

A man with short brown hair, smiling and waving, is sitting on the console of a large pipe organ. He is wearing a purple blazer over a white shirt and a colorful string of Christmas lights. The organ's facade, with its many pipes and stop tabs, is visible in the background.

Christmas

WITH KENNERLEY

HOME FOR THE HOLIDAYS
with the Kotzschmar Organ

December 2020

**Music Pre-recorded
on the
Kotzschmar Organ**

**Merrill Auditorium
Portland, Maine**



The **Kotzschmar Organ** is one of the grandest and most celebrated pipe organs in the world. Its home is in the historic Merrill Auditorium in the Arts district of Portland, Maine. With incredible power and range, the Kotzschmar offers an annual concert series featuring top guest artists from around the world.

The organ's 7,101 pipes are arranged in 104 ranks and played from 239 stop knobs on the organ console. Its windchest is 9 feet tall, 7 feet wide, and 54 feet long, large enough for approximately 50 people to fit inside even when the organ is being played. The Kotzschmar's main organ chamber is 60 feet long, 16 feet wide, and 40 feet tall, big enough to hold about six tractor-trailers.

The *Kotzschmar Organ* was built into the Merrill Auditorium, originally known as Portland City Hall Auditorium, when the building was constructed in 1912. Publishing Magnate Cyrus H. K. Curtis, founder of the *Saturday Evening Post*, commissioned the Austin Organ Company of Hartford, Connecticut, to construct and install the organ, gifting it to the city. He named the organ after his music teacher, Hermann Kotzschmar, a man he greatly admired and respected. Kotzschmar, a German native, lived in Portland from 1848 until his death in April 1908. He had a pivotal and lasting influence in Portland's rich cultural life.

In 1981, the Friends of the Kotzschmar Organ was founded to maintain, protect and preserve the organ and inspire passion for its music. In 1995, with the organ nearing its 100th birthday, the Friends came to realize that this grand "King of Instruments" was in desperate need of critical repairs. The Friends pulled together and, with the help and support of grant funding and many generous donors, were successful in raising the more than \$2.6 million needed to return the Kotzschmar to its true musical splendor.

In 2012, the Kotzschmar was removed and a complete professional renovation commenced. The work took more than two years to complete. The fully revitalized organ was dedicated on September 24, 2014, a triumph for the Friends, the City of Portland, and other Kotzschmar devotees around the country and world.

The Friends of the Kotzschmar Organ, a volunteer-driven organization, continues to ensure the sounds of the Kotzschmar can be enjoyed by future generations.





Hailed as “a great organist” displaying “phenomenal technique and sheer musicality” (Bloomberg News), James Kennerley is a multi-faceted musician, working as a conductor, keyboardist, singer, and composer. His performances are known for their illustrious flair and thrilling virtuosity, subtlety and finesse, drawing on the full resources of the instrument. James’ YouTube performances have enjoyed worldwide popularity and millions of views globally.

Kennerley was appointed the Municipal Organist of Portland, Maine, in 2017, following a unanimous vote from the Search Committee and the City Council. In 2019, James was named Director of Music at Saint Paul’s Church, Harvard Square, presiding over the world-famous choir of men and boys. A native of the United Kingdom, he has held Organist and Choirmaster positions at Saint Ignatius of Antioch Episcopal Church, New York City and the Church of Saint Mary the Virgin, Times Square. He is also part of a team of

musicians at Park Avenue Synagogue in New York City, one of the foremost centers of Jewish music and liturgy in the world.

Mr. Kennerley made his Carnegie Hall solo début in 2016 with the celebrated ensemble the Sejong Soloists. Past performances include concerts at Alice Tully Hall, the Frick Collection, the Metropolitan Museum’s MetLiveArts series, and in the Lincoln Center White Light Festival. He has also given concerts at Washington National Cathedral, Saint Patrick’s Cathedral, Princeton University, the Royal Albert Hall, Saint Paul’s Cathedral, Westminster Abbey, and other major venues throughout the United States and Europe. He was a featured artist on recordings with the Grammy- nominated Choir of Trinity Wall Street including Handel’s *Messiah* and *Israel in Egypt*, and Monteverdi *Vespers*, as well as a recording of Julian Wachner’s *The Snow Lay on the Ground*. Mr. Kennerley was a prizewinner at the 2008 Albert Schweitzer International Organ Competition, and a finalist at the inaugural (2013) Longwood Gardens International Organ Competition.

