

The Interfaith Community Chorus and Orchestra

presents a

Festival of Carols

Hymns and Spiritual Songs



The 15th Annual Benefit Concert for the
Interfaith Food Bank of Amador County

Trust in the LORD, and do good; so shalt thou dwell in the land,
and verily thou shalt be fed. Psalm 37:3

November 22, 7pm

November 23, 3pm



Grace Fellowship Church
8040 Hwy 49, Jackson, CA 95642

2014

Festival of Carols

Opening Prayer

**Now Thank We All Our God*

The Last Words of David

Eternal Light Divine

**Battle Hymn*

Hark, I Hear the Harps Eternal

Interview with Adeline Uba

Psalm 27:4

Interview with Josie Vasilovich

**How Great Thou Art*

The Lord's Prayer

O Quarteto

Gloria

Food Bank Presentation, Tom Thompson

Every Valley

Renovasson

**Silent Night*

African Style

Interview with Jesse Henda

Jesus the Name

Interview with Dan Balbach

The Dargason

A Choral Fantasy on Old Carols

Pastor Mark Johnson

Traditional

Randall Thompson

G. F. Handel

Wilhousky

Alice Parker

Traditional

Albert Hay Malotte

King's Heralds

Paul Basler

Offering

G. F. Handel

Traditional

Angolan Harmony

John W. Peterson

Gustav Holst

Gustav Holst



Welcome to the 15th Annual Festival!

We invite you to take this program home and use it as a guide to shopping and services in our area.

Many of these advertisers and sponsors have been faithful to this concert every year

and this is part of their annual way of supporting the Interfaith Food Bank.

Please consider visiting them this season and in the new year.

Please, kindly hold your applause until the end of the program.

Please, also turn off phones and other possible noise makers.

Childcare is available and warm drinks and goodies await those that endure 'til the end.

Thank you and enjoy.

In 1949 Randall Thompson (1899-1984) received a commission to honor Serge Koussevitsky's 25th anniversary as music director of the Boston Symphony, which was Koussevitsky's final year. The result was **The Last Words of David** premiered on August 12, 1949 by the chorus of the Berkshire Music Center and the full Boston Symphony. The piece was also used in a documentary on Koussevitsky's tenure with the symphony and the summer concert and educational programs at Tanglewood which he developed. The text is from II Samuel 23:3,4:

*He that ruleth over men must be just, ruling in the fear of God.
And he shall be as the light of the morning, when the sun riseth, even a morning without clouds;
as the tender grass springing out of the earth by clear shining after rain.
Alleluia. Amen.*

Thompson was a distinguished composer and educator, whose exceptional efforts in composition remain his lasting contribution to the choral repertory. He taught at such diverse institutions as Wellesley College, the University of California at Berkeley, the University of Virginia, Princeton University and the Curtis Institute of Music, where he served as director. In 1948 he joined the faculty of his *alma mater* Harvard, where he remained until his retirement in 1965. There his composition classes included such students as Samuel Adler, Leonard Bernstein and Lukas Foss. The choral music of Randall Thompson represents one of the high points of American choral music composition. Noted for its beautiful harmonies, timeless sense of drama, and meticulous craftsmanship, his music has been described as American in spirit yet universal in its appeal. Few American choral music students of the '60s, '70s, '80s, or '90s have not sung his music.

Eternal Source of Light Divine, is from a cantata celebrating Queen Anne's birthday and the accomplishment of the Treaty of Utrecht to end the War of the Spanish Succession (1712). Written by the newly arrived German composer, George F. Handel, Queen Anne subsequently granted the young Handel a pension of two hundred pounds a year, for life; not bad for the 27 year-old Handel.

*Eternal source of light divine
With double warmth thy beams display
And with distinguish'd glory shine
To add a lustre to this day.*

Marie Bedard studied music therapy, voice, and piano at the Music Conservatory at the University of the Pacific in Stockton. She studied voice under Brenda Grimaldi and Jacquie Victorino. She was a member of the Amador Choraliers and a founding member of the female vocal ensemble "Mimosa" to which she belonged for 20 years. She has also been a soloist for the Motherlode Friends of Music. She performed the role of Queen of the Night in Mozart's opera "The Magic Flute" and performed as a Leibeslieder singer in Stephen Sondheim's "A Little Night Music", both at California State University, Sacramento.

