



A Feast of Carols

MENDELSSOHN CLUB OF PHILADELPHIA

December 13, 2014 at 5pm

**St. Paul's Episcopal Church
of Chestnut Hill
22 East Chestnut Hill Avenue
Philadelphia, PA 19118**

**Alan Harler, conductor
Michael Stairs, organ
with
The Mendelssohn Brass**



St. Matthew
PASSION
bach | mendelssohn

NORTH AMERICAN PREMIERE!

4 PM, SUN FEB 8TH, 2015

Mendelssohn Club of Philadelphia



Susanna Phillips
soprano



Marietta Simpson
mezzo-soprano



Yusuke Fujii
tenor



Eric Owens
bass

Chamber Orchestra of Philadelphia

Michael Stairs, organ

Alan Harler, conductor

Girard College Chapel
2101 South College Avenue
Philadelphia, PA 19121

Online Tickets mcchorus.org
General \$28
Preferred \$38
Senior \$22 | Student \$15

Major support provided by The Pew Center for Arts & Heritage



Please Join Us On Sunday, February 8, 2015 As We Re-create A Milestone In Musical History...

On Sunday, February 8, 2015, the **Bach/Mendelssohn St. Matthew Passion** will have its North American premiere when Mendelssohn Club returns to the glorious landmark at Girard College. This historic masterwork of Johann Sebastian Bach is revered today as one of the great masterpieces of Western civilization. Our own Alan Harler will see one of his career dreams come to life when he conducts this legendary version of *The St. Matthew Passion*. This majestic and deeply moving two-hour oratorio featuring the stunning talents of soprano **Susanna Phillips**, mezzo-soprano **Marietta Simpson**, tenor **Yusuke Fujii** and bass **Eric Owens**, along with The Chamber Orchestra of Philadelphia and organist Michael Stairs.

When the 20-year-old Mendelssohn conducted a groundbreaking performance of his edition of the *St. Matthew Passion* in 1829, it inspired a widespread revival of Bach's music. It also fueled the growth of choral societies across Europe and the United States including the Mendelssohn Club of Philadelphia, which was founded in 1874. By all accounts, the thousand people who were able to witness the concert were overwhelmed by the beauty and power of this masterpiece. The concert turned out to be one of the most significant performances in the annals of music history.

The Chapel at Girard College is not only one of the most magnificent buildings in Philadelphia; it is one of the most impressive public buildings in the entire United States. Yet, even as amazing as Girard Chapel is, comparatively few local residents, and far fewer visitors to the city have ever ventured inside. And only a few audiences have ever experienced a brilliant, large-scale choral concert performance within the Chapel's historic walls.

Remember! Tickets to this magnificent concert make wonderful holiday gifts!





4pm February 8, 2015

10% discount on all but preferred seats

Expires 12/31/2014

Tickets at: mcchorus.org

Enter code: Feast



Symposium

Saturday, January 24, 2015 3 pm

*Join Alan Harler and a panel of prominent experts
for a lively discussion of Mendelssohn's editing choices
in considering Bach's original score.*

**The Ethical Society of Philadelphia
1906 Rittenhouse Square**

Register for this free event at smp.mcchorus.org

Major support provided by The Pew Center for Arts & Heritage



'Tis the season — for beautiful music!

Welcome to Mendelssohn Club's beloved annual "A Feast of Carols" concert. We are so grateful for Alan Harler's 27 years of inspiring holiday music, and we are delighted to share this special program with you, our wonderful audience.

Today's program features a selection of Maestro Harler's favorites. Along with several favorite carols and beautiful lesser-known Christmas songs, the chorus presents sacred music from the Russian Orthodox tradition. The wonderful sonority of these unaccompanied hymns is a perfect match for St. Paul's resonant acoustic. And of course we hope you will raise your voices to sing beloved traditional carols with us!

Coming up next in our season is the exciting North American premiere of Mendelssohn's interpretation of the magnificent Bach *St. Matthew Passion* on Sunday, February 8th at 4 pm at the Girard College Chapel! We encourage you to attend our symposium on this fascinating work on Saturday, January 24 at 3 pm at the Ethical Society on Rittenhouse Square. We close our 2014-2015 season in mid-May with TURBINE, a visionary performance outdoors at the historic Water Works, in collaboration with the Leah Stein Dance Company, and featuring a world premiere commission by composer Byron Au Yong.

And then we're throwing a party! Mark your calendars for "An Evening with Alan" — a celebration of Alan Harler on Saturday, June 6th. More details will be coming your way soon.

With my warmest wishes for a festive holiday season, filled with wonder and delight, and for peace in the new year,

Charlotte E. Sibley
Chair, Board of Directors



Mendelssohn Club of Philadelphia

Alan Harler, Artistic Director

A Feast of Carols

PROGRAM

Slava! (Glory!) Nikolai Rimsky-Korsakov
Слава Николай Римский-Корсаков

* *O Come, All Ye Faithful* John Francis Wade

Spaseniye sodyelal (Salvation is created) Pavel Chesnokov
Спасение соделал Павел Чесноков

Bogoroditse Devo (Ave Maria) Sergei Rachmaninoff
Богородице Дево Сергей Рахманинов

Bogoroditse Devo Arvo Pärt

Strannoye Rozhdestvo videvshe (A Wondrous Birth)... Georgy Sviridov
Странное Рождество видевшэ Георгий Свиридов

Shchedrik (Song of Good Cheer) arr. Mikola Leontovich
Щедрик Микола Леонтович

* *I Heard the Bells on Christmas Day* John Baptiste Calkin



* *Joy to the World* Lowell Mason

Christmas Cantata Daniel Pinkham

I. *Quem vidistis*

II. *O magnum mysterium*

III. *Gloria in excelsis Deo*

Ryan Tibbetts, conductor



Tomorrow Shall Be My Dancing Day arr. Donald St. Pierre

O Magnum Mysterium Morten Lauridsen

- Fum! Fum! Fum!* trad. Catalan, arr. Shaw-Parker
* *Hark! The Herald Angels Sing* Felix Mendelssohn



Praise the Lord with Drums and Cymbals Sigfrid Karg-Elert
Michael Stairs, organ
The Mendelssohn Brass



A Savior From on High Stephen Paulus
in memory of Stephen Paulus, 1949-2014

- * *The First Nowell* arr. David Willcocks



A Christmas Carol Charles Ives
Christmas Lullaby arr. Donald St. Pierre
* *Silent Night* Franz Xaver Gruber

Alan Harler, conductor
Mendelssohn Club Chorus
Michael Stairs, organ
The Mendelssohn Brass

- * *The audience is invited to join in the singing of these carols.*

Saturday, December 13, 2014
5:00 pm
St. Paul's Episcopal Church
Chestnut Hill

You are cordially invited to a reception at the back of the church immediately following the concert.

