THE O'AHU CHORAL SOCIETY PRESENTS

Tidings of Comfort & Joy
CHRISTMAS WITH OCS

Symphonic Choir
Chamber Choir
Kathy Crosier, organ
Esther S. Yoo, conductor

2017-2018 SEASON
DECEMBER 9, 2017 AT 7:30 PM
ST. ANDREW'S CATHEDRAL
HONOLULU, HI
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## TIDINGS OF COMFORT AND JOY: CHRISTMAS WITH OCS

### PROGRAM

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**Wilbur Held and Paul Manz**

**CHRISTMAS MEDLEY**

Katherine Crosier, organ

**Jan Sandström**

**LO, HOW A ROSE E’ER BLOOMING**

**Audience Carol: Joy to the World**

**Eriks Ešenvalds**

arr. Carolyn Jennings

**STARS**

**GO TELL IT ON THE MOUNTAIN**

**Audience Carol: Hark the Herald Angels Sing**

**Matthew D. Nielsen**

arr. Timothy C. Takach

**MIDNIGHT CLEAR**

**’TWAS IN THE MOON OF WINTERTIME**

**TOMORROW SHALL BE MY DANCING DAY**

**Audience Carol: Away in a Manger**

arr. Abbie Betinis

**IN THE BLEAK MIDWINTER**

Marie Monday and Jackie Clements, soloists

arr. Donald McCullough

arr. John Leavitt

**ANGELS WE HAVE HEARD ON HIGH**

**O HOLY NIGHT**

Jeremy Wong, soloist

arr. Dan Forrest

arr. John Rutter

**THE FIRST NOEL**

**THE TWELVE DAYS OF CHRISTMAS**

**Audience Carol: Silent Night**

G. F. Handel

arr. John Rutter

**HALLELUJAH CHORUS**

**FROM THE MESSIAH**

**WE WISH YOU A MERRY CHRISTMAS**

*All audience carol lyrics can be found on page 7 of the program. We invite you to stand and sing!"
We are grateful to the following for their generous support and assistance:

- The Arthur and Mae Orvis Foundation
- The Hawai‘i State Foundation on Culture and the Arts
- Mayor’s Office of Culture and the Arts
- The Atherton Family Foundation
- McInerny Foundation
- Halekulani Corporation
- John R. Halligan Charitable Fund
- Our volunteer parking attendants, ticket-sellers, and ushers
- Stephanie Morem for the program cover and design and Dana Harrison for program design

We gratefully acknowledge and thank Fr. Robert K “Moki” Hino and the staff of the Cathedral of St. Andrew for allowing us to perform in this historic church, and for advancing a deeper understanding of culture and arts in Hawai‘i.

SINGERS

The O‘ahu Choral Society (OCS) includes nearly 100 singers from all walks of life, from young adults to kupuna, united by their talent and love for classical music and choral singing.

Soprano
Francis Burke
Jackie Clements*
Susan Dargusch
Jackie Fletcher
Lucille Frances
Dana Harrison*
Valerie Ho
Lisa Jacquet*
Esther Kim
Kathy Kozak
Yoko Kokuni Kessner*
Malina Maneevone†
Faye Akamine McCoy
Marie Monday
Stephanie Morem
Angela Na
Yuko Nakagawa*
Sarah Park
Yuko Shintani
Catherine Yamashiro
Nami Young

Alto
Amy Akana †*
Laura Blancq
Kristyn Buchanan
Evelyn Coffey*
Ezine Dawson*
Pamela Eliashof
Beth Flint
Esther Haas
Sally Hattemer
Zoe Ingerson
Kalena Loo
Kate Masters
Mary McEldowney
Jan Rensel
Michelle Reynolds
Kathryn Russell
Winifred Yamashiro

Tenor
David Behlke
Gene Corpuz†
Mike Dupre*
Jegaan Faye*
Cliff Hunter*
Dan Ream
Gregg Yates
Dean Zane

Bass
Stephen Barker
Daniel Bayot*
Carl Jacquet
Dave Johnson
David Park
Miles Provencher*
Larry Schmitt†*
Tim Sprowls
Jeremy Wong*

Accompanist
Thomas Yee

* Chamber Choir
† Section Leader
Lo, How A Rose E’er Blooming | Jan Sandström
Originally published in 1582 (or 1588) in Gebetbuchlein des Frater Conradus, this 19-stanza Catholic hymns focus was Mary, who is compared to the mystical rose praised in the Song of Solomon 2:1: "I am a rose of Sharon, a lily of the valleys." The hymn is believed to have originated in Trier, and one source stated that on one Christmas Eve, a monk in Trier found a blooming rose while walking in the woods. He placed the rose in a vase, and placed it before the altar to the Virgin Mary. Some sources indicate the hymn might date back into the 14th Century.

