

Mendelssohn Chorus of Philadelphia
proudly presents their 149th Season: **HAND IN HAND**

A FEAST OF CAROLS

"The hand expresses what the heart already knows."

- SAMUEL MOCKBEE

Saturday • December 10, 2022 • 2pm & 5pm



MCCHORUS.ORG

Mendelssohn Chorus Turns 150 Years Young Next Season!



As we approach this milestone 150th anniversary, we want to hear from you! What are some of your favorite Mendelssohn Chorus memories? To add your story to the celebration please complete our audience survey, or you can email info@mcchorus.org with the subject line *MendelMemories*.



Selected MendelMoments

- 1874 Composer, conductor and singer William Wallace Gilchrist founds Mendelssohn Club of Philadelphia. It presents its highly anticipated first public concert in 1879.
- 1904 Mendelssohn Club joins the newly formed Philadelphia Orchestra under Fritz Scheel in Beethoven's *Symphony No. 9*.
- 1908 Gilchrist leads Mendelssohn Club and the Philadelphia Orchestra in the Philadelphia premiere of Brahms' *Ein Deutsches Requiem*.
- 1934 Leopold Stokowski leads the Philadelphia Orchestra and Mendelssohn Club in the American premiere of Walton's *Belshazzar's Feast*.
- 1970 Eugene Ormandy leads the Philadelphia Orchestra and Mendelssohn Club in the free-world premiere of Shostakovich's *Symphony No. 13*. The RCA recording wins the *Prix Mondiale de Montreux*.
- 1974 Music Director Robert Page leads Mendelssohn Club and the Philadelphia Orchestra in the world premiere of Ginastera's *Turbæ ad Passionem Gregorianam*, commissioned for Mendelssohn Club's 100th anniversary.
- 1985 Music Director Tamara Brooks leads Mendelssohn Club in the Philadelphia premiere of the full orchestral version of Britten's *War Requiem*.
- 2014 Artistic Director Alan Harler leads Mendelssohn Club and the Bang on a Can All-Stars in the world premiere of Julia Wolfe's commissioned multimedia piece *Anthracite Fields*, which is awarded the 2015 Pulitzer Prize in Music.
- 2015 Artistic Director Alan Harler leads Mendelssohn Club and the Chamber Orchestra of Philadelphia in the North American premiere of Felix Mendelssohn's historic performance of Bach's *St. Matthew Passion*.



Mendelssohn Club Music Director Bruce Carey conducts the chorus and the Philadelphia Orchestra in a Mendelssohn Club subscription concert, Jan. 21, 1929.

Mendelssohn Chorus of Philadelphia
Dominick DiOrio, Artistic Director & Conductor

*present as the second program of **Hand in Hand**, their 149th season*

A Feast of Carols

featuring

Andrew Kotylo, organ

Ting Ting Wong, piano

The Timberdale Brass

Eric Schweingruber, trumpet

Darin Kelly, trumpet

Karen Schubert, horn

Justin Moore, trombone

Paul Erion, tuba

&

Dominick DiOrio, conductor

Heather Mitchell, associate conductor

Elizabeth Beavers & Mary Bond, conducting apprentices

Saturday, December 10, 2022 • 2:00 pm & 5:00 pm

St. Paul's Episcopal Church

Chestnut Hill

Philadelphia, Pennsylvania

The concert will last approximately 90 minutes, without intermission.

*You are welcome to use your cell phone to access program information
but please make sure it will not make noise or vibrate during the program.*

As a reminder, the use of photographic or recording equipment during the concert is prohibited.

MENDELSSOHN CHORUS OF PHILADELPHIA

Celebrating 149 Years of Artistic Excellence and Adventurous New Music

“The hand expresses what the heart already knows.” – Samuel Mockbee

As a conductor, I admit to being quite interested in our hands.

Our hands can hold such power...

the intricacy of an artist at the keyboard moving in finely practiced motions...

the soft, still hand that pets our furry friends in admiration and devotion...

the rigor of a calloused hand as evidence of hard work...

the clenched fist as a symbol of might and violence...

the grabbing hand as a symbol of our greed and avarice...

the open hand as invitation, a symbol of our connection...

And for our concert today, **A Feast of Carols**, the hand at work is a hand expressive, beckoning and imploring a call for charity in a time of need, coaxing and crafting the sound of our voices, banging and striking the drum and the tambour, breaking boundaries with an outstretched arm in peace.

This is the work of the holiday season... the work of connecting, of inspiring, of reminding us that we come from humble beginnings, requiring the hands of a parent to welcome us into the world and care for us, at the start of our time on this Earth and then, too, at the end.

It's a time to remember those we love and those we have loved and those who have loved us. It's a time to reconnect and forgive past transgressions. A time to rekindle the promises of possibility inherent in the symbolism of Jesus' birth... a promise for those who follow that faith.

You will hear tonight the world premiere of *Three Postcard Carols*, hymn texts and tunes that I composed myself, which were donated to loved ones as gifts in December of 2020 during the height of the pandemic. **You have the chance tonight to create your own Postcard Carol in honor or memory of a loved one in your life this December.** The donation of \$2,500 for a custom Postcard Carol will go directly to supporting the singers and songs of Mendelssohn Chorus of Philadelphia. And a bonus: any carols donated this year will be given their world premiere at *A Feast of Carols* in Dec 2023. Please contact Executive Director Flo Gardner – flo@mcchorus.org – if you would like to take part in this special opportunity.

Thank you for being present with us this evening for **A Feast of Carols**, and I hope you have the chance to greet each other, **Hand in Hand**. I am glad you are here.

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, but you are welcome to applaud at any time you feel so moved. You are invited to sing along with the carols and hymns indicated with a snowflake (*) and italic type.

