

Transformed,
soulful,
jubilant.

**Bach, Dett, Elgar,
and More**

Kevin Leong, Music Director

Sunday, March 3, 3pm
Old South Church, Boston

masterworkschorale.org

MASTERWORKS
— CHORALE —

MASTERWORKS — CHORALE —

Kevin Leong, Music Director & Conductor

2023–2024 SEASON WINTER CONCERT

Sunday, March 3, 2024
3:00 PM

Old South Church
Boston, MA

Fred C. VanNess, Jr., *tenor*

Justin Blackwell, *organist*

John Sullivan, *pianist*

Kevin Leong, *conductor*

WELCOME!

Thank you for joining us today for the second performance in our 84th season. Your support of Masterworks Chorale is greatly appreciated and is vital to our continued ability to produce concerts that excite, inspire, and connect us all.

The music we present today spans over 300 years of musical history, including works from the Baroque, Romantic and modern eras. These works fall into two categories: choral works that were inspired by melodies of the past (Bach, Dett, and Parker), and beloved melodies extracted from symphonic works that were subsequently turned into choral works. You will recognize many of these melodies, and we know you will enjoy hearing them as much as we enjoy singing them for you.

Masterworks Chorale is in the second year of a three-year plan to recover from the very difficult impact the pandemic had on our organization. We have made great progress, but still have much to do.

Your financial support is critical to our work to rebuild Masterworks Chorale to better engage with our audiences, attract more singers, and present larger works that demand more instrumental and vocal resources.

Thank you for your support by being here today. Please consider making a donation at www.masterworkschorale.org/supportus.

Jack Ward, *President*, and Kevin Leong, *Music Director*

PROGRAM

<i>Jesu, meine Freude</i> , BWV 227	Johann Sebastian Bach
<i>Joyful, Joyful, We Adore You</i> (after <i>Symphony No. 9</i> , Op. 125)	Ludwig van Beethoven arr. Edward Hodges
<i>Earth Is Our Homeland</i> (after <i>Symphony No. 1</i> , Op. 68)	Johannes Brahms arr. Fred Bock
<i>Agnus Dei</i> (after <i>Variations on an Original Theme</i> [“Enigma”], Op. 36)	Edward Elgar arr. David Giardiniere
<i>I Vow to Thee, My Country</i> (after <i>The Planets</i> , Op. 32)	Gustav Holst
<i>Finlandia Hymn</i> (after <i>Finlandia</i> , Op. 26)	Jean Sibelius
<i>Wondrous Love</i>	American folk hymn arr. Alice Parker & Robert Shaw
<i>Goin’ Home</i> (after <i>Symphony No. 9</i> [“From the New World”], Op. 95)	Antonín Dvořák arr. William Arms Fisher
<i>The Chariot Jubilee</i>	R. Nathaniel Dett

Fred C. VanNess, Jr., *tenor*

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John Sullivan, *piano*

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Masterworks Chorale

*** Please silence all electronic devices. Recording is not permitted. ***

OUR MISSION

Making masterworks meaningful through performances that excite, engage, and inspire, and through outreach efforts across all ages.

PROGRAM NOTES

Jesu Meine Freude, BWV 227 (1723)

February 9, 2024 marks the 300th anniversary of the appointment of Johann Sebastian Bach (1685–1750) as Director of Music for the city of Leipzig and Kantor (music director) of the St. Thomas Church School. More than any other composer, Bach has come to represent the apogee of baroque contrapuntal style. It was he who took polyphony to its highest peak, basing many compositions on his own complex improvisations. However, Bach only wrote two works using the five-voice choral texture sometimes found in his passions: his festive *Magnificat* and the funeral motet *Jesu, meine Freude*, one of six German motets composed in the 1720s for Leipzig.

During Bach's lifetime, the word "motet" referred to vocal works that preserved some Renaissance *stile antico* elements, such as plainchant melodies and a series of imitative contrapuntal points inspired by the text. Choral voice parts were often doubled by instruments, and small continuo groups could include bass, cello, and keyboard. Since St. Thomas' Church in Leipzig required Bach to conduct Latin motets for the beginning of Sunday morning service and for Vespers, he usually chose existing seventeenth-century works by other composers. But this motet, featuring gentle choral fugues, intimate trios, and free aria-like movements, shows how much of the Italian style Bach had absorbed by the 1720s.

