



The Oratorio Society of Minnesota and the
University of Minnesota School of Music present

THE U.S. PREMIERE OF A RESTORED CLASSIC
CHARLES VILLIERS STANFORD'S

THE THREE HOLY CHILDREN

Ted Mann Concert Hall
University of Minnesota - Twin Cities
April 5, 2024

THE THREE HOLY CHILDREN

OP. 22 (1885)

Charles Villiers Stanford

(1852-1924)

I. By the Waters of Babylon (ca. 40 minutes)

INTERMISSION (20 minutes)

II. On the Plain of Dura (ca. 60 minutes)

The Oratorio Society of Minnesota Chorus
University of Minnesota University Singers
Oratorio Society Orchestra

(in order of appearance)

Elena Bird Zolnick, Jewish Woman

Nicholas Chalmers, Azarias

Andrew Kane, Ananias

Nicholas Nelson, Misael

Brandon Berger, The Herald

Alex Ritchie, King Nebuchadnezzar

Christiana Howell, Angel

Dave Fielding, music engraver

Matthew Mehaffey, conductor

Ted Mann Concert Hall

April 5, 2024 | 7:30 p.m.

UNIVERSITY SINGERS

Sopranos

Grace Etherington
Bailey Gatz
Anna Gottwalt
Christiana Howell*
Siri Larson
Ava Phillipi
Paige Prem
Amanda Rogers
Claudia Russell
Eliana Sasse
Alex Zuniga

Altos

Edie Berggren
Tia Bersie
Talia Bodi
Elizabeth Christian
Meg Chyna
Cynthia Ghannoum
Isa Guillen
Skyler Gustavson
Anna Kraut
Aly Meier
Viola Onikoro
Kate Sisney

Tenors

Jack Buettner
Dante Comenares
Luc Demmon
Leo Dworsky
Jared Gibson
Lucas Greenwaldt
Jack Johnston*
Michael Phelan
Daye Stager
Ben Wegner*

Basses

Riley Abbott
Johann Albrecht
Evan Bagwell
Brandon Berger*
Turner Bilodeau
Soham Biswas
Stefan Brozel
Logan Classen-Wilson
Eric Djonne
Beckett James
Timothy Johnson
Tyris Lee
Jason Neuffer
Will Sammons
Ben Wehler
Brandon Wu

*Rehearsal conductors.

ORATORIO SOCIETY OF MN CHORUS

Sopranos

Jennifer Broden
Ashley Brueske
Heather Buom
Yariana Diaz
Helen Edinger
Jodie Greene
Barb Hinrichs
Karen Jollie
Gladys Jones
Tracy Kerr-van der
Leeuw
Amy Kuller
Carol Lemay
Michelle Marchant-
Wood
Barb McGowan
Kelsey Menehan
Emily Metcalf
Mary Nicol
Carol North
Jenneke Oosterhoff
Mary Peterson

Lael Robertson
Teresa Schulte
Kathy Schwister
Phyllis Sherman
Sharon Sinclair
Debora Slee
Amy Ringberg Stamm
Patricia Thielman
Elizabeth Varro
Ashley Verseput
Lori Vosejka
Alyson Wise

Altos

Michelle Blaeser
Briar Duffy
Erika Friesen
Deb Heupel
Mary Hill
Doreen Hutchings
Debbie Ingebretsen
Emma Jester
Chris Jones

Sharon Ketterling
Julie Kirsch
Mary Lincoln
Gretchen Messenger
Suzanne Mills-
Rittmann
Jo Ann Musumeci
Lezlie Nelson
Judy Parr
Sharon Paulson
Kim Petersen
Monica Ramstad
Barbara Randolph-
Anderson
Cindy Russell
Marian Santucci
Judy Taves
Alaina Tolzmann
Nancy Wasserman
Maggie Wirth-
Johnson
Amy Wong

Tenors

Steve Bye
Dan Cherryhomes
Paul Chrenka
Gregg Dahlke
Mark Gustafson
Jack Janzen
Randall Olson
Kent Rebehn
Mike Robertson

