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CHORAL
SOCIETY

T H E
MORNING
WATCH

MARCH 10, 2018 | 7:30PM
GEORGE WASHINGTON MASONIC MEMORIAL, ALEXANDRIA

U P N E X T

SONGS OF LOVE AND WAR

May 5, 2018 | 7:30pm
Convergence Arts Initiative, Alexandria

T H E
MORNING
W A T C H

BRIAN J. ISAAC
ARTISTIC DIRECTOR & CONDUCTOR

WEI-HAN WU
PIANIST

THE BLUE BIRD **CHARLES VILLIERS STANFORD** (1852-1924)

Pro Coro Alexandria
Alexandra Tanner, soprano

The lake lay blue below the hill,
O'er it, as I looked, there flew
Across the waters, cold and still,
A bird whose wings were palest blue.

The sky above was blue at last,
The sky beneath me blue in blue,
A moment, ere the bird had passed,
It caught his image as he flew.

Mary E. Coleridge (1861-1907)

I. REQUIEM AETERNAM I**ELEANOR DALEY** (b. 1955)from *Requiem*

Alexandra Tanner, soprano

Requiem aeternam dona eis, Domine.
 (Grant them rest eternal, Lord our God, we pray to Thee.)
from the Missa pro defunctis

Each night I listened for your call,
 when your call stopped
 I held my breath, suspended,
 I'd grow accustomed to a dialogue with silence,
 then wait for the sounds of night
 you, dying,
 and I but witness to the end.
Carolyn Smart (b. 1952)

II. OUT OF THE DEEP**DALEY**from *Requiem*

Johnny Beasley, tenor

Out of the deep have I called unto Thee, O Lord:
 Lord, hear my voice,
 O let Thine ears consider well the voice of my complaint.
 If Thou Lord wilt be extreme to mark what is done amiss:
 O Lord, who may abide it?
 For there is mercy with Thee: therefore shalt Thou be feared.
 I look for the Lord: my soul doth wait for Him: and in His work is my trust. My soul fleeth unto
 the Lord;
 Before the morning watch, I say, before the morning watch.
 O Israel, trust in the Lord, for with the Lord there is mercy:
 And with Him is plenteous redemption.
 And He shall redeem Israel from their sins.
Psalms 130

DROP, DROP, SLOW TEARS **ORLANDO GIBBONS** (1583-1625)

Pro Coro Alexandria

Drop, drop, slow tears,
 And bathe those beautiful feet
 Which brought from Heaven
 The news and Prince of Peace:
 Cease not, wet eyes,
 His mercy to entreat;
 To cry for vengeance
 Sin doth never cease.

In your deep floods
 Drown all my faults and fears;
 Nor let His eye
 See sin, but through my tears.
Phineas Fletcher (1582-1650)

III. AND GOD SHALL WIPE AWAY ALL TEARS

DALEY

from *Requiem*

Karen Minatelli & Mary Grace Sheets, first sopranos | Cienna Breen & Jennifer Anvari, second sopranos
Lynn Hithe & Anne Buckborough, first altos | Emily Goodell & Bridget Flaaien, second altos

I heard a voice out of heaven saying,
"Behold the dwelling of God is with all people
and God shall dwell with them
and they shall be God's people.
God shall be with them and the voice of weeping shall no more be heard;
and God shall wipe away all tears from their eyes,
and there shall be no more death, neither sorrow, nor crying,
neither shall there be any more pain,
for the former things are passed away."

Revelation 21:3 & 4

Lux aeterna luceat eis, Domine. / (Light eternal shine upon them, Lord.)

from the Missa pro defunctis

I am the resurrection and the life, saith the Lord:
he that believeth in me, though he were dead, yet shall he live:
And whosoever liveth and believeth in me shall never die.

from the Book of Common Prayer (1662)

IV. IN REMEMBRANCE

DALEY

from *Requiem*

Do not stand at my grave and weep.
I am not there, I do not sleep.
I am a thousand winds that blow,
I am the diamond glint on snow,
I am the sunlight on ripened grain,
I am the gentle morning rain.

