



HERITAGE PHILHARMONIC



James Murray began conducting when, as a member of the Rome Festival Orchestra he stepped in to lead a rehearsal for a conductor who was delayed. When the conductor arrived, he allowed Jim to finish the rehearsal and then invited him to conduct a concert the following week. Since that time, Mr. Murray's conducting career has flourished, allowing him to work with numerous ensembles. Currently, Mr. Murray serves as Music Director and Conductor of the Northland Symphony Orchestra (Kansas City, MO), Heritage Philharmonic (Eastern Jackson County, MO) and the Metropolitan Youth Orchestra of Kansas City, an ensemble that he founded in 1997.

Praised by the Kansas City Star for repertoire that "betrays an inventive sense of fun", Mr. Murray's formal training includes a Bachelors Degree in Music Performance from William Jewell College and a Masters Degree in Orchestral Conducting from the University of Denver. Workshop master teachers include Paul Vermel, Samuel Jones, Samuel Adler, Victoria Bond and Donald Portnoy.

His guest conductor appearances include the Kansas City Cello Ensemble, St. Louis All-Suburban Orchestra, Liberty Symphony Chamber Orchestra, William Jewell College Opera (Liberty, MO), and the Centennial Philharmonic (Denver, CO). Increasingly in demand as a clinician, Jim has served as an adjudicator for the Kansas and Missouri State High School Activities Associations, as well as for numerous other festivals and workshops.

Off the podium, Jim is the Music Coordinator and an Instructor of Music at the Metropolitan Community College—Maple Woods. He teaches a full load of classes including Music Appreciation and Music of the World's Cultures. Jim represents the Maple Woods campus as an elected member of the Faculty Senate. In 2009 he was one of eighteen educators to receive the Governor's Award for Excellence in Teaching.

Outside the classroom and concert hall, Jim and his wife, Nicole, pursue the tallest and fastest roller coasters in the country. At the start of this 2010-2011 orchestral season, Jim has ridden 180 different roller coasters. He lags behind his wife who has chalked up 188 different roller coasters. Both rate Millennium Force at Cedar Point in Ohio as their favorite coaster.

2010-2011 Heritage Philharmonic Personnel

Violin 1

Glenda Johnson, Concertmaster
Carolyn Belknap
Sara Buckley
Linda Carter
Kevin Ellis
Laurel Gooden
Jenna Harper
Cathy Lawrey
Judi Lane
Gretchen Scott
Marge Wade

Violin 2

Jessica Cox, Principal
Leah Allman
Charles Bianco
Larissa Collier
Phoebe Crouch
Stacie Handley
Enid Hasty
Betty Liston
Patty Petet
Christy Quick
Jordan White

Viola

Nell French, Principal
Lydia Crouch
Ward Francis
Richard Hartman
Karen Havener
Jennifer Luebke
Allison Parker

Cello

Jodie Fuentes, Principal
Helen Byler
Kenny Carter
Janelle Clark
Al Hermans
Dorothy May
Alecia Nolte
Jeff Quibell
Daniel Stanley
Tammy Tandy

Bass

Kristin Shafel, Principal
Rich Burgess
Roy Browne
Harold Hall

Flute

Mary Martens, Principal
Samra Magruder

Piccolo

Janelle Delk

Oboe

Madora Graffeo, Principal
Kim Deutsch

Clarinet

Ron Griffin, Principal
Erin Vander Wyst

Bassoon

Barbara Garrett, Principal
Greg Neteler

Horn

Linda Marshall, Principal
Barry Marshall
Andy Quick
Gerry Baygents

Trumpet

Rick Henks, Principal
Danny Lane

Trombone

Karen Zawacki, Principal
John Schofield
Chase Grafton

Tuba

Joe Presson, Principal

Piano

Susan Escher

Percussion

Steve Bohall, Principal
Ray Ettinger

String instrument personnel are listed alphabetically following the principal.

Mozart and More

The Metropolitan Chorale of Kansas City and the Heritage Philharmonic

Saturday, October 23, 2010
Community of Christ Temple

Pam Robison—Guest Organist

Dr. Rebecca Johnson—Conductor, Metropolitan Chorale of Kansas City
James Murray III—Conductor, Heritage Philharmonic

Mundi Orgo (The Creation)

Ryan Main

The Metamorphoses, completed in 8 AD by Roman poet Ovid, is a 15 book narrative poem describing the history of the world to Ovid's current time. The first book describes the creation of the earth in breathtaking detail; far too much to set in a single short work. Mundi Orgo is thus a sampling of some of Ovid's most beautiful and powerful words describing the origin of the Earth.

Ante mare et terras et quod tegit omnia caelum unus erat
toto naturae vultus in orbe, quem dixere chaos.

Before the ocean and the earth appeared, before the
skies had overspread them all, the face of nature in a vast
expanse was naught but chaos uniformly waste.

Nullus adhuc mundo praebebat lumina Titan, nec nova
crescendo reparabat cornua Phoebe, nec circumfuso
pendebat in aere tellus ponderibus librata suis

As yet the sun afforded earth no light, nor did the moon
renew her crescent horns, the earth was not suspended in
the air, exactly balanced by her heavy weight.

Hanc de us et melior litem natura diremit. Nam caelo
terras et terris abscidit undas, et liquidum spisso secrevit
ab aere caelum. Quae postquam evoluit caecoque exemit
acervo, dissociata locis concordi pace ligavit.

But God, or kindly nature, ended strife, he cut the land
from skies, the sea from land, the heavens ethereal from
material air; and when were all evolved from that dark
mass, He bound the fractious parts in tranquil peace.

Sic ubi dispositam quisquis fuit ille deorum congeriem
secuit sectamque in membra redegit, principio terram, ne
non aequalis ab omni parte foret, magni speciem glom-
eravit in orbis.

And when this God had carved asunder that discordant
mass, had thus reduced it to its elements, that every part
should equally combine, when time began He rounded out
the Earth and molded it to form a mighty globe.

Variations on an American Hymn Tune

Gordon Young

Four American Folk Hymns

arr. By Mack Wilberg

Saints Bound for Heaven

A Melody from Walker's *Southern Harmony*, 1835

Death Shall Not Destroy My Comfort

A Melody from *The Olive Leaf*, 1878

We'll Shout and Give Him Glory

A Melody from *The Olive Leaf*, 1878

Come Thou Fount of Every Blessing

A Melody from Wyeth's *Repository of Sacred Music*, 1813

INTERMISSION

Requiem KV626

Wolfgang Amadeus Mozart

Katie Woolf—soprano, Erica Koehring—alto, Brandon Russell—Tenor, Will Perry—Bass

I. Introit: Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis care veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

II. Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. Sequence

1. Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.

2. Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

Death and nature will be astounded,
when all creation rises again,
to answer the judgement.
A book will be brought forth,
in which all will be written,
by which the world will be judged.
When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

3. Rex tremendae

Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis.

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

4. Recordare

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.
Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.
Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.
I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.
You, who absolved Mary,
and listened to the thief,
give me hope also.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.
Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand

5. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

6. Lacrymosa

Lacrymosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

IV. Offertory

I. Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham
and his descendants.

2. Hostias

Hostias et preces tibi, Domine,
laudis offerimus.
Tu sucipe pro animabus illis,
quaram hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

Sacrifices and prayers of praise, Lord,
we offer to You.
Receive them in behalf of those souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

V. Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
Grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest forever.

VI. Communion: Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternum dona eis, Domine,
et Lux perpetua luceat eis,
cum Sanctus tuis in aeternum,
quia pius es.

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.