



Alexandria
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50TH ANNIVERSARY SEASON

THE SPHERES

SATURDAY, OCTOBER 19, 2019 | 7:30PM
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REQUIEM

GABRIEL FAURÉ (1845–1924)

Margot Johnson, *soprano* | Kevin Simpson, *baritone*

I. INTROÏT ET KYRIE

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem:

exaudi orationem meam,
ad te omnis caro veniet.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Grant them eternal rest, Lord,
and may perpetual light shine upon them.
To you, God, hymns of praise are sung in Sion,
and unto you shall vows be performed in
Jerusalem:

hear my prayer,
to you shall come all flesh.

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

II. OFFERTOIRE

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni et de profundo lacu,
de ore leonis, ne absorbeat tartarus:

ne cadant in obscurum.

Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam.
Quam olim Abraham promisisti et semini
ejus.

Amen.

O Lord Jesus Christ, king of glory,
free the departed souls
from the pains of hell and from the deep pit,
from the jaws of the lion, let them not be
swallowed up,
nor vanish into darkness.

Our sacrifice and prayers, Lord,
we offer to you with praise:
receive them on behalf of the souls,
whom we remember today:
make them, Lord, pass from death to life.
As you promised Abraham and his seed.

Amen.

III. SANCTUS

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

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

IV. PIE JESU

Pie Jesu, Domine,
dona eis requiem,
sempiternam requiem.

Merciful Lord Jesus,
grant them rest,
eternal rest.

V. AGNUS DEI

Agnus Dei, qui tollis peccata mundi,

dona eis requiem.
Agnus Dei, qui tollis peccata mundi,

dona eis requiem, sempiternam requiem.
Lux aeterna luceat eis, Domine.
Cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Lamb of God, who takes away the sins of the
world,
grant them rest.
Lamb of God, who takes away the sins of the
world,
grant them rest, eternal rest.
May perpetual light shine upon them, Lord.
With your saints throughout eternity, by your
grace.
Grant them eternal rest, Lord,
and may perpetual light shine on them.

VI. LIBERA ME

Libera me, Domine, de morte aeterna,
 in die illa tremenda,
 quando coeli movendi sunt et terra;
 dum veneris judicare saeculum per ignem.
 Tremens factus sum ego, et timeo,
 dum discussio venerit, atque ventura ira.
 Dies illa, dies irae, calamitatis et miseriae,

dies magna et amara valde.
 Requiem aeternam dona eis, Domine,
 et lux perpetua luceat eis.

Deliver me, Lord, from eternal death,
 on that terrible day,
 when earth and heaven are shaken;
 when you come to judge all things by fire.
 I am trembling and afraid,
 until the trial comes, and the wrath.
 Day of torment, day of wrath, calamity and
 misery,
 greatest and most bitter day.
 Grant them eternal rest, Lord,
 and may perpetual light shine on them.

VII. IN PARADISUM

In Paradisum deducant Angeli:
 in tuo adventu suscipiant te Martyres,
 et perducant te in civitatem sanctam
 Jerusalem.
 Chorus Angelorum te suscipiat,
 et cum Lazaro quondam paupere
 aeternam habeas requiem.

May angels lead you into Paradise:
 may you be received by the martyrs,
 and brought to the holy city of Jerusalem.

May choirs of angels greet you,
 and with Lazarus, who was once lowly,
 may you find eternal rest.

INTERMISSION

PIECES OF NIGHT
(SELECTIONS)

JONATHAN KOLM

Alexandra Tanner, *soprano*

I. MAY NIGHT

The spring is fresh and fearless
 And every leaf is new,
 The world is brimmed with moonlight,
 The lilac brimmed with dew.

Here in the moving shadows
 I catch my breath and sing—
 My heart is fresh and fearless
 And over-brimmed with spring.

IV. PEACE

Peace flows into me
 As the tide to the pool by the shore;
 It is mine forevermore,
 It ebbs not back like the sea.

I am the pool of gold
 When sunset burns and dies,—
 You are my deepening skies,
 Give me your stars to hold.

I am the pool of blue
 That worships the vivid sky;
 My hopes were heaven-high,
 They are all fulfilled in you.