Sortie on "In dulce júbilo" (2007)	David Briggs
Andrew Kotylo, organ	
Veni, veni Emmanuel (1943)	Zoltán Kodály
Keep Your Lamps (1982)	André Thomas
James Lamb, percussion Mary Bond, conductor	
* <i>O Come, All Ye Faithful</i> (1743)	John Francis Wade
There Shall a Star Come Out of Jacob (1846)	Felix Mendelssohn
O Magnum Mysterium (2000)	César Alejandro Carrillo
Heather Mitchell, conductor	
* <i>See Amid the Winter's Snow</i> (1961)	John Goss arr. Sir David Willcocks
Amanda Davis, soprano	
I'll Be Home For Christmas (1943)	Walter Kent arr. Darin Kelly
The Timberdale Brass	
What Sweeter Music (1988)	John Rutter
Mary Bond, conductor	
Tomorrow Shall Be My Dancing Day (1966)	John Gardner
Caroline Fitch & James Lamb, percussion Elizabeth Beavers, conductor	
Hallelujah Chorus from Messiah (1741)	George Frideric Handel arr. Canadian Brass
Heather Mitchell, conductor	

Three Postcard Carols (2020)

Dominick DiOrio

world premiere

1. Wondrous love, this dawn becomes

commissioned by Russell Harris and dedicated to Carmen Zinni

2. A winter birth adorns this day

Caroline Fitch, soprano

Elizabeth Beavers, alto

Jim Light, tenor

Jonathan J. Wallace, bass

commissioned by Robin Eaton and dedicated to the memory
of her dear mother, Grace Lorraine Dathe Eaton

3. I held a rose on Christmas Day

Emily Kane, soprano

commissioned by the Board of Directors of Mendelssohn Chorus of Philadelphia
and gifted and dedicated in honor of Board Chair Charlotte E. Sibley,
with admiration and gratitude for her visionary leadership, generosity,
kindness, sharp wit, and warm humor.

❖ ***Angels We Have Heard on High* (1937)**

traditional French carol
arr. William Shippen Barnes

Carol of the Bells (2016)

Mykola Leontovich
arr. David Hicken

Ting Ting Wong, piano

❖ ***There's a Wideness in God's Mercy* (1977)**

Calvin Hampton

Eric Schweingruber, trumpet

From Heaven Above to Earth You Come (2017)

Jocelyn Hagen

Heather Mitchell, conductor

There is No Rose of Such Virtue (1980)

Robert H. Young

❖ ***Silent Night* (1818)**

Franz Xaver Gruber

❖ ***Hark! The Herald Angels Sing* (1855)**

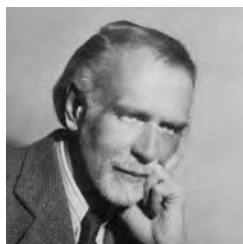
Felix Mendelssohn
arr. William H. Cummings

Mendelssohn Chorus of Philadelphia
Dominick DiOrio, conductor

Program Notes

In organ parlance, a *sortie* is a postlude, but for these concerts, David Briggs' virtuosic ***Sortie on "In dulce jubilo"*** serves as a brilliant curtain-raiser. As a boy, the English-born Briggs (b. 1962) was a chorister, won a BBC Radio piano competition, and played first viola in the National Youth Orchestra, but his first love was the organ. He studied organ at King's College, Cambridge, playing in the internationally broadcast Festival of Nine Lessons and Carols, and served as organist and choir master at the cathedrals of Hereford, Truro, and Gloucester, where he also conducted the Three Choirs Festival. Since 2017, he has served as Artist-in-Residence at the Cathedral of St. John the Divine in New York City. The spritely, dance-like tune of *In dulce jubilo* (in sweet rejoicing) dates from the 14th century and reminds us that carols were originally sung to accompany dancing.

Veni, veni Emmanuel is a verse paraphrase of the Vespers antiphons for the week before Christmas. While the antiphons themselves date from about 800 C.E., the verse paraphrase did not appear in print until 1710. Thomas Helmore set John Mason Neale's English translation, *Draw near, draw near Emmanuel*, in his 1854 *Hymnal Noted*, using a 15th century French chant tune. Neale revised the text to the familiar "O come, O come Emmanuel" when the hymn was republished in 1867, and set both the Latin and English texts. Zoltán Kodály (1882–1967) used the Latin version to create a setting in which the music unfolds in two and three-part polyphony, changing key at each verse and occasionally exploring unexpected harmonic shifts. Kodály composed his setting in 1943, a difficult year for him. He had remained in his native Hungary during World War II out of a sense of patriotic duty, despite his great antipathy for his country's pro-Nazi government. He refused to dismiss Jewish faculty from the Conservatory, used his international connections to secure refuge for Jewish musicians and their families, and rebuffed repeated official requests to divorce his wife, who had Jewish ancestry. He was finally obliged to go into hiding himself in 1943, which gives a special poignancy to his setting of a hymn of hope whose first verse speaks of freedom from captivity.



For someone who wrote a critically acclaimed book on performance practice of African-American spirituals, it took André Thomas (b. 1952) a while to warm to that genre. He considered the use of dialect to be degrading and a perpetuation of stereotypes. His ideas changed when he met Jester Hairston, a noted arranger and conductor of spirituals, who was guest conducting Thomas's college choir. Hairston explained how dialect represented sounds not occurring in African languages and the important role spirituals had in the lives of enslaved people. Thomas became a distinguished educator, orchestral and choral conductor, and composer of original music, but is best known for his evocative arrangements of traditional spirituals, like ***Keep Your Lamps***. The text refers to the parable of the wise and



foolish bridesmaids from the Gospel of Matthew. Bridesmaids were sent to greet the bridegroom with lighted lamps, and when his arrival was delayed only the wise ones, who had brought along extra oil, were there to greet him and be admitted to the reception. Like many spirituals, it speaks obliquely of a yearning for freedom and a journey of deliverance.