A fantasia on a popular Lutheran chorale tune, *Jesu, meine Freude* [Jesus, my joy] was composed to honor Johanna Maria Kees, the wife of the Leipzig postmaster, and premiered on July 18, 1723. It quotes six verses of Johann Crüger's 1653 hymn, contrasting them with five freer inventions setting biblical text (Romans 8:1-2, 9-11). The eleven movements are arranged in a symmetrical arch structure, alternating the six verses of the chorale with more modern sounds.

The motet inspired Mendelssohn's *Jesu, meine Freude* (1828) and Mozart's late choral writing. On his 1789 visit to Leipzig, Mozart was shown parts of Bach's motets by Johann Doles, the new Cantor at St. Thomas and Bach's former student. Friedrich Rochlitz reported: "Hardly had the [St. Thomas] choir sung a few measures (of the later motet *Singet dem Herrn*), when Mozart sat up, startled . . . and called out: 'What is this?' And now his whole soul seemed to be in his ears. When the singing was finished, he cried out, full of joy: 'Now, there is something we can learn from!'"

Agnus Dei (1899 / 2003)

Edward Elgar (1857–1934) was a musical outsider among the English romantics due to his southern Roman Catholic background. He was

influenced by German musical traditions, developing unique, memorable melodies through classical procedures and rarely incorporated folk music into his compositions, unlike his contemporaries Dvorák, Vaughan Williams, and Bartók. Although he was musically precocious, composing sacred works as a young student and playing organ and violin professionally, Elgar's first major successes as composer date from his forties. Important works of this decade include the *Imperial March* (1897), written for Queen Victoria's Diamond Jubilee; the early *Pomp and Circumstance* marches (1901-07); and the *Enigma Variations* (1898-99). These works are all highly personal monuments to grace, elegance, and English national pride.

Enigma Variations was first performed in St. James Hall, London, in 1899 and dedicated to "my friends pictured within." A substantial work for large symphony orchestra, it begins with a short *Andante* theme labeled "Enigma," followed by fourteen variations. The *Agnus Dei* presented in this concert is an arrangement of the intense and ceremonial ninth variation: the *Adagio*, labeled "Nimrod." In a letter to his friend August J. Jaeger (1898), Elgar explained that "the Variations have amused me, I've labelled 'em with the nicknames of my particular friends – you are Nimrod." Jaeger was Elgar's editor at *Novello* and one of his closest friends. Nimrod refers to the Biblical hunter and patriarch (Jäger is the German word for hunter).

In 2003, David Gardiniere, director of the music program at Faith Presbyterian Church (Wilmington, DE), arranged Elgar's piano transcription of the "Nimrod" theme for SATB Chorus to be sung *a cappella*. The Latin text combines the *Agnus Dei* of the Catholic Mass (*Agnus Dei, qui tollis peccata mundi, miserere nobis* / Lamb of God, who takes away the sins of the world, have mercy on us) with the central phrase from the *Kyrie* (*Christe eleison* / Christ have mercy). This moving, romantic arrangement preserves Elgar's rich harmonies, elegant internal voice leading, and thick doublings (basses in unison with altos, and high sopranos and low altos in octaves at the climax). The arrangement emphasizes sounds typical of early twentieth-century music, recalling the dense, chant-driven lines of Rachmaninov's *Vespers* and the chromatic subtlety of Elgar's choral music.

Wondrous Love (1811 / 1960)

Alice Parker (1925–2023) was a prolific Boston-born composer and conductor who studied at NEC, Smith, and Tanglewood. She wrote five books, four operas, hundreds of choral works, and folk song settings in French, Spanish, Hebrew, and Ladino. After founding the professional choir Melodious Accord in 1985, she made fourteen albums and sponsored fellowships for mid-career musicians. Parker hoped to be

remembered “as a craftsman, one who understands the voice and the setting of words, and who brings pleasure to players and listeners.” Her series of choral arrangements for the Robert Shaw Chorale known as “Parker-Shaw spirituals” has had a lasting and profound impact on American choral repertoire.

