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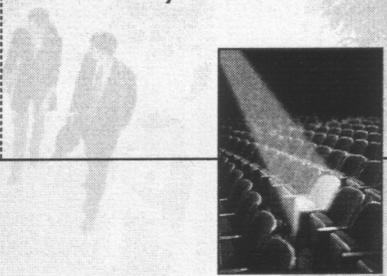


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The Chamber Chorale of Fredericksburg



*The Chamber Chorale of
 Fredericksburg*
 directed by *Mary-Hannah Klontz*

*Music of the Spirit:
 Motets and More*



An *a cappella* concert in the First Friday Series
 Friday, November 6, 2009, 7:30 pm
 St. George's Episcopal Church

Mary-Hannah Klontz, Musical Director of the Chamber Chorale of Fredericksburg, received a Master of Music in French Horn Performance from the Eastman School of Music in Rochester, New York and a Bachelor of Music Education in French Horn, Piano and Voice from the University of Akron, Ohio. Mary-Hannah is the Arts Education Specialist for the Arlington Virginia Public Schools, where she has taught for 17 years as a choral and general music teacher. In addition, she is the director of the Choralis Cantus Choir Program in Falls Church, Virginia. Mary-Hannah is a Creative Motion Master Teacher, and serves on the faculty of the Windswept Summer Music Conference held annually at William Jewell College. She was named the "Music Teacher of the Year" by the Opera Guild of Northern Virginia.



The **Chamber Chorale of Fredericksburg**, founded in 1988, is dedicated to performing fine choral music for the Fredericksburg community. This select ensemble has been noted for its beautifully blended tone, wide dynamic range, highly expressive singing, and extraordinarily diverse repertoire, including works by many living composers. The Chorale has commissioned and premiered several works by Virginia composers. In addition to the regular season, the Chorale is frequently featured at area events. They are proud to be celebrating their 21st concert season! Some highlights of past seasons have included appearances at the Fredericksburg Festival of the Arts, the American Choral Directors Association Regional Conference, and many memorable performances at Gari Melchers' historic home and art studio, Belmont.



Learn more about the Chorale at www.ccfbg.org

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THE CHAMBER CHORALE OF FREDERICKSBURG

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Soprano/Alto

Lindsey Bruno
Beth Bullock
Autumn East
Elizabeth Eschen
Bonnie Hennessee
Patti Kerns
Anne Knowlton

Ruth Kochenour
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Darrell Cooper
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Joe Eveler
Rick Hartigan
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Jeff Massey
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Lee Richwine
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If you are interested in singing with the Choral, see a member for more details, or call 540-786-2861.

Rehearsals are Monday evenings, 7:30 to 9:30, Sept - Dec and Feb - May.

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In this evening's program, music has been selected with texts that illuminate the spirit of worship and wonder against the backdrop of humanity's journey here on Earth. We begin with music of the church including several motets. A motet is a religious poem set to music using text that is from the Bible, but not part of the traditional liturgy. It comes from the French: "mot" or word. The opening motets are a reflection on the duality of the human & the Divine found in the birth and death of Jesus.

Music of the Spirit: Motets and More



Adoramus Te.....attributed to Giovanni Pierluigi da Palestrina (1526-1595)

<i>Adoramus te, Christe, et benedicimus tibi, quia per sanctam crucem tuam redemisti mundum. Qui passus es pro nobis, Domine, miserere nobis.</i>	We adore thee, O Christ, and we bless thee, because by thy holy cross thou hast redeemed the world. O Lord, who suffered for us, have mercy on us.
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Psallite by Michael Praetorius (1571 –1621)

<i>Psallite unigenito Christo, Dei Filio, Psallite Redemptori, Domino, puerulo jacenti in praesepio. Ein kleines Kindelein liegt in dem Krippelein. Alle lieben Engelein dienen dem Kindelein und singen ihm fein.</i>	Sing your psalms to Christ, the begotten Son of God, sing your psalms to the Redeemer, to the Lord, A small Child lies in the manger. All the blessed angels fall before Him and sing.
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Beati Quorum Via, Motette, op.38 Nr. 3 . by Sir Charles Villiers Stanford (1852-1924)

<i>Beati quorum via integra est qui ambulant in lege Domini</i>	Blessed are the undefiled in the way, who walk in the law of the Lord.
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William Levi Dawson (1899 –1990, Montgomery, Alabama) was an African-American composer, choir director and professor. A graduate of the Horner Institute of Fine Arts with a Bachelor of Music, William Dawson later studied at the Chicago Musical College with professor Felix Borowski, and then at the American Conservatory of Music where he received his masters degree. Early in his career he served as a trombonist both with the Redpath Chautauqua and the Chicago Civic Symphony Orchestra. His teaching career began in the Kansas City public school system, which was later followed by a tenure with the Tuskegee Institute from 1931 –1956. During this period, it was he who appointed a large number of faculty members who later became well known for their work in the field. Additionally, Dawson developed the Tuskegee Institute Choir into an internationally renowned ensemble; they were invited to sing at New York City's Radio City Music Hall in 1932 for a week of six daily performances.

