

The Cherokee Chorale

Presents

ILLUMINARE

Elaine Hagenberg

CONSIDER THE LILIES

Timothy Michael Powell

Special Guests

1:00—CREEKVIEW HIGH SCHOOL CAMERATA

4:00—RILEY ORTEGA

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Saturday, April 25, 2026

1:00 pm & 4:00 pm

Falany Performing Arts Center
at Reinhardt University





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In 1988 Genevieve Miller, Prof. Judith MacMillan and Dr. Donald Stafford had a mission and a musical dream. Their goal was to establish a chorale to “perform fine choral music in the most professional way possible.” The Cherokee Chorale was born and has continued to delight audiences. We have grown in quality and quantity. Last season, our Christmas concert boasted over 100 auditioned singers who shared their dedication and passion for song. Members of the Atlanta Symphony Orchestra and other professional musicians from the larger community have honored the Chorale with superior orchestral accompaniment.

Over the years we have performed works by Bach, Beethoven, Mozart, Rutter, Saint-Saens, Vivaldi, Mendelssohn and many other composers and arrangers. Our music has taken us to Asheville to sing at the Biltmore Estates’ Candlelight Christmas, to Riverfest Festival in Canton, to the dedication of the National Cemetery in Cherokee County, and to the Bruton Parish Church in Williamsburg, Virginia. This June, the Chorale will be performing at Carnegie Hall. Over the years we have had guest conductors, soloists, and choirs from colleges and all levels of the local public schools perform in our concerts. A Partner in Education, we actively support Cherokee County schools and Reinhardt University with grants and scholarships.

The Chorale presents two major performances each season: a Christmas concert in December and a Spring concert in April.

To learn more about how you can support the Cherokee Chorale or to become a member of this group, please visit our website at www.cherokeechorale.org. You can also follow us on Facebook. The Cherokee Chorale is a non-profit 501(c)(3) organization and all contributions are fully tax deductible.

Scott L. Martin

Principal Conductor & Artistic Director of the Cherokee Chorale

Scott L. Martin is the artistic director and principal conductor of The Cherokee Chorale, located in Cherokee County, GA. Additionally, Scott is the choral teacher at Creekview High School in Canton, GA, and co-founder of Orpheus Men's Ensemble of Georgia, a choir comprised of music teachers and church musicians that share the conducting throughout the group. Currently in his 28th year of teaching, Scott holds music degrees from The University of Georgia and Shorter College, where he was a voice student of John Ramsaur, a conducting student of John Ratledge, and a NATS winner. As a clinician, Scott regularly conducts honor choirs around Georgia and is an adjudicator for the GMEA Choral Performance Evaluation. Choirs under his direction have been selected to perform for multiple Georgia Music Educator's Association conferences as well as state and regional American Choral Directors Association conferences. Professional memberships include the National Association for Music Education, Georgia Music Educator's Association, and the American Choral Director's Association, where he is the past GA ACDA Repertoire and Resources Chair for high school choirs. Scott is also the past GMEA State Choral Chair, and was recently named the 2025 GMEA Music Educator of the Year. In June

of 2026 Scott will be making his Carnegie Hall conducting debut performing Elaine Hagenburg's "Illuminare" with members of The Cherokee Chorale. Scott is married to Laura Burgess Martin, who is choral director at Creekland Middle School and immediate past president of GA ACDA. They reside in Canton with their children Joseph, Emily, and Gracie.



Cherokee Chorale

SPRING CONCERT

PROGRAM NOTES

ILLUMINARE

Illuminare is Elaine Hagenberg's first extended work, consisting of five movements for SATB chorus and chamber orchestra. Using lesser-known sacred Latin texts, the five sections create a narrative arc with common thematic material woven throughout.

With a majestic and bright opening in D major, *Illuminare* begins with a radiant flurry of 16th notes representing the entrance of Light. Then the voices enter in powerful unison, and the Ambrosian hymn text bursts into a punctuated and joyful *Gloriae* section. As the music turns to a softer legato passage, a portion of the peace theme is revealed in the cello – a theme that will emerge several times throughout the work. The music then returns to the joyful rhythmic momentum of the beginning.

The second movement features the women's voices and portrays a tender season of beauty. The elegant words of Hildegard von Bingen hearken back to an image of Eden – a time of goodness and purity. After a slow and gradual ascent to the word *pacis* (peace), a brief moment of the peace theme gracefully reappears in the cello, concluding with serene sustained tones.

