



VOICEMAIL

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Monson Revives Early Music

Craig Monson, Professor of Musicology at Washington University, whose academic career includes transcribing, reconstructing, and editing Renaissance choral music, is no stranger to this audience. In 2008, his reconstruction of John Shepherd's *Beati Omnes* was included in the April concert.

Another opportunity arose for both singers and listeners at last month's concert when Professor Monson reconstructed missing parts from two Fattorini motets. He also participated with **Philip Barnes** in an excellent pre-concert discussion. We asked him to describe his own experience at the concert in hearing this music come to fruition.

"I was delighted when Philip got in touch about this April's *Transfiguration* concert, because I thought a pair of double-choir motets by the obscure Gabriele Fattorini could be just the thing. Not only has one soprano part for the entire collection disappeared completely, but a colony of mice had feasted upon considerable portions of what remained. The charms of *Audi Coelum* were reasonably apparent from the score: echo effects that exploit the musical possibilities of hidden convent choir lofts and witty plays-on-words that the second choir's echoes tease out of the original Latin text. But hearing the piece live in the right sort of building convinced me that Fattorini got it right—particularly when Philip and the Chorus came up with absolutely the best solution to the final missing measures (better than my own suggestions).

Hymnum cantate nobis turned out to be something of a revelation in live performance. I had figured it for a good piece—long-forgotten Fattorini gave the nuns of Santa Cristina in Bologna their money's worth in this motet. The Chorus revealed counterpoint with "good bones." Fattorini's manipulation of the sonorous possibility of double choirs and his architectural construction of the work

as a whole were considerably more convincing than I'd imagined. So much so that immediately after the concert I was back, rooting around my office shelves for the Fattorini source materials, and since then have been reconstructing possible, equally good contributions to future Chamber Chorus concerts."



Philip Barnes and Craig Monson at pre-concert lecture (photo courtesy of William A. Bascom)

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Preview of *Tributes*

A friend once reminded me that the intimacy of our performances was precious; this is 'chamber' music, after all. Despite a greater demand for tickets, it's important to remain true to our roots, and though we will occasionally perform in large spaces like a basilica or a cathedral, our unique quality is best enjoyed at close quarters. We are also not a religious choir; though we perform numerous sacred works each season; our cosmopolitan blend of singers and audiences appreciate beauty from whatever source. All these considerations have been observed in creating our new season, which sees us perform in abbey, brewery, and chapel, not to mention church and college. Each has been chosen for its distinctive acoustic and setting, and I have selected music across the centuries and continents to celebrate each building and occasion.

Old music we will sing aplenty, from Renaissance polyphony to Romantic lieder; but new music will continue to fascinate both singers and listeners, through

works commissioned from a bewildering array of living composers. These include a Haitian salute from the father and son team of **Gabriel and Sydney Guillaume** (poet and composer respectively), a lament for the fallen Romanovs by **Yakov Gubanov**, an Anglo-American carol from **Sasha Johnson Manning**, and rollicking *Songs of Ale* by British composer (and beer enthusiast), **Robert Walker**. Such new works won't displace acknowledged classics from familiar names like Brahms, Monteverdi, and Gustav Holst, but they will provide them with a fresh context.

So, another series of outstanding *a cappella* music beckons, and since this year space will be limited (for our Christmas performance and the concert at the Schlafly Tap Room), subscriptions are a 'must' for this season. Not only will you be sure of 'ring-side seat,' but you'll save money as well!

Philip Barnes
Artistic Director

Message from the President

Welcome to today's concert, *Transcendence: From Here to Eternity*, the final concert of the 55th season of the Saint Louis Chamber Chorus, and the last in our theme of *Progressions-Transitions*. We are delighted to return to St. Peter Catholic Church in Kirkwood for this performance after a 16-year absence.

The end of the season provides a good opportunity to recognize and extend thanks to some of the many people whose efforts have helped make the Saint Louis Chamber Chorus the Midwest's premier *a cappella* choir. I thank the members of the Board of Directors for their service throughout the year, and particularly retiring board members **Joyce Driemeyer** and **Jim Watson**. On behalf of the board, I express our gratitude to Executive Director **Linda Ryder** and Artistic Director **Philip Barnes**, who bring to their work energy, skill, vision and dedication, as do rehearsal accompanist **Martha Shaffer** and Assistant Directors **Mary Chapman** and **Orin Johnson**. Above all, we thank the talented and dedicated singers who are the heart of the organization.

Having come to the final concert of this season, we very much hope that you will be with us in the coming season for our series titled *Tributes*. Subscribers are guaranteed the best seats at all our venues—a perk you will especially appreciate when we return to the Schlafly Tap Room on February 19, 2012, for *A Chorus Carouse*, as seating will be very limited for this concert that promises to be great fun. You can now easily purchase concert tickets and compact discs on our website, www.chamberchorus.org, which also contains a wealth of information about the St. Louis Chamber Chorus.

Thank you for being with us today. We will return to the Saint Louis Abbey on October 2 for the first concert of the 56th season, *A City's Song*. I hope to see you there.

Barbara Uhlemann
SLCC President

Meet the Singers — David Miller

David Miller was born in St. Louis and, except for his college years, has always lived here. As a very young child, he sang along to the radio. Without musical training, but with his mother's encouragement, he auditioned for the St. Louis Children's Choirs at age 8 and was quickly accepted. Although not a musician herself, music was an integral part of his mother's family whose musicians ranged from organists to brass players. His great-great grandfather John W. Scott started the band program at what is now known as the University of Missouri-Rolla. David sang with the Children's Choirs until midway through high school and was the youngest member ever accepted to the Chamber Singers, the choir's highest mixed group. A highlight was performing with them at Carnegie Hall.