Roy Ringwald was born in Helena, Montana; he grew up in Santa Monica, California. Following high school, he went directly into a professional career as a performer and arranger, organizing his own professionally successful groups. Soon after joining Fred Waring's Pennsylvanians in 1935, he retired from performing and devoted his entire attention to writing. He is perhaps best known for his arrangement of The Battle Hymn of the Republic premiered in 1943. By 1962, one million copies of the SATB arrangement had been sold and it continues to be a steady seller today. Roy Ringwald continued to write music until his death July 11, 1995 at the age of 84.

Moses George Hogan (1957 - 2003) was an African-American composer and arranger of choral music. He was a graduate of the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio. He was best known for his very popular and accessible settings of spirituals. Hogan was a pianist, conductor and arranger of international renown. His works are highly celebrated and performed by high school, college, church, community, and professional choirs across the globe today. He died at the age of 45 of a brain tumour; his survivors include his father and mother, a brother and four sisters.

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of Fredericksburg

The Gift to Be Simple: This arrangement is a setting of "Simple Gifts," an 1848 Shaker song by Elder Joseph Brackett (1797-1882), made famous by Aaron Copland's "Appalachian Spring." Several Shaker manuscripts indicate that this is a "Dancing Song" or a "Quick Dance." The references to "turning" in the last two lines have been identified as dance instructions.

Bob Chilcott has been involved in choral music for most of his life. He was a chorister and choral scholar at King's College, Cambridge, and for twelve years was a member of the vocal group The King's Singers. Since 1997 he has worked as a full-time composer and has written a wide variety of choral music, including a significant amount of music for young choirs. He has over one hundred pieces published by Oxford University Press.

How Can I Keep From Singing? This hymn was originally written by American Baptist minister Robert Wadsworth Lowry based on the poem titled "Always Rejoicing," attributed to "Pauline T" on August 7, 1868, in the New York Observer. The original composition has now entered into the public domain.

Ronald Staheli is the Choral and Conducting Division Coordinator and the Director of Graduate Studies in Choral Music at Brigham Young University.

Daniel E. Gawthrop (born 1949 in Fort Wayne, Indiana) is an American composer. He has been the recipient of over one hundred commissions to write original music. His works have been published by Dunstan House, Warner Brothers, Theodore Presser, Sacred Music Press, the American Boychoir, and others. Gawthrop attended Michigan State University and Brigham Young University.

Translations courtesy of the Choral Music Public Domain Library except Psallite: <http://www.larksongsings.com/webpages/lyrics/psallite.html>

Notes on composers and poets courtesy of Wikipedia except Gerald Finzi - Boosey and Hawkes; Craig Naylor - <http://www.swannriverpress.com>, Roy Ringwald - <http://www.shawneepress.com/composers.asp>; and Ron Staheli - Brigham Young University

The program continues with reflections on and questions about the presence of the Divine in everyday life. In conclusion, the final selections lift up the triumphant spirit in the face of great trials and great rewards.

My Spirit Sang All Day by Gerald Finzi (1901-1956)

My spirit sang all day	My jealous ears grew whist; (silent)
O my joy.	O my joy
Nothing my tongue could say,	Music from heaven is't,
Only My joy!	Sent for our joy?
My heart an echo caught	
O my joy	She also came and heard;
And spake,	O my joy,
Tell me thy thought,	What, said she, is this word?
Hide not thy joy.	What is thy joy?
My eyes gan peer around, (looked)	And I replied,
O my joy	O see, O my joy,
What beauty hast thou found?	'Tis thee, I cried, 'tis thee:
Shew us thy joy.	Thou art my joy.