And when you wake in the morning's hush,
I am the sweet uplifting rush
of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry,
I am not there, I did not die.

Mary Elizabeth Fry (1905-2004)

BACH (AGAIN)

Come, Sweet Death

Come, sweet death!
Come, soothing rest.
Come and lead me homeward.
I am weary of life and longing.

JOHANN SEBASTIAN BACH (1685–1750)

arr. Rhonda Sandberg / Edwin London

Come, I am waiting for thee,
come now and set me free!
My eyes at last are gently closing now.
Come, blessed rest!

THOU KNOWEST, LORDfrom *Music for the Funeral of Queen Mary*, Z. 860**HENRY PURCELL** (c. 1659-1695)

Pro Coro Alexandria

Thou knowest, Lord, the secrets of our hearts;
 Shut not thy merciful ears unto our pray'rs;
 But spare us, Lord most holy, O God most
 mighty.

O holy and most merciful Saviour,
 Thou most worthy Judge eternal,
 Suffer us not at our last hour,
 For any pains of death to fall away from Thee.
from the Book of Common Prayer (1662)

V. I HEARD A VOICE FROM HEAVENfrom *Requiem***DALEY**

I heard a voice from heaven saying unto me,
 "Blessed are the dead who die in the Lord,
 for they rest from their labours:
 even so saith the spirit."

*from the Burial Service, Book of Common Prayer (1662)***VI. THOU KNOWEST, LORD**from *Requiem***DALEY**

Alexandra Tanner, soprano | Johnny Beasley, tenor

In the midst of life we are in death.
 Thou knowest, Lord, the secrets of our hearts;
 shut not Thy merciful ears to our prayer;
 but spare us, Lord most holy.

Lord most holy, O God most mighty,
 O holy and merciful Saviour,
 Thou most worthy Judge Eternal,
 suffer us not, at our last hour,
 for any pains of death to fall from Thee.
from the Book of Common Prayer (1662)

O NATA LUX**THOMAS TALLIS** (c. 1505-85)

Pro Coro Alexandria

O nata lux de lumine,
 Jesu redemptor saeculi,
 Dignare clemens supplicum
 Laudes precesque sumere.

Qui carne quondam contegi
 Dignatus es pro perditis,
 Nos membra confer effici
 Tui beati corporis.

Anonymous, 10th century

O light from light begotten,
 Jesus, redeemer of the world,
 in your mercy deign to hear
 the praise and prayers of the supplicants.

You who once deigned to clothe yourself
 in mortal flesh for beings lost in sin,
 grant that we may become
 part of your most blessed body.

VII. REQUIEM AETERNAM II

DALEY

from *Requiem*

Alexandra Tanner, soprano

Requiem aeternam dona eis, Domine, dona eis sempiternam requiem.

(Grant them eternal rest, Lord our God, we pray to Thee, grant them everlasting rest.)

from the Miss pro defunctis

The stillness is a room I've moved into,
and you are not here, you are gone.

The dark heart of a night without song.

Carolyn Smart

VIII. IN PARADISUM

DALEY

from *Requiem*

Alexandra Tanner, soprano

Go forth upon Thy journey from this world, O Christian soul,
in the name of God the Father, the Son and Holy Spirit,
in company with the blessed angels and archangels and all the heavenly host.
May Thy portion this day be in peace and Thy dwelling place in Jerusalem

from a Russian Benediction

In paradisum deducant angeli,
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sancta Jerusalem.

May the angels receive thee in paradise,
at thy coming may the martyrs receive thee
and bring thee into the Holy City Jerusalem.

Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.

May the choir of angels receive thee
and with Lazarus, once a beggar,
may thou have eternal rest.

from the Book of Common Prayer (1662)

THE SILVER SWAN

GIBBONS

Pro Coro Alexandria

The silver swan, who living had no note,
When death approached, unlocked her silent throat;
Leaning her breast against the reedy shore,
Thus sung her first and last, and sung no more:
"Farewell, all joys; Oh death, come close mine eyes;
More geese than swans now live, more fools than wise."

