

A BRIEF HISTORY OF 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 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 with Brian Gendron, who has led ACS since 2009.

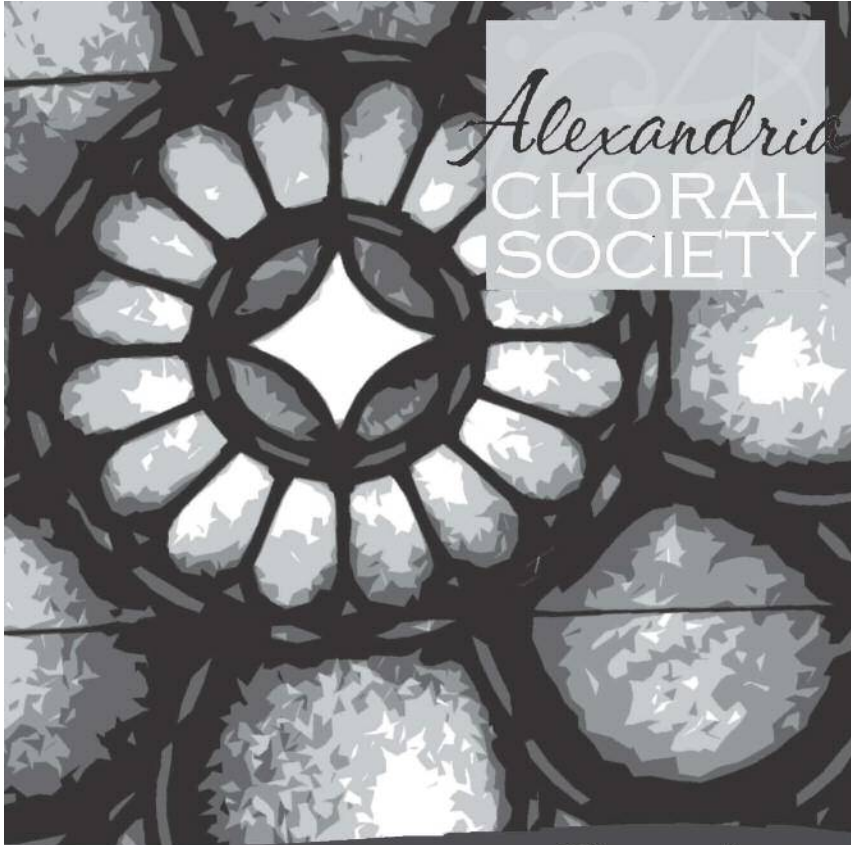
For 45 seasons, ACS performances have enriched the community with a broad spectrum of choral works, from the Renaissance to modern American composers, from small chamber pieces to major works for chorus and orchestra, and from a great variety of musical cultures. For major works, ACS has often collaborated with the Alexandria Symphony Orchestra 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 250th 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 many years ago by Joseph McLellan, 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 Piecuch, Robert Shafer, Douglas Major, Kerry Krebill, Keith Reas, Philip Cave, Neil Weston, and Janet Davis. Since becoming the group's artistic leader 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.

Welcome to our 46th concert season!

46th Concert Season



Alexandria
CHORAL
SOCIETY

Gabriel Fauré, Requiem

October 17, 2015, 7:30 PM
with Rosedale Quartet

Fairlington United Methodist Church
3900 King Street, Alexandria, VA

Requiem

Alexandria Choral Society
Brian Gendron, *conductor*
Robin Beckman, *organ/piano*
Rosedale Quartet

Requiem (Op. 48) Gabriel Fauré (1845-1924)

1. Introit – Kyrie
2. Offertorium

Zach Byers, *soloist*

3. Sanctus
4. Pie Jesu

Teal Thompson, *soloist*

5. Agnus Dei
6. Libera me

Brent Schultheis, *soloist*

7. In Paradisum

Intermission

Pro Coro Alexandria

Laudate Jehovam, omnes gentes Georg Philipp Telemann (1681-1767)
Plorate filii Israel (Jephte) Giacomo Carissimi (1605-1674)
Domine, ad adjuvandum me festina Il Padre G. B. Martini (1706-1784)

Kate Campbell Deglans, *soprano*

Emily Goodell, *mezzo-soprano*

Michael Gale, *tenor*

Zach Byers, *baritone*

Alexandria Choral Society

Elegischer Gesang Ludwig van Beethoven (1770-1827)

Luminous night of the soul Ola Gjeilo (b. 1978)

Heather Philips, *soloist*

Please silence all cell phones, pagers, and other electronic devices.

THE ALEXANDRIA CHORAL SOCIETY'S 46TH CONCERT SEASON
IS MADE POSSIBLE IN PART BY GENEROUS GRANTS FROM



Brian Gendron
Licensed in DC and VA
brian@briangendron.com
Direct: 202.603.7676
www.briangendron.com

Proud to serve as Artistic Director of the
Alexandria Choral Society

Let me direct *you* to the home of your dreams!