Mr. Kennerley holds degrees from Cambridge University and The Juilliard School. He has studied the organ with David Sanger, Thomas Trotter and McNeil Robinson, and harpsichord with Kenneth Weiss, Peter Sykes, and Richard Egarr. He holds the prestigious Fellowship of the Royal College of Organists diploma.

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Friends of the Kotschmar Organ

Presents

CHRISTMAS WITH KENNERLEY

JAMES KENNERLEY

PORTLAND'S MUNICIPAL ORGANIST

December 2020

Pre-recorded at Merrill Auditorium, Portland, Maine

Bring a Torch, Jeanette, Isabella
James Kennerley, Organist

Arr. Keith Chapman

Jesu, Joy of Man's Desiring
Joseph Foley, Trumpet

Johann Sebastian Bach

West Indies Carol
Pine Tree Academy Bell Choir
Directed by Doris Krueger

Arr. Hart Morris

Ave Maria
Malinda Haslett, Soprano
Jonathan Boyd, Tenor

Johann Sebastian Bach/Charles Gounod

Nutcracker Suite
March, Dance of the Sugar Plum Fairy, Trepak
Maine State Ballet
Sugar Plum Fairy: Rhiannon Pelletier
Trepak: Glenn Davis, Janet Davis and Emma Davis

Pyotr Ilyich Tchaikovsky

Go Tell It on the Mountain
Pine Tree Academy Bell Choir
Directed by Doris Krueger

Arr. Joel Raney

Cantique de Noël (O Holy Night)
Malinda Haslett, Soprano
Jonathan Boyd, Tenor

Adolphe Adam
Arr. J. Kennerley

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Toccata on Veni Emmanuel

Adolphus Hailstork

In Dulci Jubilo, BWV 608

Johann Sebastian Bach

In Dulci Jubilo, BWV 729

Baby It's Cold Outside

Franck Loesser/Arr. J. Kennerley

Malinda Haslett, Soprano

Jonathan Boyd, Tenor

Sleigh Ride

Leroy Anderson / Arr. J. Kennerley

Joseph Foley, Trumpet

Christmas Sing-along

Arr. John Finnegan and James Kennerley

Malinda Haslett, Soprano

Jonathan Boyd, Tenor

Joseph Foley, Trumpet

Our Production Staff:

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Audience Sing-along

Jingle bells, jingle bells, jingle all the way,
Oh what fun it is to ride in a one-horse open sleigh, hey!
Jingle bells, jingle bells, jingle all the way,
Oh what fun it is to ride in a one-horse open sleigh.

Dashing through the snow, in a one-horse open sleigh
O'er the fields we go laughing all the way.
Bells on bob-tails ring, Making spirits bright.
What fun it is to ride and sing a sleighing song tonight.

Jingle bells, jingle bells, jingle all the way,
Oh what fun it is to ride in a one-horse open sleigh, hey!
Jingle bells, jingle bells, jingle all the way,
Oh what fun it is to ride in a one-horse open sleigh.

Joy to the world, the Lord is come,
Let earth receive her King!
Let every heart prepare Him room.
And Heav'n and nature sing,
And Heav'n and nature sing,
And Heav'n, and Heav'n and nature sing,

It came upon the midnight clear,
that glorious song of old.
From angels bending near the earth,
To touch their harps of gold:
"Peace on the earth, goodwill to men,
from Heaven's all gracious King."
The world in solemn stillness lay,
To hear the angels sing.

Hark! The herald angels sing,
"Glory to the newborn king;
Peace on earth and mercy mild,
God and sinners reconciled."
Joyful all ye nations rise,
Join the triumph of the skies.
With th'angelic host proclaim,
"Christ is born in Bethlehem."
Hark! The herald angels sing,
"Glory to the newborn king."

Silent night, holy night,
All is calm, all is bright
'Round yon virgin Mother and Child.
Holy infant so tender and mild,
Sleep in Heavenly peace,
Sleep in Heavenly peace.

Away in a manger no crib for a bed,
The little Lord Jesus laid down his sweet head.
The stars in the bright sky looked down where he lay,
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus no crying he makes.
I love thee, Lord Jesus,
Look down from the sky,
And stay by my cradle 'til morning is nigh.

