

# CLEARLAKES CHORALE

PRESENTS

## *It's A GRAND NIGHT For Singing*

Celebrating Our  
40<sup>th</sup> SEASON

*Sharing Our Love of Music  
With Our Local Communities*

Saturday, MAY 4, 2024 at 7:30 pm  
and Sunday, MAY 5<sup>th</sup> at 2:00 pm

First Congregational Church  
115 So. Main St., Wolfeboro

*Directed by*

**ANDY CAMPBELL**

*Accompanied by*

**JULIE CARBONE**

### SOPRANO SECTION

Andrea Batstone  
Casey Buell  
Rhonda Campbell  
Erin Fallon  
Stephennie Freeman  
Starr Hope  
Carrie Kinzmaier  
Beth Krainchich  
Deb Kumpf  
Joyce Legasse  
Suzanne Morrissey  
Carol Nupp  
Caroline Phillips  
Donna San Antonio  
Candy Sharp\*  
Rebekah Wigemark  
Sue Wingate

### ALTO SECTION

Carol Bense  
Judy Buehler\*  
Faith Buell  
Laura Cooper  
Denise Doran  
Elaine Giggi  
Kim Hamel  
Barbara Itchkawich  
Stefanie Marsh

Margaret Lee Moffett Doscher

### TENOR SECTION

John Brooks  
Paul Dostie  
Josh Keaton  
Ron Lawler\*  
Mike Lymburner  
Linda Matchett  
Bruce McCracken  
Vince Merola  
MaryAnn Robator  
Chuck Wilson

### BASS SECTION

Tim Bauman  
Dave Dauphinais  
Fred Doscher  
Derek Fletcher\*  
Wayne Gehman  
Tom Giggi  
Wes Matchett  
Blair Moffett  
Richard Oedel  
Bob Reed  
John Sandeen  
Ian Whitmore

\* Section Leader

**THANK YOU to our GENEROUS SPONSORS**



## Meet Our Director **ANDY CAMPBELL**

Earning a Bachelor's degree in Musical Composition and Theory at the University of Lowell Andy focused on choral music. In 1984 he, along with his college roommate David Deschamps, created The Huntington Chamber Chorus in Boston, MA.

In 1985, Andy moved to New Haven, CT to attend the Yale School of Music, earning two Master's Degrees in choral conducting. While there, he received the Phillip Nelson Prize, the Marshall Bartholomew Scholarship, as well as the Charles Ives Scholarship for excellence in choral conducting and musical entrepreneurship. During this time, Andy served as Assistant Conductor for the Yale Glee Club and the Yale Camerata. In addition, he served as the Director of Yale's Battell Chapel

Choir, which he conducted in a nationally televised CBS Christmas Eve special.

For the past 25 years Andy has been the Artistic Director of the Clearlakes Chorale, the New Hampshire Lakes Region community chorus. He is also the Minister of Music at the First Congregational Church of Wolfeboro. His full-scale orchestral/choral compositions of note in these years include sacred works such as "St. Katherine Drexel Gloria", "The Child" and operettas such as "Alice In Wonderland" and "Beggars and Thieves".

The most recent adventure undertaken by Andy has been **NEW DAY MUSIC**, a program which brings choral music to various Continuing Care Retirement Communities. "Voice Your Heart, Train Your Brain" is the motto of his agenda to help Seniors regain confidence in singing, to boost their emotional and cognitive health.

## Meet Our Accompanist **JULIE CARBONE**

Julie comes to us after earning her B.S. in Music Education from Plymouth State University in 2009 and her Master's Degree in Music Education from Central Connecticut State University in 2015.

In addition to accompanying Clearlakes Chorale, Julie teaches music at Carpenter and Crescent Lake Elementary Schools, has served as Music Director for several productions of The Village Players Fall musicals, and acts as a freelance pianist and oboist locally.

Julie also brings her vocal talents to the NH Master Chorale.



## **Clearlakes Chorale** **Donors 9/1/23 - 4/25/24**

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## Clearlakes Chorale

as a 501(c)(3) not-for-profit organization, appreciates donations to help us continue to provide community programs of excellent choral music. Donations can be made at: [ClearlakesChorale.org](http://ClearlakesChorale.org)

### OUR 2023/2024 BOARD OF DIRECTORS

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All of us in *Clearlakes Chorale* sincerely

## THANK YOU

for your support in attending our concerts this weekend,  
in the past and in the years to come.

