



The Davis Chorale Presents

Luminous Night of the Soul

Alison Skinner, Director
Ellen Deffner, Piano

Saturday, April 13th, 2013 at 8 p.m.
Richard Brunelle Performance Hall
Davis High School
315 W. 14th Street, Davis, California

Program

Missa Brevis K 192 in F Major

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

W. A. Mozart
(1756-1791)

Cantata 196 Der Herr denket an uns

Sinfonia
Chorus
Aria
Duetto
Chorus

J. S. Bach
(1685-1750)

~pause~

Dark Night of the Soul

Ola Gjeilo
(b. 1978)

Luminous Night of the Soul

Featuring
Davis Chorale

Carol Ann Kessler, Soprano
Tania Mannion, Alto
Matthew Curtis, Tenor
Tom Serene, Bass

Dagenais Smiley, Violin
Kate Homer, Violin
Gay Currier, Viola
Dan Barker, Cello
Ellen Schinnerer Deffner, Keyboard

Program Notes

This program offers three contrasting works. Mozart's *Missa Brevis, K192 in F Major*, a classical setting of the traditional Latin mass text, is followed by Bach's Cantata *Der Herr denket an uns*, a wedding cantata of blessing. The pair of songs that concludes the concert may be considered a single piece: Gjeilo's *Dark Night of the Soul* and *Luminous Night of the Soul* are settings of the mystical writings of St. John of the Cross, whose ecstatic sensual language describes his personal search for God, and of the contemporary poet Charles Anthony Silvestri. This is a sacred program and it explores the musical expression of divine love.

In Mozart's lovely *Missa Brevis* (written in 1774), pay special attention to the Credo and follow along with the text as the choir sings it, so that you can hear Mozart's rendering of the important statement of faith. Mozart takes great care in this movement to set each part of the text in a musically meaningful way. The Agnus Dei is also striking - the first part is a dialogue between the soloists and a plea for mercy ("Miserere") by the choir, followed by a second section in 3/8 time with a lilting request for peace ("Dona Nobis Pacem"). The contrast in Mozart's setting of these two pleas is striking. You will be able to hear the shift in tone and style.

Bach's *Cantata 196* is an early Cantata (a multi-movement sacred work, of which Bach wrote many), composed in 1708 for the marriage of his aunt. Her wedding venue was the same church where Bach himself had been married a few years before, so he knew the small, intimate space well. His Cantata 196 is a small, intimate work - a striking contrast to his other grand wedding cantatas. The five movements comprise a simple, beautiful introductory Sinfonia; Chorus with opening and closing statements and a fugue in between; Soprano Aria; Tenor and Bass duet; and a final Chorus in two parts beginning with the choir singing together and blessing the couple, and ending with a rich fugal *Amen*. Notice that even at the end of this complex double fugue, Bach writes the final chord softly, a fitting gesture in a sweet Cantata written for a cherished church.

The contemporary composer Ola Gjeilo (pron. Yaylo) uses the same ensemble as Bach and Mozart - chorus, soloists, strings, and keyboard - yet his music produces dramatically different sounds. Gjeilo creates this new sound world in many ways: by his treatment of the choir, now divided into eight parts and often singing different words; by his use of the capabilities of the strings and piano to create complex, rhythmic textures; and by his use of the choir as an accompanying "instrument." There is great longing and desire in the text of *Dark Night of the Soul*, as you will hear in the intense driving rhythms from the beginning. The composer breaks this tension in the middle sections, with gorgeous, lush chords singing over and over "Ah, the sheer grace!". The driving rhythms return, reminding us that the journey through the night of this world is not over yet. Gjeilo creates tension in a different way in *Luminous Night of the Soul*. From the start we hear a great building of textures, with overlapping text and changing chords. Eventually, the main melody sings of a "luminous night of the soul" that is again repeated and built upon, with some parts singing overlaying text in a fast rhythmic patter above the melody. This creates the powerful momentum that ends the work in a brilliant outpouring of sound. ~AJS

