

music in the mountains presents

Requiem for the Living

Composed by Dan Forrest

FEATURING



Dr. Ryan Enright Organist | **Liisa Davila** Soprano Soloist | **MIM Chorus**

Sunday, November 7 3pm



IN MEMORIAM



Carol Hamilton

Carol Hamilton, along with husband Robert, was a major donor of MIM that included 17 years as sponsor of the MIM Chorus. Carol and Robert were honored for their generosity and support with the Maestro Award in 2009 and the Golden Baton in 2017. They opened their beautiful gardens in Lake Wildwood from 2006-2018 for the annual Maestro Awards Party and hosted chorus parties on several occasions. After earning her BS in Nursing in 1956 in San Francisco, Carol began her nursing career as a public health nurse then did general duty nursing before returning to public health nursing in 2 different school districts. She also served as Captain in the US Air Force Reserve Air Evacuation Unit. Carol had a long time passion for animal rescue and always had numerous animals under her care. Her caring nature, friendly smile and generosity will be greatly missed by her many friends and animals alike. Carol passed away on April 13, 2021.



Tim Alsup

Tim Alsup was a 22-year member of MIM chorus singing in the Bass I section. He loved singing and considered the chorus his family. Born in Illinois, Tim moved to Grass valley as a boy where he attended Lyman Gilmore Middle School and Nevada Union High School before earning a degree from California State University, Chico. Tim was a licensed acupuncturist, fireworks specialist and a mechanic. Tim passed away November 9, 2020.

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TABLE OF CONTENTS

In MemoriamInside Front Cover

Underwriters, Sponsors,
MIM Board & Staff3

Requiem for the Living Program4

MIM Chorus4

Ryan Murray Bio5

Dr. Ryan Enright Bio6

Liisa Davila Bio7

Program Notes8

Donors22



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PROGRAM

SOPRANO I

Austin, Julie
Bellevia, Janet
Butler, Amy*
Dahlgren, Jennifer
Menmuir, Doria
Perry-Thistle, Joy
Shine, Molly
Van der veen, Judy

SOPRANO II

Bellevia, Janet
Bertaccini, Ruth*
Donnelly, Pat
Erickson, Beverly
Meincke, Kathryn
Mosely, Joan
O'Hehir, Martha

ALTO I

Amaral, Julia
Chavez, Hilda
Chilton, Katie
Clappier, Joan*
Darlington-Person, Jenny
Darlington, Marilyn
DeMartini, Linda
Poff, Jean
Rackowski, Stephanie
Randall, Linda
Wagner, Betsy

ALTO II

Chalpin, Susan
Cipollone, Carla
D'Andrea, Madeline
Donahue, Nancy
Hodge, Hilary
Johnson, Ann
Kendrick, Nancy
Primrose, Jane
Riese, Ruth Anne
Stradinger, Kathleen*

TENOR I

Brown, Karen
Kenney, Judy

TENOR II

Brown, Terry
Simon, John
Thomsen, Jeff
Wallace, David
White, Chris
Wilson, Keith

BARITONE

Darlington, John
Grant, Jerry
Thomas-Rose, Stan

BASS

DeGruccio, Rick
Fry, Brian
Kane, Chris
McProud, Clarence
Metzner, Dean
Tassone, Stephen

MUSICIANS

ORGAN Enright, Dr. Ryan

HARP Allvin, Kerstin

OBOE Behmer, Cindy

CELLO Chen, Jia-Mo

PERCUSSION Darling, Matthew

VIOLIN Friedhoff, Jolan

FLUTE Lenoir, Jane

Twelve Pieces, Op. 58

Rachel Laurin

Prelude

Fuga seriosa

Fête

Jean Langlais

Dr. Ryan Enright, organ

Aprile

In van preghi

L'alba separa dalla luce l'ombra

Paolo Tosti

Liisa Davila, soprano

Kerstin Allvin, harp

Exultate Jubilate

W. A. Mozart Alleluia

Liisa Davila, soprano

Dr. Ryan Enright, organ

INTERMISSION

Requiem for the Living

Dan Forrest

Liisa Davila, soprano

Matt Hidalgo, tenor

Requiem for the Living

is dedicated in loving memory to longtime chorus underwriter Carol Hamilton, and longtime chorus member, Timothy Alsup
(see inside front cover).