Robert Shaw (1916–1999) was an influential teacher, conductor, and public speaker. He founded the Collegiate Chorale in 1941 to prepare choirs for Toscanini, and founded the Robert Shaw Chorale in 1948, which recorded for RCA-Victor and Telarc, and toured for the U. S. State Department. He directed the professional symphonies and choruses of San Diego (1953–57), Cleveland (1952–67), and Atlanta (1967–96). He was a regular guest conductor at Yale University and mentored influential conducting professors including Jameson Marvin (Harvard), Margaret Hillis (Julliard, Northwestern, and founder of the Chicago Symphony Chorus), Donald Neuen (UCLA), and Ann Howard Jones (Illinois / BU). Shaw suggested the text, tune, and general structure for Parker’s version of *Wondrous Love* in 1958. This arrangement was premiered in 1959 by the Robert Shaw Chorale and published in 1960.

The text for “Wondrous Love” (paraphrasing John 3:16) was first published in 1811 (*A General Selection of the Newest and Most Admired Hymns and Spiritual Songs Now in Use*, Lynchburg, VA), and is attributed to Alexander Means, a Methodist pastor based near Atlanta. The text and music (for three voices, with the tune in the middle voice) were first published together in *The Southern Harmony* (1840), edited by William Walker (1809–75), a Baptist song leader from South Carolina. One of the most popular “shape note” tunes, the distinctive Dorian-mode melody is more than 300 years old: it is similar to versions of the English folk song “The Ballad of Captain Kidd” (1701).

***The Chariot Jubilee* (1919)**

Robert Nathaniel Dett (1882–1943), best known as the longtime choral director (1913–1932) of the Hampton Institute in Hampton, Virginia, was born in Drummondville, Ontario, now part of Niagara Falls, Canada. Drummondville was an exit point for many on the Underground Railroad. His grandparents came to Canada from Maryland and Virginia. As a teenager, Dett was a part-time bellhop at the Cataract Hotel in Niagara Falls, New York, and played piano at church and at the Niagara Falls Country Club. He received three full years worth of college tuition from Frederick H. Goff after a recital at the Cataract Hotel in 1903, and in 1908 he became the first African American to graduate from Oberlin with majors in piano and composition.

At Oberlin, Dett heard Dvořák’s “American” quartet, op. 96, and resolved to preserve the types of spirituals sung to him by his grandmother in Canada. He taught at Lane College in Jackson, Tennessee (1908–1911),

and the Lincoln Institute in Jefferson City, Missouri (1911–1913), before coming to the Hampton Institute (now University) to found the School of Music, the Hampton Choral Union, the Musical Arts Society, and the Hampton Institute Choir. As the conductor of the Hampton Choir, he enjoyed particular success, not only on the Virginia campus but on tours to the Library of Congress, Carnegie Hall, Symphony Hall (Boston), the Academy of Music (Philadelphia), the White House (for both Hoover and Roosevelt), and Europe, appearing on a Pathé film in Paris.

He advocated that choral musicians continue to seek graduate-level training. He studied at Columbia University, Northwestern, Penn, Harvard, and the American Conservatory at Fontainebleau. At Harvard (1919–1920), he won music and literary prizes as a composition student of Arthur Foote. Upon completion of a masters degree in Composition at the Eastman School of Music in 1932, Dett resigned from the Hampton Institute and remained in Rochester, New York, conducting a sixteen-voice radio choir for Stromberg-Carlson's weekly NBC broadcasts. Dett continued to teach from 1935–1942 and received several honorary doctorates for his contributions to music. As a composer, Dett is remembered chiefly for the choral works he based on African American spirituals and for the works for solo piano he composed in the Romantic style. His spiritual *Listen to the Lambs* was featured on a Boston Pops concert in 1947.