O Come, All Ye Faithful has masqueraded 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 in England, including an early version in 3/4 time, until Wade published it 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.

Felix Mendelssohn’s (1809–1847) 1846 oratorio *Elijah* was an enormous success. He immediately began to revise the score (he was an inveterate reviser, usually for the better) and simultaneously began work on a new oratorio on the life of Jesus with a German libretto drawn from Biblical passages. Mendelssohn had been suffering from increasingly frequent debilitating headaches, but he continued a heavy schedule as soloist, conductor and composer. He was devastated by the sudden death of his beloved sister Fanny of a stroke in May, 1847 and fell into a depression from which he never fully recovered. He suffered a series of strokes and died at the age of 38 in November, 1847, leaving the new oratorio unfinished. His brother Paul collected and ordered the completed sections of the oratorio, which was published as *Christus* in 1857. The existing material has a Bachian flavor. Its best-known part, the chorus **There Shall a Star Come Out of Jacob**, opens with an ascending line to the word “star,” the type of word painting that Bach might use. And the chorus ends with a chorale tune, Philipp Nicolai’s *Wie schön leuchtet der Morgenstern* (How brightly shines the morning star), on which Bach based his cantata of the same name.



O Magnum Mysterium is a responsory from the Christmas Day matins service. While animals were not mentioned in the gospel accounts of the nativity, they quickly became part of the lore, perhaps due to a conflation with a line in Isaiah, “the ox knows its owner, and the ass its master’s crib.” The origin of the responsory itself is not known, but may date as early as the ninth century. Venezuelan composer and conductor César Alejandro Carrillo (b. 1957) began his musical studies as a cellist at the Escuela Superior de Música “José Angel Llamas,” studied composition at the Escuela de Música



“José Lorenzo Llamozas,” and graduated with a degree in choral conducting from the Universitario de Estudios Musicales. He has taught choral practices, and conducts the Orfeón Universitario de la Universidad Central de Venezuela, the Coro de la Electricidad de Caracas, and his own award-winning chamber choir, Cantare Coro de Cámara. His beautiful 2000 setting of *O Magnum Mysterium* has a subtle chromaticism and is propelled forward with staggered entrances one beat apart.

Edward Caswell (1814–1878) was another 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. Sir David Willcocks' 1961 arrangement retains Goss's melody for the verses and his harmonization of the refrain, but 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 a short masque, *A Christmas Carol sung to the King in the presence at White-Hall*, by the prolific poet and Anglican vicar Robert Herrick (1591–1634). The poem was published in 1634 but the performance must have taken place before 1625, while Charles I still sat comfortably upon the throne and his head upon his shoulders.



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.

The **Hallelujah Chorus** from *Messiah* is probably the single best-known choral work and has accumulated a lot of lore, not all of it accurate. George Frideric Handel (1685–1759) received the unsolicited libretto in 1741 from Charles Jennens, a frequent collaborator. He completed the composition in 24 days, which was not atypically fast for him – after *Messiah*, he immediately began work on *Samson* and completed a draft in 28 days. It was premiered in a charity concert in Dublin in 1742, not at Christmas but during Lent, and somewhat scandalously, in a theater rather than a church. Handel's vocal forces numbered 16 men's voices and 16 treble voices, a far cry from the hundreds of voices that would be marshalled in later British choral festival performances. Handel took a rather malleable approach to the score, frequently reassigning arias, transposing and even recomposing music to fit the soloists for a given performance, so there is no one particular authentic performance tradition, concert advertisements to the contrary. The custom of standing during the *Hallelujah Chorus* was first mentioned in 1756, so it is not clear when it began. It probably did not begin with King George II standing at the London premiere, transfixed by the beauty and majesty of the music – there's no evidence that the king was even present at the concert.



Dominick DiOrio (b. 1984) provided these program notes for **Three Postcard Carols**, which are receiving their live performance premiere in these concerts. “In the winter of 2020, when we were all still in isolated bubbles, wearing masks, and waiting for vaccines, the Mendelssohn Chorus of Philadelphia put together a winter fundraiser. As part of that virtual gathering, I offered up the option of “Postcard Carols” to be written by me in a few days, recorded by our section leaders, and then shared with the donor as a way to thank them for their support of our chorus. I was grateful that singer Robin Eaton and board member Russell Harris each commissioned a carol for loved ones in their life. In a beautiful gesture, the MCP board of directors also each contributed to commission a carol for our board chair, Charlotte E. Sibley. As a departure for me, I decided to create both the hymn tunes AND the texts. And while I am not a poet, I felt drawn in to the very tightly restricted hymn forms that carols necessitate, as their accent and stress of the lines must be the same from verse to verse, so that they can correspond with the melody. In that sense, I have written three very different carols. *Wondrous love, this dawn becomes* is exuberant, shiny, D major, and the most traditional in form. Its melody is reminiscent in part of “Joy



to the World” with its opening descent in the soprano. *A winter birth adorns this day* owes much to J.S. Bach’s chorale settings from “Jesu, meine Freude,” with cross motives in the voice parts, the E minor key, and a solemn atmosphere. The feeling is cold, dark, and full of wonder and mystery. *I held a rose on Christmas Day* is set with a single melodic line, full of the promise and hope of new things to come. Its melody first descends from the top of the scale downward, as Jesus came from Heaven to Earth, and its final verse extends from bottom to top, reversing the move in a preview of his ascension. Together, they are what I hope will be just the beginning of an extended set of Postcard Carols, added to each and every holiday season.”

Angels We Have Heard on High was identified as a traditional Languedoc carol when it first appeared in print in 1842 under the curious title *L’Écho des Montagnes de Béthléém* (The Echo from the Mountains of Bethlehem). The English version is an 1860 paraphrase of the French text by James Chadwick, a Catholic priest who spent much of his life as an academic before being elevated to Bishop of Hexam and Newcastle. The most commonly used tune is an arrangement of the 1842 melody (whose composer was identified only as “W.M.”) by American organist and composer Edward Shippen Barnes, written in 1937 while he served as music director at St. Stephen’s Episcopal Church in Philadelphia.

