

December 3 & 4

Holiday Celebration

with the Mendocino College Choir & guest soloists

Saturday, December 3, 7:30 pm

Sunday, December 4, 2:00 pm

Ludwig van Beethoven

Sextet in E-Flat Major

soloists: John Lounsbery & Randy Masselink, horns

Margaret Bonds

The Ballad of the Brown King: A Christmas Cantata

with the Mendocino College Choir, Janice Hawthorne Timm, Director
soloists: Aléxa Anderson, Soprano; Melinda Martinez Becker, Alto; Sidney Ragland, Tenor; Bradley Kynard, Baritone

Fanny Mendelssohn Hensel

Hiob (Job)

with the Mendocino College Choir, Janice Hawthorne Timm, Director
soloists: Aléxa Anderson, Soprano; Melinda Martinez Becker, Alto; Sidney Ragland, Tenor; Bradley Kynard, Baritone

G. F. Handel (arr. W. A. Mozart)

Hallelujah! from Messiah

audience sing along

Janice Hawthorne Timm is originally from Montgomery, Alabama, and has lived in the Ukiah area since 1987. She currently directs the Mendocino College Choirs, Jazz@5 and is the music director for the 22-23 SPACE production of Pirates of Penzance.

At the Ukiah Symphony, you will find her mostly on the admin side, managing the Box Office and the Symphony's web site. As a choral conductor, Janice brings 40+ years' experience directing choirs and teaching singers of all ages, ranging from preschoolers to elders. Her goal is to help each person to find their voice -- and to use that voice with joy and confidence in collaborative music-making.

Having achieved her lifelong goals of directing college choirs and appearing on *Jeopardy!* (January 2022), she eagerly awaits the next adventure.



A graduate of Juilliard School of Music and a member of the Milwaukee Symphony Orchestra for 35 years, **John Lounsbery** (pictured, right) is currently a member of several North Bay ensembles including the Sonoma County Philharmonic, the Ukiah Symphony Orchestra, and the Symphony of the Redwoods in Fort Bragg. He is also the adjunct horn instructor at Santa Rosa Junior College.

Randy Masselink (pictured, left) has been an avid director and french horn player since his high school days in the mid 1960's. As a student he played with the Grand Rapids and Kalamazoo (MI) Symphony Orchestras, and was very involved with chamber music and musical theater.

After graduating from Calvin College with a music education degree he began teaching and continued playing the horn, studying with Neil Saunders, former principal horn of the London Symphony Orchestra. While teaching school music in the Chicago area he studied for 5 years with Dale Clevenger, principal hornist of the Chicago Symphony Orchestra, playing in the Chicago Civic Orchestra and on occasion with the CSO itself. In 1981 he moved to Italy to play in the Orchestra Regionale Toscana (in Florence) where he soon met his wife Donatella and started a family.

The Masselinks came to Healdsburg in 1997 where Randy directed bands in the local schools and continues to play the horn in many local orchestras and theater productions. Until 2021, he directed the Healdsburg Community Band.



With a voice described by Joshua Kosman (SF Chronicle) as, “A magical gift,” “Luminous,” and, “Glorious,” **Aléxa Anderson** is a soprano based in El Granada, Ca. She has been a concert soloist and has performed lead roles with companies such as the San Francisco Symphony, the San Francisco Opera Guild, West Edge Opera, Pocket Opera, Lamplighters Music Theatre, West Bay Opera, Lyric Theatre of San Jose, Golden Gate Opera, and Opera Cultura. Her roles include Mimi (*La Bohème*), Nedda (*I Pagliacci*), Pamina (*Die Zauberflöte*), Princess Ida (*Princess Ida*), Rosina (*Il barbiere di Siviglia*), and others. Upcoming engagements include Diana (*Cruzar la Cara de la Luna*) in the West-Edge Opera Festival, Summer 2023. She has been featured at the national OPERA America Conference both as a soloist in the New Works Showcase and as a panel speaker for the African, Latinx, Asian, Arab and/or Native American (ALAANA) network. Aléxa is an avid supporter of works by BIPOC and marginalized peoples, and actively seeks to perform and promote these incredible stories. She has four opera-loving cats.