Basses

Tom Craig
Gary Debele
Jock Donaldson
Aaron Folsom
Dennis Hauck
Gene Heupel
Tom Jollie
Ron Ketterling
Mike LaFleur
Alex LaVanier
Dale Meier
Dan Schmidt
John Sell
Andrew Staab
Donald Willeke

ORCHESTRA

Violin 1

Conor O'Brien
Elizabeth Bell
Ian Snyder
Mary Alice Hutton
Stephanie Skor
Claire Loudon

Violin 2

Huldah Niles
Karl Braaten
Natalie VanBurkleo-
Carbonara
Joanna Phillips
Kelby Strobel

Viola

Coca Bochonko
Justin Knoepfel
Matthew Williams
Kelsey Farr

Cello

Teresa Richardson
Laura Sewell
Rebecca Parker
Downs

Double Bass

Irving Steinberg
Cassidy Morgan

Harp

Sarah Grudem
Min Kim

Flute

Michele Frisch
Bethany Summersgill

Piccolo

Hannah Peterson

Oboe

Jeffrey Marshak
Sarah Boyle Carmack

Cor Anglais

Merilee Klemp

Clarinet

Jennifer Gerth
Paul Schimming

Bassoon

Laurie Merz
Coreen Nordling

Organ

Samuel Backman

French Horn

Patrick Pridemore
Jenna McBride-Harris
Melissa Morey
Gina Goettl

Trumpet

Marissa Benedict
Brad Shermock

Trombone

Larry Zimmerman
Mark Springer
Richard Gaynor

Tuba

Jason Tanksley

Timpani

Robert Adney

Percussion

Paul Hill
Joel Alexander

THE THREE HOLY CHILDREN

The Plot



Nebuchadnezzar, King of Babylon, has erected on the plain of Dura, a great image of Bel, and has summoned his subjects to worship it under penalty of death by fire.

Some Assyrian soldiers on their way to obey his summons, come upon a company of Jewish women, seated by the river Euphrates, who are mourning over the captivity of their race. Taunted by their captors, the women reply with songs of praise for their lost country, and imprecations on their enemies. They are comforted by a prophecy of their return from captivity.

Among the crowds assembled on the plain are three Jews of influence, Ananias, Azarias, and Misael, who denounce all idolatrous worship. Refusing to obey the orders of the King, they are dragged before him, and at his command, are cast into a furnace; but, to the King's amazement, they remain unharmed by the flames. He calls them forth, and joins the assembled multitude in praising the true God, who alone can work such miracles.

Program Notes

Just as Mendelssohn masterfully wove a tapestry of motifs through his iconic "Elijah," setting the gold standard for oratorios in the 19th century, "The Three Holy Children" follows in its grand footsteps, embracing a similar richness of thematic material. Mendelssohn's genius in using leitmotifs—musical phrases associated with characters or ideas—brought narratives to life, allowing listeners to feel the drama unfold through melody and harmony. This technique, so vividly employed in "Elijah," and the operas of Wagner, serves as the blueprint for "The Three Holy Children," guiding us through its complexities with recognizable melodies that signal shifts in mood, character, and scene. The following movement-by-movement synopsis has been crafted to assist you in identifying these themes as you listen, enriching your experience of "The Three Holy Children" with a deeper understanding of its musical narrative.

No. 1 - INTRODUCTION & CHORUS

Part I of the oratorio is an extended dramatic setting of the words of Psalm 137, with a few other texts included. The opening text of Psalm 137, “By the waters of Babylon” is brought to life with flowing melodies in the strings that run like a babbling brook through your mind. Pay close attention to the cello and bass in the first four measures to catch the main theme’s debut. This theme, which we’ll refer to as the “Babylon” theme, is echoed throughout the “overture” and beyond. If you miss it, no worries—it’ll be back, dozens if not hundreds of times more. The theme’s first soprano iteration, in a modified Phrygian mode, brings a somber tone, perfectly matching the mood of the Jewish women lamenting far from home, under King Nebuchadnezzar’s rule.



