



PRESENTS

CREATION

BY DAN FORREST

with Winston-Salem Pro Arte Chamber Orchestra

This performance is a collaboration with Winston-Salem Choral Academy, Centenary Youth Choir Collective, Reynolds High School Choir, and West Forsyth High School Concert Choir

SEASON PREVIEW



THE SACRED VEIL

ERIC WHITACRE

November 7-9

An "intimate portrait of life, love, and loss," this captivating work by Eric Whitacre with texts by renowned poet, Anthony Silvestri—and journal entries by his wife, Julie, about whom the piece is centered—is a compelling narrative of a journey of joy and sadness, in and through grief.

HEILIGE NACHT: SACRED STILLNESS

December 19–20

A concert which has become a seasonal centerpiece for area concert goers! Join the Choral Artists for an evening of exquisite, time-honored masterpieces and new, meaningful holiday delights.



Scan the QR code to visit
www.wschoralartists.org



PRESENTS

CREATION BY DAN FORREST

with Winston-Salem Pro Arte Chamber Orchestra

Chris Gilliam, Artistic Director & Conductor

May 3, 2025

7:30PM

Centenary United Methodist Church

646 W 5th St
Winston-Salem, NC 27101

PROGRAM



I. INTROIT

Veni, Creator Spiritus,
Mentes tuorum visita,
Imple superna gratia

Quae tu creasti pectora.
Come, Creator Spirit,
Visit the souls of your devoted,
With your divine grace fill

The hearts which you have created.
(from Veni, Creator Spiritus, ancient liturgy)

Introit ushers the listener into a mysterious world before the dawn of time, as chants of *Veni, Creator Spiritus* arise and are mixed with the introduction of key musical themes for the entire work.



II. THE DANCE BEFORE TIME

Vox Domini,
Dominus super aquas.

In principio Deus...
The voice of the Lord,
Lord over the waters.

In the beginning, God...
(from Psalm 29 and Genesis 1)

The Dance Before Time begins without pause, with the "spirit moving upon the face of the waters." A mezzo-soprano solo begins the narrative, "in principio Deus," amidst swirls of themes from this movement and the previous one, and creative energy builds, waiting to be unleashed.



III. THE LION SINGS

...Creavit.

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.

...created.

*I believe in one God,
The Father almighty,
maker of heaven and earth,
of all things visible
and invisible.*

(from Genesis 1 and Credo, ancient liturgy)

The Lion Sings alludes to a well-known Lion in famous English children's literature, who sang a world into existence. A well-read listener will hear every musical detail from that story happening, from the baritone soloist singing the Lion's song, to the sun bursting into light, the unfurling of all green things, and eventually all animals coming to life in a raucous barndance celebrating the joy of all creation.

We then encounter several tableaux representing the days of creation; each sets a Scriptural or liturgical text as commentary on the beauty of that part of creation, inspired by various experiences from the composer's travels.



IV. LIGHT

Ego sum lux mundi,
Ego sum lumen vitae.
Qui sequitur me
sed habebit lumen vitae.

*I am the light of the world,
I am the light of life.
Who follows me
shall have the light of life.*

(from John 8)

Refrain

Et vidit Deus
[lucem/caelum/astra/
creaturas/opus],
quod opus esset bonum.
Tota pulchra, tota es,
et macula non est in te.
Alleluia.

*And God saw the
[light/sky/stars/
creatures/work],
that the work was good.
Wholly beautiful are you, entirely,
and there is no stain in you.
Alleluia.*

(from Genesis 1 and Tota Pulchra Es, ancient liturgy/Song of Solomon 4)

Light, inspired by countless sunrises, sets "I am the light of the world; who follows me shall have the light of life" as an exuberant dance in asymmetrical meter. The initial melody from the Introit then returns as a coda with new text combining "...and God saw that it was good" from Genesis with words from the Song of Solomon – a love song to an unspoiled creation: "wholly beautiful are you, entirely, and there is no stain in you." This refrain is then heard after each day of creation, transformed into that movement's unique musical style.



V. SKY

Quoniam videbo
caelos tuos...
Caeli enarrant
gloriam Dei.
Opus manus eius
adnuntiat firmamentum.

(from Psalms 8 and 19)

*When I behold
your heavens...
the heavens are telling
the glory of God.
The firmament declares
the work of his hands.*

Refrain

Sky is inspired by the expanse of the open sky. As the first tribute to Haydn, melodic themes from his *The Heavens Are Telling* are interwoven (in slow motion) with modern harmonization and new material throughout this movement.



VI. THE GARDEN

Vinea mea electa,
ego te plantavi.
Locus iste a Deo factus est,
inaestimabile sacramentum;
irreprehensibilis est.

