

# Metropolitan Choral Festival

August 27, 2022

## Online Program Notes

### Mass in C, Op. 86

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

Ludwig van Beethoven

(1770-1827)

### “How Lovely are Thy Dwellings”

from *A German Requiem*, Op. 45

Johannes Brahms

(1833-1897)

### “Offertorium”

from *Requiem*, Op. 89

Antonin Dvořák

(1841-1904)

### From *Elijah*, Op. 70

“Hear ye, Israel!”

“O rest in the Lord”

“Ye people, rend your hearts”

“If with all your hearts ye truly seek Me”

“Baal, we cry to thee”

“Call him louder!”

“Lord God of Abraham, Isaac, and Israel”

“O Thou, who makest thine angels spirits”

Felix Mendelssohn

(1809-1847)

### Andante con moto

from *Stabat Mater*, Op. 58

Antonin Dvořák

(1841-1904)

### “Omnis Terra”

From “*Jubilate Deo*”

Dan Forrest

(b. 1978)



## Chorus Members

### Soprano

Yinka Afilaka  
Lisa Atkins  
Nancy Cole  
Grace Ellsworth  
Megan Hawthorne  
Carol High  
Mary Hupp  
Alicia Irigoyen Pons  
Sara Mellen  
Sara Michael  
Bonnie Mustoe  
Erin Pettit  
Linda Porter  
Kathryn Spritzer  
Ann Sturm  
Wendy Williams

### Alto

Jeanette Auman  
Kathie Brand  
Vira Brock  
Rosemary Evans  
Patricia Gaggiani  
Susan Grey  
Cara Hart  
Herma Hughes  
Eileen Hunt  
Sara Jones  
Karen Lockwood  
Andrea Loughry  
Judy Macomber  
Mary McDonnell  
Kimberly Palgrave  
Kaila Ritchie

Barbara Ungashick

Deborah Woodard

### Tenor

Sue Armour  
Jason Atkins  
Howard Brand  
Christian Ellman  
Matthew Eschliman  
Ken Fordyce  
Neville Gaggiani  
Nolan Oltjenbruns  
Mary Lee Peterson  
John Reinsburrow  
Peg Rocklin  
Kunle Taiwo  
Sandy Wong

### Bass

Dale Britt  
Chris Dapper  
Matthew Gray  
Liam Harty  
Wesley Jones  
Matthew Kingham  
Brian LeMaire  
Alan Long  
Michael Meresman  
Charlie Miller  
Rob Rocklin  
Richard Thorne  
John Wright

## Orchestra

### Violin 1

Susan Paik  
Myroslava Bartels  
Margaret Gutierrez  
Elizabeth Drabkin  
Heejung Kim  
Leena Waite

### Violin 2

John Hilton  
Takanori Sugishita  
Elizabeth Greenberg  
Summer Lusk  
Joan Bertoluzzi

### Viola

Phillip Stevens  
Sofia Basile  
Leah Kovach  
Kostadin Dyulgierski

### Cello

Charles Lee  
Sarah Biber  
Eric Bertoluzzi

### Bass

David Crowe  
Colton Kelly

### Flute

Michael Williams  
Allison Giocosa

### Oboe

Nicholas Tisherman  
Ian Wisekal

### Clarinet

Jason Shafer  
April Johannesen

### Bassoon

Kaori Uno-Jack  
Anthony Federico

### French Horn

Patrick Hodge  
Jonathan Groszew

### Trumpet

Philip Hembree  
Patrick Tillery

### Trombone

Paul Naslund  
Bron Wright  
Richard Harris

### Percussion

Elizabeth Van Wirt

## Biographies



**Conductor Ricki Vorrath-Moyer** holds a Master of Music degree in Organ Performance, with minor emphases in choral conducting and piano pedagogy. She is the Organist at First Plymouth Congregational Church, Cherry Hills Village, and Principal Accompanist for the Denver Gay Men's Chorus. She serves as the Sub-Dean for the Denver Chapter of the American Guild of Organists. Ricki is also a Customer Experience Representative at Pinnacol Assurance in Denver. She is mother to Hannah (husband Israel), Nathan (wife Tori) and Rebecca and new grandmother to Emiliano. Ricki is honored to serve as Artistic Director for the Metropolitan Choral Festival.

