

At Home IN THE Stars!

with The Whitney Project

Featuring the music of Paul Halley

JUBILATE DEO

IN SIDERIBUS

VOICES OF LIGHT

June 1, 2024

Saturday • 7:00 pm

Episcopal Church of Saints Andrew & Matthew

719 N Shipley Street • Wilmington, DE 19801

DELAWARE
CHORAL ARTS

Delaware ChoralArts is supported, in part, by a grant from the Delaware Division of the Arts, a state agency,
in partnership with the National Endowment for the Arts. The Division promotes Delaware arts events on DelawareScene.com.



*Music
gives a soul
to the universe,
wings to the mind,
flight to the imagination
and life to everything.
-- Plato*



*With appreciation for the music presented by
Delaware ChoralArts*

Delaware ChoralArts

David Christopher, *Conductor*
Rob Kennan, *Collaborative Pianist*
David Hearn, *Organist and Pianist*
Tina Betz, *Narrator*

Program

The Music of Living Dan Forrest (b. 1978)
Words by Anonymous

I Will Be Earth Gwyneth Walker (b. 1947)
Words by May Swenson (1913-1989)

The Dreams that Remain Thomas LaVoy
Words by Sarojini Naidu (1879-1949)
I. Song of a Dream
II. In the Forest
III. Transcience

Jubilate Deo Paul Halley (b. 1952)
Words based on Psalm 100
and Come, Thou Fount of Every Blessing
Tina Betz, *soloist*

Intermission

Please fill out the **Audience Feedback** form on our
website at Delawarechoralarts.org

Your comments help us to plan future concerts,
select repertoire, and make concerts more
enjoyable. Thank you!



Program (cont.)

In Sideribus Domi (At Home in the Stars)

Paul Halley (b. 1952)

- I. The Science of Man Words by Anne C Lynch (1815-1891)
- II. The Art of the Divine Words by Joseph Addison (1672-1719)
- III. Discovery Words by David Denmore
- IV. Creativity Words by H. W. Longfellow (1807-1882)
and Michael Rowan-Robinson
- V. Sanctus/Reprise

Voices of Light

Paul Halley (b. 1952)

Words from 6th Century Latin,
Paul Halley, and I John 1:5



Sing with Delaware ChoralArts!

Delaware ChoralArts holds auditions for all voice parts throughout the year. Dates, times, and audition requirements are listed on our website at delawarechoralarts.org/auditions. If you are interested in singing with DCA, please email Irene Plotzker, auditions coordinator, at ireneplotzker@comcast.net or phone 302-784-5429.

Biographies



David Christopher, *Artistic Director*, has an active career as conductor, organist, church musician and voice teacher. Born in Philadelphia and raised in southern Delaware, David received his undergraduate degree in vocal performance from West Chester University and a graduate degree in organ performance from John Hopkins University's Peabody Institute. Known for his keyboard skills, understanding of the singing voice, and skill with the baton, David's passion for teaching and facility for communicating ideas of interpretation, technique and artistry bring a unique perspective to the many aspects of his musical career. David has been performing as an organ recitalist since the age of 14 and has studied with a number of notable organ teachers including the late Dr. Robert Elmore, Alan Morrison and Donald Sutherland. Having held a number of organ positions of distinction in the Philadelphia and Wilmington areas, David has served as the organist and director of music for The Episcopal Church of Saints Andrew and Matthew in Wilmington since April of 2001. Also a recognized leader in training children's voices, David founded The Wilmington Children's Chorus in 2002 in collaboration with the Mayor of Wilmington's Office of Cultural Affairs and The Episcopal Church of Saints Andrew and Matthew. Now a multi-cultural ensemble with over 500 children and staffed by some of the area's finest music educators, the Wilmington Children's Chorus has become the premiere children's choir in the region. A complete biography and list of upcoming performances and musical projects can be found on David's web site at www.davidchristopher.us.