Premiered in 1921 at Syracuse University's first "Music Festival" under the direction of choral conductor Howard Lyman (1879–1890), Dett's exuberant, hopeful setting of *The Chariot Jubilee* for tenor and mixed chorus is one of the earliest-known cantatas based on spirituals. Dett assembled his own text from Biblical and folk sources, and began the cantata with a poignant, colorful introduction. Alex Burns, trumpeter for the Hallé Orchestra, describes the "melismatic and nuanced decoration" of the soloist's music as "shadowing" instrumental themes. She continues, "The richly-scored lower voices initiate the 'Sweet Chariot' section, as the tenor soloist leads. The drones and minimal movement from the orchestra make room for the many voices to be at the centre of attention." Dett works in an episodic manner, contrasting rich harmonic writing for the chorus, dissonant instrumental *crescendi*, and a fresh approach to featuring individual voice parts of the choir before weaving them together contrapuntally. Poignant *a cappella* textures alternate with playful syncopation, building to a satisfying climax. Writing about Hale Smith's re-creation of Dett's lost orchestration in the 1980s, University of Maryland conductor Jason Max Ferdinand states that the work succeeds through "lovely lines, harmonies and rhythms" by creating a "perfect blend . . . between the Spiritual portion of the text and that which is based on folklore." The work was commissioned for the Syracuse University Chorus and notably revived by the Atlanta Symphony Orchestra in 1998.

TEXTS AND TRANSLATIONS

Jesu, meine Freude, BWV 227

1. Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier,
ach, wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebbers werden.
2. Es ist nun nichts Verdammliches
an denen, die in Christo Jesu sind, die
nicht nach dem Fleische wandeln,
sondern nach dem Geist.
3. Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Lass den Satan wittern,
Lass den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.
4. Denn das Gesetz des Geistes, der
da lebendig macht in Christo Jesu,
hat mich frei gemacht von dem
Gesetz der Sünde und des Todes.
5. Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht darzu!
Tobe, Welt, und springe,
Ich steh hier und singe
In gar sicherer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen,
Ob sie noch so brummen.
6. Ihr aber seid nicht fleischlich,
sondern geistlich, so anders Gottes
Geist in euch wohnt. Wer aber
Christi Geist nicht hat, der ist nicht
sein.

Johann Sebastian Bach

1. *Jesus, my joy,
My heart's pasture,
Jesus, my adornment,
Ah, how long, ah, long
My heart is anxious,
And longs for you.
Lamb of God, my bridegroom,
Besides you, nothing else on earth
Shall be more dear to me.*
2. *There is now [with the gospel of
salvation] nothing [eternally]
condemnable against those who are in
Christ Jesus, who walk not according
to the flesh but according to the spirit.*
3. *Under your protection
I am free from the assaults
Of all enemies.
Let Satan bluster,
Let the enemy provoke;
Jesus stands by me.
Should [thunder and lightning] right
now crack and flash,
Should sin and hell right now terrorize,
Jesus will cover me [with his protective
wings].*
4. *For the law of the [Holy] Spirit who
makes [believers] alive in Christ Jesus
has made me free from the law of sin
and of death.*
5. *Defy [Satan,] the ancient dragon;
Defy Death's maw;
Defy the fear of them.
Rant, world, and spring [into a rage];
I stand here and sing
In utterly secure peace.
God's power holds me in mind [by faith
for salvation];
Earth and abyss must fall silent,
However much they rumble.*
6. *You [believers in Christ], though, are
not fleshly-minded but spiritually-
minded, if it be that God's spirit dwells
in you. Whoever, though, does not have
Christ's spirit, he [that person] is not his
[God's/Christ's].*

7. Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
Ich mag euch nicht hören,
Bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
Soll mich, ob ich viel muss leiden,
Nicht von Jesu scheiden.

8. So aber Christus in euch ist, so ist
der Leib zwar tot um der Sünde
willen; der Geist aber ist das Leben
um der Gerechtigkeit willen.

9. Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefällst du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben.

10. So nun der Geist des, der Jesum
von den Toten auferwecket hat, in
euch wohnet, so wird auch
derselbige, der Christum von den
Toten auferwecket hat, eure
sterbliche Leiber lebendig machen
um des willen, dass sein Geist in euch
wohnet.

11. Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muss auch ihr Betrüben
Lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesus, meine Freude.

