

ST. MATTHEW'S MUSIC GUILD

# Music at St. Matthew's

2021 - 2022 Season

## Annual Holiday Concert

THE CHAMBER ORCHESTRA AT ST. MATTHEW'S  
THE CHOIR AND SOLOISTS OF ST. MATTHEW'S PARISH  
DWAYNE S. MILBURN, MUSIC DIRECTOR AND CONDUCTOR



FRIDAY, DECEMBER 3, 8:00 PM  
ST. MATTHEW'S CHURCH  
1031 BIENVENEDA AVENUE  
PACIFIC PALISADES, CALIFORNIA

# Thanks to all our Music Guild Subscribers

## **St. Matthew's Music Guild Archangel (Capital Gifts)**

We gratefully acknowledge the following persons who, over the years, have made major capital gifts to St. Matthew's Church and Music Guild and whose generosity has thereby significantly enhanced the musical life of St. Matthew's Parish and the larger community.

William and Kathy Bitting  
Patricia Oppenheim  
J. Douglas and Marian Pardee  
Hoyt S. Pardee (deceased) and Viorica Pardee  
Martha Newman Ragland (deceased)  
Peter and Susan Tortorici  
Ralph and Mary Waycott (deceased)

## **St. Matthew's Music Guild Subscribers and Donors**

**Seraphim (\$5000+)**  
AAM and JSS Charitable Fund  
Anonymous Corporate Gifts  
Hal and Maribeth Borthwick  
Concertmaster Chair Sponsors  
Charles and Jessie Cale  
Los Angeles County Arts Commission  
MacTon Foundation  
St. Matthew's Music Guild Endowment Fund

**Angel (\$2500+)**  
Anonymous  
William and Kathy Bitting  
Principal Cello Chair Sponsors  
Lynne Brickner and Jerry Gallard  
Principal Oboe Chair Sponsors  
Bryan and Mary Conley  
Principal Trumpet Chair Sponsors  
Cindy Dunne  
Principal Bassoon Chair Sponsor, in memory of Glenn Ossiander  
George-Ann Tobin  
Principal Flute Chair Sponsor

**Gold Patron (\$1000+)**  
Bill and Barbara Blatt  
Robert and Brenda Brown\*  
Carol Clemmensen  
John and Catherine Carrick

Karen Chorney and Tom Lane  
Aldo Cos and Greg Pottie  
Anne K. Costin  
Lawrence H. Damm and Kristine Wyatt  
Don and Tam Dickerson\*  
Gordon and Karen Dressler\*  
Ann Graham Ehringer  
Ann Gooding  
Peter and Elizabeth Goulds  
Bob and Ann Harter  
Daryn and Bill Horton  
Pat and John Jakle  
Richard and Heidi Landers  
*For Education Outreach*  
Tom and Robin Neenan\*  
Carl and June Phelps  
Viorica Pardee  
Kent and Joan Sather  
Susan Siphron\*  
George and Ann Smith\*  
Dorry and Michael Tooke\*  
William and Sally Wallace  
Charles Warner  
Vicki Warren\*  
*In memory of John Warren*  
Nancy Zytko

**Silver Patron (\$750+)**  
Kenneth and Jane Anderson  
Sarah Doering\*  
Peter Dubrawski  
John Graham and Margaret Fetter  
Diane Guyett  
*In loving memory of Bob Guyett*  
Judy and Steaven Jones  
Chris and Mary Ellen Kanoff  
Elizabeth and Dan Keatinge  
Bev Lowe and John Riley  
Wayne and Judith Marcus  
Lawry and Charlie Meister  
Vance and Patricia Meyer  
Margaret Miller  
John and Judy O'Reilly  
Carl Spring  
Jane Wingfield and Vincent Narcisi

**Sponsor (\$500+)**  
Tom and Sarah Adams  
Liz Ames  
Sheridan Bentson  
Nicholas Brown and Gabriella Taylor  
Lyn and Frank Campbell  
Phil and Robin Darrow

