



2016-2017  
46th Season

David Grandis, Music Director

**AMERICA'S  
MUSICAL  
KEEPSAKES**

May 7, 2017  
4:00 PM



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# VIRGINIA CHAMBER ORCHESTRA

David Grandis, Music Director

## **AMERICA'S MUSICAL KEEPSAKES**

Sunday, May 7, 2017 4:00 P.M.

Richard J. Ernst Cultural Center

NVCC Annandale Campus

### **Michael Mauldin:**

*Petroglyph for Strings*

Virginia Chamber Orchestra

### **Ives: Symphony No. 3,**

*The Camp Meeting*

Virginia Chamber Orchestra

### **Copland:**

*Old American Songs*

Alexandria Choral Society

Virginia Chamber Orchestra

### **African American Spirituals**

*Oh, What a Beautiful City,*  
arranged by Stacey V.  
Gibbs

*Little Innocent Lamb,*  
arranged by Marshall  
Bartholomew

Alexandria Choral Society

### **Barber:**

**Reincarnations,  
Op. 16 (1940)**

1. *Anthony O'Daly*
2. *The Coolin'*

Alexandria Choral Society

Photographs by Jim Steele will be on display.

A complimentary reception will follow the concert.

Free parking.

# Coming Events



July 1, 2017      **Serenade at 1st Stage**

*A Musical Travelogue: from Istanbul to Hollywood*

with the VCO's Teri Lazar and Osman Kivrak, and the popular American composer, Charlie Barnett on piano. See Page 14.

Continuing: *Music in the Life of President Lincoln*

This program is reaching viewers across the U.S. and the world via educational television broadcasts and streaming videos on the VCO website.

Special screenings of the program are being hosted by central libraries in Fairfax and Arlington and the Encore Learning organization, among others.

## How to contact the Virginia Chamber Orchestra

mailing address:

Virginia Chamber Orchestra

P. O. Box 7484

Alexandria, VA 22307-7484

concert information/message line:

**703-758-0179**

Internet:

<http://www.virginiachamberorchestra.org>

The Virginia Chamber Orchestra is a registered 501(c)(3) non-profit organization and a member of the Arts Council of Fairfax County. The VCO relies entirely on the generosity of the community to support its performances and outreach activities.

The Virginia Chamber Orchestra operates with an all-volunteer board, assisted by volunteer committees. Areas of opportunity for those wishing to share their time and skills include: publicity, marketing, development, special audience outreach dinners, ushering, and post-concert receptions. If you would like to volunteer, please let us know.

# Program Notes

# Program Notes

**Reincarnations Samuel Barber (1910-1981)**

**Anthony O Daly, Text by James Stephens (1882-1950)**

## **The Coolin**

American composer Samuel Barber began composing at the age of seven. Among his early pieces was a short opera, anticipating his lifelong inclination toward vocal music. He entered the Curtis Institute as a member of its first class when he was 14, and spent eight years there studying composition, voice, and conducting. Many of the recognizable elements of Barber's style are already evident in the works of his student years at the Curtis.

The texts for Barber's choral cycle *Reincarnations* are taken from a collection of 28 poems by the Irish poet James Stephens, which was first published in 1918. Written in English, the poems are based on poems in Irish Gaelic by "the last of the wandering bards," Antoine Ó Raifteiri (Anthony Raftery, 1779-1835.) Raftery's poems were not written down during his lifetime, but were collected by those he had taught them to, and published after his death. Barber, with his Irish ancestry, particularly loved the poetry of James Stephens.

Anthony Daly was the leader of a "vigilante organization that enacted terror on oppressive and unjust landowners" and was hanged in 1820 (during Raftery's lifetime) for a murder which he did not commit. His refusal to reveal the names of the true murderers cost him his life. In Barber's four-voice *a cappella* setting of the poem entitled "Anthony O'Daly," first the basses and then the women repeat the name "Anthony" as a monotonic drone, while around this foundation the other voices sing the words of the poem in what is basically a slightly varied and somewhat atonal canon. The resulting sound is truly a lament for this Irish seeker of social justice.

The cycle ends with a love song. The Gaelic Cúl Fhionn translates as “one with long, flowing hair,” and this morphs into “coolin,” which came to mean “sweetheart.” The work is subtitled “The Fair Haired One.” The mood is tender and loving. In 1971, Barber made this statement which appears to have been equally true throughout his life: “[When] I’m writing music for words, then I immerse myself in those words, and I let the music flow out of them.”