(Johann Franck [1618–1677], 1653; Romans 8:
1, 2, 9–11)

7. *Away with all treasures;
You are my delectation,
Jesus, my delight.
Away, you vain honors,
I do not want to listen to you;
Remain unknown to me.
Misery, distress, cross-bearing,
humiliation, and death
Shall not, however much I must suffer,
Separate me from Jesus.*

8. *If, though, Christ is in you, then the
body is indeed dead on account of sin;
the [believers'] spirit, though, is
[imperishable] life on account of the
righteousness [of Christ, imputed to
believers].*

9. *Good night, oh [corrupted] essence
That the world has chosen;
You do not please me.
Good night, you sins;
Remain far behind;
Come no more into the light.
Good night, you pride and splendor;
To you, you life of vice, be altogether
Bid good night.*

10. *If now the spirit of him [God] who
has raised Jesus up from the dead
dwells in you, then this same one who
has raised Christ up from the dead will
make your mortal bodies alive, on
account of the fact that his spirit dwells
in you.*

11. *Make way, you [evil] spirits
[instigators] of mourning,
Because my joymaster,
Jesus, steps in [to our midst].
To those who love God,
Even their grieving
Has to be pure [healing/sweetening]
sugar.
If, yes, here [on earth] I endure scorn
and derision,
Nonetheless, even in [my] suffering you
remain,
Jesus, my joy.*

(trans. Michael Marissen & Daniel R.
Melamed, www.BachCantataTexts.org)

Joyful, Joyful, We Adore You

Ludwig van Beethoven
arr. Edward Hodges

Joyful, joyful, we adore you,
God of glory, life and love;
hearts unfold like flowers before you,
opening to the sun above.
Melt the clouds of sin and sadness,
drive our fear and doubt away;
giver of immortal gladness,
fill us with the light of day.

All your works with joy surround you,
earth and heaven reflect your rays,
stars and angels sing around you,
center of unbroken praise.
Field and forest, vale and mountain,
flowery meadow, flashing sea,
chanting bird and flowing fountain,
sound their praise eternally.

(Henry Van Dyke [1852–1933] in *Voices United*, 1996; vv. 1, 2)

Earth Is Our Homeland

Johannes Brahms
arr. Fred Bock

Earth is our homeland: a song of stars,
a grace
wrought of the ages, an opal spun in
space!
Dawn's far blue hill, soft nighttime still,
dark ocean depth, smooth stone—
for gifts sublime that hallow time we'll
sing, making deep thanksgiving
known.

Hope is our high star, the certitude love
brings;
silence our center, our living water's
spring.
Though aching heart know self apart
from Whole and Mystery,
for gatherings of strengthening we'll
sing, throughout human history.

(Mark Belletini [b. 1949] & Helen R. Pickett [1929–2017] in *Singing the Living Tradition*, 1993;
v. 1, 4)

Agnus Dei

Edward Elgar
arr. David Gardiniere

Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Christe eleison.

*Lamb of God, who takest away the sins
of the world: have mercy upon us.*
*Lamb of God, who takest away the sins
of the world: have mercy upon us.*
Christ, have mercy.

(Ordinary of the Mass)

(trans. Ron Jeffers © 1988 by earthsongs)

I Vow to Thee, My Country

Gustav Holst

I vow to thee, my country—all earthly
things above—
Entire and whole and perfect, the
service of my love,
The love that asks no question: the
love that stands the test,
That lays upon the altar the dearest
and the best:
The love that never falters, the love
that pays the price,
The love that makes undaunted the
final sacrifice.

And there's another country, I've heard
of long ago—
Most dear to them that love her, most
great to them that know—
We may not count her armies: we may
not see her King—
Her fortress is a faithful heart, her pride
is suffering—
And soul by soul and silently her
shining bounds increase,
And her ways are ways of gentleness
and all her paths are peace.

("The Two Fatherlands" by Cecil Spring-Rice [1859–1918] in *Songs of Praise*, 1925)

Finlandia Hymn

Finland, behold, thy daylight now is
dawning,
the threat of night has now been
driven away.
The skylark calls across the light of
morning,
the blue of heaven lets it have its way,
and now the day the powers of night
is scorning:
thy daylight dawns, O Finland of ours!