Your presence, ticket purchases and contributions  
are invaluable to allowing us to continue our mission of bringing quality  
choral experiences to Wolfeboro and the surrounding communities.

***Please support our sponsors.***

We are a non-auditioned chorus and welcome singers of all experience  
and voices to come join us for our Christmas concert rehearsals,  
beginning in the Fall...

Check out our web-site [www.clearlakeschorale.org](http://www.clearlakeschorale.org) or speak with any  
of our members for more information.

*We would love to welcome you to our fun, friendly chorus!*

The beautiful flowers gracing our stage  
are generously designed and supplied by

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## Director's Notes

### For the Performance of **"It's A Grand Night For Singing"**

Welcome to our concert celebrating forty years of Clearlakes Chorale. I have been blessed to be the artistic director and conductor of this group since 1997. We decided to celebrate the anniversary by choosing music that represents our "greatest hits" of the past 40 years.

We open and close the first half of the concert with the first and last movements of the Saint Katharine Drexel *GLORIA*, written in 2014 to commemorate the 10th anniversary of the dedication of the Alton church.

*How Lovely Is Thy Dwelling Place* is the 4th movement of Johannes Brahms (1833-1897) *Ein Deutsches Requiem*. The movement is based on Psalm 84. While Clearlakes Chorale has never performed the Requiem in its entirety, don't be surprised if we take up the challenge in the not-too-distant future.

Among the best known of all madrigals is *In These Delightful Pleasant Groves* by the 17th century composer Henry Purcell (1659-1695). In its delightful and pleasant stanzas, Purcell invites into the groves to pipe, dance and laugh to celebrate our happy, happy loves.

*Mass in B Minor* by Johann Sebastian Bach (1685-1750) is frequently praised as one of the greatest artistic achievements of all time. In 2000, Clearlakes performed the first section of the piece, sometimes called the Mass of 1733 to a sold-out crowd at Kingswood's auditorium. The title of this movement, *Dona Nobis Pacem*, is also the entire text, translated as "grant us peace".

Born in 1927, Emma Lou Diemer is the only living composer represented on this classical first half of the concert (besides me!). *Three Madrigals* are based on texts taken from three of Shakespeare's plays: *Twelfth Night*, *Measure for Measure*, and *Much Ado About Nothing*.

"In delay there lies no plenty,  
Then come kiss me sweet and twenty!  
Youth's a stuff will not endure"

Wolfgang Amadeus Mozart (1756-1791) wrote *Ave Verum Corpus* as a payment/tribute to his friend Anton Stoll, a choirmaster at Baden who often provided travel assistance for Mozart's wife, Constanze. This lovely motet, although only 46 bars long, is one of the most profound and perfect pieces in the repertoire. As the Austrian pianist, Arthur Schnabel, wrote "it is too simple for children, and too difficult for adults".

Why is it that so much of our beautiful music comes from Requiems? *Agnus Dei*, the fifth movement of Gabriel Fauré's (1845-1924) *Requiem*, is a deeply heartfelt call for peace and rest for the souls of the departed. Fauré wrote about this work "Everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest".