The use of recording or photographic equipment during this concert is strictly prohibited. Please silence audible cell phones and alarms.

PROGRAM NOTES

Artistic Director Alan Harler first brought Mendelssohn Club to St. Paul's for a Christmas concert in 1988, his first season with the chorus. Drawn by the beauty of the church, its warm acoustic, the magnificent organ, and the enthusiastic audiences, he has returned almost every year since, creating one of Mendelssohn Club's most lasting traditions. Maestro Harler is retiring as Artistic Director at the end of this season. For this concert, he has chosen some of his favorite repertoire from some twenty-five years of holiday performances at St. Paul's. Joining Maestro Harler and Mendelssohn Club are organist Michael Stairs (who also appeared at that first concert in 1988) and the Mendelssohn Brass. The program opens with Nikolai Rimsky-Korsakov's rousing cantata *Slava*, not exactly a Christmas carol, but a piece with a Yuletide connection nevertheless, and whose story weaves together fortune telling, Napoleon, and musical theater.

Nikolai Rimsky-Korsakov (1844-1908) was the most successful and prolific of the Mighty Five, an extraordinary group of mostly amateur composers whose avowed goal was to create a new musical style of a uniquely Russian character. Although he was largely self-taught, Rimsky-Korsakov soon gained a reputation as a superb orchestrator and musical colorist. He was appointed professor of composition and instrumentation at the St. Petersburg Conservatory in 1871 and director of the Free School of Music in 1874.

Rimsky-Korsakov's work on *Slava* dates from 1877, when he included it in a compilation of Russian folk melodies. He began setting it as a cantata in 1879 and revised the work to its current form in 1890. Originally, *Slava* was part of a fortune-telling game, traditionally played during Yuletide, roughly the period between Christmas and Epiphany. Unmarried girls would drop trinkets into a bowl of water, cover the bowl with a cloth, and then each would draw one out while singing the song. The deliberately cryptic lyrics would foretell the girl's fortune in marriage. *Slava's* transformation from a light-hearted folksong to a patriotic hymn involved a popular and long-running musical play, *The Old-Time Yuletide*, which featured *Slava* in its original context. It gradually became fashionable to modify the words to honor the charismatic but mercurial Tsar Alexander I. After Napoleon's disastrous invasion of Russia and defeat by the Russian army, Alexander and Russia unexpectedly found themselves on the world stage, and the text was further altered to extol the glories of Russia. By the late 1870's its original use had long been forgotten and it was widely accepted as a patriotic hymn. It was used as such in Tchaikovsky's opera *Mazeppa*, Rimsky-Korsakov's *The Tsar's Bride*, and, most notably, in Mussorgsky's *Boris Godunov*, where it is featured prominently in the coronation scene.



Pavel Chesnokov (1877-1944) was one of the great composers of Russian liturgical music. He studied at the Moscow Synodal College and later at the Moscow Conservatory. In addition to composition, he taught, directed many

choirs including the Moscow State Choir, and served as a precentor at the Cathedral of Christ the Savior, Moscow's largest Orthodox church. When the cathedral was demolished by Stalin in 1931, Chesnokov, a deeply religious man, took a vow of silence and abandoned composition. The communion hymn *Spaseniye sodelal* is one of his best known works, a rich harmonization of a traditional Kievan chant melody.

Sergei Rachmaninoff (1873-1943) was a virtuoso pianist and a gifted conductor, but his first love was always composition. He had already completed an opera and a number of piano and chamber works by the time he graduated from the Moscow Conservatory with the highest honors in composition. But his path was a difficult one. His *First Symphony* was roundly panned by the critics at its premiere in 1897 (Cui, one of the Mighty Five, likened it to the ten plagues of Egypt). Rachmaninoff was so devastated that he was unable to compose for three years, and then only after psychotherapy which included post-hypnotic suggestion. The work he eventually wrote was his *Second Piano Concerto*, possibly his finest composition and certainly one of his most enduring, and it was enthusiastically received. In 1917, he fled Russia with his family, leaving behind most of their possessions, and was forced to resume his career as a pianist to support his family. His output as a composer dropped precipitously, but he still managed to compose significant works including the *Rhapsody on a Theme of Paganini* and the *Symphonic Dances*.

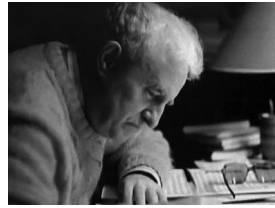


Bogoroditse Devo is a hymn of devotion to the Virgin Mary, the Orthodox equivalent of the *Ave Maria*. While Rachmaninoff was not particularly devout, he did compose two major works for liturgical use. His setting of the *Bogoroditse Devo* comes from his 1915 *All Night Vigil*, the Vespers liturgy for the day before a major feast day. He was disappointed that the *All-Night Vigil*, like his earlier *St. John Chrysostom Liturgy*, was considered by the Moscow Synod as too modern and theatrical for liturgical use. While Rachmaninoff adapted traditional chant melodies for much of his two liturgical works, the *Bogoroditse Dyevo* uses an original and strikingly beautiful melody, with a rich harmonization and long, sinuous chant-like music which ends each phrase.

Estonian-born Arvo Pärt (b. 1935) reinvented his compositional style in the mid-1970's after making a name for himself as an avant garde composer. He was looking for a musical style that was more expressive, and began to focus on sacred choral music, either in Latin or the Church Slavonic of the Russian Orthodox liturgy. He developed a minimalist style he called *tintinnabuli* (little bells), referring to the reinforcement of sound that consonant pitches make. His music tends to have a simple harmonic structure and fixed rhythmic pattern. Pärt's 1990 *Bogoroditse Devo*, written for Stephen Cleobury and the King's College Choir of Cambridge, features a rhythmic ostinato that brackets a contrasting and more expansive middle section.



Georgy Sviridov (1915-1998) is probably the most highly regarded Russian composer whose work is virtually unknown in the West. His musical talent was recognized early and he was sent to music school in his native Kursk and then to the Leningrad Central Music Technical School. In 1935, while still a student, he composed the song cycle *Six Romances on Texts by Pushkin*, which won great



critical acclaim. The 19-year old Sviridov was invited to join the prestigious Composers Union and was admitted to the Leningrad Conservatory, where he studied composition with Dmitri Shostakovich. While Sviridov composed in many genres, he was particularly drawn to vocal and choral music, creating cantatas with texts by some of Russia's greatest poets and writers. With his strongly neo-romantic style and his interest in music that displayed the Russian character and history, he became the darling of the musical establishment, which afforded him considerable artistic freedom. He was able to set the poetry of Boris Pasternak when that author was under official censure, and was able to work religious references and themes into his music because of their historical importance to the Russian character and temperament. After the fall of communism, he was able to openly explore sacred music and produced a steady stream of choral works inspired by the Russian Orthodox liturgy.