Bradley Kynard, baritone, is no stranger to Bay Area audiences. Mr. Kynard most recently performed with the Kronos Quartet in their commissioned piece – *At War with Ourselves*. This spring he performed with Opera Parallèle in their recent productions of *Sophia's Forest* and *Harriet's Spirit*. He performed baritone solos in *Carmina Burana* with Golden Gate Symphony and sang the role of Brooke (*Little Women*) with Island City Opera. During the lockdown Mr. Kynard was fortunate enough to record several roles in Erling Wold's operatic adaptation of *A Little Girl Dreams of Taking the Veil* and participate in an online performance of Dunn's *Finding Medusa*. He also performed the role of Nicandro (*Atalanta*) as a guest artist with SF Conservatory of Music. He created the role of Don Ramiro in (*Xochitl and the Flowers*) with Opera Parallèle and also performed in the company's production of *Trouble in Tahiti* in the Jazz Trio. Mr. Kynard premiered the role of Lazarus (*Voyage of Mary Magdalene*) and made his San Francisco Opera debut as Daggoo in *Moby Dick*. He made his Opera Academy of California debut as Ramiro (*L'heure Espagnole*). Previous roles include Peter (*Hansel and Gretel*) with Solo Opera, Alfio (*Cavalleria Rusticana*), Remendado (*Carmen*), and Lord Cecil (*Roberto Devereux*) with Pocket Opera. Other engagements include Marchese d'Obiny (*La Traviata*) with Opera San Jose, Chirurgo (*La Forza del destino*) with West Bay Opera and Robbins (*Porgy and Bess*) with Mendocino Music Festival. Mr. Kynard has performed the role of Arsamene in Handel's *Serse* and the title role in Handel's *Tamerlano* with The Handel Opera Project.



Melinda Martinez Becker's New Mexican and Jewish heritage has shaped her career as a performer of art song in Spanish, Ladino, Yiddish and a variety of other languages. As a soloist and chamber musician, she is recognized for her expressive interpretations of diverse repertoire, such as baroque, new, and experimental music: "Throughout the program, mezzo-soprano Becker effortlessly switched tracks, from light Baroque singing to all the various demands of the new works". (*San Francisco Classical Voice*)



Melinda's collaborations with emerging new music composers and ensembles include projects with Nicolas Lell Benavides, Friction Quartet, Brian Baumbusch and the Lightbulb Ensemble, Emily Koh, George Hurd, Helia Music Collective, the Musical Art Quintet, and as a soloist with the Classical Revolution Orchestra and the Ukiah Symphony Orchestra. She is dedicated to performing, championing, and the education of music by underrepresented groups, including BIPOC and female composers. In January 2023 she will join forces with Friction Quartet to record *Canto Caló*, an album of music by Nicolas Lell Benavides, on Innova Recordings.

Melinda earned her Masters of Music in Vocal Performance at the San Francisco Conservatory of Music studying with Catherine Cook. Through Project Canción Española at the Escuela Superior de Canto in Madrid, and Música en Compostela in Santiago de Compostela, Spain, she studied Spanish chamber music and art song, as well as pursued post-graduate studies at the Conservatoire de Strasbourg in France. Melinda is on music faculty at Dominican University of California.



Sidney Ragland is a tenor based in the Bay Area. He recently made his 2022 debut at the Lyric Opera Studio Weimar in Germany where he sang the role of Eisenstein in their production of Strauss's *Die Fledermaus*. This past June, he made his debut with the Berkeley Chamber Opera singing the title role and Hussar in their production of Stravinsky's *Mavra*. He has also performed with the Chautauqua Opera Company in New York during their 2018 and 2019 seasons where he performed the roles of Lil' B Man in Vid Guerrero's adaptation *Figaro! (90210)* and

Bishop in Corgliano's *The Ghosts of Versailles*, and covered the roles of Léon in *Ghosts of Versailles* and Don Ottavio in *Don Giovanni*. Sidney made his debut with Opera San José in 2016, covering the role of Arturo in Donizetti's *Lucia di Lammermoor*, covering the role of Count Almaviva, and singing the role of Sergeant in Rossini's *Il barbiere di Siviglia*. Sidney is a student of Jane Randolph.

Saturday | December 3, 2022 | 7:30pm
Sunday | December 4, 2022 | 2pm

Pre-concert Talk by Phillip Lenberg
one hour before each concert

Sextet in E^b Major, Op. 81b

John Lounsbery & Randy Masselink, horns

Ludwig van Beethoven

Hiob

Fanny Mendelssohn Hensel

1. Choir

2. Arioso: Larghetto (SATB soli)

Aléxa Anderson, Soprano. ◆ Melinda Martinez Becker, Mezzo

Sidney Ragland, Tenor. ◆ Bradley Kynard, Baritone

3. Choir: Vivace

INTERMISSION – 15 minutes

We invite you to enjoy refreshments in the lobby and visit the exhibit in the gallery

The Ballad of the Brown King

Margaret Bonds

Aléxa Anderson, Soprano. ◆ Melinda Martinez Becker, Mezzo

Sidney Ragland, Tenor. ◆ Bradley Kynard, Baritone

Hallelujah (from *Messiah*)