**Little Innocent Lamb arr. Marshall Bartholomew (1885-1978)**  
**Oh, What a Beautiful City arr. Stacey V. Gibbs (1962 - )**

A program of “America’s Musical Keepsakes” would not be complete without at least one example of the truly American musical genre often referred to as the “Negro Spiritual.” *Little Innocent Lamb* was collected at Oak Grove, North Carolina, on April 4, 1926, by Marshall Bartholomew, who was the director of the Yale Glee Club from 1921 to 1953. The more familiar “Traditional Spiritual” *Oh, What a Beautiful City* is presented in an arrangement by Stacey V. Gibbs. Unlike the other composers and arrangers on today’s program, Gibbs does not have a full-time career in music, but his arrangements of spirituals are widely published.

## David Grandis, Music Director

Maestro David Grandis is one of the most accomplished young conductors currently appearing on both sides of the Atlantic. When in Europe, he regularly serves as Assistant Conductor of the historic Lyon National Op-era. In the U.S., he is Music Director of the College of William and Mary Symphony Orchestra.

Grandis' guest conducting appearances include the Bordeaux National Symphony and Nice Philharmonic in France, the Minsk Philharmonic Orchestra (Belarus), and the New Symphony Orchestra of Sofia (Bulgaria). He has also worked with the Baltimore Symphony, Baltimore Opera, and National Philharmonic Orchestra.



David Grandis first appeared as guest conductor with the Virginia Chamber Orchestra in 2011 at the National Presbyterian Church in Washington, D.C. He follows a distinguished line of VCO conductors with the unique ability to lead and inspire an ensemble of outstanding professional musicians, as well as to bring classical music to new audiences. In the words of Marco Guidarni, Director of the Nice Philharmonic, David Grandis is “a refined musician of profound artistic sensitivity and a rare intellectual and musical integrity.”

VCO President Douglas Lovejoy echoes this sentiment: “We are grateful to Emil de Cou for introducing us to David. He is an exciting young talent who immediately delighted our audiences and our musicians.” Grandis responded: “I am thrilled at the opportunity to lead the gifted musicians of the Virginia Chamber Orchestra, so that we may bring joy and inspiration to Northern Virginia and D.C. audiences. My past collaborations with this talented group of artists have brought me tremendous musical satisfaction, and I look forward to the upcoming season.”

In addition to assuming two new orchestral positions David Grandis has written *The Voice of France: The Golden Age of the R.T.L.N.* (Réunion des Théâtres Lyriques Nationaux), recently published in both French and English by MJW Féditation, Paris. This penetrating analysis of the scarcity of true French style in current vocal performance practices evolved from his doctoral thesis in conducting at the University of Wisconsin Madison.

A native of France, with dual citizenship in France and the United States, Grandis has an equal interest in both symphonic and lyric literature and has performed roles in a variety of operas.

# About the Virginia Chamber Orchestra

## History

The Virginia Chamber Orchestra was founded in 1971 as a professional touring orchestra, traveling by bus to present performances in areas of Virginia where live orchestral concerts were not offered. In the early 1980's, the VCO established its base in Northern Virginia, delighting critics and drawing new audiences from suburban Virginia, Maryland, and the District of Columbia. In addition, the orchestra has served a nationwide audience of millions with educational television broadcasts since 1998 and with free streaming videos on its web site for students of all ages.

Maestro David Grandis follows a distinguished line of VCO conductors. Their ability to attract highly gifted guest artists and skillfully lead the VCO's outstanding professional musicians has captivated audiences with engaging performances.

Assisted by a special Fast Track grant from the Arts Council of Fairfax County, the VCO has presented small ensembles bringing live classical music into the "new city of Tysons" for the first time. A "Summer Serenade" at the 1st Stage Theater celebrated the opening of the expanded Silver Line in that area, and additional concerts followed.

The VCO has collaborated with the Alexandria Choral Society over the past three years for concerts in Alexandria and Fairfax.

Now in the fourth year as Ensemble in Residence at George Mason University, the VCO is also appearing at the GMU Center for the Arts. This partnership enables the talented students in GMU's Mason Symphony Orchestra to rehearse and perform side by side with the VCO.

The Virginia Chamber Orchestra's popular and intimate "Musicales" chamber music performances continue to be held in the elegant homes of distinguished VCO supporters.

## Educational Outreach

The VCO has always been dedicated to sharing fine music with the broadest possible audience. Founding VCO members toured by bus to areas of the Commonwealth where orchestral concerts were not offered. The orchestra now occupies a unique niche, "touring" electronically via satellite-delivered educational television programs for public school and college students. Most recently, the VCO is making free streaming videos available on its Web site through a link to George Mason University's *Capitol Connection*.

