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A HOLIDAY CELEBRATION

with

Timothy Farrand

Guest Conductor

Charles Dumas

Narrator

Featuring

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Nutcracker

and other

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Favorites!**

**Sunday, December 11, 3:00
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About Our Guest Conductor

Timothy Farrand

Conductor, pianist, and writer Timothy Farrand has served as the Music Director of the Central Pennsylvania Youth Orchestra and the Penn State Campus Orchestra and worked for five years as the Assistant Conductor of the Pennsylvania Chamber Orchestra under Music Director Yaniv Attar. In 2022, he returned to PCO as a guest conductor and looks forward to upcoming performances with them during the 2022/2023 season in addition to guest appearances with the Nittany Valley Symphony.



mentored by Larry Rachleff and Donald Schleicher.

For the past three years, Farrand has been an adjunct professor at Penn State University in their Music Theory department and maintains a piano studio in Harrisburg, PA. As a teacher, he strives to create a supportive atmosphere where students can develop their creativity and discover new avenues for expression. In addition to teaching music, he serves as the Music Director and Organist of the St. James Lutheran Church in Pottstown, PA. In 2022, Farrand was one

of 72 participants from throughout the U.S. in the American Guild of Organists' Bach-a-thon which presented recordings of all of Bach's organ works by organists under the age of 30. In the Spring of 2021, Farrand founded Arts Undivided LLC which advocates for active "exploration of the arts fueled by curiosity." Through Arts Undivided, he produces content pertaining to a variety of art forms and artists with a focus on finding the connections that transcend boundaries, advocating for the development of an open acceptance of ideas from across the spectrum of human experience. Farrand received a Bachelor of Music degree in Piano Performance from Penn State University studying with Dr. Timothy Shafer. He continued his studies at Penn State as a Graduate Teaching Assistant where he received a Master of Music degree in Orchestral Conducting under the mentorship of Gerardo Edelstein as well as a Master of Arts degree in Music Theory and Music History.

Starting his conducting studies at an early age, Farrand has participated in several workshops and festivals in the United States and abroad where he had the privilege of working with conductors Harold Farberman, Mark Gibson, Apo Hsu, Donald Portnoy, Maurice Peress, and Paul Vermeil among many others. He spent two summers studying at the International Conducting Workshop and Festival in Sofia, Bulgaria where he was

of 72 participants from throughout the U.S. in the American Guild of Organists' Bach-a-thon which presented recordings of all of Bach's organ works by organists under the age of 30.

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Our Narrator

Charles Dumas

Charles Dumas has directed, written, produced and acted in more than three hundred plays, films and TV shows. He has also appeared or voiced over a hundred commercials for TV and radio. He is an ensemble EMMY Award recipient for his appearance in SEPARATE BUT EQUAL with Sidney Portier. He was awarded the Beverly Hills/Hollywood best actor award for B.C. ASTORIA. He received a PA award for playwriting and was the first Hendler Fellow in screenwriting at the American Film Institute.



Wilson. He co-directed the August Wilson Theatre Festival and Seminar which produced as performances, readings or panel reviews all of the Decade series while Wilson was still alive.

Dumas is a professor emeritus from Penn State University where he was the first African-American to receive tenure in the theatre department. He was the first person to direct a show written by an African-American on their mainstage (A RAISIN IN THE SUN) He also taught at Temple University, the

University of the Free State in South Africa, SUNY at New Paltz. He was a Fulbright Fellow at Stellenbosch University in South Africa. Some of his students over the years have included: Keegan Michael Key, two time Emmy Award winner Ty Burrell, Fulbright awardee Cynthia Henderson, Carla Hargrove, Divine Joy Randolph, Stori Ayers, and Herb Newsome. Dumas recently appeared in two Tyler Perry projects soon to be released.



This project was supported by the PA Council on the Arts, a state agency, through its regional arts funding partnership, PA Partners in the Arts (PPA). State government funding for the arts depends upon an annual appropriation by the Commonwealth of PA and support from the National Endowment for the Arts, a federal agency.