TEXTS

Missa Brevis

Kyrie

Kyrie, eleison. *Lord, have mercy.*

Christe, eleison. *Christ, have mercy.*

Kyrie, eleison. *Lord, have mercy.*

Gloria

Gloria in excelsis Deo *Glory to God in the highest*

et in terra pax hominibus bonae voluntatis. *And on earth peace to men of good will.*

Laudamus te. Benedicimus te. *We praise Thee. We bless Thee.*

Adoramus te. Glorificamus te. *We adore Thee. We glorify Thee.*

Gratias agimus tibi propter magnam gloriam tuam. *We give Thee thanks for Thy great glory.*

Domine Deus, Rex coelestis, *Lord God, Heavenly King,*

Deus Pater omnipotens, *Almighty God the Father,*

Domine Fili unigenite, Jesu Christe; *Lord Jesus Christ, only Son of the Father;*

Domine Deus, Agnus Dei, Filius Patris: *Lord God, Lamb of God, Son of the Father,*

qui tollis peccata mundi; *Thou that takest away the sins of the world;*

miserere nobis, *have mercy on us;*

suscipe deprecationem nostram; *receive our prayer;*

qui sedes ad dexteram Patris, *Thou that sittest at the right hand of the Father;*

miserere nobis. *have mercy on us.*

Quoniam tu solus Sanctus, *For Thou alone art Holy,*

tu solus Dominus, *Thou alone art Lord,*

tu solus Altissimus, Jesu Christe. *Thou alone art Most High, Jesus Christ,*

Cum Sancto Spiritu in gloria Dei Patris. *with the Holy Spirit, in the glory of God the Father.*

Amen. *Amen.*

texts continued on next page

Credo

Credo in unum Deum, Patrem omnipotentem, *I believe in one God, the Father Almighty*
factorem cœli et terrae, *Maker of heaven and earth,*
visibilium omnium et invisibilium. *and of all things visible and invisible:*
Et in unum Dominum, Jesum Christum, *And in one Lord, Jesus Christ,*
Filium Dei unigenitum, *the only-begotten Son of God,*
et ex Patre natum ante omnia saecula. *begotten of the Father before all worlds;*
Deum de Deo, Lumen de Lumine, *God of God, Light of Light,*
Deum verum de Deo vero, *true God of true God;*
genitum non factum, *begotten, not made,*
consubstantiali Patri; *being of one substance with the Father,*
per quem omnia facta sunt. *by Whom all things were made;*
Qui propter nos homines *Who for us men*
et propter nostram salutem descendit de cœlis. *and for our salvation came down from Heaven.*
Et incarnatus est de Spiritu Sancto *and was incarnate by the Holy Ghost*
ex Maria Virgine, *of the Virgin Mary,*
et homo factus est. *and was made man:*
Crucifixus etiam pro nobis sub Pontio Pilato, *He was also crucified for us under Pontius Pilate;*
passus et sepultus est, *He suffered and was buried:*
et resurrexit tertia die, *And (on) the third day*
secundum Scripturas, *He rose again according to the Scriptures:*
et ascendit in cœlum, *And ascended into Heaven,*
sedet ad dexteram Patris. *and sits on the right hand of the Father:*
Et iterum venturus est cum gloria, *And He shall come again, with glory,*
judicare vivos et mortuos, *to judge the living and the dead:*
cuius regni non erit finis; *Of His Kingdom there shall be no end;*
Et in Spiritum Sanctum, *And I believe in the Holy Spirit,*
Dominum et vivificantem, *the Lord, and Giver of Life,*
qui ex Patre Filioque procedit. *Who proceeds from the Father and the Son*
Qui cum Patre et Filio *Who, with the Father and the Son,*
simul adoratur et conglorificatur: *is similarly adored and glorified,*
qui locutus est per prophetas. *Who has spoken through the Prophets.*
Et unam, sanctam, *And I believe in One, Holy,*
catholicam et apostolicam Ecclesiam. *Catholic, and Apostolic Church,*
Confiteor unum baptisma in remissionem peccatorum. *I confess one Baptism for the remission of sins.*
Et expecto resurrectionem mortuorum, *And I expect the Resurrection of the Dead:*
et vitam venturi saeculi. Amen. *And the Life of the world to come. Amen.*

Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth: *Holy, holy, holy Lord, God of power and might;*
Pleni sunt caeli et terra gloria tua. *Heaven and earth are full of Thy glory.*
Hosanna in excelsis. *Hosanna in the highest.*

Benedictus

Benedictus qui venit in nomine Domini. *Blessed is He who comes in the name of the Lord.*
Hosanna in excelsis. *Hosanna in the highest.*

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Lamb of God, who takes away the sins of the world, have mercy upon us.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Lamb of God, who takes away the sins of the world, have mercy upon us.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.
Lamb of God, who takes away the sins of the world, grant us peace.

Der herr denket an uns

Chorus

Der Herr denket an uns und segnet uns. Er segnet das Haus Israel, er segnet das Haus Aaron.
The Lord thinks of us and blesses us. He blesses the house of Israel, he blesses the house of Aaron.

Aria

Er segnet, die den Herrn fürchten, beide Kleine und Große.
He blesses those who fear the Lord, both small and great.

Duetto

Der Herr segnet euch je mehr und mehr, euch und eure Kinder.
May the Lord bless you more and more, you and your children.

Chorus

Ihr seid die Gesegneten des Herrn, der Himmel und Erde gemacht hat. Amen.
You are the blessed of the the Lord, who has made heaven and earth. Amen.

Dark Night of the Soul

One dark night, fired with love's urgent longings - ah, the sheer grace! - I went out unseen,
my house being now all stilled.
In darkness, and secure, but the secret ladder, disguised, - ah, the sheer grace! -
in darkness and concealment, my house being now all stilled.
On that glad night, in secret, for no one saw me, nor did I look at anything,
with no other light of guide than the one that burned in my heart. *[St. John of the Cross]*

Luminous Night of the Soul

Long before music was sung by a choir, long before silver was shaped by the fire, long before
poets inspired the heart, You were the spirit of all that is art.
You give the potter the feel of the clay; You give the actor the right part to play; You give the
author a story to tell; You are the prayer in the sound of the bell.
Praise to all lovers who feel your desire! Praise to all music which soars to inspire! Praise to
the wonders of Thy artistry! Our Divine Spirit, all glory to Thee. *[Charles Anthony Silvestri]*
O guiding night! O night more lovely than the dawn! O night that has united the Lover with
his beloved, transforming the beloved in her Lover. *[St. John of the Cross]*

Soloists

Carol Ann Kessler, Soprano
 Tania Mannion, Alto
 Matthew Curtis, Tenor
 Tom Serene, Bass

Chamber Orchestra

Dagenais Smiley, Violin
 Kate Homer, Violin
 Gay Currier, Viola
 Dan Barker, Cello
 Ellen Schinnerer Deffner, Keyboard

Davis Chorale

Alison Skinner, Director
 Ellen Schinnerer Deffner, Accompanist
 Rachel Kessler, Director Emerita

Soprano:

Shorty (Virginia) Boucher
 Diane Dedoshka
 Marilyn Feather
 Lori Haapanen
 Rachel Kessler
 Mary Lowry
 Lena McNicholas
 Nancy Morrow
 Judith Polanich
 Alice Provost
 Anne Richardson
 Joan Sallee
 Patty Shade
 Michele van Eyken

Alto:

Ruth Beckon
 Edelgard Brunelle
 Jan Chess
 Leslie Cooper
 Marilyn Corcoran
 Sally Gray
 Isabelle Henry
 Melissa Kelly
 Julie Kulmann
 Marion London
 Mariette Malessy
 Susan Mann
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 Susanna Mould
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 Mary Sprifke
 Charlotte Symms
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Tenor:

Ben Cooper
 Richard Kulmann
 Andrew Latimer
 Greg Melcher
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 Gisela Schubert
 Jake Whittaker
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 Matthew Zavod*

Bass:

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**soloist for Mozart chant*

The **Davis Chorale** was founded in 1978 as a community chorus providing an opportunity for adults to sing oratorio, sacred and secular works. The Chorale is an auditioned choral ensemble of about 50 singers from the surrounding Davis area. The Chorale's varied repertoire ranges from Renaissance *a cappella* works to orchestral works with chorus by contemporary composers such as Eric Whitacre. The venues range from Interfaith Evening Vespers in the Davis Community Church, to the Bach *B Minor Mass* in UC Davis' Mondavi Center, to an annual holiday concert in the Capitol Rotunda in Sacramento.