The educational television program *History Notes: Music in Washington's World* was re-recently produced by George Washington's Mount Vernon Estate and broadcast by the Fairfax Network, the nation's leading provider of high quality distance learning programs. The VCO contributed orchestral selections typical of those Washington heard when attending concerts in the new nation's earliest capital cities.

Over 15,000 schools, with a total student population of 9.7 million, registered to receive the initial broadcast. The program was then rebroadcast frequently on local educational cable channels. Additionally, the VCO has independently produced four programs which are broadcast to community colleges nationwide.

All of the programs combine music with lively discussion. Robert Aubry Davis, who hosted the Emmy award-winning "Around Town" on Public Television's Channel 26 for over twenty-five years, served as Guest Moderator for the college programs. Faculty members from the Northern Virginia Community College and George Mason University served as panelists. Panelists for the public school programs included Bill Barker, Thomas Jefferson interpreter from Colonial Williamsburg, and Ted Libby, classical music commentator for National Public Radio and a former music critic for the *New York Times*.

### **Special Audience Outreach**

The Virginia Chamber Orchestra's award-winning Special Audience Outreach program, now included with all live concerts, inspired by the VCO's early touring days. At that time, VCO performances at the State School for the Deaf and the Blind were enthusiastically attended by all the students. Hearing impaired boys and girls could sense the vibrations produced by the musicians, and they enjoyed watching the action on the stage.

Since the orchestra moved its base to suburban Virginia in the 1980's, it has continued to demonstrate that fine music can touch and lift the spirits of all who are given an opportunity to listen. Today the VCO provides complimentary tickets and post-concert dinners for up to fifty underserved individuals and families at each live concert. This combination of entertainment and dinner, is not offered by any other Northern Virginia arts organization.

Guests are identified by staff members at fifteen community nonprofit organizations. The VCO Outreach has expanded to include Wounded Warriors from the entire metropolitan Washington area, their spouses and children; and Our Military Kids.

# VCO Musicians

## **Violin I**

Laura Knutson  
Concertmaster  
Eleonel Molina  
Janet Bailey  
Laura Kobayashi

## **Violin II**

Nancy Jin, Principal  
Monica Dorosheff  
Ann Sica  
Barbara Gholz

## **Viola**

Mary Dausch, Principal  
Leonora Karasina  
Marta Howard

## **Cello**

Adam Gonzalez, Principal  
Brigitta Gruenther  
Charlotte Roberts

## **Bass**

Greg Watkins, Principal

## **Flute, piccolo**

Nicolette Oppelt, Principal

## **Oboe**

Wes Nichols, Principal

## **Clarinet**

Annie Ament, Principal  
Gabrielle Cohen

## **Bassoon**

Eric Dircksen, Principal

## **Trumpet**

Larry Oates, Principal

## **Trombone**

James Armstrong, Principal

## **Horn**

James Vaughn , Principal  
Rick Lee





## A BRIEF HISTORY OF THE ALEXANDRIA CHORAL SOCIETY

With the encouragement of the Alexandria City Council, the Alexandria Choral Society (ACS) was formed in 1970 as a component of the Performing Arts Association of Alexandria. ACS was independently incorporated in 1978. Beginning with the vision of the founding director, Francisco de Araujo, ACS has delighted audiences year in and year out, and the baton has passed from one illustrious hand to the next. Presently it rests with Brian Gendron, who has led ACS since 2009.

For forty-six seasons, ACS performances have enriched the community with a broad spectrum of choral works, from Renaissance to modern American composers, from small chamber pieces to major works for chorus and orchestra. For major works, ACS has often collaborated with orchestras and other instrumental groups from the Northern Virginia area. Contemporary music performances have included several choral pieces commissioned by ACS, perhaps most notably the “Alexandria Suite”, a setting by Virginia composer Russell Woollen of eight poems by Alexandria poet laureate Jean Elliot, celebrating the history and beauty of the city. ACS premiered the “Alexandria Suite” in 1987 and presented it numerous times during the city’s 250<sup>th</sup> anniversary year in 1999.

On two occasions, the Alexandria Chamber of Commerce selected ACS for its ALEX Award, in recognition of excellence in service to the arts in Alexandria. In 1992, ACS and artistic director Kerry Krebill received the American Society of Composers, Authors and Publishers’ first award to a chorus for “Adventuresome Programming”. However, ACS is especially proud of a comment made by Joseph McLellan, former long-time chief music critic of the *Washington Post*, who wrote about the Alexandria Choral Society: “This chorus is one of the things that makes Alexandria a very special place.”