2101 Wilson Blvd, Suite 100 Arlington, VA 22201 703.224.6000



Paper, made perfect.

FOIL STAMP | DIECUT | ENGRAVE | EMBOSS | LETTERPRESS

Invitations, Announcements, Programs, Booklets, Boxes, Coasters, Tags & More.

You dream it... we can make it.

Entirely custom designed for your social or corporate event.



MAKE AN IMPRESSION

4311 Wheeler Avenue, Alexandria, VA 22304 | T 703-823-4636 | F 703-751-4795

artisan2inc.com



Heating • Air Conditioning • Plumbing

703-644-6400

www.trademasters.com

We support the Alexandria Choral Society!
Mention this ad and receive \$200 off of a water heater
or new system!

TEXTS AND TRANSLATIONS

REQUIEM

INTROIT – 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.

Grant them eternal rest, O Lord,
and let perpetual light shine on them.
A hymn befits Thee, O God, in Zion,
and a vow to Thee shall be paid in
Jerusalem:

Hear my prayer,
for unto Thee all flesh shall come at
last.

OFFERTORIUM

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni, et de profundo
lacu.

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de ore leonis,
ne absorbeat eas tartarus,
O Domine Jesu Christe, Rex gloriae,
ne cadant in obscurum.

Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the pains of hell and from the
deep pit.

Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the lion's mouth,
let not hell swallow them up,
Lord Jesus Christ, King of glory,
let them not fall into darkness

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

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni, et de profundo
lacu.

Ne cadant in obscurum. Amen.

Sacrifices and prayers of praise,
O Lord, we offer to Thee.
Receive them on behalf of the souls
we commemorate this day.
Grant them, O Lord,
to pass from death into life.
Which once Thou promised to
Abraham and to his seed.

Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the pains of hell and from the
deep pit.
Let them not fall into darkness. Amen.

SANCTUS

Sanctus, Dominus Deus Sabaoth,
pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

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

PIE JESU

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

Merciful Lord Jesus,
grant them rest.
Merciful Lord Jesus,
grant them eternal rest.

AGNUS DEI

Agnus Dei qui tollis peccata mundi,
Dona eis requiem.
Agnus Dei qui tollis peccata mundi,
Dona eis requiem, sempiternam
requiem.

Lamb of God, that takest away the
sins of the world, grant them rest.
Lamb of God, that takest away the
sins of the world, grant them eternal
rest.

LIBERA ME

Libera me, Domine,
de morte aeterna
in die illa tremenda
quando coeli movendi sunt et terra:

Dum veneris judicare seculum
per ignem.

Tremens factus sum ego, et timeo,
dum discussio venerit, atque
ventura ira.

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

Libera me, Domine,
de morte aeterna
in die illa tremenda
quando coeli movendi sunt et terra:

Dum veneris judicare seculum
per ignem.

Libera me, Domine,
de morte aeterna.

Libera me, Domine.

Deliver me, O Lord,
from everlasting death
on that dreadful day
when the heavens and the earth shall
be moved,
when Thou shalt come to judge the
world by fire.

I am seized with trembling, and I fear
for the day of judgment and the
wrath to come.

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.

Deliver me, O Lord,
from everlasting death
on that dreadful day
when the heavens and the earth shall
be moved,

when Thou shalt come to judge the
world by fire.

Deliver me, O Lord,
from everlasting death.


Deliver me, O Lord.

IN PARADISUM

In paradisum deducant Angeli:
in tuo adventi suscipiant te Martyres,

et perducant te in civitatem sanctam
Jerusalem.

May the angels lead you into paradise;
May the Martyrs welcome you on your
arrival,
and lead you into the holy city of
Jerusalem.



YOU DON'T MAKE A
PHOTOGRAPH WITH JUST A
CAMERA. YOU BRING TO THE
ACT OF PHOTOGRAPHY ALL
THE PICTURES YOU HAVE SEEN,
THE BOOKS YOU HAVE READ,
THE MUSIC YOU HAVE HEARD,
THE PEOPLE YOU HAVE LOVED.

-ANSEL ADAMS



CASCADES
PHOTOGRAPHY

CAPTURING THE CURRENT
IN ALEXANDRIA SINCE 2007

CASCADESPHOTOGRAPHY.COM

Martial Arts

for Men, Women, and Children

少拳
林法

POTOMAC
KEMPO

Four locations in Alexandria
Join us for complimentary class!

www.potomackempo.com



Invite you to join us in our 40th Anniversary Year!