**Accompanist/Organist Matthew Kingham** received both his Bachelor of Music degree and his Master of Music degree in piano performance from the University of Denver's Lamont School of Music. Matthew has been organist and associate director of music at St. John's Lutheran Church and the Kirk of Bonnie Brae since 2001. He is also a part-time accompanist for the Colorado Children's Chorale and The Aurora Singers. Since 2013, Matthew has been the full-time accompanist for all seven choirs of Denver East High School.







**Soprano Pearl Rutherford** is affiliate voice faculty at Colorado Christian University. In addition to teaching in her private voice studio, she is voice instructor at Valor Christian High School. Pearl currently sings with the highly acclaimed vocal ensemble, Kantorei, in Denver. Most recently, she has performed as soprano soloist with St. Martin Chamber Choir and Stratus Chamber Orchestra in the *Dona nobis pacem* by Vaughan-Williams, and Samuel Barber's *Knowville: Summer of 1915* with Stratus Chamber Orchestra in their 2017 tour of Prague, Czech Republic. She has sung the roles of Despina in Mozart's *Così fan tutte* and Oscar in *A Masked Ball*.

Concert performances include solo appearances with Metropolitan Choral Festival in Denver, Stratus Chamber Orchestra, Orion Wind Ensemble, Colorado Christian University's University Choir (with the Colorado Chorale), Hawaii Chamber Orchestra in Honolulu, the Star Valley Arts Council and Star Valley Choral Society in Wyoming, the Snake River Chamber Orchestra and Caritas Chorale in Idaho. She was also a member and soloist with Idaho Falls Symphony Chorale and Anam Cara, the Chamber Choir of Idaho.

Pearl was a Presser Scholar, earning her Bachelor of Music in Vocal Performance from the University of Hawaii-Manoa, and has received vocal instruction at the University of Northern Colorado. Her teachers include T. Alan Bowers, Annette Johansson, Laurence Paxton, and Charmaine Coppom, and she currently continues her vocal studies with Andrew Adams.

**Alto Lee Ann Scherlong** is grateful to once again be a part of the Metropolitan Choral Festival. As a performer, Lee Ann has been a featured soloist in Denver and the surrounding region, most notably with the Greeley Philharmonic Orchestra, the Larimer Chorale, the Arapahoe Philharmonic Orchestra and the Broomfield Choral Festival under the direction of Ron Williams. At home both in opera and musical theatre, she has been blessed to portray many wonderful characters including most recently Grandma Gellman in the Henry award nominated *Carolyn or Change* at the Aurora Fox. Other roles include Sister Mary Lazarus in *Sister Act* and Dorothy Brock in *42nd Street*.



Music directing/conducting credits include *Ragtime*, *Nunsense*, *Spamalot*, *Brigadoon* and *Titanic*, the latter receiving an Ovation award nomination and a Marlowe Award, as well as the critically acclaimed Henry nominated musical, *A Gentleman's Guide to Love and Murder*, for which she received a Henry nomination for best music director of a musical.

Lee Ann received her Masters of Music in Vocal Performance and Choral Conducting from Colorado State University and completed doctoral coursework at the University of Northern Colorado in Vocal Performance/Opera Directing. In addition to being an active performer, director and music director, Lee Ann serves as the program director for Bessie's Hope, a non-profit whose mission is to enhance the lives of elders through intergenerational partnerships.

Thanks to Ricki for her friendship and musicality and to B, always.

**Tenor James Baumgardner** has enjoyed a varied career in opera, concert solo appearances, music theater and gospel music. James is a Colorado native where he has appeared with many of the area's premier arts organizations including the Central City Opera, Opera Colorado, the Santa Fe Opera, Stratus Chamber Orchestra, the Larimer Chorale, Opera Fort Collins and the Jefferson Symphony. James also spent four years in New York City performing in recitals and opera productions with companies around the East Coast and in Europe. Favorite performances have included multiple appearances as the tenor soloist for Handel's *Messiah*, tenor soloist for both Mozart's and Verdi's *Requiems*, Pinkerton in Puccini's *Madama Butterfly*, and the Duke of Mantua in Verdi's *Rigoletto*. James now lives in Arvada with his wife, Lindsey, and two beautiful children Caleb and Lyla. James is the lead singer in the internationally acclaimed gospel Legacy Quartet, which has performed eight tours of South Korea and were the featured artists for the 2015 National Day of Prayer in Washington DC.