Deck the halls with boughs of holly,
Fa, la, la, la, la, la, la, la!
'Tis the season to be jolly,
Fa, la, la, la, la, la, la, la!
Fill the mead cup, drain the barrel,
Fa, la, la, la, la, la, la, la!
Troll the ancient yuletide carol,
Fa, la, la, la, la, la, la, la!

O come, all ye faithful, joyful and triumphant!
O come ye, O come ye to Bethlehem;
Come and behold Him,
Born the King of Angels;

O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord!

Sing, choirs of angels, sing in exultation
Sing, all ye citizens of heaven above.
Glory to God, glory in the highest.

O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord!

A Note from James Kennerley:

Despite the challenges faced by performing arts organizations across the world, we just knew that Christmas with Kennerley had to happen this year. A major advantage to the Kotzschmar is that the organ is the original one-man band. With my ten fingers and two feet I am able to summon the full dynamic range and tonal colors of a symphony orchestra, from the quietest flute sounds to the thrilling sound of the full organ - pulling out every stop. The Kotzschmar also has percussion and other “toy” stops that all make an appearance during the show.

In this special program you'll hear everything from our beloved Christmas singalong (with the option to join in with us from the comfort of your living room), to *Sleigh Ride*, and a stunning *toccata* by contemporary African-American composer, Adolphus Hailstork. All of this is brought to you with incredible audio and video detail that will make you feel like you are with us on the stage.

We worked hard to find the safest way to bring our guest performers to the stage and record our work over the course of a few days in October. International opera stars and husband and wife duo, Jonathan Boyd and Malinda Haslett are featured as vocal soloists (with the added benefit that they can sing close to one another!) They will sing in a new duet arrangement of *O Holy Night* that I arranged for this concert, as well as other familiar and less well-known pieces like Bach's *Ave Maria* and *Baby it's Cold Outside* (served on the rocks, and with a twist!)

Our friends from Maine State Ballet join us for some familiar Nutcracker numbers brilliantly reimagined for a smaller cast, including a family team for the Russian Dance. Trumpeter Joseph Foley, principal trumpet of the Portland Symphony Orchestra and one of the most accomplished players of his generation, joins the 7,101 pipes of the Mighty Kotzschmar Organ for a classic Christmas combination. The Pine Tree Academy Bell Choir return to bring the dulcet tones of the English handbells to the Merrill stage with selections inspired by the West Indies and Christmas spirituals.

A Note from the Executive Director:

When the world presents challenges you can choose to hide, or choose to take risks and try new things. I am happy to report that the Board of Directors of The Friends of the Kotzschmar Organ unanimously supported the idea of risk taking in 2020. The COVID-19 pandemic changed how we do many things. We encountered unexpected twists and turns along the way, but the support of our loyal patrons, new patrons and amazing sponsors allowed us to create an exciting set of offerings these last few months, culminating in this special *Christmas with Kennerley* program. I could not be more proud of this organization, and specifically of Portland Municipal Organist James Kennerley. He has led the way in making these extraordinary events come to life.

Our guest performers, each and every one of them, were a joy to work with, and brought so much fun to our taping days. We were lucky to have the time together, and to be able to produce our effort in a safe way. Our technical crew, director and music consultant rounded out the group and made all the difference. Working around challenges is never easy, but this talented group of people rose to the occasion and created wonderful holiday cheer for us to share. I am so grateful for all of the professionalism and heart displayed in this project.

We have more tricks up our sleeves and will be announcing them soon. But, in the meantime, I encourage you to take time and watch this beautiful presentation and bask in the beauty of the music. In fact, watch it multiple times (that's the silver lining of a recorded performance). If I have learned anything this past year, it's to enjoy special moments whenever you can. I wish you and yours a happy and healthy holiday season, and a happy New Year. As I like to say: *Merry Everything, and Happy Always!*

Shireen Shahawy
Executive Director



The University of Southern Maine School of Music welcomed soprano **Malinda Haslett** as director of voice studies beginning in Fall 2018. A worldwide performer, scholar and former staff member at the Metropolitan Opera, Haslett is currently vocal division director of the Silicon Valley Chamber Music Festival.

As the new artistic director of the voice degree programs at USM, Haslett takes the lead in recruiting students and developing curriculum and standards, as well as teaching private voice lessons. Firmly established on the world stage as a multifaceted performer and international scholar, Malinda Haslett has over thirty leading roles to her name. Her North American operatic highlights, including those in Canada and Mexico, are comprised of titular roles: Violetta in “*La Traviata*,” Juliette in “*Roméo et Juliette*,” and Marie in “*La Fille du Régiment*.”