Sviridov completed his sacred cantata *Strannoje Rozhdestvo videvshe (Having Witnessed a Wondrous Birth)* in 1992 and it was premiered in Moscow that same year. The movement *A Wondrous Birth* is taken from the *Akathist to the Most Merciful Savior*. An *akathist* is a poetic form consisting of thirteen verses, each followed by a short litany and ending with an alleluia. Sviridov sets a paraphrase of the eighth verse for a cappella chorus. The beautifully lyrical music reflects the cadence and shape of Orthodox chant, and he uses divisi chorus to produce an impressive sonority. The lush texture of the music is tempered by the occasional unusual harmony or polytonal chord.

Shchedrik is based on a traditional Ukrainian New Year's Eve wassail song. Singers would serenade the householder, praising his prosperity in the hope of receiving a libation in return. It was written in 1916 by Mykola Leontovich, a composer, educator and choral conductor, and was featured in concert tours by the Ukrainian National Chorus. It was another educator and choral conductor, Peter Wilhousky, who set Leontovich's music to the familiar *Carol of the Bells* text in 1936. It is heard here in its original Ukrainian.

Christmas in 1864 held little joy for Henry Wadsworth Longfellow. The Civil War raged on, his eldest son had been severely wounded in battle, and his wife had tragically died in a household fire. Yet Longfellow was able to write *Christmas Bells*, a remarkable poem of hope and affirmation, whose words still resonate with us today. It is heard here in its most familiar setting by English organist and choirmaster Jean Baptiste Calkin.

Daniel Pinkham (1923-2006) had a long and distinguished career as a performer, composer and teacher. He studied composition with Walter Piston, Aaron Copland, Arthur Honegger and Samuel Barber, organ with E. Power

Biggs, and harpsichord with Wanda Landowska. His eclectic musical interests ranged from early music to electronic music. As a harpsichordist, he specialized in performance of early music long before it became fashionable, but he also commissioned new pieces by Henry Cowell and Alan Hovhaness. He served as organist and choir director of Boston's historic King's Chapel for 42 years. In 1959 he joined the faculty of the New England Conservatory of Music, where he later created the Department of Early Music Performance. His 1957 *Christmas Cantata* remains one of his most popular works and is one in which his synthesis of early music and contemporary styles is clearly evident. The Latin texts are taken from the traditional responses from the Christmas masses and are set for three equal ensembles: chorus, brass choir and organ. The first movement opens with a rather declamatory statement ("Shepherds, what have you seen? Tell us!") before moving into a dance-like section of ever shifting meters and syncopated rhythms. The second movement features an arched melody which is passed antiphonally between the two instrumental choirs, over which is spun a long, dreamy choral line set mostly for women's voices. The final movement is an extended crescendo of continually shifting tonalities, with verses taken from Psalm 100 alternating with the chorus the angels sang to the shepherds, "Glory to God in the highest, and peace on earth to men of good will."



Tomorrow Shall Be My Dancing Day first appeared in print in William Sandys' 1833 compilation *Christmas Carols Ancient and Modern*, but the text dates back at least to the 15th century. The unborn Christ child prospectively recounts the details of his life, and the extended metaphor of his life and mission of salvation as a dance was a popular medieval conceit. The reference to the "legend of my play" suggests that it may have originally been performed as part of a masque or mystery play. Mendelssohn Club Composer-in-Residence Donald St. Pierre has provided a simple but elegant setting of the original tune in close harmony.

A Christmas favorite (and one of Maestro Harler's as well), Morten Lauridsen's *O Magnum Mysterium*, is being heard here in its first performance by Mendelssohn Club. Lauridsen serves as Distinguished Professor of Composition at the University of Southern California's Thornton School of Music, where he has taught since 1967, and is a recipient of the National Medal of Arts. This work was commissioned by the Los Angeles Master Chorale, for whom Lauridsen was composer-in-residence, and premiered by them in 1994. The Latin text is taken from one of the traditional responses of the Christmas Day Mass. Lauridsen relates that this piece was inspired by a painting, the Spanish Baroque master Francisco de Zurbarán's *Still Life with Lemons, Oranges and a Rose*, and he strove to cap-



ture the painting's purity, simplicity and precision in his piece. Long, sinuous vocal lines derived from Gregorian chant are laid delicately over each other. And with a painterly detail, he uses a single fleeting G#, the only truly dissonant note in the work, to set the word *virgo*, both illuminating the text and hinting at the anguish the Virgin Mary would ultimately suffer.

Stephen Paulus (1949-2014) was an extraordinarily prolific composer with 13 operas, 55 orchestral works and over 400 choral or vocal works to his credit. He was composer-in-residence with the Minnesota Orchestra and Atlanta Symphony, received commissions from the Opera Theater of St. Louis, Minnesota Opera, the American Composers Orchestra, and the Dale Warland Singers, among many others, and wrote works for artists ranging from baritone Thomas Hampson to trumpeter Doc Severinsen. He was also a passionate supporter of contemporary music and composers, and with Libby Larson co-founded the American Composers Forum in 1973, the largest composer service organization in the country. *A Savior From on High*, written in 1978, is one of his most frequently performed choral works. It is based on the 16th century English carol *Sweet Was the Song the Virgin Sang* from William Ballet's *Lute Book*. Paulus died in October of this year, and *A Savior From on High* is being presented in his memory.



Charles Ives (1874-1954) was one of the most remarkable and enigmatic composers ever. He developed a unique musical language that was totally without antecedent, and anticipated many of the techniques used in contemporary music decades before they became popularized. His music was largely ignored during his creative lifetime and he eventually abandoned music as a profession, becoming a successful insurance executive instead. His exquisite unison hymn *A Christmas Carol*, written in 1897, combines his wonderful gift for melody with his love of unusual rhythmic patterns.

We may be surprised to think of singer Peggy Lee as a songwriter, but she published nearly 200 songs and composed the complete vocal score for the animated Disney feature *Lady and the Tramp*. Her simple and touching *Christmas Lullaby* was a collaboration with Tony Award-winning composer Cy Coleman, and is heard here in a choral arrangement by Donald St. Pierre.