**Bass Steven Taylor** is known to audiences throughout the Rocky Mountain region both for his beautiful, expressive singing and dramatic interpretations. His versatile singing career ranges from opera and oratorio, to musical theatre, gospel and jazz. He has appeared onstage with Central City Opera, Opera Theatre of the Rockies, Boulder's Dinner Theatre, and Opera Colorado, and in concert with major symphonies and choral organizations throughout the west, including the Colorado Ballet, and three soloist performances in Carnegie Hall. As a member of the internationally acclaimed Gospel Quartet, LEGACY, Steven has performed concert tours in Australia, Canada, Cuba and South Korea. Often sought after as a teaching artist and narrator, Steven currently serves as Dean of the School of Music at Colorado Christian University.

# Metropolitan Choral Festival

Celebrating its **10th** season, the MCF is a 501 (c) (3) organization, dedicated to providing wide access to major choral works while contributing to the healthy future and vitality of music and art in our community. The MCF gives an opportunity for local volunteer, non-auditioned singers to join with some of the area's finest professional musicians and vocal soloists to perform music masterpieces. Offering this annual free concert allows access to all music lovers throughout the Denver metropolitan area.

It's easy to give to this wonderful organization that has been bringing beautiful choral music to the Denver area for 10 years! Go to [MetropolitanChoralFestival.org](http://MetropolitanChoralFestival.org) or use this QR code and follow the prompts. Thanks for your ongoing support.



## Special thanks to:

**Barbara Seaton and Bethany Lutheran Church** for hosting tonight's concert

**Joyce Witte** for her expertise in web design and assisting with tonight's live stream

**Miller & Urtz, LLC and Camille Linn** for the donation of time and material in printing music

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## Special Thanks to the MCF Board members for their hard work and dedication:

Kunle Taiwo—President

Charlie Miller—Registered Agent

Ricki Vorrath-Moyer—Artistic Director

Directors—Carol High, Howard Brand and Joyce Witte

Welcome to our new Directors: David Bell, Megan Hawthorne,  
Matthew Kingham, Sara Mellen and Kimberly Palgrave



### ***Ronald J. Williams***

December 31, 1947 -April 11, 2013

Ron was an active conductor, musician, teacher and composer, founder and Artistic Director of the Broomfield Choral Festival, the Colorado Repertory Singers, and Director of the Northland Chorale.

It is with great honor that the Metropolitan Choral Festival carries on Ron's musical legacy and love for choral music.



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## **Program Notes and Translations**

### **Mass in C, Op.86**

#### **Ludwig van Beethoven**

Prince Nikolaus Esterhazy, whose family had long employed Beethoven's former teacher, Franz Joseph Haydn, commissioned Beethoven to compose a mass for the Princess' September 1807 name day celebration in Eisenstadt. Beethoven was never the most technically accomplished conductor, and along with the deterioration of his hearing (already a severe problem by this time), made rehearsals challenging for everyone. The private performance in the presence of Princess Maria and Prince Nikolaus was not a success. Prince Nikolaus scolded the composer, saying, "But, my dear Beethoven, what is this that you have done again?" Beethoven cancelled another scheduled concert in Eisenstadt and returned to Vienna that same day. Mendelssohn conducted the Mass in Dusseldorf in 1837, a decade after Beethoven's death, and it gained popularity over the next two centuries

Despite the work's difficult beginning, it remains one of Beethoven's most beloved works.

#### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

#### Gloria

Gloria in excelsis Deo,  
et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
adoramus te. Glorificamus te.  
gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex caelestis, Deus Pater omnipotens.

Glory be to God on high,  
and on earth peace, good will towards men.  
We praise thee, we bless thee,  
we worship thee, we glorify thee,  
we give thanks to thee for thy great glory,  
O Lord God, heavenly King, God the Father Almighty.

*Beethoven Mass in C, continued*

*Gloria, continued*

Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi,  
    suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus.  
tu solus Altissimus, Jesu Christe.  
cum Sancto Spiritu, in gloria Dei Patris.  
Amen.

Credo

Credo in unum Deum.  
Patrem omnipotentem,  
factorem Caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum  
Jesum Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantiali Patri:  
per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem  
descendit de caelis.

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:  
Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato:  
passus, et sepultus est.

Et resurrexit tertia die,  
secundum scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est  
cum gloria judicare vivos et mortuos:  
Cujus regni non erit finis.

Et in Spiritum sanctum Dominum,  
et vivificantem:  
Qui ex Patre, Filioque procedit.  
Qui cum Patre, et Filio simul adoratur,  
et conglorificatur:  
Qui locutus est per Prophetas.