Biographies



Rob Kennan, *Collaborative Pianist*, is active as a pianist and organist, director, hornist, composer/arranger, singer, and private music instructor in the northern Delaware area. He currently works with the University of Delaware, West Chester University, the Brandywine and Red Clay school districts, and Delaware ChoralArts, having previously served as pianist for CoroAllegro and Wilmington Children's Chorus. Rob was the Artistic Director of the Northern Delaware Oratorio Society, substitute director for Wilmington Handbell Ensemble, and sang with Opus One. He was a founding member of the a cappella male vocal quintet Qvinctus. Rob has played horn locally with the Wilmington Community Orchestra, Brandywine Pops Orchestra, Newark Symphony, and Diamond State Concert Band, previously playing with a number of professional organizations such as the Dallas Brass. He is the Director of Music and Organist at Newark United Methodist Church in Newark, DE. Rob is the Director of the Joyful Noise Delaware Chorus for adults with disabilities.

Rob holds his bachelor's degree from Shenandoah University and a master's degree from the University of North Texas. He has been a musician and educator in several states and a member of various boards, including The Music Educator's National Conference, American Guild of Organists, American Choral Director's Association, Handbell Musicians of America, Joyful Noise, Wilmington Handbell Ensemble, and VECCA.

David Hearn, *Organist and Pianist*, is well-known in the Delaware Valley as an accompanist and singer. For many years, he was Assistant Organist/Choirmaster at Christ Church Christiana Hundred in Wilmington, where he had the privilege to work with visiting conductors and

Biographies



composers including John Rutter, Sir David Willcocks and Sir Stephen Cleobury. He also accompanied the Christ Church professional choir on UK residencies at Bristol Cathedral and St. Paul's Cathedral in London, playing for daily services. Prior to Christ Church, David served as organist and/or music director at a number of churches in the greater Philadelphia area. As a singer, he has performed as chorus member or soloist with Chorale Delaware, Opera Delaware, Delaware ChoralArts and CoroAllegro. David was pleased to join Wilmington Concert Opera's 2023 performance of *Hänsel und Gretel* as chorus director, and will be accompanist for the Concert Opera's 2024 gala. He is a graduate of West Chester University, majoring in organ and minoring in voice.



Jonathan W. Whitney is a father, husband, son, activist, jazz drummer, and composer. He uses his music to search for spaces to find understanding. His works often address the many facets of life lived by a Black person residing in America. Commissions include *Cooch's Bridge | The Family*, collaborations with the choreographer Ashley S.K. Davis to craft music for her dance works *Divided We Fall* (2019) and *Ode (owed) to Black Women* (2022), *When The Two Shall Meet* (2019) a large scale work written for the combined ensemble of the modern baroque ensemble Melomanie and the Whitney Project, as well as a separate work, *Bedtime* (2019), written for Melomanie. He has been a featured artist with the Wilmington Children's Chorus, the University of Delaware Orchestra, and Melomanie, to name a few. His

Biographies

debut album, *Life's Dimensions* (2020), can be found on all platforms. He was a 2020 Delaware Established Artist Fellowship recipient for jazz composition. Jonathan is the artist-in-residence at the Episcopal Church of Saints Andrew and Matthew. He has his undergraduate degree in Music Education from the University of Delaware and a Master's in Music in Jazz Studies from the University of the Arts.

Jonathan grew up in Newark, Delaware, and his father – a former professional drummer with an organ repair business – was his earliest musical influence. Whitney began his musical life by spending hours creating songs on his family's organ and playing drumset along with reel-to-reel recordings of his father's top-40 band. He took piano lessons from age nine through eleven, his only private lessons before beginning formal music studies as an undergraduate. There, his mentor, Vernon James, exposed him to the essence of being a jazz artist, including the importance of composing. Upon graduating, Jonathan became active in the Philadelphia music scene. This period was filled with creative explorations into many genres of music. He then returned to academia, receiving a master's degree in Jazz Studies, during which he focused on composition, drumset, and hand percussion. Now, his music merges jazz idioms with classical forms; the written music acts as a skeleton, allowing the full character to be revealed in performance. His compositions are crafted around melody, pushed by harmony, prodded by counter melody, but led by texture. Whether writing a new commission for a string ensemble or collaborating with a choreographer on a new dance suite, performing with his ensemble, **The Whitney Project**, or supporting another artist's work, Jonathan looks for spaces to create moments of connection between the music and the audience.