(from Vinea me electa and Locus Iste, ancient liturgies)

*My chosen vineyard,
I planted you.
This place was made by God,
a priceless holy place;
it is without fault.*

Refrain

The Garden is an expression of the composer's love of various gardens in the world, from New York (Central Park) to Singapore (Botanical Gardens) to his own *#forrestgardens*. This setting reimagines the meaning of sacred texts to express the priceless beauty of green spaces; the *Locus Iste* here refers not to a cathedral, but to the sacred sanctuary of a garden. The music slowly twines around itself, almost like time-lapse photography of plants unfolding shoots and leaves.



VII. MUSIC OF THE SPHERES

Pleni sunt caeli et terra
gloria tua.
Hosanna in excelsis.

*Heaven and earth are full
of thy glory.
Hosanna in the highest.*

(from Sanctus, ancient liturgy)

Refrain

Music of the Spheres invokes the concept of “musica universalis” - the “music of the heavens” that the ancients believed was created by the orderly and proportional motion of the stars and planets in space, as well as “vox caelestis” - the “voice of the heavens” that speaks in the night sky. The *Sanctus* text is set here as a four-part mensuration canon, where each melodic subject entrance is twice as slow as the previous one; eventually we hear the same melodic line at four different speeds simultaneously, picturing the clocklike precision of the stars and planets moving through space.



VIII. WINGS

Oh that I had wings like a dove
- wings of the morning -
then I would fly.

(from Psalms 55, 139)

Wings represents the “flying creatures” portion of day five, with text from the Psalms. The music begins delicately, like a newly hatched butterfly first unfolding its wings and fanning them, then gradually builds to the moment where it bursts into flight and is carried on the wind until it disappears from sight. The main melodic ostinato in the accompaniment of this movement is an example of *augenmusik* - music for the eyes - where the musical page looks like the ideas being described: its instrumental melodic contour outlines the line-drawn shape of a bird in flight.



IX. DEEP BLUE

Vidi aquam egredientem,
et omnes ad quos
pervenit aqua ista
salvi facti sunt,
et dicent, alleluia!
*I saw water flowing,
and all to whom
this water came
were saved,
and shall say Alleluia!*
(from *Vidi Aquam*, ancient liturgy)

Refrain

Deep Blue then turns to the “deep sea” portion of day five, with liturgical text “I saw water flowing...”. The mysteries of the deep are invoked with low thick textures and constantly flowing water and waves. Eventually, “Alleluias” arise from the depths, like a whale breaching the surface of the ocean.



X. ISH ISHAH

Digitus Dei dexteræ,
Tu rite
promissum Patris.
Accende lumen
sensibus,
Infunde amorem cordibus.
*Finger of God's right hand,
You are the one
duly promised by the Father.
Enkindle your light
in our minds,
Infuse love in our hearts.*
(from *Veni, Creator Spiritus*, ancient liturgy)

Ish Ishah was inspired by Michelangelo's famous painting *The Creation of Adam*. Its finger of God reaching to humanity was quite possibly inspired by the *Veni Creator Spiritus* text (heard earlier in this work), in the stanza sung here: “Finger of God's right hand...kindle your light in our minds, infuse love in our hearts.” Many believe that the primary character visible on God's arm in the painting is Eve; her face as she

strains for a look at Adam reflects the first stirring of human love, with all its wonder and complexity - the moment God “infuses love into our hearts.” The Hebrew words *Ish Ishah* are taken from the Genesis narrative, representing man and woman, and this setting presents humanity as the pinnacle of all creation, not merely in their intellect or the beauty of their form, but in their capacity to love.



XI. DO IT AGAIN

If something goes on endlessly repeating itself,
it might feel like mere clockwork.
We might feel that if the universe was personal, it would vary –
that if the sun were alive, it would dance.
But perhaps...the sun rises every morning
because he never gets tired of rising.
His routine might be due not to lifelessness, but to a rush of life.
Children, with their endless energy,
always want things repeated and unchanged...
they always say, "Do it again."
What if God has this eternal vitality,
and is strong enough to exult in repetition?

Perhaps God says every morning, "Do it again" to the sun;
and every evening, "Do it again" to the moon,
...but has never gotten tired of it.
It may not be necessity that makes all daisies alike;
perhaps God makes every daisy, one at a time,
because he has never grown tired of making them.

