



CHRISTMAS REORCHESTRATED

Thursday, December 22nd, 2022, 7:30PM

Old First United Church of Christ

151 N 4th Street

Philadelphia, PA 19106

Christmas Overture (1911) Samuel Coleridge-Taylor
Orchestrated 1925 by Sydney Baines

Immanuel Mykyta-Chomsky, Conductor

Vánoční preludium (Christmas Prelude) (1939) Vítězslava Kaprálová
Davey Hiester, Conductor

Weihnachtsmusik (Christmas Music) (1921) Arnold Schönberg
Orchestrated 2022 by Davey Hiester

Jordan Brooks, Conductor

World Premiere

Intermission

Suite from L'enfance du christ (1850-1854) Hector Berlioz
Suite assembled 2022 by Immanuel Mykyta-Chomsky

Dominique Travis-Bey, Tenor

Rozime Lindsey, Baritone

Immanuel Mykyta-Chomsky, Conductor

World Premiere

I. La Fuite en Egypt: Ouverture

II. Trio pour deux flûtes et harpe

III. Air d'Hérode

IV. Les Devins font des évolutions cabalistiques et procèdent à la conjuration

V. L'adieu des Bergers à la Sainte Famille

VI. Le Repos de la Sainte Famille

VII. Marche Nocturne

CHRISTMAS REORCHESTRATED is for savoring the moment of the Holiday Season, taking inventory of the abundant blessings around us, being present in our surroundings amongst the notion that change is the only constant. Music exists on an unbroken continuum and this is where we are today, gathered together in a one-of-a-kind Christmas celebration, with two world premieres for our first performance in the beautiful, newly-renovated Old First United Church of Christ!

From Samuel Coleridge-Taylor and Sidney Baynes' delightful, grandiose rejuvenation of all-time Yuletide carols, to Vítězslava Kaprálová's invitation into her own meaning of Christmastime, and Jewish composer Arnold Schönberg's fusion of Catholic and Protestant hymns into a single musical entity, to Hector Berlioz's musical telling of the Holy Family's triumph and perseverance, the CCCO thanks you for joining us in this continuous journey, and wishes you most delightful regards for the Holiday Season!

VIOLIN I

Adah Kaplan, *Concertmaster*
Jonah Baer
Alberta Douglas
Anthony Monoyios

VIOLIN II

Emily Fischbach, *Principal*
Anna Vien Nguyen
Derek Hou
Victoria Zimmerman

VIOLA

Justin Williams, *Principal*
Caroline Kratz
Melissa Dunphy
Madalyn Sadler
Brett Frankel

CELLO

William Phillips, *Principal*
Jordan Brooks
Sam DiVirgilio
Tom Whitman

BASS

John Wallison, *Principal*
Hans Hibbard

FLUTE

Blue Shelton
Suzie Francis
Melissa Callegari, *Piccolo*

OBOE

Dan Koropecyk-Cox
Celia Wojcik, *English Horn*

CLARINET

Greg Glatzer
Alex Phipps, *E♭ Clarinet*
Lara Vercher, *Bass Clarinet*

BASSOON

Nolan Wenik
Davey Hiester, *Contrabassoon*

HORN

Daniel Klugman
Aidan Lewis

TRUMPET

Dan Horning
David Ortiz

TROMBONE

Jordan Rowan
Jay Costello
Samuel Johnson, *Bass Trombone*

HARP

Sarina Marone

PIANO

Immanuel Mykyta-Chomsky

ORGAN

Immanuel Mykyta-Chomsky

TIMPANI/PERCUSSION

Alex Snelling
Milo Paperman
Adam Rudisill

Christmas Overture

Samuel Coleridge-Taylor (1875-1912)

Orchestrated 1925 by Sydney Baynes (1879-1938)

Edited 2022 by Immanuel Mykyta-Chomsky (b. 2001)

Samuel Coleridge-Taylor was a British composer of Sierra Leone Creole descent. He was known for his trilogy of Cantatas on the story of Hiawatha of which was premiered when the composer was 22 years old. This first cantata was so popular during his life in England that it rivaled George Frideric Handel's *Messiah*, and Felix Mendelssohn's *Elijah*. Coleridge-Taylor graduated from the Royal College of Music in London while still a teenager after studying Composition and Violin, and would go on to work with Edward Elgar shortly thereafter. He put forth a large compositional output—of orchestral works, concerti, ballets, operas, cantatas, songs, chamber, and solo works—before tragically dying of pneumonia at age 37.

