LEONARD BERNSTEIN: MAKE OUR GARDEN GROW

Saturday, October 24, 7:30p, St. Olaf Catholic, Minneapolis
Sunday, October 25, 3:00p, First Lutheran, Columbia Heights
An American Icon

LEONARD BERNSTEIN

(1918-1990)

"Few composers capture their time and become the iconic voice of their age. Leonard Bernstein found his "voice" in the early 1940s and projected the sound of urban and urbane America from the period of World War II to the anti-war movements of the 1970s and the restoration of freedom in Europe, with the fall of the Berlin Wall and Soviet communism. Everywhere one hears his internal struggle to sound inevitable as the tumultuous era of the second half of the 20th century unfolded itself. He has left us an aural image of his time and place and, at the same time, an eternal voice of humanity." – John Mauceri

"Bernstein was a thinker, teacher, author, television star, provocateur, humanitarian and he was my hero. As with all true mentors, Bernstein taught me much more than a craft. He showed me—and the world—the enormous power of music and how important it is to share it with as much of humanity as is possible. He showed us that classical music is a powerful force that can transform lives as well as inspire and move people and he lived by those principles." – Marin Alsop
LEONARD BERNSTEIN: 
MAKE OUR GARDEN GROW

Matthew Culloton, Artistic Director

Aaron David Miller, organ
Ruth Palmer, piano
Min Kim, harp
Robert Adney, percussion

All music composed by Leonard Bernstein [1918 – 1990]

I.
Excerpts from MASS
composed 1971

A Simple Song
Brad Runyan, Joel Fischer, Kristina Rodel, Philip Rossin, & Brent Haagenson, soloists
Sanctus
Almighty Father

Hashkiveinu
Benjamin Dulak, tenor

II.
Chichester Psalms
composed 1965

I. Psalm 108:2; Psalm 100 (Maestoso ma energico)
Caroline Swanson, Erika Gesme, Philip Rossin, Bruce Broquist, solo quartet

II. Psalm 23: 1-6; Psalm 2: 1-4 (Andante con moto, ma tranquillo)
Jessie Braaten, soprano

III. Psalm 131; Psalm 133:1 (Prelude – Peacefully flowing)

- INTERMISSION -

III.
The Lark
composed 1955

Prelude: Exaudi orationem meam, Domine
Spring Song: Revecy venir le printemps
Court Song: Fi, maris, de vostre amour
Benedictus qui venit in nomine Domini
Soldier’s Song: Vive la Jeanne, la joliem jolie Jeanne!
Sanctus, Sanctus, Sanctus Domine
Requiem aeternam, dona eis Domine
Gloria in excelsis Deo

Lynette Johnson, alto; Hannah Armstrong Stanke, soprano
Allison Eckberg, narrator

IV.
Warm-Up [from MASS]
Take Care of This House from 1600 Pensylvania Avenue (arranged by Arnold Freed)
Somewhere from West Side Story (arranged by Robert Edgerton)
Make Our Garden Grow from Candide (arranged by Robert Page)
Selected Texts and Translations

Sanctus
Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra Gloriae tuae. Hosanna in excelsis! Benedictus qui venit in nomine Domini. Holy, holy, holy, Lord God of Hosts, All the heavens and earth are full of His glory. Hosanna in the highest! Blessed is he who comes in the name of the Lord

Kadosh, Kadosh, Kadosh Adonai ts’vaot, M’lo chol haaretz k’vodo. Baruch ha’ba B’shem Adonai!

Almighty Father
Almighty Father, incline Thine ear: Bless us and all those who have gathered here. Thine angel send us Who shall defend us all. And fill with grace all who dwell in this place. Amen.

Almighty Father, incline Thine ear: Bless us and all those who have gathered here. Thine angel send us Who shall defend us all. And fill with grace all who dwell in this place. Amen.

Hashkiveinu
Hashkiveinu, Adonai Eloheinu, l’shalom v’haamideinu, Malkeinu, l’chayim. Cause us to lie down, O Lord our God, in peace, and raise us up, Our King, to life (renewed).

