



Blue Waters Brass

and

St. Timothy Lutheran Choir

present an afternoon of holiday music and cheer!

Saturday, December 12, 2015

2:00 P.M.

St. Timothy Lutheran Church

1465 VICTORIA STREET NORTH, SAINT PAUL



PROGRAM

Please hold applause until the conclusion of the program.

First Impressions *Jeremy Hegg (b. 1972)*

This fanfare is full of fast articulations and even faster flourishes. It is a celebratory piece that is stereotypical of brass works, and yet like nothing you've heard before.

Songs for the People *Frances Ellen Watkins Harper (1825–1911)*

The Wexford Carol *Traditional
arr. Phil Snedecor*

The Wexford Carol is a traditional Christmas carol from County Wexford on the southeastern coast of Ireland. It has roots in the 12th century and tells the story of the nativity of Jesus Christ. Lush chords and flowing melodies transform this carol into a contemplative and meditative tone poem.

Rejoice, Rejoice, Believers *Hymn 244*

All stand and sing, stanza 2 may be sung in harmony

Alilo, a wassail Traditional

Each small town in Georgia has its own *alilo*—a traditional Christmas song. This one hails from the mountains near Oni, Racha in the highland area of western Georgia.

*Alilo. Alilo da ali
alilo da aka ali, alilo
Aka alilo, aka alilo, aka alilo shoba
Shoba ghmertma gagi, gagitenos
Aka alilo, aka alilo, aka alilo bevri
Bevri akhal tsel, tselitsadi
Aka alilo, aka alilo, aka alilo ali
Alilo da ali, alilo
Tseli alilo, aka alilo!*

Alilo (allelujah)!
May god bring us
Christmas this morning.
And many new years!

Choose Something Like a Star Robert Frost (1874–1963)

*Wassail Song Traditional
arr. Michael Allen*

This arrangement of the Gloucestershire Wassail is lively and fun, reflective of the cider drinking celebration. Drink hail!

Light Dawns on a Weary World Hymn 726

All stand and sing

O Be Joyful In The Lord (Jubilate Deo). *Charles Beaudrot (b. 1951)*
arr. for brass ensemble Charlie Morgan

O be joyful in the Lord all ye lands;
serve the Lord with gladness
and come before his presence with a
song.

Be ye sure that the Lord he is God;
it is he that hath made us and not we
ourselves;
we are his people and the sheep of his
pasture.

O go your way into his gates with
thanksgiving
and into his courts with praise;
be thankful unto him and speak good
of his Name.

For the Lord is gracious;
his mercy is everlasting;
and his truth endureth from
generation to generation.

Glory to the Father, and to the Son,
and to the Holy Ghost:
As it was in the beginning, is now, and
ever shall be: world without end.
Amen.

Charles Beaudrot has a long association with two of Atlanta's premier choral groups, the Choir of the Cathedral of St. Philip, and the Choral Guild of Atlanta since 1977. During this time he has composed over 40 works for chorus, organ and brass, and for chorus and chamber orchestra.

Music *Anne Porter (1911–2011)*

Baltazar (A King's Journey) *Anthony DiLorenzo (b. 1967)*

This work was commissioned for the Burning River Brass of Cleveland, Ohio to celebrate the Spanish heritage of the city of Monterey. It tells the story of King Baltazar, one of the biblical three wise men who traveled to visit the baby Jesus, in an epic, cinematic-like soundscape.

No Room in the Inn *Traditional*

This carol has a special connection to BWB trombonist Anna Helgen. Her grandfather, a Lutheran pastor, discovered this hymn sometime many years ago. With its easy melody and unique rhymes, it has become a Helgen family favorite and is sung every year at their annual Christmas gathering.

All sing, but no need to stand—this is long one!

1. When Cae - sar Au - gust - us had_ raised a tax - a - tion, He as -
2. Then Jo seph and Ma - ry, who from Da - vid did spring, Went_

sessed all the_ peo - ple that dwelt in the na - tion; The
up to the_ ci - ty of Da - vid their king, And,

Jews at that time be - ing un - der Rome's sway Ap_
there be - ing en - tered, cold wel - come they find. From the

peared in_ the_ ci - ty their_ tri - bute to_ pay:
rich_ to_ the poor_ they_ are_ most - ly un - kind.

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems, each with a vocal line and a bass line. The lyrics are written below the vocal line. The first system contains the first two lines of the carol. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. The music is simple and easy to sing, with a steady rhythm and a clear melody.

"No Room in the Inn" continued...