This grand show is eternal.
It is always sunrise somewhere;
a shower is forever falling; vapor is ever rising.
Eternal sunrise, eternal sunset,
eternal dawn and gloaming,
on sea and continents and islands,
each in its turn, as this round earth rolls.
-Adapted from G.K. Chesterton and John Muir (used by permission)

Do It Again is a musical underscore for narration from two of the composer's favorite passages of writing about this earth: one from English philosopher G.K. Chesterton and one from environmental advocate John Muir. The music reprises a theme introduced in the Introit but not heard again until now (thus musically picturing the sense of "do it again").



XII. BOUNDLESS

Laudate, luces,
Laudate, caela,
Laudate, horti et ast' res!
Laudate, creaturae,
Laudate, filii!

Praise him, lights,
Praise him, skies,
Praise him, gardens and stars!
Praise him, creatures,
Praise him, children!

Refrain

Boundless unleashes a torrent of musical themes, all piling on top of each other, in a finale celebrating the diversity yet wholeness of all creation. The title refers both to the limitless joy found within the movement as well as the seemingly limitless number of themes (from within this work and beyond) which all tumble together. Amidst all this celebration, a fugue breaks out. Marked "Homage to FJH", it uses thematic material from this work's Credo within the formal and harmonic structure of Haydn's beloved *Awake the Harp*. Eventually all possible themes and subjects are recapitulated in a celebration whose joy can only be described as *boundless*.

Program notes by Dan Forrest.

FIN

WINSTON-SALEM PRO ARTE CHAMBER ORCHESTRA

Laura Stevens, *flute*
Courtney Miller, *oboe*
Eileen Young, *clarinet*
Ben Weber, *horn*
Isaac Pyatt, *percussion*
Alex Skov, *percussion*
Joe Turner, *percussion*
Jacquelyn Bartlett, *harp*
Charley Shafer, *violin*
Jean Beaudoin, *cello*
Robert Matthews, *keyboard*
Susan Bates, *organ*

WINSTON-SALEM CHORAL ARTISTS

SOPRANO

Cláudia Vianna Audet
Haley Chapman
Taylor Hill
Charli Mills
Katie Muhlenkamp
Daniele Olsen
Clara Reitz

ALTO

Christin Baker
Alyssa Cataldi
Lauren Harris
Elaine Phelps
Kristin Schwecke
Krista Steinour

TENOR

David Brooks
Isaac Fulk
Jeffery Maggs
Robert Matthews
Robert Steinour
Branden Nicholson
Emu Aragon

BASS

Rich Lowder
Will Munster
Stephen Stringer
Kelly Turner
Dominic Veconi
Jackson Wood

Please scan the QR code to learn more about the artists



SPECIAL THANKS

Centenary United Methodist Church

Dr. P. Glenn Kinken III, *Senior Minister*

Jonathan Emmons, *Director of Music Ministries*

Kelly Turner, *Conducting Associate and Webmaster*

Rachel Nishio, *Administrative Assistant*

Peter Crane, *Graphic Design*

Clara Reitz, *Social Media*

Jack & Susan Campbell, *Box Office*

WINSTON-SALEM CHORAL ACADEMY

Anne Saxon, *director*

Alaina Browning
Bella Busch
Tyler Butcher
Hannah Chico
Myriah Clinton
Elizabeth Dean
Khyla Dorsey
Lucy Field
Kaelyn Frame
Skylar Gadberry
Naima Jazet-Paarlberg
Jaclyn Jenkins
Georgia Lathinen
Cassie Maggs

Isla McBride
Wenda McLaurin
Kataria Miller
Lillian Newton
Sarah Pena
Kennedy Petty
Mary Violet Sacrinty
Nina Kate Sacrinty
Mia Sherlock
Arianna Smart
Evelyn Soroosh
Julianne Stevens
Satie Stevens

CENTENARY YOUTH CHOIR COLLECTIVE

Michael Martinez, *director*

Lexa Hedgecock, *soprano*
Abby Munster, *alto*
CK Konyeha, *alto*
Valerie Ocampo, *alto*
Christian Ocampo, *bass*
Ollie Andree Bowen, *bass*

REYNOLDS HIGH SCHOOL CHOIR

Joshua Settlemyre, *director*

SOPRANO I

Campbell Dean
Nina Howards
Nylah Lee
Phoenix Pope
Lucy Neel
Tulah harding

ALTO I

Cassie Maggs
Lilly Greene
Cecelia Griffin
Aubrey McCarthy
Abigail Deal
Eliza Edge
Maria Nikoladis
Isabella Neff
Morgan O'Sullivan
Evie Beale

TENOR I

Jadyn White-Bey
Aiden Sanders
Kai Adams
Sebastian Ariza
Nico Wells

BASS I

Quinn Crater
Walton Lamkin
Win Greenwood
Sam Clary
Randy Valverde Justo
Jacob Koerner

