

Music
Makers
'72-'73

Ninth Concert Season

SCHOLA
CANTORUM

Royal Stanton, Founder-Conductor



*A Musical Community Service
of De Anza and Foothill Colleges*

Ninth Concert Season

The Schola Cantorum

Royal Stanton, Music Director

Robert Newton, Accompanist

presents the

FOURTH CHORAL POPS

with featured guest artist

JESTER HAIRSTON

Saturday, June 9, 1973

8:00 p.m. Flint Center, De Anza College

*The Schola Cantorum is a function of the Office of Community
Services of the Foothill College District, and is
based at De Anza College.*



DR. JESTER HAIRSTON

Jester Hairston graduated from Tufts University, Boston, where he majored in music. He also studied music theory at the Juilliard Institute of Music, New York. For thirteen years he was assistant conductor for the famous Hall Johnson Negro Choir. During that time he trained choirs for radio and Broadway shows with such outstanding artists as Andre Kostelanetz, Don Voorhees, Alfred Wallenstein, Fred Waring, and the late Al Jolson.

Dr. Hairston came to Hollywood in 1936 when the Hall Johnson Choir sang the choral music for "Green Pastures." Since that time he has conducted his own professional choir in many films. He has played character roles in films and on television. For sixteen years he played the comedy role of Le Roy, the Kinfish's brother-in-law on the Amos n' Andy television and radio shows. Dr. Hairston did the choral music for "Lillies of the Field" and it was his voice as that of Sidney Poitier singing the theme from the picture. Many of Dr. Hairston's choral arrangements are recorded by the Walter Schumann Choir.

He recently returned from his third government-sponsored good will tour of Africa. There he worked with choirs and choirmasters; teaching Afro-American folk songs. As an actor, Dr. Hairston played the role of Charles, the butler in "In the Heat of the Night," and was a member of the quartet in "Finian's Rainbow," starring Fred Astaire. CBS television has released a documentary special on Hairston and his work with the Utah State University Choir. His latest album of folk songs was made with that excellent choir.

Program

A CHEERFUL OPENER:

STOMP YOUR FOOT (from "The Tender Land") Aaron Copland

Bright and Spring-like, steeped in purely American exuberance, this cheerful country dance opened the Schola's first "Choral Pops" a few years ago, and is again called upon to get us off to a good start.

ROBERT NEWTON and CAROL NEWTON, pianists

ANTHEMS FROM A "GOLDEN AGE" OF BIG AMERICAN CHOIRS

1900-1940:

EMITTE SPIRITUM TUUM..... Franz Joseph Schuetky

Send forth Thy Spirit, O Lord our God eternal,
And let the face of the earth be renewed.

BEAUTIFUL SAVIOUR Setting by F. Melius Christiansen
ROSEANNE SWARTZ, mezzo soprano soloist

STANT SYON ATRIA (from "Hora Novissima")Horatio Parker

(Anthem for Double Choir)

There stand those halls on high,
There sound the songs of joy in noblest measure.
There are the martyrs bright
In heaven's o'erflowing light, the Lord's own treasure.

In pastures fresh and green
The white-robed saints are seen, forever resting;
The kingly throne is near,
And joyful shouts we hear, of many feasting.

SALVATION IS CREATED P. Tschesnokoff

O THOU IN WHOSE PRESENCEAmerican hymn by Freeman Lewis
Setting by Noble Cain

Anthems? On a Pops concert?? Well - yes. To begin with, some of this music has long been among the most "popular" literature sung by American church choirs. It is familiar, tuneful, and tied to the fond memories of thousands of church choir singers. But we sing it for another reason: it was written for large choruses like The Schola, choruses possessed of a big, sonorous tone. The music calls for multiple parts and a richness which only a large group can generate.

The names of Christiansen, Cain and Horatio Parker are deep in the fibre of American choral music because of their great influence on idioms and customs during this "Golden Age". The works by Schuetky and Tschesnokoff, though not American in origin, were the staples of the concert repertoire of college and church choirs for decades. Indeed, they still are.

The excerpt from Horatio Parker's oratorio "Hora Novissima" represents the most popular American choral "masterwork" around the turn of this century. It swept Europe and particularly England after its first performance by the Church Choral Society of New York in May, 1893. A curious note: The President of the society was the eminent banker, J. Pierpont Morgan! The text is from a rambling 12th-century poem describing the pleasures of heaven. The music is the epitome of the massive "big-choir" sound.

And really - is there ANYONE present tonight who doesn't know this classic setting of "Beautiful Saviour"? At least the melody?

We hope all these pieces will bring a fond twist or two of memory to many of you.

OUR "PIECE DE RESISTANCE" FOR THE EVENING:

SERENADE TO MUSIC Ralph Vaughan Williams

Violin obbligato: Michael Graycar

Pianist: Robert Newton

Incidental solos by the following Schola members:

Penny Carlson	Jim Bessey
Scott Grunstead	Jim Fortin
Bob Nyden	Deanne Teall
Jim Paris	Marcia Hall
Debbie Anderson	Natalie Churchill
Connell Korb	Margaret Allison

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears...