## Program

Concerto a due cori No. 1	George Frederick Handel
Overture	1650 - 1759
Allegro ma non troppo	
Allegro	
Largo	
A tempo ordinario – Alla breve moderato	
Menuet	
Symphonie de Noël No. 4 in D minor	Michel Corrette
Une jeune pucelle: Moderato	1707 - 1795
Je me suis leve pa un matinet: Allegro	
Chretien qui suivez l'eglise: Adagio	
Nous sommes en voie: Allegro	
Noël allemand: Adagio	
Noël americain: Allegro	
Nouveau Noël sur an ancien air de M. Lully: Allegro	

## Intermission

*Please join us for refreshments and conversation on the North Patio*

Messiah - A Sacred Oratorio (Part I)	Handel
Sinfony	
Comfort ye my people / Ev'ry valley shall be exalted	Joseph Lopez, tenor
And the glory of the Lord	
Thus saith the Lord / But who may abide	Edward Levy, baritone
Behold, a virgin shall conceive / O thou that tellest good tidings to Zion	Sara Campbell, mezzo soprano
For behold, darkness shall cover the earth / The people that walked in darkness	Edward Levy, baritone
For unto us a child is born	
Pifa - Sinfonia pastorale	
There were shepherds abiding in the field	Shannon Hickman, soprano
Glory to God	
Rejoice greatly, O daughter of Zion	Diane Plaster, soprano
Then shall the eyes of the blind / He shall feed his flock	Sara Campbell, Shannon Regan Hickman
His yoke is easy	
Hallelujah (from Part II)	

Please do your best to maintain a quiet environment in the church by stifiling coughs and making sure watch alarms and cell phones are silenced. If you wear a hearing aid, please make sure the volume is adjusted so as to avoid feedback that may disturb others in the audience.

Follow St. Matthew's Music Guild on Facebook and other social media platforms.

Receiving our e-newsletter with interesting listening notes and announcements? Sign up at [MusicGuildOnline.org](http://MusicGuildOnline.org).

Recording (audio or video) and photography during the concert are not allowed.

It wouldn't be unfair to think of Beethoven as an inspired *chef de cuisine* and Handel as the short-order cook. Picture Beethoven (who left behind hundreds of bits of manuscript containing tortuously worked out but ultimately abandoned music) laboring intensely over long periods of time and frequently throwing everything out and starting again in order to eventually perfect a dish with exquisitely cooked ingredients and a sublime sauce. Then consider Handel, always the busiest of fellows, quickly throwing something together (often using last night's leftovers) for hungry patrons who are scheduled to descend upon his diner within the hour.

Handel's concerti – including those he composed for himself to play on the organ, most of the concerti grossi, and the *concerti a due cori* for antiphonal groups of instruments – exist because the English public craved intermission entertainments between acts of the oratorios that Handel churned out at a pace of roughly two per year from about 1739 to 1750. The audience demanded – and Handel, the short-order cook, provided – most often borrowing from his own (but sometimes others') earlier works that had proved popular with his customers.

The Concerto a due cori No. 1 was “assembled” by Handel for the Covent Garden premiere of his oratorio *Joshua* on March 9, 1748. It borrows heavily from earlier pieces by the composer and is scored for two identical woodwind trios (two oboes and a bassoon) and strings. Most often, the woodwinds are given the parts previously assigned to vocalists or a chorus so that, for example, in the second movement of the concerto, as we listen to the music that began life as the familiar chorus “And the glory of the Lord” from *Messiah*, we hear the strings pretty much playing the part they would play if performing the oratorio and the winds take over those parts sung previously sung by the chorus.

The practice of borrowing music from himself is not limited to the instrumental works. One example, to be heard in tonight's performance of *Messiah* is the chorus “For unto us a child is born,” which began life as the duet “No, di voi non vo'fidarmi” from an earlier Italian cantata.

Michel Corrette was born in Rouen, in Normandy, one of many in a long line of musicians. His father, Gaspard was an organist and composer whose most important composition is a so-called Organ Mass on the eighth church tone (for all intents and purposes, G major).

