

## from darkness into light

classics program explores 46th season's theme of chiaroscuro

### chiaroscuro

(kee-ar-uh-SKOOR-oh)

an oil painting technique, developed during the Renaissance, that uses strong tonal contrasts between light and dark to model three-dimensional forms, often to dramatic effect — Wikipedia

From the bonds of death, Christ has risen, taken away our sins, and robbed death of its sting. After death, we are assured of the eternal light of paradise. These promises of the Christian tradition are given voice in two very different works in the Chorale's March 24 Classics Concert: a masterful early cantata by Johann Sebastian Bach (1685–1750) *Christ lag in Todesbanden* (Christ lay in death's bonds) and the lovely *Requiem* by John Rutter (b.

1945). In keeping with our season theme of *chiaroscuro*, we hear in both these major works moments of great light— and of great darkness.

These are, nevertheless, very different works. The Bach piece is 309 years old, in Baroque style, almost ten times the age of the contemporary Rutter composition. The orchestra that accompanies the singers in the Bach cantata consists of strings and pipe organ; the orchestra for the Rutter includes instruments as diverse as timpani, harp, oboe, strings, and glockenspiel. In the Bach, the music and the all-German text are based on a single hymn by Martin Luther which describes the struggle between life and death as played out in the resurrection of Jesus Christ. The verses of the hymn feel impersonal; they basically tell a story. Conversely, Rutter's text draws on many sources, including the Latin *Requiem Mass*, the Anglican *Book of Common Prayer*, and various books of the Bible. The Rutter is more emotive and includes heartfelt pleas to God to "hear my voice" and glorious settings of familiar words like "I will dwell in the house of the Lord forever."

Some might say that the Bach work is music for the mind while the Rutter *Requiem* is music for the heart, but I think both these pieces speak to the heart. For Bach's message to reach our hearts, though, it may be helpful for us to have a little guidance. Here are some things you may want to listen for in *Christ lag in Todesbanden*.

Most importantly, listen for the main chorale melody, which you will hear in each of the piece's seven verses. In the first verse, the sopranos sing this melody very slowly while everyone else accompanies them with shorter, rapid notes underneath.

Listen to the beautiful "Hallelujahs" ending each verse. In each movement, the "Hallelujah" expresses a different mood — mournful in one, joyful in another, heroic in a third.

There are examples of word painting throughout the cantata. Bach's setting of "joyful" (fröhlich) in Verse 1 matches the meaning of the word. In Verse 2, the main melodic motif is a two-note sigh on the word

"death" (den Tod). Life makes a mockery (ein Spott) of death in Verse 4 by means of a taunting "nyah, nyah" motif straight from the school playground. Also in Verse 4, Bach uses of a close canon to depict Christ's redeeming death chasing and devouring (frass) our mortal death.

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Today's audience doesn't need much guidance to enjoy Rutter's *Requiem*, though knowledge of the Latin *Requiem Mass* is helpful. But this is a requiem for our time. In its often hummable melodies, you will hear influences of musical styles ranging from

Gregorian chant to the blues. Rutter states on his website that he wanted to write a piece that everyone could appreciate. He has succeeded beautifully with this sometimes dramatic, frequently lyrical masterpiece.

Please join us in our journeys from darkness to light on March 24 at 8 p.m. at Hope Lutheran Church for this remarkable pairing of two masterpieces. Both your mind and your heart will be enriched.

— Tom Sheehan, tenor, with contributions from Tim Langhorst, baritone, and Tim Cloeter, conductor



Sunrise on the Maumee River near Sidecut Metropark

photo by Tom Sheehan

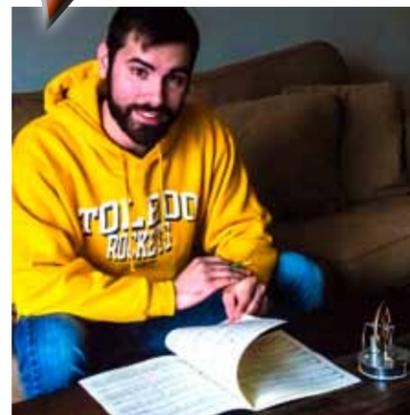


*“this music embraces the pain of our darkness while also pointing our hearts toward redemptive light”*

Tim Cloeter,  
Artistic Director and Conductor



*baritone michael docis: engineering student, in love with choral music since childhood*



Baritone Michael Docis looks up from the score of Rutter's Requiem, one of the first pieces he heard the Chorale perform years ago. To the right of the score is a Sterling Motor, a simple device known to every mechanical engineer.