***GLORIA***

Andy Campbell

***HOW LOVELY IS THY DWELLING PLACE***

Johannes Brahms

***IN THESE DELIGHTFUL, PLEASANT GROVES***

Henry Purcell, Edited and Arranged: John Leavitt

***DONA NOBIS PACEM***

J.S. Bach, Edited: Jonathan Reed

***THREE MADRIGALS***

Emma Lou Diemer

***AVE VERUM CORPUS***

Wolfgang Amadeus Mozart,  
Arranged: Russell Robinson

***AGNUS DEI***

Gabriel Faure

***KYRIE***

Ludwig van Beethoven

***Soloists: Carol Nupp, Judy Buehler***

***Mike Lymburner, Derek Fletcher***

***ANVIL CHORUS***

Giuseppe Verdi

***CUM SANCTO SPIRITU***

Andy Campbell

~ INTERMISSION ~

***ANOTHER OP'NIN', ANOTHER SHOW***

Words /Music: Cole Porter, Arranged: Jay Althouse

***DEEP RIVER***

Traditional Spiritual, Arranged: John Rutter

***Soloist: Starr Hope***

***IT'S A GRAND NIGHT FOR SINGING***

Oscar Hammerstein II & Richard Rodgers Arr: Jerry Rubino

***MY SPIRIT SANG ALL DAY***

Music: Gerald Finzi

Poetry: Robert Bridges

***ALEXANDER'S RAGTIME BAND***

Irving Berlin, Arranged: Philip Kern

***Soloists: Mike Lymburner, Carol Bense, Deb Kumpf***

***SHENANDOAH***

American Folk Song, Arranged : Irving Fine

***CHING-A-RING CHAW***

Aaron Copeland, Arranged: Irving Fine

***EV'RY TIME I FEEL THE SPIRIT***

Traditional Spiritual, Arranged: Rosephanye Powell

***YOU'LL NEVER WALK ALONE /***

***CLIMB EVERY MOUNTAIN***

Oscar Hammerstein II and Richard Rodgers

Arranged: Mark Hayes

***Soloist: Linda Machett***

# A Short History Of *Clearlakes Chorale*

*Written by Bruce McCracken on April 25, 2024*

In the spring of 1982, Bruce McCracken, the founder of what was to become Clearlakes Chorale, inspired by a letter to the Granite State News lamenting the fact that there were no public singing groups in Wolfeboro, picked up a spiral notebook and began calling people he knew. Do you like to sing? Would you like to be in a singing group? Do you know someone who could direct and accompany such a group?

Thus about 40 people gathered in the music room of Kingswood Regional High School under the direction of Ted Hewitt. Betty Hewitt was accompanist. Note that Clearlakes is celebrating 40 years, not 42. Two years were missed due to COVID.

Upon the resignation of Ted Hewitt in June 1982, Carol Bly, Bruce McCracken, and Virgil Griffin met to set the future course of the group. Since it attracted people from all over this part of the state and even Maine, where clear lakes are also a common feature, Clearlakes Chorale was chosen as the name of the group.

Virgil Griffin was the director from 1982 through spring 1985. Bruce McCracken continued as unofficial head of the group. Clearlakes Chorale continued to rehearse and sing informally in Wolfeboro and around the Lakes Region, almost anywhere that they would have an audience.

In 1985 Jean Rowley was elected the Chorale's first official president. Virgil Griffin was the director. Under Rowley's leadership by-laws were written and Clearlakes Chorale became incorporated, ensuring it would be self perpetuating.

Sue Long directed for one year then Don Gedney directed through the spring of 1990 adding a period of stability.

Scott Lounsbury took over the directorship in the fall of 1990 during which, under his leadership, the Chorale increased in numbers and musicianship.

In the spring of 1997 Andy Campbell became director beginning a long and successful musical leadership further increasing the musicianship of the Chorale which has continued to this day.

Clearlakes Chorale has always benefited from able accompanists. Cathy Marker served for fourteen years in the 1980's and 90's followed by Diana Kirkpatrick 2001 - 2007, Nancy Farris 2007 - 2019, Holly Simons 2019 - 2022, and Julie Carbone 2023 until the present.

Part of the success of Clearlakes Chorale has been excellent presidential leadership. Bruce McCracken served nine years, Blair Moffett seven years, Gina Finocchiaro five years, Ian Whitmore four years, and John Sandeen three



*Works in Progress...*  
Rehearsals are held on  
Thursdays at 7 pm  
You are invited to join us  
for our upcoming  
Fall Season!



*Candid Rehearsal Photos Courtesy of  
JOHN BROOKS and BARBARA McCracken*

## Director's Notes, Continued

The Traditional Latin Mass is the source of several works on this concert. The opening to Ludwig van Beethoven's (1770-1827) *Mass in C* is this beautiful and serene *Kyrie*. The text, translation to "Lord, have mercy. Christ, have mercy" is, indeed not Latin but Greek. Although one of the most performed of Beethoven's works and most accepted as a masterpiece, its reception was a bit chilly in 1807.