Silent Night was written by Joseph Mohr and Franz Gruber, assistant pastor and choir director, respectively, of the aptly named St. Nicholas Church in the town of Oberndorf in the Austrian Alps. First performed on Christmas Eve in 1818, it is in the form of a *ländler*, a traditional Austrian folk dance. The unpublished carol soon entered the repertoire of several touring folk groups, and it quickly achieved wide popularity throughout Europe as a traditional Tyrolean folk carol, much to the dismay of Gruber, who never received proper credit during his lifetime. The English version is a paraphrase written in 1859 by Episcopal priest John Freeman Young while he was assistant rector of Trinity Wall Street Church.

– Michael Moore

THE TEXTS

Rimsky-Korsakov: *Slava!*

Slava Bogu na nyebye, slava!
Gosudaryu nashemu na sei zzemle, slava!
Shtobi nashemu gosudaryu nye staritsa,
slava!
Yego tsvyetnomu platyu nye iznashivatsya,
slava!
Yego dobrim konyam nye izyehvatsya,
slava!
Yego vyelebnim slugam nye izmenivatsya,
slava!
Shtobi pravda bila na Rusi krashe solntsa
svetla.
Shtob tsaryova zolota kazna bila vyek pol-
nimpolna, slava!
Shtobi bolshim to ryekam slava nyeslas do
morya, slava!
Malim ryechkam slava do myelnitsi, slava!
Etu pyesnyu mi khlebu poyem, khlebu chest
vozdayem!
Starim lyudyam na uslishaniye molodim
lyudyam v pouchenye, slava!

Glory to God in heaven, glory!
And to our sovereign here on earth, glory!
May our sovereign never grow old, glory!
His colored gown will never wear out,
glory!
His horses will never tire, glory!
His faithful servants will never grow old,
glory!
May truth light Russia more beautifully
than the sun, glory!
May the Tsar's treasury always be full of
gold, glory!
May the great rivers carry glory to the
seas, glory!
And the small rivers glory to the mills,
glory!
We sing this song to grain, the grain
which we honor!
The old people will hear and the young
people will learn, glory!

– English translation adapted from
Songs of the Russian People
by William Shedden Ralston (1872)

* *Wade: O Come, All Ye Faithful*

O come, all ye faithful,
Joyful and triumphant.
O come ye, o come ye to Bethlehem.
Come and behold him
Born the King of Angels.
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord.
Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above:
Glory to God
In the highest:

O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord.
Yea, Lord, we greet thee,
Born this happy morning,
Jesus, to thee be glory giv'n;
Word of the Father,
Now in flesh appearing:
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord.

Chesnokov: *Spaseniye sodyelal*

Spaseniye sodyelal yesi posredye zyiemi,
Bozhe.
Alliluiya, alliluiya, alliluiya.

Salvation is created in the midst of the
earth, O God.
Alleluia, alleluia, alleluia.

Rachmaninoff/Pärt: *Bogoroditse Dyevo*

*Bogoroditse Dyevo, raduisya,
Blagodatnaya Mariye Gospod s Toboyu.
Blagoslovyenna Ti v zhenakh,
i blagoslovyen Plod chryeva Tooyego,
yako Spasa rodila yesi dush nashikh.*

Rejoice, O Virgin Mother of God,
Mary full of grace, the Lord is with you.
Blessed are you among women,
And blessed is the Fruit of your womb,
For you have borne the Savior of our
souls.

Sviridov: *A Wondrous Birth*

*Strannoye Razhdestvo videvshe,
ustranimsia mira,
um na nebesa prelozhim.
Tovo radi Visokiy Bog na zemliu snide.
Da nas na nebesa vozvedet vopiyushchikh
Yemu:
Alliluya!*

Having witnessed a wondrous birth,
let us be as strangers in this world,
and turn our minds towards the heavens.
For this Most High God descended to earth,
that He might raise up to the heavens us
who sing to Him:
Alleluia!

Leontovich: *Shchedrik*

*Shchedrik, shchedrik, shchedrivochka,
priletila lastivochka,
stala sobi shchebetati,
ghospodaria viklikati:
"Viydi, viydi, ghospodariu,
podivisia na khosharu.
Tam ovechki pokotilis,
a yaghnichki narodilis.
F'tebe Tovar ves khoroshiy,
budesh mati mirku ghroshey.
Khoch ne ghroshei, to polova,
f'tebe zhinka, chornobrova."
Shchedrik, shchedrik, shchedrivochka,
priletila lastivochka.*

Song of good cheer, song of good cheer,
a swallow is here,
chirping her song,
calling out the master of the house:
"Come out, come out, master,
take a look at your manger!
The sheep there have mated
and little lambs have been born.
If all your animals stay healthy,
you will have a pot of money!
And should your money turn to chaff,
you still have a good-looking wife!
Song of good cheer, song of good cheer,
a swallow is here.

* Calkin: *I Heard the Bells on Christmas Day*

I heard the bells on Christmas day
Their old familiar carols play,
And wild and sweet the words repeat
Of peace on earth, good-will to men.
And in despair I bowed my head:
"There is no peace on earth," I said,
"For hate is strong, and mocks the song
Of peace on earth, good-will to men."

Then pealed the bells more loud and
deep:
"God is not dead, nor doth He sleep;
The wrong shall fail, the right prevail
With peace on earth, good-will to men:"
Till, ringing, singing on its way,
The world revolved from night to day,
A voice, a chime, a chant sublime,
Of peace on earth, good-will to men.

– Henry Wadsworth Longfellow

* Mason: *Joy to the World*

Joy to the world! the Lord is come;
Let earth receive her King;
Let ev'ry heart prepare Him room,
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n and nature sing.

He rules the world with truth and grace
And makes the nations prove
The glories of His righteousness
And wonders of His love,
And wonders of His love,
And wonders, wonders of His love.

Pinkham: Christmas Cantata

I. Quem vidistis pastores?

Quem vidistis pastores? Dicit!
Annuntiate nobis in terris quis apparuit.
Natum vidimus et choros angelorum
collaudantes Dominum.
Alleluia.

Shepherds, what did you see? Tell us!
Tell us what appeared on earth.
We saw his birth and a choir of angels
Praising the Lord together.
Alleluia.

II. O magnum mysterium

O magnum mysterium et admirabile
sacramentum
ut animalia viderunt Dominum natum,
jacentem in præsepio.
Beata virgo cujus viscera meruerunt
portare Dominum Christum.

O great mystery and wondrous sacrament
that animals should witness the birth of
the Lord,
lying in a manger.
Blessed Virgin, whose womb was worthy
to carry Christ the Lord.

III. Gloria in excelsis Deo

Gloria in excelsis Deo,
et in terra pax hominibus bonæ voluntatis.