And spread over us the shelter of your peace, and guide us with Your good counsel, and save us for Your name’s sake, and protect us. And remove from us enmity, pestilence, and war and hunger and anguish, And remove the evil inclination from before us and from behind us. And hide us in the shadow of Your wings. For God, You are our Watchman and Deliverer, For God, a gracious King and merciful are You, And guard our going out and coming in to life and to peace, From this time forth and forever more. And spread over us Your tabernacle of peace.

Blessed are You, O Lord, who spreads the tabernacle of peace over us and over all His people, and over Jerusalem.

Chichester Psalms
I. Urah, hanevel, v’chinoir! A-irah shachar! Awake, psaltery and harp: I will rouse the dawn! (Psalm 108:2)

Harui l’Adonai kol haaretz. Iv’du et Adonai b’simcha. Bo-u l’fanav bir’nahah. D’u ki Adonai Hu Elohim. Hu asanu, v’lo anachnu. Amo v’tson mar’ito. Bo-u sh’arav b’todah, Chatseiratav bit’hillah, Hodu lo, bar’chu sh’mo. Ki tov Adonai, l’olam chas’do, V’ad dor vador emunato. Make a joyful noise unto the Lord all ye lands. Serve the Lord with gladness. Come before His presence with singing. Know ye that the Lord, He is God. It is He that hath made us, and not we ourselves. We are His people and the shepherd of His pasture. Enter into His gates with thanksgiving, And into His courts with praise. Be thankful unto Him, and bless His name. For the Lord is good, His mercy is everlasting, And His truth endureth to all generations. (Psalm 100)
Chichester Psalms, continued

II.  
Adonai roi, lo ehšar.  
Bin’ot deshe yarbits nei,  
Al mei m’nuhot y’nahaleini,  
Naf’shi y’shovev,  
Yan’heini b’ma’aglei tsedek,  
L’ma’an sh’mo.

Gam ki eilech  
B’gei tsalmavet,  
Lo ira ra, Ki Atah imadi.  
Shiv’t’cha umishan’techa hemah y’naḥamuni.

The Lord is my shepherd, I shall not want.  
He maketh me to lie down in green pastures,  
He leadeth me beside the still waters,  
He restoreth my soul,  
He leadeth me in the paths of righteousness,  
For His name’s sake.

Yea, though I walk  
Through the valley of the shadow of death,  
I will fear no evil, For Thou art with me.  
Thy rod and Thy staff they comfort me. (Psalm 23)

Why do the nations rage,  
And the people imagine a vain thing?  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His anointed.  
Saying, let us break their bands asunder,  
And cast away their cords from us.  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision! (Psalm 2)

Thou preparest a table before me  
In the presence of my enemies,  
Thou anointest my head with oil,  
My cup runneth over.  
Surely goodness and mercy  
Shall follow me all the days of my life,  
And I will dwell in the house of the Lord forever. (Psalm 23)

III.  
Adonai, Adonai,  
Lo gavah libi, V’lo ramu einai,  
V’lo hilachti  
Big’dolot uv’niflaot  
Mimieni.  
Im lo shiviti V’domam’ti,  
Naf’shi k’gamul alei imo,  
Kagamul alai naf’shi.  
Yahel Yis’rael el Adonai  
Me’atah v’ad olam.

Hineh mah tov,  
Umah na’im,  
Shevet ahim  
Gam yahad.

Lord, Lord,  
My heart is not haughty, nor mine eyes lofty,  
Neither do I exercise myself  
in great matters or in things  
Too wonderful for me to understand.  
Surely I have calmed and quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever. (Psalm 131)

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity. (Psalm 133)
The Lark (incidental music from a play by Jean Anouilh)

The choir is heard singing while the trial of Joan of Arc is interrupted by a sequence of flashbacks.

Prelude
Exaudi orationem meam, Domine.  
Qui tollis peccata mundi, miserere nobis.  
Hear my prayer, Lord.  
You take away the sin of the world – have mercy on us.

