



MIDLAND-ODESSA SYMPHONY & CHORALE

2019 | 2020
SEASON

GARY LEWIS | MUSIC DIRECTOR & CONDUCTOR

MOSC.ORG

CHAMBER SERIES

All chamber concerts are held at the
First United Methodist Church of Midland.

"GERMAN GEMS"

WEST TEXAS WINDS

Sunday, October 20, 2019 | 3:00PM

"FROM THE OLD COUNTRY"

PERMIAN BASIN STRING QUARTET

Sunday, November 17, 2019 | 3:00PM

"HAVE YOURSELF A BRASSY CHRISTMAS"

LONE STAR BRASS

Sunday, December 15, 2019 | 3:00PM

"QUINTET NO. 1"

WEST TEXAS WINDS

Sunday, February 9, 2020 | 3:00PM

"STRING-A-BRATION"

PERMIAN BASIN STRING QUARTET

Sunday, February 23, 2020 | 3:00PM

"SPRING!"

LONE STAR BRASS

Sunday, March 29, 2020 | 3:00PM

CHORAL SERIES

All choral performances are held at the
First Presbyterian Church of Midland.

"A GRAND NIGHT FOR SINGING"

MOSC CHORALE

Saturday, October 19, 2019 | 7:30PM

"THE BEST OF BROADWAY"

VOICES OF THE PERMIAN BASIN

Saturday, April 18, 2020 | 3:00PM

"MASS IN B MINOR" BY J.S. BACH

MOSC CHORALE

Saturday, April 25, 2020 | 7:30PM

MOSC.ORG

800-514-3849

Midland-Odessa Symphony & Chorale Presents

A GRAND NIGHT FOR SINGING

MOSC CHORALE

Gregory M. Pysh, Conductor

Hyun Kyung Lee & LuAnn Lane, Accompanists

Saturday, October 19, 2019

7:30pm

First Presbyterian Church of Midland

800 W. Texas Avenue, Midland TX



CONCERT SPONSOR

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Mary Dawson

Mary & Nash J. Dowdle, Jr.

Melody & Bob Drinkard

Maridell Fryar

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Jan Williams

Jane Wolf

PROGRAM

It's a Grand Night for Singing

Rodgers & Hammerstein
arr. William Stickles (1884-1971)

Sanctus, from Mass in B Minor

J.S. Bach (1685-1750)

Liebeslieder Waltzes, op. 52

Johannes Brahms (1833-1897)
adapted Gregory M. Pysh

*Ah, my dear one
On the rocks, the waves dash high
Lovely ladies, I implore you
Would that I were fair as sunset
Thou tender, trailing ivy
A Little, Pretty Birdie Flew
How joyful my life was then
Hannah Payken, soloist
When your eyes are bright and kind
From castle window beside the sea
Oh, how calm the river flows
Neighbors are a nuisance
Locksmith, ho, bring me padlocks
Through the sky the swallow darts
In the spring reflected clear
Nightingale, your sweetest song
Ah, love is a mine unfathomed
Ah, stray not, sweetheart
David McIntyre, soloist
The branches lightly shiver*

"Claire de Lune", from Suite Bergamasque Claude DeBussy (1862-1918)
arr. Gregory M. Pysh

Alice Beckstrom & Mary Dawson, soloists

Two American Folk Songs

arr. Mack Wilberg (b. 1955)

*Shenandoah
Cindy*

PROGRAM

Goodnight Moon

Cathy Bonifay, *soloist*

Eric Whitacre (b. 1970)

Rhythm of Live, from Sweet Charity

arr. Richard Barnes

PROGRAM NOTES

It's a Grand Night for Singing

Rodgers & Hammerstein
arr. William Stickles (1884-1971)

State Fair is a musical with a book by Tom Briggs and Louis Mattioli, lyrics by Oscar Hammerstein II, and music by Richard Rodgers.