O Lord, the only-begotten Son, Jesus Christ;  
O Lord God, Lamb of God, Son of the Father,  
that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of God the Father,  
have mercy upon us.  
For thou only art holy; thou only art the Lord;  
thou only, O Christ, with the Holy Ghost,  
art most high in the glory of God the Father.  
Amen.

I believe in one God,  
the Father almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord,  
Jesus Christ,  
Only begotten Son of God,  
Begotten of his Father before all worlds.  
God of God, light of light,  
Very God of very God.  
Begotten, not made,  
being of one substance with the Father:  
By whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven.

And was incarnate by the Holy Ghost  
of the Virgin Mary:  
And was made man.

And was crucified also for us under Pontius Pilate.  
suffered, and was buried.

And the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth at the right hand of the Father  
And He shall come again  
with glory to judge the living and the dead:  
His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord  
and giver of life:  
Who proceedeth from the Father and Son.  
Who with the Father and Son  
together is worshipped and glorified:  
Who spake by the Prophets.

*Beethoven Mass in C, continued*

*Credo, continued*

Et unam, sanctam, catholicam et apostolicam ecclesiam  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expect resurrectionem mortuorum  
Et vitam venturi saeculi.  
Amen.

And in one holy catholic and apostolic church.  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead  
And the life of the world to come.  
Amen.

Sanctus and Benedictus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.

Benedictus qui venit  
In nomine Domini.  
Osanna in excelsis.

Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, have mercy on us.  
Lamb of God, who takes away the sins of the world, grant us peace.

## **“How Lovely are Thy Dwellings”**

### **Johannes Brahms**

The Brahms Requiem was performed by the Metropolitan Choral Festival in its inaugural season in 2013. It was a wonderful beginning to our musical path that we celebrate now, in our 10<sup>th</sup> season.

The text in “How Lovely are Thy Dwellings” is taken from Psalm 84: 1,2 and 4, and offers a meditation on the beauties of heaven and eternal life. It is possibly the most cherished section of the entire work.

How lovely are Thy dwellings, O Lord of Hosts, O Lord of Hosts!  
For my soul desireth and longeth for the courts of the lord;  
My soul and body sing with joy unto the living God.  
How lovely are Thy dwelling, O Lord of Hosts!  
Blest are they! O blessed they who in Thy house are dwelling:  
They praise Thy name ever more, they praise Thee forevermore.  
How lovely are Thy dwellings.

## **Offertorium (Requiem, Op. 89)**

### **Antonin Dvořák**

In January 1890, Dvorak wrote to a friend, saying, “I thought you might be interested to learn that I am currently working on a great Requiem which is to be performed in Birmingham in 1891. If God permits and things carry on . . ., it should really be something.” It turned out to be “really something” indeed. The premiere of the work in Birmingham in 1891 was a stunning success.

Performed by the MCF in 2019, this work, and the Offertorium in particular, has become one of the most treasured and memorable musical journeys, both individually and collectively. The term “fugue” no longer makes our singers quiver with fear, but rather makes them smile (and chuckle) with energetic anticipation.

Quam olim Abrahae promisisti et semini ejus.

(May the holy standard-bearer Michael show them that holy light)  
which you once promised to Abraham and his descendants.

## Mendelssohn Elijah

Felix Mendelssohn was a precociously gifted child, so much so that the finest musicians of the day hailed him as a second Mozart. By his mid-teens, Felix had composed twelve string symphonies, and by age 15 had composed his first symphony for full orchestra.

Felix had a great desire to compose an oratorio based on Elijah. He wrote to his friend, Pastor Julius Schubring (his librettist), “. . . the dramatic element should predominate. The personages should act and speak as if they were living beings.” The first performance of this two and one-half hour work took place on August 26, 1846, conducted by Mendelssohn himself. The Times’ music correspondent wrote that the performance was an “unprecedented success.” It was without doubt the crowning glory of Mendelssohn’s spectacularly successful career, and unfortunately his final major triumph. He died on November 4, 1847.

The account of Baal, as recorded in 1 Kings 18, is indeed dramatic and epitomizes the vivid characterization of Elijah and the worshippers of Baal. The arias performed by our soloists are some of the most performed and profoundly beautiful musical moments from the oratorio.