This flashback captures a youthful Joan – the song then interrupted by her encounter with the voice of St. Michael, appearing to her from nowhere. St. Michael sings “Laudate Dominum” before the playful song returns, now an “Alleluia.”

Spring Song
Revecy venir le printemps.  
Laudate Dominum. Alleluia.  
Spring is returning.  
Praise the Lord. Alleluia.

The next flashback brings us to a French court where she asks to command an army. This love song may have been performed by court musicians.

Court Song
Fi, mari, de vostre amour.  
Cor j’ai ami,  
noble et de bel atour.  
Tout l’aime aussi.  
J’ai ami, noble et de bel amour.  
Ne sert de nuit,  
Sert de nuit et de jour, Tout l’aime aussi.  
Beware, my dear husband,  
for I have a lover!  
He is both beautiful and noble.  
I love him totally.  
I have a lover, beautiful and noble love!  
He serves me not just by night, but day and night,  
I love him totally.

A flashback to the moment that Charles VII has granted command of the army to Joan. This is an energetic blessing.

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

Joan is marching at the lead of her army. This flashback hears her army singing to her:

Soldier’s Song
Vive la Jeanne,  
la jolie, jolie Jeanne!  
Long live Joan,  
the pretty, pretty Joan!

Back at the trial, Joan has been convicted and asks to privately pray.

Sanctus, Sanctus, Sanctus Domine
Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.  
Holy, holy, holy,  
Lord God of Sabaoth.  
Heaven and earth are full of your glory.  
Hosanna in the highest.

Following her execution, the choir sings a Requiem for Joan.

Requiem aeternam dona eis, Domine
Requiem aeternam dona eis, Domine.  
Et lux perpetua luceat eis.  
Eternal rest grant upon them, Lord.  
May perpetual light shine on them.  
Lord have mercy. Christ have mercy. Lord have mercy.

After time passes, Joan’s accusers have recanted and she is now beloved. This recalls her happiest moment: witnessing the coronation of Charles VII at Reims Cathedral.

Gloria in excelsis Deo
Gloria in excelsis Deo.  
Regi nostro clarissimo.  
Regi nostro illustrissimo.  
Regi clarissimo electo Dei.  
Glory to God in the highest.  
Glory to our most brilliant king.  
Glory to our most illustrious king.  
Our most brilliant king is elected God.
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Artistic Director
Matthew Culloton is the Founding Artistic Director and Conductor of The Singers. He holds degrees from Concordia College, Moorhead (B.M. in Music Education) and the University of Minnesota (M.M. in Choral Conducting and D.M.A. in Conducting). In August 2010, Matthew became Choirmaster at The House of Hope Presbyterian Church in St. Paul. He is also an adjunct faculty member at the University of Saint Thomas in St. Paul, teaching a graduate music course, Choral Repertoire for Mature Adolescent Voices. Matthew has studied conducting with René Clausen, Kathy Romey, Craig Kirchhoff, Paul Nesheim, Matthew Mehaffey, Mark Russell Smith, and Bruce Houglum.

As a composer, Matthew has been commissioned by The Singers, the Dale Warland Singers, Choral Arts Ensemble of Rochester (MN), Ames Chamber Artists, Chanson, the Minnesota MMEA All-State Choir, and numerous high school, collegiate, and church choirs. He is co-editor of the Matthew and Michael Culloton Choral Series with Santa Barbara Publishing Company and editor of the Christmas with The Singers Choral Series with Morningstar Publishing. His music is published by Santa Barbara Music Publishing, Morningstar Publishing, Hinshaw Music, Mark Foster Music (Shawnee), Kjos Music, and Graphite Publishing.

Matthew is a contributing writer to Teaching Music Performance through Literature, Vols. 2 & 3, for which he writes repertoire resource guides in a collection alongside some of America’s most respected choral conductors. He has also been published in the Choral Journal, co-authoring a collection of interviews with some of today’s leading conductors.

