

Alexandria
CHORAL
SOCIETY

OUT OF THE DEEP

SATURDAY, OCTOBER 15, 2022 | 7PM
WESTMINSTER PRESBYTERIAN CHURCH

OUT OF THE DEEP

BRIAN J. ISAAC
ARTISTIC DIRECTOR

JANE MOORE KAYE
ORGAN

PHILLIP SARGEANT
OBOE

IN REMEMBRANCE
from REQUIEM

ELEANOR DALEY (b. 1955)

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.

Clare Harner (1909–77)

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REQUIEM

JOHN RUTTER (b. 1945)

Cienna Breen, *soprano*

I. REQUIEM AETERNAM

Requiem aeternam dona eis	<i>Grant them rest eternal, Lord our</i>
Domine: et lux perpetua	<i>God, we pray to thee: and light</i>
luceat eis. Te decet	<i>perpetual shine on them for ever.</i>
hymnus, Deus in Sion: et	<i>Thou, Lord, art worshipped in</i>
tibi reddetur votum in	<i>Sion; thy praises shall ever be</i>
Jerusalem.	<i>sung in all Jerusalem.</i>

Exaudi orationem meam, ad	<i>O hear us; O Lord, hear thy</i>
te omnis caro veniet.	<i>faithful servants' prayer; to thee</i>
	<i>shall all mortal flesh return.</i>

Kyrie eleison. Christe	<i>Lord, have mercy. Christ, have</i>
eleison. Kyrie eleison.	<i>mercy. Lord, have mercy.</i>

from Missa pro defunctis

II. OUT OF THE DEEP

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: in his word 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 all his sin.

Psalms 130

III. PIE JESU

Pie Jesu Domine, dona eis	<i>Blessed Jesu, Lord I pray in thy</i>
requiem.	<i>mercy grant them rest.</i>

Pie Jesu Domine, dona eis	<i>Lord our God, we pray thee,</i>
sempiternam requiem.	<i>grant them everlasting rest.</i>

from 'Dies Irae', Missa pro defunctis

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IV. SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.

Pleni sunt caeli et terra
gloria tua.

Hosanna in excelsis.

Benedictus qui venit in
nomine Domini.

Hosanna in excelsis.

from Missa pro defunctis

*Holy, Holy, Holy Lord, God of
power and majesty.*

*Heaven and earth are full of thy
glory.*

Hosanna in the highest.

*Blessed is he who comes in the
name of the Lord our God:*

Hosanna in the highest.

V. AGNUS DEI

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

*Lamb of God, that takest away
the sins of the world: in thy
mercy, grant them rest.*

Man that is born of a woman hath but a short time to live,
and is full of misery. He cometh up, and is cut down like a
flower; he fleeth as it were a shadow.

In the midst of life we are in death: of whom may we seek for
succour?

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.

Latin text: from Missa pro defunctis

English text: from the Burial Service, 1662 Book of Common Prayer

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VI. THE LORD IS MY SHEPHERD

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth beside
the waters of comfort.
He shall convert my soul: and bring me forth in the paths of
righteousness, for his Name's sake.
Yea, though I walk through the valley of the shadow of death,
I will fear no evil: for thou art with me; thy rod and thy
staff comfort me.
Thou shalt prepare a table for me against them that trouble
me: thou hast anointed my head with oil, and my cup shall
be full.
But thy loving-kindness and mercy shall follow me all the
days of my life: and I will dwell in the house of the Lord for
ever.

Psalm 23

VII. LUX AETERNA

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

Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia pius es.	<i>Light eternal shine upon them, Lord, we pray: with saints and angels ever dwelling, for thy mercy's sake, may they rest in peace.</i>
Requiem æternam dona eis Domine: et lux perpetua luceat eis.	<i>Grant them rest eternal, Lord our God, we pray to thee: and light perpetual shine on them for ever.</i>

*English text: from the Burial Service (slightly altered), 1662 Book of Common
Prayer*

Latin text: from Missa pro defunctis

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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 Souls 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 in concert, rather than on religious occasions. For liturgical use, Epistle and Gospel readings are included as well as the movements familiar to concertgoers. It is entirely up to the composer to decide which parts of the standardized Requiem Mass are included in any one setting, and we find various additional texts added or omitted as well. For example, the Sequence *Dies Irae* (“Day of Wrath”) first appeared in the fourteenth century, and was not included in the standard liturgy until 1750.

Our concert opens with a movement from Canadian composer Eleanor Daley’s *Requiem*, which had its premiere performance in Ontario on July 17, 1973. 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. Her *Requiem* draws texts from many sources, including the Latin *Missa pro defunctis*, the Anglican Book of Common Prayer (1662), biblical texts, a Russian Benediction, and works of two contemporary poets. The movement which opens this concert was actually written and published as a stand-alone work several years earlier. Daley’s setting, entitled *In Remembrance*, uses a version of the text often attributed to “Anonymous”, but the original poem was actually written by Clare Harner (1909–77) and first published in the December 1934 issue of *The Gypsy* poetry magazine with the title “Immortality”. A plagiarized version,

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with some changes in structure and wording, was often handed out by another poet, Mary Elizabeth Frye (1905–2004), claiming it as her own work. It was first publicly cited as such in 1983, and her version is the one that has become a frequent reading at funerals and memorial services, and even carved on gravestones.

The title of the concert is taken from the second movement of the *Requiem* by John Rutter, who introduces himself thus on his website: “Gender: male; Nationality: British; Status: married; Age: not important” — in deference to the latter we will omit the year when mentioning that if this concert were tomorrow, we could take the opportunity to sing “Happy Birthday!”

