love of God is broader
Than the measures of our mind,
And the heart of the Eternal
Is most wonderfully kind.

If our love were but more simple
We should take him at his word,
And our lives would be all sunshine
In the sweetness of our Lord.

Fearful souls, why will you scatter
Like a crowd of frightened sheep?
Foolish hearts, why will you wander
From a love so true and deep?
There is welcome for the sinner
and more graces for the good;
There is mercy with the Savior,
There is healing in his blood.

– Frederick Faber

Runestad: Sleep, Little Baby, Sleep

Sleep, little baby, sleep;
The holy Angels love thee,
And guard thy bed, and keep
A blessed watch above thee.
No spirit can come near
Nor evil beast to harm thee:
Sleep, Sweet, devoid of fear
Where nothing need alarm thee.

The Love which doth not sleep,
The eternal Arms surround thee:
The Shepherd of the sheep
In perfect love hath found thee.
Sleep, through the holy night,
[...]kept from snare and sorrow,
Until thou wake to light
And love and warmth tomorrow.

– Christina Rossetti

Szymko: Love Bears All Things

Love bears all things, believes all things,
hopes all things, endures all things.
Love never fails.

– 1 Corinthians 13:7-8

✳ **Silent Night**

Silent night, holy night,
All is calm, all is bright
Round yon virgin mother and child,
Holy infant, so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night, holy night,
Shepherds quake at the sight,
Glories stream from heaven afar,
Heav'nly hosts sing Alleluia:

Christ the Saviour is born,
Christ the Saviour is born!

Silent night, holy night,
Son of God, love's pure light
Radiant beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord at Thy birth,
Jesus, Lord at Thy birth.

– Translation by John Freeman Young

The Performers

Mendelssohn Chorus of Philadelphia

Mendelssohn Chorus of Philadelphia has a rich and storied history as one of the nation's premiere choral ensembles and a vital part of Philadelphia's cultural ecosystem. Founded in 1874 as an eight-voice male chorus and now in its 148th season, MCP is led by its 14th Artistic Director & Conductor Dominick DiOrio. MCP welcomes all gender identities and includes over 110 mixed voices ranging in age from 18 to 77 years old, and drawing from seven counties in Pennsylvania, New Jersey, and Delaware. Many singers have degrees in music, work in musical professions, or study voice privately, and all have previous choral experience.

From its earliest days, MCP has been dedicated to artistic excellence by performing both the historic works of the past and the music of today at the highest levels. The Chorus has enjoyed a long performing relationship with the Philadelphia Orchestra, beginning with a 1904 performance of Beethoven's *Symphony No. 9* and continuing with more than 100 concert appearances. MCP's discography includes more than 20 commercial recordings (including the Grammy-nominated 1985 recording of Persichetti's *Winter Cantata*), with the latest, *Fetter & Air*, planned for release this January with Navona Records.

MCP has had a long and significant commitment to commissioning new music, presenting 70 commissioned works over the past 30 years alone, including pieces by Pulitzer Prize winning composers David Lang, Jennifer Higdon and Caroline Shaw. Many of these works have entered the repertoire with multiple subsequent performances. Five have been commercially recorded, and our 2014 commission, Julia Wolfe's *Anthracite Fields*, was awarded the 2015 Pulitzer Prize in Music.

Recognizing that choral music is a living art, MCP has pushed the boundaries of traditional performances by integrating elements such as dance, choreography, videography, and audience movement into our programs to create an immersive experience. The Philadelphia Inquirer wrote about *Turbine*, a site-responsive work performed at the Philadelphia Water Works with a score by Byron Au Yong and choreography by Leah Stein, that "...it's hard to imagine that anyone walked away from *Turbine* unchanged." This imaginative programming has won MCP two ASCAP/Chorus America Awards for Adventurous Programming in 1992 and 2013. When MCP was honored to host the 2019 Chorus America Annual Conference, it welcomed the attendees with the Philadelphia premiere of Tan Dun's evocative soundscape *Water Passion According to St. Matthew*.