The Battle Hymn of the Republic, developed in the oral hymn tradition of camp meetings in the southern United States and was first documented in the early 1800's. In the first known version, the text includes the verse, "Oh! Brothers will you meet me on Canaan's happy shore?" and chorus "There we'll shout and give him glory. For glory is his own"; this developed into the familiar "Glory, glory, hallelujah" chorus by the 1850's. The tune and variants of these words spread across both the southern and northern United States. Julia Ward Howe's more famous lyrics were written in November 1861 when Howe visited a Union Army camp on the Potomac River near Washington, D. C. She heard the soldiers singing the song "John Brown's Body," and was taken with the strong marching beat. She wrote the words the next day:

"I awoke in the grey of the morning, and as I lay waiting for dawn, the long lines of the desired poem began to entwine themselves in my mind, and I said to myself, "I must get up and write these verses, lest I fall asleep and forget them!" So I sprang out of bed and in the dimness found an old stump of a pen, which I remembered using the day before. I scrawled the verses almost without looking at the paper."

Every Valley, from Messiah, by G. F. Handel (1741) is taken from Isaiah 40:4.

*Every valley shall be exalted,
and every mountain and hill made low,
the crooked straight, and the rough places plain.*

Bill McKenna grew up just outside of New York City, which provided him with lots of exposure to the arts. In fact, in his late teens he participated in several operas and actually sang at the old Metropolitan Opera house. (Actually he was a supernumerary-a spear carrier- and hummed along on stage during the triumphant entry of AIDA). Bill took up singing again in earnest around 1998 when he started taking lessons from Brenda Grimaldi and then Jacquie Victorino. He does a lot of singing locally, both concerts and recitals, in and around the Jackson/Sutter Creek area where he lives and has been a featured soloist with The Mother Lode Friends of Music. He has also performed with the Bel Canto Vocal Arts Society, The Shoe String Opera and the Gold Country Orchestra all in Sacramento. Bill works in real estate in the Amador/El Dorado/Calaveras areas where he is known as the "The Singing Realtor."

"How Great Thou Art" is a Swedish melody popularized by Carl Gustav Boberg (1859–1940) known as 'O Store Gud.' According to his family, the paraphrase of Psalm 8 was used in the 'underground church' in Sweden in the late 1800s when the Baptists and Mission Friends were persecuted. The song then traveled into Germany by the Baptists and then into Russia in 1912 to Ivan S. Prokhanov (1869–1935), the "Martin Luther of Russia." The first and second verses of our English version were inspired partly by the Russian words of Prokhanoff's hymn and partly by the 'awesome wonder' and beauty of God's creation. For it was in the summer of 1934 a thirty four year old British missionary named Stuart K. Hine, serving in a remote part of Eastern Europe, set out by bicycle to preach and distribute Bibles high up in the Carpathian Mountains. As Stuart later wrote, 'the thoughts of the first three verses of How Great Thou Art! were born, line by line, amid my unforgettable experiences in those mountains.' Verse four, a verse of hope for a future reunion in Heaven was inspired in 1948 by the grief and sorrow of refugees from Eastern Europe, separated from their loved ones. "This great hymn teaches us three essential truths: the greatness of God's creation, the greatness of Christ's redemption and the greatness of our future inheritance."