CONCERT UNDERWRITERS

George & Jo Ann Rebane

Randy & Blair Newsome

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BIO | Ryan Murray

Ryan Murray is currently the Artistic Director and Conductor of Music in the Mountains and the Associate Conductor of the Modesto Symphony Orchestra. He is also the Director of Symphony Orchestra & Opera at California State University, Sacramento, and the Conductor for the Sacramento Youth Symphony's premier orchestra. An award-winning opera conductor, Ryan spent his early career working as an assistant conductor and répétiteur, and is currently the Music Director of Opera Modesto. He has served as assistant conductor for opera productions at the Sacramento Philharmonic and is the past Music Director of Fresno Grand Opera, and previously worked as a staff conductor for the Bay Area Summer Opera Theater Institute (BASOTI) and The Opera Academy of California in San Francisco. Effortlessly moving between genres, Ryan currently enjoys a wide range of performance genres & platforms, including traditional orchestral and operatic repertoire, pops performances, movies in concert, and a notable emphasis on contemporary American operatic works.

Ryan was recently awarded second place in the 2019 American Prize for Professional Orchestral Conducting for his work with the Modesto Symphony, and has garnered national recognition for his dynamic, compelling performances of contemporary opera as the winner of the 2017 American Prize in Opera Conducting for his highly lauded production of *A Streetcar Named Desire*. He was a 2016 semi-finalist for the Ernst Bacon Memorial Award for the Performance of American Music for his production of Jake Heggie's *Dead Man Walking*. Ryan is also a past winner of the Vienna Philharmonic's prestigious Ansbacher Fellowship for Young Conductors, and spent the summer in residence alongside the Vienna Philharmonic at the 2014 Salzburg Festival.

A charismatic pops conductor, Ryan has worked with prominent artists such as Storm Large of Pink Martini, SuperDiamond and the phenomenal symphonic tribute to David Bowie. He has led some of the top vocalists from Broadway and beyond, including Ben Crawford (Broadway's *The Phantom of the Opera*), Ashley Brown (Broadway's *Mary Poppins*), and Alli

Mauzey (Glinda from *Wicked*), as well as some of today's top young jazz vocalists including Tony DeSare and James Tormé. With an enthusiasm for film scores, Ryan

enjoys the unique challenges of conducting movies in concert and was recently added to the Disney & ICM Approved Conductors list. Recent and upcoming performances include Disney's *Pirates of the Caribbean: The Curse of the Black Pearl*, Pixar Animation Studios' *Pixar in Concert* and *Star Wars: A New Hope*.

Ryan holds degrees, summa cum laude, in Bassoon Performance and Voice Performance from California State University, Sacramento and also holds a master's degree in Music Business from the Berklee College of Music where he studied with

industry professionals to develop tools for success in the modern music industry, including new technology, policy, law and finance. Driven by a lifelong passion for learning, Ryan has attended conducting masterclasses and seminars around the world. Ryan recently attended the Cabrillo Festival of Contemporary Music's Conductors Workshop, and was one of just eight conductors worldwide to be invited to the Musiikin aika Summer Festival Masterclass in Finland led by Musical America's 2017 Conductor of the Year & Principal Guest Conductor of the Los Angeles Philharmonic, Susanna Mälkki. He also recently attended a contemporary music symposium led by Alan Gilbert featuring the New York Philharmonic. Past events include the Aurora Chamber Festival in Sweden, where he studied under Maestro Kurt Masur, the Lucerne Festival Academy's Conducting Masterclass in Switzerland, and the Eastman School of Music's Summer Conducting Institute. Widely praised for his tireless work ethic, natural poise, and impassioned, inspired performances, Ryan continues to connect deeply with orchestras and audiences alike, and has proven to be a formidable presence on the podium.



BIO

Dr. Ryan Enright



A native of Montreal, Quebec, Enright received both his bachelor's and master's degrees—and Artist Diploma—in organ performance from McGill University. His teacher for the first two degrees was John Grew and the third was William Porter. Enright received his DMA in organ performance from the Eastman School of Music, where he studied repertoire and improvisation with William Porter. His first organ teacher in Montreal, Marc-André Doran, an excellent musician and organist, instilled in him a passion for organ playing and the great works of the literature. Additional teachers in Montreal were Gaston Arel and Jean LeBuis. Enright has studied the art of improvisation with William Porter and Julian Wachner, and has taken workshops with Gerre Hancock, Thierry Escaich, Pamela Ruiten-Feenstra, and Christophe Mantoux on various styles and techniques of improvisation.

In California, he has performed at churches in the San Francisco Bay Area and Sacramento. He has competed internationally, and his awards include first prizes in the Canadian Music Competition (1997), Quebec Organ Competition (2004), and National Organ Playing Competition of the Royal Canadian College Of Organists (2007). In the summer of 2013, Enright accompanied the Sacramento Choral Society and Orchestra (SCSO) on their tour of

Italy (Venice, Lucca, and Rome). At St. Peter's Basilica, Enright played solos at communion (an improvised fughetta with "O Canada" as a fugue subject -it was July 1 after all!) and for the postlude. In 2015, he accompanied the SCSO again, this time to Northern France and England, performing a grand improvisation in French Classical style and other period music on the great 1741 Parisot organ (rebuilt, with some recent new pipework) of the Abbaye Saint-Martin de Mondaye in Normandy. (The improvisation can be found on Youtube.)