The **Carol of the Bells** wasn’t really a Christmas carol and had nothing to do with bells. The text was a traditional Ukrainian New Year’s song and the tune was composed in 1916 by Mykola Leontovich (1877–1921) based on a folk melody. *Shchedryk* (its Ukrainian name) is something like a wassail song, with a swallow flying through the home and predicting the wealth and bounty the owner will possess, inducing the homeowner to respond with generous refreshments to the carolers. *Shchedryk* was in the repertoire of the touring Ukrainian National Choir, and was heard in a 1921 Carnegie Hall concert by choir director and arranger Peter J. Wilhousky. The music reminded him of hand bells, and he wrote the now-famous English lyrics and published the song as the *Carol of the Bells*, which achieved instant and lasting popularity. This virtuosic arrangement for solo piano was written by British-born pianist, organist and composer David Hicken. Hicken’s life reads something like a movie script – child prodigy in England, student at Peabody Conservatory in Baltimore, a career as a church musician, highly sought teacher and successful composer in Los Angeles, then a complete break from music, moving to southeast Asia and teaching scuba diving, and now a full-time composer living in Hawaii.



Frederick Faber (1814–1863), yet 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.

Composer Jocelyn Hagen (b. 1980) writes: “I will never forget the first time I sang in the St. Olaf Christmas Festival when I was 18 years old. It was a beautiful and overwhelming experience for me...[and] it continues to be one of my most cherished musical memories. When composing *From Heaven Above to Earth I Come*, I wanted to capture all of my favorite elements of the Christmas Festival experience: a lyrical and endearing melody, rich harmonies, elegant and meaningful text (thanks to poet Michael Dennis Browne), and an extraordinary, breathtaking climax. The music is meant



to be emotional, to take your breath away, and evoke a sense of awe.” While Hagen is best known for her vocal and choral music, she also creates large-scale multimedia works, electro-acoustic music, dance, orchestral music and opera, and has been commissioned by musical ensembles and associations across the country. She holds degrees in theory, composition and vocal music education from St. Olaf College and a Masters in Composition from the University of Minnesota. Librettist Michael Dennis Browne has published fifteen books of poetry and had long collaboration as librettist with composer Stephen Paulus, including the Pulitzer Prize-nominated oratorio *To Be Certain of the Dawn*. He taught for 39 years at the University of Minnesota, where he is now professor emeritus. The title *From Heaven Above to Earth I Come* becomes clear at the end of the piece, where the first verse of Martin Luther’s Christmas hymn of that same name is interwoven with the final verse of Browne’s libretto.

There is No Rose of Such Virtue is a 15th century Marian hymn constructed around a popular medieval conceit representing Mary as a rose. The word virtue (vertu) in the first line is a word play. In medieval times it meant both vigor or stamina, especially to give birth, and a life-giving or life-sustaining power, as well as moral probity. *There is No Rose* is a macaronic hymn, with both English and Latin text, in this case a couplet in English followed by a Latin phrase which reinforces or completes the meaning of the English verse. Both the form of the hymn as well as some of the specific Latin phrases were



taken from the 11th century Sequence for the Mass on Christmas Day. Robert H. Young (1923–2011) held degrees from Otterbein College, Northwestern University and the University of Southern California, and served on the faculty of Baylor University for 31 years. He was founder and director of the 16-voice Baylor Chamber Singers and composer of more than 55 choral works. His beautiful 1980 setting of *There is No Rose* for divisi chorus features chant-like vocal lines with expansive melodies and melismas which expand into richly textured chords.

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. Mohr and Gruber sang it as a duet to the accompaniment of a guitar, with the choir echoing the final line of each verse. 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 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.

Hark! The Herald Angels Sing is a carol which managed to ignore the wishes of its librettist, composer, and arranger. The text, by the prolific hymnist Charles Wesley, started out “Hark how all the welkin rings, glory to the King of Kings” in its 1739 debut. Over the years, the text was much edited, to Wesley's profound dislike, arriving at its final version by the 1830's. Some ten years later, Felix Mendelssohn sent his cantata celebrating Gutenberg's invention of movable type and scored for men's chorus and two brass bands to his English publisher. He singled out the second movement as a piece that could stand alone with the right text, suggesting something patriotic rather than sacred because the music was “soldierlike 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 1847 performance of the revised version *Elijah*, and when he obtained a score of the Gutenberg cantata in 1855, he was also struck by the “soldierlike and buxom” chorus. He found it could be made to fit the text of the much-edited Wesley hymn by moving back and forth between the melody and the accompaniment. The result was so much admired when he presented it with his church choir that he was deluged with requests for the manuscript, and he decided to have it published, ironically by Mendelssohn's old publisher. But when it was published, the editor had made a slight change to the melody in one measure that Cummings did not approve, complaining that it added a note that Mendelssohn had never written.