Biographies



Tina Betz is the Director of Cultural Affairs for the City of Wilmington and a performing artist, arts consumer, and arts advocate. Her responsibilities include managing the City's Percent for Art program, public art commissioning, and coordinating the City's community-wide events including curating the Clifford Brown Jazz Festival, the largest free jazz festival on the east coast. She co-founded the Wilmington Children's Chorus, Wilmington Fringe Festival, and Theatre N.

Tina is a staff singer at the Episcopal Church of Sts. Andrew and Mathew. As an actor and voiceover performer, Tina's credits include narration with the Delaware Symphony Orchestra (Copeland's *The Promise of Living* vocal ensemble and *Lincoln Portrait* narration), and First State Ballet Theatre (*Nutcracker Suite* narrator). Her theater resume includes lead roles in shows from "Sweeney Todd" to "The Vagina Monologues."

Tina has served on the boards of many local non-profit organizations. She currently sits on the boards of Delaware Futures, Kalmar Nyckel Foundation, Sister Cities of Wilmington, and Cityfest, Inc. She has served on grant review panels for the National Endowment for the Arts, Pennsylvania Council for the Arts, Mid Atlantic Arts Foundation, Pennsylvania Artists on Tour, Delaware Division of the Arts, and New Jersey Council on the Arts. Her contributions to the community have been recognized with the YMCA's Black Achiever's award; Christiana Cultural Arts Center's "Christi Award" for Outstanding Achievement by an artist; Girls Inc.'s Strong, Smart, and Bold award; and Cab Calloway School of the Arts' Arts Smarts Award for commitment to the arts in the community.

Tina studied acting, voice and speech, and musical theater at HB Studio NYC. She earned a Liberal Studies degree from Boston University and studied pre-law at Merrimack College in North Andover, Massachusetts.

The Singers

SOPRANO

Sarah Collins
**Kimberly Doucette
Jamie Fleetwood
*Ronda Gerry
Leslie Grant
*Isabel Gray
Pat Hampton
Lawrencia Mensah
Suzanne Moore
Elizabeth Rhoads
Sandy Sarjeant
Jennifer Warren

BASS

*Brian Carter
*Kyle Chastulik
Bruce Fine
George Fresolone
Chip Hazel
**David Hearn
Stephen Johnson
**Rob Kennan
Alan Rothenberg

**Staff singer*

***Guest singer*

ALTO

Kristi Bayerlein
Joan Bobnick
Diane-Louise Casson
*Kerry Ann Erickson-Felps
Sandy Fine
Janet Geiger
Katharine Gibson
Bridget Kirk
Debbie Landers
*Augustine Mercante
Lindsey Nakao
Fran Nimeck
Joan Nipe
Marilyn Reiner
Jean Wadman
Lori Wadman
Jean Wakefield

TENOR

*Jason Berger
**Xander Costas
*Stephen Ferrara
Eric Hoffman

Non-Singing Members

Sandy Chack
Emily Gibson
Madeleine Hagerman
Martha Kirkpatrick
Jeannine Laughman
Lisa Nichols

Frank Norris
Donna Pelletier
Irene Plotzker
Don Potter
Mary Reppy
Mikey Reppy

Instrumentalists

Matthew La Von, *soprano saxophone*

Kelvin Diaz, *cello*

Dave Bozenhard, *guitar*

Sam Nobles, *bass*

Jonathan Whitney, *percussion I*

Darius Davis, *percussion II*

Jeff Dombchik, *timpani*

Kimberly Reighly, *flute*

Rob Kennan, *organ and piano*

David Hearn, *organ and piano*

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Thanks to **Bob Hanes** for the gracious donation of his photographic talents.



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Kara Vowell
Eric Wadman
Rebecca Wadman
Jean Wakefield
Sharon Wambold
Susie Watt
Jim & Lori Weddell
Tom & Beth Whipple



Episcopal Church of Saints Andrew & Matthew

ALL are welcome. Please join us at
8 AM or 10:30 AM on Sundays.
www.ssam.org

About the Music

by Alan M. Rothenberg

***The Music of Living* Dan Forrest (born 1978)**

Over the last decade Dan Forrest has gained notice as a rising star in choral music. He began university studies in piano performance, but turned to composition because, in his own words, “I was completely infatuated with recordings of choral music, and I heard what choirs could do, musically—they could truly sustain tone, or even crescendo one note without repeating it or doing tremolo. I had done some composing and arranging for piano, but it was when I got excited about choirs that I really started composing.” Dr. Forrest holds a doctorate in composition and a master’s degree in piano performance from the University of Kansas. After holding teaching positions at Kansas and Bob Jones University, he currently serves as Chair of the American Choral Director’s Association Composition Initiatives Committee, and is adjunct faculty at Furman University in Greenville, SC.

