

# MAGNIFICAT

## St. George Children's Choir + Chamber Singers

Featuring the music of:

*John Rutter*

*Tami Creamer*

*Frank Martin*

*C.V. Stanford*

*Christmas hymns*

St. George TABERNACLE

Friday, December 15, 2023

7:00 pm

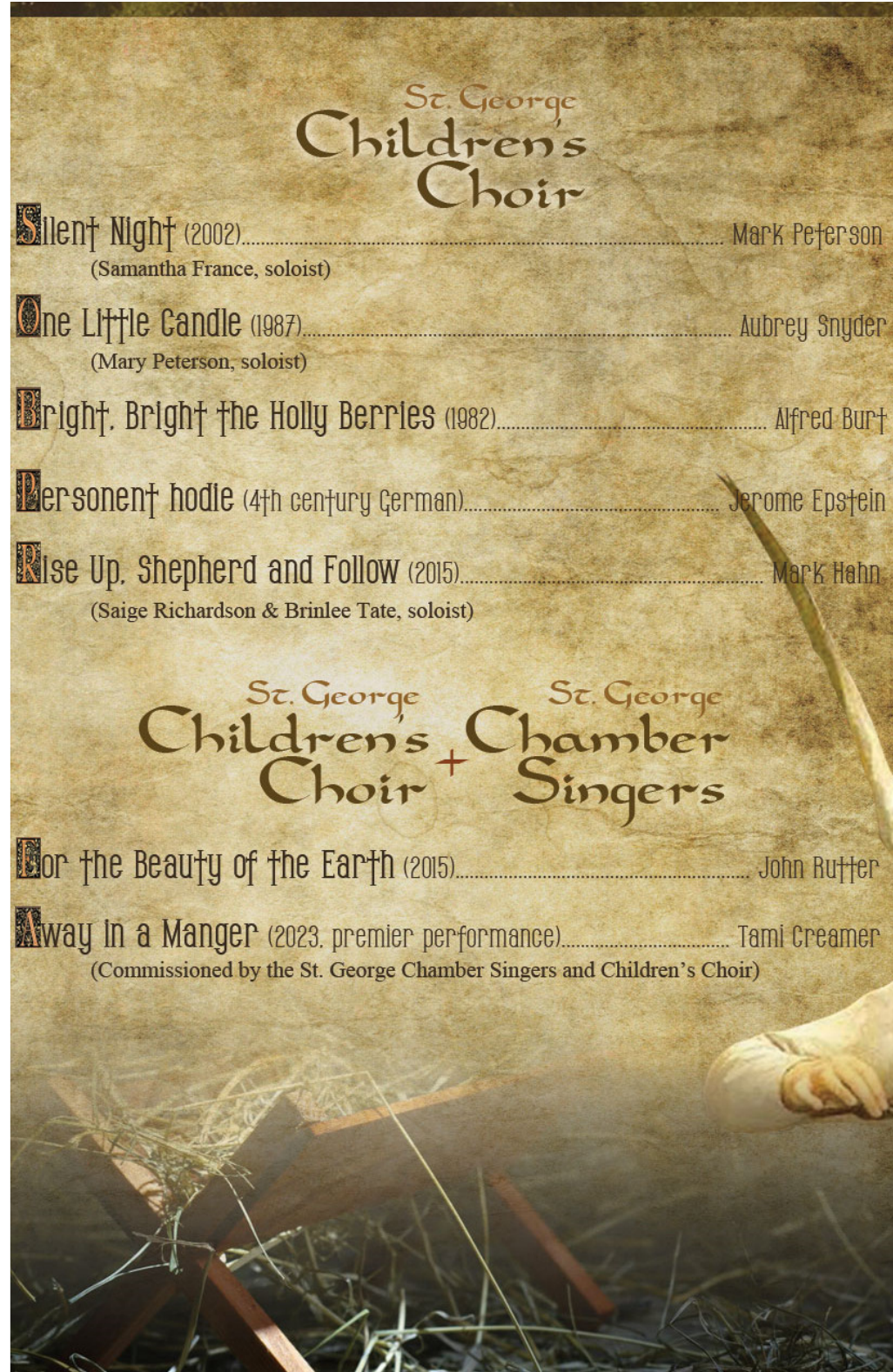


## St. George Children's Choir

- S**ilent Night (2002)..... Mark Peterson  
(Samantha France, soloist)
- O**ne Little Candle (1987)..... Aubrey Snyder  
(Mary Peterson, soloist)
- B**right, Bright the Holly Berries (1982)..... Alfred Burf
- P**ersonent hodie (4th century German)..... Jerome Epstein
- R**ise Up, Shepherd and Follow (2015)..... Mark Hahn  
(Saige Richardson & Brinlee Tate, soloist)

## St. George Children's Choir + Chamber Singers

- F**or the Beauty of the Earth (2015)..... John Rutter
- A**way in a Manger (2023, premier performance)..... Tami Creamer  
(Commissioned by the St. George Chamber Singers and Children's Choir)



# St. George Chamber Singers

**M**ass for Double Choir *a cappella* (1922-26) ..... Frank Martin  
(sung in Latin) (1890-1974)

## Gloria

Glory to God in the highest, and on earth peace to people of good will.  
We praise you, we bless you, we adore you, we glorify you, we give you  
thanks for your great glory, Lord God, heavenly King, O God almighty Father.

Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father,  
you take away the sins of the world, have mercy on us; you take away the  
sins of the world, receive our prayer; you are seated at the right hand of  
the Father, have mercy on us.

For You alone are the Holy One, you alone are  
the Lord, you alone are the Most High, Jesus  
Christ, with the Holy Spirit, in the glory  
of God the Father. Amen.

**S**alvatore mundi:  
Greater Love (2012) ..... Paul Meador  
(sung in Latin, English, & Welsh)  
Soli quartet: Rachel Cox, Mindi Barker,  
Chris Leonard, Roger Hale