– Michael Moore

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The Texts

Kodály: Veni, veni Emmanuel

*Veni, veni Emmanuel,
Captivum solve Israel,
Qui gemit in exilio,
Privatus Dei Filio.
Gaude, gaude! Emmanuel
Nascetur pro te, Israel.*

*Veni, o Jesse Virgula,
Ex hostis tuos ungula,
De specu tuos tartari
Deduc et antro barathri.
Gaude, gaude! Emmanuel
Nascetur pro te, Israel.*

*Veni, o veni Oriens
Solare nos adveniens;
Noctis depele nebulas
Dirasque mortis tenebras.
Gaude, gaude! Emmanuel
Nascetur pro te, Israel.*

*Veni, clavis Davidica;
Regna reclude cællica;
Fac iter tuum susperum,
Et claude vias inferum
Gaude, gaude! Emmanuel
Nascetur pro te, Israel.*

*Veni, veni Adonai,
Qui populo in Sinai,
Legem dedisti vortice,
In majestate gloriæ.
Gaude, gaude! Emmanuel
Nascetur pro te, Israel.
Amen.*

O come, O come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here,
Until the Son of God appear.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O Come, Thou Rod of Jesse, free
Thine own from Satan's tyranny;
From depths of hell Thy people save,
And give them victory o'er the grave.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, Thou Dayspring, come and cheer,
Our spirits by Thine Advent here;
Disperse the gloomy clouds of night,
And death's dark shadow put to flight.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, Thou Key of David, come,
And open wide our heav'nly home;
Make safe the way that leads on high,
And close the path to misery.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, O come, Thou Lord of Might,
Who to Thy tribes on Sinai's height,
In ancient times didst give the law,
In cloud, and majesty, and awe.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.
Amen.

– English translation by J. M. Neale

Thomas: Keep Your Lamps!

Keep your lamps trimmed and burning,
Keep your lamps trimmed and burning,
Keep your lamps trimmed and burning,
the time is drawing nigh.

Children, don't get weary,
Children, don't get weary,

Children, don't get weary
'til your work is done.

Christian, journey soon be over,
Christian, journey soon be over,
Christian, journey soon be over,
the time is drawing nigh.

Mendelssohn Chorus 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 Chorus at 267.494.9950 or visiting our website at www.mcchorus.org.

✱ 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.

– English translation by Frederick Oakeley

Mendelssohn: There Shall a Star Come Out of Jacob

There shall a star come out of Jacob,
and a sceptre shall rise out of Israel;
With might destroying princes and cities!

*Wie schön leuchtet der Morgenstern!
So welch ein Glanz geht auf vom Herrn,
Licht und Trost zu geben!
Dein Wort, Jesu, ist die Klarheit
führt zur Wahrheit und zum Leben.
Wer kann dich genug erheben?*

(As bright the star of morning gleams,
So Jesus sheddeth glorious beams
Of light and consolation,
Thy Word, O Lord,
Radiance darting, truth imparting,
Gives salvation:
Thine be praise and adoration.)

– translation by William Bartholomew

Carrillo: O Magnum Mysterium

*O magnum mysterium,
et admirabile sacramentum
ut animalia viderent Dominum natum,
jacentem in praeseptio!
Beata Virgo, cujus viscera
Meruerunt portare Dominum Christum.
Alleluia!*

O great mystery
and wondrous sacrament,
that animals should see the new-born Lord,
lying in a manger.
Blessed Virgin, whose womb
was worthy to bear Christ the Lord.
Alleluia!

✱ 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 Caswell

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

Why does the chilling winter morn
Smile like a field beset with corn?
Or smell like a meadow newly shorn
Thus on a 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

Handel: Hallelujah Chorus

Hallelujah!
For the Lord God omnipotent reigneth.
Hallelujah!
The kingdom of this world is become
the kingdom of our Lord and of his Christ.

And he shall reign forever and ever.
King of Kings, and Lord of Lords.
Hallelujah!

DiOrio: Three Postcard Carols

1. Wondrous love, this dawn becomes

All gather round, come one, come all,
We see the star, we hear the call.
Wondrous hope, this day foreshows.

All rosy cheeks, all fruited wine,
We drink to mirth, we dress the pine.
Wondrous gift, this night unfurls.

All sleeping now, at old year's end,
We greet the night as new year's friend.
Wondrous peace, this dream reveals.

All strike the harp, all ring the chime,
We sing with joy, our voices climb,
Wondrous love, this dawn becomes.

2. A winter birth adorns this day

White as sun, snow-brushed with age,
Scent of lilac, rose, and sage,
A winter guest has made his way.
We sing, we greet: Noel, Noé.

Green as youth, bright-lit the pine,
Taste of honey, fruit, and wine,
A winter feast before us lay.
We sing, we dance: Noel, Noé.

Blue as night, cold-still the time,
Sound of silence, frost, and chime,
A winter prayer we pause to pray.
We sing, we chant: Noel, Noé.

White as morn, gold-brimmed our host,
Sight of new-born, God, and ghost,
A winter birth adorns this day.
We sing with joy: Noel, Noé.

3. I held a rose on Christmas Day

I held a rose on Christmas Day,
Pickèd, precious, all white with thorn...
What wonder does your blossom hold?

I held a bird on Christmas Day,
Fragile, freezing, not yet in flight...
What story has your song foretold?

I held a ring on Christmas Day,
Prescient, promise, new joy yet born...
What oath and bond have you made good?

I held your heart on Christmas Day,
Humble, wholesome, your warmth, your light...
With ease, your love casts out the cold.

* 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

* 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

Hagen: From Heaven Above To Earth You Come

The Earth before You came to be
Was never such a place as this,
So filled with Holy Mystery;
The Earth before you came to be.

You come to lead us all to You
Who lay upon the simple straw
With creatures breathing by Your side;
You come to lead us all to You.

Within each heart You make Your home;
We once were hungry, now we feed;
You open every life to love;
Within each heart You make Your home.

We once were shadow, now we shine;
All pilgrims on the path of light.

O kingdom come, we call Your Name;
We once were shadow, now we shine.

Our joy to be what You have dreamed,
Vom Himmel hoch, das komm' ich her,
(From Heaven above to earth I come)

Our joy to know this grace you share,
Ich bring euch gute neue Mär;
(To bear good news to every home)

O more than human voice can tell,
Der guten Mär bring ich so viel;
(Glad tidings of great joy I bring)

Our joy to be what You have dreamed,
Davon ich singen and sagen will.
(Whereof I now will say and sing)

– translations by Catherine Winkworth

Young: There Is No Rose of Such Virtue

There is no rose of such virtue
as is the rose which bare Jesu;
Alleluia.