Michel attended school locally but in 1726, at the age of

19, he competed for the position of organist at the Church of Sainte Marie-Madeleine in Paris. He was not selected. In the spirit of “those who can, do; those who can't, teach,” he began to teach private lessons and compose collections of sonatas for a variety of instruments, from the flute and violin to the hurdy-gurdy.

In 1737 he applied to the post of organist at the Church of Sainte Marie du Temple, not far from the Bastille which, during his lifetime, saw a considerable decline in the number of prisoners; that is, up until the revolution. Corrette remained at Ste. Marie until the fateful year of 1791 when the church, along with virtually every other church in France, fell victim to the dechristianization of France following the revolution in 1789. While at Ste. Marie he also served as organist at the Jesuit College and, sometime before 1773, traveled to England. He appears to have been interested in political affairs and penned a number of opinion pieces for Parisian journals of the day. All are now lost.

Along with a large body of works for concert use, he composed ballets, organ concertos and stage works as well as many pieces for use in the church which, unfortunately, were destroyed following the revolution. The *Symphonies des noëls* are all based on well-known tunes of the day, including actual Christmas songs from France, Germany, Spain, and even the Americas, as well as other popular and religious tunes not associated with Christmas at all. Dozens of carols and hymns in the English-speaking world have their roots in popular and sometimes racy folksongs – a practice that goes back to the Middle Ages and found one of its greatest practitioners in Martin Luther. Thus, the first piece in the collection presented tonight, “Une jeune pucelle,” (“A young virgin”) began life as “Une jeune fillette” (“A young maiden”) and is representative of the complicated history of many of these tunes. The words of the earlier “Une jeune fillette” were associated with a 16th century ballad, “La Monica,” but was known in Germany under the generic title, *Deutscher Tanz*, and the corresponding *Alamande nonetti* in Italy. The tune was later wedded to other texts, including “Von Gott will ich nicht lassen,” a popular

## About the Music



hymn in the Lutheran Church to this day, and the “Huron Carol,” whose words were composed in 1642 by the Jesuit missionary Jean de Brébeuf for the Hurons at St. Marie in Ontario, Canada.

There are four “Georges” in this story:

1. Georg = Elector of Hanover, who became...
2. King George I of England, who hired...
3. George Frederick Handel, who started life as Georg Frederic Händel in Germany and who also served...
4. King George II, son of George I.

Georg, Prince-Elector of Hanover, became King of England under the terms of the 1701 Act of Settlement which prohibited Catholics from ascending to the English monarchy (there were more than fifty Catholics who were closer blood relatives to the recently deceased Queen Anne but it did them no good). He had recently returned to London from Hanover openly flaunting his German mistress, Madame Schulenberg (“The Maypole”), and his half-sister, Madame Kielmansegge (“The Elephant”). “The King,” declared one English wit, “was undoubtedly of an affectionate nature for of all the people in the world he hated only three: his mother, his wife and his son.”

Handel had been Kapellmeister to Georg when he was Elector of Brunswick-Lüneburg (Hanover). In 1710 while in Georg’s employ, Handel made an unauthorized trip to London, which piqued the Prince-Elector to no end. In 1712 Handel became a naturalized citizen. Shortly thereafter, in 1714, Georg arrived in England as King George I, having, from all accounts, not forgiven Handel for deserting him. As the story goes, Handel and King George reconciled their differences during a boating party on the Thames for which Handel wrote the famous *Water Musik*.

Forty years later, with King George’s son (George II) on the throne, Handel composed *Messiah*, a work that, as Handelian oratorios go, is unusual in nearly every respect.

First of all, it was a spec piece. No sure-fire money-making performance was in sight when Handel’s longtime librettist, Charles Jennens, convinced Handel to compose the music for his new libretto. The work was written in an astonishingly brief period (something on the order of three weeks) to benefit a foundling hospital in Dublin.