Movement three takes a dramatic shift. Sensing an ominous shadow on the horizon, the choir sings the traditional Kyrie text (Lord have mercy). Then, a percussive B-minor blast of fury disrupts the world as the text turns to *Nox et tenebrae* (night and darkness). Accented rhythms and mixed meter further create chaos, confusion, and despair.

In movement four, the darkness begins to fade, and the peace theme emerges once again, yet this time lingering in a minor mode. The shadows of the night clear away and the choir ascends to the word *Lux* (light). Yearning for the peace they once knew, the singers plead a heartfelt prayer, culminating in a dramatic crescendo to *munera pacis* (grant us peace). Then, suddenly, the music becomes still and calm. The peace theme that has been whispered throughout the work is finally revealed to be the voice of Christ gently assuring us: "Peace I leave with you, my peace I give to you." The orchestra swells to affirm these comforting words, then concludes by echoing the beauty of movement two – now with a new hope of an even greater peace. At the arrival of the final movement, joy is restored as the orchestra gradually returns to full force. Energetic rhythms support the soaring vocal lines as the choir sings from the prophecy in the Canticle of Zechariah: *illuminare his qui in tenebris*

(illuminate those in darkness). Then a return to brilliant D major and rhythmic material from movement one blazes forth to declare: Light has triumphed to guide us toward a brighter future.

CONSIDER THE LILIES

Consider the Lilies: An Appalachian Requiem is intended to capture the sounds and feelings of the north Georgia mountains where I grew up. One of my earliest memories is hearing the rugged, unaccompanied voices of an Appalachian congregation singing “What a Friend We Have in Jesus” echo and filter down through the trees from a mountain above my grandparent’s house in full, heartfelt, four-part harmony. That early memory provides a nostalgic framework for this piece, informing and inspiring the spirit of the music through these poignant and powerful hymns.

However, the history, tradition, and beauty of the Latin Requiem mass also permeates this work, set orchestrally, and constructed with a chiasitic architecture. There’s a lot of symbolism here, some of it on purpose and some of it, I’m sure, sub-conscious.

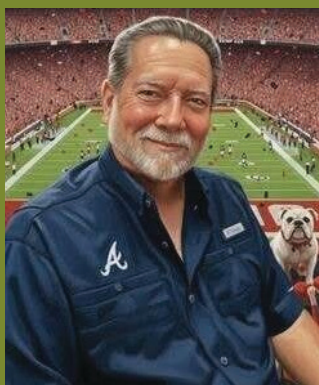
I chose the texts myself, approaching all these disparate inspirational parts very individually and freely. This work is inspired by shape-note singing, Appalachian/Celtic mystery, and liturgical beauty, but is not bound by either the rustic, nor the elegant. It may certainly function within a liturgical sequence, though it contains only fragments of the historical prayers, but may also be performed as a concert work.

It is a personal work for me. I actually wrote some of the material years ago. However, after experiencing life-altering tragedy, I began to write and play through the old material and to add new melodies as a discipline of reflection and healing as I worked through my grief. I did not initially intend to create a formal, publically available work for performance, but as the music took shape, and my family was blessed by performances of three other choral pieces by talented colleagues that were written as memorials to our loss, I was encouraged by friends to offer it as a personal statement. I am grateful, now almost two years removed from that terrible day, that many of my old, close friends, as well as some new ones, signed onto this commissioning project with their ensembles in order to give this work a life of its own.

—Timothy Michael Powell, August 2019

Both the Cherokee Chorale and the Creekview High School Choir were partners in the commissioning project. The Chorale was preparing to perform the work at its spring 2020 concert. The Covid-19 pandemic interrupted those plans, and the Chorale performed the concert virtually. We are glad to be able—finally—to perform this work in person with a live audience.

DEDICATED TO RICHARD LANDOLT



The Cherokee Chorale dedicates this concert to the life and memory of Richard Joseph Landolt Jr. (1954-2025).

Richard was born on July 5, 1954, at Tyndall Air Force Base in Florida to Richard J. Landolt Sr. and Masako Sakurada Landolt. The eldest son in an Air Force family, his childhood was shaped by extraordinary experiences living abroad in Japan and Taiwan, and later in North Dakota. These early years of travel

and cultural immersion profoundly influenced Richard's character—nurturing his adventurous spirit, curiosity, athleticism, optimism, and his remarkable ability to connect with people from all walks of life.