Stars | Eriks Ešenvalds
The natural world comes to life with colorful text by Pulitzer Prize-winning American poet Sara Teasdale (1884-1933) describing the heavens in Stars. Latvian composer Eriks Ešenvalds replicates Teasdale’s night sky with “singing” crystal glasses. Born in 1977, Ešenvalds composed the multimedia symphony Nordic Light and has written commissions for the Boston Symphony Orchestra, the City of Birmingham Symphony Orchestra, the Utah Symphony and the Latvian National Opera.

Go Tell It On the Mountain | arr. Carolyn Jennings
To black slaves in the United States, the birth of a Savior who would set all men free was a miracle to be sung about. And when there was something so notable to tell, what better place to tell it from than a mountain, just as Jesus had chosen from His Sermon on the Mount. This piece is an authentic spiritual that dates probably from the early 1800’s, and was first popularized in 1879 by the Fisk University Jubilee Singers. This chorus traveled throughout the United States and Europe at the end of the 1800’s, earning scholarship-fund money for Fisk, a school founded to educate freed slaves.

Midnight Clear | Matthew Nielsen
I am always moved by the words of “It Came upon the Midnight Clear.” Into my mind come images and sounds of bells, wings, wind, and harps on the backdrop of the moon, and a sky full of stars. With this vision I offer this setting. My intention was not to imitate the actual sound of each image, but the feeling and it. – Matthew Nielsen

’Twas in the Moon of Wintertime | arr. Timothy Takach
This is probably the earliest Christmas carol composed in North America. “’Twas in the moon of wintertime” is a collaborative work between a 17th-century French Jesuit missionary to the Huron Indians and a 20th-century Canadian newspaper correspondent in Quebec. This is Canada’s oldest Christmas song.

Tomorrow Shall Be My Dancing Day | arr. Dale Grothenhuis
This carol first appeared in 1833. The verses progress through the story of Jesus told in his own voice. An innovative feature of the telling is that Jesus’ life is repeatedly characterized as a dance, a device later used in the modern hymn “Lord of the Dance”.

In the Bleak Midwinter | arr. Abbie Betinis
This is a Christmas carol based on a poem by Christina Rossetti. The poem became a Christmas carol after it appeared in The English Hymnal in 1906 with a musical setting by Gustav Holst.
Angels We Have Heard on High | arr. Donald McCullough
“Les anges” is a French noel (from the Languedoc region) believed to date from the eighteenth century. Its text and tune were first published in the Nouveau Recueil de Cantiques in 1855. The English translation originated as a free imitation from the French by James Chadwick, which was adapted by Henri Hemy in his Roman Catholic collection, “Crown of Jesus Music” (1862). Of the original eight-stanza French text, stanzas 1, 2, and 4 are included.

O Holy Night | arr. John Leavitt
It is difficult to realize now that when the 19th-century French composer, Adolphe Charles Adam wrote this piece, it was frowned on by the church authorities. One French bishop even went so far as to denounce it for its “lack of musical taste and total absence of the spirit of religion.” Despite this, it has become the most popular of all Christmas solos. An American clergyman and musical authority named John Sullivan Dwight wrote the English words we use today, which made the tune “O Holy Night.”

The First Noel | arr. Dan Forrest
This piece is thought to date from as early as the 13th or 14th century, when the Miracle Play, dramatizations of favorite Bible stories for special holidays, were growing popular. The tune, which may be English or French, is undoubtedly very old.

The Twelve Days of Christmas | arr. John Rutter
In the Middle Ages, religious holidays were practically the only holidays, so lord and peasant alike tried to extend such happy times as long as possible. Christmas became not one day of celebration but 12, extending from Christmas Day to the Epiphany. In the castles of the wealthy, a gift on each of the 12 days was not unusual. The carol is very old, dating probably from the 16th century, when such sprightly counting songs were very much in fashion.

Hallelujah Chorus G.F. Handel
When the Messiah premiered at St. Patrick’s Cathedral in 1742, King George II was in attendance. When it came to the Hallelujah Chorus he stood up. Whenever the king stood up, everyone in his presence had to stand up, so the whole audience stood. No one is really sure whether the king stood up because he liked the music or for some other reason, but it has become tradition for the audience to stand up when the Hallelujah Chorus is sung.

We Wish You a Merry Christmas | arr. John Rutter
This is a sixteenth-century English carol from the West Country of England.

