

Subject: A letter from our director, Ray Killian

Hello members,

I have been asked to forward a note from Ray Killian on to all of you and it follows my short message. I have one change to the program for our Christmas concert. We are unable to include the song "12 Days of Christmas" in our program and Ray has chosen to substitute "O Come All Ye Faithful". See you all at 6:00 on September 13th.

Marie McCaughan  
Email Coordinator for Soli Deo Gloria Choir

Now please enjoy Ray's words:

27 AUG 2010

Dear People,

Welcome to a new season of singing with Soli Deo Gloria! I am so pleased to have to opportunity to work with you. It has been a habit of mine to send out "Dear People" notes to my singers. Today's topic is our program, Tell Us of the Night. We will discover the intimacies of the music together. But let me provide a brief overview.

The promised Savior was born at night, in a non-descript stable. I am sure King Herod's birth was not. What a contrast. Our program is one of contrasts. The major works we will sing are Vivaldi's Gloria and Pinkham's Christmas Cantata (with brass choir and organ). They provide the bookends and are studies in contrast. Vivaldi's happy piece unfolds in contrasting movements, and has within those movements contrasting sections. The celebration of the Gloria belies the fact it was written for a girl's orphanage whose purpose was to raise girls born of noblemen—but due to indiscretions. Imagine having Father Vivaldi as a music teacher! What a healing experience. It was these young students that provided the music for the services in the chapel.

2010-08-29 A letter from our director Ray Killian

For Daniel Pinkham, the Boston modernist looks back to Baroque dance. Pinkham is successful in blending the rhythmic vitality and poly-choral style into a cohesive unit that is fresh in spite of having been written 30 years ago. This is a new piece for you all, but a real staple of the repertoire. I knew Dan. I hope to share a little with you.

The middle portions of the program are a cappella. The pieces, while sharing the same texts, are studies in contrast. Yet for both Victoria and Poulenc, the ½ step expresses the “great mystery” in both O Magnum settings. Victoria composes in strict counterpoint while Poulenc’s setting is homophonic. The Biebl is absolutely about color and contrast of dynamics. And the topic is Mary (Ave Maria). Stravinsky’s setting is absolutely removed from that romantic expression of faith. Always personal, the Russian composer’s setting is chant-like and neo-classical (this is not the Rite of Spring...no, no).

Robert Convery is a new composer to you. But he is a dear colleague and friend. His settings of familiar texts by Rosetti (Christmas Daybreak) and Blake (The Lamb) are important additions to the literature and are VERY wed to the texts. I met Robert in Spoleto, Italy, where I was singing opera. I sat at his small table (where he was composing) and we began what has been 25 years of friendship and musical collaboration.

The Soli Board has been working tirelessly and with great thoughtfulness in getting ready for our first rehearsal. It is a privilege getting to know them, and working for the choral cause. Colorado Springs has seen some tough times of late. To provide a concert of hope and beauty with our voices is not just a nice idea. It is a necessity.