Phil Stong's original novel was first adapted for film in 1933 in a production starring Will Rogers. In 1945, the film was remade as a musical with original songs by Rodgers and Hammerstein. The stage production, which premiered in 1969 with Ozzie and Harriet Nelson in starring roles, closely follows the plot of its predecessors. It provides a glimpse into the life of a farming family, the Frakes, and their three-day adventure at the Iowa State Fair. While parents Abel and Melissa are hoping to win a few blue ribbons, siblings Marge and Wayne are more interested in finding romance on the midway.

"It's a Grand Night for Singing" closes the first act, with full company singing of the joy of the evening, and being at the Fair.

Sanctus, from Mass in B Minor

J.S. Bach (1685-1750)

Scholars now believe in his final days, Johann Sebastian Bach worked not on *The Art of the Fugue*, which he left unfinished at his death, but on the great *Mass in B minor*. Although composers did not yet believe their music would be played after their deaths—since they, themselves, seldom performed that of their predecessors—Bach evidently wanted to leave something fine and

timeless behind. Although in the eighteenth century music was written only when it was needed, Bach knew his great *Mass* would go unperformed during his lifetime, for it fit neither the Protestant nor the Catholic liturgy. *The Mass in B minor* was an exceptional and deeply personal undertaking. That it has become a landmark of Western music would have surprised no one more than Bach, although he would not have argued with our judgment.

It has not been difficult for musicologists to track down Bach's working process, but it is harder to explain his motives. Christoph Wolff, the distinguished Bach scholar, suggests the *Mass in B minor* was assembled in order to preserve the summation of Bach's art in vocal music, just as that other tantalizing, unfinished collection, *The Art of the Fugue*, was compiled to demonstrate his unsurpassed ability in instrumental music.

With his death in 1750, the work slipped into oblivion, the temporary fate of virtually all of the composer's music. During the early nineteenth century, when his music began to be performed again, he was known primarily for *The Well-Tempered Clavier*, or the organ music; the great passions and the *Mass in B minor* were forgotten. Franz Joseph Haydn, in his old age, acquired a copy of the *Mass*, and Beethoven apparently sought out its pages when writing his own *Missa solemnis*. But the real reappraisal of Bach's music came two years after Beethoven's death, when Mendelssohn led the now-famous performance of the *St. Matthew Passion* in Berlin. An abbreviated version of the *Mass* followed there in 1835. It was only in 1859, in Leipzig, that the first complete performance was given. In due time—more than a century after its completion—it was recognized as one of the immeasurable landmarks of Western music.

The *Sanctus*, written for Christmas Day in 1724, is the only part of the *Mass* known for certain to have been performed by Bach.

Liebesslieder Waltzes, op. 52

**Johannes Brahms (1833-1897)
adapted Gregory M. Pysh**

Johannes Brahms was born in Hamburg and died in Vienna a month before his 64th birthday. His father, a double bass player, taught him the elements of music, and as a teenager he played the piano in cafes and dance halls. In 1853, Schumann heard Brahms music, met the young composer, and wrote an enthusiastic article about him. This review and Schumann's recommendations to publishers helped Brahms to become noticed. Over the next ten years he built his reputation, settling in Vienna in 1864. Among Brahms chief compositions are four symphonies, two piano concertos, a violin concerto, and a wealth of chamber music, piano music, songs and choral

compositions. The eighteen *Liebeslieder Waltzes* Op. 52 were published in 1869.

Johannes Brahms composed the *Waltzes* in homage to the “Waltz King,” Johann Strauss. Brahms originally wrote the *Liebeslieder Waltzes* for voices and piano four-hands, the lyrics based on Georg Daumer’s *Polydora*, a set of folk songs and love poems. They are written in the style of an Austrian “Ländler,” a dance in three-four time in which hopping or stamping on the beat is a hallmark feature. He intended for these pieces to be played at random, chosen by the performers themselves in an informal setting. However, they proved to be some of Brahms’ most popular works, and received many performances all over Europe. The listener will notice each of the waltzes has its own key, tempo, and sometimes a different compositional form. Despite the relative simplicity of the *Waltzes*, the distinctive complexity of Brahms’ compositional style and musical expressivity, which has made his works well-beloved for so many years, is still very evident.