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Today's Program

Christmas Suite (Première suite de Noël) François Joseph Gossec
I. Adagio: Siciliana (1734-1829)
II. Le Chant
III. Accurrite gentes

Fantasia on "Greensleeves" Ralph Vaughan Williams, arr. Greaves
(1872-1958)

O Magnum Mysterium (1994) Morten Lauridsen, arr. Dackow
(b. 1943)

Toy Symphony Edmund Angere
I. Allegro (1740-1794)
II. Menuetto: Trio
III. Finale

INTERMISSION

It's the Most Wonderful Time of the Year Eddie Pola (1907-1995)
George Wyle (1916-2003)
arr. Cerulli

Selections from The Nutcracker Piotr Ilyich Tchaikovsky,
arr. Farrington (1840-1893)

- I. Overture miniature
- II. March
- III. Spanish Dance
- IV. Arabian Dance
- V. Chinese Dance
- VI. Russian Dance
- VII. Waltz of the Flowers

'Twas the Night Before Christmas Poem by Clement Clarke Moore
arr. Douglas Meyer

Please join us in singing these familiar tunes!



Thank you Hyatt Place State College for hosting
Maestro Farrand for this concert.

Live streaming of today's program is sponsored by PNC and
produced by CW Studios.

Smoking is not permitted in any of the School of Music facilities.

Food and beverages are not permitted in the audience seating area.

1. The First Noel, the Angels did say
Was to certain poor shepherds in fields
as they lay
In fields where they lay keeping their
sheep
On a cold winter's night that was so deep.
Noel, Noel, Noel, Noel
Born is the King of Israel!

2. Sleep, my child and peace attend thee
All through the night
Guardian angels God will send thee
All through the night
Soft the drowsy hours are keeping
Hill and dale in slumber sleeping
I am loving vigil keeping
All through the night.

While the moon her watch is keeping
All through the night
While the weary world is sleeping
All through the night
O'er thy spirit gently stealing
Visions of delight revealing
Breathes a pure and holy feeling
All through the night.

3. Dashing thru the snow
In a one horse open sleigh
O'r the fields we go
laughing all the way
Bells on bobtails ring'
Making spirits bright
What fun it is to laugh and sing
A sleighing song tonight.

Jingle bells, jingle bells, Jingle all the way.
Oh! what fun it is to ride in a one horse
open sleigh
Jingle bells, jingle bells, Jingle all the way.
Oh! what fun it is to ride in a one horse
open sleigh.

4. Up on the house top reindeer pause,
Out jumps good old Santa Clause.
Down thru the chimney with lots of toys,
All for the little ones,
Christmas joys
Ho, ho, ho! Who wouldn't go?
Ho, ho, ho! Who wouldn't go?
Up on the housetop, click, click, click,
Down thru the chimney with good Saint
Nick.

First comes the stocking of little Nell,
Oh, dear Santa fill it well.
Give her a dolly that laughs and cries,
One that will open and shut her eyes.
Ho, ho, ho! Who wouldn't go?
Ho, ho, ho! Who wouldn't go?
Up on the housetop, click, click, click,
Down thru the chimney with good
Saint Nick.

Look in the stocking of little Will,
Oh, just see what a glorious fill!
Here is a hammer and lots of tacks,
Whistle and ball and a whip that cracks.
Ho, ho, ho! Who wouldn't go?
Ho, ho, ho! Who wouldn't go?
Up on the housetop, click, click, click,
Down thru the chimney with good
Saint Nick.

5. Toyland, toyland, The little girl and boy
land While you dwell within it you are ever
happy there.
Toyland, toyland, The little girl and
boy land
While you dwell within it you are ever
happy there.
Childhood's joy land Mystical merry
toyland,
Once you pass its borders You can never
return again.
Toyland, toyland, The little girl and
boy land
While you dwell within it you are ever
happy there.

6. Jolly old St. Nicholas Lean your ear
this way!
Don't you tell a single soul, What I'm
going to say;
Christmas Eve is coming soon; Now, you
dear old man,
Whisper what you'll bring to me; Tell me
if you can.
When the clock is striking twelve, When
I'm fast asleep,
Down the chimney, broad and black,
With your pack you'll creep;
All the stockings you will find Hanging in
the light,
Choose for me dear Santa Clause,
What you think is right.

