



Harmony of Dreams

with Wild Beautiful Orchestra

7:30 p.m.

Friday, Dec. 6

3:00 p.m.

Sunday, Dec. 8

Arvada United Methodist Church

TODAY'S CONCERT

Part One

Christmas Favorites arr. KingslandChappell Kingsland, piano

The Arvada Chorale and the Wild Beautiful Orchestra

Dreamweaver.....by Ola Gjeilo, lyrics: Trad./C.A. Silvestri

- | | |
|---|---|
| I. Prologue | IV. Intermezzo |
| II. Dreamsong
<i>Bruna Salvador, Solo</i> | V. Paradise
<i>Allison Smith, Solo</i> |
| III. The Bridge
<i>Thalassa Martinez, Solo</i> | VI. Dominion |
| | VII. Epilogue |

Part Two

The Wild Beautiful Orchestra

The Wexford Carol..... trad. Irish, arr. Kingsland

Chappell Kingsland, piano | Taylor Gonzales, conductor

Into the Unknown from Frozen II.....Kristen Anderson-Lopez & Robert Lopez, arr. Kingsland

Asher Ewing and Audrey Shia, violin soloists | WBO Youth Strings | Taylor Gonzales, conductor

INTERMISSION

Please visit the bake sale in the lobby for holiday treats! All proceeds benefit the chorale.

Part Three

The Arvada Chorale with The Wild Beautiful Orchestra

Joy to the WorldGeorg Frideric Handel, arr. Kingsland

Chappell Kingsland, piano | Taylor Gonzales, conductor

Gloria, RV 589.....Antonio Vivaldi

- | | |
|--|---|
| I. Gloria | VII. Domine, Fili Unigenite |
| II. Et in Terra Pax | VIII. Domine Deus, Agnus Dei
<i>Amber Kantor, Solo</i> |
| III. Laudamus Te
<i>Leah Essey & Angela Daniels, Soloists</i> | IX. Qui Tollis Peccata Mundi |
| IV. Gratias Agimus Tibi | X. Qui Sedes ad Dexteram Patris
<i>Joyce Dominguez, Solo</i> |
| V. Propter Magnam Gloriam | XI. Quoniam Tu Solus Sanctus |
| VI. Domine Deus
<i>Laura Meyer, Solo</i> | XII. Cum Sancto Spiritu |

The First Noel..... trad. English

Peace, Peace Sylvia Powell, arr. Fred Bock

Chappell Kingsland, organ and piano | John Hubert, conductor

WELCOME AND PROGRAM NOTES

From Artistic Director John Hubert

Welcome to the Arvada Chorale's holiday concert!

We're so glad you could join us for a truly special program of music, featuring two remarkable works: *Dreamweaver* by Ola Gjeilo and *Gloria* by Antonio Vivaldi.

Tonight's program pairs pieces that both explore themes of spirituality, but in vastly different musical languages—one modern, atmospheric and contemplative, the other Baroque, vibrant and full of life. Together, they create an evening of contrast and beauty, inviting you to experience the many ways music can touch the heart and soul.

Our concert begins with *Dreamweaver*, a breathtaking piece by Norwegian composer Ola Gjeilo. Written in 2007, *Dreamweaver* transports us into a lush, atmospheric world where sound seems to float and shimmer, creating a sense of calm and wonder. Gjeilo's use of harmonies and textures evokes a dreamlike landscape, inviting us to reflect and lose ourselves in its beauty. It's a work that's both intimate and expansive, with moments of delicate tenderness and profound stillness.

After the ethereal magic of *Dreamweaver*, we'll shift gears to the exuberant and joyful *Gloria* by Antonio Vivaldi. This Baroque masterpiece is filled with radiant energy and uplifting melodies. From the soaring choral passages to the lively instrumental interludes, Vivaldi's *Gloria* is a celebration of both the human spirit and divine grace. The piece takes us on a journey from jubilant praise to more reflective moments, and culminates in a triumphant fugue that leaves us with a sense of joy and resolution.

Thank you again for being here with us. We hope you enjoy this musical journey as much as we've enjoyed preparing it for you. Sit back, relax, and let the music take you on a voyage. Enjoy the concert!

Dreamweaver Program Notes and Lyrics

The text for *Dreamweaver* is based on parts of the Norwegian medieval folk poem *Draumkvædet*, an epic ballad that has a lot in common with Dante's *Divine Comedy*. The protagonist, Olav Åsteson, falls asleep on Christmas Eve and sleeps for 13 days. He wakes up and rides to church to describe his dreams to the congregation about his brave, beautiful, terrifying and ultimately redeeming journey through the afterlife. For this composition, the *Draumkvædet* poem has been adapted into a playful interpretation in English by Charles Anthony Silvestri.