The use of music to commemorate the dead, and to provide prayers for their well-being in the afterlife, is a tradition perhaps as old as the human race. In its usual form, the Requiem Mass can be traced back to the eighth or ninth century, although prayers and a service for the dead existed much earlier. It is celebrated *In commemoratione Omnium Fidelium Defunctorum* ("in memory of all the faithful departed") on All Soul's Day (November 2), and on the day or anniversary of the death or burial of a Christian. It takes its name from the opening words of the Introit, which has its origin in the "Apocalypse of Esdras," a Jewish apocryphal book widely known in the Middle Ages. The liturgy of the Requiem Mass was standardized by the Council of Trent in the sixteenth century.

The name "Requiem" is used to refer either to the Mass itself or to musical settings of the text which are often performed as concert, rather than liturgical, works. For liturgical use, Epistle and Gospel readings are included as well as the "movements" familiar to concertgoers. Which parts of the standardized Requiem Mass are included in any one setting is entirely up to the composer, and we find various additional texts added or omitted as well. For example, the Sequence *Dies Irae* ("Day of Wrath") – which does not appear in Eleanor Daley's *Requiem* – first appeared in the fourteenth century, and was not included in the standard liturgy until 1570. Among the non-liturgical texts Eleanor Daley has included are two excerpts from *The Sound of the Birds*, a poem by Carolyn Smart, so the performance by Pro Coro of *The Blue Bird* by **Sir Charles Villiers Stanford** provides a fitting introduction to the concert.

Stanford is considered to be one of the notable English composers of the late nineteenth to early twentieth centuries, but he was in fact Irish. He studied music at Cambridge University, and was appointed organist at Trinity College while still an undergraduate. One of the founding professors of the Royal College of Music, he also held a professorship at Cambridge, and was well known as a music educator and writer as well as for his compositions. Although he was skeptical of modernism in music, he was instrumental in revolutionizing choral singing at Cambridge by forming a mixed chorus; previously choral music had been limited to choirs of men and boys.

The text is by Mary Elizabeth Coleridge (1861-1907), a well-known novelist and poet of the late nineteenth century and a great-grandniece of Samuel Taylor Coleridge. Stanford set eight of her poems to music for chorus; *The Blue Bird* is the best-known and most often performed.

Our featured composer in this evening's concert is Canadian **Eleanor Daley**, whose *Requiem* had its premiere performance in Ontario on July 17, 1993. A graduate of Queens College, she has had a long career as a church musician, which led to her becoming a composer when she wanted something more to her taste for her choir to sing. Born in 1955, she writes in a style that is aptly described as "free" and shows a particular talent for matching text and music in a way that enhances both. She has also made a name for herself as an accompanist and conductor, and is much in demand as a choral clinician. *Requiem* is only one of her many commissioned works, from groups in the United States and Europe as well as her native Canada.

Her *Requiem* draws texts from many sources, including the Latin *Missa pro defunctis*, the Anglican *Book of Common Prayer* (1662), biblical texts from Psalms and Revelation, a Russian Benediction, and the works of poets Carolyn Smart and Mary Elizaneth Frye.

Carolyn Smart, who now resides in Canada, was born in England in 1952. Her first poem was published when she was seventeen, and she continued to publish during her years as a student of English Literature and Eastern Religion at the University of Toronto. She has published numerous books of poetry and is a Professor of Creative Writing at Queen's University.

The work opens with the choir chanting the opening words of the traditional Requiem Introit, setting a solemn background against which the soprano soloist sings Carolyn Smart's lament for one who has died. This is followed by a setting of Psalm 130 for chorus with baritone solo: not a

traditional Requiem text, though it has been used by other composers.

Pro Coro returns with an “interpolation,” whose text and music were taken from separate sources and combined by Ralph Vaughan Williams for publication in *The New English Hymnal*. The text for *Drop, drop, slow tears* was written by Phineas Fletcher (1582-1650), a poet and clergyman; the music is a numbered but unnamed hymn tune by **Orlando Gibbons**. The only actual connection between the two appears to be that Gibbons was a chorister when Fletcher was a student at King’s College, Cambridge.