Savior of the world, save us, who through thy  
cross and blood didst redeem us; help us, we  
beseech thee, our God.  
--liturgical

Greater love hath no man than this, that he  
lay down his life for his friends.  
--John 15:13

This is my commandment; that ye love  
one another, as I have loved you. (Welsh)  
--John 15:12

**M**agnificat (1918) ..... C.V. Stanford  
(sung in Latin, duration 12') (1852-1924)

Magnificat ánima mea Dóminum. My soul doth magnify the Lord.

Et exultávit spíritus meus; in Deo salutári meo. And my spirit hath rejoiced in God my Savior.

Quia respéxit humilitátem ancillae suae: Because He hath regarded the humility of His slave:

Ecce enim ex hoc beátam me dicent omnes generatiónes. For behold from henceforth all generations shall call me blessed.

Quia fécit mihi mágna qui pótens est: et sánctum nómen eius. Because He that is mighty hath done great things to me; and holy is His name.

Et misericórdia eius in progénies et progénies tíméntibus eum. And His mercy is from generation unto generations, to them that fear Him.

Fécit poténtiam in bráchio suo: dispérsit supérbos mente cordis sui. He hath shewed might in His arm: He hath scattered the proud in the conceit of their heart.

Depósuit poténtes de sede: et exaltávit húmiles. He hath put down the mighty from their seat, and hath exalted the humble.

Esuriéntes implévit bonis: et dívites dimísit inánes. He hath filled the hungry with good things; and the rich He hath sent empty away.

Suscépit Ísrael púerum suum: recordátus misericórdiae suae. He hath received Israel His servant, being mindful of His mercy:

Sicut locútus est ad patres nostros: Ábraham, et sémini eius in saecula. As He spoke to our fathers, to Abraham and to his seed forever.

Glória Patri, et Fílio, et Spíritui Sancto. Glory be the Father, and to the Son, and to the Holy Spirit.