V. TONIGHT

The moon is a curving flower of gold,
 The sky is still and blue;
 The moon was made for the sky to hold,
 And I for you;

The moon is a flower without a stem,
 The sky is luminous;
 Eternity was made for them,
 To-night for us.

Sara Teasdale (1884–1933)

SUNRISE MASS

OLA GJEILO (b. 1978)

I. THE SPHERES

Kyrie eleison.
 Christe eleison.
 Kyrie eleison.

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

II. SUNRISE

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, 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 Sanctu Spiritu, in gloria Dei Patris.

Amen.

Glory be to God on high and on earth peace,
 good will towards men.

We praise you.

We bless you.

We worship you.

We glorify you.

We give thanks to you for your great glory.

Lord God, heavenly king, God the Father
 almighty, Lord, the only-begotten Son, Jesus
 Christ, Lord God, Lamb of God, Son of the
 Father.

You who take away the sins of the world, have
 mercy on us.

You who take away the sins of the world, receive
 our prayer.

You who sit at the right hand of the Father, have
 mercy on us.

For you only are holy. You only are the Lord.

You only are most high, Jesus Christ.

With the Holy Spirit, in the glory of God the
 Father.

Amen.

III. THE CITY

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, consubstantialium
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 expecto resurrectionem mortuorum, et
vitam venturi saeculi.

Amen.

I believe in one God, Father almighty, maker of
heaven and earth, of all visible and invisible
things.

And in one Lord Jesus Christ, the only-begotten
Son of God, born of the Father before all ages,
God from God, light from light, true God
from true God, begotten not made,
consubstantial 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 Spirit through
the virgin Mary, and was made man.

He was also crucified for us: under Pontius Pilate
he died and was buried.

And on the third day he rose again in accordance
with the scriptures.

And ascended into heaven: he sits at the right
hand of the Father.

And I await the resurrection of the dead, and the
life of the world to come.

Amen.

IV. IDENTITY // THE GROUND

Sanctus, sanctus, sanctus Dominus Deus
Sabaoth.

Pleni sunt caeli et terra gloria tua.

Osanna in excelsis.

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

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

Holy, holy, holy Lord God of Sabaoth.

Heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

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.

The Requiem Mass is of ancient origin. In its usual form it can be traced back to the eighth or ninth century. Composers from the earliest periods to the present have been inspired by this expressive text to produce some of their finest work. Although there is a specific liturgical order for the Mass for the Dead, composers often do not observe this in their settings of the Requiem text, sometimes omitting movements entirely, sometimes combining two movements into one, sometimes adding texts that are not a part of the traditional Requiem Mass. Ron Jeffers comments that, “These choices always offer insights into the ways a particular composer is thinking musically, theologically, and philosophically....”

Gabriel Fauré is considered today to be the most advanced French composer of his generation, and a major influence on many early 20th-century composers. He showed a gift for music from an early age, recalling that from early childhood he would spend hours playing the harmonium in the chapel adjoining the school where his father was employed. When he was four or five, an old blind woman who heard him playing told his father about his gift for music, and he was enrolled in the École Niedermayer, where he studied for 11 years.

During his subsequent career he held a number of positions as organist, but as his compositional output grew, so did his reputation as a composer. In 1905 he became director of the Conservatoire, but his duties left him little time for composing, and in 1920 he retired and was at last able to dedicate himself fully to composition.

The Fauré *Requiem* is written in seven movements, using some of the traditional Requiem texts. He omits the Sequence, which includes such texts as “Dies irae,” “dies illa,” “Tuba mirum,” and “Lacrymosa,” and is generally included in a Requiem Mass. (Think Mozart or Verdi, for example.) The Responsory, which in Fauré’s *Requiem* is shown as “Libera me,” and the Antiphon, “In paradisum,” actually come from the Burial Service, but are often included in musical settings of the Requiem Mass.

Fauré’s gentle *Requiem* focuses on the positive vision of eternal rest. A clue to his personal theology is found in the Offertorium, where he has deliberately omitted the word “fidelium” (faithful) from the phrase “deliver the souls of the faithful departed,” thus implying that all souls should be delivered from the pains of hell. Fauré described his *Requiem* as having been composed “for the pleasure of it.” All we can say is, “Gabriel, the pleasure is ours.”