Jubilare Deo, omnis terra;
Servite Domino in lætitia.

Introite in conspectus ejus in exultatione.

Scitote quoniam Dominus ipse est Deus:
Ipse fecit nos, et non ipsi nos.

Alleluia.

Glory to God in the highest,
And peace on earth to men of good will.

Praise God, all you lands;
Serve the Lord in gladness.

Come into his presence rejoicing.

Know then that the Lord himself is God;
It is he who made us, and not we ourselves.

Alleluia.

St. Pierre: Tomorrow Shall Be My Dancing Day

Tomorrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance:
 Sing, O my love, O my love, my love,
 my love;
 This have I done for my true love.

Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to my dance:

Sing, O my love, O my love, my love,
my love;
This have I done for my true love.

In a manger laid and wrapped I was,
So very poor, this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance:
 Sing, O my love, O my love, my love,
 my love;
 This have I done for my true love.

Lauridsen: O Magnum Mysterium

O magnum mysterium,
et admirabile sacramentum
ut animalia viderent Dominum natum,
jacentem in præsepio!
Beata Virgo, cujus viscera
Meruerunt portare Dominum Christum.
Alleluia!

O great mystery
and wondrous sacrament,
that animals should see the birth of the Lord,
lying in a manger.
Blessed Virgin, whose womb
was worthy to bear Christ the Lord.
Alleluia!

Shaw-Parker: *Fum, Fum, Fum!*

On December five-and-twenty,
Fum, fum, fum!
Oh, a child was born this night,
So rosy white, so rosy white.
Son of Mary, Virgin Holy,
In a stable mean and lowly
Fum, fum, fum!

On December five-and-twenty,
Fum, fum, fum!
Comes a most important day,
Let us be gay, let us be gay!

We go first to church, and then we
Have the sweetest buns and candy,
Fum, fum, fum!

God will send us days of feasting,
Fum, fum, fum!
Both in hot months and in cold,
For young and old, for young and old.
When we tell the Holy Story,
Ever singing of His glory,
Fum, fum, fum!

*** *Hark! The Herald Angels Sing***

Hark! the herald angels sing glory to the
newborn King;
Peace on earth and mercy mild, God and
sinners reconciled:
Joyful all ye nations rise, join the tri-
umph of the skies,
With th'angelic host proclaim, Christ is
born in Bethlehem.
Hark! the herald angels sing glory to the
newborn King.

Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings, risen with
healing in his wings;
Mild he lays his glory by, born that man
no more may die,
Born to raise the sons of earth, born to
give them second birth.
Hark! the herald angels sing glory to the
newborn King.

Paulus: *A Savior From on High*

O sweet was the song the Virgin sang
When she to Beth'em Judah came,
And was delivered of a son,
And Jesus was his name.
Lullee, lully, lullo, lullaby.

"O sweet babe," sang she, "my son."
And so a Savior is born,
Who was given from on high
To visit us who were forlorn.
Lullee, lully, lullo, lullaby.

*** *The First Nowell***

The first Nowell the angel did say
Was to certain poor shepherds in fields
as they lay;
In fields where they lay, keeping their
sheep,
On a cold winter's night that was so
deep:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel.
They looked up and saw a star,
Shining in the east, beyond them far;

And to the earth it gave great light,
And so it continued both day and night:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel.

Then let us all with one accord
Sing praises to our heav'nly Lord,
That hath made heav'n and earth of
naught,
And with his blood mankind hath bought:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel.

Ives: *A Christmas Carol*

Little Star of Bethlehem!
Do we see Thee now?
Do we see Thee shining o'er the tall trees?
Little Child of Bethlehem!
Do we hear Thee in our hearts?
Hear the Angels singing:
Peace on earth, good will to men! Noel!

O'er the cradle of a King,
Hear the Angels sing:
In excelsis gloria, gloria!
From His Father's home on high,
Lo! For us He came to die;
Hear the Angels sing:
Venite adoremus Dominum.

Coleman/St. Pierre: *Christmas Lullaby*

Angels bless you, little one,
While you're fast asleep.
You'll awake to dancing toys,
Candy canes, Christmas joys.

And I pray your whole life through,
Angels will watch over you,
Loving you the way I do,
My little one, sleep well.

– Peggy Lee

*** Gruber: *Silent Night***

Silent night, holy night,
All is calm, all is bright
Round yon virgin mother and child,
Holy infant, so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night, holy night,
Shepherds quake at the sight,
Glories stream from heaven afar,

Heavenly hosts sing alleluia,
Christ the savior is born!
Christ the savior is born!

Silent night, holy night,
Son of God, love's pure light
Radiant beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord at thy birth,
Jesus, Lord at thy birth.



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*The ninth annual event blending glorious song & musical conversation,
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Oaks Cloister in the Wissahickon*

Meet Artistic Director *Alan Harler*, and hear selections of choral classics performed by members of Mendelssohn Club Chorus of Philadelphia

Sunday, April 12, 2015, 4 pm

A very special afternoon, not to be missed — please mark your 2015 calendars now!

Invitations will be mailed in mid-February.
www.mcchorus.org/wp/mendelssohn-medley

THE PERFORMERS

Mendelssohn Club of Philadelphia

Mendelssohn Club of Philadelphia, one of America's oldest musical ensembles, is performing in its 141st consecutive season. It began in 1874 as an eight-voice male chorus founded by William Wallace Gilchrist, one of the most important musical figures in nineteenth century Philadelphia. The chorus rapidly expanded, and was able to provide more than three hundred singers for the 1916 American premiere of Mahler's *Eighth Symphony* with the Philadelphia Orchestra under the direction of Leopold Stokowski. Since then, Mendelssohn Club has earned a prestigious reputation by giving the first performance outside the Soviet Union of Shostakovich's *Thirteenth Symphony* and the Philadelphia premieres of Brahms' *German Requiem*, Prokofiev's *Ivan the Terrible*, Scriabin's *First Symphony*, Bartók's *Cantata Profana*, and the full orchestral version of Britten's *War Requiem*, among many others.

Under the dynamic leadership of Artistic Director Alan Harler, the 140-voice Mendelssohn Club is known for its professional productions of choral/orchestral programs, as well as performances in guest engagements with prominent area orchestras. Harler's programs combine new or rarely heard works with more traditional works in order to enhance the presentation of each and to provide the audience with a familiar context for the new experience. Dedicated to the ongoing vitality of the choral art, Mendelssohn Club and Alan Harler have made a significant commitment to the commissioning of new choral music, and have commissioned and premiered fifty-five new works since 1990. This commitment has earned Mendelssohn Club two ASCAP/Chorus America Award for Adventurous Programming. Mendelssohn Club has also been honored with an award from the Philadelphia Commission on Human Relations for "bringing the community together in song" through Harler's multicultural concert programming.