George Frideric Handel

PROGRAM NOTES

Sextet in E-flat, Op. 81b—Ludwig van Beethoven (1770-1827)

Like most of Beethoven's chamber music with winds, this E-flat sextet for horn duo and string quartet is an early work, probably composed about 1795. Nothing is known about the occasion for its composition or first performance, which is a little puzzling simply because the virtuosity of the horn parts suggests that Beethoven had specific players in mind, performers of rare skill on the natural horns (without valves) of the day. (It was not published until 1810, hence its relatively high opus number. That Beethoven gave it to Simrock's company in Bonn may suggest that its inspiration came from players in his hometown.)

That first published edition indicated that parts of the cello line should be doubled by string bass, making the essential character of the piece even clearer: a mini concerto for two horns and strings. The opening movement is a bright and brilliant Allegro con brio in a forthright and compact sonata form, but with already distinctively Beethovenian touches, like launching the development section in G-flat and a coda that is both sly and emphatic. The horn parts fly high and fast, with the emphasis on energy and ebullience, though they also take the lead on the lyrical side as well.

That lyrical, almost vocal, side is fully exploited in the Adagio. Its character is that of an operatic love duet, with a dramatic – and structurally important – central interruption for the strings. The horn calls at the beginning of the jaunty 6/8 Rondo finale inevitably suggest the “hunting” clichés so beloved of the period, but Beethoven expands the instrumental horizon by bringing the strings into the foreground more, although they also repeat the main hunting call theme. Midway through there is one of those great surprises so characteristic of Beethoven, the utterly unexpected insertion of a few bars of hushed oscillation in D-flat into the prevailing E-flat jollity. — *John Henken*

Hiob — Fanny Hensel née Mendelssohn-Bartholdy (1805-1847)

This second of Fanny Mendelssohn's three cantatas was completed in 1831, in time for Fanny and Wilhelm Hensel's 2nd wedding anniversary and their son's 1st birthday, and within the significant historical setting of the peak of the first great cholera epidemic in Berlin. It would have been performed at the Hensel's home at one of Fanny's Sunday morning salon concerts held for family, close friends, and other composers and musicians. Like most of her compositions, it was not performed or even heard of from after her death in 1847 (from a stroke at the age of 41) until 1992.

The text is from the book of Job, which is the story of a much-suffering righteous man, who also has to endure the lectures of three “friends” who want him to admit to sin so that they can justify his suffering as deserved. The cantata uses texts that come from Job's answers to these men. The first two sections express Job's wrestling with his situation and questioning God's intentions. The third section reflects the conclusion to which Job comes in every exchange - that even though he does not understand why his woes have come upon him, nevertheless he knows that ultimately God deeply knows him and cares for him. (*Dana Ames*)

The instrumentation using strings, winds, brass, and timpani defy what would have been acceptable for women to play in the nineteenth century. J. S. Bach's influence in this work is apparent in its thematic and motivic architecture, with Baroque gestures in both the vocal and instrumental parts. However, Hensel chooses to use a great deal of chromaticism and far-reaching key relationships that illustrate her creativity as a composer. This use of chromaticism, dissonance, and harmonic digression would have traditionally been viewed as a ‘feminine’ musical feature, though perhaps (ironically) not included in music intended for women to play.

German to English translation and notes on the text by Dana Ames

1. Choir

Job 7:17-18

Was ist ein Mensch*,
daß du ihn groß achtest
und bekümmerst dich mit ihm?
Du suchest ihn täglich heim
und versuchest ihn alle Stunde.

What is a human being,
that you pay so very much attention to him*
and concern yourself with him?
You visit him every day
and test him every hour.

2. Arioso: *Larghetto* (SATB solo)

Job 13:24a & 25

Warum verbirgest du dein Antlitz?
Willst du wider ein fliegend Blatt
so eifrig sein
und einen dürren Halm verfolgen?
(Warum verbirgest du dein Antlitz?)

Why do you conceal your countenance from me?
Do you intend to be so passionately contrary
toward a flying leaf,
and to pursue a parched bit of straw?
(Why do you conceal your countenance from me?)

3. Choir: *Vivace*

Job 10:12-13

Leben und Wohltat hast du an mir getan,
und dein Aufsehn bewahrt meinen Odem;
und wiewohl du solches in deinem Herzen verbirgest,
so weiß ich doch daß du des gedenkest.

You have bestowed upon me life and favour,
and your providence preserves my breath;
and although you conceal these things in your heart,
nevertheless I know that you are mindful of them.