Prize-winning composer and pianist **Jonathan Kolm** is an Associate Professor of composition, music theory and piano at Northern Virginia Community College’s Annandale campus, where he is also active as an advocate for environmental and social causes. Many of his recent works incorporate environmental and scientific themes. His works have been performed by many acclaimed choruses, and at music festivals from Buffalo to Beijing. He maintains an active performing schedule, giving recitals at colleges and universities across the nation.

Kolm’s music has been described as combining “rhythmic intensity, haunting lyricism and rich harmonic colors.” Mark Kanny, *Pittsburgh Tribune-Review* Classical Music Critic has called it “fluent in its diversity” and he has received many commissions for new music.

For *Pieces of Night* Kolm selected five poems by Sara Teasdale (1884–1933), a noted American poet who won the Nobel Prize for Literature in 1918. Her poetry often uses images of sun, moon or stars to set a mood or convey an idea. The word “Moonlight” appears in three of the five poems Kolm has selected and in fact is the title of one of them; another refers to the object that produces that light.

Teasdale’s poetry focuses on the themes of beauty, love, and death, seen from a woman’s perspective. In his own program notes for *Pieces of Night*, Kolm writes:

“*May Night* is for single voice, a gentle and optimistic breath of a spring night. *At Night* is a love

poem sent out through the nocturnal air across the city streets. *Moonlight* is the poet's thoughts on beauty and aging in their relationship to love. One of Teasdale's better known poems, *Peace*, combines imagery of the starry night and the ocean to convey thoughts of both inner and outer peace. *Tonight* is a blissful observation of the beauty of things both large and small being made for one another.

Maestro Isaac has chosen to alter the order of the songs performed in tonight's concert, ending with the fourth, *Peace*, with its images of water, sky, and stars.

The third work on our program again uses an ancient liturgical text, the Ordinary of the Mass. Generally composed in five or sometimes six movements (Kyrie, Gloria, Credo, Sanctus [et] Benedictus, and Agnus Dei), Norwegian composer Ola Gjeilo has chosen to condense it into four (or five), giving each an English title. In his introduction to the Sunrise Mass, he says:

"The reason I used English titles in this setting of the Mass, seemingly unrelated to the texts, has mainly to do with the initial idea behind *Sunrise*. I wanted the musical development of the Mass to evolve from transparent and spacey, through increasing emotion and movement, to something solid and grounded – as a metaphor for human development from child to adult, for a spiritual journey, or the creative process itself."

Ola Gjeilo (pronounced Yay-lo) was born in Norway in 1978, and began composing at the age of five, though he did not actually learn to read music until he was seven. He studied at the Norwegian Academy of Music, then at Juilliard and at the Royal Academy of Music in London, receiving a bachelor's degree in composition. He then returned to Juilliard for graduate study, receiving a master's degree in 2006. He currently lives in New York.

The first movement of Gjeilo's *Sunrise Mass* is titled "The Spheres" and consists of the text of the Kyrie set for double choir. Gjeilo describes himself as a "symphonic" composer; the music is ultimately more important to him than the text. Composer and educator Kyra Rugen, whose paper analysing the *Sunrise Mass* is recommended by Gjeilo himself, describes it as "a metaphysical journey from the heavens to the earth." The second movement, "Sunrise" uses the text of the Gloria; the third movement, "The City," using the text of the Credo, is the most complex. In it Gjeilo seems to pay more attention to the text. As Rugen quotes him, this "...is the most powerful and assured text in the Mass. 'I believe' is a very strong statement."

Although the edition published in 2016 shows only four movements, Rugen tells us that the fourth movement should be "Identity & Ground," with "Identity" consisting of the text of the Sanctus and "Ground" including the Benedictus and Agnus Dei. Whether considered as one or two movements, this concluding part of the Mass is composed as a unit, with no break between what are two movements of the Ordinary. Rugen says of this final section, "No longer is the music floating in the spheres, rising with the sun, bustling in the city, or discovering the self." In her final paragraph she says, "The essence of the Mass includes ...the entire spectrum of human emotion."