The third segment of the Daley *Requiem* opens with text from Revelation 21:3-4, sung by a quartet of women’s voices, then joined by the rest of the women. Tenor and bass are added for the antiphon from the Communion of the Latin Mass for the Dead, and the movement ends with words from the Gospel of St. John 11:25-26, as found in the Burial Service of the Anglican *Book of Common Prayer* (1662).

A well-known secular text is the basis for the following section, also separately published among Eleanor Daley’s works as *In Remembrance*. Although the author has often been named as “Anonymous,” this poem was actually written in 1932 by Mary Elizabeth Frye (1905-2004). It has become a frequent reading at funerals and memorial services.

For something completely different, we next have *Bach (Again)*, an unusual presentation of the motet “Come, Sweet Death,” by the famed **Johann Sebastian Bach**. We hope you will enjoy the experience!

The texts of the fifth and sixth movements of the *Requiem* are again taken from the Burial Service of the *Book of Common Prayer* (1662), so it is fitting that they are introduced by Pro Coro with a setting of some of the same words by a composer who was born just before that revision of the book was completed. “Thou knowest, Lord, the secrets of our hearts,” was used by **Henry Purcell** as the text for his *Music for the Funeral Services of Queen Mary*.

The 1552 version of the *Book of Common Prayer* was completed during the reign of King Edward VI, but after his death in 1553 his successor, Queen Mary I, soon returned England to Roman Catholicism. With the accession of Elizabeth I, the Anglican faith was restored, and the 1552 book was again in use. Under Elizabeth and her successor King James I of England (James VI of Scotland) the book continued to be revised until it was published as the 1662 *Book of Common Prayer*. Purcell’s music was composed for the funeral of Queen Mary II, which took place in 1695, and was performed again at his own funeral in November of that year.

The fifth movement of the *Requiem* uses words from the *Book of Common Prayer* (1662) which are based on Revelation 14:13, and are to be said at the grave site as earth is being cast upon the body. The opening words of the sixth movement are the first line of a Latin Gregorian chant, in an English translation attributed to Archbishop Cranmer of Canterbury and found in the second of the *Book of Common Prayer* (1662)’s “funeral sentences.” The sixth movement also includes the sixth “sentence,” the same words that were set by Purcell nearly 300 years before Daley’s *Requiem* was premiered.

Thomas Tallis was another whose career spanned a time of turmoil in English church music, as the church “du jour” changed back and forth from Roman Catholic (“all church music in Latin, please”) to Henry VIII’s personal version, back to Catholic under “Bloody Mary” and Anglican again when Elizabeth I succeeded to the throne. He was highly regarded by his contemporaries, and when he died in 1585 his younger friend, William Byrd, composed an elegy whose words included these: “Tallis is dead, and Music dies.”

The text of *O nata lux* is taken from a tenth-century hymn for the service of Lauds on the Feast of the Transfiguration. Although the hymn had seven verses, Tallis chose to set only two, and these

were through-composed rather than being set strophically as a hymn. The work is notable for its “shocking” dissonance, especially at the end. Because of Tallis’s frequent practice of repeating the final passage, you will be able to listen for it twice.

Part 7 of the *Requiem* opens with a reprise of the Introit chant from the first movement, again as accompaniment to a soprano solo using text from Carolyn Smart’s poem. The choir takes over for the last line of the poem, while the soloist moves to the final words of the Latin Requiem text of the Agnus Dei, with a segue into the final antiphon, *In Paradisum*. The male voices enter chanting a Russian Benediction in the same rhythmic pattern that was heard in previous movements using the words “Requiem aeternum,” while the women’s voices soar above with the Latin text of the antiphon. All parts come together at the end for the final words of the traditional *Missa pro defunctis*: “aeternam habebis requiem,” and the soprano solo closes with a final “Dona eis sempiternam requiem.”

