

# masterworks

MASTERWORKS CHORALE • TOLEDO, OHIO • NOVEMBER 2011



*o great mystery!*

The Adoration of the Shepherds, Bartolomé Esteban Murillo (1617–1682), Museo Nacional del Prado, Madrid

## centuries apart, two contemplations of mary

*O great mystery and wondrous sacrament, that animals should see the newborn Lord, lying in their manger!*

*Blessed is the Virgin, whose womb was worthy to bear the Lord Jesus Christ! Alleluia!*  
— translation of the Latin text “O Magnum Mysterium”

The child was born of a virgin.

For believers and non-believers alike, this is an amazing statement. For composers of choral music, it is a great challenge. How does one portray the Blessed Virgin — “beata virgo” in Latin — in song?

The Chorale’s program, *A Christmas of Favorites*, on December 3 and 4 will offer listeners the rare opportunity to hear two beautiful, quiet settings of the ancient Latin text above, “O Magnum Mysterium,” the first by 17th-century Spanish Renaissance composer Tomás Luis de Victoria and the second by modern American composer Morten Lauridsen.

Listeners may want to pay attention to the gentle way these two composers choose to portray Mary. Both pieces start quietly, allowing listeners to imagine the humble scene — the shepherds, the hay, the animals. The babe lying in the manger.

Then each makes a shift. In Victoria’s setting, “O beata” is sung on simple, peaceful chords representing, perhaps, steady, unchanging divine blessing and unquestioning faith. Then, the basses and sopranos rise together in a syncopated line as if to question “virgin with child?” but immediately settle down again, joining the altos and tenors on the second syllable of “virgo,” as if to say “yes, it’s true.” We hear the complexity and wonder of the mystery. The words go by in seconds, but one wonders if Victoria took days to work it out.

Lauridsen definitely struggled, as he told the magazine *Choir & Organ*: “I lost a lot of sleep over the middle section! How do you describe the Virgin Mary musically and say you are special, you are significant, and you bore the

grief of all mankind?’ He laughs at the enormity of the task. ‘Well, guess what? She gets the only *appoggiatura* in the piece.’”

The only what? When you hear Lauridsen’s setting of the word “virgo,” you’ll understand what *appoggiatura* means. The choir is singing a minor chord, not so different, really, from

*“I wanted to capture the purity and beauty and significance of that moment.”*

— Morten Lauridsen

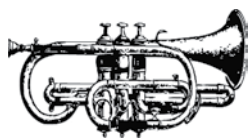
Victoria’s chords on the same word, stunning in its simplicity. But then, in a moment of pure genius, Lauridsen has the lucky altos sing a note that doesn’t belong in this chord at all. This note is the *appoggiatura*. Yes, it’s dissonant, but don’t let that scare you. This dissonance, lasting only slightly over a second, is hauntingly tender. Lauridsen does exactly what he said he had hoped to do: “I wanted to write a piece that went straight from my pen, through the singer to the listener; to capture the purity and beauty and significance of that moment.”

Come and hear these marvelous pieces in a program of favorites of Chorale members. I’m sure you’ll agree that Victoria, Lauridsen, and many others have given us musical gifts which are themselves “wondrous sacraments.”

— Tom Sheehan



MASTERWORKS CHORALE



*come sing messiah with us*

*it's free and for a great cause*

Sing with Masterworks Chorale in an unrehearsed reading of Handel's *Messiah*, played and sung for pure musical pleasure. Or just come listen. This event is free! No tickets are necessary. Please bring your score (or purchase one at the door for a nominal fee) and, if you are so moved, a canned good donation for the Olivet Lutheran Church Food Pantry. Sunday, December 11, 2011, 4 p.m., Olivet Lutheran Church, Sylvania.

program  
*A Christmas  
of Favorites*

Saturday, December 3, 2011  
Sunday, December 4, 2011  
Epworth United  
Methodist Church