SAVE THE DATES FOR THE FOLLOWING CONCERTS IN OUR 2017–2018 SEASON:

Beethoven’s 9th Symphony | December 28 & 29, 2017 at 7:30 pm Blaisdell Concert Hall
with the Hawaii Symphony Orchestra

Vivace! | March 3, 2018 at 5:30 pm Bishop Museum (our annual Gala)

Chichester Psalms & Carmina Burana | April 5, 2018 at 7:30 pm Blaisdell Concert Hall
with the Hawaii Symphony Orchestra

Kinohi by Herb Mahelona | April 28, 2018 at 7:00 pm Kawaiaha’o Church

Visit our website www.oahuchoral.org for concert details.
AUDIENCE CAROL LYRICS

**Joy to the World!**
Joy to the world, the Lord is come!  
Let earth receive her King;  
Let every heart prepare Him room,  
And heav'n and nature sing,  
And heav'n and nature sing,  
And heav'n, and heav'n, and nature sing.

Joy to the earth, the Savior reigns!  
Let men their songs employ;  
While fields and floods, rocks, hills, and plains  
Repeat the sounding joy,  
Repeat the sounding joy,  
Repeat, repeat, the sounding joy.

No more let sins and sorrows grow,  
Nor thorns infest the ground;  
He comes to make His blessings flow  
Far as the curse is found,  
Far as the curse is found,  
Far as, far as, the curse is found.

He rules the world with truth and grace,  
And makes the nations prove  
The glories of His righteousness,  
And wonders of His love,  
And wonders, wonders, of His love.

**Hark! The Herald Angels Sing**
Hark! the herald angels sing  
Glory to the new-born King  
Peace on earth and mercy mild  
God and sinners reconciled  
Joyful, all ye nations, rise  
Join the triumph of the skies  
With angelic host proclaim  
Christ is born in Bethlehem  
Hark! the herald angels sing  
Glory to the new-born King  

Christ, by highest heaven adored  
Christ, the everlasting Lord  
Late in time behold him come  
Offspring of the Virgin’s womb  
Hail the Flesh, the God Head see  
Hail the incarnate Deity  
Pleased as man with man to dwell  
Jesus, our Emmanuel!  
Hark! the herald angels sing  
Glory to the new-born King

**Silent Night**
Silent night, holy night!  
All is calm, all is bright.  
Round yon Virgin, Mother and Child.  
Holy infant so tender and mild,  
Sleep in heavenly peace,  
Sleep in heavenly peace

Silent night, holy night!  
Shepherds quake at the sight.  
Glories stream from heaven afar  
Heavenly hosts sing Alleluia,  
Christ the Savior is born!  
Christ the Savior is born

Silent night, holy night!  
Son of God love’s pure light.  
Radiant beams from Thy holy face  
With dawn of redeeming grace,  
Jesus Lord, at Thy birth  
Jesus Lord, at Thy birth

**Away in a Manger**
Away in a manger  
No crib for His bed  
The little Lord Jesus  
Lay down His sweet head  
The stars in the sky  
Look down where He lay  
The little Lord Jesus  
Asleep on the hay  
The cattle are lowing  
The poor Baby wakes  
But little Lord Jesus  
No crying He makes  
I love Thee, Lord Jesus  
Look down from the sky  
And stay by my side  
’Til morning is nigh
ESTHER S. YOO

Since 2008, Esther Yoo has been the Artistic Director of the O‘ahu Choral Society. A native of Toronto, Canada, Dr. Yoo holds a Doctor of Musical Arts in Conducting from the College-Conservatory of Music, University of Cincinnati. She received her undergraduate degree in Music Education and a Master’s degree in Conducting, both from the University of Toronto studying with Raffi Armenien and Doreen Rao.

Dr. Yoo also graduated with an Artist Diploma in piano performance from the Hochschule für Musik in Munich and has studied extensively with Russian pianist Vera Gornostaeva. She has appeared in festivals and masterclasses in France, Austria and Switzerland and has given recitals in Germany, France and Italy. As a conductor, Dr. Yoo was invited as a conducting fellow at the Oregon Bach Festival and Toronto Bach Festival with Maestro Helmuth Rilling. She has also participated in conducting master classes with Robert Shaw, Sir David Willcocks, Harry Christophers, Stephen Darlington and Dale Warland.

Esther Yoo brings professional choral singing experience, having sung under the batons of Robert Shaw, James Levine, James Conlon and Helmuth Rilling, among others. A versatile conductor, she has worked extensively with high school, collegiate and professional choirs, including choirs at Cincinnati Hills Christian Academy, University of Hawai‘i at Manoa, Hollins University, University of Toronto and the University of Cincinnati, College-Conservatory of Music. She has also conducted concerts with Canada’s professional chamber choir, The Elmer Iseler Singers.