Enright relocated to Sacramento in October of 2011 to become Organist of St. John's Lutheran Church and accompanist for the Sacramento Choral Society and Orchestra, Sacramento State University's Women's Chorus and Men's Choir, and the Schola Cantorum of Sacred Heart Church. In August of 2016 Dr. Enright recorded an album entitled "St. John's Resounds" with his accomplished harpist friend Beverly Wesner-Hoehn. Recorded at St. John's on the splendid Bedient organ, the album consists of a Rachel Laurin's virtuosic Fantasy for organ and harp, and solo organ and harp works. Ryan's passions away from the organ loft include hiking, Argentine Tango, yoga, and whitewater rafting and kayaking.

BIO

Liisa Davila



Liisa Dávila has gained recognition for her vocal clarity and dazzling coloratura, combined with a richness and depth allowing her to possess a highly desired level of versatility in her work. Heard recently as Kitty Hart in Fresno Grand Opera's critically acclaimed performance of *Dead Man Walking*, Liisa was also recently seen as Liù in West Bay Opera's production of *Turandot*, where "her simple, understated Liù made major contributions to the production" (San Francisco Classical Voice). LA Splash also complimented her performance, saying Liisa "charmed rather than dominated. Her lovely clear soprano was spell-binding in both her arias." She has also performed as Donna Elvira in *Don Giovanni*, Pamina in *Die Zauberflöte*, Violetta in *La Traviata*, Poppea in *L'incoronazione di Poppea*, Hanna Glawari in *The Merry Widow*, Micaëla in *Carmen*, and the title role in Massenet's *Cendrillon*. Other roles in her repertoire include Mimi in *La bohème* and Juliette in *Romeo et Juliette*. Of her performance as Erste Dame in *Die Zauberflöte* with West Bay Opera, the San Francisco Classical Voice claimed Liisa (along with fellow Ladies Molly Mahoney and Michelle Rice) opened the opera "with the most sublime singing of the three-hour performance."

Liisa's concert work includes performances as a soprano soloist with organizations including MidAmerica Productions, Music in the Mountains Festival, Auburn Symphony, Gallo Center for the Arts, Bear Valley Music

Festival, and the Academy of All Hallows. Her repertoire includes traditional and contemporary works, such as Beethoven's *9th Symphony*, Mendelssohn's *Christmas Oratorio*, the Mozart *C Minor Mass* and *Vespers Solemnes*, Handel's *Messiah*, the Vivaldi *Gloria*, and the *Requiems* by Rutter, Duruflé, Mozart, and Fauré. An advocate of new music, Liisa premiered the concert role of Shamiram in *Ninos and Shamiram* by French composer Michel Bosc, performed in Assyrian for the The Assyrian Aid Society of America's Fourth Annual Mesopotamian Night.

A winner of multiple competitions, Liisa was a San Francisco District winner and a Western Regional Finalist for the Metropolitan National Council Auditions and a winner of the prestigious Maria and Ben Holt Scholarship. In 2010 she won the First International Phyllis Osterhout Vocal Competition, placed third in the Washington International Vocal Competition in Washington, DC, and was a semi-finalist for the Loren L. Zachary Competition.

Liisa's training includes participation in internationally recognized programs such as OperaWorks' Advanced Artist Program, the Pacific Opera Institute, Sherill Milnes' V.O.I.C.Experience 'Opera as Drama' program, and the International Festival of the Aegean's Greek Opera Studio. She holds a Bachelor of Music degree from California State University, Sacramento.

A Prayer for Rest: Dan Forrest's *Requiem for the Living*

Dan Forrest composed his *Requiem for the Living* as not only a prayer for mercy and peace for the departed, but even more so as a prayer of rest and comfort for the loved ones they leave behind making this piece a fitting tribute to honor the loss of two important people to our chorus: Long-time chorus underwriter, Carol Hamilton, and long-time chorus member, Timothy Alsup. They are greatly missed by our chorus and community.

What is a Requiem Mass?

Traditionally, a requiem mass is a funeral or memorial service of the Roman Catholic church. The title “Requiem” comes from the introit movement, which is the first liturgical² action in the service. Traditionally, a requiem begins with “Requiem aeternam dona eis, Domine,” which translates to “Rest eternal grant them, Lord.”

Common texts composers use correspond to the major musical parts of the liturgical service: Introit, Kyrie, Gradual, Tract, Sequence (Dies irae), Offertory, Sanctus, Agnus Dei, and Communion. However, not all composers include all of the texts, and some texts are often expanded into more than one movement. For examples of this look at Mozart's *Requiem*.