1. Prologue

I sing the sacred vision
Of the All-Wise Wanderer,
The Weaver of Dreams.
On Christmas Eve he fell asleep,
So deep, so deep,
And woke up on Epiphany
With tales to tell.
He hurried to the holy Mass
And stood upon the threshold;
The warp and weft of wandering
He wove into his tale.

2. Dreamsong

Listen!
And this was his dreamsong:
My journey began
In a rugged land,
Hard and fast
And unforgiving.
I made my way.

3. The Bridge

Beasts there were,
And wilder things,

And shades of night
Were in that land;
I was afraid.
The monster's claws
Tore at my cloak;
With piercing eyes
They saw my soul.
I ran away.
For many leagues
I traveled west
Until at last—
My journey's end—
I saw the Bridge!
Stretching out
Across the sky,
The way was barred
To all but wise.
I went across.
This bridge was spanned across a sea of
ice—
A silver band, a way to Paradise.
A fair wide land did open up at last;
I stopped to stand where Future reckons
Past.
And in that place the Pilgrim Church did

rise
Where, full of grace, our Holy Mother
wise
Bade me embrace her heart of gold and
red;
And o'er her face a loving smile was
spread.

—————
I met a man, whose coat was stained in
blood,
All mired was he, up to his knees in mud;
He held a frightened child under his arm,
And bitterly he wept for causing harm.

4. Intermezzo

5. Paradise

She spoke in gentle tone and bade me
go
Where every sin is known, where cold
winds blow,
Unto the very throne of God to see
Where sorrow is unknown, forgiveness,
free.

PROGRAM NOTES

6. Dominion

And through darkness appeared the Christ, wreathed in light, flanked by saints and angels beyond number, and crowned as King and Judge over all the earth. The Deceiver turned in fear, and fled from before the Glory of the Lord and the Host of Heaven. Among the souls Who trembled there Burdened down With sin and fear, I took my place.

To Christ the Judge
St. Michael spoke,
Defending us
Despite our shame.
I hung my head.
So one by one
We stood alone
Before our Maker
And our Judge.
He called my name.
His burning heart
Loved away my shame,
And forged my soul
Anew by Grace--

I was redeemed!

7. Epilogue

Cloaked all in lead another fell,
Laden with burdens heavy;
She lost her soul in fear of hell
In hope that she might be free.
Others there were by pain ensnared
By their grief and tribulation
Hoping that they may yet be spared
And praying for salvation
He forged their souls
Anew by Grace--
And all were redeemed.

Gloria Program Notes and Lyrics

Vivaldi's Gloria is probably one of his earlier works for the church, and it really shows off the Baroque style with its 12 distinct sections—much more than the three or so that were common in Renaissance masses.

Each movement stands out from the one before it, with changes in things like tempo, meter, key or the way the music is arranged. The opening "Gloria" is bright and lively, with the choir singing together most of the time, using simple, repetitive melodies and a straightforward way of setting the text.

Then "Et in terra pax" switches things up completely. It slows down, moves into triple meter, shifts into a minor key, and introduces more complex counterpoint, with a chromatic line rising slowly through all the voices. This movement is the longest and most chromatic, with lots of tension that resolves into a sense of peace—Vivaldi is clearly portraying the struggle to find peace on Earth here.

"Laudamus te" is a playful duet for two sopranos, who take turns mimicking each other and singing in parallel thirds. Then we're back to the chorus for the quick "Gratias agimus tibi," which ends on a dominant chord in E minor—something that's pretty typical for a Baroque piece as it leads into a faster movement in the same key. And sure enough, "Propter magnam gloriam" picks up the pace with fast, melismatic lines and a few surprising chromatic twists that make it fun to sing.

Next up is a lovely soprano aria, "Domine deus," in a soothing 12/8 meter and a calm C major key. The soprano's voice is supported by a delicate oboe line that gives the whole thing a sweet, pastoral feel.

The chorus comes back for "Domine fili unigenite," this time in F major, with lively dotted rhythms and lots of imitation and sequence in the melody. We get more fun with "Domine deus, agnus dei," which focuses on the alto soloist, with the choir adding chords behind her and a beautiful cello line that's especially noticeable at the start and end of the movement.