The roster of distinguished music directors includes Francisco de Araujo, Martin Piccuch, Robert Shafter, Douglas Major, Kerry Krebill, Keith Reas, Philip Cave, Neil Weston, and Janet Davis. Since becoming the group’s artistic director in 2009, Brian Gendron has brought about a renaissance for ACS by reinvigorating membership and repertoire, and guiding the ensemble to set our sights on the horizon.

## **Brian Gendron, Artistic Director Alexandria Choral Society.**

Since he joined the organization in 2009, the choir has shared the stage with the Alexandria Symphony Orchestra for Mozart's *Requiem*, Orff's *Carmina Burana*, Verdi's *Messa da Requiem*, Holst's *The Planets*, and the world premiere of Kim Allen Kluge's *River Poem*. They have presented Beethoven's *Symphony No. 9*, Brahms' *Schicksalslied*, Haydn's *The Creation*, Pärt's *Berliner Messe*, and Vivaldi's *Gloria*, and have led Handel's *Messiah* at the John F. Kennedy Center for the Performing Arts. Pro Coro Alexandria, a chamber choir founded in 2012 as the organization's outreach ensemble, premiered Truman Harris and David Teie's *...again and ever again* with Eclipse Chamber Orchestra. They have also collaborated with Virginia Chamber Orchestra and performed at the National Gallery of Art.

With a great passion for choral-orchestral repertoire, Gendron was on the podium for Brahms' *Ein deutsches Requiem*, Beethoven's *Mass in C*, Haydn's *Lord Nelson Mass*, and Mozart's *Coronation Mass*. He prepared Stravinsky's *Symphony of Psalms* for the Roanoke Symphony Orchestra and Vaughan Williams' *Dona Nobis Pacem* for the New River Valley Symphony. Gendron conducted the Kansas City Baroque Consortium in a performance of Handel's *Dixit Dominus*, and led a series of concerts featuring the cantatas of J.S. Bach, as well as his *Mass in B minor*.

Previously, Gendron served as Artistic Director of the Grammy Award winning Maryland Boy Choir, who appeared at the Music Center at Strathmore and Clarice Smith Performing Arts Center, as well as in concert performances of Musorgsky's *Boris Gudonov* with Mariinsky Opera and Puccini's *La Bohème* with Baltimore Concert Opera. His previous teaching appointments include Conductor-in-Residence at Hollins University and Director of Choral Activities at Virginia Tech. His university ensembles appeared in Carnegie Hall, Brooklyn Academy of Music's Howard Gilman Opera Theater, and the Washington National Cathedral.

Gendron served as Chorus Master for Opera Roanoke productions of Handel's *Acis and Galatea*, Britten's *Noye's Fludde*, Verdi's *Macbeth* and *Otello*, and Beethoven's *Fidelio*. He also joined the American Opera Theater team for Charpentier's *David et Jonathas*, Purcell's *Dido and Aeneas*, Blow's *Venus and Adonis*, and a staged production of Handel's *Messiah*. Gendron conducted the world premiere of Sean Pflueger's *Children in the Mist* for Riverbend Opera and was Music Director for Michael Gordon's *Lightning at Our Feet*, which was co-produced by Virginia Tech Theater Arts and New York City's Ridge Theater.

Gendron earned degrees from Central Michigan University and the University of Illinois at Urbana-Champaign. He has presented interest sessions and conducted invitational performances for the American Choral Directors Association, Virginia Music Educators Association, and Virginia Music Teachers Association. Gendron currently leads the choirs at St. James Catholic Church in Falls Church, Virginia.



## SOPRANO

Cienna	Breen
Kate	Campbell Deglans
Sharon	Collins
Marfè Ferguson	Delano
Monique	Doussard
Diane	Erbland
Katie	Grainey
Rasneek	Gujral
Ginger	Hannums
Olivia	Karr
Margaret	Love
Chelsea	Majors
Margaret	McLaughlin
Karen	Minatelli
Heather	Philips
Mary Grace	Sheets
Andrea	Steinacker
Alexandra	Tanner
Emily	Whitman

## TENOR

Johnny	Beasley
Tom	Burton
Michael	Gale
Seth	Hudson
Howard	Jaffe
Jim	Martin
Jim	Mignerey
Alan	Morris
Brent	Schultheis
Jeff	Simmons