In addition to programming our own concert season, MCP serves as a musical incubator for early career professional singers and conductors through our section leader and apprenticeship programs. MCP develops programs and activities that leverage each individual's skill set as they continue to hone their craft. Many MCP singers and conductors have gone on to major professional careers, including singers Tamara Matthews, Laura Heimes, and Eric Owens, and conductors David Hodgkins (Coro Allegro), Iris Levine (VOX Femina), and Julia Zavadsky (Nashirah).

Dominick DiOrio, Artistic Director

Dominick DiOrio became the 14th Artistic Director of the Mendelssohn Chorus of Philadelphia in 2020. An imaginative and enthusiastic conductor and composer, he has won widespread acclaim for his contributions to American music. Whether leading an ensemble or crafting a new score, he brings equal passion to his work in vocal and instrumental music, and he has been recognized with The American Prizes in both Choral Composition (2014) and Choral Performance (2019, with NOTUS).

DiOrio believes that singing together brings people joy. He has conducted ensembles around the world, from the Houston Chamber Choir and Choral Arts Initiative in the USA to Allmänna Sången and Ars Veritas abroad. A strong advocate for new music, he has collaborated with many of today's leading composers including Paquito D'Rivera, Tawnie Olson, Caroline Shaw, Moira Smiley, Christopher Theofanidis, and the late Swedish composer Sven-David Sandström. Committed to diversity, inclusion, and representation in artistic programming, DiOrio proudly programs works that reflect the gender, ethnic, and racial diversity of our world and he strives to amplify the voices of composers from underrepresented populations.

His love for contemporary repertoire spans the gamut of path-breaking works from the 20th and 21st centuries, including James MacMillan's *Seven Last Words*, Steve Reich's *The Desert Music*, David Lang's *the little match girl passion*, Sofia Gubaidulina's *Sonnengesang*, and Krzysztof Penderecki's *St. Luke Passion*, which he had the honor of preparing for the composer in November of 2017. Equally at home with music of earlier eras, he has also conducted performances of Purcell's *Dido and Aeneas*, Mozart's "Great" *C Minor Mass*, Mendelssohn's *Psalm 42*, Vaughan Williams' *Five Mystical Songs*, Barber's *Knoxville: Summer of 1915*, and Bernstein's *Chichester Psalms*.

As a composer, DiOrio has been hailed for a keenly intelligent, evocative style, which shows "a *tour de force* of inventive thinking and unique colour" (*Gramophone*). His music has been praised for its "depth of vision, mastery of compositional technique, and unique style" (*The American Prize*). His over 50 published works have appeared at major venues around the world including the Sydney Opera House, Lincoln Center, and Carnegie Hall — as well as in Austria, Canada, China, Finland, Hong Kong, Ireland, South Korea, Sweden, and the UK. He writes music for singers and players of all ages and experiences, and his recent commissioning partners include the Children's Chorus of Washington, the Worcester Youth Orchestras, the Cincinnati Vocal Arts Ensemble & Cincinnati Chamber Orchestra, The Choral Arts Society of Washington, "The President's Own" United States Marine Band, and several universities including Princeton, Smith, and the Universities of Michigan, Oregon, and Illinois.

DiOrio believes in the power of education to change lives and impact our communities. In addition to his work in Philadelphia, he is also a member of the choral conducting faculty at the Indiana University Jacobs School of Music, where he



Synthia Steinman

leads the select, new music chamber chorus NOTUS. He has elevated NOTUS to national acclaim through commissions, recording projects, and invited performances at regional and national conferences of the American Choral Directors Association (ACDA). NOTUS was also one of only 24 choirs in the world selected by competitive audition to perform at the 12th World Symposium on Choral Music in Auckland, New Zealand, before it was cancelled due to the coronavirus pandemic.

DiOrio is deeply committed to strengthening the choral field by empowering others, and he currently serves as president of the National Collegiate Choral Organization. He has also previously served as treasurer of NCCO (2014-2017), as chair of ACDA's Composition Initiatives Standing Committee (2016-2020), and as a member of the board of directors for Chorus America (2015-2018). He earned the Doctor of Musical Arts degree in conducting from the Yale School of Music, as well as the MMA and MM in conducting from Yale and the BM in composition *summa cum laude* from Ithaca College. He proudly credits his mentors Janet Galván, Simon Carrington, and Marguerite Brooks for serving as model leaders, and for making him the person that he is today.