Haslett has served on the vocal faculties of University of Pennsylvania, Stony Brook University and Towson University, and is a recipient of the prestigious Rotary International Ambassadorial Scholarship.



Jonathan Boyd born in Corning, New York moved to Maine and only months later fulfilled his dream by receiving a USCG master captain’s license. Simultaneously, while achieving that honor, he performed the role of Alfredo in Verdi’s *La Traviata* with Portland Opera (Oregon) Icelandic Opera in Reykjavik, Deutsche Oper Am Rhein in Düsseldorf Germany and a last minute jump in for the role of Ferando in *Così fan tutte* in Beirut, Lebanon. Noted engagements include Lensky in *Eugene Onegin* with L’Opéra de Reims, the title role *Werther* with Scottish Opera and a live HD broadcast from Teatro Colón in Argentina. With Opera di Firenze Maggio Musicale Mr. Boyd debuted in the role of *Le Prince* in *L’Amour Des Trois Oranges*. Returning to Portland Opera (Oregon) he sang the title role *Faust* as well as Tom Rakewell. Tamino in *Die Zauberflöte*, was his debut with Seattle Opera as was Edgardo in *Lucia di Lammermoor* with Atlanta Opera and the role of Greenhorn in *Moby Dick* with San Diego Opera.

Mr. Boyd’s concert appearances include *Beethoven’s Symphony No. 9* with Opéra de Rouen, Britten’s *War Requiem* with Orquesta Filarmónica de Bogotá, Haydn’s *Creation* at the Kennedy Center and Mozart’s *Requiem* at Carnegie Hall. In a live TV broadcast with

Virginia Symphony, Mr. Boyd sang the role of Mozart in Rimsky-Korsakov’s *Mozart and Salieri*.



Joseph Damian Foley, a native of Concord, New Hampshire, enjoys a varied career as a much sought-after performer, conductor, and educator. His performances have taken him to more than a dozen countries on four continents with some of the world’s greatest ensembles.

As an orchestral musician, Foley is principal trumpet of the Rhode Island Philharmonic, the Portland Symphony Orchestra, and the River Oaks Chamber Orchestra (ROCO) of Houston, TX. He has also performed and toured with such prestigious ensembles as the Boston Symphony, the Boston Pops, the Metropolitan Opera, the Royal Ballet of London, and the New York Philharmonic.

He is a former founding member of the Atlantic Brass Quintet, which garnered grand prizes at six international chamber music competitions during his tenure, including the International Brass Quintet Competition in Narbonne, France. In addition, he has performed with the Boston Symphony Brass Quintet, the Empire Brass, Burning River Brass, the Metropolitan Opera Brass, ALEA III, and at the Santa Fe, Buzzard’s Bay, and Newport Chamber Music Festivals.



The Pine Tree Academy Bell Choir, one of three handbell choirs of Pine Tree Academy in Freeport, was formed in 1975. They play 61 handbells and 61 chimes covering a 5-octave range.

The Bell Ringers have performed throughout the United States as well as Canada, Bermuda, Iceland, three South American countries and 20 European countries--returning to some of these countries two, three and four times. The group has played in a variety of venues such as The Maine State Capitol and Governor's Mansion, the United States Senate Rotunda, the steps of the United States Capitol, Easter Service in Radio City Music Hall, concert halls, amphitheatres, television, radio,

shopping malls, schools (elementary through university), churches, cathedrals, service clubs, music/youth camps, prisons, nursing homes/assisted living, orphanages, and hospitals. Two full-length recordings have been produced and the Pine Tree Academy Bell Ringers was on NBC affiliate WCSH TV's first "Christmas in Maine" album.

Our performers: Heidi Budd, Eresina Gates, Barbara Glover, David Knowles, Joseph Knowles, Liam Knowles, Bradley Krueger, Brendan Krueger, Robert Slocum III, and Ryan Slocum



Doris Krueger, founder of the Pine Tree Academy Bell Choir, music teacher, organist, and conductor earned her undergraduate degree in Music Education with a concentration in organ. She has a Master of Music in Choral Conducting from the University of Maine. She is Director of Music at Pine Tree Academy, Minister of Music at Falmouth Congregational Church, UCC, and Music Chair of the Seventh-day Adventist Church in Brunswick. For 5 years she was Director of Choral Activities on the college level. She founded what is thought to be the first English handbell choir in Argentina, has been clinician for numerous choral, band, and handbell festivals and workshops, has served on music curriculum committees, and received several teaching awards.