As the concert opened with a song about a bird, it will close with another. Although we heard a hymn tune by Orlando Gibbons earlier in the program, he was better known for his madrigals. Among them one of the best-known and loved is *The silver swan*. Based on the legend that says a swan can sing only as it is about to die (hence the term “swan song”), the text may have been written by Gibbons himself, although his musical patron, Sir Christopher Hatton (1581-1619) is known to have provided lyrics for many of Gibbons’ madrigals. It has been suggested that the final line is a comment on the passing of the late Elizabethan musical tradition as new fashions in music appeared.

Mimi Stevens

Founded in 1970, the **Alexandria Choral Society** aspires to enhance the cultural life of the city of Alexandria and surrounding communities by presenting engaging musical programs at the highest artistic level. ACS ensembles consistently offer meaningful and exciting musical experiences to both singers and audiences through diverse repertoire, education, community outreach, and performance excellence.



Brian J. Isaac serves as Artistic Director of the Alexandria Choral Society. Brian is also currently the Artistic Director of the Church Circle Singers in Annapolis, MD, and has most recently held the positions of Assistant Conductor with the Washington Master Chorale in Washington, D.C., and Director of Choirs at Damascus High School in Damascus, MD.

In 2013 the Damascus High School Chamber Singers were honored to perform, by invitation, at the prestigious Carnegie Hall as part of the Worldstrides Heritage Performance Program under the direction of Dr. Anton Armstrong. In 2015, the Chamber Singers made their National Presbyterian Church debut as a featured choir alongside the City Choir of Washington during their winter performance “The Holly & the Ivy.” In 2016, Brian’s advanced choir

made their National City Christian Church debut, performing Ola Gjeilo’s *Sunrise Mass* with organist Stephen Kalnoske. In 2017 the DHS choirs performed, for a second time, at Carnegie Hall as part of the Worldstrides Heritage Performance program.

The Church Circle Singers, having just completed their second full season in Annapolis, have been praised for their clean, focused choral sound and their adventurous programming. Their music-mentor initiative, the Church Circle Young Singers, offers a unique opportunity for talented high school choral students from Washington, D.C., Maryland, and Virginia to engage with the professional singers of CCS in an intensive rehearsal and performance process.

In addition to conducting, Brian maintains an active professional singing schedule and has performed with organizations like the Virginia Symphony Orchestra, the Virginia Chorale, Opera Roanoke, the National Symphony Orchestra, and the Washington Master Chorale.

Brian holds a Master of Music in Music Education from the Peabody Conservatory of the Johns Hopkins University, a Bachelor of Music Education from Old Dominion University, and a Bachelor of Science in English from the United States Naval Academy.



Described as “brilliant” by the Pittsburgh Tribune, pianist **Wei-Han Wu** has performed in venues such as the Chicago Cultural Center, the Kennedy Center, Carnegie Hall’s Weill Recital Hall, and the DiMenna Center for Performing Arts in New York City. Committed to the performance and promotion of new music, Mr. Wu served as pianist for the Aspen Contemporary Ensemble (ACE), and is currently a member of the [Switch~ Ensemble], an ensemble dedicated to the performance of electroacoustic music. Mr. Wu was recently featured as pianist with the Pittsburgh New Music Ensemble, and guest soloist at the Third Practice Festival at University of Richmond, as well as the 2017 New York City

Electroacoustic Music Festival (NYCEMF). He has worked with composers such as John Adams, Lee Hyla, Steven Stucky, Osvaldo Golijov, Eric Wubbels, and John Harbison.

As a vocal coach and accompanist, Mr. Wu has worked with artists such as Vinson Cole, Susanne Mentzer, and Nancy Gustafson. In 2009 he was a participant in the first Castleton Music Festival, by invitation of Maestro Lorin Maazel to prepare the production of *Beggar's Opera* by Benjamin Britten. In 2012-13 he was a fellow at the Tanglewood Music Center, where he worked closely with the vocal arts program. Most recently, Mr. Wu was guest music director at University of Alabama and University of Colorado at Boulder, working with students for their opera productions.