Mendelssohn Club also explores interdisciplinary concert presentations and, in May 2005, presented the Philadelphia premiere of Richard Einhorn's 1994 cantata *Voices of Light* with the 1928 silent film masterpiece by Carl Dreyer,

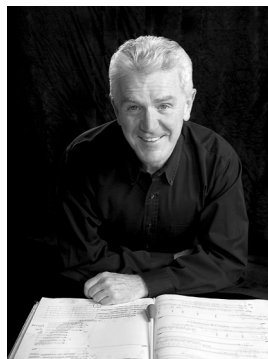


Maestro Alan Harler leads the Mendelssohn Club Chorus, the Chamber Orchestra of Philadelphia and baritone Sanford Sylvan in the world premiere of Andrea Clearfield's *The Golem Psalms* in May, 2006.

The Passion of Joan of Arc. The November 2006 co-production of *Carmina Burana* with the Leah Stein Dance Company was the first dance collaboration in Mendelssohn Club's recent history. This collaboration continued in 2009 with *battle hymns*, with a score by David Lang and a choreography for the full chorus and nine professional dancers, and last season's immersive multimedia presentation *Anthracite Fields*, with a score by Julia Wolfe, choreography for the full chorus, and scenography and projection by Jeff Sugg.

Alan Harler, Artistic Director

Alan Harler became Mendelssohn Club's twelfth Music Director in 1988 and was named Artistic Director in 2009. Maestro Harler served for three decades as Laura H. Carnell Professor and Chairman of Choral Music at Temple University's Esther Boyer College of Music. He has appeared at the Festival Casals in San Juan, Puerto Rico and the Aspen Choral Institute, and has given master classes and conducted performances in Taiwan, China and South Africa. He currently serves as a Conducting Mentor with the Conductors Guild, making himself available for consultation with young conductors internationally.



J. L. Shipman

Alan Harler is a strong advocate for new American music. He was founder and director of the Contemporary Vocal Ensemble of Indiana. During his tenure with Mendelssohn Club, he has commissioned and premiered 55 new compositions including such major works as David Lang's *battle hymns* (2009), Jennifer Higdon's *On the Death of the Righteous* (2008), Andrea Clearfield's *The Golem Psalms* (2006), James Primosch's *Fire-Memory/River-Memory* (1998), Roberto Sierra's *Lux aeterna* (1996), Charles Fussell's *Specimen Days* (1992) and Robert Moran's *Requiem: Chant du Cygne* (1990). He conducted Mendelssohn Club in a critically acclaimed recording of the Moran *Requiem* for Argo/London Records in 1994. In 2012, Innova Records released a CD featuring the Higdon, Primosch, and Clearfield commissions for large chorus and orchestra. With the Temple University Concert Choir, he presented many Philadelphia premieres, including Moran's *Hagoromo*, Alfred Schnittke's *Requiem*, and Arvo Pärt's *Passio Domini Nostri Jesu Christi Secundum Joannem*. Maestro Harler has prepared choruses for many of the country's leading conductors, including Riccardo Muti, Klaus Tennstedt, Charles Dutoit, Zubin Mehta, Rafael Frühbeck de Burgos, Lorin Maazel, David Robertson, and Wolfgang Sawallisch.

In 2004, Alan Harler received the Emanuel Kardon Foundation Award for "contributing to the vitality and excellence of the Philadelphia arts community." In 2007, Harler received the Elaine Brown Award for Lifelong Service to Choral Music, given by the American Choral Director's Association. In 2009, he was honored with Chorus America's prestigious Michael Korn Founders Award for Development of the Professional Choral Art, and the Musical Fund Society of Philadelphia's Honorary Lifetime Membership for a Distinguished Contribution to the Musical Life of Philadelphia.

Michael Stairs

Michael Stairs was born in Milo, Maine and vividly remembers loving the sound of a pipe organ at the two services per Sunday at his father's church in Gardiner. Against his father's wishes, he began studying piano in Presque Isle at age ten but paid for the first year of lessons by picking potatoes vigorously. After high school in Erie, PA, he went on to Westminster Choir College in Princeton, New Jersey. There he accompanied the 300-voice Symphonic Choir under the batons of great conductors such as Leopold Stokowski and Leonard Bernstein. He studied organ with George Markey and Alexander McCurdy and improvisation with Alec Wyton. He then went on to earn the coveted Artist's Diploma from the Curtis Institute of Music, studying organ with Alexander McCurdy and piano with Vladimir Sokoloff.



Michael retired in June 2012 from twenty-five years of teaching Upper School Music at The Haverford School, where he was awarded the first Grace and Mahlon Buck Chair in the Performing Arts. Under his direction, The Glee Club and small vocal ensemble, The Notables, have toured twelve overseas countries. Stairs retired in January of 2008 as organist/choirmaster at Bryn Mawr's Church of the Redeemer after serving twenty-five years in that post. He has now returned as Organist Emeritus under the leadership of Dr. Michael Diorio. Michael serves on the boards of the Friends of the Wanamaker Organ, The Garrigues Foundation and The Presser Foundation where he chairs the Advancement Committee.

Riccardo Muti appointed Stairs to do the organ work for the Philadelphia Orchestra in 1985. He has since been a featured soloist with this ensemble in various locations ranging from New York's Carnegie Hall to Tokyo's Suntory Hall. Maestros Christoph Eschenbach and Charles Dutoit featured Michael in several concerts on Verizon Hall's Dobson organ, the largest mechanical-action concert hall pipe organ in North America. He has been a member of the Allen Artists program for several years.