V. A. Koskenniemi (1885–1962)

Jean Sibelius

Finland, arise, and raise towards the
highest
thy head now crowned with mighty
memory.
Finland, arise, for to the world thou
criest
that thou hast thrown off thy slavery,
beneath oppression's yoke thou never
liest.
Thy morning's come, O Finland of ours!

*trans. Keith Bosley (1637–2018) in Skating on
the Sea: Poetry from Finland (1997)*

Wondrous Love

What wondrous love is this, O my soul,
What wondrous love is this,
that caused the Lord of bliss
To bear the dreadful curse for my soul.

When I was sinking down, sinking
down,
When I was sinking down
Beneath God's righteous frown,
Christ laid aside His crown for my soul.

(Anonymous)

arr. Alice Parker & Robert Shaw

To God and to the Lamb I will sing;
To God and to the Lamb,
who is the great "I am,"
While millions join the theme, I will sing.

And when from death I'm free, I'll sing
on,
And when from death I'm free,
I'll sing and joyful be,
And through eternity I'll sing on.

Goin' Home

Goin' home, goin' home,
I'm a goin' home;
Quiet like, some still day,
I'm jes' goin' home.

It's not far, jes' close by,
Through an open door;
Work all done, care laid by,
going to fear no more.

Mother's there expecting me,
Father's waitin' too;
Lots o' folk gather'd there,
All the friends I knew.

Home, home, I'm goin' home!

Nothin' lost, all's gain,
No more fret nor pain,
No more stumblin' on the way,
No more longin' for the day,
Going to roam no more!

(William Arms Fisher [1861–1948], 1922)

Antonin Dvořák arr. William Arms Fisher

Mornin' star lights the way,
Res'less dreams all done;
Shadows gone, break o'day,
Real life jes' begun.

There's no break, ain't no end,
Jes' a livin' on;
Wide awake, with a smile
Goin' on and on.

Goin' home, goin' home,
I'm jes' goin' home.
It's not far, jes' close by,
Through an open door;

I'm jes' goin' home.
Goin' home.

The Chariot Jubilee

Down from the heavens, a golden
chariot swinging,
Comes God's promise of salvation.
(Amen, Amen!)
Hallelujah, hallelujah!

Swing low, sweet chariot,
Coming for to carry me home,
Swing low, sweet chariot,
Coming for to carry me home!

God made a covenant,
For the glory of His grace
Through our Lord and Savior Jesus
Christ.

His gospel, full and free,
Like a chariot swung from heav'n,
Shall bear the true believer home,
Safely home.

(R. Nathaniel Dett [1882–1943], 1919)

R. Nathaniel Dett

Salvation, sweet cov'nant of the Lord,
I shall ride up in the chariot in that
morning.
(Tell it, tell it.)

He who doth in Christ believe,
Though he were dead,
Yet shall he live.
King Jesus triumphed o'er the grave!
His grace alone
Can sinners save.

O Hallelujah!

Beethoven *Ninth* *Symphony*

Brahms *Schicksalslied*

SAVE THE DATES

**Masterworks Chorale
Spring Concert**
*with the Concord Chorus
and the Lexington
Symphony*

May 11-12, 2024
Cary Hall, Lexington

More information at
masterworkschorale.org

MUSIC DIRECTOR AND CONDUCTOR



Kevin Leong was named Music Director and Conductor of the Masterworks Chorale in 2017. He also directs the Concord Chorus and the Jameson Singers, and previously served as Associate Conductor of the Harvard-Radcliffe Choruses at Harvard University.

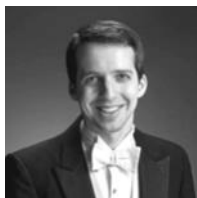
Dr. Leong's teaching interests include presenting a wide repertoire to singers and audiences alike. As a choral clinician, he has worked with high school choruses from the United States and Canada. He has conducted various ensembles in many performances around the United States and abroad.

He earned a doctoral degree in Choral Conducting from Boston University, where he studied with Ann Howard Jones, David Hoose, Jeremy Yudkin, and Craig Smith. His 2008 dissertation on Ludwig Senfl's *Liber vesperarum festorum solennium* won the Julius Herford Prize of the American Choral Directors Association for the outstanding doctoral thesis in choral music. At Harvard University, where he graduated with a Ph.D. in Biophysics, he worked closely with Jameson Marvin for many years.

