

North Hills Chorale Mission Statement

"The North Hills Chorale, Inc. is an adult choral ensemble dedicated to increasing the music literacy and education of its members, and increasing music awareness and appreciation in the local community. Organized on a volunteer, non-audition basis and open to all who love music, the Chorale seeks to perform technically challenging and broadening musical selections under professional direction at both concert performances and for various charitable causes."

Interested in joining our choir?

We are always looking for new members to join our group. We welcome people with varying levels of experience. Please come meet us and give us a try! Rehearsals for next year will begin early in September.

We rehearse every Monday from 7:30 until 9:30 P.M. at Kearns Spirituality Center. It is never too late to give us a call or send us an e-mail for membership inquiries. We'll always try our best to answer promptly!

For more information, please visit our website at
www.nhchorale.com

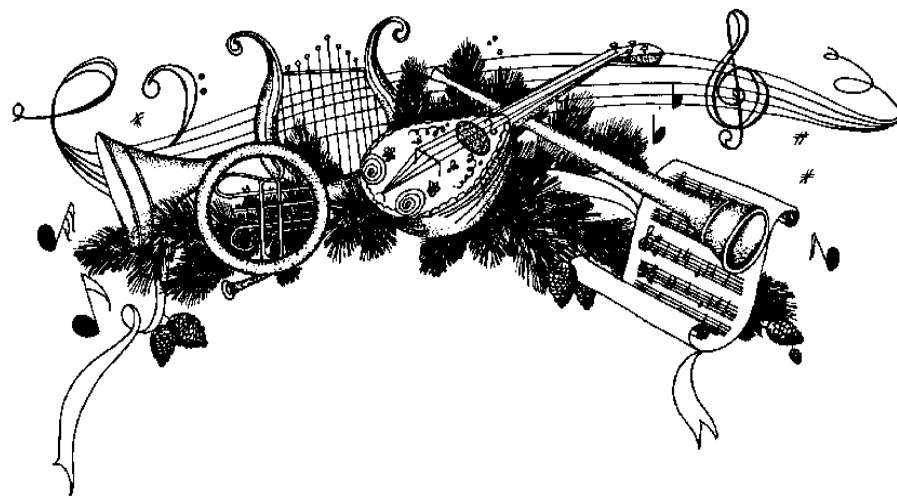
The North Hills Chorale would like to extend a special thanks to Agnes Raible, CDP and the Sisters of Divine Providence for their kindness and support.



The North Hills Chorale, Inc. is a 501c(3) non-profit organization that serves to provide opportunities for community outreach, education, and service. Your charitable donations are greatly appreciated.

The North Hills Chorale

presents:



"International Carols, American Composers"

Director - Thomas D. Koharchik

Associate Director - Megan Connelly Wodzinski

Saturday, December 6, 2014 7:00 PM

Sunday, December 7, 2014 3:00 PM

Kearns Spirituality Center

9000 Babcock Boulevard, Allison Park, Pennsylvania

Program

Hush! My Dear, Lie Still and Slumber

arr. Paul Carey

Carols and Lullabies:

Christmas in the Southwest

Conrad Susa

I. Oh, mi Belen!

II. El Desembre Congelat

III. Alegria

IV. A la Nanita Nana

V. Las Posadas

VI. Campana Sobre Campana

VII. En Belen Tocan a Fuego

VIII. El Noi de la Mare

IX. Chiquirritin

X. El Rorro

Daniel Burgun, Guitar

Rob Reams, Marimba & Vibraphone

Megan Connelly Wodzinski, Harp Synth & Piano

— — INTERMISSION — —

African Noel

arr. Andre J. Thomas

A Virgin Unspotted

William Billings

He Is Born, the Divine Christ Child

arr. John Leavitt

Our Director... Thomas D. Koharchik

Mr. Koharchik has been affiliated with the North Hills Chorale since January of 2003 and has been the Music Director since 2004. He is a 2003 graduate of Indiana University of Pennsylvania, where he received his BS in Music Education, and currently is pursuing a Masters Degree in Music Education from Duquesne University. He teaches General Music and Junior/Senior High Choir at Freeport Area School District and is the Musical Theater Director and Stage Manager for the district. He is a member of the American Choral Directors Association (ACDA), Chorus America, NAFME (formerly MENC), PMEA, and the Honor Society of Phi Kappa Phi. Mr. Koharchik serves as the Treasurer and Secretary of PMEA District 3. He served in the US Army for 14 years, ending his military service, which included a year long combat tour in Iraq, in July, 2012. He is married to Heather Koharchik and is a proud father of his three daughters, Abigail, Emily, and Hayley.

Our Associate Director ... Megan Connelly Wodzinski

Megan is completing her twelfth year as Accompanist for the North Hills Chorale. During the last three years she has also been Associate Director. She is a 2001 and 2003 graduate of Duquesne University with degrees in Piano Performance and Pedagogy, and the winner of the J. Cornetti Tucci Award for Piano Performance. She has also earned a Pennsylvania Classroom Teacher's certificate in Music K - 12, and is currently a music substitute for the Northern Area Consortium of schools as well as North Hills and Shaler. Recently, Megan opened the Megan E. Connelly Studio of Piano in Ross Township where she teaches private lessons ages 5 - Adult. Megan works as a vocal director for Act One in Pittsburgh. She is a member of the American Choral Directors Association, the National Association for Music Education (NAfME), the Pennsylvania Music Educators' Association (PMEA), the Orff-Schulwerk Association, and the Pittsburgh Musicians' Union. This past November 2, 2013, Megan married Michael Phillip Wodzinski at the Duquesne University Chapel.