From Giuseppe Verdi's (1813-1901) opera *Il Trovatore*, we get the *Anvil Chorus* or *Coro di Zingari* (Gypsy Chorus). Here, we encounter a group of Spanish Gypsies striking their anvils at dawn and singing the praises of hard work, good wine and Gypsy women. The familiar refrain of "Chi del gitano i giorni abbella? La zingarella!" translates to "Who cheers up the Gypsy's days? The Gypsy lady!"

Kiss Me, Kate, Cole Porter's (1891-1964) smash hit musical about an out-of-town tryout of a musical version of Shakespeare's "The Taming of the Shrew" yielded this energetic number about having performance jitters. "The overture is about to start! You cross your fingers and hold your heart. It's curtain time and away we go. Another op'nin' of another show".

Possibly the best loved of all African-American spiritual, *Deep River* was first found in print in 1867 and has been arranged by countless composers, most notably Harry Burleigh (1866-1949). The arrangement for tonight comes to us from the British composer, John Rutter (b.1945).

From the show *State Fair* by Richard Rodgers (1902-1979) and Oscar Hammerstein II (1895-1960), we get the wonderful song, *It's a Grand Night for Singing*.

It's a grand night for singing, the stars are bright above,  
The earth is aglow, and, to add to the show, I think I am falling in love,

We wonder throughout Gerald Finzi's (1901-1956) *My Spirit Sang All Day*, based on a poem of Robert Bridges (1844-1930), what the cause of this feeling of joy arises from. When the true love comes and asks what this joy is about, she is told ecstatically exactly what, or whom, the joy is.

Despite the title of Irving Berlin's (1888-1989!) *Alexander's Ragtime Band*, the song is a march, not a rag. Berlin set out in 1911 to write a ragtime number as the country was experiencing the phenomenon of Scott Joplin's ragtime piano music. The lyrics of the song comprised a narrative sequel to his earlier 1910 composition "Alexander and His Clarinet". This was based on a real friend of Berlin's who was an African-American musician.

The folk song "Shenandoah" seems to have its origin among Canadian and American fur traders who traveled up and down the Missouri river in canoes. Although many versions of the text exist, including one in which a trader wants to marry the daughter of the Oneida chief Shenandoah, the most common version is the one we sing tonight, arranged by James Erb (1926-2014).

From the early days of the minstrel tradition comes the song Ching-A-Ring-Chaw. This arrangement by Irving Fine (1914-1962) is based on Aaron Copland's (1900-1990) setting from *Old American Songs*, a song set from 1952.

Another song from the tradition of African-American spirituals is *Every Time I Feel the Spirit*. This particular number pre-dates the American Civil War. Published in over 40 hymnals, this song is a favorite of Christian churches throughout the country.

From the Rodgers and Hammerstein hit musical, *Carousel*, in 1945 comes the song *You'll Never Walk Alone* and from *The Sound of Music* (1959) comes *Climb Every Mountain*. The two favorites need no more introduction than saying "Walk on, walk on with hope in your heart and you'll never walk alone" and "Follow every rainbow till you find your dream".

years. Serving one or two years as president were Jean Rowley, Becky Swaffield, Peter Oaks, Stefanie Marsh, Judi Ouellette, Jim McMaster, Diane Ducret, Marcia Barton, Carol Light, Michael Wilkes, Fred Bender and Lynn Hinchee.

Other board members serving three or more years in other positions were: John Peterson, John Simms, Anne Bullitt, Spencer Jackson, Jim Hulm, Headley White, Denise Doran, Chuck Wilson, Donna McBurney, Linda Williams, Linda Matchett, Donna Shockley, Julie Hunt, and Laura Cooper.

Appreciation also goes to the many who stepped up and served for a year or two. Without the service of so many, Clearlakes Chorale would have not enjoyed 40 years of success.

Clearlakes Chorale's purpose has always been twofold: to provide quality choral performances for those in the area to enjoy and to give an opportunity for members to participate in choral singing and learn techniques to become better singers.

The best evidence of the former is the good attendance at concerts and the latter by the number of members who sing year after year. The audience plays a larger role than one might realize, providing interest in and reaction to what is performed. Clearlakes Chorale deeply appreciates your presence!



## *Welcome to our Show!*