Heather Mitchell, Assistant Conductor

Heather Mitchell is ecstatic to be appointed Assistant Conductor and Chorus Manager for the Mendelssohn Chorus of Philadelphia. She is currently the Artistic Director of the Hopewell Valley Chorus, an alto for the Manhattan Choral Ensemble, the conductor of the Montclair Community Choir, and most recently served as Conductor-in-Residence at Manhattan Concert Productions. As a choral singer, she has performed with many professional and notable groups that include The Bach Choir of Bethlehem, Manhattan Chorale, Coro, Tucson Chamber Artists, and the Tucson Symphony Orchestra. With a focus on unknown repertoire, Heather founded the professional choir FIVE LINES to bring attention to works by major composers that have been overlooked. In the spirit of FIVE LINES, she made her Carnegie Hall debut conducting the rarely performed Schumann *Requiem*, Op. 148 with the Masterwork Festival Chorus and the New York City Chamber Orchestra. She was the author of "A Reconsideration of the Performance of the Chorales in J.S. Bach's *Passio secundum Johannem*, BWV 245," a featured article in the American Choral Directors Association's Choral Journal, that defines the proper performance practice of Bach's chorales. In 2006, she earned the Emerging Conductor Award from the Minnesota Chorale and has been sought out as a guest lecturer, clinician, and judge for collegiate programs and choral festivals like the Arizona Music Educators Association, All-American Music Festival, and OrlandoFest. Her teaching spans children's, collegiate, community, and professional choirs. Heather holds a Doctor of Musical Arts degree in choral and orchestral conducting from the University of Arizona and a Master of Music degree in choral conducting from Saint Cloud State University, in Minnesota. Outside of music, she is a professional photographer in the NYC metro area, an avid hiker, and tries to bake everything.



Andrew Kotylo, organ

Andrew Kotylo has been Director of Music and Organist at St. Paul's Episcopal Church, Chestnut Hill since 2019. Previously he had served as Organist/Choirmaster at the Basilica of St. Peter in Columbia, South Carolina and Associate Director of Music at the historic Trinity Episcopal Church on the Green in New Haven, Connecticut.

A native of Binghamton, New York, Kotylo holds degrees from the Indiana University Jacobs School of Music, where he studied organ with Christopher Young and Larry Smith and choral conducting with William Jon Gray. Other teachers have included Carolyn Albaugh, the late Searle Wright, Jonathan Biggers, and John Schwandt. His doctoral dissertation concerns the life and organ works of Searle Wright, for which he received a citation of excellence from Indiana University.

Kotylo has concertized throughout the United States and in England, with performances at conventions of the American Guild of Organists and Association of Anglican Musicians that have earned critical acclaim. A top prize-winner in numerous competitions, including the American Guild of Organists' National Young Artists Competition and Poister Competition, his performances have been featured several times on American Public Media's *Pipedreams*. He is also active as a private teacher, competition adjudicator, and workshop clinician.



Ting Ting Wong, piano

Ting Ting Wong is honored to be in her sixth season as collaborative pianist with Mendelssohn Chorus. In great demand as a vocal coach and accompanist, she serves on the musical staff in vocal studies at Curtis Opera Theater, Curtis Institute of Music, and at The Academy of Vocal Arts in Philadelphia. She has served as chorus pianist with Opera Philadelphia and Temple University.

She currently serves as music director at Newtown Square Presbyterian Church and the Union League Voices of Philadelphia. Ting Ting also maintains a busy schedule giving recitals to the community and teaching in her private coaching studio.

Born and raised in Hong Kong, Ting Ting holds two Master's degrees: one in piano performance from Carnegie Mellon University, where she also earned a piano pedagogy certificate, and one in piano accompanying and coaching from Temple University, where she studied with Mr. Lamber Orkis and Dr. Charles Abramovic.