The "Qui tollis" is a brief choral section, where the choir sings three short phrases that each end on a pause. After that, there's a surprise as the meter switches to triple time, picking up the pace and building intensity with more hemiola (shifting between two and three beats), which resolves with a surprising but satisfying Picardy third at the end.

Next, the alto soloist takes the spotlight again with "Qui sedes ad dexteram," a fast and substantial movement. The choir returns for the short "Quoniam tu solus sanctus," which is essentially a shortened version of the opening "Gloria," leading into the final, joyful fugue on "Cum sancto spiritu"—a perfect, upbeat ending to this lively and cheerful piece.

Gloria in excelsis Deo (Glory to God in the highest).

Et in terra pax (And on earth peace) hominibus bonae voluntatis (to men of good will).

Laudamus te, benedicimus te (We praise thee, we bless thee),
adoramus te, glorificamus te (we adore thee, we glorify thee).

Gratias agimus tibi (We give thanks to thee).

Propter magnam gloriam tuam (for thy great glory).

Domine Deus, Rex caelestis (O Lord God, heavenly King), Deus Pater omnipotens (God the Father almighty).

Domine Fili unigenite (O Lord, the only-begotten Son), Jesu Christe (Jesus Christ).

Domine Deus, Agnus Dei (O Lord God, Lamb of God), Filius Pa-

tris, Rex caelestis (Son of the Father, heavenly King), Domine Fili unigenite (only-begotten Son), qui tollis peccata mundi (who takest away the sins of the world), miserere nobis (have mercy upon us).

Qui tollis peccata mundi (Who takest away the sins of the world), suscipe deprecationem nostram (receive our prayer).

Qui sedes ad dexteram Patris (Who sittest at the right hand of

the Father), miserere nobis (have mercy upon us).

Quoniam tu solus Sanctus (For thou only art holy), tu solus Dominus (thou only art Lord), tu solus Altissimus (thou only art most high), Jesu Christe (Jesus Christ).

Cum Sancto Spiritu (With the Holy Spirit) in gloria Dei Patris (in the glory of God the Father).

Amen.

FEATURED PERFORMERS

John Hubert, Arvada Chorale Artistic Director

John Hubert is a conductor, singer, instrumentalist, musical collaborator, teacher, husband, father and lover of life from St. Louis, Missouri. He received his bachelor's in music from Truman State University ('00) and master's in music from the University of Colorado Boulder ('03) before pursuing his career as a professional musician. John believes in the power of musical communities to bring people together and explore themselves through their musical repertoire. He has conducted inspiring performanc-



es with ensembles at the First Universalist Church of Denver, Regis University, the Spirituals Project and now the Arvada Chorale. He has been a guest conductor for many other ensembles in the Denver metro area and beyond. John lives in Lakewood with his beloved wife, Christmas, and children, Nick and Naomi.

Chappell Kingsland, Chorale Accompanist and WBO Executive Director

Chappell Kingsland's diverse professional activities share a common goal: to promote cross-cultural understanding and create emotionally rich experiences. He is an Adjunct Professor at the University of Denver's Lamont School of Music teaching Aural Skills, Theory at the Keyboard, and Arranging. As a solo pianist and organist, his concerts and recordings weave together art music and popular music into a uniquely personal synthesis. He has released two solo piano recordings, Rock Piano Solos and Christmas Hygge, while his newest piano concert, Sgt. Pepper and the Magical Mystery Tour, includes intricate arrangements and spontaneous improvisations on songs by the Beatles. As a composer,



Kingsland thrives at the intersection of musical worlds, drawing equal inspiration from the European/American tradition and from diverse musical sources ranging from Balinese gamelan and Japanese koto to Bulgarian dance and West African kora. His operas Intoxication: America's Love Affair with Oil and The Firebringers have been performed as mainstage and outreach productions in Colorado and Indiana. Kingsland's degrees are from the Eastman School of Music (BM) and Indiana University (MM, DM). He and his wife Jennifer lead Strings of Brigid, a Celtic folk band which is preparing to release an album and present a concert in March 2025. Kingsland has been the Accompanist/Arranger for the Arvada Chorale since 2013 and Executive Director/Arranger for the Wild Beautiful Orchestra since its founding. ck4piano.com | stringsofbrigid.com