***Hark I Hear the Harps Eternal** is a mid-eighteenth century American [shape-note](#) hymn. Shape notes are a [music notation](#) designed to facilitate congregational and community singing. The notation, introduced in 1801, became a popular teaching device in American singing schools. Shapes were added to the note heads in written music to help singers find pitches within major and minor scales without the use of more complex information found in key signatures on the staff. Shape notes of various kinds have been used for over two centuries in a variety of music traditions. Mainly sacred but also secular, Shape Notes originated in New England and were practiced primarily in the Southern region of the United States.*

*Hark, I hear the harps eternal, ringing on the farther shore,
As I near those swollen waters, with their deep and solemn roar.
Hallelujah, praise the Lamb. Hallelujah, hallelujah, Glory to the Great I Am!*



*John W. Peterson (1921-2006) was a songwriter who had a major influence on evangelical Christian music in the 1950s through the 1970s. He wrote over 1000 songs and 35 cantatas. Born in Lindsborg, Kansas, he served as an Army Air Force pilot flying the China Hump during World War II. Later, he attended Moody Bible Institute and served on the radio staff there for a number of years. President and Editor-in-Chief of "Singspiration," he compiled and edited the hymnal "Great Hymns of the Faith," (1961). Some of his more popular song titles include "Heaven Came Down," "Jesus is Coming Again", "Surely Goodness and Mercy," "This is the day that the Lord hath made" and "**Jesus the Name.**"*

<p>Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, tibi propter, gloriam tuam, Dómine Deus, Rex caelstis. Deus Pater, omnipotens. Dómine Fili Unigénite, Iesu Christe, Dómine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis; súscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quóniam tu solus Sanctus, tu solus Dóminus, tu solus Altíssimus, Iesu Christe, cum Sancto Spíritu: in glória Dei Patris. Amen.</p>	<p>Glory in heights to God and on Earth to humans of good will. We praise You, we bless You, we adore You, we glorify You, To you because of your glory, O Lord God, King Heavenly, God the Father all powerful, O Lord Son only begotten Jesus Christ, O Lord God, Lamb of God, Son of the Father, You who take away the sins of world, show mercy to us; accept our deprecation Who you sit at right hand of Father show mercy to us; For You alone [are] Holy, You alone [are] Lord, You alone Highest, Jesus Christ, with the Holy Spirit, in glory of God Father. Amen.</p>
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Gloria is sometimes referred to as the Angelic Hymn for its opening words from Luke 2:14. Other verses were added very early and in toto forming what became known as the “Greater Doxology” - as distinguished from the “Minor Doxology” or Gloria Patri.

Gloria is an example of the *psalmi idiotici* (“private psalms”, i.e. compositions by individuals in imitation of the biblical Psalter) that were popular in the 2nd and 3rd centuries. Very few of these ancient hymns survived the fourth century’s Council of Laodicea because they were regarded as potentially heretical by the dominant church of the time. Canon 59: *One must not recite privately composed psalms (psalmi idiotici) nor non-canonical books in the church, but only the canonical books of the Old and New Testament.*

The *Gloria* has been and still is sung to a wide variety of melodies. Modern scholars have catalogued well over two hundred of them. Notable composers of the *Gloria* include Vivaldi, Handel, Poulenc, Saint-Saëns, and Rutter.

Gustav Holst’s **Dargason** is from “St. Paul’s Suite,” Op. 29, No. 2. It is named after the St Paul’s Girls’ School in the United Kingdom, where Holst was Director of Music from 1905 to 1934. Written in 1912, a year after Holst’s Suite in F for Military Band (which is the same music but for band), this fourth movement makes use of an old Renaissance melody eight bars long repeating it thirty times with different harmonic and rhythmic variations (hence the title *Dargason*: a dance based on a repeating eight bar scheme). It uses the familiar tune “Greensleeves” as a counter melody causing the players to have to think in duple and triple meters at the same time. A great challenge!

Some five or six years before the composition of his masterpiece *The Planets*, Holst wrote a **Choral Fantasy on Old Carols**, (1910). The work was dedicated to the music students of Morley College with the first performance given on 28 January 1911. A number of well-known carols are used in this ‘fantasy’: *God rest you merry gentlemen*, *The First Nowell*, and a traditional melody coming from Brittany using the words of the hymn *Come ye lofty; come ye lonely*.