No. 2 - MARCH & CHORUS

As the first movement fades with the “Babylon” theme dissolving into a Turkish-style march, notice the displaced downbeats depicting the arrival of the Assyrian soldiers. Stanford’s dynamic contrasts suggest an army approaching from afar; eventually mocking the weeping women by the river, demanding songs of home.

No. 3 - SOPRANO SOLO & CHORUS

The women respond with the next verse of Psalm 137, a beautiful yet bitter song about remembering Jerusalem. They provocatively accuse the soldiers of defiling God’s temple with a line from Psalm 79, setting the stage for confrontation.

No. 4 - CHORUS

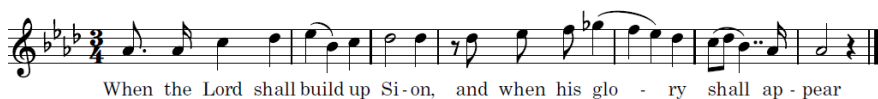
Fed up with the women’s defiance, the soldiers escalate to violence, their frenzy ending with a triumphant Turkish march, leaving the women to their sorrow.

No. 5 - SOPRANO SOLO & CHORUS

This movement captures the women's shift from sorrow to determination for revenge against Babylon. It introduces a darker, more aggressive theme in the low bass strings, hinting at the "King Nebuchadnezzar" theme that plays a significant role later. This reminds me of the Wicked Witch theme in "The Wizard of Oz," despite Stanford's work predating Harold Arlen's score by decades. The movement transitions from the initial melodies back to the "Babylon" theme in the women's voices, symbolizing a cycle of hope and despair. It ends on a hopeful note, shifting to a major key, suggesting a glimmer of hope despite the underlying themes of vengeance and sorrow.

No. 6 - CHORUS

At The Three Holy Children's premiere, this movement was a clear favorite, and it's easy to see why. The "Zion" theme introduces a vision of rebuilding the promised land, layered skillfully in the opening bars and underscored by the organ's resonant tones. This segment feels like a musical foundation being laid, building towards a grand reveal. The choir embarks on a fugue, an homage to oratorio tradition, leading to a powerful statement of hope as they look forward to liberation from King Nebuchadnezzar's rule. The movement concludes with an uplifting hymn-like rendition of the "Zion" theme, setting the stage for intermission with a sense of anticipation.



No. 7 - CHORUS OF ASSYRIANS and THE THREE CHILDREN

As we step into the second part, the setting shifts dramatically to the Plains of Dura. The chorus now embodies the Assyrian subjects of King Nebuchadnezzar, and the orchestration harks back to the Turkish march from Part I. The entrance of trumpets and horns heralds a new melody, the "Bel" theme, signifying a shift in focus to the worship of a new deity. The chorus, now portraying Assyrian worshippers, lavishes praise on Bel, celebrating the king's creation of a grand idol in Bel's honor. The subjects are more than eager to comply with the king's command to worship this idol. But the arrival of the Three Holy Children—Azarias, Ananias, and Misael (or Shadrach, Meshach, and Abednego in Babylonian)—throws a wrench into the proceedings. Their warning about the folly of idol worship irks the Assyrians, leading to a musical escalation that mirrors the increasing tension. Stanford cleverly ramps up the tempo to reflect the Assyrians' growing annoyance, culminating in a resurgence of the Turkish march. The army and subjects' final adulation of the king and Bel, despite the holy children's warnings, sets the stage for the conflicts to come.



No. 8 - THE HERALD and CHORUS OF ASSYRIANS

The Herald steps forth and issues a command: at the sound of music, every individual is required to kneel in homage to the idol of Bel. Defiance of this order will result in being hurled into the furnace. The tempo quickens once again as the Assyrians praise the King.