Taylor Gonzales, Wild Beautiful Orchestra Musical Director

Taylor Gonzales is an active orchestral and choral conductor based in Denver. He began conducting the Wild Beautiful Orchestra in 2021 and was named Music Director the following



year. He also serves as the Music Director of the Foothills Community Choir and the Associate Director of Music/Conductor of the Chancel Choir at Trinity United Methodist Church. Taylor has served as the Associate Conductor for the Denver Philharmonic Orchestra and as a cover conductor for the Littleton Symphony and Stratus Chamber Orchestra. He is the co-founder and former Music Director of the Puget Sound Concerto Orchestra, and was on the conducting staff with the Orchestral Recital Series (now Tacoma Music Collaborative). He earned a music degree from the University of Puget Sound and his master's degree in orchestral conducting from the University of Denver. As a pianist, Taylor has performed with numerous orchestras including the University of Puget Sound Symphony Orchestra and the Sunriver Music Festival Orchestra.

THE ARVADA CHORALE



A vital component of the Front Range cultural landscape for more than 40 years, the Arvada Chorale sings both traditional and non-traditional choral music for the enjoyment and enrichment of our audiences and members. As a true community chorus, we welcome singers of all ages and musical abilities.

The Chorale offers an annual concert series and performs at special events throughout the Denver area. In recent years we have collaborated with community orchestras and chamber quartets; a capella, bluegrass, Irish, brass and jazz ensembles; assisted living residents and high school students. We seek to show young musicians that you can sing all your life!

Diversity, equity and inclusion are interdependent components of the Arvada Chorale's community of artists. Our aim is to foster an environment where every singer feels valued, supported, and inspired to achieve individual and common goals. This includes providing opportunity and access for all people across differences of race, age, color, ethnicity, gender, sexual orientation, gender identity, gender expression, religion, national origin, migratory status, disability/abilities, political affiliation, veteran status, and socioeconomic background.

* Section Leaders

Sopranos

Susie Battler
Sarah Billerbeck
Bev Curtiss
Angela Daniels
Donna DeMaria
Arehta Fortune
Anna Giebel
Amber Grimmette
Moumita Jeffries
Sue Kenney
Remi Kessler
Lauren Kingsland
Thalassa Martinez
Laura Meyer*
Deb Morrow
Barb Myers
Kathleen Ranwez

Dani Rice
Bruna Salvador
Kathleen Schroeder
Allison Smith
Julia Torline
Gabriela Wenda-Collier

Altos

Emily Adams
Deb Becker
Batina Bek
Jodi Brownell
Bonnie Daly
Joyce Dominguez*
Zarife Dominguez
Leah Essey
Lisa Greim
Jennifer Hamel
Billie Hatton
Amber Kantor

Christine Kennedy
Janika Mahon
Rachel Malis
Melinda McGann
Sharon Messbarger
Debby Porreco
Carol Rice
Kara Sakulich
Audrey Scanlon
Jamie Stalker
Jennifer Sujansky
Roxanne Thompson
Arika Wilkerson

Tenors

Michelle Baker
Bob Hunter*
Diana Krueger
Sue Lindsay
Paul Mahon

Bob McGrath
Joshua Smith
Shana Vorhauer

Basses

Craig Biesterfeld
Don Cadwallader
Curt Daly*
Richard Deem
Richard Deilke
Lee Erickson
Richard Krueger
Tom Lix
J.C. Maheu
Ken Namba
Robert Ostrowski
Chris Varner
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WILD BEAUTIFUL ORCHESTRA



Wild Beautiful Orchestra is a collective of freelance and youth musicians in the Denver area dedicated to creating transformative experiences through music. Founded in 2019, the WBO performs five or more concerts per year in venues ranging from concert halls and large churches to school auditoriums and outdoor Halloween festivals. The group has released a full album of music by Sorabji on BIS Records, popular song arrangements (featuring “Thriller”) and a major new choral/orchestral work by Colorado composer Keith Ferguson, all of which can be heard on streaming services. This concert is the first to include the WBO Youth Strings, a group of exceptionally talented players between the ages of 12-18, coached by Autumn Pepper. Visit wildbeautifulorchestra.org for details about many exciting concerts coming in 2025.

Violins: Olasuyi Ige, Autumn Pepper, Ronnie Crisp, Crystal Schneckeburger

Violas: Kris Harris, Annie Zagorski

Celli: Kevin McFarland, Paul Trainor

Bass: Sarah Gordon

WBO Youth Strings

Autumn Pepper, Youth Strings Director

Violins: Audrey Shia, Maddie Knight, Ishan Zhang, Asher Ewing, Livie Gilliam

Violas: Lily Sefton, Emna Sureda, Sam Briggs, Isabel Baitis

Cello: Alaya Vaughan

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