"Reflections!" a holiday pops concert
December 11 & 12, 2015
Convergence
1810 N. Quaker Lane, Alexandria, VA

Winter Cabaret and Auction
February 27, 2016
First Baptist Church of Alexandria
2932 King Street, Alexandria, VA

40th Anniversary Celebration and Show
June 11 & 12, 2016
George Washington Masonic National Memorial
101 Callahan Dr., Alexandria, VA 22301

For information and ticket purchases, visit:
www.AlexandriaSingers.com
www.facebook.com/AlexandriaSingers



WASHINGTON METROPOLITAN PHILHARMONIC

Providing high quality classical music performances and educational experiences to our Alexandria community!

Join WMP for our Concerts in Alexandria

The George Washington Masonic National Memorial

3pm • 101 Callahan Drive, Alexandria, VA 22301

October 25, 2015 • December 5, 2015

February 14, 2016 • April 17, 2016 • June 5, 2016

.....
The Church of the Epiphany

3pm • 1801 N. Quaker Lane, Alexandria, VA 22302

October 18, 2015 • December 6, 2015

February 7, 2016 • April 10, 2016 • June 4, 2016



For more information and to purchase tickets visit our website www.wmpamusic.org

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

May a chorus of angels welcome you,
and, with poor Lazarus of old,
may you have eternal rest.

LAUDATE JEHOVAM, OMNES GENTES (Psalm 117)

Laudate Jehovam, omnes gentes!
Laudibus efferte, omnes populi.
Quia valida facta est
super nos misericordia ejus,
et veritas Jehovae in aeternum.
Alleluia!

Praise Jehovah, all nations!
Bring forth praises, all peoples!
For on our behalf
is his mercy carried out,
and Jehovah's truth is forever.
Halleluja!

PLORATE FILII ISRAEL

Plorate filii Israel,
Plorate omnes virgines,
et filiam Jephthe unigenitam
in carmine doloris lamentamini.

Weep, children of Israel,
Weep, all virgins,
and lament the only-begotten daughter
of Jephtha in a song of sorrow.

DOMINE, AD ADJUVANDUM ME FESTINA

Domine, ad adjuvandum me festina.
Gloria Patri et Filio
et Spiritui Sancto
Sicut erat in principio et nunc,
et semper, et in saecula saeculorum.
Amen.

O Lord, make haste to help me.
Glory be to the Father and to the Son
and to the Holy Spirit
as it was in the beginning, is now,
and ever shall be, world without end.
Amen.

ELEGISCHER GESANG

Sanft wie du lebstest hast du vollendet,
zu heilig für den Schmerz!
Kein Auge wein',
ob des himmlischen Geistes Heimkehr.

ELEGIAC SONG

Gently, as you lived, have you died,
too holy for sorrow!
Let no eye shed tears
for the spirit's heavenly homecoming.

Ignaz Franz Castelli (1781–1862)

LUMINOUS NIGHT OF THE SOUL

Long before music was sung by a choir,
Long before silver was shaped in the fire
Long before poets inspired the heart,
You were the Spirit of all that is art.

You give the potter the feel of the clay;
You give the actor the right part to play;
You give the author a story to tell;
You are the prayer in the sound of a bell.

Praise to all lovers who feel your desire!
 Praise to all music which soars to inspire!
 Praise to the wonders of Thy artistry
 Our Divine Spirit, all glory to Thee.

Charles Anthony Silvestri (b. 1965)

O guiding night!
 O night more lovely than the dawn!
 O night that has united
 the Lover with his beloved,
 transforming the beloved in her Lover.

St. John of the Cross (1542-1591)

PROGRAM NOTES

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 at a very 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 Ecole 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 succeeded Theodore Dubois as director of the Conservatoire, where he soon began to change the focus from reactionary to progressive. However, his duties left him little time to compose. He eventually retired from the Conservatoire in 1920, and was at last able to fully dedicate himself to composition.

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 parts of several movements into one. Some composers include 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...."

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," "Rex tremendae," and "Lacrymosa," and is generally included in a Requiem Mass. (Think of Mozart's or Verdi's, for example.) The Responsory, which in Fauré's *Requiem* is shown as "Libera me,"

Join Alexandria Choral Society for a heavenly season!

Gabriel Fauré, *Requiem*

October 17, 2015, 7:30 PM
 with Rosedale Quartet
 Fairlington United Methodist Church
 3900 King Street, Alexandria, VA

A Heavenly Night: Concert and Gala

March 12, 2016, 7:30 PM
 Convergence
 1801 N. Quaker Lane, Alexandria, VA

'Tis the Season: A Candlelit Christmas

December 12, 2015, 7:30 PM
 featuring ACS's Songs of the Season Sing-Off
 Trinity United Methodist Church
 2911 Cameron Mills Road, Alexandria, VA

Do You Hear the People Sing? Opera and Musical Theater Chorus

May 14, 2016, 7:30 PM
 Convergence
 1801 N. Quaker Lane, Alexandria, VA



For more info and to purchase tickets, visit www.alexandriachoralsociety.org

New Dominion Chorale

Thomas Beveridge, Artistic Director

Twenty-fifth Anniversary Season, 2015-2016

Sunday, October 25, 2015, at 4:00 p.m.