I Believeby Craig Thomas Naylor

Soloists: Joe Eveler & Alan McCall

Credo. (I Believe)	May what I do flow the way it is with children.
I believe in all that has never yet been spoken.	Then in these swirling and ebbing currents,
I want to free what waits within me.	deeping tides, moving out, returning,
So that what no one has dared to wish for may	Then in these swelling and ebbing currents,
for once spring clear, without my contriving.	moving out, returning, return.
Credo.	
If this is arrogant, God, forgive me,	I will sing You as no one ever has
but this is what I need to say:	Streaming through widening, widening channels,
May what I do flow from me like a river,	into the open sea
May what I do flow, no forcing, no holding back,	Credo!

I Believe is a setting of a poem by Ranier Maria Rilke from "Love Poems to God," translated by Anita Barrows and Joanna Macy.

The Gift to Be Simple.....Shaker Song arr. Bob Chilcott

'Tis the gift to be simple, 'tis the gift to be free,	When true simplicity is gain'd,
'Tis the gift to come down where we ought to be,	To bow and to bend we shan't be asham'd,
And when we find ourselves in the place just right,	To turn, turn will be our delight,
'Twill be in the valley of love and delight.	Till by turning, turning we come round right.

How Can I Keep From Singing?Folk hymn arr. by Ronald Staheli

Soprano Soloists: Autumn East, Amy Miller, Lindsay Bruno

Alto Soli: Maria Norford, Annette Lowery, Liz Eschen

My life flows on in endless song; Above earth's lamentation. I hear the real though far-off hymn that hails a new creation. Through all the tumult and the strife, I hear that music ringing; It sounds an echo in my soul: How can I keep from singing?	What if my joys and comforts die? I know that Truth is living. What tho' the darkness round me close? Still Truth its light is giving! No storm can shake my inmost calm while to that Rock I'm clinging; Since Love is Lord of heav'n and earth: How can I keep from singing?
When tyrants tremble sick with fear and hear their deathknells ringing. When friends rejoice both far and near, How can I keep from singing? In prison cell or dungeon vile, our thoughts to them are winging When friends by shame are undefiled: How can I keep from singing?	I lift my eyes, the cloud grows thin I see the blue above it. And day by day this pathway smooths, since first I learned to love it. The peace from love makes fresh my heart, a song of hope is springing. All things are mine since Truth I've found: How can I keep from singing?

You are the New Day Words and Music by John David, arr. Peter Knight

You are the new day, new day. I will love you more than me and more than yesterday If you can but prove to me you are the new day. Send the sun in time for dawn. Let the birds all hail the morning Love of life will urge me say you are the new day When I lay me down at night knowing we must pay Thoughts occur that this night might stay yesterday	Thoughts that we as humans small could slow worlds and end it all lie around me where they fall before the new day One more day when time is running out for everyone Like a breath I knew would come I reach for the new day Hope is my philosophy. Just needs days in which to be Love of life means hope for me borne on a new day. You are the new day.
--	---

My spirit sang all day, a poem by Robert Bridges (1844-1930) was set by Finzi c. 1934. Finzi, born in London, sought the tranquility of the English countryside as the background for his work. His burgeoning career was cut short by the outbreak of World War II; followed shortly thereafter by a fatal diagnosis of Hodgkins' Disease, a form of leukemia.

Rainer Maria Rilke (1875 – 1926) is considered one of the German language's greatest 20th-century poets. His haunting images focus on the difficulty of communion with the ineffable in an age of disbelief, solitude, and profound anxiety: themes that tend to position him as a transitional figure between the traditional and the modernist poets. Rilke grew up in a troubled home, where following the death of his infant sister, his mother dressed him as a girl and then forced him to act like a girl. He was fascinated with the work of Sigmund Freud. Rilke's life ended in a sanatorium where he died of leukemia.

Craig Thomas Naylor writes "modern classical" music. His notes have a sound that is modern yet accessible, and graspable by listeners who have been heard to remark, "I don't know what I just heard, but I like it!" He grew up in Santa Monica, Calif., and lived 12 years in far Northern California and seven years near Glacier National Park in Montana. He currently makes his home in Fredericksburg, Va. Naylor conducts the wind ensemble, teaches theory, and coordinates the electronic music studio at Mary Washington College, where he is an assistant professor.

Naylor has published more than 30 compositions, and his work has been performed worldwide. He also composed the soundtrack for the mountain climbing scenes in the IMAX film "To The Limit." He loves opportunities to write music for specific groups and places. Recently, he has begun making nature recordings and using them as the basis for electronically processed compositions. He has won numerous awards and is increasingly in demand as a guest conductor and clinician. In his leisure time, he loves to be with his wife, Candi, and his two black labs. He enjoys being outdoors — canoeing the Quetico wilderness in Canada, hiking, cross-country skiing, fly fishing, and hunting.