Sicut erat in princípío, et nunc, et semper, et in saecula saeculórum. Amen. As it was in the beginning, is now, and ever shall be, forever and ever, Amen.  
-- Luke 1: 46-55

## Program Notes

### Frank Martin: *Gloria*

Written in 1922, the *Mass for double choir* was to remain Martin's only unaccompanied choral work. In the intimacy of its musical language and the deep emotion inherent in every bar, it stands today as one of Martin's finest creations and one of the greatest *a cappella* works written in the 20th century. It is a sincerely felt and intensely personal work which Martin secreted in a drawer for forty years, releasing it only after much persuasion. As he explained at the time of the *Mass's* premiere in 1963: 'I did not want it to be performed ... I considered it ... as being a matter between God and myself. I felt then that an expression of religious feelings should remain secret and removed from public opinion.'

Often referred to as "the angelic hymn," the *Gloria* was first intoned by the angels from heaven for the birth of Christ on earth. Its opening bursts of praise overflow into a series of joyful cries addressed to the Father, and then goes on to implore the mercy of the Son, the Lamb of God who takes away the sins of the world. In singing the *Gloria*, the church relives the experience of Saint Stephen who, "full of the Holy Spirit, gazed into heaven and saw the glory of God, and Jesus standing at the right hand of God" (Acts 7:55). Gazing on Christ, the Church praises him: "You alone are the Holy One, you alone are the Lord, You alone are the Most High." The final lines of the Martin's setting soar into the blinding mystery of the Trinity before ending with a peaceful, "Amen."

### Paul Mealor:

#### *Salvator mundi: Greater Love*

Described in the New York Times as "one of the most important composers to have emerged in Welsh choral music... A real and original talent," Paul Mealor's music has rapidly entered the repertoire of choirs and singers around the world. His music has been described as having "serene beauty, fastidious craftsmanship and architectural assuredness... Music of deep spiritual searching that always asks questions, offers answers and fills the listener with hope..."

*Salvatore mundi* features soloists performing the liturgical Latin text and the chorus singing from the Gospel of John. The harmony is complex because the quartet sings in G Minor while the chorus sings in G Major, and the texture becomes byzantine when florid, indecipherable rhythms are pitted against block chords. Flickering voices set the stage for the soprano solo: "love one another, as I have loved you" followed by a reprise of "Salvatore mundi" by the tenor over the choral "Amen."

### C.V. Stanford: *Magnificat*

C.V. Stanford was an outstanding teacher and virtual father to a whole generation of English composers, including Vaughan Williams, Gustav Holst, and Herbert Howells.

Stanford and composer Hubert Parry had enjoyed a close friendship for years, but early in 1917 a serious rift occurred which Stanford bitterly regretted, and while their friendship had revived, scars remained. As a symbol of his affection and remorse, Stanford composed his Latin *Magnificat* for eight-part chorus in B flat, Op 164, which was completed in September 1918. Unfortunately, Parry died before the work was published the following year. As an indication of the composer's regret, the piece bore the following Latin inscription, here translated into English: 'This work, which death prevented me from giving Charles Hubert Hastings Parry in life, I dedicate to his name in grief. C.V.S.'

In his *Magnificat*, Stanford adopted traditional elements of sixteenth-century motet style, but also paid tribute to the florid intricacy and counterpoint of Bach whose works he knew intimately. One thinks particularly of Bach's effusive eight-part *Singet dem Herrn ein neues Lied* and Bach's *Magnificat* whose vigorous opening and closing music seems to resonate in the corresponding pages of Stanford's work.