Rossini: *Petite Messe Solennelle*
 with

Leah Schenck-Crowne, Soprano
 Melissa Kornacki, Mezzo-soprano
 Joshua Baumgardner, Tenor
 Bob McDonald, Bass
 Thomas Pandolfi, Piano
 Jeffrey Chappell, Piano
 Todd Fickley, Organ

Sunday, December 6, 2015, at 4:00 p.m.

Handel: *Messiah*

with orchestra
 and
 Esther Heideman, Soprano
 Laura Zuiderveen, Alto
 Issachah Savage, Tenor
 Kevin Thompson, Bass

Sunday, May 1, 2016, at 4:00 p.m.

Orff: *Carmina Burana*

Brahms: *Liebesslieder (selections)*

Beveridge:

**General William Booth Enters
 Into Heaven**

with
 Danielle Talamantes, Soprano
 Kathy Hankins, Soprano
 Luke Frels, Tenor—Neil Ewachiw, Baritone
 Thomas Pandolfi, Piano
 Jeffrey Chappell, Piano
 John Kilkenny, Timpani
 George Mason University Percussion Ensemble
 Select Ladies Ensemble of
 Fairfax High School Chorus
 National Men's Chorus

All performances at Rachel M. Schlesinger Concert Hall and Arts Center
www.newdominion.org

ACKNOWLEDGEMENTS

The Alexandria Choral Society wishes to express its appreciation to the following persons and organizations:

Good Shepherd Lutheran Church
Mimi Stevens

Thanks to Port City Brewing Co. and Rocklands Barbeque, who helped make our Oktoberfest event a success!



UPCOMING PERFORMANCES OF PRO CORO ALEXANDRIA

Holiday Lobbying at the Willard Intercontinental
1401 Pennsylvania Ave NW, Washington, DC
Friday, December 4, 5:30-7:30 PM

Holiday Open House at the Torpedo Factory
105 N. Union Street, Alexandria
Saturday, December 5, 5:00-7:00 PM



*while we follow the baton,
you can follow us on facebook*

*find us on twitter and hear
what we have to sing about!*



*get concert information, order tickets, and more!
visit our website*



Alexandria Choral Society
P.O. Box 406
Alexandria, VA 22313
703-951-7849
www.alexandriachoralsociety.org

and the Antiphon, "In paradisum," actually come from the Burial Service, but they 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 "fidelum" (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."

The most prolific composer of his day, **Georg Philipp Telemann** was an important link between the late Baroque and the new Classical style. In his day he was more highly regarded than Bach, and was considered to be Germany's leading composer. A writer as well as a composer, Telemann left no fewer than three autobiographies, providing a wealth of background but containing a number of contradictions.

Unlike many Baroque composers, Telemann was not primarily an organist. He came from an educated family, and by the time he was 10, he had learned to play several instruments, studied the compositions of his music master, and tried his hand at writing music. At the age of 12 he was composing an opera, and the story is that his instruments were taken away and he was forbidden to have anything to do with music. Sending him to a different school didn't work, though, because the superintendent there was interested in music theory, and Telemann was allowed to continue his musical studies.

In 1701 Telemann began his university career in Leipzig, where he was commissioned by the mayor to write a cantata every two weeks for performance at the Thomaskirche. After completing his university education he left Leipzig and in 1712 became city director of music in Frankfurt am Main, later moving to Hamburg. His position there required that he write two cantatas for each Sunday and a new Passion every year, as well as additional cantatas for special occasions and oratorios for the consecration of churches.

Most of Telemann's sacred choral works were written with instrumental accompaniment, especially strings and continuo. Because he published so many of his compositions, his music was accessible both to performers and to critics and theorists. Though his music was criticized by 19th-century Bach scholars as superficial, in the 20th century Telemann has regained some of his lost popularity.

Giacomo Carissimi was born near Rome, became a chorister and subsequently organist at Tivoli Cathedral. After a short stay in Assisi, he was appointed *maestro de cappella* on the Collegio Germanico in Rome in 1629. This college was one of the most important Jesuit educational institutions in the world at that time. Under his predecessors, including Tomás Luis de Victoria, the services at the college's church of Sant'Apollinare had developed a reputation for fine music and musicians. Carissimi remained in this post until his death in 1674.