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 is currently the Artistic Director of the Alexandria Choral Society (Alexandria, VA), the Williamsburg Choral Guild (Williamsburg, VA), and the Church Circle Singers (Annapolis, MD). He 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, now in their third season, 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.



Stephen Kalnoske is currently the Organist at Damascus United Methodist Church, after two years as Assistant Organist at National City Christian Church in Washington, D.C.

Stephen attended Boston Conservatory, studying organ with Sean Redrow as well as organ improvisation with Monte Maxwell at the U.S. Naval Academy in Annapolis, Md. He was a semi-finalist in the 2008 and 2010 National Competition in Organ Improvisation and has led workshops for organists on improvisation and service playing.

An active recitalist, Stephen has been featured at the Kennedy Center Concert Hall and the National Cathedral in Washington, D.C., St. Patrick's Cathedral in New York City, and Trinity Church Copley Square in Boston, Mass.

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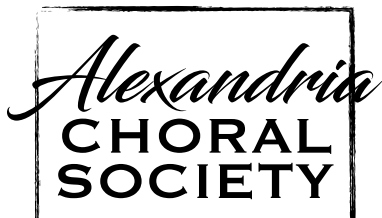
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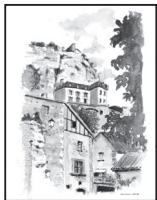


HAYDN: LORD NELSON MASS

November 10, 2019. 5:00 PM
National Presbyterian Church

TWELFTH NIGHT

January 5, 2020. 5:00 pm
National Presbyterian Church



DURUFLÉ: REQUIEM

and Poulenc's *Litanies of the Black Virgin*

March 15, 2020. 5:00 pm
Saint Luke Catholic Church

BACH: MASS IN B MINOR

May 17, 2020. 7:30 pm
Rachel M. Schlesinger Concert Hall



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OF WASHINGTON
Robert Shafer
Artistic Director

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December 7 & 8

Songs Both Great and Small
March 21 & 22

Songs for the Journey
June 6 & 7

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Cathedral of the Incarnation, Baltimore
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Saint Mark's Church, Catonsville
Saint Michael Lutheran, Perry Hall
Saint Joseph's Church, Eldersburg
New Psalmist Baptist Church, Baltimore
Saint Stephen's Church, Bradshaw
Reid Temple AME Church, Glenn Dale
Westminster United Methodist Church, Westminster
Christ Episcopal Church, Easton

Saint John Lutheran Church, Criergerstown
Saint Louis Church, Clarksville
Mount Ennon Baptist Church, Glenn Dale
Bethesda United Methodist, Bethesda
Holy Nativity Episcopal Church, Baltimore
Saint Demitrios Greek Orthodox Church, Baltimore
Woods Memorial Presbyterian Church, Severna Park
Unitarian Universalist Congregation, Columbia
Southern Maryland SDA Church, Silver Spring
Saint Martin of Tours Church, Gaithersburg
Saint Ignatius Church, Forest Hills



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Sunday, November 3, 2019 at 4:00 p.m.

Saint Luke Catholic Church
7001 Georgetown Pike, McLean, Virginia

***Biblical Scenes
and Sacred Canticles***

*Music of Purcell, Carissimi, Beveridge, and Schubert and Sacred Harp Melodies
featuring*

Amy Broadbent, *soprano* ~ Chris Dudley, *countertenor*

Jerry Kavinski, *tenor* ~ James Rogers, *bass*

Thomas Pandolfi, *pianist* ~ Paul Skevington, *organist*

Sunday, December 15, 2019 at 4:00 p.m.

Rachel M. Schlesinger Concert Hall and Arts Center
4915 East Campus Drive, Alexandria, Virginia

Handel: Messiah

with orchestra

featuring

Natalie Conte, *soprano* ~ Melissa Kornacki, *mezzo-soprano*

Patrick Kilbride, *tenor* ~ Jeffrey Tarr, *bass*

Sunday, April 26, 2020 at 4:00 p.m.