Collaborative Pianist
Ruth Palmer has a distinguished career as an ensemble pianist, vocal coach and choral conductor. She spent 15 years as pianist for national and international recitals with Glenda Maurice, mezzo-soprano, and has played for masterclasses of Elly Ameling and Gerard Souzay, among other stars of the world of art song recital. She has served as Associate Conductor/Pianist of the Dale Warland Singers and pianist for the Saint Paul Chamber Orchestra Chorale. She was chosen by national audition to be a pianist for the Rosa Ponselle International vocal competition and was coach and pianist for national winners in the National Association of Teachers of Singing Artist Award and Metropolitan Opera Auditions among other noted competitions. Ms. Palmer is Director of Music Ministries at Unity Church-Unitarian in Saint Paul MN where she has both commissioned and premiered distinguished choral works. Unity Singers, a 16-voice chamber choir from Unity Church, was chosen to perform at the 2009 National Convention of the American Choral Directors Association.
Guest Artist Bios

**Aaron David Miller, Organ** is noted for his highly imaginative and creative style, found in his performances, improvisations and compositions. Prize winner of several prestigious competitions, including the top prize at the AGO National Improvisation Competition, and the Bach and improvisation prizes at the Calgary International Organ Festival Competition, he is also noted for his fine performances of repertoire spanning all periods. He has also received rave reviews when accompanying silent films. His recital performances have taken him across the country. He has been a featured performer at various conventions of the American Guild of Organists and the Association of Lutheran Church Musicians, both regionally and nationally. Recently he was invited to be among the performers for a special 10th anniversary performance of the Rosales organ in Los Angeles’ Disney Hall and to accompany a silent film for the new Kaufmann Center for Arts in Kansas City. He was invited to perform for the 100th anniversary of the Spreckel’s Organ (Balboa Park, San Diego) and was commissioned to write a new piece for the occasion. He will also be a featured performer for the 2016 convention of the American Guild of Organists in Houston, Texas, and has been invited to return to the Los Angeles Disney Hall for another performance in 2016. Aaron serves as the Director of Music and Organist at House of Hope Presbyterian Church in St. Paul, Minnesota and maintains an active recital schedule.

**Min Kim, Harp** has been the Principal Harpist of the Minnesota Opera since 2002. Ms. Kim has performed with the Minnesota Orchestra, the Saint Paul Chamber Orchestra, VocalEssence, The Singers, Rochester Philharmonic, Buffalo Philharmonic, New Haven Symphony, Minneapolis Pops, Minnesota Sinfonia and North Star/SkyLark Opera. She has additionally performed in several internationally renown festivals such as Spoleto, Aspen, National Orchestral Institute and the Heidelberg Festival Orchestra in Germany. She has toured the Midwest with Allied Concert Services and is a member of Trio Callisto, a Minneapolis based ensemble with flute, cello and harp. The trio has performed concerts throughout the Twin Cities, on Minnesota Public Radio and has been featured several times on National Public Radio’s “Performance Today”. Ms. Kim is a 1993 Master of Music graduate of the Yale University School of Music. She received her Bachelor of Music degree from the Eastman School of Music in addition to completing preparatory work at the Manhattan School of Music. She has studied with Nancy Allen, Kathleen Bride, Eileen Malone, Gloria Agostini and Kathy Kienzle.

**Bob Adney, Percussion** is an educator and percussionist, and has been a part of the Twin Cities music community for over 39 years. In that time he has played with virtually every musical organization in the area including the St. Paul Chamber Orchestra, Minnesota Orchestra, Dale Warland Singers and the World Voices Choir. Bob is the principal timpanist with the South Dakota Symphony and during the summers he is the timpanist for the Minneapolis Pops Orchestra at Lake Harriet, Minneapolis. Bob’s teaching experience includes local colleges as well as elementary and secondary students at institutions such as Carleton, St. Olaf, St. Thomas, Hamline, Augsburg, St. Cloud State, St. Benedict, and Gustavus. He currently teaches at MacPhail Center for Music in Minneapolis. Bob performs with the Minnesota Percussion Trio, Principal Timpani South Dakota Symphony, Timpani for Skylark Opera and Minneapolis Pops Orchestra, and been heard on over 22 CDs with Minnesota and St. Paul Chamber Orchestras.
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