No. 9 - INSTRUMENTAL INTERLUDE and CHORUS OF WORSHIPPERS

The music foretold by the Herald comes in the form of an intoxicating rhapsody and the worship must begin. The “Bel” theme is softly played by the woodwinds, accompanied by the harp, creating a mesmerizing effect. The choir of Assyrians, as if in a trance, quietly praises Bel—their chants growing more awestruck and reverent with each repetition. The crescendo of this enchantment culminates with the “Bel” theme being majestically declared by the full brass section, symbolizing the overwhelming allure of the idol.

No. 10 - THE KING, THE THREE CHILDREN and SEMI-CHORUS OF ASSYRIANS

The narrative tension escalates as a group of Assyrian nobles present the defiant three men to King Nebuchadnezzar. The introduction of the “King’s” theme through menacing low strings, underscores the gravity of the situation. This theme, reminiscent of the darkness hinted at in Movement 5, promises retribution for disobedience. In contrast, Stanford employs a Bach-inspired “halo” effect around the three men, using woodwinds and the organ’s Voix Celeste to symbolize divine protection. This musical shield contrasts sharply with the King’s threats, highlighting the men’s unwavering faith in their God.



No. 11 - CHORUS and SEMI-CHORUS OF JEWISH WOMEN

The choir, assuming the role of a Greek chorus, narrates the king’s fury and his command to cast the men into the furnace in a scene reminiscent of the dramatic intensity found in “Elijah.” The sopranos and altos interweave their earlier threats of revenge, enriching the narrative tapestry with layers of foreboding.

No. 12 - THE THREE CHILDREN

The text of this expansive and lyrical movement is known as the “Song of Azariah” (Abednego in Babylonian) comes from the book of Daniel, yet only in certain biblical translations. Azarias’s solo—comprising songs of praise, repentance, and pleas for deliverance—showcases Stanford’s compositional brilliance. The triumphant return of the “Zion” theme in the orchestra, intertwined with the serene “halo effect” around the unified declaration of faith by the three men, creates a deeply moving tableau. Their harmonies, converging in A Flat major, are complemented by the “Babylon” theme’s transformation in the strings and woodwinds from a somber motif into a comforting melody, guiding the movement to a tranquil close.

No. 13 - SOPRANO SOLO and SEMI-CHORUS OF WOMEN

This movement, characterized by its simple beauty and Renaissance/Palestrinian style, momentarily suspends the unfolding drama. The angel choir’s intervention, encouraging steadfast faith, is underpinned by ethereal counterpoint sung above the chant-like melody heard in the horn and tenors, which subtly recalls the “Zion” theme, weaving a spellbinding auditory experience.

No. 14 - INSTRUMENTAL INTERLUDE and CHORUS

Transitioning to a Baroque style, this movement features a sinister bass line melody that repeats as a passacaglia, intensifying the drama as the choir narrates the heating of the furnace. The escalating tension is palpable, with fast notes in the woodwinds and strings dancing like a flickering flame. The entrance of the piccolo signifies the furnace has reached peak temperature.

No. 15 - SOPRANO SOLO

An abrupt change in key signals a transformation in musical texture, from the intense articulations of the flames to softer notes reminiscent of angelic intervention. The “Zion” theme envelops the scene as an angelic presence quenches the fire, turning potential destruction into deliverance.

No. 16 - THE KING, THE THREE CHILDREN, and CHORUS OF ASSYRIANS and JEWS

The “King’s” theme reemerges, tinged with anxiety, as the King witnesses the unharmed men and a mysterious fourth figure. The inversion of the “Babylon” theme alongside the men’s praises illustrates a dramatic reversal of fortunes, culminating in the King’s declaration of faith. Joy replaces despair as the “Babylon” theme resounds in a major key, symbolizing a transformation from sorrow to jubilation.