Richard dedicated his life to education, service, and redemption. A graduate of Armstrong State University in Savannah, he went on to earn his Specialist in Education Administration, which led him to what he often described as the most rewarding chapter of his professional life—serving as Principal of Crossroads/ACE Academy. He fervently believed in the power of recovery, second chances, and hope, working tirelessly not only with students, but also with their families and, often, his staff. Compassion and integrity guided his leadership in every school he served.

During his tenure with the Cherokee County School District, Richard taught history and science at Teasley Middle School, served as Assistant Principal at E.T. Booth Middle School, and later as Principal at Woodstock Middle School, Polaris Night School, and finally Crossroads/ACE Academy, where he retired in 2022. His impact on education – and on lives – will be felt for generations.

Richard cultivated his free spirit like a motorcycle ride fanatic. These rides led him to travel throughout much of the country. He became a member of the Chorale in 2011, joining the Baritone section. In his constant search for ways to help, he served on the Chorale's Board as an At-Large member (2014-2015), Policy Director (2015-2016), and Performance Director (2016-2021). In 2021 he became President, a position in which he served with great enthusiasm for four years. He will be greatly missed!

Cherokee Choral

SPRING CONCERT

1:00 CONCERT PROGRAM

(scan QR code below for translations)

Cherokee Choral

Illuminare..... Elaine Hagenberg
Creekview Camerata

TimeJennifer Lucy Cook

The Awakening.....Joseph M. Martin

Shenandoah.....James Erb

Conducted by Creekview Choirs Student Teacher Bryanna Cali

Mary Speaks Daniel Gawthrop

Threads of Joy Dale Trumbore

The Battle of Jericho..... arr. Moses Hogan

Nyon NyonJake Runestad

Cherokee Choral & Creekview Camerata

Consider the LiliesTimothy Michael Powell

4:00 CONCERT PROGRAM

(scan QR code below for translations)

Cherokee Choral

Illuminare..... Elaine Hagenberg
Riley Ortega, Soprano

Quel guardo il cavaliere...So anch'io la virtù magica
..... Don Pasquale-Donizetti

Je suis encore tout étourdie Manon - Massenet

Goodnight MoonEric Whitacre

Vanilla Ice CreamShe Loves Me - Bock

Cherokee Choral

Consider the LiliesTimothy Michael Powell



SCAN THIS QR CODE
FOR TRANSLATIONS

Cherokee PERFORMANCE

Scott L. Martin, Pr

Soprano I

Madison Dodd
Kori Giallanza
Susan Gooch
Kellye Ishmael
Jyllian Jenkins
Melanie Johnson
Katherine King
Julia Lotti
Pam Mullins
Camden Pruitt
Judith Rathbone
Emily Thompson
Selena Thompson

Soprano II

Brenda Baker
Robin Brazelton
Julie Burton
Glenna Butler
Sydney Caughman
Sarah Donehoo
Joyce Green
Debbie Harris
Joan Hill
Gena Hood
Martha Kirby
Lauren Massey
Susan May
Susannah Murphine
Jennifer Paire
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Jonnia Smith
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Alto I

Judy Brandon
Valerie Brumbelow
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Chorale

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Principal Conductor

Alto II

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Glenda Crumbley
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Tenor I

Dick Burrell
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Tenor II

Henry Alan Butler
Felton Dunn
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Lawrence Gruszecki
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Stephen Kean
Tony Ray
Bob Rhome
Al Smith
Andrew Squires
Jason Yelton

Baritone

Stephen Arnold
Charles Claiborne
Harry Davis
Jerry Erbe
Chuck Foster
Jesse Hood
Bob Markle
Tom Probst
Michale Swain
Daniel Sweet
Brian Wallace

Bass

Nathan Brandon
Charlie Cleneay
Ulysses Corbett
Al Irvine
Mike Ishmael
Ian Johnson
Rod Kirby
Marty Pinion
Steven Sheeley