*Magnificat*  
Johann Sebastian Bach

*Praise the Lord*  
arr. Ralph Johnson

*What Sweeter Music*  
John Rutter

*O Magnum Mysterium*  
Tomás Luis de Victoria

*O Magnum Mysterium*  
Morten Lauridsen

*Ave Maria*  
Sergei Rachmaninoff

*Ave Maria*  
Franz Biebl

*The Wonder of This Night*  
Stanford Scriven

*There Will Be Rest*  
Frank Ticheli

*Angels We Have Heard on High*  
arr. Robert Shaw & Alice Parker

*Tomorrow Shall Be  
My Dancing Day*  
John Gardner

*Lux Aurumque*  
Eric Whitacre

*In the Bleak Midwinter*  
Gustav Holst



*"We sing to serve the music, you, our audience, and ourselves."*

*Donna*

*Donna Tozer Wipfli,  
Artistic Director and Conductor*

*from the director  
out of the love of choral music*

The word "amateur" comes to us from the Latin *amare*: "to love." Masterworks Chorale is an "amateur choir" in the very best sense of this term. In this 40th season, Chorale members will devote fifty evenings to rehearsals, outreach, performances, and recording, and many more hours at home, practicing. They do this out of love for the art of choral music; its disciplines and its joys.

Our anniversary season offers abundant treasures, many that we've sung before and fallen in love with, selected by the singers and by me. We begin the Christmas concert with J. S. Bach's *Magnificat*, accompanied by an orchestra of fifteen players. We mount this tribute to the genius of Bach, a Baroque master, in the spirit of Ben and Rosemary Locke's founding goal for Masterworks Chorale: to sing masterworks from all ages. The second half of the concert will present unaccompanied gems that have moved us through the majesty of their text, harmonies, and texture.

Our chorale has been singing for the love of music for forty years. You, our supporters, have been steadfast and present throughout this history. Thank you. We sing to serve the music, you, our audience, and ourselves.

With a nod of thanks to our founder, Ben Locke, we are proud of our past, grateful for our present, and excited about our future.

Peace.

*Donna*

*outreach to youth  
lifelong young singer interns with chorale*



*Grace Wipfli*

Ottawa Hills High School junior Grace Wipfli has been singing all her life. She is, after all, the daughter of Donna and Steven Wipfli. Although her parents encouraged her singing, Grace wasn't convinced. As Grace wryly notes,

"Parents are supposed to say 'that's great dear' no matter what." However, when she received a "1" in solo and ensemble competition in seventh grade, she realized: "I can do this!" Since that day Grace has considered herself a singer. Although she's played harp since fourth grade and loves it, she knows it will always be just for fun.

She's always loved musical theatre, perhaps because she's attended Broadway shows every summer since age four or five. Grace sang the part of Grace Farrell in *Annie* as a freshman, and she's been in OHHS shows ever since. The part of Audrey in *Little Shop of Horrors* has been her biggest challenge to date, but it was also the most fun.

Recently, auditioning and working for a new musical theatre director at school has been a big confidence booster, and made Grace understand that musical theatre is what she wants to do with her life. "But," says Grace, "you never know. Things could always change." Her favorite subject is English, and Grace can see herself as a high school English teacher who also directs shows. Or maybe a baker...

— Betsy Kolasky

*chorale bass*

*paul marion: organist, choir director, world war two vet*

Some 66 years ago, bass Paul Marion marched into history. As the bass drummer for a Navy band, he set the pace for FDR's funeral procession from Union Station to the White House. He vividly recalls the crowds lining the streets — and also how raw his hand was, after the long procession was over.

The path that led Paul to that moment began in 1922 on a farm outside Little Rock, Arkansas. Born into a devout Southern Baptist family, church three times a week meant that he learned to sing. Piano lessons beginning at age eight were followed by organ lessons as a teenager when the high school band director decided Paul would also make a good percussionist.

Paul refused a full ride music scholarship to college, so his parents said: "Get a job." Paul worked at the Post Office until the bombing of Pearl Harbor, when he enlisted as a Musician Second Class in the Navy. In that predigital era, musicians were needed to play the music used at twice-daily training exercises(!). Initially assigned to a base near Coeur d'Alene, Idaho, where he met future and present wife Kay at a local Baptist church, Paul was eventually posted to Washington, DC, and a date with history.

Following the war, Paul studied voice and organ at the University of Illinois (courtesy of the GI Bill) and did graduate work at Union Theological Seminary in NYC. Upon graduation, Paul worked as an organist and choirmaster in Elkhart, Indiana, and Toledo before founding and running an insurance agency with his wife, Kay.