Alison Skinner has been the Artistic Director of the Davis Chorale since 2010. Before returning to her hometown of Davis, Skinner lived in Philadelphia, where she was the Artistic Director of the Rainbow Chorale of Delaware for the 2007-2008 season and taught high school music at Germantown Friends School. Skinner has a B.A. in vocal performance from UC Santa Cruz and an M.M. in Choral Conducting from Temple University, where she was a student of Alan Harler. Skinner also maintains a private vocal studio.

Ellen Schinnerer Deffner, Davis Chorale Accompanist, began specializing in piano accompaniment in London, where she was a student at the Guildhall School of Music. She has been on the faculties of Guildhall London, UC Santa Barbara, Reed College, and the University of Portland. She is a member of the Sacramento Baroque Soloists.

Carol Kessler, soprano, grew up in Davis. An Indiana University graduate, she followed her passion, singing Baroque Music, as well as the Lieder Repertoire of Schubert, Schumann, Strauss, Wolf, and other composers dedicated to the Art Song tradition. Her wide repertoire includes the Requiems of Mozart, Fauré, and Brahms; Bach's *B Minor Mass*, *Johannes Passion*, *Matthäus Passion*, as well as several of his Cantatas; Händel's *Messiah* and *Gloria*, a Solo Cantata for Soprano; Orff's *Carmina Burana*; Mendelssohn's *Elijah*, and Mozart's *Mass in C Minor*. She was a member of the Roger Wagner Chorale and toured as a soloist on two Far East tours to Japan and Korea. Additional solo engagements include singing with Ensemble Stuttgart, Chor der Johannes Kirche, Sonora Bach Festival, Philadelphia Pro Musica, Chorale Delaware, American Youth Symphony, Davis Chorale, San Francisco City Chorus and Napa Valley Chorale. She has been a member of AVE since their second season in 2005. She makes her home in the East Bay, maintains a private voice and piano studio, and is a vocal coach at Acalanes High School in Lafayette.

Mezzo soprano **Tania Mannion** has been delighting audiences in the Northern California area since 2003. She has focused primarily on oratorio work, including her debut with the Sacramento Choral Society and Orchestra in their performance of Mendelssohn's *Elijah*. She is a frequent soloist with the Napa Valley Chorale, Davis Chorale, Mother Lode Friends of Music and others. Performance highlights include Mozart's *Requiem*, Vivaldi's *Gloria*, Pergolesi's *Stabat Mater*, and Handel's *Messiah*. She has studied with Rachel Kessler, Marla Volovna, and Dr. Robin Fisher. She is currently Music Director at Winters High School and teaches private voice lessons in Davis.

Matthew Curtis, tenor, recently performed with the Grammy award-winning Chanticleer, where he held the position of Assistant Music Director. He also sang with the internationally acclaimed Rose Ensemble in 2009, the Santa Fe Desert Chorale in summer 2009, and Philharmonia Baroque in 2013. A Wisconsin native, he received his bachelor's degree in Vocal Performance, Vocal Pedagogy, and Music Education as a Liberace Scholar from Viterbo University in La Crosse, Wisconsin in 2008. He continued studying for a year in the graduate school at the University of Minnesota focusing on opera. His solo performances include light, lyric tenor roles, including the role of Steva in Janacek's *Jenůfa* and the lead tenor role of Male Chorus in Benjamin Britten's *The Rape of Lucretia* at the University of Minnesota. Viterbo University roles included Tamino (*Die Zauberflöte*), Monsieur Vogelsang (*Der Schauspieldirektor*), and Policeman Chorus (*Pirates of Penzance*). Past oratorio performances include *Messiah* and *The Creation*.