Festival of Carols

Conducted by John Leggett
Narrated by Tobias Stockler

Soprano:

Aileen Tumang
Aline Nunes †
Analucia Souza
Bianca Ludwig°
Carmen Lego
Donna Douglass
Duanny DaSiliva
Esther Devai
Gracielle Tumang°
Kellsey Christensen°
Lilian Barbosa
Makenzie Johnson
Martha Johnson
Marie Bedard°
Marline Balbach
Michele Barbosa°
Rute Cruz
Trudie Balbach
Valnice Souza

Alto:

Aline Henda
Anne Petrovich
Dorothy Buchman
Eileen Sy
Fernanda Ludvig
Kim Brandson°
Gabriele Barbosa †
Imer Cruz
Joice Souza †
Nubia Oliveira
Mary Koch
Megan Petrovich
Rizia Cruz Ferreira
Queila Costa †
Regia Araujo †
Rizia Ferreira †
Sandra Eurdick
Shirley Turner
Vera da Silva

Tenor:

Arnaldo Cordova
Carlton Leggett
Daniel Dumitru
David Devai
David Petrovich
Demerval Junior Ferreira †
Doug Leggett
Eder Nunes †
Edward Dumitru
Huldeni Souza
Gabriel Bendezu
Gabriel da Silva
Jared Balbach
Joel Souza
Manoel Brito †
Pedro Mikus †
Ruben Araujo †

Bass:

Andrew Balbach
Andrew Petrovich
Antonio Carlos Barbosa
Caleb Fountain
Charlie Balbach
David Camacho
Jairo Marroquin
Jesse Henda
Josias Caveto †
Mauro Bendazu
Michael Petrovich
Micky Huertas
Peter Barros
Robert Voss
Timothy Brown
Tobias Stockler
William McKenna°
†



Soloists °

Renovasson †

Principal *

Violin:

Andrew Balbach
Ariana Leggett
Bonnie Willson *
Daniel Dumitru
Mark Tammes *
Roxanne Fountain

Viola:

Alla Oleynik *
Jesse Dumitru
Renata Barros

Cello:

Jared Balbach
Peter Barros
Steve Millington *

Percussion:

Brittney Price
Scott Willson *

Oboe:

Aaron Quispe
Dillian Dumitru

Flute:

Kirstin Leggett
Shari Anderson

Bass:

Anne Millington.

Trumpet:

Carlton Leggett
Dan Traxler
Mark LaSavio

Clarinet:

Bianca Ludvig
Viviana Backovich

Baritone Sax:
Micky Huertas

Organ:

Diana Babcock

Trombone:

Danielle DiBartolomeo
Gabriel Bendazu
John Johnson

Harpsichord:
Brigitte Portalanza

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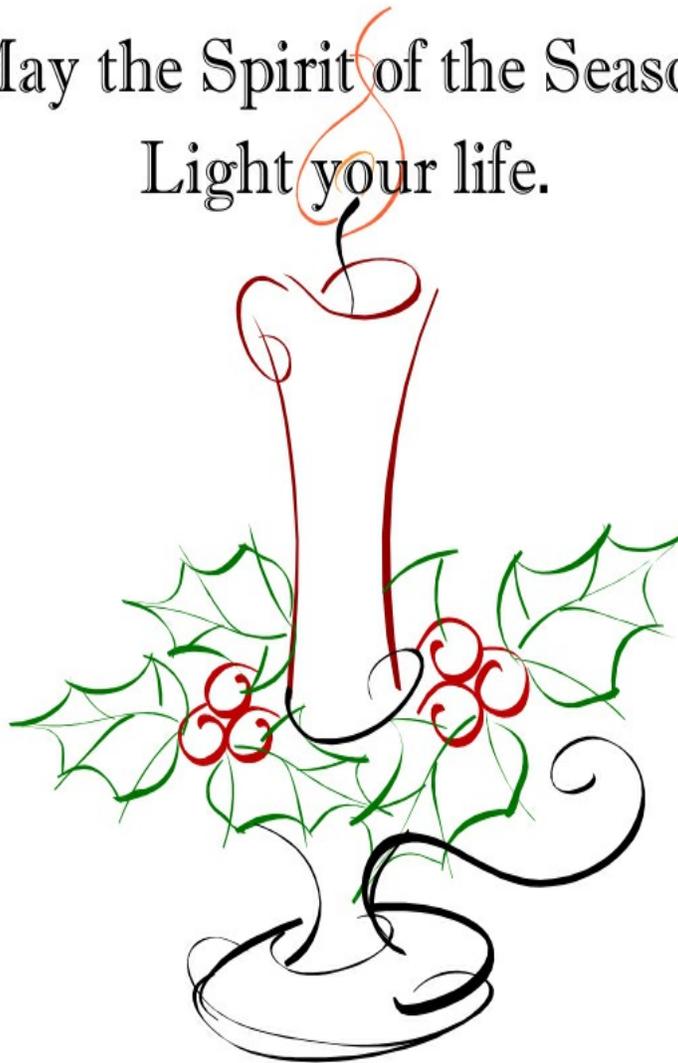
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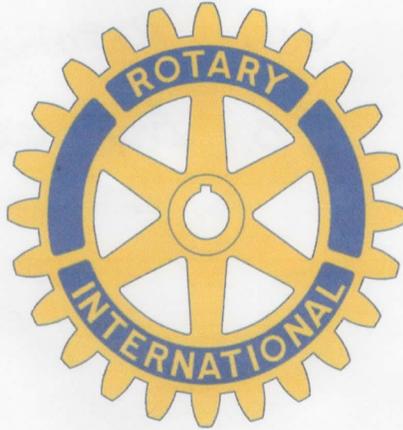
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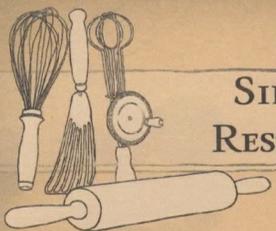
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Romans 8