For in this rose contained was
heaven and earth in little space;
Res miranda. (O thing of wonder)

By that rose we may well see
that He is God in persons three.
Pari forma. (The same in form)

The angels sang the shepherds to:
Gloria in excelsis Deo!
Gaudeamus. (Let us rejoice)

Leave we all this worldly mirth
and follow we this joyful birth:
Transeamus. (Let us follow)

✱ 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.

– paraphrase by John Freeman Young



Mendelssohn Chorus of Philadelphia receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

✱ 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

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 environment. Founded in 1874 as an eight-voice male chorus and now in its 149th season, MCP is led by its 14th Artistic Director & Conductor Dominick DiOrio. MCP welcomes all gender identities and includes over 120 singers of all ages and backgrounds, 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 significant 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*, released in January 2022 on the Navona Records label.

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*. MCP has regularly received funding from the National Endowment for the Arts, including recent grants to support Andrea Clearfield's *Beyond the Binary* and the March 2022 program *Our Story Is Not Over*.

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 Eric Owens, Tamara Matthews and Laura Heimes.

Mendelssohn Chorus of Philadelphia

(singing in this concert)

Soprano

Brooke Lamell Bartolome
Mary Bond
Rachel Castro-Diephouse
Abigail W. Chapman*
Nyah Charles
Courtney Comar
Lauren Darkes
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Roberta Fischer
Caroline Fitch
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Rachele Armstrong
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Maria Sisto
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Jane Uptegrove
Aiko Whiting
Samantha Will

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Christopher Carriero
Kyle Conner
Mark Davidson
Carl Ellinwood Jr.*
Don Grasberger
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Eric Rodriguez-Lopez
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Shiyao (Matt) Wang
Zach Zaitlin

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Evan Birnholz
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Brendan Fullam
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Erik Stenswold*
Thomas Sutton
William Thomas
Alexander Varghese
Jonathan J. Wallace

* Section Leaders

Dominick DiOrio, Artistic Director & Conductor

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

serves as Professor of Music (Choral Conducting) and 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 recently completed a term as president-elect and president of the National Collegiate Choral Organization (2018-2021). 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.

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 seventh 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.

The Timberdale Brass

The 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, Opera Delaware, Iris Chamber Orchestra, and with Philadelphia's premiere theater companies. Timberdale Brass is thrilled to join Mendelssohn Chorus for their Feast of Carols performances, a treasured highlight on their performance calendar!

The Timberdale Brass members are Eric Schweingruber and Darin Kelly, trumpets, Karen Schubert, horn, Justin Moore, trombone, and Paul Erion, tuba.

Heather Mitchell, Associate Conductor

Heather Mitchell serves as Associate Conductor and Director of Operations for the Mendelssohn Chorus of Philadelphia. She is also currently the Artistic Director of the Hopewell Valley Chorus, the Assistant Director of Choral Activities at The College of New Jersey, and the conductor of the Montclair Community Choir. 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 heard Schumann *Requiem*, Op. 148 with the



John Myers



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 including 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.

Mary Bond, John P. Leonard Conducting Apprentice

Mary Bond is delighted to return to the Mendelssohn Chorus of Philadelphia through the John P. Leonard Conducting Apprenticeship Program for the 2022-2023 Season. Mary is a second year Master’s student and Teaching Assistant studying Choral Conducting at Temple University under the tutelage of Dr. Paul Rardin. Previously, Mary served as the Choral and Theatre Director at Antioch High School in Nashville, TN from 2017-2021. While in Nashville, she sang in the Nashville Symphony Chorus and was selected as alto section leader. Mary received her undergraduate degree in Music Education from Xavier University in 2016, and has served educational and leadership roles in chorus organizations such as the Cincinnati Boychoir, Poco a Poco Young Artist Training Festival, Madisonville Youth Chorus, and the Cincinnati Youth Choir.



Elizabeth Beavers, John P. Leonard Conducting Apprentice

Elizabeth Beavers is returning to Philadelphia after over eight years of choral directing in schools, the last six of which she spent in South Korea as a Fulbright Grantee and teacher at Asia Pacific International and the International School of Busan. There she made music with Korean people and students of diverse backgrounds. Over her summers, she has been chosen to conduct with Choral Chameleon in NYC, the University of Michigan Choral Conducting Symposium, and the Eastman Complete Conductor Summer Intensive. Elizabeth is a current Master’s in Choral Conducting student of Dr. Paul Head at the University of Delaware. She is also a proud graduate of the University of Maryland, where she received degrees in Vocal Performance and Music Education with a piano concentration. She is thrilled to be joining the Mendelssohn Chorus of Philadelphia as a John P. Leonard Conducting Apprentice for the 2022-2023 season.



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Kathy Haas
Sandra & Bob Immerman
Nancy & William Jantsch

Alan Harler & Charles

Kalick
Jennifer & John Kohlhas
Priscilla S. Lo & Dr. Joshua
Atkins
Monté Partee
Margaret Satell Stay
Rebecca & David
Thornburgh
Caroline West & Jonathan
Sprague
Sally Williams

Choristers Circle

Diva (\$500 - \$999)

Fran & Jeff Barton
Frank H. Cassel & Chris
Clyde
Christine Chaapel & Dean
Polk
Louise & Harris Clearfield
Jean & George Dowdall
Florence Gardner
Petrina & Kennecorwin
Gardner
Nancy Gatschet
In honor of John Kohlhas
Dorie & Donald Gilchrist
Lynn & Sean Kirby
Jon Kirchner
Bobbie Konover
William Kunze & Perri
Strawn
George Leone
Susan Lin
Carolyn & Bernie Linarello
Sallie van Merkensteijn
Rita & Michael Moore
Daniel Ojserkis
Cleveland Rea & Stephanie
Judson
Kit Reeve
Gabrielle Rinkus
Janet Wilson Smith
Virginia Thornburgh
Richard Tolsma
Sally West Williams