7. We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas and a
Happy New Year!

Good tidings we bring for you and your kin,
We wish you a merry Christmas And a
Happy New Year!
Now bring us some figgy pudding,
Now bring us some figgy pudding,
Now bring us some figgy pudding,
And a cup of good cheer!

Good tidings we bring for you and
your kin,
We wish you a merry Christmas
And a Happy New Year!

We won't go until we get some,
We won't go until we get some,
We won't go until we get some,
So bring it out here!

Good tidings we bring for you and your kin,
We wish you a merry Christmas And a
Happy New Year!

We all like our figgy pudding,
We all like our figgy pudding,
We all like our figgy pudding,
With all its good cheer!

Good tidings we bring for you and your kin,
We wish you a merry Christmas And a
Happy New Year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas and a
Happy New Year!



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A Holiday Celebration:

Today's concert begins with music by François-Joseph Gossec (1734-1829) who was born into a farming family in the Southern Netherlands village of Vergnies (now in Belgium). After singing as a choirboy at Antwerp Cathedral he moved to Paris in 1751. There his association with composer Jean-Philippe Rameau led to employment in the orchestra of Alexandre Jean Joseph Le Riche de La Poupelinière. An innovator in the development of French orchestral music, Gossec published 24 symphonies during this time.

In the French speaking lands the tradition of composing and enjoying music for the Christmas season was quite strong and Gossec contributed two orchestra suites to the repertory. The *Première suite de Noël* (1766) was undoubtedly intended for performance in the cathedral as part of Christmas celebrations, perhaps even as part of a nativity play.

The music begins with two dances often performed together, a "pavane" based on a solemn processional dance from early 16th century Spain followed by a "siciliana," an Italian dance traditionally in triplet rhythms. The following movement *Le Chant* may be a typical song of the season and the final movement "Accurrite gentes" (Tell all the Nations) announces the news of the Christmas story, featuring a shepherd's dance as a middle section.

The Fantasia on "Greensleeves" by Ralph Vaughan Williams (1872-1958) was originally part of the 1929 opera *Sir John in Love*, his version of Shakespeare's *The Merry Wives of Windsor*. Much of the libretto for this opera was drawn directly from Shakespeare and other Elizabethan poets. To create a proper mood, many of the musical themes are taken directly from popular 17th-century ballad tunes and keyboard music.

In "The Merry Wives of Windsor", William Shakespeare mentions this folk song twice. In Act Two, we can see- "I would have sworn his disposition (Falstaff) would have gone

to the truth of his words, but they do no more adhere and keep place together than the Hundredth Psalm to the tune of 'Green Sleeves'" (suggesting Falstaff may not be telling the truth). Also, in Act Five, we find- "Let the sky rain potatoes; let it thunder to the tune of 'Green Sleeves.'"

In 1934, Ralph Greaves arranged this passage as a separate orchestral work. In this setting, *Greensleeves* (which of course became the tune of the 19th-century carol "What Child is This") is stated at the beginning and end, surrounding a more sprightly version of the tune "Lovely Joan."

Morton Lauridsen (b. 1943) is an American composer of principally choral music. He is best known for his six vocal cycles and his setting of *O Magnum Mysterium* (*O Great Mystery*). Lauridsen is a 3-time Grammy nominee and the recipient of numerous awards, including the National Medal of Arts, presented to him by President George W. Bush in 2007. He was composer in residence for the Los Angeles Masters Chorale from 1994-2001 (which premiered his *O Magnum Mysterium*).

O Magnum Mysterium has received thousands of performances and at least 100 professional recordings since its 1994 premiere. Of his original version, Lauridsen wrote: For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

When the Toy Symphony was first published in 1820, it was credited to "Haydn" and Joseph Haydn's popular biographers dutifully cooked up a story about the composer creating this to delight the children at a Christmas party. Other possible contenders include Leopold Mozart, Joseph Haydn's brother Michael, and an Austrian monk, Edmund Angerer. The work was published long after all of the possible candidates had died, and the true author may never

be known. Whoever wrote it, this is a truly charming little 18th-century novelty piece—a tiny "symphony" in three movements, lasting all of seven minutes. The soloists play a collection of all of the noisemakers that would have been heard in an Austrian home on Christmas morning: toy trumpets and drums, rattles, and a host of birdcalls, including an irrepressible cuckoo.