The Music of Living was commissioned by a high school choir for performance at the 2011 Texas Music Educators Association Convention. As part of the commission, the chorus sent the anonymous text to the composer, who said it was “a rare moment of a provided text singing to me. [This is] an exuberant setting of a text teeming with the joy and optimism of life.”

***I Will Be Earth* Gwyneth Walker (born 1947)**

Gwyneth Walker began writing music at the age of two, and later studied at Brown University and the Hartt School of Music in Connecticut, where she earned a doctorate in Music Composition. She has been a full-time composer since 1982, creating music in a broad range of ensembles, although the majority of the output

About the Music

is music for voices. Dr. Walker writes: “When I set poetry to music, I focus on the central images in the poem. To me, poetry is not words. It is the images that the words create. And thus, with the musical setting, it is important that the images in the poetry translate into musical imagery.”

I Will Be Earth is the setting of a love poem by May Swenson (1913–1989). Considered one of the most important twentieth-century American poets, Swenson published widely and received many awards, including a MacArthur “Genius” Fellowship. According to Walker, the text of *I Will Be Earth* appears “to be contrasting expressions of love. The opening lines, ‘I will be earth, you be the flower,’ are gentle [and] complement each other... The lines, ‘How be steady earth that’s now a flood’ imply the turbulent, passionate aspects of love.”

The Dreams That Remain

Thomas LaVoy (born 1990)

Composer, pianist, and choral artist Thomas LaVoy attended Westminster Choir College in Princeton, NJ and then received a PhD from the University of Aberdeen in Scotland. LaVoy is a founding member and Composer-in-Residence of The Same Stream, a professional choir based in Philadelphia and conducted by Westminster professor James Jordan. His music is known for striking a balance between emotional depth and compositional craft, grounded in a firm belief in the power of words and music in tandem.

The Dreams That Remain was commissioned by the Laudamus Chamber Chorale of Fort Collins, Colorado in honor of their twentieth anniversary, and uses poems by Sarojini Naidu, an acquaintance of Rabindranath Tagore. The composer writes: “By focusing on the subject of dreams, both literally and figuratively, this


About the Music

work explores what happens to a person when their hopes and dreams are dashed and they are forced to seek out new dreams...It begins with 'Song of a Dream,' in which the speaker finds him or herself in the depths of a dreamy wood, surrounded by light and the spirits of truth, love and peace. The second movement, 'In the Forest,' is much darker. It speaks of the burning of one's dreams...scattering away their ashes and the need to rise again ... 'Transcendence' [follows without pause. It is] a simple song that reminds the listener of the temporary nature of all things, as well as the ability of the human spirit to rise again following a period of darkness."

Jubilate Deo

Paul Halley (born 1952)

Paul Halley is an internationally known composer, conductor and keyboardist. Trained at Cambridge University, he first became recognized as a featured composer and performer with the Paul Winter Consort, and as Director of Music at the Cathedral of St. John the Divine in New York. Now based in Halifax, Nova Scotia, he has also served as choral director for church and community choirs. Halley has been the recipient of commissions from the New Jersey Symphony, the Boston Pops Orchestra, Canadian Brass, and many others.



Alan M Rothenberg
(610) 316 0495

Concert Program Notes
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About the Music

Jubilate Deo combines text from Psalm 100 with the hymn “Come, Thou Fount of Every Blessing” by preacher and hymnist Robert Robinson (1735–1790). The composer describes the piece as “Gospel meets Cathedral with a little dose of Latin.”