Rachel M. Schlesinger Concert Hall and Arts Center
4915 East Campus Drive, Alexandria, Virginia

Opera and Operetta Favorites

featuring

Thomas Pandolfi, *pianist*

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Friday, December 6th 7:30pm

Saturday, December 7th 2:00pm & 7:30pm

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An Afternoon of Opera and Song

Sunday, November 24, 2019 at 4 pm, St. Francis Episcopal Church, Great Falls, VA

Amadeus Orchestra with Sivan Silver, piano soloist

Sunday, January 26, 2020 at 4 pm, St. Luke Catholic Church, McLean, VA

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Sunday, December 1 // 3 pm
Fairfax Presbyterian Church

A Classic Brass Christmas

Sunday, December 8 // 5 pm
The Church of the Epiphany

Jewels in the Choral Crown

A performance by Échos
Sunday, February 9 // 5 pm
The Falls Church Episcopal

Come and Sing with Bob Chilcott

Saturday, March 21 // 9 am – 3 pm
The Falls Church Episcopal

Move Him Into the Sun

Sunday, March 22 // 5 pm
The Falls Church Episcopal

with the Children's Chorus of Washington
Margaret Nomura Clark, artistic director
Bob Chilcott, composer

Experiments in Music

Orff *Carmina Burana*
Stravinsky *Symphonie de psaumes*
Gershwin *Rhapsody in Blue*
Sunday, June 7 // 5 pm
George Mason University
Center for the Arts

Todd Fickley, pianist
Suzanne Karpov, soprano
Roger Isaacs, countertenor
Steven Eddy, bass

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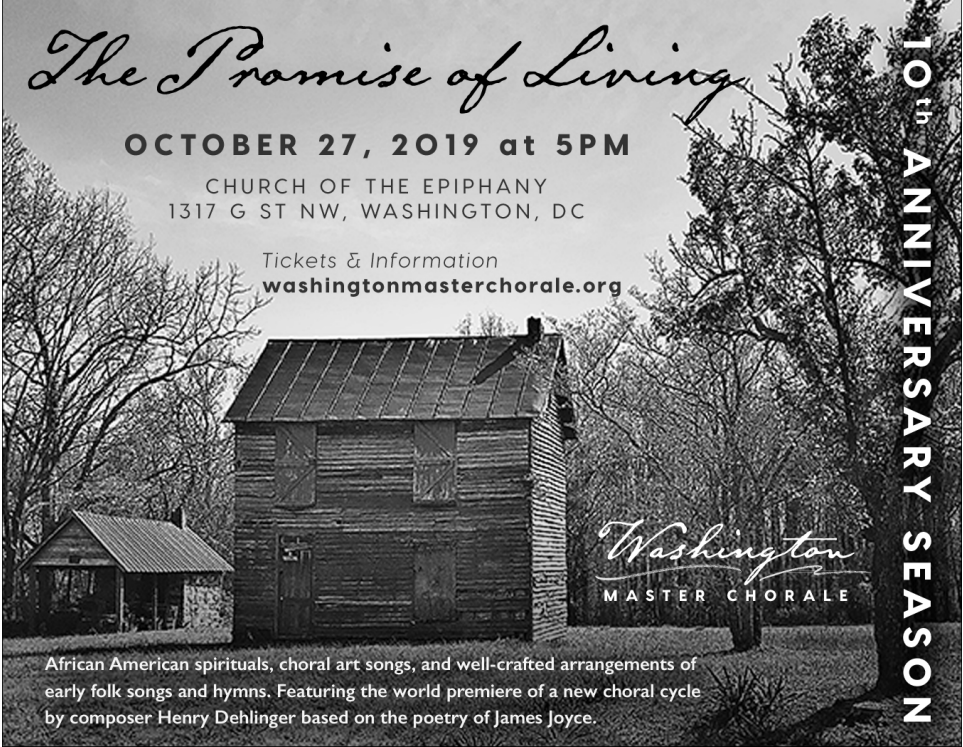
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with
us!*



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NOTES



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OCTOBER 27, 2019 at 5PM

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GEORGE WASHINGTON MASONIC MEMORIAL

AN AMERICAN SONGBOOK

SATURDAY, MAY 9 | 7:30PM
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UPCOMING EVENTS