Shakespeare's lovely poem in praise of music (Merchant of Venice, Act V, Scene I) was set to hauntingly Romantic music by the composer for thirteen of his soloists friends in 1938. Ever since it has been a favorite of soloists and choirs, both for its musical charm and because it gives a lot of aspiring soloists a chance for satisfying "one-liners". The solos, choruses and accompanying instrumental parts all blend, in keeping with Shakespeare's lines, to "...become the touches of Sweet Harmony!"

SOME TUNEFUL FOLKSONGS:

GENTLY, GENTLY Catalonian Song, arranged by Royal Stanton

SOLOISTS: NATALIE CHURCHILL, soprano JIM PARIS, tenor

Composed for the first De Anza Chorale in 1967, the words are by the composer.

TEN THOUSAND MILES American folksong, arr. by Roy Ringwald

If you've been fretting that all the music so far was too serious for a Pops concert, sit back and relax. We think you'll find that The Schola's accustomed dignity becomes pretty badly fractured with this one. The tune is an old American temperance ditty ("Father, dear Father, come home with me now"), and what Stanton and The Schola have done to it is, indeed, Something Else! Enjoy!

INTERMISSION

AMERICAN SPIRITUALS AND SONGS

Arranged and composed by Dr. Jester Hairston
Conducted, with commentary, by our guest artist, Dr. Jester Hairston

Instrumentalists: GARY MARCHETTI, Percussion KEN SMITH, Bass

DEEP RIVER (Contralto soloist: CLAUDIA TRUE)

WE'RE GOIN' TO DAT BALL LONG JOHN DONE GONE

WADE IN DE WATER I WANT JESUS

CHRISTMAS GIFT RING DE CHRISTMAS BELLS

O HOLY LORD AMEN
(Soprano soloist: DEANNE TEALL)

The first concert to sell out the new Flint Center, on June 6, 1971, was the Third Choral Pops featuring Dr. Hairston. Ever since, we have been pressed with requests to have him back again, and are overjoyed to be able to comply with tonight's presentation. As you join in singing "Amen" tonight (and you WILL, you know!) you will know why no words can express our great pleasure in once again being privileged to work with this great man.

Conductor, arranger, composer, personality of motion pictures, radio and television, festival director, actor, goodwill ambassador for the U.S. State Department to various countries, holder of honorary Doctorates from various universities, associate of the great and near-great for over a half-century - the list of credits goes on and on in Dr. Hairston's wake. Perhaps the most significant fact is that the world over there are literally thousands of persons who KNOW that Dr. Hairston is their friend - and a very personal one at that. His power with an audience is awesome, and we know that you will be captured by it tonight.

The Schola is honored by his presence.

Recordings of previous Schola concerts, including the first Hairston event, the Sixth Messiah Sing, and The Virtuoso Chorus, Volume II, are available for purchase in the foyer.

The Schola Cantorum

June, 1973

David Reese, President
 Secretary, Nadine Patterson
 Business Manager, Florence Kashian
 Publicity Chairman, Janice Riese

Vice President, John Perkins
 Treasurer, Delbert Fillmore
 Asst. Business Manager, Nancy Downing
 Ticket Manager, Connell Korb

THE SCHOLA CANTORUM ANNOUNCES ITS TENTH ANNIVERSARY SEASON, 1973-74 (Debut Concert November 13, 1964)

FIRST CONCERT: FRIDAY, NOVEMBER 16, 1973 - Flint Center

A GERMAN REQUIEM - Johannes Brahms and a Major A Cappella masterwork.

The Schola Cantorum and the Nova Vista Symphony will open their seasons with a combined concert, with the Nova Vista serving as hosts this time. Nelson Tandoc will conduct the Brahms Requiem, and Mr. Stanton the unaccompanied work.

SECOND CONCERT: SUNDAY, JANUARY 27, 1974 - Flint Center (Repeat Concert) SUNDAY, FEBRUARY 3, 1974 St. Mary's Cathedral, San Francisco

Featuring Masterworks for organ and chorus.
 Robert Newton, Organist

THIRD CONCERT: SUNDAY, MARCH 31, 1974 - Flint Center

BRUCKNER: GREAT MASS IN F MINOR
 BACH: A CANTATA FOR LENT

With the Orchestra of The Schola Cantorum

FOURTH CONCERT: SATURDAY, JUNE 8, 1974 - Flint Center

FIFTH CHORAL POPS, featuring "A Decade of Favorites", music selected by Schola members from the lengthy repertoire of ten years of Schola concerts as being their personal favorites.