3 Low voices

They sought entertainment, but none could they find,
Great number of strangers had fillèd the inn;
They knockèd and callèd all this at the door,
But found not a friend where in kind they had store.

4 High voices

Their kindred accounted they come were too soon;
"Too late," said the innkeeper, "here is no room."
Amongst strangers and kinsfolk cold welcome they find—
From the rich to the poor they are mostly unkind.

5 All, in harmony

Good Joseph was troubled, but most for his dear,
For her blessèd burden whose time now drew near;
His heart with true sorrow was sorely afflicted
That his virgin spouse was so rudely neglected.

6 High voices

He could get no house-room who houses did frame,
But Joseph and Mary must go as they came,
For little is the favour the poor man can find—
From the rich to the poor they are mostly unkind.

7 Low voices

Whilst the great and the wealthy do frolic in hall,
Possess all the ground-rooms and chambers and all,
Poor Joseph and Mary are thrust in a stable
In Bethlehem city, ground inhospitable.

8 All, in harmony

And with their mean lodging contented they be:
For the minds of the just with their fortunes agree;
They bear all affronts with their meekness of mind,
And be not offended though the rich be unkind.

9 All

O Bethlehem, Bethlehem, welcome this stranger
That was born in a stable and laid in a manger;
For he is a physician to heal all our smarts—
Come welcome, sweet Jesus, and lodge in our hearts.

The Earle of Oxford's Marche William Byrd (ca. 1540–1623)
from the Fitzwilliam Virginal Book *arr. Michael Allen*

The Battell was written during the late 14th century when England was in a mood of national celebration after victory over the Spanish and French armadas. The movement which Byrd called *Marche Before The Battell* became known as *The Earl of Oxford's Marche* and it appears with that title in an early manuscript copy of the Fitzwilliam Virginal Book. Written while Byrd was at the height of his powers, it still stirs the soul to this day.

You Keep Us Waiting *a prayer of the Iona Community in Scotland*

Oh, How Beautiful the Sky *Danish Folk Carol*
words by Nikolai Grundtvig, arr. Paul J. Christiansen

Kira Jorgensen Duus, soloist

*Deilig er den himmel blå,
lyst det er å se derpå,
hvor de gyldne stjerner blinker
hvor de smiler, hvor de vinker
oss fra jorden opp til seg*

Lovely is the blue sky,
What a pleasure it is to see
Where the golden stars flash
Where they smile when they wave
Down to us on the ground

—Translation by Ingebret Dorrum

1 O how beautiful the sky,
With the sparkling stars on high,
How they glitter, brightly gleaming,
How they twinkle, gladsome, beaming,
As they draw our hearts to heaven,
As they draw our hearts to heav'n.

2 In the midst of Christmas night,
While the stars were shining bright,
Of a sudden, clear and radiant,
One appear'd and shone resplendent
With the lustre of the sun,
With the lustre of the sun.

3 Wise Men by the star were led
To the Christ-Child's lowly bed.
Guiding Star, oh may we heed thee
May we know we ever need thee,
Lead us to our heav'nly King

Paul J. Christiansen was the youngest son of renowned conductor and composer F. Melius Christiansen. After graduating from St. Olaf College, he went on to study at Oberlin Conservatory of Music and Eastman School of Music. His original intent was to become a concert pianist but, much like his father, Paul turned to choral conducting in the Lutheran tradition. He spent 49 years of his storied career developing the Concordia College choirs in Moorhead, Minnesota and has hundreds of titles to his credit as an arranger and composer.

My Soul Proclaims Your Greatness *Hymn 251*

All stand and sing

Reading *Isaiah 11:1–10*

Ave Maria (Angelus Domini) *Franz Biebl (1906–2001)*
arr. Jeremy Yager

Originally written for male chorus by German composer Franz Biebl, Ave Maria has now been arranged as a definitive brass choir version by Yager, faithful to the original in its peaceful, yet powerful, beauty.

"Hope" is the thing with feathers. *Emily Dickinson (1830–1886)*

Il est né (He is born) *Traditional*
arr. Phil Snedecor

This traditional French Christmas carol was first published in 1862. The text of the carol remembers the centuries years of expectation and waiting, as told by the prophets, and details the birth of Jesus. It both observes the humility of God's birth in a stable and calls on the Kings of the Orient to attend the child. This arrangement embodies the excitement and celebration of this moment.