No. 17 - DOUBLE CHORUS

The final movement employs text known by many titles: “The Benedicite,” “The Song of the Three Holy Children” and Psalm 148. It is also the textual ending of the “Song of Azariah” which began in Movement 12. Stanford skillfully weaves a grand fugue, showcasing his mastery of choral textures, before transitioning into an eight-part double choir arrangement. This technique amplifies the drama and the sense of celebration. The choir’s extensive praises span the creation, echoing the psalm’s call to bless the Lord, all works of the Lord. The organ’s pedal tone, this time on a G, heralds the final resolution in C Major, bringing the oratorio to a triumphant close. The unison singing of the “Babylon” theme, now transformed and jubilant, alongside the descending lines that mimic the pealing of bells, leads to a final, glorious Hallelujah.

In the closing passages of this monumental work, one can discern the unmistakable influence of Charles Villiers Stanford, whose teachings and compositional style echo through the harmonies and orchestration techniques that would later become hallmarks of his illustrious students: Edward Elgar, Ralph Vaughan Williams, Gustav Holst, Samuel Coleridge-Taylor, Hubert Parry, and many others. These composers, each a titan in their own right within the pantheon of British music, inherited a rich legacy of melodic invention and structural clarity from Stanford, who is justly celebrated as a pivotal figure in the renaissance of English music.

Stanford’s contributions extend far beyond the classroom; his pioneering efforts in the late 19th and early 20th centuries helped to forge a distinctly English musical identity, bridging the gap between the Germanic traditions of the past and the burgeoning sense of national expression that characterized his students’ work. As such, Stanford is rightly remembered as the father of modern English music—though my Irish pals won’t let you forget for a second that he hailed from Dublin!

Notes by Matthew Mehaffey

CHARLES VILLIERS STANFORD



Charles Villiers Stanford (30 September 1852 – 29 March 1924) was an Anglo-Irish composer, music teacher, and conductor of the late Romantic era. Born to a highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. He was instrumental in raising the status of the Cambridge University Musical Society, attracting international stars to perform with it.

While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge. As a teacher, Stanford was sceptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass his own, such as Gustav Holst and Ralph Vaughan Williams. As a conductor, Stanford held posts with the Bach Choir and the Leeds Triennial Music Festival.

Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition. He was a dedicated composer of opera, but none of his nine completed operas has endured in the general repertory. Critics generally regard Stanford, together with Hubert Parry and Alexander Mackenzie, as responsible for the renaissance in music from the British Isles.

https://en.wikipedia.org/wiki/Charles_Villiers_Stanford

CREATIVE TEAM & PERFORMING ARTISTS

Matthew Mehaffey, Conductor

American conductor and educator Matthew Mehaffey enjoys a national reputation in the field of choral/orchestral music through his engaging artistry, collaborative spirit, affirming pedagogical style, and entrepreneurial approach to concert programming.



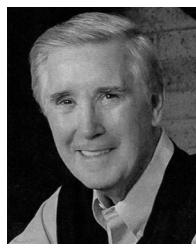
Mehaffey serves as Professor of Music at the University of Minnesota, where he was the 2015 recipient of the Arthur “Red” Motley Exemplary Teaching Award. In addition to conducting the University Singers he teaches courses in choral literature and conducting. He has been the Artistic Director of the Oratorio Society of Minnesota since 2008. During his leadership, OSM has endeavored to make the genre of Oratorio relevant to 21st century audiences. Immersive programs like *The Music of Downton Abbey*, *Victoria!*, *Voices of Light*, *Lest We Forget*, and *The Greatest Generation* have delighted audiences. From 2016-2023 he was the Music Director of the Mendelssohn Choir of Pittsburgh, the “Choir of Choice” of the Pittsburgh Symphony. During his tenure the choir received a GRAMMY Nomination for its recording of Beethoven’s 9th Symphony.

He has published extensively on the topic of choral rehearsal technique with GIA Publications.

Dave Fielding, Music Engraver

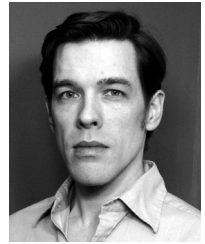
Following many years as a singer in various Twin Cities choirs, in retirement Dave has devoted himself full time to “music archaeology” and score engraving. Focusing on compositions from the late Victorian and Edwardian period, he looks for music which was either never engraved or which has fallen out of print.