Dr. James Liu has said, “In his lifetime, Carissimi apparently displayed extraordinary ability as a composer and musician, matched only by an equally extraordinary lack of ambition.” He turned down several prestigious posts that he was offered, and because he never sought the patronage of any nobleman, his works were not published in his lifetime.

Due to the dissolution of the Jesuit order in 1773 and the sack of Rome some thirty years later, many of the Collegio’s official records and manuscripts were destroyed. Therefore we have little documentation of Carissimi’s years there. Fortunately many of his compositions survived in copies made by his pupils.

Although he composed many masses, motets, and cantatas, as well as secular vocal chamber music, it is as a master of oratorio that he perhaps made his greatest contribution to the music we have inherited from the past. A community of lay worshippers known as the Congregation of the Oratory had been formed with the purpose of educating the common people in religious matters, including Bible stories. The Italian word for “prayer hall,” where the congregation met, is “Oratorio,” and this term became associated with musical dramatizations presented there. These resembled opera musically, but without costumes or stage action. Many used texts from the Latin Vulgate Old Testament, while others had librettos based on but paraphrasing Biblical texts. At that time, oratorios were the only music performances allowed during Lent.

The story of Jephthe may be found in the book of Judges, a history of the settlement of Canaan. Jephthe swears that if God will give him victory, he will sacrifice the first person who greets him when he returns home. Sadly, that person is his only daughter. The final chorus of the oratorio repeats the lament sung by the daughter as she realizes that her father must do as he has promised. Dr. Liu has pointed out that the repetition of the word “unigenita” echoes the Latin word “unigenite” which appears in both the Gloria and the Credo of the Mass to describe Jesus, relating the Old Testament story to the New Testament; in Liu’s words, “an opera suitable for Lent.”

Il Padre **Giovanni Battisti Martini** was a writer and teacher, as well as a composer. He began the study of music with lessons from his father. In his mid-teens he expressed a desire to become a monk, and was sent to the Franciscan Conventual monastery in Lugo di Romagna, returning to his birthplace Bologna in 1722. He served as first the organist and then *maestro di cappella* at the Basilica of San Francesco there, and lived in the convent attached to the church. He was ordained a priest in 1729.

Like Carissimi, he received many offers of positions, including one at the Vatican, but chose to remain in Bologna. He opened a school of composition there, where he was well known as a teacher, and had many successful pupils. Although he taught primarily counterpoint, he tended to write in a more homophonic style, and it seems that both Johann Christian Bach and Mozart (two of his most illustrious pupils) sent only their more conservative sacred works to their former teacher.

Donor (\$50 - \$99)

Alexandria Colonial Tours
Sara E. Alipanah
Michael A. Berger
Big Bus Tours
Carlyle House
Don Cruz, Jr.
Donna Downing
Elizabeth Finos
Gadsby’s Tavern and Museum
Shirley Gendron
Phyllis Gonigam
Harris Teeter
Hillwood Museum and Gardens
Rebecca L. Hobbs
Debrah Hoppe
Sheryl Jahns
Ashley Jordan
Jason T. Kezmarsky
Sophie A. Krasik
Sarah Lucas
Laurie J. MacNamara
Mad Fox Brewing Company
Robertine Manno
Amy D. Markle
Margaret McLaughlin
Theresa Meehan
Carol Proudfit
Amanda and Greg Ridlington
Megan E. Rogers
Robin Smith
Felix Yeung

Friend (\$25 - \$49)

Emily Bremer
Benjamin Bryan
Noreen Burns
Patricia Burson
Cheryl Anne Colton
Elizabeth Ducharme
Diane Erbland
Elizabeth Everson
Julia Falkowski
Laurel P. Goodell
Sandy Lew Harvey
Howard Jaffe
Kyle P. Jennings
Haydn Kihm
Susan and William Kilpatrick
Jeffery Kline
Lady Vienna Chocolates
Susan Landgraf
Sarah. E. Lucas
Catherine Miller
Tiffany Mitchell
Russell Moll
Gregory Moore
Alan Morris
Pacers
Sunrita Sarkar
Brent Schultheis
Scott Snyder
Clarice J. Snyder
Marianne E. Stonefield
Sugar Shack
The Winery at Bull Run
Natalie Treat

Alexandria Choral Society is proud to be a part of the rich tapestry of arts in our community. It is only by the generosity of our patrons that we are able to add our threads to the weave.
Thank you for your contributions.

THANK YOU FOR YOUR SUPPORT

The Alexandria Choral Society appreciates the support that makes this concert season possible. As always, the financial resources needed for concert productions go far beyond the amount raised by the prices of tickets. We encourage you to consider making a contribution to the Alexandria Choral Society. Your gift will help to ensure that the splendid works of traditional and contemporary composers continue to come to life in our community. Your contributions are tax-deductible to the extent allowed by law. Contributors will be listed in our program (unless you specify otherwise). Write to P.O. Box 406, Alexandria, VA 22313, call 703-951-7849 or visit us online at www.alexandriachoralsociety.org.