The **Maine State Ballet Company**, established in 1986, has fast become the leading professional dance company in the state of Maine. Its mission is to uplift the Maine community through the medium of dance. The Company, comprised of more than 25 dancers, trains and performs throughout the year. The Maine State Ballet's School for the Performing Arts offers instruction in classical ballet, Broadway style jazz, and tap to more than 500 students from age three through advanced adult. Advanced ballet students have the unique opportunity to be trained in the Balanchine Technique and Balanchine Style.

We welcome Rhiannon Pelletier, Glenn Davis, Janet Davis and Emma Davis.



Linda MacArthur Miele, Maine State Ballet, Artistic Director

Mrs. Miele, Artistic started to dance at age three in Boston. At age 11 she moved to New York City to further her studies and joined George Balanchine's School of American Ballet. By age 14, she had become the youngest member accepted by George Balanchine into the New York City Ballet Company. Mrs. Miele has performed ballet in Paris, Rome, Athens, Venice, Jerusalem, London, Dubrovnik, Tel-Aviv, Florence, Salzburg and Montreal. Most of her performances, however, were at Lincoln Center at the New

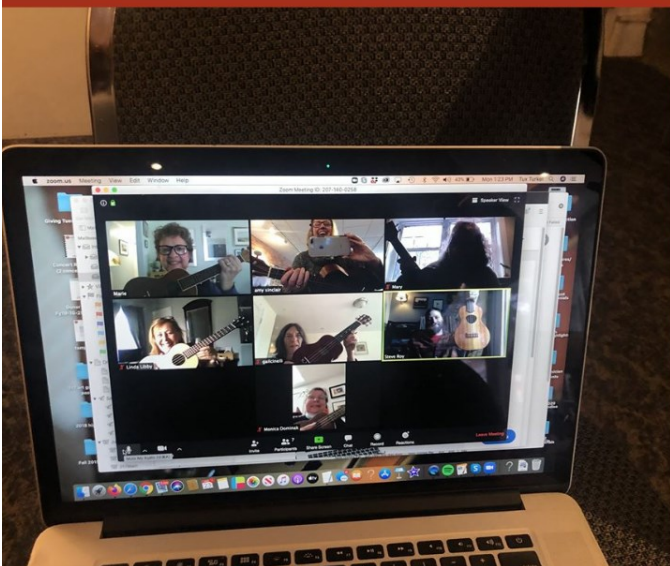
York State Theater. Having worked closely with George Balanchine, Mrs. Miele moves naturally into the area of choreography. She has been appointed a Repetiteur for the Balanchine Trust, which entitles her to choreograph ballet and dance in the master style of George Balanchine. With some 30 ballets to her credit, Mrs. Miele is Maine's premiere choreographer.



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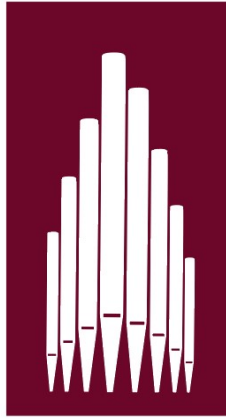


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Monday, Dec. 21st, 2020 @ 7 p.m.
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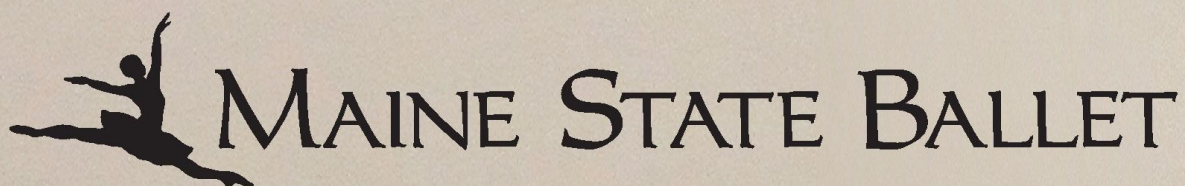
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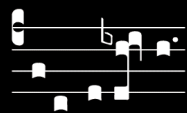
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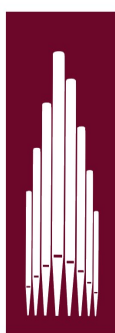
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