John Myers

For biographies of Mendelssohn Chorus conducting apprentices and section leaders, please visit our website at www.mcchorus.org.

Timberdale Brass

Timberdale Brass is an ensemble committed to engaging listeners of all ages, convinced that if they enjoy the music they play, the audience will leave their performances smiling and wanting more. Consisting of the region's most sought after brass musicians, members hold principal positions in many of the Delaware Valley's preeminent ensembles and have performed with The Philadelphia Orchestra, Opera Philadelphia, Philly Pops, Chamber Orchestra of Philadelphia, Philadelphia Ballet, Delaware Symphony, Iris Chamber Orchestra, and with Philadelphia's premiere theater companies. Timberdale Brass is thrilled to be included in this performance with the Mendelssohn Chorus, with various members of the ensemble having performed on Feast of Carols programs for many, many years.

Timberdale Brass members are Eric Schweingruber and Darin Kelly, trumpets, Jonathan Clark, horn, Jarred Antonacci, trombone, and Paul Erion, tuba.

Mendelssohn Club makes its concert programs available in Braille for audience members who are visually impaired. Requests must be made at least one week in advance by calling Mendelssohn Club at 215.735.9922 or visiting our website at www.mcchorus.org.



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honor of Charlotte Sibley*
Katherine Haas
Deborah Hanson
*In honor of Charlotte
Sibley*
Matt Hartman and Toni
Stefano
Warren and Yvonne Herbst
Frederick Heuser
Warren Hoffman
Elizabeth Hohwieler
Brian Johnston
Samantha Kamen

Emily Kane
Margie Kanther
Eric Kinsey
Hannah Knauss
Daniel Kochavi
Nancy Kolb
Jillian Kunze
Arlene Lessack
Susan Levinson
*In honor of our friend
Steve Glasser*
Jim Light
Helen Mangelsdorf
Lauren Marcinkowski
Mitchell Marcus
Tom Marett
Alexandra McFadden
Patricia McMahon & Alan
Rinkus
*In memory of Elizabeth
McMahon*
Natalie McQuiston
Erin Mulrooney
Daniel & Susan Nichols
Amanda Pfannenstiel
Rebecca Phillips
Mary Pier & Stephen
Skwire
Bob Ranando
Lisa Ray
Rebecca Rendsburg
Gabrielle Rinkus
Rebecca Roberts
Daniel Rosen
Ron Rosen
Stephanie Rosie
Aileen Salus
Julia and Kyle Sammin
Elizabeth Scanlon
Barbara Serrill
Kyle Sheehan
Jennifer Sheffield
Dan Simpson
Ellen Sleeter
Christina King Smith
Michael Smith
Jane Stanton
Douglas Stay
Juliette Stevens
John Sukunda
Karina Sweeney
Stephen Ullman
Elizabeth & Scott
Vanderburg

Joanna Wallace
Lisa Wallace
Linda Whinney
Charles White

Hayley Wieland
Debra Will
Leigh Wymer
Mario Zacharjasz

Zach Zaitlin
Luke Zhu
Marie Zimmerman
Peter Zutter

Donations Made in Celebration of the Wedding of Margaret Satell and Douglas Stay

Joan and Paul Aspan
Brenda Bary & James
McGlinchey
Anne Marie Bedford
Jane Cummings
Domenic D'Amico
Jean & George Dowdall
Kathleen Drummond
Tom & Ellie Elkinton
Roberta Fischer

Flo Gardner
Mary Holton
Mark A. Momjian
Daniel & Susan Nichols
Cailine Petzold
Mark & Maxine Pinzur
Janet Wilson Smith
Tim Stay
Rebecca Test & Stephen
Barsky

Meg Tharp
Rebecca & David
Thornburgh
Sallie Van Merkensteijn
Kathryn & Donald
Wadsworth
Charles White
Joanne Wilfong

Sustaining Singers

Mendelssohn Chorus is grateful to the following singers for joining the chorus at the Sustaining Singer level for the 2020-2021 and/or 2021-2022 seasons.