Using digital scans of composers’ original manuscripts from various UK libraries, he prepares performance scores using music notation software.



Nicholas Nelson (Misael)

Nicholas Nelson is a Twin Cities-based singer, actor, guitarist, composer and multi-instrumentalist. As an operatic bass he has appeared with Portland Opera, Central City Opera, Tacoma Opera, Minnesota Opera and others. Among his many roles are the Mandarin in Turandot, Selim in Il Turco in Italia, the Bonze in Madama Butterfly, Alidoro in La Cenerentola, Masetto in Don Giovanni, Colline in La Boheme, Sarastro in The Magic Flute, Mago in Rinaldo, and Larkens in La Fanciulla del West. He has won multiple awards from The Schubert Club and performed at several recitals and special events for the organization. He attended the University of Minnesota as a student of Glenda Maurice. In spoken theater, Nick is a frequent performer with Nimbus Theatre, most recently appearing as Nikon in A Life of Days.



Elena Bird Zolnick (Jewish Woman)

With a rich timbre and effortless coloratura, soprano Elena Bird Zolnick is a versatile, accomplished artist who brings vocal clarity and energetic character to the stage. Equally comfortable in opera, concert, and musical theater repertoire, Elena is currently pursuing her DMA in Voice Performance and Choral Conducting at the University of Minnesota. She is the Director of Sacred Music at the Saint Paul Seminary at the University of St. Thomas, where she also directs the Aquinas Chapel Liturgical Choir. When she is not conducting or teaching, Ms. Zolnick is frequently sought after as a concert soloist. Recent credits include the soprano solos in Handel's Messiah, Libby Larsen's Missa Gaia, Finzi's In Terra Pax, Bach's Magnificat and St. Matthew Passion, and Whitbourn's Annelies, as well as Mozart's Requiem and C Minor Mass.



Nicholas Chalmers (Azarias)

Heralded by the Washington Post as "dulcet and exciting," Nicholas Chalmers has sung with The Bach Society of Minnesota, The Rose Ensemble, the Minnesota Bach Ensemble, Glorious Revolution Baroque, Transept, The Singers-Minnesota Choral Artists, and the Minnesota Chorale. Recent solo engagements include VocalEssence, the Oratorio Society of Minnesota, the Bach Roots Festival, the Schubert Club, the Church Music Association of America, the St. Mark's Cathedral Concert Series, and Border Crossing. Nicholas is also the Artistic Director of the Mirandola Ensemble, which presents programs of rarely performed early music from the Medieval and Renaissance eras. Nicholas received a B.M. in music from St. Olaf College, as well as an M.M. in Choral Conducting at the University of Minnesota. He is the Director of Choirs at Chesterton Academy in Hopkins and is Director of Music at Annunciation Church in Minneapolis.



Andrew Kane (Ananias)

Andrew Kane has been singing consort, choral and oratorio repertoire locally, nationally and internationally since 2007. He has extensive experience in many chamber ensembles, including the Mirandola Ensemble, the Rose Ensemble, La Grande Bande, Transept out of Sioux Falls, and the Minnesota Bach Society. He has also appeared with larger ensembles including the Oratorio Society, Lyra Baroque Orchestra, Rochester Symphony and the Oregon Bach Festival. Andrew appears regularly in many Twin Cities music series, including those of St. Mark's Cathedral, Holy Family, Mount Olive, and House of Hope. He holds a degree in voice performance from Augsburg College.



Brandon Berger (The Herald)

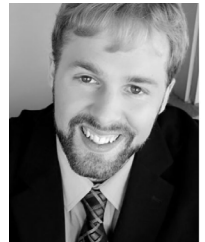
Brandon Berger is currently a Graduate Teaching Assistant at the University of Minnesota in the Twin Cities, where he is pursuing his Master of Music degree as part of their graduate choral conducting cohort. At the University of Minnesota he co-conducts the campus Maroon Singers and assists with the University Singers. He holds a Bachelor of Music degree in Vocal Music Education from St. Olaf College. Mr. Berger is also the conductor of the high school aged Cathedral Choir and the adult Senior Choir at Mt. Olivet Lutheran Church's West Campus in Victoria, MN.