His *Christmas Overture* was only discovered after his death, when British Conductor Sydney Baynes orchestrated it in 1925. It incorporates popular Christmas carols, like *Good King Wenceslas*, which he then subjects to a set of variations. He then incorporates *Hark the Herald Angels Sing*, which then repeats in a majestic and grand final statement. Toward the end of his life, Coleridge-Taylor was collaborating with British Poet Alfred Noyes, composing incidental music to a play *The Forest of Wild Thyme: A Tale for Children Under Ninety*, a stage adaptation of a book of poetry he had already written in 1905. Sadly, the composer passed on before the production ever opened, and his music was never paired with the play in the theatre. Boosey & Hawkes issued the first publication of the *Christmas Overture* in 1925, making Baynes' orchestration available for performance. The orchestration brings even more life to the composer's delightful setting of the Christmas songs, with textures reminiscent of early 20th-Century orchestration giants such as Richard Strauss and Gustav Holst.

- *Immanuel Mykyta-Chomsky & Davey Hiester*

Vánoční preludium (Christmas Prelude)

Vítězslava Kaprálová (1915-1940)

Scored for the eclectic compliment of two Flutes, two Oboes, Horn, Trumpet, Harp, Piano, two Violin sections, and Cello Section, Vánoční preludium (Christmas Prelude) is a short offering from the Early-Middle 20th Century Austro-Hungarian/Czech Composer and conductor Vítězslava Kaprálová. Moments of tonal clarity shine like the sun and the moon through the snowy soundscape that her colorful harmonic palette and sensitive orchestration provide. She wrote the piece in two continuous sections, the first of which repeats at the end (ABA form.) On the outer ends of the piece, listen for the multi-layered rhythmic textures she builds through juxtaposition of the different instrument groups, creating a lively, festive hustle and bustle for the holiday season. The middle section is more of a reflective, pastorale-like style, with long solos in the winds and translucent textures that are built up from the piano part.

Kaprálová put forth a formidable body of compositions in her life—25 opus numbers plus more uncategorized works—which was sadly cut short at the young age of 25 when the composer fell ill with typhoid fever. Her strong Czech influences come through her pen, as the daughter of composer Václav Kaprál (who studied with Leoš Janáček) and as a student herself she studied with Bohuslav Martinů before going to France and working with Nadia Boulanger. Her other notable works include the Suite en miniature, Op. 1, which she orchestrated from a work for piano she composed at the age of 16; Military Sinfonietta, Op. 11; Suita Rustica Op. 19; Concertino for Violin, Clarinet, and Orchestra, Op. 21; as well as various other song cycles, chamber works, and piano works. Her legacy is carried forth today by the Kaprálová Society, based in Toronto, Ontario.

- Davey Hiester

Weihnachtsmusik (Christmas Music)

Arnold Schönberg (1874-1951)

Davey Hiester (b. 2000)

Weihnachtsmusik (translated as 'Christmas Music') is a little-known gem by Austrian-American composer Arnold Schönberg (1874-1951). Schönberg, a member and founder of the Second Viennese School, including Berg and Webern among others, is widely known for his pioneering work in atonal music and the development of the 12-tone technique. Although Weihnachtsmusik displays much of Schönberg's craft and innovation, 'Christmas Music' does not fall into this vein of atonality. 'Christmas Music' was originally composed as 'domestic music,' and was most likely used for a family occasion during the holidays. It was written in 1921 and was originally scored for the unique quintet of two violins, cello, harmonium, and piano. Schönberg devised this piece as a Chorale-Prelude while also making use of Bach-like contrapuntal writing. Two traditional Christmas hymns, 'Es ist ein Ros entsprungen' and 'Silent Night,' are used as the primary melodic material in this six-minute work.