35 Who shall separate us from the love of Christ? *shall* tribulation, or distress, or persecution, or famine, or nakedness, or peril, or sword?

38 For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come,

39 Nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord.

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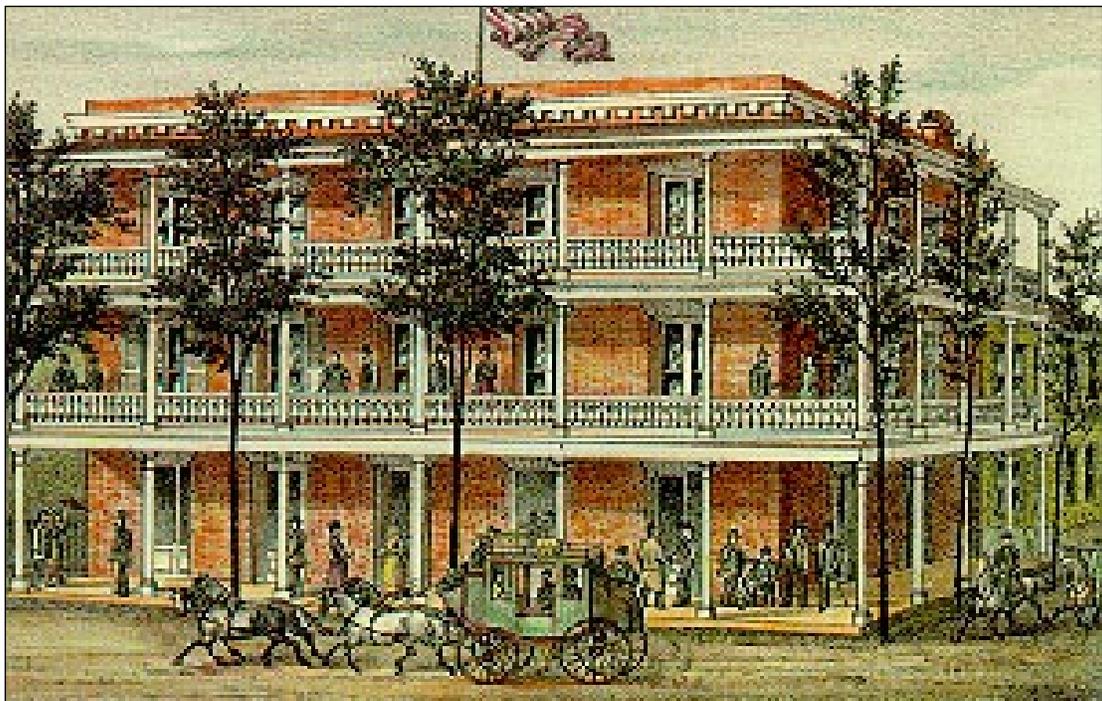
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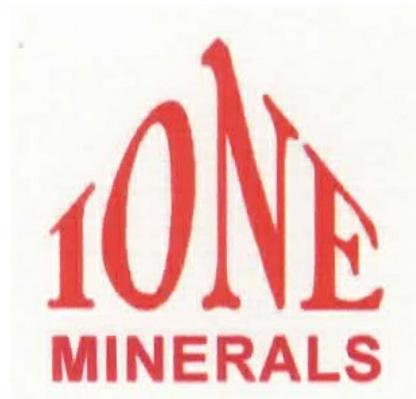
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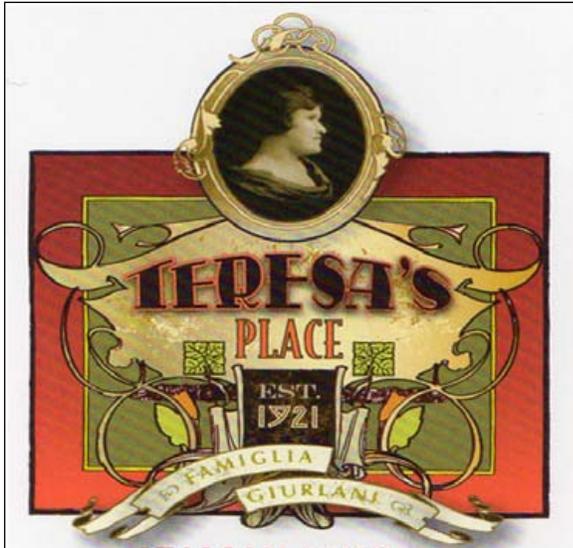
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through the joy of the Christmas season,
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Your home town, the place where you live...