Dr. Leong has taught courses in choral conducting and choral literature at Harvard University and Boston University and has won several teaching awards. He is also a Research Assistant for "Carl Philipp Emanuel Bach: The Complete Works," an editorial and publishing project of the Packard Humanities Institute. At Princeton University, he earned a bachelor's degree in Chemical Engineering and directed the Princeton Katzenjammers.

Dr. Leong serves on the Board of Directors of Early Music America and as a Trustee of the Pro Arte Chamber Orchestra of Boston.

ASSISTANT CONDUCTOR AND ACCOMPANIST



John Sullivan, pianist and conductor, joined the Masterworks Chorale in 2019. He is a native of Cambridge, MA, and graduated from Harvard in 2009 with a degree in Music; during that time he worked and studied with Kevin Leong. At Harvard, Mr. Sullivan directed the Dunster House Opera for two seasons, preparing and conducting performances of Mozart's *Marriage of Figaro* (2006–2007) and *Così fan tutte* (2007–2008). In 2008–2009 he served as

the 42nd music director of Harvard's Bach Society Orchestra; previous music directors include John Harbison, John Adams, and Alan Gilbert. As music director he prepared and conducted four concerts of works by Beethoven, Brahms, Finzi, Haydn, Mendelssohn, Mozart, Prokofiev, Ravel, Rossini, and Verdi. He completed the Mozart-Da Ponte trilogy by conducting a concert performance of *Don Giovanni* at Harvard in 2013.

Mr. Sullivan currently holds several other accompanist positions, including

for the Concord Chorus (where he is also Assistant Conductor) and the Harvard-Radcliffe Chorus, in addition to freelance teaching and coaching. He has performed widely in the Boston area and elsewhere in the United States and Europe as both accompanist and solo recitalist. In May 2023 he appeared with the Harvard-Radcliffe Chorus as piano soloist in Beethoven's *Choral Fantasy*. He is a keyboard harmony instructor and Affiliated Artist at MIT and has served as Music Consultant and annotator for Toscanini releases on the Immortal Performances label.

SOLOISTS



Tenor **Fred C. VanNess, Jr.** performs a wide variety of repertoire on stages across New England. Praised for his “superb talent” and “gorgeous vocals,” Mr. VanNess has appeared as Paris in Boston Lyric Opera’s production of *Roméo and Juliette*; as Russell Davenport in Dan Shore’s opera *Freedom Ride*, presented in a co-production by MASSOpera and Chicago OperaTheater; and in numerous other productions throughout New England.

Mr. VanNess is currently in his second year as one of the Steven Akin Emerging Artists with Boston Lyric Opera. Last season, for the new opera *Omar* by Rhiannon Giddens and Michael Abels, Mr. VanNess performed the role of Amadou and covered the title role of Omar in a co-production by Boston Lyric Opera with Spoleto Festival USA, L.A. Opera, Lyric Opera of Chicago, and San Francisco Opera. Mr. VanNess holds degrees from The Longy School of Music of Bard College, Louisiana State University, and McNeese State University.



Organist **Justin Thomas Blackwell** is the associate director of music at Marsh Chapel, Boston University, and is the principal organist for the University’s Sunday morning service. His concert repertoire draws heavily on the works of Bach, Mendelssohn, and Schumann, while his repertoire as a continuo organist includes over thirty works by J. S. Bach and five Handel oratorios. He is the Artistic Consultant for the Back Bay Chorale, a member of

the Handel and Haydn Society Orchestra, and the rehearsal accompanist for both the Harvard-Radcliffe Collegium Musicum and the Jameson Singers. In addition, he performs regularly with Miami-based Seraphic Fire. At Marsh Chapel, he is also the operations manager and continuo keyboardist for “Music at Marsh Chapel,” a large concert series that includes annual performances of four Bach cantatas and one large work of Bach or Handel. As a pianist, he can be heard on Seraphic Fire’s recording of Brahms’s *Ein deutsches Requiem* (4-hand piano version), which was nominated for a 2012 Grammy Award for Best Choral Performance. He holds a Bachelor of Music in organ performance from Furman University (SC) and a Masters of Music in conducting from Boston University.