Since coming to Hawaii, Dr. Yoo has prepared choruses for performances with David Willcocks, Andreas Delfs, Jean-Marie Zeitouni, Andrew Litton, and JoAnne Falletta. She has also conducted major choral/symphonic works including J. S. Bach’s Magnificat and John Rutter’s Gloria with the Honolulu Symphony. More recently she conducted Mozart’s Requiem, Haydn’s Nelson Mass, Carmina Burana and Brahms’ Requiem with members of the Hawai‘i Symphony, as well as Brahms’ Requiem, Bach’s Mass in B minor and Dvorak’s Stabat Mater with the newly formed Hawai‘i Symphony. She has also collaborated and conducted works with Hawai‘i Youth Opera Chorus, Hawai‘i Education of the Arts Choirs, Hawai‘i Youth Symphony and Chamber Music Hawai‘i.

Esther Yoo is active as guest clinician and adjudicator. Previously, she held faculty positions at Hollins University in Virginia, University of Hawai‘i at Manoa, and Hawai‘i Pacific University. She is a member of Chorus America, National Collegiate Chorus Organization, American Choral Director’s Association, Hawai‘i Music Teacher’s Association, College Music Society and International Federation of Choral Musicians.
THOMAS YEE

Thomas Yee from Newfoundland and Labrador, Canada, has won First Prizes in over 20 national and international competitions. Most recently, Dr. Yee earned an unprecedented distinction from his alma mater, Memorial University of Newfoundland: he was presented with the Horizon Award for Lifetime Achievement under the age of 35 for extraordinary professional, volunteer, and academic achievement. Highlights of his career include winning top prizes at the Josef Hofmann International Piano Competition where he was also awarded a special prize for the best performance of the imposed piece, Ludmilla Kneskova International Piano Competition where he also won a special prize for best etude, Le Tremplin International (International Stepping Stone) where he also won a special prize for best contemporary work, Canadian Federation of Music Teachers Association Schubert Recital Competition, Concours de Musique du Canada, Young Artists Concert Tour Series Competition, and the Eastman-Hamamatsu Piano Competition among others.

Dr. Yee earned his Bachelor of Music degree from Memorial University of Newfoundland where he studied with Maureen Volk and received the University Medal for Academic Excellence. He received his Master of Music degree from the University of Colorado at Boulder where he studied with Angela Cheng and Alvin Chow. He earned his Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music where he studied with and was teaching assistant of Nelita True. He has also studied at the Guildhall School of Music and Drama in London and Peabody Conservatory of Johns Hopkins University in Baltimore.

Dr. Yee is Professor of Music and Associate Music Department Chair at University of Hawaii at Mānoa. He has also served on the faculty at the State University of New York at Buffalo. As a chamber musician he is a member of a faculty trio, Trio Xia, with flutist Dr. Frederick Lau and cellist Dr. I-Bei Lin. Trio Xia has completed two concert tours of Taiwan and one in Japan. He is also a member of Trio Benetri, with violinist Lynn Kuo and cellist Rafael Hoekman.

KATHERINE CROSIER

Katherine Crosier is a long-time church organist, recitalist and organ teacher who has spent her entire career in Hawai‘i. Although she has now retired as Chapel Organist of Iolani School after 20 years, and Organist of the Lutheran Church of Honolulu after 35 years, she still maintains a busy schedule teaching, playing and traveling.
The mission of the O‘ahu Choral Society is, in part, “to present and promote choral music at the highest artistic level.” This level of choral music, which you’ve come to expect and enjoy from OCS, requires orchestral support. We engage Hawai‘i Symphony Orchestra musicians to join with us in presenting such masterpieces as our performances of Verdi’s Requiem in 2017, Bruckner’s Mass in E Minor in 2016, Dvorak’s Stabat Mater in 2015. Your generous donation will enable OCS to continue providing exciting concerts incorporating gifted musicians.

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HAPPY HOLIDAYS!

from OCS singers!
The O’ahu Choral Society (OCS), established in 1995, brings together approximately 100 singers from all walks of life, from young adults to kupuna, united by their talent and love for classical music and choral singing. OCS is also known for its performances of choral masterpieces with the former Honolulu Symphony and today’s Hawai‘i Symphony.

The mission of the O’ahu Choral Society is to present the highest quality performances of great choral music for the enjoyment and enrichment of the community of Hawai‘i, and to be a passionate leader and contributor to the cultural and artistic vitality and spirit of Hawai‘i.