FIRST SOPRANOS

Deanne Teall, Leader
 Debbie Anderson
 Anne Becker
 Marily Brydon
 Natalie Churchill
 Marion Cochran
 Maggie Daane
 Joelle Davis
 Nadyne Davis
 Lisl Day
 Marjorie Dean
 Carla Dodd
 Marion Flaherty
 Florence Kashian
 Dora Kawamoto
 June Marlor
 Carol Newton
 Frances Newton
 Sally Peters
 Roseanne Swartz
 Annette Thorsrud
 Nancy Yewell

SECOND SOPRANOS

Diane Bader, Leader
 Mimi Bernard
 Beverly Bernhardt
 Josephine Campbell
 Valerie Campbell
 Penny Carlson
 Jane Differding
 Arlene Ervin
 Joyce Hannaford
 Sandy Hanenburg
 Maria Hartman
 Audrey Jehning
 Lenore Meadows
 Dorothy Morrison
 Nancy Newton
 Marjorie Osborne
 Janice Riese
 Judith Tauber
 Lynn Touton
 Colleen Watson

FIRST ALTOS

Lois Budd, Leader
 Margaret Allison
 Linda Anderson
 Kristin Crawford
 Nancy Downing
 Caroline Duff
 Jean Ehret
 Anne Fnea

Rachael Frederickson

Marcia Hall
 Llyssa Helgesson
 Roxann Jarrett
 Connie Kuck
 Pat Mathis
 Patricia Morefield
 Marion Noble
 Barbara Nyden
 Nadine Patterson
 Ruth Peters
 Betty Petersen
 Elizabeth Seitz
 Diana Shull
 Joan Sprague
 Norine Stanton
 Sandra Thompson

SECOND ALTOS

Mark Kerr, Leader
 Lu Bingham
 Rhondda Bradbury
 Carol Brink
 Celene Claude
 Ann Cummings
 Mark Daly
 Ellen Donnelly
 Jean Korten
 Kathryn Mezger
 Janice Mills
 Betty Normandin
 Roberta O'Connell
 Virginia Pawell
 Sara Phillips
 Patricia Rohrs
 Nathalie Simpson
 Dottie Smith
 Ann Troxell
 Claudia True
 Carla West
 Parma Wisniewski
 Linda Zilliox

FIRST TENORS

Arthur Borchers, Leader
 Delbert Fillmore
 Scott Grunsted
 Ralph Johnson
 Warren Mack
 Robert Nyden
 James Paris
 Ted Simmons
 Jerome Sowul

SECOND TENORS

Michael Adams, Leader
 Fred Allardyce
 John Bingham
 Richard Calder
 Joseph Hepburn
 Sam Jackson
 Rudy Metz
 Kirby Miller
 John Olivier
 Myron Sandberg
 Carroll Steele
 Milton Stocking
 Tom Wisdom

BARITONES

Hallard Kinnison, Leader
 John Bader
 Jerry Bauer
 James Bessey
 Edwin Brink
 James Davis
 John Dilks
 Robert Fisher
 Conn Korb
 Christiaan Lievestro
 Michael Morris
 Larry Rippere
 Robert Sayles
 Don Silvius
 Robert Stainton
 Reinhold Sundeen
 Robert Watson

BASSES

John Hem, Leader
 John Breakwell
 Lionel Carufel
 Ulric Dennis
 John Ehrman
 James Fortin
 Robert French
 David Irvine
 Robert Isaacs
 Michael Kuranoff
 Jon Lancaster
 Kris Nyden
 John Perkins
 Ken Peters
 David Reese
 Theodore Roumbanis
 George Willev



ROYAL STANTON

Royal Stanton is nationally recognized for his leadership in creating college and community choral groups, including the Foothill Community College District-sponsored Schola Cantorum, now in its ninth season. He has had choral training from Robert Shaw, Roger Wagner, John Finley Williamson, and John Smallman. For three years he was a student of the famed Arnold Schonberg. The Schola Cantorum founder-conductor is a member of the Fine Arts Division at De Anza College. He is also conductor of the De Anza College Chorale and the Vintage Singers.



Music Makers '72-'73

The Schola Cantorum

Sunday, November 12, 8 p.m./ Flint Center, De Anza College

The Nova Vista Symphony

Friday, November 17, 8 p.m./ Flint Center, De Anza College

The Nova Vista Symphony

Sunday, January 21, 3 p.m./ Flint Center, De Anza College

The Schola Cantorum

Sunday, January 28, 8 p.m./ Flint Center, De Anza College

The Master Sinfonia

Sunday, February 4, 8 p.m./ Foothill College Theatre

The Nova Vista Symphony

Friday, March 2, 8 p.m./ Flint Center, De Anza College

The Schola Cantorum with The Nova Vista Symphony

Sunday, April 8, 8 p.m./ Flint Center, De Anza College

The Nova Vista Symphony

Friday, May 18, 8 p.m./ Flint Center, De Anza College

The Master Sinfonia

Sunday, May 27, 8 p.m./ Foothill College Theatre

The Schola Cantorum

Saturday, June 9, 8 p.m./ Flint Center, De Anza College

A special season discount book of tickets is a feature of this year's season of concerts by the Nova Vista Symphony, the Schola Cantorum, and the Master Sinfonia. The book includes six tickets for \$6 with tickets good for any season concerts. These tickets are transferrable but not refundable. Ticket information is available from the Flint Center box office, telephone 257-9555; and the Foothill College box office, telephone 948-4444. Season brochures may be obtained at the Office of Community Services at De Anza College, telephone 257-5550, ext. 521; and Foothill College, 948-3523, ext. 521.