***In Sideribus Domi* (“At Home in the Stars”)**

Paul Halley

The Clay Center for the Arts and Sciences in Charleston, West Virginia, commissioned Halley to write a piece on the themes of creativity, discovery, the arts, and science. It was completed in 2003. The composer writes this explanation of the work’s genesis (edited for length and clarity):

When I first visited the Clay Center I was impressed with the way the arts and sciences had been brought together under one, very beautiful, roof. I was reminded of... James Lovelock’s exposition of the “Gaia Hypothesis.” Lovelock’s hypothesis is essentially a scientific restatement of the ancient religious perspective on the inter-connectedness of life throughout the universe... [The day I visited] happened to be the day of the new show at the planetarium. I watched the “performance” and knew the piece had to be about the stars and the people who “discover” them, who travel back in time to the point when we were all stardust.

As an artist and an avid reader in the sciences I was very taken with these themes [of creativity, discovery, the arts, and science], but was stumped as to how

About the Music

I would turn them into a piece of music... There is an astonishing lack of verse on these subjects. Most poets, especially the more contemporary ones, aren't great fans of science. They feel science has taken over and stolen their thunder, that all the mystery of life has been carefully analyzed, dissected, and discarded. Of course nothing could be further from the truth. The universe continues to become more fascinating, beautiful, terrifying and wondrous with each new discovery. [When I was visiting] singer/songwriter Susan Osborn and her husband, painter and poet, David Densmore, I shared my anxiety about finding the right text for this commission. The night before I left the island, I found on my bedside table the poem that became the fulcrum of this work. Entitled "Discovery," it is the center around which the other texts orbit. The opening line of David's poem seemed appropriate in more ways than one: "Discovery belongs to those who are willing to be lost." The closing lines informed the quality and feel of the whole piece: "The goal of the arts and sciences? To make us better dancers." Dancers are held in the dance by attractive forces that are invisible, like gravity.

The human dance is a comprehensible form of the cosmic dance. Solar systems and galaxies are very large dances. We are all caught up in the same dance of attraction which can be exhilarating *and* frightening, creative *and* destructive. Who

About the Music

is the choreographer of these wondrous and overlapping dances? I believe it is God. For me religion is where art and science meet; it is the profound mystery inherent in both practices.

The piece is in five movements, played without pause. The first movement, "Prelude – The Science of Man" uses verses from the poem "Science" by American writer and teacher Anne Lynch (1815–1891). The poem extols the wonders of scientific progress, how it dispels ignorance, and reveals the mysteries of the universe. The second movement, "The Art of the Divine," is a setting of "Divine Ode" by English poet, playwright, and politician Joseph Addison (1672–1719), and is followed by the central movement "Creativity," based on the poem by Denmore. The fourth movement, "Creativity," is a setting of "A Psalm of Life" by Henry Wadsworth Longfellow (1807–1882), and is followed by "Sanctus/ Reprise," which combines musical themes and texts from the previous movements.

Voices of Light

Paul Halley

Voices of Light was composed in 1991 for Halley's group Chorus Angelicus and has become one of his most popular works. Along with his characteristically virtuosic keyboard writing, the piece features elaborately dancing flute embellishments. The piece begins quoting the text and melody of sixth century Latin plainchant. The chant is then linked to additional texts by the composer and from the book of John. Together, the three texts and Halley's music combine to create a moving affirmation that "God is light."

Program Notes © 2024 by Alan M. Rothenberg
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In Memory of