## ALTO

Angela	Ammerman
Jennifer	Anvari
Bridget	Baker-White
Trudy	Beddow
Anne	Buckborough
Patricia	Burson
Heather	Cruz
Elisabeth	Deaton
Alison	Fitzgerald
Emily	Goodell
Jane	Hartsfield
Lynn	Hithe
Claire	McCaskill
Kristina	Meacham
Kelly	Miskowski
Sarah	Mosby
Carol	Proudfit
Amanda	Ridlington
Sunrita	Sarkar
Molly	Shapiro
Anne	Simpson
Clarice	Snyder
Mimi	Stevens
Stacy	Tanner
Jessica	Thurnes

## BASS

Zach	Byers
Peter	Carlson
Rocky	Ebener
Cliff	Gay
Tom	Giannetti
Greg	Gloor
Josh	Heit
Terry	Langendoen
Don	Pape
David	Pritzker
Vell	Rives
Richard	Simpson
Scott	Snyder
Ben	Stone
Christopher	Wong

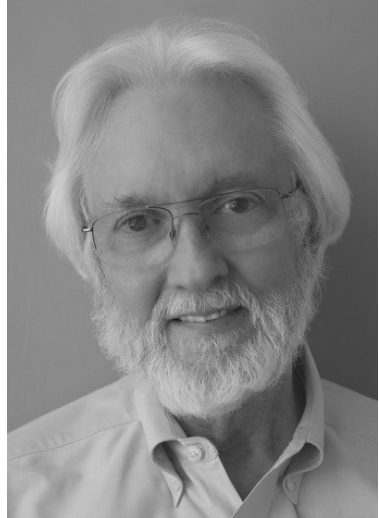
## On Display: Photographs by Jim Steele

James (Jim) Steele is a photographer in the tradition of Ansel Adams and Edward Weston. Working primarily in medium and large format, Steele's "scapes" of land, sea, and body represent the finest in traditional and digital photographic imagery.

Jim has studied with Cole Weston, George Tice, [Joyce Tenneson](#), [Christopher James](#), Carson Graves, and [Martha Casanave](#).

In the Washington DC area Jim's work can be seen in Studio #343 in the [Torpedo Factory Art Center](#) in Alexandria, VA.

Jim has taught photography courses and workshops at the [Art League School in Alexandria, Va.](#), the [Smithsonian Institution](#), [VISARTS](#), [Photoworks, Inc. at Glen Echo Park](#) and has guest lectured at Georgetown University. In addition, Jim has taught numerous workshops in digital printing.



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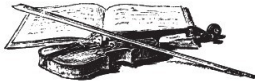
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*The Virginia Chamber Orchestra Presents*

**A Musical Travelogue:  
from Istanbul to Hollywood**

Featuring:

*Teri Lazar, violin*

*Osman Kivrak, viola and composer*

*Charlie Barnett, pianist and composer*

*(Read more about Charlie, see: [www.charliebarnett.com](http://www.charliebarnett.com))*

**Program:**

Uzun Hava Osman Kivrak  
(Turkey)

3 Pieces Osman Kivrak  
Tamzara  
Havuz  
Daldalan

Duets Bela Bartok  
Arabian Dance  
Hungarian songs 1 and 2  
Hungarian March 1 and 2  
Walachian (Romania)  
Song and Dance  
Romanian Whirling Dance  
Ruthenian (Ukraine) Song  
and Dance

Madrigal for violin and viola  
(Czech Republic)  
Bohuslav Martinu

Duo for violin and Viola  
(Finland) Jean Sibelius

Irish Songs (Ireland)  
Traditional, arr. Thorp  
Derry Air  
The Star of the County  
Down  
Mistress Winter

Four Cities Charlie Barnett  
Fredericksburg, VA  
Damariscotta, ME  
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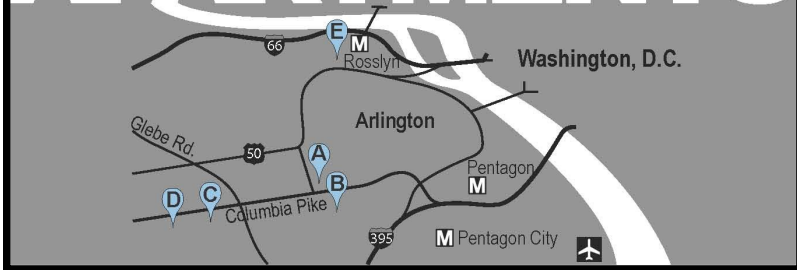
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