Claire de Lune”, from Suite Bergamasque Claude Debussy (1862-1918)
arr. Gregory M. Pysh

Born to a family of modest means and little cultural involvement, Claude Debussy showed enough musical talent to be admitted at the age of ten to France's leading music school, the Conservatoire de Paris. He originally studied the piano, but found his vocation in innovative composition, despite the disapproval of the Conservatoire's conservative professors. He took many years to develop his mature style, and was nearly forty when he achieved international fame in 1902 with the only opera he completed, *Pelléas et Mélisande*.

With fellow composer Maurice Ravel, Debussy is regarded as a leader of French Impressionism. Although Debussy disliked this term as applied to music, it is accepted now to refer to the composers’ use of harmony and texture in a way recalling the light and color of Impressionist painting.

“Clair de Lune” was first composed around 1890, as the third movement of a four-part work called *Suite Bergamasque*. The title comes from a poem of the same name, published in 1869, by the poet Paul Verlaine. The composer was loath to publish these relatively early piano compositions, as they were not in his mature style. However, in 1905 he accepted the offer of a publisher who thought they would be successful, given the fame Debussy had won in the intervening years. While it is not known how much of the *Suite* was written in 1890 and how much was revised in 1905, it is clear Debussy changed the names of at least two of the pieces (“Clair de Lune” was originally titled “Promenade sentimentale”). The poem speaks of “*au calme clair de lune triste et beau*” (the still moonlight sad and lovely).

Two American Folk Songs

arr. Mack Wilberg (b. 1955)

The foundation of the music of any land is its folk music, and our country is no exception. The wealth of music from every corner of our nation is the bedrock of the "Great American Songbook". Mack Wilberg, Music Director of the Tabernacle Choir at Temple Square (formerly the Mormon Tabernacle Choir), has arranged these uniquely American melodies for choir and piano four-hands.

Shenandoah, the quintessential American folk song, is believed to date from the early 18th century. The meaning of the text is open to wide interpretation. The lyrics may tell the story of a roving trader in love with the daughter of an Indian chief, who tells the chief of his intent to take the girl with him far to the west, across the Missouri River. Other interpretations tell of a pioneer's nostalgia for the Shenandoah River Valley in Virginia, and a young woman who lives there; or of a Union soldier in the Civil War, dreaming of his country home to the west of the Missouri river.

Cindy is believed to have originated in the hills of North Carolina. In true folk song tradition, each singer was free to add verses, and *Cindy* was a particular favorite for this, with many 'earthy' verses attesting to Cindy's amorous inclinations. Each section of the ensemble is divided into at least two parts, which join together for the 'hoedown' section in the middle of the piece.

Goodnight Moon

Eric Whitacre (b. 1970)

Goodnight Moon is an American children's book written by Margaret Wise Brown and illustrated by Clement Hurd. It was published in September 1947, and features a bunny saying "good night" to everything around: "Goodnight room. Goodnight moon. Goodnight cow jumping over the moon. Goodnight light, and the red balloon ...". It is the second in Brown and Hurd's classic series, which also includes *The Runaway Bunny* and *My World*. *Goodnight Moon* slowly became a bestseller. Annual sales grew from about 1,500 copies in 1953 to 20,000 in 1970; by 1990, the total number of copies sold was more than 4 million. The book sells about 800,000 copies annually, and has been translated into over 14 languages.

Eric Whitacre began his music studies at the University of Nevada and later graduated from The Juilliard School where he studied composition with both John Corigliano and David Diamond. Although he has composed for wind band, orchestra, and film, Whitacre is principally known for his choral music. He has served as guest conductor for numerous choral ensembles across the U.S. and in Europe, Asia, and Australia. His choral works have texts from an engaging array of voices: e. e. cummings, Edward Esch, James Joyce, Jalal al-Din Rumi, Emily Dickinson, Federico García Lorca, Edmund Waller, and the Bible.