The Christmas classic, "It's the Most Wonderful Time of the Year" is a bright, fanciful arrangement by Bob Cerulli of one of the most popular tunes of the season. Written by Edward Pola and George Wyle, it was originally recorded by Andy Williams and later by Garth Brooks ending with the verse:

"It's the most wonderful time of the year
There'll be much mistletoeing,
And hearts will be glowing when loved ones are near
It's the most wonderful time of the year."

Edward Pola was an actor, radio and television producer born in New York City who worked for a time in England. In the 1920s, Pola began to write songs and in 1930 he scored "Harmony Heaven" one of the first sound films in England. Eventually he moved to the United States where he produced the radio comedy *The Alan Young Show* and continued as a producer, moving to television in the 1950s. Among his songs were "Quicksilver" (co-written with George Wyle and Irving Taylor) and "Till The Lights Of London Shine Again" (co-written with Tommie Connor).

The Nutcracker, the third and last of the ballet scores by Tchaikovsky, was preceded by the equally grand scores for *Swan Lake* and *The Sleeping Beauty*. These danced stage works form a triumvirate of what can easily be called the greatest ballets of the 19th century. The Overture miniature and March are excerpts from Act I of *The Nutcracker*. In Act II we find ourselves in the land of sweets, *Confiturembourg*, whose ruler is the Sugar Plum Fairy.

The dance *divertissement* begins with the Spanish Dance (chocolate), a lively bolero initiated by trumpet and sparked by the rhythmic snap of castanets. Next is

the Arabian Dance (coffee), a languorous melody that sways first to a rocking accompaniment in low strings, then to a persistent drone bass. The composer's *chinoiserie* for the Chinese Dance (tea) involves flutes and piccolo performing a quaint, ornate melody in the high register. In the *Trepak* (Russian Dance), wildly energetic music depicts whirling, leaping, and kicking Russian figures. The set of dances concludes with the brilliant *Waltz of the Flowers*.

"A Visit from St. Nicholas" more commonly known as "The Night Before Christmas" and "Twas the Night Before Christmas" was first published anonymously in 1823. It was later attributed to Clement Clarke Moore, who claimed authorship in 1837.

The poem has been called "arguably the best-known verses ever written by an American" and is largely responsible for some of the conceptions of Santa Claus from the mid-nineteenth century to today. It has also had a massive impact on the history of Christmas gift-giving.

Meyer: For some time I've toyed with pairing the songs and carols of Christmas with the episodes of "Twas the Night before Christmas" as I would pair a tasty cheese with a holiday wine, or in this case a Stollen or



Pfeffernusse with *Glühwein*. To my mind the image of the shepherds as they lay in the fields with their sheep so many years ago pairs easily with the children all snug in their beds; the swirling appearance of St. Nicholas and his octet of reindeer, with the jingling of sleigh bells in a wintery, cross country sleigh ride; and the bundle of toys he had slung on his back, with *Toyland*, *Toyland*, the little girl and boy land.

And, what could provide a better finale to our merry visit with St. Nick than a grand portion of figgy pudding and a cup of good cheer? **Merry Christmas and a Happy New Year!**

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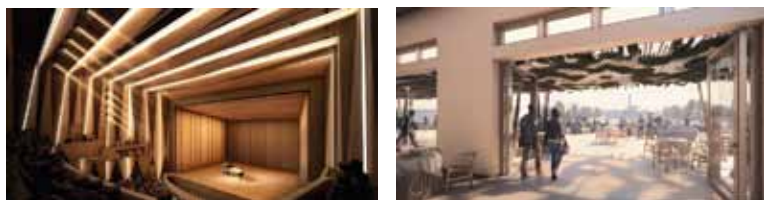
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Colin Davin, *Guitar*

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