Stanford's remarkable setting is symphonic in scope as demonstrated in the substantial opening section in Bb, and in the four contrasting sections that follow in Eb—*Quia fecit mihi magna*, in C minor—*Fecit potentiam*, and in Db—*Esurientes implevit bonis*. In the fourth segment—*Suscepit Israel*, he returns to the original key of Bb in a splendid gathering of momentum from an initial pastoral mood to a buoyant, climactic *alla breve*—*Sicut locutus est*. To reinforce this return, Stanford recalls the opening using the text of the doxology—*Gloria patri*. The concluding *Amen* is most thrilling in its sudden epigrammatic divergence to Gb directly before the spacious final cadence.

This is the work of a master, in the quality of its musical thinking as much in the tuneful freshness and vigor of its invention (this, we must recall, springing from a physically tired and ailing 66-year-old). Its craftsmanship is first-rate; and its invariably fluent, grateful voice-writing makes it a true delight to sing.

## Concert SCHEDULE

**Sunday, April 7, 2024**, 7:00 pm, SG Catholic Church

- Roxanne Panufnik: *All Shall Be Well* (Kawai Yu, cello)
- Rudi Tas: *Miserere* (Kawai Yu, cello)
- Frank Ferko: *Lord, Let At Last Thine Angels Come* (Kawai Yu, cello)
- Frank Martin: *Mass*

**Tuesday, April 23, 2024**, 7:30 pm, Heritage Center, Cedar City

- same as April 7 concert
- Paul Mealor: *a cappella* motets
- Jaako Mäntijärvi: *Four Shakespeare Songs*

**Friday, May 10, 2024**, 7:00 pm, Good Shepherd Presbyterian Church

- Roxanne Panufnik: *All Shall Be Well* (Kawai Yu, cello)
- Rudi Tas: *Miserere* (Kawai Yu, cello)
- Frank Ferko: *Lord, Let At Last Thine Angels Come* (Kawai Yu, cello)
- Frank Martin: *Mass*
- Paul Mealor: *a cappella* motets

# St. George Chamber Singers

Paul Wiens, *conductor*  
 Roger Hale, *assistant conductor*  
 Regina Roper, *accompanist*

## Soprano 1

\*Rachel Cox  
 Lisa Farr  
 Suzanne Lewis  
 Shannon Rae

## Soprano 2

Kathleen Brown  
 Elise Kjar  
 Christin Olson  
 \*Kathleen Ruiz  
 Mary Wilde

## Alto 1

Mindy Bird  
 Kari Dick  
 Hilary Ferguson  
 \*Linda Heikkila  
 Alicia Poppe

## Alto 2

\*Mindi Barker  
 Miranda Evans  
 Melissa Hinton  
 Rachel Holman  
 Melissa Kesterson  
 Kaylee Mason

## Tenor 1

Jamison Cox  
 Greg Knell  
 \*Christopher Leonard  
 Andrew Powell

## Tenor 2

MacKenzie Campbell  
 Jared Davis  
 \*Terrill Dick  
 Matthew Tenney

## Bass 1

Joseph Brooks  
 \*Roger Hale  
 Marshall McConkie  
 Bryndon Hatch

## Bass 2

Clark Gunnerson  
 Jared Hancock  
 Nathan Holman  
 \*Clint Jarvis  
 Mark Robertson  
 Robert Simmons

\* Section Leader

## MISSION STATEMENT

Founded in 2015, the *St. George Chamber Singers* is comprised of choral artists committed to excellence in the performance of vocal chamber music. Singing with increasing levels of tonal richness, expressive intensity, and compelling collective artistry, the SGCS is setting new standards of choral virtuosity and musicianship in the Desert Southwest.