Conductor's Circle (\$4000 and up)
Alexandria Commission for the Arts

Executive Circle (\$1,000-\$3,999)
Trudy Beddow
Steven Knell
Anne Simpson
Mimi Gonigam Stevens
Virginia Commission for the Arts

Major Benefactor (\$500-\$999)
Cascades Photography
Kristina Meacham and Gary Covington
Don and LaDell Cruz
Rocky Ebener
French in DC
Greg and Lois Gloor
Joshua Heit
Kiskadee
Port City Brewing Company
Heather Harris Roehmer
Rue Capri Brown Graphic Design
Blake T. Velde

Benefactor (\$200-\$499)
Megan Anderson
Vida M. Antolin-Jenkins
Bittersweet Catering
Burson Family
Diann and Rick Buxton
Heather Cruz
Malia K. DuMont
Brian Fisher
Alison Fitzgerald
Sarah and Michael Gale
Brian Gendron

Benefactor (\$200-\$499) *cont.*
Rebecca and Ben Grisso
Hard Times Cafe - Alexandria
Anne Hurley
Monique K. Doussard and
Aleksandar Jovicic
Michelle Lassiter
Donald Pape
Peter Philips
Potomac Kempo
Rocklands Barbecue and Grilling Co.
Jeff Simmons

Patron (\$100-\$199)
Absolute Massage Therapy
Dariush Alipanah
Anne Buckborough
Marfé Ferguson Delano
Elizabeth Edwards
Judy Edwards
Barbara Fielden
Clifford and Shirley Gay
Thomas Gianetti
Kazaxe
D. Terence Langendoen
Matthew Latuszek
Nancy Lesch
London Bob Hair Design
Northern Virginia Regional Parks
Authority
David and Charlene Pritzker
Mr. and Mrs. Gant Redmon
Elaine Simmons
The Hour
The Source Festival

Martini was active as a historian and musical theorist, with a number of published books. However, only four collections of his music, one sacred and three secular, were published during his lifetime. He was also a collector of musical literature, and had an extensive library which included a number of portraits of famous musicians

Domine, ad adiuvandum me festina is the second sentence of Psalm 69 [70] verse 1, and is the response to the first sentence, *Deus in adiutorium meum intende*, of a traditional Latin Christian prayer. These words are used as the opening prayer of each of the Hours of Divine Office, except during the last three days of Holy Week, and in the Office of the Dead, according to the Catholic Encyclopedia. As is traditional, Martini has followed the Psalm text with the Gloria Patri.

The *Elegaic Song*, or *Elegy* as it is sometimes known, is probably one of the most nearly miniature works ever composed by that master of symphonic sound, **Ludwig van Beethoven**. It was originally written for mixed voices and string quartet, though the voices may have also been a quartet. A later version uses chorus with a string orchestra *sans* double-basses.

Although not published until 1826, it was apparently composed during the summer of 1814 in memory of Eleanore von Pasqualati, the wife of Baron Johann Baptist von Pasqualati of Osterberg, who had died in childbirth three years earlier. In the words of Roger Dettmer, "Her music-loving husband, the Empress Maria Theresia's physician, [had been Beethoven's landlord who] not only tolerated Beethoven's obsessive-compulsive changes of residence but made him feel a member of the family. The music, which raises its voice only on the words 'himmlischen Geistes,' is indubitably the heartfelt product of its composer; its brevity alone is the reason we hear it so seldom in concert."

Ola Gjeilo (pronounced Yay-lo) was born in Norway in 1978, and began composing at the age of 5, though he did not actually learn to read music until he was 7. 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 now makes his home in Manhattan.

Luminous Night of the Soul is the second of two pieces Gjeilo wrote which may be performed either together or separately. These are his own words:

"*Luminous Night* incorporates words by Charles Antghony Silvestri, in addition to the two stanzas from St. John of the Cross' poem Dark Night of the Soul. The two pieces are both influenced by a wish to feature the piano more heavily in choral music, not just as generic, unassuming accompaniment, but as an equal partner to the choir, aided and supported by the string quartet. Most of all, I just wanted to find ways to compose lush, warm, symphonic-sounding music for five instruments, in addition to the choir."

He has certainly accomplished his goal.

~ Mimi Stevens

ABOUT THE ARTISTS

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 Gendron serves as Artistic Director of the 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 Bach's *Komm, Jesu, komm*, Beethoven's *Symphony No. 9*, Brahms' *Schicksalslied*, and Pärt's *Berliner Messe*, 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 and selected from the ACS roster, premiered Truman Harris and David Teie's *...again and ever again* with Eclipse Chamber Orchestra and performed at the National Gallery of Art. Both ensembles appeared with the Virginia Chamber Orchestra during ACS's 45th anniversary season.