Choirs under Berger's direction have performed in regional performance tours throughout the midwest. As a Bass/Baritone, Berger has performed with The Singers - Minnesota Choral Artists, the East Central Minnesota Chorale, and the St. Olaf Choir.

Alex Ritchie (King Nebuchadnezzar)

Alex Ritchie is a first-year DMA voice student serving as the teaching assistant for University of Minnesota Opera Theatre, where he recently appeared as Nardo in *La finta giardiniera*. He has performed with Minnesota Opera, Mill City Summer Opera, Skylark Opera, Saint Cloud Symphony Orchestra, and Theatre in the Round. With Minnesota Opera, Mr. Ritchie was most recently seen as First Scottish Soldier in the revival of *Silent Night*, *Pâris in Roméo et Juliette*, and *Derwent* in *The Shining*. Most recently, Mr. Ritchie sang *Il conte* in *Le nozze di Figaro* for the inaugural season of Tampa's Sunnyside Opera. Mr. Ritchie teaches voice at K&S Conservatory in Woodbury, Minnesota. He received his M.M. from the University of Missouri–Kansas City Conservatory of Music and Dance and his B.A. from Harding University.



Christiana Howell (Angel)

Christiana Howell is a doctoral candidate in choral conducting at the University of Minnesota, studying with Matthew Mehaffey. She has conducted choirs in Western Pennsylvania, the United Kingdom, and the Twin Cities for the past 15 years, and she holds degrees in Music Education, Vocal Performance, and Choral Conducting. She studied choral conducting and singing in Cambridge, England with the internationally-renowned singing group, Voces8. Christiana currently sings with the Minnesota Renaissance Choir and has sung in professional choirs and opera choruses in Pittsburgh, Cambridge, London, and Lucca, Italy. She currently directs the South Metro Chorale, the Vista Lutheran Church Choir, and co-directs the University Women's Chorus and Campus Singers Gold. Christiana also helps lead Twin Cities Beer Choir events.



UNEARTHING AND PRESERVING AN ORATORIO

Premiered at the Birmingham Music Festival on August 28, 1885, “The Three Holy Children” received just three subsequent performances between 1885 and 1886, all in England. Since that time, access to this work has been limited to the composer’s autograph manuscript, presented in 1939 to the Royal College of Music Library (London) by Stanford’s son Guy, and the piano/vocal score which is available in various libraries and on online music resources such as the International Music Score Library Project. Orchestra parts, prepared by hand in 1885, have long since been lost. A revival of the oratorio, therefore, has not been possible for almost 140 years.

In the summer of 2022, the Royal College of Music Library provided us with a digital scan of the 1885 autograph manuscript, consisting of 362 pages. Over the course of the next nine months, the manuscript notation was painstakingly entered into music notation software in order to create a full score. Orchestra parts were then prepared by extracting each of the 33 instruments included in the full score. The printed piano/vocal score was updated to include rehearsal marks and measure numbers aligned with the full score.

To assure the accuracy and completeness of the English Heritage Music Series (EHMS) score and parts, two rehearsal sessions were conducted in November 2023 which included string players and two pianos playing keyboard reductions of the woodwind and brass parts. Following these sessions, all scores were updated as required, and printing of the final, edited performance scores took place in January 2024.

Tonight’s U.S. premiere performance of “The Three Holy Children” is the culmination of almost three years of research and preparation and reflects fulfillment of the mission of the English Heritage Music Series by “Unearthing from the Past-Preserving for the Future.” Following this performance, all scores will be uploaded to the EHMS website and will be available for viewing and download at no charge.

It is our sincere hope that tonight’s performance will be the first of many more performances of Stanford’s magnificent oratorio.