It is the only truly “sacred” oratorio Handel ever wrote (all the others, though Biblical, are largely historic in nature). There is no named protagonist (Saul, Israel in Egypt, Susanna), no drama in the theatrical sense, almost no direct narrative – the events are presented rather indirectly or simply

by inference. In its original version the orchestra consisted of strings only, with a solo trumpet (distinctly un-operatic and unusual for oratorio) and it contains few da capo arias – the cornerstone of Baroque opera and most Baroque oratorios. Even in the later “London” version, the orchestra is small – with just two oboes, a second trumpet and timpani added to the original.

Handel’s hasty composition led to a number of borrowings, mostly from himself. Several choruses have their origins in Italian operatic duets (‘His yoke is easy,’ ‘And He shall purify,’ ‘For unto us’) and these in turn lead to some unidiomatic word stress and odd vocal flowerings such as the notoriously difficult: “His yo-o-oke is ea-----sy.” Never mind. They’re all great tunes and, as previously notes, were often borrowed or recycled by the composer.

*Messiah* was an instant success and quickly became the most popular of all Handel’s works.

Tom Neenan

# The Chamber Orchestra at St. Matthew's Dwayne S. Milburn, Music Director and Conductor

## **Violin**

Yi-Huan Zhao, concertmaster  
*Concertmaster Chair sponsored by Hal and Maribeth Borthwick*  
Alexander Kalman, assistant concertmaster  
Anna Kostyuchek, principal  
Elizabeth Dickenson  
Lisa Gregory  
Dimitry Olevsky  
Jennifer Takamatsu  
Shelly Ren

## **Viola**

David Sage, Principal  
*Principal Viola Chair sponsored by Don and Tam Dickerson*  
Ilona Geller  
Aaron Oltman

## **Cello**

Robin Guyett-Neenan, Principal  
*Principal Cello Chair sponsored by William & Kathleen Bitting*  
Rachel Coosaia  
David Mergen

## **Bass**

Will "BJ" Johnson, principal  
Stephen Pfeifer

## **Oboe**

Phil Feather, Principal  
*Principal Oboe Chair Sponsor sponsored by Lynne Brickner and Jerry Gallard*  
Bob Crosby  
Linda Muggerridge  
John Reilly

## **Bassoon**

David Sarachene, principal  
Christin Webb

## **Trumpet**

Stephen Billington, principal  
*Principal Trumpet Chair sponsored by Bryan and Mary Conley*  
Jason Gamer

## **Timpani**

Megumi Smith, principal

## **Harpichord**

Haesung Park, principal

## **Sopranos**

Sarah Adams  
Samela Beason^  
Mary Conley  
Diane Elander  
Shannon Hickman\*  
Elizabeth Moore  
Diane Plaster\*  
Cynthia Smith  
Beverly Strong  
Kathleen Summerland

## **Altos**

Pamela Barry  
Carol Binion\*  
Sara Campbell\*  
Judy O'Reilly  
Catherine McGowan  
Ann Kelly  
Ilana Summers^  
Tykie Tobin

## **Tenors**

Pablo Cora  
John Graham  
Joseph Lopez\*  
Russel Mulock  
Matthew Miles^  
Kathleen Milnes

## **Basses**

Alex Collie-Hartmann^  
Will Goldman\*  
Bill Greene  
Ed Levy\*  
John O'Reilly  
Greg Pottie  
Tom Robey

\*St. Matthew's staff soloist

^Guest vocalist

**The Choir of St. Matthew's Parish**  
Dwayne S. Milburn, Music Director and Conductor  
Haesung Park, Parish Organist

# “Messiah” Texts

RECITATIVE. (Tenor) Comfort ye, comfort ye My people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: -Prepare ye the way of the Lord: make straight in the desert a highway for our God.

AIR. (Tenor) Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain.

CHORUS. And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

RECITATIVE. (Bass) Thus saith the Lord of Hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.

AIR. (Bass) But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire.

CHORUS. And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

RECITATIVE. (Alto) Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, God with us.

AIR (Alto) and CHORUS. O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold you God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

RECITATIVE. (Bass) For Behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall rise upon thee, and His glory shall be seen upon thee, and the Gentiles shall

come to thy light, and kings to the brightness of thy rising.

AIR. (Bass) The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

CHORUS. For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

RECITATIVE. (Soprano) There were shepherds abiding in the field, keeping watch over their flock by night.