Baritone **Tom Serene** has been a regular presence in the Bay Area choral community since 1993. He sang for several seasons with the San Francisco Symphony Chorus, and has sung for numerous church and community choirs. He currently is a member of the Choir of Men & Boys of Grace Cathedral, San Francisco, and has been featured as a soloist with Sing Napa Valley! (formerly known as the Napa Valley Chorale). He teaches history at New Technology High School in Napa, and is a graduate of Penn State University.

A native of the Sacramento area, **Dagenais Smiley** began her studies of the violin at the age of 3 1/2. Ms. Smiley received a Bachelor of Music at the Oberlin Conservatory as a student of Milan Vitek. While at Oberlin, Dagenais had the opportunity to perform at Carnegie Hall and Merkin Hall in New York City. She is currently a member of the Sacramento Philharmonic, often serving as Assistant Concertmaster. She recently completed her first season as Concertmaster with the Camellia Symphony. Dagenais received her Masters in violin performance at the University of Southern California, where she studied under Kathleen Winkler. She is a proponent of new music, having served as a founding member of USC's Contemporary Music Ensemble, and she is now performing with Sacramento's local new music group, Citywater.

Kate Homer's violin studies began at the age of three. She studied violin performance at Rice University and Brigham Young University, where she took her Bachelor of Music in violin performance. She later studied violin performance and Suzuki pedagogy at the Hartt School in Hartford, Connecticut. There she received her M.M. in violin performance and was a member of the 20-20 intensive chamber music program. She has performed as soloist with the Bangor Symphony Orchestra and the Brigham Young University Philharmonic Orchestra, and has served as concertmaster of the Brigham Young University Philharmonic and Chamber orchestras as well as the Hartt School of Music's Symphony Orchestra. After teaching Suzuki violin from 2007-2011 at the Cleveland Music School Settlement, she relocated with her husband and two children to East Sacramento. She is currently a freelance violinist for the Sacramento Philharmonic Orchestra, the Merced Symphony and the Modesto Symphony. She also teaches a full studio of tiny violinists.

Violist **Gay Currier** is a member of the Sacramento Philharmonic Orchestra, the Sacramento Opera Orchestra, and the Sacramento Choral Society Orchestra. She has performed professionally as a member of various other orchestras in the U.S., Mexico, Germany, and Belgium. A dedicated teacher, she has taught viola and violin for many years in her private studio. Being a product of public school music programs, she is fully committed to seeing strings reintroduced into Sacramento classrooms and teaches beginning violin in six elementary schools. She has adjudicated auditions and competitions in Sacramento, Stockton, and Reno, and serves as president of the Sacramento Section of ASTA, the American Strings Teachers' Association.

Dan Barker, a native of Ohio, began to study cello at age nine. His primary teachers have been Linda Unkefer (Milwaukee Symphony), Don White (Cleveland Orchestra), David Chickering (Chicago Symphony), Crispin Campbell, and Andor Toth. He holds a Postgraduate double diploma from Interlochen Arts Academy, a Bachelor of Music degree from the Oberlin Conservatory of Music, and a Master of Music degree from California State University Sacramento. He has attended festivals such as the Indiana String Academy with Richard Aaron and Nancy Snustad, the Weathersfield Music Festival with Roland and Almida Vamos, and has participated in Improvisational and Non-Classical workshops such as Music for People with David Darling and the New Direction Festival with Tim White. He keeps a busy concert schedule, performing regularly with regional orchestras throughout Northern California and in recital. He has had a private cello studio for over ten years and has been teaching in Davis for the past five years.

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Many Chorale members for set-up help

The Davis Chorale's mission is to build an inclusive community chorale that educates, enriches and entertains the Greater Davis community and the Chorale's singers through the quality performance of great choral literature.

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The Chorale welcomes new members from Davis and the surrounding communities by audition. We are an inclusive group, so come join the fun! Membership is for individuals 18 or older, but younger members may be accepted with the consent of the Artistic Director. Semi-annual dues are \$50 per person. We also do annual fundraising projects and provide our own concert attire.

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