Visit the English Heritage Music Series website at <https://ehms.lib.umn.edu>

Matthew W. Mehaffey, Editor

Professor of Music

University of Minnesota – School of Music | Minneapolis, Minnesota USA

VIRTUAL PIPE ORGAN



The newest addition to the School of Music's performance resources is a Hauptwerk Virtual Pipe Organ (VPO), designed and built by Arnold Custom Organs (Barnum, MN), the largest provider of VPO's in the United States.

Ted Mann Concert Hall, now celebrating its 30th season, was designed without provisions for a traditional pipe organ. With the advancement of Hauptwerk technology and the fabrication of the Arnold VPO, programming for the Hall can now include organ recitals and ensemble support such as in tonight's performance.

When not providing support in Ted Mann Concert Hall, the VPO, mounted on two specially designed moveable platforms, is located in a studio in the School of Music, thereby providing practice opportunities for students to explore the sounds and registrations for historic organs around the world.

The physical console layout and controls were designed to mirror those of the Northrop Auditorium Aeolian-Skinner organ. A digital sample set of the Northrop organ has been created by Twin Cities-based ***Evensong Music*** which allows students and guest recitalists to prepare for performances in Northrop Auditorium.

The School of Music VPO has been provided with four organ sample sets representing some of the finest instruments from around the world:

Arp Schnitger (1721) - St. Michaelskerke, Zwolle, The Netherlands

Aristide Cavaillé-Coll (1882) - Eglise Saint-Etienne, Caen, France

'Father' Henry Willis (1876) - Salisbury Cathedral, Salisbury, England

Aeolian-Skinner (1936) - Northrop Auditorium, Minneapolis, MN

Additional sample sets will be added to the VPO in the future to support expanding music programming requirements.



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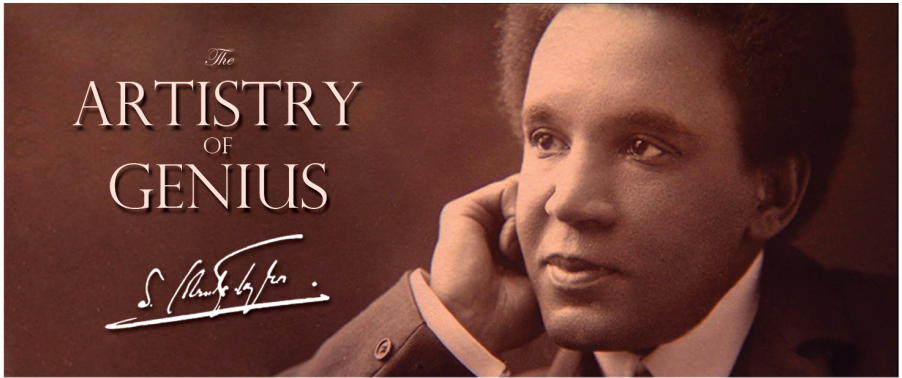
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Join us this summer for a unique choral experience as we unearth the remarkable choral orchestral works of Samuel Coleridge-Taylor. Under the leadership of Professor Matthew Mehaffey, the Summer Chorus is set to breathe new life into these forgotten gems, showcasing the profound beauty and dramatic depth that define Coleridge-Taylor's legacy.

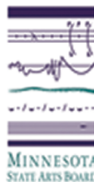
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Embark on this extraordinary journey with us and help bring Samuel Coleridge-Taylor's music back to the concert stage, where it truly belongs. Your participation is not just a performance, it's a tribute to a musical genius.

For more information and to register for Summer Chorus visit Oratorio.org



This activity is made possible by the voters of Minnesota through a grant from the Minnesota State Arts Board, thanks to a legislative appropriation from the Arts and Cultural Heritage fund.



REHEARSALS
July 8, 10, 15, 17, 22, 24, 29, 31
7:00-9:30 pm
Ferguson Hall / UMN School of Music

CONCERT
Saturday | August 3, 2024 | 7:30 pm
Ted Mann Concert Hall