Virtuoso (\$250 - \$499)

Lawrence Baker
Jane & Richard Baron
*In honor of Tom and Ellie
Elkinton*
Judith Borie
Ann Marie Dimino
Steve Elkinton
Elizabeth Gemmill
Karen & Bill Gildea
Jennifer & Bryan Hay
Ann Jones
Brian Kight
*In memory of Duane
Kight*
Andrea LaFountain
Rosa & Bernie Meyers
In honor of Ilene Miller
Ilene & Steven Miller
Elizabeth Mortarotti
Kate Philips-Kaiser
Richard Quinn
Paul Rardin & Sandy
Crump
Michele Richman
In memory of Gene Leff
Thomas Sutton
Marie Tavianini
Laura Temoyan
Rebecca Test & Stephen
Barsky
Jane Uptegrove & Anthony
Fisher
Joanne Wilfong
Louis Willig
Aiko & Greg Whiting
Janet Yamron
Mary Ellen Yuhas Hagner
Soloist (\$100 - \$249)
Anonymous
Joan & Paul Aspan
Rosemary Auth
Brenda Bary & James
McGlinchey
Andrew Beck
Devorah Berman

Martin Bringham
 Rachelle Brisson
 Judith Butler
In honor of Caitlin Butler
 Frank Cassel
 Susan Cassel
 Ann Csink & John Link
 Tyler Cudia
 Jane Cummings
 Evelyn Diephouse
 Marc DiNardo
 Jay & Elsa Efran
 Steve Erisoty
 Katharine & Clayton
 Farnham
 Roberta Fischer
 Tim & Kathy Flaherty
 Craig & Denise Frey
 Brendan Fullam
 Walter & Deborah Fullam
 Jeffrey Gelles & Sharon
 Gornstein
*In memory of Betty Jean
 Sutton and in honor of
 Thomas Sutton*
 Rhonda Gilbert
 Steven & Lynne Glasser
 Anne Gold
 Daphne Hanford
 James Hill
 Elizabeth Hohwieler
 Mary Holton
 Cynthia Jarvis
 Rebecca Johnson
 Lisa Kaiser
 Grace Karschner
 Eleanor Kazdan & Gary
 King
 Jonathan Kochavi
 Kelly Kuwabara
 Ann Leonard
 Edina & Alan Lessack
*In memory of Rose
 Salus*
 Kelsey Lewis
 Susan Lin
 Clarence Lovett
 John H. Luttenberger, III
 Fay Manicke
 Ellen Marram
 Carolyn McCoy
 Irene McHenry & Randy
 Granger
 Karen Moran

Margaret Oravetz
 Lawrence Passmore
 Cailine Petzold
 Michele Richman
 Roy Schmidt & Kristen
 Olsen
 Robert Sharrar
 Joel & Lucy Sheffield
 John Shipman
 Louis Temme & Kathryn
 Rosse
 Meg Sharp
 Gladys Thonus
 John Thornburgh
 Howard Tiger
 Alexander Varghese
 Kathryn Wadsworth
 Roland Wedgewood &
 Maria Quintero
 John & Vera Wilson
Vocalist (up to \$99)
 Elaine Allard
 Anne Marie Bedford
 Chifan & Andrew Belmont
*In memory of Rose
 Salus*
 Arlene Bennett
 Kathleen Biglin
 Evan Birnholz
 Joel Blatt
 Paul Burgmayer
 Kathleen Brazil
 Richard Bryant
 Rachel Castro-Diephouse
 Abigail Chapman
 Steven Chemtob
 Kyle Conner
 Faye Conquest
 Jane Cooper
 Kate Courter
 Harrington Crissey
 Mark Davidson
 Julianne Davidson
 Hannah Davis
 Amanda Davis
 Lucas DeJesus
 Lindsay Dever
 Michael Dolan
 Erin Donovan
 Carol Everett
 Allie Faulkner
 William Felton
 Pamela Freydt

Lilah Gosman
 Deborah Hanson
*In honor of Charlotte
 Sibley*
 Matt Hartman & Toni
 Stefano
 Elizabeth Hawley
 Warren & Yvonne Herbst
 Frederick Heuser
 Julia Hewitt
 Warren Hoffman
 Anna Juliar
 Samantha Kamen
 Emily Kane
 Margie Kanther
*In memory of Harriet
 Manning*
 Brian Keyes
 Hannah Knauss
 Daniel Kochavi
 Nancy Kolb
 Jillian Kunze
 Arlene Lessack
*In memory of Rose
 Salus*
 Helen Mangelsdorf
 Lauren Marcinkowski
 Mitchell Marcus
 Tom Marett
 Alexandra McFadden
 John McLaughlin
 Natalie McQuiston
 Ilene Miller
*In honor of Kate Phillips-
 Kaiser*
 Heather Mitchell
 Madeline Moran
 Erin Mulrooney
 Daniel & Susan Nichols
 Amanda Pfannenstiel
 Rebecca Phillips
 Roger Phillips
 Carolyn Rafferty
 Bob Ranando
 Lisa Ray
 Rebecca Rendsburg
 Rebecca Roberts
 Eric Rodriguez-Lopez
 Daniel Rosen
 Stephanie Rosie
 Aileen Salus
 Julia & Kyle Sammin
 Elizabeth Scanlon
 Julia Scott

Barbara Serrill
 Kyle Sheehan
 Jennifer Sheffield
 James Shepart
 Dan Simpson
 Ellen Sleeter

Michael Smith
 Jane Stanton
 Douglas Stay
 Juliette Stevens
 Karina Sweeney
 John Taggart

Khashayar Tonekaboni
 Stephen Ullman
 Joanna Wallace
 Lisa Wallace
 Zach Zaitlin
 Luke Zhu

Sustaining Singers

Mendelssohn Chorus is grateful to the following singers for joining the chorus at the Sustaining Singer level for the 2021-2022 and/or 2022-2023 Season.