SOPRANO II

Charlotte Asumani
Chloe Howard
Trinity Hall
Tommey Crockett
Eden GetryLily Brooks
Zoe Stover
Zoe Dye

ALTO II

Sophia Pisapia
Aalayah Kimbrough
Carmen trescott
Apollo Adkins
Grace Ownby
Lauren Partridge
Lulu Petronzio
Bess Joyner
Bielle Sutton

TENOR II

Cameron Lafley
Xavier Henry
Grady Mowery
Sam Gomez
Canton Cernak

BASS II

Avery Hargro
Mac Greenwood
Harris Joyner
Cashel Chanas
Ben Gardner

WEST-FORSYTH HIGH SCHOOL

Jacob Cook, director

SOPRANO

Kaylee Stutzman
Lila Najmulski
Lindsey Martin
Tamara Saouaf
Willough Walsh

ALTO

Abigail Munster
Csinszka Konyeha
Katherine Patterson
Olivia Kauffold
Rebecca Hodousek
Savannah Hitchcock
Simone Hitchcock
Zach Cassidy

TENOR

Chadwick Holmes
Sarah Martin
Tanner Young

BASS

Austin Holabeck
Gabriel MacLeod
Trenton Barney

CARILLONNEURS OF CENTENARY UNITED METHODIST CHURCH

Susie Campbell
Colby Cunningham
Camille Jones
Jeanette Juran
Anne Morgan
Dennis Moser
Martha Murphy
Jeannie Ogburn
Dawn Stafford

WSCA DONORS

July 1 thru March 10

\$10,000 +

David & Kathy Pruett

\$3,000–\$9,999

Jack & Susan Campbell
Beverly & Allen Shaw

\$1,000–\$2,999

Art & Mindy Bloom
Don Coleman
John Garrou
Alan & Susan Keely
Thomas Turnbull

\$100–\$999

Larry Bai
Michael Briggs
Malcolm Brown
William Carroll
Carol & John Davis
Phyllis Dunning
Sally Gant
Hal Garrison
Christopher Gilliam
Brian Gorelick
Heidi Hart
Donald Lendle
William R. and Karen Yoak Lewis
Paula & Dan Locklair

Joseph Logan
Will & Robin Munster
Carrol and Donna Olsen
Edward Onders
Paul and Amy Orser
Sara Smith
Barbara Smith
Joel Stegall
Earl & Lisa Swope
Lea Thullbery
Kae Watts
Patricia Williams
Rebecca Wood
John Woodmansee

\$5–\$99

Miles Abernethy
Kate Appler
Nelda Bennett
Scott Brouhle
Darby Everhard
Linda Gitter
Don Guilbault
Heidi Hart
Thomas Hauser
Joanne Henley
David Holter
Catherine Hurd
Barbara Lawrence
Karen Lincoln
Janice Lovett
Louise Marlowe
Sheri Masters
Cortara McCurdy
Elizabeth Morgan

Charles Moscarillo
Cynthia Noell
Riley Oakes
Cecille O'Brien
Francis O'Brien
Bill Porter
Teresa Radomski
John Ray
Amanda Rice
Jeremy Rouse
Nancy Russo
Paul & Anne Saxton
Bobby Sharp
Linda Skarzynski
Lisa & John Smith
Barbara Strauss
Kim Thore
Virginia Weiler
Meriwether Wilson

CORPORATE PARTNERS

PLATINUM PARTNER



SILVER PARTNER



Please scan the QR code to learn more about becoming a donor or corporate sponsor of WSCA



WSCA BOARD

Will Munster, *President*
Taylor Hill
Don Coleman
Art Bloom

David Pruett, *Vice-President*
Jack Campbell
Beverly Rudolph Shaw



**SUPPORTING THE ARTS
IN OUR COMMUNITY
SINCE 2017**



ERECTORS

WWW.AMRECTORS.COM



Plant forward

Bashavia Gardens & Native Plant Nursery

Pfafftown, NC



ecological garden design
installation | native plant nursery
hardscape | water features

www.bashaviagardens.com

SHOP NOW

nursery@bashaviagardens.com



DG

— THE —
DOWNTOWN
— GRILLE —



As an added bonus, make it a dinner and a concert night! The delicious Downtown Grille on 5th street—only a block away from Centenary—has graciously offered a 20% discount on food and drinks for those who arrive for dinner between 4:30-5:30, and between 9:00-10:00 on Saturday May 3, Tuesday May 6, and Wednesday May 7. Just show your ticket with your name as proof of purchase, and ticket holders will receive the discount on their individual meal.





Scan the QR code to visit
www.wschoralartists.org