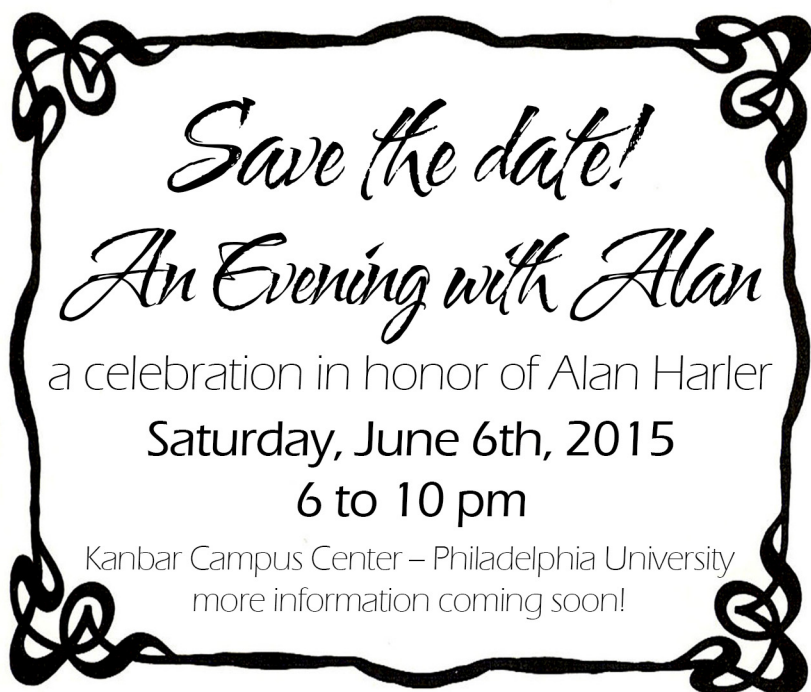
Michael will be soloist three times this season with the Philadelphia Orchestra. His most recent album from Girard College's magnificent Æolian organ is titled *Sacred and Profane*. It is a double CD produced through his new company with partners Rudy Lucente and Douglas Backman: Stentor Music Services.



Mendelssohn Club of Philadelphia receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

The Mendelssohn Brass

Mendelssohn Club welcomes back The Mendelssohn Brass, who are joining the chorus for this sixth consecutive year. Members of the ensemble are among the East Coast's most sought after brass musicians, having performed with The Philadelphia Orchestra, Opera Philadelphia, Philly Pops, Chamber Orchestra of Philadelphia, Pennsylvania Ballet, Iris Chamber Orchestra and many of the region's premiere theater companies. The ensemble includes Eric Schweingruber and Darin Kelly, trumpets; Katherine Ambrose, French horn; Jared Antonacci, trombone; and Paul Erion, tuba. Individual members have performed with Alan Harler throughout his tenure, and his graceful artistry has made those performances consistent musical highlights. The members of Mendelssohn Brass would like to congratulate Alan on his wonderful career as Artistic Director of Mendelssohn Club.



Mendelssohn Club Chorus

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Contributions given in memory of Duane Kight, devoted singer and dear friend.

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ALAN HARLER NEW VENTURES FUND

Under the leadership of Artistic Director Alan Harler, Mendelssohn Club has become a chorus whose audiences know to expect the unexpected. The Alan Harler New Ventures Fund was established in 2007 in honor of Alan Harler's first 20 years as Mendelssohn Club's Artistic Director, to assure the continuation of his landmark initiatives and adventurous programming. To contribute to the Alan Harler New Ventures Fund please use any of the payment methods outlined on our website (www.mcchorus.org).

The Mendelssohn Club Board of Trustees has allocated portions of this growing fund to a number of significant ventures: the March 2009 commissioned piece by Pulitzer Prize-winning composer Jennifer Higdon, *On the Death of the Righteous*, paired with the Verdi *Requiem*; battle hymns, the June 2009 collaboration with the Leah Stein Dance Company and Pulitzer Prize-winning composer David Lang; and the 2011 commission of Rollo Dilworth's *Rain Sequence*, which was supported by a special gift to the Alan Harler New Ventures Fund. The Fund also supported the production of *Metamorphosis*, a commercially produced CD featuring three recent Mendelssohn Club commissioned works: Higdon's *On the Death of the Righteous*, Andrea Clearfield's *Golem Psalms*, and James Primrosch's *Fire-Memory/River-Memory*.

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Mendelssohn Club of Philadelphia

Commissions and Premieres under Artistic Director Alan Harler

- 2014** **Donald St. Pierre – *Tomorrow Shall Be My Dancing Day***
Based on the traditional folk carol
- Julia Wolfe – *Anthracite Fields***
Folk cantata commissioned for chorus and folk/classical chamber orchestra
- 2013** **Donald St. Pierre – *Watchman, Tell Us of the Night***
Setting of the traditional carol for soprano solo, chorus and brass
- Jeremy Gill – *Before the Wrething Tides***
Based on the poetry of Hart Crane and commissioned for performance with Beethoven's Choral Fantasy
- 2012** **Donald St. Pierre – *In the Company of Angels***
Cantata with a text taken from the writings of Emanuel Swedenborg
- Thomas Whitman – *At War's End***
Setting for chamber chorus
- Robert Moran – *Angele Dei***
World premiere of Moran's setting of St. Anselm's Prayer to One's Guardian Angel for chorus and chamber orchestra
- Robert Moran – *Trinity Requiem***
Written for the 10th anniversary of the 9/11 tragedy; originally commissioned by Trinity Wall Street for treble voices and now reset for full chorus and treble voices.
- Donald St. Pierre – *Morning Has Broken***
A cantata inspired by the famous hymn, with a text by Thomas Traherne
- Andrea Clearfield – *Tse Go La***
Based on folk music used in the Buddhist traditions of Nepal and collected by the composer
- 2011** **Rollo Dilworth – *Rain Sequence***
A traditional spiritual and settings of poems by Langston Hughes and Paul Laurence Dunbar
- 2010** **Donald St. Pierre – *Three Carols***
Settings of three traditional English carols
- Robert S. Cohen – *Sleep, Little Baby, Sleep***
Setting of a poem by Christina Georgina Rossetti
- 2009** **Donald St. Pierre – *A Visit From St. Nicholas***
Setting of the famous Christmas poem by Clement C. Moore
- David Lang – *battle hymns***
Commissioned with the Leah Stein Dance Company for performance at the historic Armory of the First Troop Philadelphia City Cavalry
- Peter Hilliard – *Consider Krakatau***
Commissioned with the Philadelphia Gay Men's Chorus and Anna Crusis Women's Choir for a concert event sponsored by the Equality Forum
- Robert Maggio – *Into the Light***
Commissioned with the Philadelphia Gay Men's Chorus and Anna Crusis Women's Choir for a concert event sponsored by the Equality Forum