Rachele Armstrong
 Andrew Beck
 Paul Burgmayer
 Mark Cardova
 Christopher Carriero
 Kyle Conner
 Robin Eaton
 Brendan Fullam
 Teri Gemberling-Johnson
 Steven Glasser
 Jennifer Hay
 Elizabeth Hohwieler
 Nancy & William Jantsch

William Kunze
 Susan Lin
 Carolyn Linarello
 Priscilla Lo
 John H. Luttenberger, III
 Ilene Miller
 Michael Moore
 Elizabeth Mortarotti
 Daniel Ojserkis
 Kate Philips-Kaiser
 Mark Pinzur
 Cleveland Rea
 Matthew Reese

Gabrielle Rinkus
 Jeff Schwartz
 Maria Sisto
 Thomas Sutton
 Marie Tavianini
 Richard Tolsma
 Stephen Ullman
 Jane Uptegrove
 Alex Varghese
 Kathryn Wadsworth
 Jonathan Wallace
 Aiko Whiting

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

Joan & Paul Aspan
 Brenday Bary & James
 McGlinchey
 Anne Marie Bedford
 Jane Cummings
 Domenic D'Amico
 Jean & George Dowdall
 Kathleen Drummond
 Thomas & Eleanor Elkinton
 Roberta Fischer

Florence Gardner
 Mary Holton
 Margelle Liss
 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

Donations made towards the Leif Magnusson Operating Reserve

Robin Eaton
 Trevor Cloak & Fritz Fowler
 Rhonda Gilbert
 Lisa Kaiser

Eleanor Kazdan & Gary
 King
 Ellen Marram
 Monté Partee

Charlotte E. Sibley
 Caroline West & Jonathan
 Sprague

Donations made towards the Alan Harler New Venture Fund

Joan & Paul Aspan
 Anne Marie Dimino
 Allie Faulkner
 Alan Harler & Charles
 Kalick

Matt Hartman
 Ilene & Steven Miller
 Michele Richman
 Ron Rosen

Maria Sisto & Michael
 Schaedle
 Michael Smith
 Louis Willig

Donations made towards the Dr. John P. Leonard Apprenticeship Program

Amanda Davis
Elizabeth Hohwieler

Paul Rardin & Sandy
Crump

Eric Rodriquez-López

Donations made towards the Rebecca Thornburgh Performance Reserve

Florence Gardner
Dominick DiOrio & John
Porter

Kate Phillips-Kaiser
Virginia Thornburgh

John Thornburgh

Donations made towards the Rose Salus Fund

Chifan & Andrew Belmont
Arlene Lessack

Edina Lessack
Aileen Salus

Howard Tiger

Founders of The 1874 Circle

A new planned giving program launched in February 2022. For more information, please contact Executive Director Flo Gardner at flo@mcchorus.org.

Anonymous
Tom & Ellie Elkinton
Alan Harler

Warren Hoffman
Charlotte E. Sibley

Rebecca Thornburgh
Sally West Williams

Corporations & Foundations

The Archie W. and Grace Berry Foundation
COVID-19 Arts Aid PHL
Cunningham Piano Company
Dolfinger-McMahon Foundation
FORT Robotics
National Endowment for the Arts
Pennsylvania Council on the Arts
Philadelphia Cultural Fund
The Presser Foundation
Robert Black Foundation
Shuttered Venue Operators Grant
The William Penn Foundation

Holiday concerts with The Philadelphia Orchestra have been a Mendelssohn Chorus tradition since 1998!

The Glorious Sound of Christmas

Wednesday, December 21, 2022 • 7 pm

Thursday, December 22, 2022 • 7 pm

Friday, December 23, 2022 • 7 pm

Verizon Hall, The Kimmel Center for the Performing Arts

The Philadelphia Orchestra

William Eddins, conductor

Charlotte Baker Alston, speaker

Norman Garrett, baritone

Mendelssohn Chorus of Philadelphia

Dominick DiOrio, artistic director

Tickets are available exclusively through the Kimmel Center Box Office



*Selections from **The Glorious Sound of Christmas** concerts of 2014 and 2015, recorded live in concert at Verizon Hall.*

*The Philadelphia Orchestra
Mendelssohn Chorus of Philadelphia
Bramwell Tovey, conductor*

Available wherever you stream or download music.



HAND IN HAND

Mendelssohn Chorus of Philadelphia's 149th Season
DOMINICK DiORIO, ARTISTIC DIRECTOR & CONDUCTOR

Discover the music, the artists, and the stories of
Mendelssohn Chorus of Philadelphia's 149th season.
Join us as we sing together...Hand in Hand.

A FEAST OF CAROLS

*"The hand expresses
what the heart already knows."*

- SAMUEL MOCKBEE

MCP's time-honored holiday tradition

Featuring Timberdale Brass, organist
Andy Kotylo, and pianist Ting Ting Wong

December 10, 2022

St. Paul's Episcopal Church
Chestnut Hill • (two performances)

WE ARE WAVES

*A Collaboration with
Commonwealth Youthchoirs*

"...but clay can be art in the right hands."

- LUPITA NYONG'O

Featuring guest artists Rollo Dilworth
& Alysia Lee, with a new commissioned
work by composer Carlos Cordero
& poet Julie Flanders

March 4, 2023

Temple Performing Arts Center
North Broad Street

A LIGHT HAS DAWNED

*"You cannot shake hands
with a clenched fist."*

- INDIRA GANDHI

Maurice Duruflé's *Requiem* &
Rex Isenberg's *Messiahs: False & True*

Featuring organist Clara Gerdes

May 6, 2023

First Presbyterian Church
Rittenhouse Square



We want to hear from you!

Please scan the QR code and
take our audience survey.