Since 1996 The Interfaith Council of Amador and the Interfaith Food Bank have had “a vision of a time without hunger in Amador County.” I’m sure each and every one of you feels very blessed to live here and if you’re really lucky you also work here.

A recent report sent out by the USDA Economic Research Service states 17.5 million American households (14.3 percent) struggled against hunger in 2013.

It’s amazing to think that almost 18 percent of Amador County residents were receiving emergency supplemental food from the Interfaith Food Bank at the end of 2013.

The USDA report goes on to say that the 2013 numbers were unchanged (in terms of statistical significance) from the 2012 rate, when 14.5 percent were considered to be food insecure. That rate is, however, far above the 11.1 percent rate in 2007 (before the recession).

There is a silver lining; Amador County has a current population of 36,500 and although during 2009, the number of food bank clients increased by 15 percent, the Interfaith Food Bank 2013 client statistics ran parallel with 2012 and there appears to be little change as 2014 comes to a close.

Please keep in mind, there is still an issue with hunger in your hometown, the place where you live. Do you know how many of your friends and neighbors are food insecure?

Where do you live?

Food Bank Clients by City: 2360 families – 6109 individuals served through mid- November

Amador City	16 families	40 individuals
Drytown	7 families	10 individuals
Fiddletown	52 families	147 individuals
Ione	533 families	1549 individuals
Jackson	630 families	1507 individuals
Martell	19 families	31 individuals
Pine Grove	216 families	569 individuals
Pioneer	398 families	1037 individuals
Plymouth	149 families	433 individuals
River Pines	68 families	164 individuals
Sutter Creek	215 families	499 individuals
Volcano	57 families	123 individuals

The holidays are here and it is the time of giving. Your contribution today is truly a blessing and will be the cornerstone for the New Year. Remember “hunger doesn’t end with the holidays.” Please consider being a sustaining donor by contributing any amount of your choosing monthly. Visit feedamador.org to find out how.

Thank you for your continued support and have blessed holiday season.

Tom Thompson
Executive Director
Interfaith Food Bank Amador County
Phone: (209) 267-9006
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