- Cynthia Folio – ***Voyage: I, Too, Can Sing a Dream***
Commissioned with the Philadelphia Gay Men's Chorus and Anna Crusis Women's Choir for a concert event sponsored by the Equality Forum
- Jennifer Higdon – ***On the Death of the Righteous***
Commissioned for performance with the Verdi Requiem; text taken from a sermon of John Donne
- 2008 Anthony Mosakowski – ***Resonet in Laudibus***
Setting of the famous medieval Christmas carol premiered at the From Heaven on High holiday concerts
- Pauline Oliveros – ***Urban ECHO: Circle Told***
Improvisational soundscape performed in collaboration with the Leah Stein Dance Company at the Live Arts Festival / Philly Fringe
- Maurice Wright – ***Vox Humana***
For chorus and bass soloist with electroacoustic sound
- 2007 Donald St. Pierre – ***Caído se la ha un Clavel / A Carnation Has Fallen***
Setting of a Nativity poem by the Spanish writer Luis de Góngora
- 2006 Donald St. Pierre – ***little tree***
Setting of a Christmas poem by e. e. cummings
- Jan Krzywicky – ***Fortuna***
Commissioned to be paired with Carl Orff's Carmina Burana
- Andrea Clearfield – ***The Golem Psalms***
Music based on the legend of the Golem of Prague with an original libretto by Ellen Frankel, scored for baritone solo, chorus and orchestra
- 2005 Donald St. Pierre – ***A New Song***
Based on a traditional Norwegian folk hymn
- Kim D. Sherman – ***The Happiest and Unhappiest of Men***
Text taken from the writings of Beethoven and set for chorus and orchestra
- 2004 Donald St. Pierre – ***Agnus Dei***
Commissioned to complete the text of Mozart's unfinished Mass in C minor
- Jay Krush – ***Fanfare Felix***
Processional written for Mendelssohn Club's 130th Anniversary Season
- 2003 Donald St. Pierre – ***Billings with Brass***
Arrangements of hymns by William Billings
- Charles Fussell – ***High Bridge***
Large scale work for soprano, alto, tenor and bass soli, chorus and orchestra and based on the poetry of Hart Crane
- 2002 Donald St. Pierre – ***Love Came Down at Christmas***
Text taken from the poetry of Christina Rossetti and set for chorus and children's choir
- 2001 Donald St. Pierre – ***Memento mori***
Written to be paired with Stravinsky's Les Noces
- 1999 Donald St. Pierre – ***Ite missa est***
Commissioned to be performed with Beethoven's Mass in C Major
- Alice Parker – ***Sing Now of Peace***
Written for Mendelssohn Club's 125th Anniversary

- Jay Krush – *A Fanfare for the Chorus*
Processional written for Mendelssohn Club's 125th Anniversary performance of the Verdi Requiem
- 1998 James Primosch – *Fire-Memory/River-Memory*
Text based on the poetry of Denise Levertov and set for chorus and orchestra
- 1996 Donald St. Pierre – *Songs of Sweet Accord*
Commissioned to be paired with Britten's Ceremony of Carols; American folk hymns set for men's voices
- Roberto Sierra – *Lux æterna*
Commissioned to be performed with the Brahms German Requiem
- 1995 Donald St. Pierre – *Shepherd*
Based on an American folk hymn
- Jan Krzywicki – *Lute Music*
Composed for the Eastern European multicultural holiday concert Golden Voices of the East
- Shui-Lung Ma – *America, Our Home*
Written for the 125th Anniversary of Philadelphia's Chinatown celebration
- Jonathan B. Holland – *Symphony (of Light)*
Written for the African-American multicultural concert The Forgotten Generation
- Robert Moran – *Winni ille Pu*
Set for chorus and orchestra with a text taken from a Latin version of the famous A. A. Milne stories
- 1994 Kim D. Sherman – *A Winter Solstice Ritual*
A choral processional written for the 1994 holiday concerts
- Cynthia Folio – *Touch the Angel's Hand*
Text taken from Fra Giovanni's famous letter of consolation and set for chorus and orchestra
- Robert Stern – *Returning the Song*
Composed for the Chinese multicultural program Voices From the Bamboo Grove
- 1993 Charles Fussell – *Invocation*
Text taken from a poem by May Sarton; Mendelssohn Club's performance was featured on NPR's First Art program
- Ricky Ian Gordon – *Towards Independence*
Music taken from the play of the same name, which was premiered at Philadelphia's American Music Theater Festival
- 1992 Jack Délano – *La Rosa y el Colibrí*
Set for chorus and solo trumpet and written for the Hispanic multicultural concert Songs of the New World
- Charles Fussell – *Specimen Days*
Large scale work for baritone, chorus and orchestra and based on the writings of Walt Whitman; commercially recorded on the Koch International label
- 1991 Jan Krzywicki – *Poem*
A choral vocalise inspired by the poetry of Robert Frost
- Byung Chul Choi – *The Apostle Song*
Commissioned for the Korean multicultural program An American Seoul

Robert Moran – *Agnus Dei and Ite missa est*
Written to complete the text of Mozart's unfinished Mass in C minor

1990 Osvaldo Golijov – *Cantata de los Inocentes*
Written for performance with Britten's St. Nicholas Cantata

Robert Moran – *Requiem: Chant du Cygne*
Written to be paired with the Mozart Requiem with text drawn from Mozart's last words; critically acclaimed recording by Alan Harler and Mendelssohn Club on the Argo label

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Philadelphia Episcopal Cathedral
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Parts I - III
4:00 - 5:30 pm
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6:30 - 8:00 pm



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Student (under 18 & students with ID): \$10
Senior (age 65+): \$20
General Admission: \$30

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Mendelssohn Club of Philadelphia



2014 / 2015
Season

BIG SING: Mendelssohn, Bach, and the Chorale

October 26, 2014 | 4pm
Girard College Chapel
2101 South College Avenue
Philadelphia, PA

with The Chamber Orchestra of
Philadelphia and Michael Stairs, organ
Alan Harler, Conductor

A Feast of Carols

December 13, 2014 | 5pm
St. Paul's Episcopal Church
of Chestnut Hill
22 East Chestnut Hill Avenue
Philadelphia, PA

with The Mendelssohn Brass and
Michael Stairs, organ
Alan Harler, Conductor

Glorious Sound of Christmas with The Philadelphia Orchestra

December 18, 19 & 20 | 7pm
Verizon Hall, The Kimmel Center
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260 South Broad Street, Philadelphia, PA

Bramwell Tovey, Conductor

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Bach/Mendelssohn: St. Matthew Passion

February 8, 2015 | 4pm
Girard College Chapel
2101 South College Avenue
Philadelphia, PA

featuring soprano Susanna Phillips,
mezzo-soprano Marietta Simpson,
tenor Yusuke Fujii, and bass Eric Owens

with The Chamber Orchestra of
Philadelphia and Michael Stairs, organ
Alan Harler, Conductor

Bach/Mendelssohn Symposium

January 2015

More details coming soon.

TURBINE

May 16 & 17, 2015 | 6:30pm
The Water Works
640 Water Works Drive
Philadelphia, PA 19130

with Leah Stein Dance Company
Byron Au Yong, Composer
Alan Harler, Conductor

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