Martin Luther's wasn't the only German translation of the Bible, but it quickly rose to pre-eminence and has remained there since published in 1534. Luther honed his fluency and mastery of the language as he crafted his university lectures, theological treatises, letters, and poetry, and he brought this skill to his Bible translation efforts. Luther's translation essentially standardized the German language, just as the Authorized (King James) Version standardized English. Luther's Bible underwent revisions as spelling and definitions changed over time, but its current revision is still the definitive German Protestant version. The Mendelssohn family would probably have had the revised Canstein Bible Institute edition of 1794 in their library.

*The grammar of the German "Mensch" does not allow for anything but the third person singular pronoun, "him". Every German speaker in Luther's - and Hensel's - day (and indeed in our own) **would understand this usage to include all human beings.**

The Ballad of the Brown King: A Christmas Cantata —Margaret Bonds (1913-1972)

Margaret Bonds produced *The Ballad of the Brown King* in with her longtime professional collaborator and close personal friend, Langston Hughes (1901-1967), who supplied the libretto. The Ballad was first performed in 1954 in a shorter version with only piano accompaniment. Inspired by the Civil Rights Movement, in 1960 Bonds requested poetry from Hughes for two new movements, expanded the Ballad's instrumentation to full orchestra, and dedicated the work to Martin Luther King, Jr. Published in 1961, it subsequently received performances around the world. The fourth movement, "Mary Had a Baby," was so successful that it was published separately in different arrangements, and although it never materialized, at one point Nina Simone was in negotiations with the publisher to record it herself.

A Christmas cantata, the Ballad tells the nativity story with an emphasis on King Balthazar, one of the Three Magi, who has been described as African or dark-skinned in legends and artistic representations dating back to the Middle Ages. Hughes' lyrics include verses such as, "Of all the kings who came to call / One was dark like me / And I'm so glad that he was there / Our little Christ to see". Bonds enhances the poetry's racial imagery through her elegant fusion of black musical idioms—gospel, calypso, blues, jazz, and spirituals—into predominantly Neo-Romantic, lush choral and orchestral writing. Deliberately employing black themes was a way for Bonds to express pride in her racial heritage and carve out a place for African American Christians within a culture of hegemonic white Christianity. She wrote in a 1961 letter about the Ballad, "I honestly want the propaganda of this piece spread all over the world." — *Joseph Stiefel*

1. Of the Three Wise Men (*Tenor solo with chorus*)

Of the three wise men who came to the King, one was a brown man so they sing. Alleluia.
Of the three wise men who followed the star, one was a brown king from afar. Alleluia.

2. They Brought Fine Gifts (*chorus*)

They brought fine gifts of silver and gold in jeweled boxes of beauty untold.
Unto his humble manger they came and bowed their heads in Jesus' name.

3. Sing Alleluia (*chorus, a cappella*)

Sing Alleluia to our King!

4. Mary Had a Little Baby (*Soprano solo with chorus*)

Mary had a little baby, Jesus, that was His name.
All the world became much brighter when little Jesus, the Christ child came.
That was in a lowly manger, outside the night was cold.
But within that lowly manger behold how warm His love is; oh, behold!
Mary had a little baby, in the night a bright star shone.
I, so lost, so lost and lonely, nevermore shall be alone.

5. Now When Jesus Was Born (*Tenor/Bass chorus*)

Now when Jesus was born in Bethlehem in the days of Herod, the King,
Behold there came wise men from the East saying,
"Where is He that is born? For we have seen his star in the East."

6. Could He Have Been an Ethiope? (*Baritone solo, Soprano & Tenor duet, with chorus*)

Could he have been an Ethiope from an Ethiopian land?
I do not know just who he was, but he was a kingly man.
Could he have been an Egyptian king from the land where the sun shines bright?
I do not know just who he was, but he followed the star that night.
Could he have been a tall, dark king? Maybe Arabian?
I do not know just who he was, but he was a wise, wise man.
Of all the kings who came to call, one was dark like me,
And I'm so glad that he was there our little Christ to see.

7. Oh, Sing of the King Who Was Tall and Brown (*Soprano/Alto chorus*)

Oh, sing of the king who was tall and brown crossing the desert from a distant town.
Crossing the desert on a caravan, His gifts to bring from a distant land.
His gifts to bring from a palm tree land.
Across the sand by caravan with a single star to guide his way to Bethlehem where the Christ child
lay.

Oh, sing of the king who was tall and brown, and the other kings that this king found,
Who came to put their presents down in a lowly manger in Bethlehem town,
Where the King of kings, a babe, was found. Three kings who came to the King of kings.