RECITATIVE. (Soprano) And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the angel said unto thee, Fear not; for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the City of David, a Saviour, which is Christ the Lord. And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:-

CHORUS. Glory to God in the highest, and peace on earth, goodwill towards men.

AIR. (Soprano) Rejoice greatly, O daughter of Zion Shout, O daughter of Jerusalem! behold, thy King cometh unto thee! He is the righteous Saviour and He shall speak peace unto the heathen.

RECITATIVE. (Soprano) Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

AIR. (Soprano) He shall feed His flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labour and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

CHORUS. His yoke is easy and His burthen is light.

*from Part II*

CHORUS. Hallelujah: for the Lord God Omnipotent reigneth. The kingdom of this world has become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords.

Peter Crosby and Janet Davis  
 Bruce and Dana Freeman  
 Julian and Joann Ganz  
 Wally and Maida Hastings  
 Frank and Kathleen Summerland Heuser  
 Ann Kerr-Adams  
 Mary Lou and Bill Loper  
 Paul Kruger and Val Holwerda  
 John Martineau  
 James and Eleanore Meyer\*  
 David and Sarah Miller  
 James and Anabell Montgomery  
 Leo and Marian Orr  
 Christine Purcell  
 Chris and Mandy Roscoe  
 Charles and Carol Smith  
 Klaas and Dede Vlietstra  
 Rob Wood and Colleen McAndrews Wood

**Subscriber (\$375+)**

Joe and Fran Aponte  
 Michael Bedner  
 Miranda Brocki  
 Elizabeth Brooks  
 Margaret Bushee  
 Bob and Evelyn Fowlks  
 John and Barbara Ingram  
 Louvenia Jenkins  
 Ann Kelly and George Sonoff  
 Sue and Dave Landers  
 Don and Mary Lloyd  
 Chris and Pam McGranahan  
 Robert and Noel Merz  
 Carol Morava  
 Alice and Dick Muntz  
 Mary and Weston Naef  
 Kenneth Roehrs and Sara McGah  
 Ira and Maureen Roth  
 Marilyn and Eric Schmitter  
 Michele Shafroth  
 Heidi Shirley  
 Christie Smith  
 Linda N. Smith  
 Christine d'Arc Taylor  
 Shelley Taylor and Mervyn Fernandes  
 Reva Tooley  
 David and Nancy von Oeyen  
 Marianne Weil  
 Merilie Whited

**Member (\$200+)**

Carolyn Cohen  
 Ann Cruchley  
 Beatrice Davis

***Requiescat in pace***

It is with great sadness that we note the passing of the orchestra's long-time Principal Trumpet, **David Searfoss**, on November 27.

David's wife, Janet, wrote, "David loved being a Michigan State Spartan, was an avid collector of coins, stamps and sports memorabilia, was passionate about professional sports, politics and social justice, and loved eating out at great restaurants and sampling new menus. He loved playing trumpet and performing, but above all he deeply loved his family, and especially his sons Preston and Brandon."

David joined The Chamber Orchestra at St. Matthew's in 1993 and was featured on performances of Copland's "Music for Theatre" (2000), Barber's "Capricorn" Concerto (2003), Francescini's Concerto for Two Trumpets (2003), Copland's "Quiet City" (2006), Martin's "Concerto for Seven Winds" (2012), and Purcell's Sonata for Trumpet and Strings (2014).

David loved playing at St. Matthew's and with dozens of other professional ensembles in the Los Angeles area throughout the years. He loved the intimacy of St. Matthew's and the wonderful Music Guild audience. He will be missed by all of us.

Tom Neenan,  
 Board President



Patricia Griffith  
 Mireya Lund  
 Fred Manaster  
 Kathy May  
 George Orr  
 Diane Piskulik  
 Chris Dunkel Schetter  
 Phoebe Vaccaro  
 Christopher van Scoyk  
 Jane Wykoff  
 Patricia Young

\*Founding or sustaining members, St. Matthew's Music Guild's Choral Arts Initiative