Rachele Armstrong
Andrew Beck
Paul Burgmayer
Frank Cassel
Kyle Conner
Robin Eaton
Tom and Ellie Elkinton
Brendan Fullam
Teri Gemberling-Johnson
Steven Glasser
Jennifer Hay
Elizabeth Hohwieler
Nancy and Bill Jantsch
Emily Grace Kane

William Kunze
George Leone
Susan Lin
Carolyn Linarello
Priscilla Lo
John H. Luttenberger, III
Sean Martin
Ilene Miller
Michael Moore
Elizabeth Mortarotti
Daniel Ojserkis
Kate Phillips-Kaiser
Mark Pinzur
Sandy Rea

Gabrielle Rinkus
Roy Schmidt
Jeff Schwartz
Maria Sisto
Thomas Sutton
Marie Tavianini
Rebecca Thornburgh
Richard Tolsma
Stephen Ullman
Jane Uptegrove
Alex Varghese
Kathryn Wadsworth
Aiko Whiting

Donations Made to the Leif Magnusson Operating Reserve

Trevor Cloak and Fritz
Fowler
Rhonda Gilbert
Sandra Immerman

Eleanor Kazdan & Gary
King
Charlotte Sibley

Caroline West & Jonathan
Sprague
David J. Wierz

Donations Made to the Alan Harler New Ventures Fund

Joan and Paul Aspan	Ilene & Steven Miller	Christina King Smith
Allie Faulkner	Paul Rardin and Sandy	Jane Uptegrove & Anthony
Rich Galassini	Crump	Fisher
Alan Harler & Charles	Stephanie Judson and	Louis Willig
Kalick	Sandy Rea	John Murray Wilson & Vera
Matt Hartman	Michele Richman	Wilson
Brian Johnston	Ron Rosen	Leigh Wymer
Kathryn Marshall	Michael Smith	

Donations Made to the John P. Leonard Apprenticeship Program

Julie Cohen	Alan Harler	Daniel Kochavi
Jeffrey Cornelius	Sandra Immerman	Linda Lipscomb
Amanda Davis	Martin Levitas and Roberta	Charlotte Sibley
Robin Eaton	Rote	Laura Temoyan
Tom & Ellie Elkinton	John H. Luttenberger, III	Rebecca Thornburgh
Flo Gardner	Mark and Maxine Pinzur	David J. Wierz

Donations Made to the Rose Salus Fund

Chifan & Andrew Belmont	Edina Lessack	Howard Tiger
Arlene Lessack	Aileen Salus	

Supporters of our Holiday Fundraiser

Rachele Armstrong	Lynn Kirby	Charlotte Sibley
Evan Birnholz	Amanda Lea Davis	Maria Sisto
Christopher Carriero	Susan Lin	Marie Tavianini
Frank Cassel	Carolyn Linarello	Jane Uptegrove
Christine Chaapel	John H. Luttenberger, III	Mary Weinland
John Cox	Lauren Marcinkowski	Aiko Whiting
Hannah Davis	Ilene Miller	David J. Wierz
Dominick DiOrio	Erin Mulrooney	Janet Wilson Smith
Tom & Ellie Elkinton	Mark Pinzur	Pameal Yih
Betty Howieler	Gabrielle Rinkus	Marie Zimmerman
Nancy & Bill Jantsch		

Corporations and Foundations

The Archie W. and Grace Berry Foundation
COVID-19 Arts Aid PHL
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Pennsylvania Council on the Arts
National Endowment for the Arts
The Presser Foundation
Shuttered Venue Operators Grant
The William Penn Foundation

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CONTACT:
Dr. Andrew Kotylo
Director of Music
akotylo@stpaulschestnuthill.org





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Three evenings of reflection after a time of upheaval...

Three chances to sing together once more...

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*Seek the healing light,
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we begin to rebuild.*

Featuring
Dashon Burton, baritone &
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Mar 17 & 19, 2022

BEYOND THE BINARY

*"There are more things in heaven and
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in your philosophy."*

A world premiere by
Andrea Clearfield
with Square Peg Round Hole
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The Fillmore • Fishtown
May 15, 2022



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