Ray and Jean Nichols
Dot Archer
Sandy Harvey

by Lisa Nichols

Glover Jones

by Katharine Gibson

Angelo Troiani

by Kristi Bayerlein

James Fridie
Mary Louise Kennedy

by D-L Casson

George and Elizabeth Fresolone

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by Cheryl & Doug Rider

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by the Landers Family

Bob & Barbara Kidd

by Deb Landers & Michael Brun

Judy Brooks—miss her smile

by Renee & Gregg Holden

Pat Turner

by Sandra & Eric Turner

Brad Bailor

by Patty & Mark Bailor

In Honor of

Graduating Class of 2024

by Lisa Nichols

Lloyd S. Casson

by D-L Casson

The Marriage of Christine Reiner and Ang Ross

My grandson, Levi Kremer

My granddaughters, Mae & Vivienne

by Marilyn Reiner

Suzanne Schneenan

by Sabrina Scheenan

Arlo

by Sandra Warwick

All the strong women in my family

by Deb Landers

Deb & Michael for all their hard work on the home-
stead

by the Landers Sisters

In Thanksgiving for

2024 Graduates

by Anonymous

My fellow singers

by Anonymous

The Cunningham & Rice families

by Lionel & Patricia Hampton

Beautiful music

by Anonymous

DELAWARE CHORALARTS

Delaware ChoralArts serves the greater Wilmington area by enriching the community through excellent and inspiring performances of great choral literature; supporting its talented and dedicated membership with professional skill and leadership; and nurturing the art of choral music through scholarships, commissions, and showcases. Known for its expressive singing, diverse programming, and often thrilling “wall of sound”, Delaware ChoralArts has brought a rich palate of choral music to the region since its formation in 1984 by David Christopher. DCA strives to nurture and develop young people’s appreciation of the choral art through its side-by-side collaboration with high school choral students as well as its frequent collaboration with the Wilmington Children’s Chorus. DCA is run by a dedicated Board of Directors made up of members of the chorus, with support from members of the community who serve as advisors. Funding comes from a number of sources including a generous grant from the Delaware Division of the Arts, a growing number of enthusiastic Patrons, a grant from the Delaware Division of Small Businesses, fund-raising projects, and ticket and ad sales. For details about upcoming events, auditions, and how to become a patron of DCA, please visit our website at www.delawarechoralarts.org, check out our page on Facebook, or use the contribution form on page 12 of this program.

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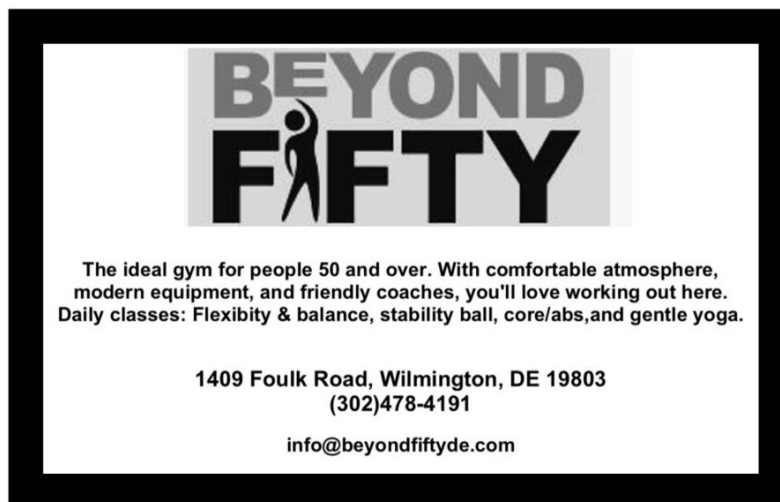
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Delaware ChoralArts has a strong and synergistic relationship with The Episcopal Church of Saints Andrew and Matthew (SsAM) as the church's community Ensemble-in-Residence. As SsAM's community choral partner, DCA has helped the church establish itself as an intentionally diverse and welcoming center for music and the arts in the greater Wilmington area. Tonight, you will see numerous members of SsAM in the chorus as well as in the audience. Because of this collaborative relationship, many members of DCA enjoy participating in events and programs at the church such as the SsAM Drumming Circle under the leadership of Jonathan Whitney, Tuesday evening Meditation Classes led by The Rev. Canon Lloyd S. Casson, and special services of worship such as the Season of Creation, Jazz Vespers, and Carnival Sunday. SsAM's Director of Music, David Christopher, also serves as the Music Director of Delaware ChoralArts. In addition to rehearsing and presenting most concerts at SsAM, as an Ensemble-in-Residence, DCA frequently collaborates with the SsAM Choir and congregation to bring a variety of choral events to the Wilmington area, present annual Spirituals Concerts, and offer musicianship training classes for members of the chorus as well as singers from the parish and the community.

For more information about Delaware ChoralArts, please visit their website at www.delawarechoralarts.org.



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DELAWARE CHORALARTS

By Request!

November 16, 2024

Saturday • 7:00 pm

DCA sings choral favorites –
requested by **YOU!**

For additional information, guidelines, and to
make your request, scan the QR code or visit
<https://delawarechoralarts.org/dca-by-request>.
Please make your requests by June 15.



We need **YOU** to help us make great music
that Delaware wants to hear!

Request your favorite choral music today!