8. That Was a Christmas Long Ago (*chorus*)

That was a Christmas long ago when the three wise men bowed so low.
The three wise men who followed the star, one was a brown man from afar.
The three wise men who came to the king, one was a brown man, so they sing.

9. Alleluia (*Soprano & Alto duet with chorus*)

Alleluia, Christ the King. Alleluia, praise his name.
Alleluia, they did sing. Alleluia, Christ the King.

Hallelujah (Messiah, 1741) —George Frideric Handel (1685-1759), orch. by W. A. Mozart (1756-1791)

Mozart's arrangement of Handel's *Messiah* dates from early 1789 and was intended for performance at the private concerts of Baron Gottfried van Swieten in Vienna. Van Swieten was Prefect of the Imperial Library but was also a singularly enlightened musical patron who vigorously promoted the interests of C. P. E. Bach, Haydn, Mozart and Beethoven. Of the older composers, van Swieten had developed an especial liking for the music of J. S. Bach and Handel. During the 1780s he organized private concerts, paid for by wealthy sponsors, featuring oratorios by Handel and new works by Haydn. *Messiah* was first heard at van Swieten's concerts on March 6th, 1789 when Mozart directed the orchestra in his own arrangement of Handel's masterpiece.

Hallelujah (Audience Sing-Along text)

Messiah scores – as well as a simplified melody line can be obtained in the lobby.

Hallelujah! [x10] For the Lord God Omnipotent reigneth.

Hallelujah! [x4] For the Lord God omnipotent reigneth. Hallelujah!

The kingdom of this world is become the kingdom of our Lord

And of His Christ, and of His Christ, and He shall reign for ever and ever.

For ever and ever [x2]

King of kings (Forever and ever Hallelujah! Hallelujah!)

And Lord of lords (Forever and ever Hallelujah! Hallelujah!)

King of kings (Forever and ever Hallelujah! Hallelujah!)

And Lord of lords (Forever and ever Hallelujah! Hallelujah!)

King of kings (Forever and ever Hallelujah! Hallelujah!)

And Lord of lords (King of kings and Lord of lords)

And He shall reign forever and ever.

King of kings (Forever and ever)

And He shall reign (Hallelujah! Hallelujah!)

And He shall reign forever and ever

King of kings! and Lord of lords! [x2]

And He shall reign forever and ever

Forever and ever [x2] Hallelujah! [x4]

Hallelujah!

Orchestra Personnel

Phillip Lenberg, conductor

Violin 1

Margie Rice, *Concertmaster*
Jeremy Clay
Kathy Wright
Isabella Akin-Paz
Katherine Wang

Violin 2

Becky Kuntz, *Principal*
Margaret Arner
Nathan Crozier
Heidi Peterman
Jessica Reid
Yvonne Kramer
Amy McHenry

Viola

Jeff Ives, *Principal*
Alyssa Boge
Pam Otsuka
James Bell

Cello

Clovice Lewis, *Principal*
Kathy Vast
Abigail Summers
Sophia Becket

Bass

Larry Ames, *Principal*
Elaine Herrick

Flute

Debra Scheuerman
Leslie Lind

Oboe

Beth Aiken
Jeff Champion

Clarinet

Nick Xenelis
Carla Schoenthal

Bassoon

Juliana Matteucci
Mary Ann Sacksteder

Horn

Kelsey Wiley
Ruth Wilson

Trumpet

Gary Miller
Jason McDonald

Trombone

Jeff Barnard
Emmett Ely

Timpani

Randy Hood

Keyboard/Percussion

Janice Timm

Choir Personnel

Janice Hawthorne Timm, conductor

Dana Ames
Tom Anderson
Mary Biondo
Frank Braverman
Daniel Cech
Jean Craig
Thayer Craig
Rebecca Daun-Widner
Mary Delaney
Neil DiBernardo
Sue Garrett

Emily Henebury
Gina Henebury
Laura Henebury
Carole Hester
Ingrid Johnson
Jennie Kraemer
Jessica Kraemer
Taylor Kruszewski
Freddric Lessley
Erin Mendoza
Kevin H. C. Moore

Janet Noe
Paula Ondov
Tim Rice
Josey Shun
Jennifer Sookne
Ann Tiemann
Bob Timm
Carolyn Wadman
Rees Wakefield
Jim Werner
Holly Werner
Wendy Wilmes

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Coffee: Black Oak Roasters | **Cookies:** Schat's Bakery Café | **Flowers:** W/E Flowers
Musicians' Housing Partner: The Thatcher Hotel, Hopland
Musicians' Housing Hosts: Renee Vinyard; Ilene Weeks

Special thanks to Marilyn Simpson and our Front-of-House volunteers!