Baritone Michael Docis is a next gen Masterworks Chorale member in more than one way. He is among the wonderful next generation of young singers to carry on the Masterworks mission of connecting lives through choral music, and his father, John Docis, was a long-time Baritone for the Chorale.

“My love of choral music really began when I was a child and came to the Masterworks concerts and hear my dad sing,” says Michael, who is a senior in mechanical engineering at The University of Toledo.

“One of my greatest thrills was that the first time I sang with Masterworks, I had the opportunity to sing with my dad,” he says.

Studies can get very intense for an engineering student at the university. Music and singing give Michael the opportunity to reflect and gain perspective beyond the grind of academics. “Music keeps me sane,” he says.

At the same time, his background in math and engineering has been useful in breaking down time signatures in sophisticated choral compositions.

Michael's musical journey started at an early age, continuing through university and concert choirs. And his vocal career is diverse. In addition to Masterworks, Michael sings with the Glass City Singers, a group of young people in the area ages 15 to 30 years old who focus on performing works by 21st century living composers.

One of the earliest pieces Michael recalls hearing the Chorale sing is John Rutter's *Requiem*, featured at this March's performance. “Rutter's *Requiem* has always been one of my favorite pieces. It presents a softer side to choral music. And I am looking forward to diving into the Bach,

because of its beauty and some of the math inherent in the piece. As an engineering student, I can appreciate that.” — Tim Langhorst, baritone

*intern program in 20th year high school senior to sing classics concert*

Violin since 2006. Oboe since 2012. Voice lessons since 2015. Maybe it's not a surprise to learn that Chorale Alto Intern Elaine Hudson is the daughter of two music teachers!



Alto Elaine Hudson

Elaine sings in two choirs at Bowling Green High School, where she is a senior. Last year, she played Fiona in *Shrek the Musical*, and this year she is assistant director in an upcoming show. She's also president of the school drama club. She plays violin in the school orchestra and oboe in the school band.

Her greatest musical experience to date? It's a toss up. This coming summer will be her fourth in the All-Ohio State Fair Band. And in the summer of 2017, she participated in an intensive choral institute at Baldwin Wallace University.

Elaine plans to major in vocal performance and is auditioning at several schools this winter. Her interests outside music include reading and camping. She's not much for winter, she says. Well, this winter, we of the Chorale are happy that she's spending her Monday nights rehearsing with us, and that she'll be singing our Classics Concert with us on March 24! Welcome, Elaine!

*from the director from the darkness of each tight spot into the light of something new*

As I consider the theme for our Classics Concert, “From Darkness into Light,” I am reminded of the ideas of the Benedictine monk David Steindl-Rast regarding living with gratitude, especially when we experience anxiety. He explains that the Latin etymology for “anxiety” has to do with narrowness and choking, and that the prototype for our anxiety is the birth process (our very first movement from darkness into light, I would add), and that our most healthy response is found in that experience, too: when we proceed in that life-and-death struggle for mother and child without the resistance of fear, we avoid death and are brought into birth. Proceeding without fear includes acknowledging and affirming the anxiety that is necessarily a part of life, and going “with” it, that is, finding with gratitude the opportunity in every moment, and availing ourselves of that opportunity. He further observes that years later when we look back on our worst anxieties, our most tight spots, they typically reveal themselves to be the beginning of something new, a completely new life, and that can teach

us and give us courage to trust life in our present dark moments.

For me, our theme doesn't just refer to death and resurrection. The real and current darkneses we each experience are not only about mortality, and the deaths we confront are often metaphorical. Perhaps we experience job loss that fosters doubt and brings hardship, or we contend with serious illness that dims our hope, or we face brokenness and pain in a significant relationship. The music of this concert addresses more broadly the various darkneses in our lives, and it bolsters our ability to experience anxiety with gratitude rather than fear, because this music embraces the pain of that darkness while also pointing our hearts toward redemptive light. The Bach cantata begins in the lightless tomb, but ends with radiant joy. The Rutter *Requiem* cries out for comfort, and finds it in eternal light. I hope that the sounds and ideas of this concert will remind us in a deep way to trust that life will bring us from the darkness of each tight spot into the light of something new.

