

# The Arizona Masterworks Chorale



For over 30 years, **THE ARIZONA MASTERWORKS CHORALE** has thrilled audiences with our devotion to – and love for – excellent choral music. In London, Munich, Carnegie Hall, Washington, DC and Valley-wide, we have been recognized for both the quality of our performances and the breadth of our presentations.

We were affiliated with the Phoenix Symphony from 1979 to 1996. And for ten seasons, the Chorale performed with the Flagstaff Festival of the Arts Orchestra. Other significant venues included the BBC Concert Orchestra at Royal Festival Hall and the Bavarian State Radio Orchestra in Munich. Those concerts were broadcast throughout Europe.

On three occasions, we performed in New York City's Carnegie Hall at the invitation of New York Pops' founder and musical director, Skitch Henderson. One special performance was at the celebration commemorating Carnegie Hall's 100th anniversary. More recently, in May 2004, the Chorale was proud to represent the State of Arizona at the Dedication of the World War II Memorial in Washington, DC. Then, in May 2006, we traveled to Prague, Krakow and Vienna in celebration of the 250th anniversary of Mozart's birth.



**MARY ANN DUTTON** is the founder of Arizona Masterworks Chorale. She was the director of the Chorale from its inception in 1979 until 2007 and is now Director Emerita. She is Professor of Music Emeritus at Glendale Community College and is affiliated with Rio Salado Community College. Her credentials include study in conducting with Robert Shaw and Margaret Hillis. She received degrees from Arizona State University and did graduate study at Northwestern University. Ms. Dutton has served on the boards of the Arizona Opera Company, the National Opera Association, and the Flagstaff Festival of the Arts. She has directed international tours and conducted the BBC Concert and Flagstaff Festival Orchestras. Mrs. Dutton serves on the Board of Directors of the National Society of Arts and Letters.



## Program Notes

♪ **Daniel Pinkham's "Christmas Cantata"** was composed in 1957. The work is subtitled "Sinfonia Sacra", and is inspired by Pinkham's interest in early music, particularly Baroque polychoral works. The first movement employs the irregular rhythms of Stravinsky's style. It consists of a dialogue between an angelic chorus asking shepherds "Whom do you see?" with shepherds answering in a lilting response "We see Him who was born"

The contrasting second movement juxtaposes vocal and instrumental choruses with a Dorian chant-like melody befitting the mystery of the incarnation. The modal tonality and long sustained melismas invoke a medieval feeling.

The final movement is rhythmic and joyous. The lively dance rhythms, grand choral singing, Rondo form and bold accompaniment bring the work to a majestic and celebratory conclusion, proclaiming "Glory to God in the Highest, Alleluia!"

♪ **The four "Carol Cantatas"** were written for the 100th anniversary of the First Presbyterian Church of Orlando, Florida. They might also be called "Many MORE Moods of Christmas" a reference to similarly titled medleys arranged by Robert Russell Bennett with Robert Shaw, one of which follows in this concert. There hardly seems to be an end to the number of beautiful words and melodies that have been inspired by the first Christmas. These melodies were not designed to be part of large compositions, but were brief outpourings of glad and grateful hearts. Still, they work nicely in a large structure with vitality, joy and a special kind of dignity.

Robert Russell Bennett himself, said he derived pleasure from going from one song hit to another, that is not only a hit, but one that has refused to die through centuries. "Whether this example of immortality is in the words, the music, or the imperishable nature of the faith that is in them, they are the stuff good things are made of."

♪ **"The Many Moods of Christmas"** is one of four Suites arranged by Robert Shaw and Robert Russell Bennett for chorus and orchestra. The suite performed here, Number Two, is a medley of holiday melodies, including "O Sanctissima", "Joy To The World", "Away in a Manger", "Fum Fum Fum", and "March of the Kings". The final two melodies are blended together with the women singing one and the men singing the other, before reaching the joyful conclusion.

♪ **"Gloria Patri"** is a short piece written for double chorus, and will be performed with members of the Arizona Masterworks Choral singing one chorus and members of the King of Glory Lutheran Church Chancel Choir singing the other chorus. The work will be conducted by Cyndee Chaffee, the director of KOG Chancel Choir.

♪ **Gustav Holst**, of "Planets" fame, arranged several Christmas Carols in his **"Christmas Day."** It is subtitled "Choral Fantasy on Old Carols". Various moods are created as he intertwines melodic fragments from old carols, including "Good Christian Men Rejoice", "God Rest You Merry, Gentlemen", "Come Ye Lofty", and "The First Noel". Ms. Chaffee will conduct the combined forces of both choirs in this selection.

♪ The program concludes with **John Rutter's "Gloria."** In reference to the "Gloria", Rutter wrote: "Gloria" ...was written as a concert work. It was commissioned by the Voices of Mel Olson, Omaha, Nebraska and I directed the first performance on the occasion of my first visit to the United States in May 1974. The Latin text, drawn from the Ordinary of the Mass, is a centuries-old challenge to the composer: exalted, devotional, and jubilant by turns. My setting, which is based upon one of the Gregorian chants associated with the text, divides into three movements roughly corresponding with traditional symphonic structure. The accompaniment is for brass ensemble, with timpani, percussion, and organ—a combination which in the outer movements makes quite a joyful noise unto the Lord, but which is used more softly and introspectively in the middle movement."