A member of Pi Kappa Lambda, Mr. Wu received his Bachelor's degree from Northwestern University and Master's degrees from both the University of Michigan and Northwestern. He is the recipient of the Distinguished Achievement Award from the Juilliard School, the Felicia Montealgre Fellowship from the Tanglewood Music Center, and the Collaborative Piano Fellowship from Bard College. He is currently a double D.M.A. degree candidate at the Eastman School of Music, where he served as president of OSSIA New Music and performs with the Musica Nova Ensemble.

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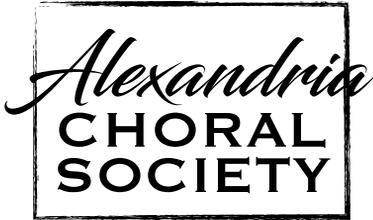
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Thomas Beveridge, Artistic Director



For Tickets and Information visit
www.newdominion.org

SONGS CELESTIAL

Franz Schubert: *Folk Mass ("Deutsche Messe")*

Thomas Beveridge: *Song of Celestial Love*

Leonard Bernstein: *Chichester Psalms*

Sergei Rachmaninov: *Four Divine Hymns*

Gabriel Fauré: *Cantique de Jean Racine*

Ralph Vaughan Williams: *Five Mystical Songs*

with Organ, Harp, & Percussion

Sunday, October 29, 2017 at 4:00 p.m.

Saint Luke Catholic Church

7001 Georgetown Pike, McLean, VA

J. S. BACH: CHRISTMAS ORATORIO

Cantatas I, II, & III with Orchestra

Sunday, December 10, 2017 at 4:00 p.m.

Rachel M. Schlesinger Concert Hall and Arts Center

4915 East Campus Drive, Alexandria, VA

SACRED MUSIC of W. A. MOZART

Requiem Mass, K. 626

Veni, Sancte Spiritus, K. 47,

Laudate Dominum, K. 339,

Alleluia, K. 165, and Regina Coeli, K.276

with Orchestra

Sunday, April 22, 2018 at 4:00 p.m.

Rachel M. Schlesinger Concert Hall and Arts Center

4915 East Campus Drive, Alexandria, VA

CHORALIS®

GRETCHEN KUHRMANN, ARTISTIC DIRECTOR

the
Heartbeat
of Humanity
2017-2018 CONCERT SEASON

Handel's Messiah

A Chamber Ensemble
Performance
Sunday, March 11
at 4 pm
Saint Luke
Catholic Church
McLean, VA



Featuring soloists from
Choralis' Young Artists
Competition:

Suzanne Karpov, Soprano
Madelyn R. Wanner, Mezzo Soprano
Logan Tanner, Countertenor
Matthew Hill, Tenor
Mark Wanich, Baritone

For our ACS friends, get 10% off General
Admission adult tickets with code: SG10FD17

My Spirit Rejoices

Sunday, May 6 at 5 pm
• Bach Magnificat
• Bruckner Te Deum
• Brahms Schaffe in mir Gott
National Presbyterian Church
Washington, DC



Tickets and information: www.choralis.org

Washington

MASTER CHORALE

THOMAS COLOHAN ARTISTIC DIRECTOR

2018 / 2019 SEASON

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APRIL 22
PRO CORO ALEXANDRIA
CHRIST THE KING SACRED CONCERT MUSIC SERIES
Convergence Arts Initiative, Alexandria

MAY 5
SONGS OF LOVE AND WAR
Convergence Arts Initiative, Alexandria
Eric Whitacre | *Five Hebrew Love Songs*
Featuring atbardees from the ACS 'Sing-Off Grant Program.'

JUNE 9
CHURCH CIRCLE YOUNG SINGERS
Emmanuel On High Episcopal Church, Alexandria
*The educational outreach program of the Church Circle Singers,
conducted by ACS Artistic Director Brian J. Isaac.*

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UPCOMING EVENTS