Program Notes

Adoramus Te: The melody of this beautiful motet has been ascribed to Francesco Rosselli (c. 1510-1577) a composer of Italian madrigals. The harmonization has been attributed to Palestrina, who is considered the master of Italian Renaissance polyphony and the father of Roman Catholic Hymnody. It was a common practice in the Renaissance and Baroque eras to set a popular melody to a sacred text for use in worship.

Psallite uses a macaronic text set in both Latin and German. Texts that mixed Latin and vernacular language apparently arose throughout Europe at the end of the Middle Ages --- a time when Latin was still the working language of scholars, clerics or university students, but was losing ground to vernacular among poets, minstrels and storytellers.

Praetorius was a German composer, organist, and writer about music. He was the youngest son of a Lutheran pastor and one of the most versatile composers of his age, being particularly significant in the development of musical forms based on Protestant hymns.

Sir Charles Villiers Stanford was an Irish composer, resident in England for much of his life. He was appointed professor of composition at the Royal College of Music in 1883. He was an exacting but respected teacher whose pupils included Samuel Coleridge-Taylor, Gustav Holst, Ralph Vaughan Williams, John Ireland, Frank Bridge, Charles Wood (who succeeded him as music professor), Geoffrey Shaw and Herbert Howells. Notoriously irascible, he quarrelled with many of his contemporaries, including Elgar and Parry. He was knighted in 1902.

Sing Me to Heaven.....by Daniel E. Gawthrop, text by Jane Griner

In my heart's sequestered chambers	If you would win my heart, sing me a love song
lie truths stripped of poets' gloss	If you would mourn me and bring me to God,
Words alone are vain and vacant,	Sing me a requiem, sing me to Heaven
and my heart is mute	Touch in me all love and passion, pain and pleasure
In response to aching silence,	Touch in me grief and comfort,
memory summons half-heard voices	love and passion, pain and pleasure
And my soul finds primal eloquence,	Sing me a lullaby, a love song, a requiem
and wraps me in song	Love me, comfort me, bring me to God
If you would comfort me, sing me a lullaby	Sing me a love song, sing me to Heaven

Ain'a That Good News..... Negro Spiritual, arr. By William Dawson

I got a crown up in'a that Kingdom	Gonna take it home to my Jesus
Ain'a that'a good news	Ain'a that'a good news
I got a crown up in'a that Kingdom	I got a robe up in'a that Kingdom...
Ain'a that'a good news	I got a home up in'a that Kingdom...
I'm gonna lay down this world	
Gonna shoulder up my cross	

Deep River..... Negro Spiritual arr. By Roy Ringwald (1910-1995)

Deep river, my home is over Jordan,	Oh, don't you want to go to that gospel feast,
Deep river, Lord,	That promised land where all is peace?
I want to cross over into camp ground.	Oh, Deep river, Lord,
	I want to cross over into campground.

I'm Gonna Sing 'Til the Spirit Moves in My Heart Moses George Hogan (1957-2003)

Soloists: Darrell Cooper & Alan McCall

I'm gonna sing 'til the spirit moves in my heart.	I'm gonna pray 'til the spirit moves in my heart.
I'm gonna sing 'til Jesus comes.	I'm gonna pray 'til Jesus comes.
(Sing, Oh my Jesus, 'til he comes.)	(Pray, Oh my Jesus, 'til he comes.)
It was grace that brought me.	Can't you feel the spirit movin'.
It was grace that taught me.	I'm gonna shout 'til the spirit moves in my heart.
It was grace that kept me.	I'm gonna shout 'til Jesus comes.
And it's grace that will lead me home.	(Shout, Oh my Jesus, 'til he comes.)
	I'm gonna sing 'til my Jesus ('til He comes.)

Spirituals originated with the slaves who heard Bible stories from their masters and identified with the promise of a heavenly reward for believers. Mixing the pentatonic scale, call and response, and rhythms of their native African music with the limited English phrases they were taught brought about the characteristic spiritual musical vocabulary. Spirituals were encoded with double meanings that were hidden to the uninformed. Heaven became a code for escape to the North, crossing the River Jordan for crossing the Ohio River to freedom, and the spirit moving for following the Underground Railroad. The poignant fact that many slaves only escaped through death was ever at hand.

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