*outreach to the community sharing the joys of christmas*



Christmastime means carols, and members of the Chorale sang Christmas carols throughout the Toledo area. Above, members caroled at the lighting of the Toledo Zoo's Christmas tree, at the Main Library downtown (part of the Toledo Arts Commission's Art Loop) , and at the Lucas County Youth Treatment Center (below). In addition, members sang at two branch libraries, at the Wildwood Manor House, at a kidney dialysis center, at the Victory Center, and at the Hope Lutheran Church's event entitled “A Night at Bethlehem.”



*Classics Concert From Darkness into Light*

Saturday, March 24, 2018 8 p.m.  
Hope Lutheran Church, Toledo

*O vos omnes*  
Tomás Luis de Victoria (1548–1611)

*Crucifixus a 8*  
Antonio Lotti (c. 1667–1740)

*Victimae paschali laudes*  
Gregorian chant (sequence for Easter Sunday)  
most likely the late 9th to early 11th centuries

*Christ lag in Todesbanden, BWV 4\**  
Johann Sebastian Bach (1685–1750)

intermission

*Requiem*  
John Rutter (b. 1945)

\* BWV refers to The Bach-Werke-Verzeichnis, a catalog of compositions by Johann Sebastian Bach

masterworks chorale's "singer's choice" playlist 2

*michael's picks for the journey from darkness into light*

on spotify

We asked our Rising Star, Michael, to curate a playlist on Spotify that reflects our Classics Concert title “From Darkness into Light.” To hear his choices,

[just click here](#)

Or search Spotify for “MWC Toledo.” If you don't have a Spotify account, you can easily sign up for a free one at [spotify.com](https://www.spotify.com).

*We're throwing a mutual-appreciation party!*

**CABARET NIGHT**

*An Evening of Delectable Diversions*

Tuesday, April 24, 2018 • 6–9 p.m.

Carranor Hunt and Polo Club • Perrysburg

For tickets, visit [www.masterworkstoledo.com](http://www.masterworkstoledo.com)

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# Masterworks Chorale

connecting lives through choral music



## Go Ahead! Slit the Seal! Here's What's Inside!

A preview of the two wonderful masterworks we will perform at our March 24 Classics Concert • An overview of the Chorale's community outreach during the Christmas season • A profile of one of our "Rising Stars," baritone Michael Docis • A profile of our intern, a talented high school senior from Bowling Green • An inspiring message from our Artistic Director, Tim Cloeter • And more!

## Mark Your Calendar and Join Us!

*Our Classics Concert*  
**From Darkness into Light**  
Saturday, March 24 at 8 p.m.

Hope Lutheran Church  
2201 Secor Road, Toledo

**Cabaret Night Fundraiser**  
Tuesday, April 24, 2018, 6-9 p.m.  
Carranor Hunt & Polo Club  
502 East Second Street, Perrysburg

**Radio Broadcast of our Classics Concert**  
Thursday, May 31, 2018 at 8 p.m.  
WGTE-FM, 91.3

*Our Collage Concert*  
**Opposites Attract**  
Saturday, June 2 at 8 p.m.  
The Valentine Theatre, Toledo  
410 Adams Street, Toledo

**Radio Broadcast of our Collage Concert**  
Thursday, July 19, 2018 at 8 p.m.  
WGTE-FM, 91.3

## Tickets and Other Details

Tickets for our March 24 concert: Level A (closer up) \$25, Level B (farther back) \$20, Students \$12. For our June 2 Collage concert, all tickets are \$5 more. All seating is reserved. Order by phone at (419) 242-2787 or at

<http://tinyurl.com/MasterworksTickets>

This link will take you to the Valentine Theatre ticket office, which is handling our tickets for all of this season's concerts, regardless of the venue.

## Disabilities



If you have a disability requiring an accommodation, please advise the Chorale's business office at (419) 742-2775 at least two weeks before the concert. For TYY/TDD use Ohio Relay Service 1 (800) 750-0750.

## So Many Ways to Support Masterworks Chorale

As you probably already know, ticket sales cover less than half the Chorale's expenses. Fortunately, our friends help bridge the gap, bringing friends to concerts, buying CDs, spreading the word. Donations, estate plans, the Kroger Rewards Card — all play a part. If you're already helping, thank you! If not, please consider joining the many who do support the Chorale. Please call (419) 742-2775 for information.



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