Orchestrated for a chamber orchestra for this occasion, CCCO Music Director Davey Hiester expands the sound world of Schönberg's original. Hiester uses klangfarbenmelodie (sound-color-melody) to lead the melody around the orchestra through different instrument groups. This technique, used frequently by Schönberg and other 2nd Viennese School composers, creates an orchestrally rich sound-world from which the two Christmas hymns can emerge. Hiester's inventive orchestration also uses extended orchestration techniques including use of upper and lower register extremes, harmonics, muting, and bowing techniques in the strings. The resulting product is sure to be a welcome addition to the well-trodden Christmas music canon.

- *Jordan Brooks*

Suite from L'Enfance du Christ, Op. 25

Hector Berlioz (1803-1869)

Immanuel Mykyta-Chomsky (b. 2001)

Hector Berlioz began his oratorio, L'Enfance du Christ in 1850, and completed it in 1854. Most of it was written between 1853 and 1854, but some of it was written earlier. In fact, he made the first sketches of

the oratorio at a card game in 1850. The rest of the oratorio was composed in pieces, with the second part (La Fuite en Egypte) being composed in 1850, the third part (L'Arrivée à Saïs), being composed in 1853, and the first part (Le Songe d'Hérode) being composed last, in 1854. Unlike much of Berlioz's music, which French audiences at the time did not like, with its huge orchestras and monumental and unconventional forms, L'Enfance du Christ seems to look back towards the 17th and 18th centuries, as it contains fugues, and memorable and beautiful melodies, as well as a smaller orchestra (there are no trumpets in the suite, and in the oratorio they barely play, and the timpani plays in one movement in the entire oratorio) but also has some of Berlioz's strange musical language.

The oratorio in its entirety runs for about 90-95 minutes. The suite contains seven sections selected from throughout the entire oratorio. The first movement is the Overture to the second part (La Fuite en Egypte), which is scored for two flutes, oboe, english horn, and strings. It is fugal, with a modal feel and portrays the holy family fleeing to Egypt. The second movement is taken from the third part, close to the end of the oratorio, and is a trio for two flutes and harp, one of the only pieces of chamber music that Berlioz ever wrote. It has two contrasting sections with the first returning at the end (ABA). The two flutes are used equally and have a lot of dialogue between them and the harp. The third and fourth movements of the suite are from the first part of the oratorio and feature Herod. The third movement is his aria, a long but beautiful aria where he sings about his worry that a child will overthrow him. The fourth movement is the sinister procession of the soothsayers in an odd time signature so it feels off balance, and more sinister, followed by Herod's second aria (with chorus) where he agrees to kill all newborn children so he will not be overthrown. These two movements use trombones which are associated with Herod himself. The fifth movement is probably the most famous movement of the oratorio. It is a choral movement (orchestra alone in the suite) portraying the shepherd's farewell to the Holy Family. It has a simple and pastoral, but beautiful melody and harmony, and three verses that are musically almost identical but with slight changes. The 6th movement in the suite pictures the Holy Family at rest and is a melancholy movement with a simple melody. The final movement is the nocturnal march, which is a long fugal movement and pictures the soldiers on patrol at night. The piece gains in intensity and volume as the soldiers get closer before dying away again to the end as the march disappears and the soldiers get further away.