### **“Hear ye, Israel”**

Hear ye, Israel; hear what the lord speaketh: ‘Oh, hadst thou heeded my commandments!’  
Who hath believed our report: to whom is the arm of the Lord revealed?  
Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by Tyrants:  
Thus saith the Lord: ‘I am he that comforteth; be not afraid, for I am thy God, I will strengthen thee.  
Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy maker,  
Who hath stretched forth the heavens, and laid the earth’s foundations?  
Be not afraid, for I, thy God, will strengthen thee.’

### **“O rest in the Lord”**

O rest in the Lord, wait patiently for Him and He shall give thee thy heart’s desires.  
Commit thy way unto Him, and trust in Him, and fret not thyself because of evildoers.

### **“Ye people, rend your hearts”**

Ye people, rend your hearts and not your garments.  
For your transgressions, the prophet Elijah hath sealed the heavens through the word of God.  
I therefore say to ye: forsake your idols, return to God;  
For he is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

### **“If with all your hearts ye truly seek Me”**

If with all your hearts you truly seek Me, ye shall ever surely find Me.”  
Thus saith our God.  
Oh! That I knew where I might find Him, that I might even come before his presence!

### **“Baal, we cry to thee”**

Baal, we cry to thee, hear and answer us!  
Heed the sacrifice we offer! Hear us, Baal! Hear, mighty god!  
Baal, oh answer us! Baal, let thy flames fall and extirpate the foe!

### **“Call him louder!”**

Call him louder, for he is a god!  
He talketh, or he is pursuing, or he is in a journey or, peradventure, he sleepeth: so awaken him!  
Call him louder, call him louder!

### **“Lord God of Abraham, Isaac, and Israel”**

Lord God of Abraham, Isaac and Israel, this day let it be known that Thou art God, and that I am Thy servant!  
Lord God of Abraham! Oh show to all this people that I have done these things according to Thy word.  
Oh hear me, Lord, and answer me!  
Lord God of Abraham, Isaac and Israel, oh hear me and answer me, and show this people that Thou art Lord God.  
And let their hearts be turned.



**“O Thou, who makest thine angels spirits”**

O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires: let them now descend!

**Andante con moto from Stabat Mater**

**Antonin Dvořák**

On August 21, 1875 the Dvořák family suffered a tragedy – the newest addition to the family, a daughter Josefa, passed away only two days after being born. Six months later, Dvořák began to set to music the *Stabat Mater dolorosa*, a Latin poem that meditates on the Virgin Mary’s grief at the death of her son, Jesus, but remained unfinished. During the summer of 1877, his eleven-month-old daughter, Ruzena, died from accidental ingestion of a phosphorous solution, then a month later, his three-year-old son, Otakar, died of smallpox. In early 1884, he visited England for the first time at the invitation of the Birmingham Choral Festival, where he conducted the first British performance of his *Stabat Mater*. By the late 1880s Dvořák was widely recognized as one of Europe’s greatest composers, and the leading musician in his native Bohemia.

The *Stabat Mater* is not only recognized as an ambitious artistic and musical work, but also as a profoundly moving meditation on loss and faith, taking listeners on an emotionally honest journey through grief to spiritual healing, concluding with a radiant, optimistic ending. This work showcases all three entities that makes the MCF the organization what it is – exceptional orchestra, soloists and chorus.

Stabat Mater dolorosa juxta crucem lacrimosa  
dum pendebat Filius.

Quae moerebat et dolebat, Pia mater,  
cum videbat nati poenas incliti.

The grieving Mother stood weeping beside the cross  
where her Son was hanging.

Who mourned and grieved and trembled, the pious Mother,  
looking at the torment of her glorious Child.

**Omnis Terra from Jubilate Deo**

**Dan Forrest**

Dan Forrest’s *Jubilate deo*, performed by the MCF just last year, in 2021, brings to life the Psalm 100 text, “O be joyful in the Lord, all ye lands.”

The Metropolitan Choral Festival comes together every July and August to joyfully perform, through the universal language of music, a great choral and orchestral work. We are deeply honored to perform with fellow musicians from the Colorado Symphony Orchestra and soloists known around the US and world for their musical expertise. It is our passion and love for classical music that unites us each summer.

There is no more fitting way to end a program than with the words, “omnis terra, jubilate!” (“rejoice all the earth!”).

Omnis terra, jubilate, omnis terra, laudate,  
Omnis terra, jubilate Deo!

Sing for joy, dance in gladness,  
shout for joy, all the earth!