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 Mussorgsky's *Boris Godunov* 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

Pro Coro Alexandria

Sopranos

Erin Barnett
Cienna Breen
Mary Gaskins
Katie Grainey
Kyle Jennings
Chelsea Majors

Altos

Jennifer Anvari
Sarah Coster
Kate Campbell Deglans
Emily Goodell
Kristi Meacham

Tenors

Cameron Farley
Michael Gale
Ben Reigner
Kevin Sapp
Jeff Simmons

Basses

Zach Byers
Rocky Ebener
Clifford Gay
David Pritzker
Richard Simpson

Rosedale Quartet

Rebecca Racusin, *violin I*
Sarah D'Angelo, *violin II*

Megan Yanik, *viola*
Kacy Clopton, *cello*

Alexandria Choral Society Officers and Board of Directors

Heather Cruz	President
Jeffrey Simmons	President Ex-Officio
Virginia Hannums	Vice President
Rebecca Grisso	Treasurer
Joshua Heit	Secretary, Webmaster
Liz Edwards	Director of Development
Kyle Jennings	Director of Marketing
Anne Buckborough	Director of Communications
Benjamin Grisso	Box Office Manager
Greg Gloor	Member-at-Large
Katie Grainey	Member-at-Large
Dena Hudson	Member-at-Large
Alan Morris	Member-at-Large
Brent Schultheis	Member-at-Large
Andrea Steinacker	Member-at-Large
David Pritzker	Honorary Member
Mimi Stevens	Honorary Member

Alison Fitzgerald	Executive Director
Brian Gendron	Artistic Director

Alexandria Choral Society
Brian Gendron, *Artistic Director*
Robin Beckman, *Accompanist*

Sopranos

Sara Alipanah
Vida Antolin-Jenkins
Erin Barnett
Cienna Breen
Samantha Calkins
Sharon Collins
Kate Campbell Deglans
Monique Kerber Doussard
Diane Erbland
Mary Gaskins
Katie Grainey
Rasneek Gujral
Ginger Hannums
Kyle Jennings
Olivia Prevost Karr
Chelsea Majors
Carla McDonald
Margaret McLaughlin
Catherine Miller
Jennifer Pachon
Heather Philips
Sara Ratcliffe
Mary Grace Sheets
Andrea Steinacker
Teal Thompson

Tenors

Cameron Farley
Michael Gale
Seth Hudson
Howard Jaffe
Jason Kezmarsky
Alan Morris
Ben Reigner
Kevin Sapp
Brent Schultheis
Jeff Simmons

Altos

Jen Andresen
Jennifer Anvari
Trudy Beddow
Anne Buckborough
Patricia Burson
Katie Campbell
Sarah Coster
Heather Cruz
Alison Fitzgerald
Emily Goodell
Kristina Meacham
Kelly Miskowski
Carol Proudfit
Amanda Ridlington
Anne Simpson
Mimi Stevens
Erin Sutherland

Basses

Zach Byers
Rocky Ebener
Clifford Gay
Tom Gianetti
Greg Gloor
Joshua Heit
Terry Langendoen
Donald Pape
David Pritzker
Vell Rives
Richard Simpson

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.



Robin Beckman enjoys a versatile career as a pianist and singer working as a soloist, chamber ensemble singer, piano teacher and accompanist. With a voice that "gently glides into heaven" (*Washington Examiner*), she has performed with the Bach Consort, the Boston Early Music Fringe Festival, Washington Master Chorale, at the National Cathedral, and in the quartet Third Practice, which got rave reviews in both the *New York Times* and the *Washington Post* for its performance of Andriessen's *La Commedia* with the Great Noise Ensemble. You can also hear her on the

Dorian Sono Luminus label singing the Bach Motets and Carissimi's *Jephthe*, in which she is a soloist. As a pianist, she also accompanies Six Degree Singers, a choir based in Silver Spring, MD. She studied at Shenandoah University where she accompanied several ensembles, master classes and recitals.

The Rosedale Quartet has been performing throughout the DC metro region since 2011. As members of the Inscape Chamber Orchestra, the musicians of the Rosedale Quartet have recorded exclusively for the Sono Luminus label and received critical acclaim for Inscape's Grammy nominated album, *Sprung Rhythm*. For more information about the Inscape Chamber Orchestra and upcoming concerts, please visit www.inscape.org.