Parkway Central High School was named a Grammy Signature School for music. David excelled at everything the music department offered, from playing euphonium in the marching band, to the school's top orchestra, to singing in Pizzazz, the school's show choir. Only four students were selected for the Junior/Senior Concert Choir and sophomore David sang solo in the performance at the Missouri State Music Educators Conference. He was twice selected for the Missouri All State Choir.

He was accepted to Northwestern University's five-year double degree program and graduated with degrees in Vocal Performance and Economics. David's personal voice teacher was American opera great **Sherrill Milnes**. David, without much previous exposure to opera, had no idea who Milnes was or of his significant accomplishments. Only two other students were lucky enough to have him for their entire college years. They learned an unbelievable amount from him. At Northwestern, David sang in almost every choir he could and became the go-to tenor for everything from graduate conducting recitals to church jobs and other choral performances. While David appreciated opera and modern musicals, his real love of singing was in the choral setting. He thinks it had "something to do with the idea of a bunch of talented singers coming together to create a sound that transcends any one person."

Despite his training, David decided that being a professional musician was not for him. He moved

back to St. Louis after graduation to work for the family business. His grandfather was involved in many business ventures including the reopening of Busch's Grove in Ladue. Despite never having worked in the restaurant business, David led the day-to-day operations of this mammoth endeavor. After about 18 months, they decided to open up another nearby restaurant. This was Lester's Sports Bar, a giant success, and David was involved and in charge from the conception. He helped open a second location in Chesterfield. David then started his own restaurant, Sammy Scott's in Creve Coeur. Temporarily closed in March 2011, David and a partner plan to reopen with a new concept in early June called Dave & Tony's Premium Burger Joint.



David Miller

When David returned to St. Louis, he wanted an outlet for his love for singing. He first heard about the Chamber Chorus through his friend **David Logan**, an extremely talented singer in his own right. The two Davids sang together at Parkway Central High School and Northwestern University. David's mother, **Ann Logan**, is longtime Chamber Chorus member and now board member. Also, **Robyn Mestemacher**, the assistant conductor of the Parkway Central

choirs, was a former member of the Chorus. These recommendations led to an audition for the 2005-2006 season. After being accepted, David only sang one concert before the responsibilities of his business overwhelmed him; he resigned as he could not give the Chorus the commitment it deserved at that time.

David did very little singing for about two years until he could not live without it any longer! He re-auditioned for Philip, was accepted again and has sung in every concert since then. He says he is thrilled to be part of one of the best choirs in the United States. "It is truly an honor to sing with such a talented group of musicians. Not only is there an enormous amount of ability in this group but the dedication of its members is greater than anything I have ever been part of."

When not working odd hours or singing, David's hobbies include playing golf and watching sports, particularly college football.

Gill Waltman

Noteworthy Notes

Pre-Concert Lecture Plans

As part of our mission "to educate and inspire" we piloted a pre-concert lecture this season. The positive reception given to Philip's Q&A session with **Craig Monson** at our April concert has led to another planned for our November 2011 performance. As befits the educational setting of the 560 Building, (formerly CASA), two Washington University professors have agreed to give some pre-concert remarks; Craig will be joined by Prof. **Hugh Macdonald** to discuss musical mentors, and tributes made to them by their students.

Auditions

After the May 29 concert every place in the Chorus becomes open, as it is our practice to hear all who would like to sing with the Choir next season. Auditions are offered in early June, and contracts issued thereafter; any unfilled places are filled in late August. The challenge for Artistic Director **Philip Barnes** is to assess the strengths of the many applicants, and then match their distinct timbres to create coherent sections. If you, or someone you know, would be interested in singing with our superb choir, contact **Linda Ryder** for an audition flyer or visit our website.

SLCC Seat Cushions

Shudder no more at harsh pews when attending one of our performances, suffer no more for the choral art—buy one of our distinctive Chamber Chorus cushions, and sit in comfort at our performances. You may even take them to other concerts and demonstrate your support of the SLCC to those squirming around you. Purchase your cushion through our office, at any Chamber Chorus concert or receive one as a donor to the choir (Sustainer level and above).

Professor Craig Monson Reconstructs Early Works

Since his initial hands-on experience with transcribing, reconstructing, and editing Renaissance choral music in Oxford's Bodleian Library in 1970, more than 1200 pages of Monson's editions have found their way into print. Sheaves more still lie in drifts on his office shelves. He says, "Apart from large chunks of William Byrd, the number of those pages I've ever actually heard in live performance remains insignificant—which perhaps helps explain why I haven't done much editing in twenty years. So Philip's first contact in 2007, to brainstorm about a concert of Winchester Cathedral music the following year, was very fortuitous."

It sent him back to once familiar manuscripts, where he thought he could uncover the fragmentary and therefore unpublished motet for the marriage of Mary Tudor and Philip II at Winchester: His reconstruction of John Shepherd's *Beati Omnes* found its way onto the April 2008 concert, and the Chamber Chorus has happily revived it a second time since then.

CD Sales

Though the Chorus will be silent for the next few months, you can always remind yourself of its gorgeous singing through our CDs, which may be purchased at concerts or through our website. These discs make excellent 'envoys for the arts' in St. Louis, and make ideal gifts for those in and away from our city; buy some as vacation presents and share the beauty with those who can't attend our performances in person.

For more information about
concerts, tickets or auditions:

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