## BOARD OF DIRECTORS

<b>Paul Wiens</b>	Conductor	<b>Roger Hale</b>	Asst. Conductor
<b>Rachel Cox</b>	Executive Director	<b>Mark Robertson</b>	Treasurer
<b>Matthew Tenney</b>	President	<b>Jared Davis</b>	Tech. Specialist



**Paul Wiens**, *conductor*, earned the Doctor of Musical Arts degree from the University of Iowa where he studied with Don V. Moses, sang as a member of the Atlanta Symphony Chamber Choir under the legendary Robert Shaw and taught at the University of Wisconsin- Madison with Robert Fountain. During his 44-year academic career, he conducted choirs at Fulton High School-Atlanta (3), Clayton State College-Georgia (6), Bethel College-Kansas (1), the University of Wisconsin-Madison (3) and Wheaton College-IL (31) where he is presently Professor Emeritus of Conducting. While a member of the Wheaton Conservatory of Music faculty from 1981-2012, he conducted the Concert Choir at 11 ACDA conventions: National (2), Central Division (6), State of Illinois (3). In 2012 he conducted Bach's *B-minor Mass* with the Concert Choir and the Metropolis Chamber Orchestra. Under his leadership as Artistic Director and Conductor, the West Suburban Choral Union presented major choral/orchestral masterworks at Wheaton College from 1983-2006.

# St. George Children's Choir

Rachel Cox, *conductor*  
 BJ Cox, *assistant conductor*  
 Aubrey Richardson, *accompanist*

## Prima Voce

Annie Brailsford  
 Liam Carlo  
 Zoey Darger  
 Indy Fackrell  
 William France  
 Kora Gubler  
 Parker Johnson  
 Thomas Petersen  
 Brielle Raybould  
 Madison Raybould  
 Reed Robison  
 Isaac Stewart  
 Peter Stewart  
 Kezia Todd  
 Nathaniel Wilde

## Cantare (Soprano)

Kylie Baird  
 Lilah Baird  
 Maisie Baird  
 Sarah Brooks  
 Korban Chadburn  
 Kate Cox  
 Lily Cox  
 Olivia Esplin  
 Eve Jackson  
 Talea Jones  
 Allyn Lucia  
 Lydia Langford  
 Rebecca McGary  
 Ashlynn Moss  
 Jenna Nielson  
 Kassie Nielson  
 Taya Nielson  
 Mary Petersen  
 Olivia Raybould  
 Adelyn Reid  
 Kate Richardson  
 Saige Richardson  
 Olivia Schmitt  
 Brynlee Tate  
 Mia Weston  
 Maylee Wilson  
 Ezra Wilde

## Cantare (Alto)

Josie Bigwood  
 Vera Bigwood  
 Clara Brailsford  
 Aaron Brown  
 Luke Bailey  
 Asa Fackrell  
 Maggie Fackrell  
 Ove Fackrell  
 Henry France  
 Samantha France  
 Abbie Kesterson  
 Claire Laudie  
 Amber Lefler  
 Baden Lind  
 Rachel Markham  
 Azure Murdock  
 Deklyn Murphy  
 Abe Van Oostendorp  
 Isaac Petersen  
 Tallis Pellegrino  
 Milly Rimmasch  
 Calvin Robison  
 Ezra Robison  
 Samuel Stewart  
 Tucker Swift  
 Malia Wilkinson  
 Ashlynn Wright



**Rachel Cox** holds a master's degree in Vocal Performance and Pedagogy from BYU with a minor in Choral Conducting and completed post-graduate opera studies at the AIMS Institute in Austria. Rachel is co-founder of both the *St. George Children's Choir* and the *St. George Chamber Singers*. She has toured and performed throughout the U.S. and abroad, including performances in Canada, South Africa, and throughout Western Europe. Locally, she enjoys performing as a classical soloist, appearing in theater productions throughout Southern Utah and maintaining a private vocal studio.



**BJ Cox** is a dentist practicing in St. George. He has sung and soloed with fine chamber choirs including *BYU Singers*, *Deseret Chamber Singers*, *Lexington Chamber Chorale*, and the *St. George Chamber Singers*. Versatile in many styles, BJ has competed in the International Barbershop Competition and with Kentucky Vocal Union. Favorite roles include Peter in Southwest Symphony's production of *Lamb of God*, Baker in *Into the Woods* and Archibald in *Secret Garden*.