Brief History

Between the Middle Ages and today, these liturgical texts have inspired more than 2,000 requiem compositions, and these pieces form an important part of choral repertoire. Originally based on monophonic² chanting, Renaissance compositions were usually sung a cappella.³

Beginning around 1600, the dramatic character of the text began to appeal to composers and over time the requiem became a genre of its own. Composers also started favoring using instrumental musicians to accompany choirs and featuring soloist.

The oldest polyphonic⁴ requiem still in existence is by Ockeghem⁵ and was written before

1500. It is a work of small scope but was used as a model for later 16th Century composers particularly in its use of chant. The composer, Palestrina⁶ wrote nearly one hundred masses.

How is the *Requiem for the Living* different from other Requiems?

Forrest re-arranges the traditional order of the requiem mass in order to center the work around his theme of rest. He also inserts extra-liturgical texts that are not customarily found in a requiem, including passages from books of the Christian bible: Ecclesiastes, the Book of Job, and the Gospel of Matthew.

A Requiem, at its core, is a prayer for rest—traditionally, for the deceased. The five movements of Dan Forrest's *Requiem for the Living*, (2013), however, form a narrative just as much for the living, and their own struggle with pain and sorrow, as for the dead.

The opening movement sets the traditional Introit and Kyrie texts pleas for rest and mercy—using ever-increasing elaborations on a simple three-note descending motive. The second movement, instead of the traditional Dies Irae, sets Scriptural texts that speak of the turmoil and sorrow which face humanity, while yet invoking musical and textual allusions to the Dies Irae. This movement juxtaposes aggressive rhythmic gestures with long, floating melodic lines, including quotes of the Kyrie from the first movement.

The Agnus Dei is performed next (a departure from the usual liturgical order) as a plea for deliverance and peace; the Sanctus, following it, becomes a response to this redemption. The Sanctus offers three different glimpses of the “heavens and earth, full of Thy glory”, all of which develop the same musical motive: an ethereal opening section inspired by images of space from the Hubble Space Telescope, a stirring middle section inspired by images of our

own planet as viewed from the International Space Station, and a closing section which brings the listener down to Earth, where cities teem with the energy of humanity.

The Lux Aeterna which then closes the work portrays light, peace, and rest- for both the deceased and the living. The only English text in the piece are these words: "Come unto me, all ye who labor and are heavy laden, and I will give you rest." Forrest instructs that if the piece is performed in a non-English speaking country, that phrase should be sung in the audience's primary language. In other words, the audience is meant to hear the resolution of the theme in their native language.

Translation

1. Introit – Kyrie (Choir)

Requiem Aeterna dona eis, Domine,
et lux perpetua luceat eis.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie elesion. Christe elesion. Kyrie elesion.

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
Hear my prayer, for unto Thee all flesh
shall come.
Lord have mercy; Christ have mercy; Lord
have mercy.

2. Vanitas Vanitatum (Choir)

Vanitas vanitatum, omnia vanitas!
Pie Jesu Domine, dona eis requiem.
Lacrimosa,
et locutus est, pereat dies in qua natus sum.

Vanity of vanities, all is vanities!
(from Ecclesiasties)
Merciful Lord Jesus, grant them rest.
Full of tears,
(from the Dies Irae)
he said, Let the day perish wherein I was born.
(from Job 3:2-3)

3. Agnus Dei (Soprano solo and Choir)

Agnus Dei, qui tollis peccata mundi,
miserere nobis, dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem, miserere nobis,
dona eis requiem.

Lamb of God,
who takes away the sins of the world,
have mercy on us; grant them rest.
Lamb of God,
who takes away the sins of the world,
grant us peace; have mercy on us; grant
them rest.

4. Sanctus (Choir)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis!

Holy, Holy, Holy, Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest!

5. Lux Aeterna (Soprano solo and Choir)

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum: quia pius es.
Et lux perpetua luceat eis.

May light eternal shine upon them, O Lord,
in the company of Thy saints forever:
for Thou art merciful.
Light perpetual shine upon them.

(Tenor solo)
Come unto me,
All ye who labor and are heavy laden,
and I will give you rest.
(Matthew 11:28)

(Soprano solo and Choir)
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Dona nobis pacem.

Rest eternal grant to them, O Lord,
and let perpetual light-shine upon them.
Grant us peace.

¹Public worship

²Music consisting of a single music line, without accompaniment.

³without instrumental accompaniment

⁴Music, having two or more voices or parts, each with independent melody, but all harmonizing.^v

⁵Johannes Ockeghem was the most famous composer of the Franco-Flemish School in the last half of the 15th century.

⁶Giovanni Pierluigi de Palestrina was an Italian Renaissance composer of sacred music and best-known 16th-century representative of the Roman School of composition.

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