In 1978, Rev. Calhoun Wick asked Paul, a parishioner at St. Michael's in the Hills Episcopal Church, to "fill in until a new organist could be



*Bass Paul Marion*

found." Paul "filled in" for 33 years, growing a small choir of congregants to a 30-member volunteer choir that has performed twenty five major works, five full stagings of *Amahl and the Night Visitors*, and of course, weekly liturgies. Paul's motto: "Let's go a step further than what we did."

For all his experiences as conductor, organist, and percussionist, voice is closest to Paul's heart. "It was the first music," he theorizes, "and involves the

human body and soul more than anything else."

We are honored to have Paul Marion, veteran of WWII, sing with us in Masterworks Chorale. — Betsy Kolasky

*founder returns for retreat*

Masterworks Chorale founder, Benjamin Locke, led the Chorale in a workshop in preparation for the recording of our new CD, *Come Rest Awhile*. Locke, who led the Chorale from 1972 to 1980, is now the Robert A. Oden, Jr. Professor of Music at Kenyon College, where he has taught since 1984.



*giving matters*

*Masterworks Chorale's concerts transport me to a different time and place. Supporting Masterworks Chorale is like giving a gift to myself, so my journey can continue. — Susan Palmer*

*Ticket sales cover less than half of the Chorale's expenses. Please consider a generous donation so that everyone's journey can continue.*

Sponsor up to \$99	Patron \$100 - \$249	Benefactor \$250 - \$499	Special Friend \$500 - \$999	Director's Circle \$1000 and over
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Check to Masterworks Chorale • Masterworks Chorale, P.O. Box 114, Toledo, OH 43697

My employer matches charitable gifts.

Please contact me regarding a gift to the Masterworks Chorale Endowment Fund.

*for our 40th year  
a new cd of  
restful music*



*Come Rest Awhile, Music for Renewal* is the Chorale's newest CD. The songs are chosen to create an aural environment of calm, renewal, and warmth. The CD will be available at our Christmas concerts and from members. Or call our business office at (419) 242-0800.



# Masterworks Chorale

P.O. Box 114  
Toledo, Ohio 43697  
(419) 242-0800

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Organization  
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*supported in part by...*



40 years of  
*singing* for the  
*love*  
of  
*music*

## Masterworks Chorale northwest ohio's premier chamber choir

masterworks *Matters*

### Mark Your Calendar and Join Us!

#### Come to a Rehearsal!

Monday, November 14 or 21, 7:30 – 8:45 p.m.  
Ottawa Hills High School  
Please leave a message before the day of rehearsal to let us know you're coming, (419) 242-0800.

#### Heralding the Tree Lighting at the Toledo Zoo

Friday, November 18 around 6 p.m.  
The Toledo Zoo

#### A Christmas of Favorites

Saturday, December 3 at 8 p.m.  
Sunday, December 4 at 4 p.m.  
Epworth United Methodist Church  
Valleyview at Central, Toledo

#### Messiah Sing-Along

Sunday, December 11 at 4 p.m.  
Olivet Lutheran Church  
5840 Monroe Street, Sylvania

#### Broadcast of our Christmas Concert

WGTE, FM 91.3  
Friday, December 23 at 2:00 p.m.

#### Sacred Masterworks

Saturday, March 24 at 8 p.m.  
All Saints Catholic Church, Rossford

#### Collage V

Saturday, June 2 at 8 p.m.  
The Valentine Theatre, Toledo

### Private Label Wines at The Andersons

The next time you buy wine, consider purchasing Masterworks Chorale Private Label wines, available at any local Andersons store. The Chorale will receive \$2.00 per bottle from The Andersons. Very drinkable, reasonably priced bottles of Chardonnay, Cabernet Sauvignon, Merlot, and White Zinfandel are available.

### Tickets and Other Details

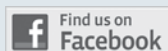
Visit [www.masterworkschorale.us](http://www.masterworkschorale.us) or see our season brochure for details on a season subscription, which features money-saving offers on extra tickets. For tickets for the Christmas concerts only: Reserved (assigned row) seating \$25; general admission \$20. Order by phone at (419) 242-2787.

Messiah Sing-Along: Free! Scores available for a nominal fee. If you would like, a donation of a canned good for the church food pantry would be very welcome!



### Disabilities

If you have a disability requiring an accommodation, please advise the Chorale's business office at (419) 242-0800 at least two weeks before the concert. For TYY/TDD use Ohio Relay Service 1 (800) 750-0750.



Masterworks Chorale of Toledo

[www.masterworkschorale.us](http://www.masterworkschorale.us)