Creekview High School CAMERATA

Scott L. Martin, Director

Annie Averett	Lane Hardin	Evelyn Orue Mayan
Liam Bailey	Abi Harrop	Lucy Paire
Kate Barchie	Allison Hefner	Catherine Parry
Evelyn Bettis	Winry Hughes	Fisher Patterson
Dakota Calhoun	Riley Hutcheson	Jessy Pitcher
Cedric Coggon	Maddie Imler	Elle Pope
Maya Comeaux	Allison Jacobsen	Elizabeth Powell
Levi Cone	Chase Johnson	Abigail Rickert
Sydney Connor	Owen Kreh	Katie Rickert
Anabella Crawford	Rebekah Lathem	Caleb Roberts
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RILEY ORTEGA

Featured Performer

Soprano Riley Ortega combines vocal brilliance with irresistible charm. Currently based in Houston, Texas, Ms. Ortega will join the Houston Gilbert & Sullivan Society singing the role of Fiametta in their production of *The Gondoliers*. Most recently, Ms. Ortega made her professional debut with Lone

Star Lyric as Mrs. Clayton in the regional premiere of *Séance on a Wet Afternoon* by Stephen Schwartz.

She is a recent graduate of the University of Houston Moores School of Music where she obtained her Master of Music in Vocal Performance. During her two seasons with the Moores Opera Center, she was featured in roles such as, Beth in Adamo's *Little Women*, Amalia in Bock's *She Loves Me*, Ernestine in Offenbach's comedic one-act *Monsieur Choufleuri restera chez lui*, and Despina in Mozart's *Così fan tutte*.

Ms. Ortega received her Bachelor of Music in Vocal Performance from Reinhardt University School of the Arts where she performed the roles of Belinda in Purcell's *Dido & Aeneas*, Letitia in Menotti's *The Old Maid and the Thief*, and Elsa in Rodgers and Hammerstein's *The Sound of Music*. Her other training includes Harrower Summer Opera Workshop, SongFest, Festival of International Opera in Urbania, and the Vienna Summer Music Festival. She is a Georgia District Encouragement Award Recipient in the 2024-2025 Metropolitan Opera Laffont Competition as well as the winner of the 2023 Atlanta Opera Guild Scholarship Competition.

As an alumna of Creekview High School and Georgia native, Ms. Ortega is thrilled to join her former choir director Scott Martin and the Cherokee Chorale this season!

Cherokee Chorale

INSTRUMENTALISTS

Flute	Laura Martin	Violin 2	Will Myers
Oboe	Catherine Walker	Violin 2	Martha Yasuda
Harp	Jennifer Betzer*	Violin 2	Vivian Cheng
French Horn ..	Stephen Newberry**	Viola 1.....	Yiyin Li
French Horn	Erika Arango**	Viola 2.....	Robin Massie
Percussion.....	Blaze Benavides	Cello 1.....	Daniel Holloway †
Percussion.....	Victor Pons	Cello 2.....	Andre Gaskins
Piano	Linda McKenzie	Double Bass	Leo Lopes
Violin 1	Nadir Kashimov		
Violin 1	Barbara Careaga		
Violin 1	Hilary Gamble		

* Consider the Lilies only

** Illuminare only

† Instrumental Coordinator

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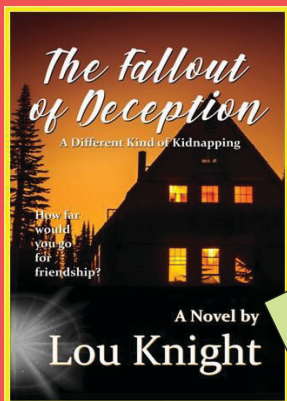
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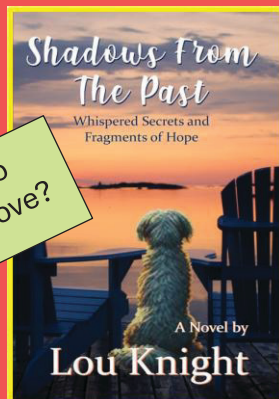
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Lou Knight is a proud member of the Cherokee Chorale.

Cherokee Chorale

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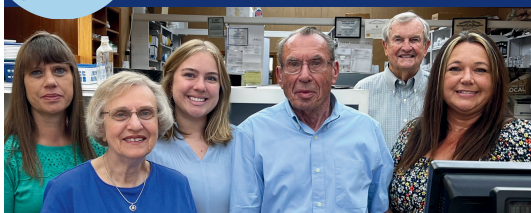
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