To Know the Dark *Wendell Berry (b. 1934)*

Night of Silence *Daniel Kantor*
arr. John Ferguson, setting for brass and choir Anna Helgen and Charlie Morgan

Ushers will light candles from the center aisle. As they come to your row, stand and receive the flame by tilting your unlighted candle and then carefully pass to others in your row.

Cold are the people, Winter of life,
We tremble in shadows this cold endless night,
Frozen in the snow lie roses sleeping,
Flowers that will echo the sunrise,
Fire of hope is our only warmth,
Weary, its flame will be dying soon.

Voice in the distance, call in the night,
On wind you enfold us you speak of the light,
Gentle on the ear you whisper softly,
Rumors of a dawn so embracing,
Breathless love awaits darkened souls,
Soon will we know of the morning.

Spirit among us, Shine like the star,
Your light that guides shepherds and kings from afar,
Shimmer in the sky so empty, lonely,
Rising in the warmth of your Son's love,
Star unknowing of night and day,
Spirit we wait for your loving Son.

All sing on final stanza:

Silent night, holy night!
Son of God, love's pure light
radiant beams from your holy face,
with the dawn of redeeming grace,
Jesus, Lord, at your birth,
Jesus, Lord, at your birth.

As the piece ends, please join us as we hum "Silent Night."

ST. TIMOTHY LUTHERAN CHURCH CHOIR

The St. Timothy Lutheran Church choir performs a wide variety of music, ranging from Renaissance motets to new American scores. Made up of volunteer singers, the choir performs at 8:30 am Sunday services three weeks per month from September through May. The choir welcomes singers of all levels and is committed to enriching the spiritual and musical life of St. Paul.

DIRECTOR

Gary Ruschman, *Musician*

ORGAN & PIANO

Sara Drinane, *St. Timothy Organist*

Gary Ruschman directs choir, bells, and other ensembles at St. Timothy Lutheran Church in St. Paul, and enjoys an active career as a vocalist, composer, and instrumentalist. He recently served as chorus master for the Twin Cities Early Music Festival production of Gluck's *Orfeo*, and was assistant conductor for Bach Society of Minnesota's *Bach with Friends* baroque retreats.

Gary appears regularly with major and regional festivals, orchestras, opera companies, and ensembles across the globe, with credits including the Boston Pops, Minnesota Orchestra, Royal Opera House Oman, Vail Valley Music Festival, San Francisco Opera Center, American Bach Soloists, Portland Opera, California Bach Society, West Edge Opera, Cantus, and Lyra Baroque Orchestra. He earned degrees with honors from Northern Kentucky University and the San Francisco Conservatory of Music.

ST. TIMOTHY EMERGENCY FUND

Donations will be collected in the baskets in the narthex to benefit the St. Timothy Emergency Fund. The fund assists community members with short-term needs and your support is greatly appreciated.

BLUE WATERS BRASS

Blue Waters Brass was formed in the fall of 2011 by several St. Olaf College friends who were looking for a musical outlet after graduation. The ensemble performs regularly in the Twin Cities area and is known for its wide variety of repertoire spanning the genres of classical, bluegrass, march, jazz, renaissance, contemporary, and locally composed works. BWB is an active participant in the communities of its members and has undertaken several collaborative projects with other local groups.

For more information, find us on Facebook or visit www.bluewatersbrass.com.

TRUMPET

Sarah Berry, *Music Educator*

David McGill, *Science Teacher*

Jaclyn Melander, *Freelance*

Musician & Instructor

Ethan Wightkin, *Music*

Educator

HORN

Ben Eisele, *Graduate Student*

James Frese, *Technical*

Analyst

Kirstin Jarvis, *Music Educator*

Jim McCreary, *Retired*

TROMBONE

Anna Helgen, *Pastoral Intern*

David Joyslin, *Lawyer with*

Best & Flanagan LLP

Tim O'Neill, *Labor Market*

Analyst

EUPHONIUM

Kate Virkler, *Data Scientist*

TUBA

Kurt Aschenbeck, *Mechanical*

Engineer

PERCUSSION

Michael Betz, *Composer*

Craig Evans, *Engineering*

Planner

Michelle Morgan, *Financial*

Services

ARTISTIC DIRECTOR

Charlie Morgan, *Financial*

Services

ACKNOWLEDGEMENTS

The Blue Waters Brass thanks the St. Timothy Lutheran Church Choir for sharing this concert with us; Charlie Morgan for his artistic direction; Our guest musicians Ben, Jim, Michael, Craig, and Michelle for their wonderful contributions; St. Timothy Lutheran Church for their generous provision of rehearsal and concert space; and YOU for your support of local arts.