Violinist **Rebecca Racusin** has performed in venues across the United States, Canada, and Italy including Carnegie Hall, Philadelphia's Academy of Music, The Kennedy Center, Strathmore Hall, Miami's New World Center for the Arts, and the Smithsonian Museum of American Art. She is tenured in the Maryland Symphony Orchestra and was concertmaster for the 2010 Ash Lawn Opera Festival in Charlottesville, Virginia. Ms. Racusin performs regularly with the Amadeus Chamber Orchestra, the National Philharmonic, the Annapolis

Symphony, and Washington Chorus Orchestra. Her chamber music collaborations include principal players of the Minnesota, National, Houston and Dallas Symphony Orchestras, cellist Wendy Warner, and American String Quartet cellist Wolfram Koessel. Her performances at the Three Bridges International Chamber Music Festival in Duluth, Minnesota were recorded for broadcast on NPR.

Ms. Racusin received her BA from Harvard University, studying with James Buswell at New England Conservatory, and her MM with a graduate assistantship from the University of Maryland's School of Music, studying with Elisabeth Adkins.



Violinist **Sarah D'Angelo** is a freelance musician and teacher in the Washington DC area. An active chamber musician, Ms. D'Angelo has been a principal player with Inscape since its inception in 2004 and has performed at venues such as the Kennedy Center, the National Gallery of Art, the Washington Arts Club, the Mansion at Strathmore, the Washington County Museum of Fine Arts, the Wintergreen Performing Arts Center, and The Parilla Arts Center. As an orchestral player, Ms. D'Angelo has performed with groups such as the Maryland Symphony Orchestra, the Washington

Concert Opera, the Baltimore Opera, and the South Florida Symphony Orchestra. She has recorded with the Washington National Cathedral Chamber Orchestra.

Ms. D'Angelo holds a Bachelor of Music in violin performance from the Peabody Institute of the Johns Hopkins University and a Master of Music in violin performance and Suzuki pedagogy from the University of Maryland. Her principal teachers include Joan Kwoun, Herbert Greenberg, and Violaine Melançon.

Violist **Megan Yanik** enjoys a multifaceted career as both a performer and teacher. She has performed with orchestras throughout the United States, including the Detroit Symphony Orchestra, Boston Symphony Orchestra, Baltimore Symphony, Toledo Symphony and Richmond Symphony. As a chamber musician she has collaborated with Ida Kavafian, Andres Cardenes, Mack McCray, Paul Katz, Yang Wei of the Silk Road Ensemble, percussionist Joe Gramley, and performed on numerous occasions with the Michigan Chamber Players presented by University Musical Society (UMS) and National Public Radio. Her festival appearances have included the Wintergreen Performing Arts Festival, American-Romanian festival, Tanglewood Music Center, Aspen, Spoleto USA, and Blossom. She has won prizes in several



competitions, including first prize in the National ASTA solo competition.

Dedicated to the education of young people, she has taught at George Mason University and served as faculty at New England Music Camp, Phoenixfest!, and the Zephyr Chamber Music Festival in Courmayeur, Italy. Dr. Yanik holds degrees in viola performance from Rice University (BM), the New England Conservatory (MM), and the University of Michigan (DMA), where her teachers have included Karen Ritscher, James Dunham, Martha Katz, and Yizhak Schotten. Formerly on faculty at Bowling Green State University, Dr. Yanik is currently on the faculty of the Brevard Music Center and the Capitol Hill Arts Workshop in Washington, D.C. For more information, visit: www.meganyanik.com.

Described as “poised, polished, and passionate” by the *Washington Post*, **Kacy Clopton** began playing the cello at age five in her hometown of Charlottesville, Virginia. She recently received her Graduate Diploma and Masters’ Degree from the New England Conservatory (NEC) studying under Natasha Brofsky of the Peabody Trio. As a recipient of a 2003 National Merit Award, she received her Bachelor of Music Degree from the School of Music at the University of Maryland where she studied with Evelyn Elsing and Peter Wiley.



Ms. Clopton recently won the 2010 Strings Concerto Competition at NEC and had the honor of performing Prokofiev’s *Sinfonia Concertante* in Jordan Hall with Hugh Wolff conducting NEC’s Philharmonia. She was a semi-finalist at the Hudson Valley Philharmonic Concerto Competition in 2009 and in the same year was a finalist for a position in the renowned St. Paul Chamber Orchestra. She has performed frequently at Jordan Hall and Sanders Theatre in Boston, at the Millennium Stage and the Terrace Theatre at the Kennedy Center, The National Gallery of Art Concert Series, and at the Smithsonian Institute in Washington, DC. By invitation from the White House she has performed for the First Lady of China.

She has collaborated with and been coached by members of the Alban Berg Quartet, the Ying Quartet, the Beaux Arts Trio, the Peabody Trio, the Diaz Trio, the Cleveland Quartet, the Guarneri Quartet, David Takeno, and Roger Tapping. She has also had extensive orchestral experience, working under such conductors as Emil de Cou, Hugh Wolff, David Loebel, David Effron, and Robert Spano.