North Hills Chorale Membership

Millie Arnett	Susan Knight	Peggy Sapp
Gilda Arroyo-Koskoff	Thomas Koharchik	Josephine Saya
Wendy Aurednik	Mary Lynn Korenich	Chris Slovak
Donna Babir	Mary Jayne Kress	Cheryl Smith
George Bigelow	Sr. Linda Lalic	Keith Stewart
John Coles	Sharon Lang	Larry Szramowski
Nancy Conley	Richard J. Maier	Betsy Thayer
Stacy Costa	Madeline Marx	David Thayer
Ralph DeStefano	Hope McGinnis	Sara Thimons
Vicky Dopp	Kathleen McGrath	Mark Tomczak
Mary Gallagher	Pat McGreal	Cherryl Trezza
William Ghrist	Kathy McKenna	Melissa VanderPlatt
Suzanne Gibbon	Sherry Meabon	Beth Wacławski
Sarah Hoffmann	Chris Moeller	Barb Whitehouse
John Ignatius	Robyn Moeller	Marcia Wielgus
Ralph Jahn	Bert Murhammer	Judy Young
Phyllis Jones	Rosemary Prager	
Ruth Ann Keen	Kay Rojik	

North Hills Chorale Board of Directors

Marcia Wielgus, President
 Betsy Thayer, Vice President
 John Coles, Treasurer
 Phyllis Jones, Secretary
 Mary Jayne Kress, Concert Coordinator
 Kathy McKenna, Librarian
 David Thayer, Choir Manager

All Is Well

arr. Joseph Graham

Shall I Silent Be

David L. Brunner

Ding, Dong! Merrily on High

arr. Paul Carey

Good Christian Men, Rejoice!

arr. Dan Forrest

Phyllis Jones, Piano Secondo

— — PROGRAM NOTES — —

Hush! My Dear, Lie Still and Slumber

While this simple Christmas lullaby is not a well-known carol, its melody is quite gorgeous and recognizable. American composer Paul Carey set this French carol in a contemporary style, using subtle dissonances and suspensions.

Carols and Lullabies: Christmas in the Southwest

Born in Springdale, Pennsylvania, in 1935, Conrad Susa was no stranger to the Pittsburgh area. He studied at the Carnegie Institute of Technology and the Juilliard School before serving as staff pianist for the Pittsburgh Symphony. He passed away in November, 2013.

Regarding *Carols and Lullabies*, Susa wrote:

Four of five years ago (from 1992) Philip Brunelle suggested I write him a companion to Britten's *A Ceremony of Carols*. To a composer, this tempting offer was another way of asking "How's about writing us a hit?" After several years of me writhing in doubt, a friend, Gary Holt, showed me a collection of traditional Spanish carols he had sung as a boy in Arizona. Excited, I juggled them around to form a narrative. I noted their many connections with Renaissance music along with their homey, artful simplicity. Finally, the

— — PROGRAM NOTES CONTINUED — —

overriding image of a Southwestern piñata party for the new baby led me to add guitar and marimba to Britten's harp and to compose connective music and totally re-conceive the carols. In an often overlooked detail in the Christmas Story, the New Baby bawls loudly as the shepherds leave in the final bars of *Chiquirritin*. His parents now must dandle and soothe him to sleep. Tired themselves, they drift off as the angels hover about them in protective adoration.

African Noel

Set to a traditional African rhythm, and using the melodic phrases from a Liberian chant *Bunawa*, Andre Thomas' arrangement of *African Noel* bridges the gap between a few cultures. The pulsating rhythm is contagious, but the inclusion of an off beat, changing meter relief section brings added surprise to the listener.

A Virgin Unspotted

A concert which highlights American composers would be nonsense if it did not include a work by one of the earliest and most prolific American composers, William Billings. This four verse hymn stays true to the original compositional style and showcases the importance of homophonic rhythms in early American music.

He Is Born, the Divine Christ Child

John Leavitt set this traditional French carol with a dance-like quality throughout the entire work. On several occasions, the lower parts imitate the sounds of drums as the top voices, singing in large open harmonies, bring out the carol with exuberance.

All Is Well

Originally recorded by Michael W. Smith, this arrangement for choir stretches the range of dynamics and ends with a glorious statement of praise.

— — PROGRAM NOTES CONTINUED — —

Shall I Silent Be

David Brunner is Professor of Music and Director of Choral Activities at the University of Central Florida. He writes:

In 1985 Dr. James Richard Joiner began the tradition of the Festival of Lights at Mississippi College. In 2010 Dr. James M. Meaders wished to honor him on the 25th anniversary of this tradition. "Shall I Silent Be" is the result of this special commemoration. George Herbert's text from the poem *Christmas*, also used in Vaughn Williams' *Hodie*, has a pastoral quality (flocks, shepherds, pastures, streams) and a personal association ("My soul's a shepherd too"), while the concluding stanza culminates in strong and joyful conviction ("Then we will sing, and shine all our own day..."). Lyrical solo phrases, homophonic and animated passages all serve to illuminate the text and there are many tempo related opportunities for expressive singing.

Ding, Dong! Merrily on High

The melody for *Ding, Dong! Merrily on High* first appeared as a secular dance tune known as *le branle de l'Official* in *Orchesographie*, a dance book compiled by Jehan Tabouret (1519-1593). The familiar Christmas carol text was added to the dance tune in the nineteenth century by George Ratcliffe Woodward (1848-1934). Woodward was greatly interested in church bell ringing and also loved creating rhymes in archaic English. Thus, the melding of earlier music with his at times, makes the archaic text seem very natural and not affected. This arrangement, set in 7/8, provides a fresh twist.

Good Christian Men, Rejoice!

Accompanied with a four-hand piano part, this setting of the popular carol *In Dulci Jubilo* brings the joyful spirit of Christmas to the surface.