- Immanuel Mykyta-Chomsky

Dominique Travis-Bey is a Philadelphia native who started singing in his great grand-father's church at a young age. For nine years, he trained as a tenor with the Keystone State Boychoir while participating and placing in multiple Pennsylvania Music Educators Association (PMEA) competitions during his high school years. He soloed in the Faure Requiem with the Keystone State Boychoir and, most recently, the Epiphany Singers, a semi-professional Philadelphia-based choir that he sings with now. Dom plays piano and also experiments with original works. He would like to thank his mother and father.

Originally from Philadelphia, baritone **Rozime Lindsey** is currently pursuing his Bachelor of Music degree in Performance and Music Education at Boston University, studying voice under the tutelage of Penelope Bitzas. In Summer 2022, Rozime was selected as an Emerging Artist with the Bach Roots Festival, performing as soloist and chorister in the St. Matthew Passion. As a member of the All-City Philadelphia Chorus and Orchestra, Rozime has had the honor of performing for President Joseph Biden and Pope Francis. With the All-City Philadelphia Chorus, he has also performed numerous concerts under the baton of Yannick Nezet-Seguin of the Philadelphia Orchestra and Metropolitan Opera. In addition to his performing, Rozime serves as an intern with Juventas New Music Ensemble, focusing on outreach and educational programming.

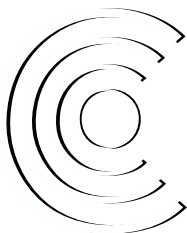
Jordan Brooks is a conductor and cellist based in Philadelphia, Pennsylvania. He is currently Conductor in Residence with the Center City Chamber Orchestra, Assistant Conductor for the University of Pennsylvania Symphony Orchestra, and a freelance cellist in the Philadelphia area. Jordan recently graduated from Temple University where he earned a Bachelor of Music degree in cello performance. He studied cello with John Koen of the Philadelphia Orchestra, serving as Principal Cello of Temple University Symphony Orchestra, where he was involved with dozens of world premieres of local composers. As a conductor, Jordan counts among his conducting teachers and mentors Kenneth Kiesler, Kensho Watanabe, Andreas Delfs, and Thomas Hong. Additional conducting studies include Conductors Retreat at Medomak and Miami Music Festival Opera Conducting Bootcamp. Next summer he will be an assistant conductor at the Berlin Opera Academy.

Immanuel Mykyta-Chomsky currently studies Piano with Peter Takacs at the Oberlin Conservatory. He has performed in Masterclasses with Victor Rosenbaum, Leon Bates, Lydia Artymiw, Spencer Myer, Christopher Taylor, Robert Weirich and Karen Kushner, the Horszowski Trio, David Finckel and Wu Han. An avid collaborator, he played in chamber ensembles for more than a decade and was a member of Settlement Music School's Gray Charitable Trust Advanced Study Trio for three years. He also served as principal keyboardist for the Philadelphia Youth Orchestra, as well as tour accompanist for the Keystone State Boychoir. At Oberlin, he has performed with Oberlin's student-run Musikos, in the Sacred Heart Chamber Music series, with the Oberlin Orchestra and Contemporary Music Ensemble, and regularly accompanies instrumental and voice students. He has studied conducting with Raphael Jimenez and Tiffany Chang at Oberlin Conservatory, and Miguel Harth-Bedoya at the Summer Orchestral Conducting Institute. He currently serves as Associate Conductor of the Center City Chamber Orchestra, and the Northern Ohio Youth Orchestra's Philharmonia Ensemble, and was an Apprentice Conductor for Oberlin Opera Theatre's fall production working with Maestro Joseph Mechavich. Summer training programs have included Bowdoin Music Festival, Gijon Piano Festival, Atlantic Music Festival, Tanglewood BUTI, Brevard Music Center, Curtis Summerfest, Luzerne Music Center and Point Counterpoint.