A Note about “Goodnight Moon” from the composer:

“Over the first six years of his life, I must have read Goodnight Moon to my son a thousand times, maybe more. Somewhere around reading number 500 I began hearing little musical fragments as I read, and over time those fragments began to blossom into a simple, sweet lullaby. I knew it was a long shot, but I asked my manager, Claire Long, to contact HarperCollins and see if they would allow the text to be set to music. To my surprise and delight they agreed – the first time they had ever allowed Goodnight Moon to be used in such a way. I composed the piece relatively quickly, setting the text for harp, string orchestra, and my son’s mother, soprano Hila Plitmann. I later created a version for soprano and piano and finally, SATB choir and piano.”

Rhythm of Life, from Sweet Charity

arr. Richard Barnes

Sweet Charity is a musical with music by Cy Coleman, lyrics by Dorothy Fields and book by Neil Simon. The original production was under the direction of Bob Fosse, who also choreographed in his unique style. When it opened on Broadway on January 29, 1966, *Sweet Charity* was hailed by the critics. It ran for 608 performances, and although it was nominated for 12 Tony Awards, it won only one, for Fosse’s choreography. The 1969 film version was also directed and choreographed by Fosse, and starred Shirley MacLaine. The musical was first revived on Broadway (starring Debbie Allen) in 1986, and won four Tony Awards.

The young woman Charity Hope Valentine is a taxi dancer at a dance hall called the Fandango Ballroom in New York City. She always tries to look on the bright side of life, despite working in rundown conditions and contending with a seemingly endless run of bad dates. Determined to find love, Charity falls for suave actor Vittorio Vidal, but their romance is all too brief. However, when Charity finds herself stuck in an elevator with the reserved Oscar Lindquist, it turns out she may have finally met her match. Oscar invites Charity to go to church, to which she hesitantly agrees. The Rhythm of Life Church turns out to be a thin veneer on hippie culture, and a police raid breaks up the “service”. “The Rhythm of Life” was made famous by Sammy Davis Jr., who served as the preacher for the “church”.

Program Notes by
Gregory M. Pysh,
Chorale Conductor

MOSC CHORALE

Soprano

Kylie Anderson
Alice Beckstrom
Cathy Bonifay
Lin Casebier
Teresa Clingman
Lauren Coleman
Melanie Elledge
Cindi Franks
Cherie Henderson
Sydney Higar
Sharon Humphreys
Sandra Huston
Cynthia Jarrett
Linda Loudenback
Sonja K. Millichamp
Tricia Moffa
Susan Perez
Renee Pocsik
Kathy Pysh
Eileen Shayeb
Katia Soria
Audrey Steakley
Carrol Unger
Karen Weidmann

Alto

Doris Anderson
Julie Andreopoulos
DeeAnna Arellano
Bonita Atchison
Jannee Banner
Gwen Bengfort
Lisa Bristow
Debbie Butler
Lynne Chandler
Mary Dawson
Virginia DeBerry
Melody Drinkard
Amy Forste
Clarissa Funk
Kristie Graves
Cindy Hall
Brandy Hoelscher
Berniece Johnson
Carol Kirk
Kati Lewis
Krista Lynam
Connie May
Pam Miles
Dawn Miller
Jiamei Morgan
Mary Neff
Cathy O'Reilly
Sandy Patrick
Hannah Payken
Valerie Rodriguez
Kay Szenasi
Jessica Waller

Tenor

Kent Alexander
Bradley Day
Ron Hankins
John Kejr
Jeffrey Leath
Scott Long
Janet Matschull
David McIntyre
Scooter Tilley

Bass

Clyde Aly
Gene Collins
Leonard Glascock
Terrill Littlejohn
Joseph Meyer
Don Miller
Mike Randolph
Lyle Roberts
Ron Whitaker
Rob Webb

MIDLAND-ODESSA SYMPHONY & CHORALE

Gary Lewis, Music Director & Conductor

Tchaikovsky Five

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