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Kaitlyn Schlegel was a wonderful young singer, a cheerful and indomitable spirit, and a dedicated Board Member and administrator for Masterworks Chorale. She was a notable and enthusiastic presence at board meetings, retreats, and concerts. She exemplified Masterworks' drive to involve and recruit young singers to preserve and present live performances of the great choral masterworks. She had an active life, both in her work and at home, and simply loved to sing. Sadly, in 2013, at the age of 26, she was suddenly taken from us.

To commemorate Kait's life and dedication to singing, Masterworks created the **Kaitlyn Schlegel Young Singers Fund**, providing scholarships for annual dues and music expenses for students and young singers whose tight budgets won't allow for the "luxury" of choral participation. Please consider donating to the Kaitlyn Schlegel Young Singers Fund to carry on Kait's legacy!

OLD SOUTH CHURCH

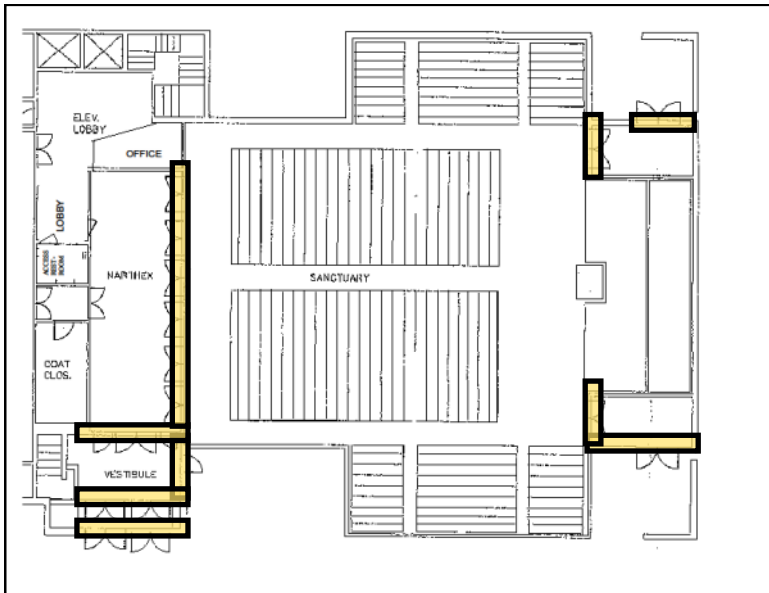
In 1669, dissenters broke from the First Church in Boston over the requirement of religious conversion for membership (and hence, citizenship in Massachusetts) to form the Third Church in Boston, which later became known as the Old South Church. Notable early members included Judge Samuel Sewall, who presided over the Salem witchcraft trials and later wrote the first pamphlet advocating the abolition of slavery in the colonies; Simon Bradstreet, one of the early governors of the Massachusetts Bay Colony; and Phillis Wheatley, a freed slave and the first African American woman to be published as a poet.

Other church members were such well-known patriots as Benjamin Franklin, who was baptized in the church in 1706, Samuel Adams, and Deacon William Dawes, one of the midnight riders that famed night when the British were coming. Adams and his Sons of Liberty used the Meeting House as a springboard for their seditious activity, including the Boston Tea Party. The Meeting House was thus a rallying point in the rebellion against the British crown.

Old South was the only Congregational Church in Boston to remain Trinitarian during the Unitarian movement of the early 19th century. During the Civil War, the congregation, under the leadership of Jacob Manning, was a recruiting center for the Union Army. Old South Church moved to the current Back Bay site in December 1875. With the leadership of George Angier Gordon, Old South entered a new era of inclusivity. In the 20th and 21st centuries Old South's commitment to urban mission in Christ's name has been shepherded by pastors Russell Stafford, Frederick Meek, James W. Crawford and Nancy S. Taylor.

The church rests its existence on confidence in the great Latin affirmation chiseled into the stone of its Boylston Street portico: QUI TRANSTULIT SUSTINET. (The God who has brought us thus far will continue to sustain us.)

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