West Philadelphia native **Davey Hiester** enjoys a multi-faceted life in music and beyond. Currently a fourth year undergraduate student at The University of Texas at Austin, Hiester studies Bassoon Performance with Professor Kristin Wolfe Jensen and Conducting with Professor Douglas Kinney Frost. Heavily invested in innovative programming, concert curation, local collaboration, and community focus, Hiester is the Music Director and President of the Center City Chamber Orchestra, which he founded in Philadelphia in 2018. Since 2022, he has also served as Music Director of Lab Orchestra, bringing together the UT Butler School of Music together in the Chamber Orchestra setting, with commitment to performing works by UT Composers. At UT, Hiester holds the positions of Teaching Assistant to Professor Sam Lipman and Personnel Coordinator for CLUTCH New Music. As a bassoonist and contrabassoonist he has appeared with the Lubbock Symphony, Brazos Valley Symphony Orchestra, River Oaks Chamber Orchestra UNCHAMBERED Series, Reading Symphony Orchestra, Berks Sinfonietta,

Symphony in C, and Density512. Summertime performance engagements include Fellowships at the Miami Music Festival, National Symphony Orchestra Summer Music Institute, UT Conducting Workshop, and with the Trinity Laban Symphony Orchestra in London. Prior to college, his primary bassoon mentors are Holly Blake and Mark Gigliotti of the Philadelphia Orchestra.

Hiester is a proud alumnus of Girard Academic Music Program Middle School and Central High School's 277th Class, where he was in the inaugural cohort of the Philadelphia Orchestra All-City Fellowship. He has studied Composition with Benjamin C. S. Boyle and Russell Podgorsek, and Orchestration with Yevgeniy Sharlat and Donald Grantham. Other accolades include national recognition from the Hispanic Scholarship Fund, designation as an Emerging Composer by TriBeCa New Music, and a composition prize from the National Federation of Music Clubs. His works have been performed by musicians from the Philadelphia Orchestra, Metropolitan Opera Orchestra, River Oaks Chamber Orchestra, and International Contemporary Ensemble. He founded 215512BBQ as Pitmaster and Executive Chef in 2021, has grown to recognition in Philadelphia and Austin for his barbecue. When not doing long tones or pondering orchestration techniques, Hiester can be found playing basketball and pickleball, spending time with family and friends, and watching sports! He extends gratitude to his family, the musicians and community of the CCCO, his mentors, friends, neighbors, and all who bring inspiration.



Tonight's concert is brought to you by:



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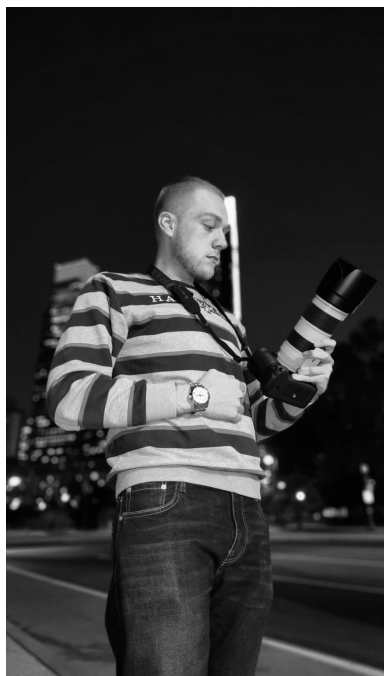
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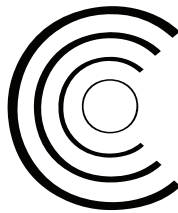
Center City Chamber Orchestra

Davey Hiester, Music Director & President

Immanuel Mykyta-Chomsky, Assistant Conductor

Jordan Brooks, Conductor in Residence

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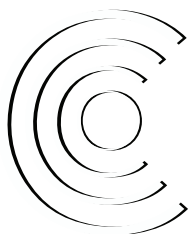
**Tonight's concert is dedicated to the
Musicians of the Philly POPS.**

Mission

The Center City Chamber Orchestra (CCCO) seeks to embody and support necessary societal change with innovative performances, leadership, and artistic collaborations.

Vision

We envision a world where high quality orchestral music is socially equitable, representative of its surrounding community, and relevant to the everyday lives of young people.



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