Rutter tells us that he has “... known I wanted to be a musician ever since I could walk and talk. ... My bewildered parents ... thought that if you can’t stop it at least get him to do it better, so they sent me at age seven [to a piano teacher who] told me to be ‘a composer, or singer (or anything but please not a pianist).’” The director of music at the school he attended “... pointed my footsteps in the direction of Cambridge University, where I met David Willcocks, the legendary director of King’s College Choir, who took an interest in my compositions, encouraged me to conduct, and recommended me to Oxford University Press, who signed me up while I was still a student and have been my publisher ever since.”

Rutter was on staff when Oxford University Press published the five-volume series of choral anthologies, *Carols for Choirs* (1961–87). Later in life, Rutter collaborated with (by then) Sir David Willcocks to produce the well-known *100 Carols for Choirs*, some of which are Rutter’s own, either original carols or arrangements. Carols from these books have often been featured in Alexandria Choral Society’s holiday concerts.

Rutter remained at Clare College, serving as director of music from 1975 to 1979. In 1980 he was made an honorary fellow of Westminster Choir College in Princeton, N.J., and in 1981 he formed his own choir, The Cambridge Singers. He was being given many commissions and his name was well-known in choral music circles on both sides of “the Pond” but in 1985 he had a major setback. For the next seven years he suffered severely from myalgic encephalomyelitis, also known as chronic fatigue syndrome. He was unable to accept commissions because he could never tell whether he would be able to meet

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deadlines. In 1984 his father died, and the *Requiem*, completed in 1985, is dedicated to his memory.

As with many great musical works, the Rutter *Requiem* takes the form of an arch. In its seven movements, Rutter uses parts of the Latin text of the *Missa pro defunctis*, with added psalms and biblical verses in English. The first movement includes the Introit and Kyrie from the *Missa*, sung in Latin. The second movement, sung in English, uses the words of Psalm 130. The third is from the “Dies Irae” of the *Missa*, but omits the Sequence, with its deep pit and hungry lion, and gives us instead the prayer that Jesus will “grant them everlasting rest.” The Latin words of the Sanctus, the same in the *Requiem* as in any Latin Mass, give us a glimpse of hope. The atmosphere is a bit more bright, and the movement ends with “hosanna.”

The words of the Agnus Dei are slightly different for the *Requiem*: instead of “have mercy on us,” it says “grant them rest.” Rutter then interpolates a passage from the burial service of the 1662 *Book of Common Prayer*. (The story is told of Rutter, who himself translated the Latin phrases of the *Missa* so that the English words would fit the music, offering an “American” translation of the passage from the Book of Job that begins “Man that is born of a woman ...”: “Male persons who are born of female persons have a relatively brief lifespan and are clinically depressed.”) Again we hear the Latin words of the Agnus Dei, this time with English words in other voices; then, as always, Agnus Dei appears for the third time, asking to “grant them rest” instead of “grant us peace.” The movement concludes with the words of hope from the book of John: “I am the resurrection and the life, saith the Lord...”

Rutter originally scored the *Requiem* for either a small orchestra or an instrumental ensemble; our orchestra this evening is our incomparable organist, Jane Moore Kaye. However, “The Lord is My Shepherd” was not written at the same time as the rest of the *Requiem*, and it really requires an oboe. We are delighted to be joined by Phillip Sargeant for this performance.

The final movement again begins with English text from the 1662 *Book of Common Prayer* and ends with the Communion chant from the *Missa pro defunctis*. The two ends of the arch are in place, and we may go in peace.

Mimi Stevens

8 SINGERS

SOPRANO

Cienna Breen
Samantha Calkins
Mandi Chapman
Sharon Collins
Dot Dannenberg
Jenna Dawkins
Monique Doussard
Diane Erbland
Jacquelynn Fontaine
Rasneek Gujral
Catherine Harsono
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Karen Minatelli
Brittany Morgan
Ellienne Noonan
Andrea Steinacker
Nicole Thomson

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Jonathan Hung
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Alan Morris
Gary Roznovsky
Mimi Stevens
Troy Tanner

ALTO

Bridget Baker-White
Gertrude Beddow
Anne Buckborough
Patricia Burson
Peggy Heiser
Heather Hurley
Morgan Khan
Marion Lange
Janie Lee
Anne Simpson
K.C. Sykora
Stacy Tanner
Eleanor Thompson

BASS

Michael Bianco
Zachary Byers
Clifford Gay
Sigfried Hache
Joshua Heit
Terry Langendoen
Chris Petersen
David Pritzker
Richard Simpson
Ian Stout
Wallace B. Wason, Jr.

9 ABOUT THE ARTISTS



Brian J. Isaac is honored to serve as the Artistic Director of the Alexandria Choral Society (Alexandria, Va.). He is also the Artistic Director of Encore Creativity for Older Adults (Annapolis, Md.), the nation's largest nonprofit choral arts organization for older adults, and the Founder/Artistic Director of Church Circle Singers (Annapolis, Md.).

Mr. Isaac was most recently the Managing Director for Arts Laureate, a recording team which delivered over 1,500 virtual performances across the country during the Covid-19 pandemic. Previous appointments include: Artistic Director of the Williamsburg Choral Guild (Williamsburg, Va.), music faculty at Encore University, Interim Director of Choral Music at Thomas Nelson Community College (Hampton, Va.), adjunct music faculty at Tidewater Community College (Portsmouth, Va.) and Old Dominion University (Norfolk, Va.), Assistant Conductor with the Washington Master Chorale (Washington, D.C.), and Director of Choirs at Damascus High School (Damascus, Md.).

Mr. Isaac's professional and community ensembles have commissioned and premiered new works by composers such as Tawnie Olson, Lori Laitman, Christopher Hoh, Jonathan Kolm, and Ola Gjeilo. Reviews include: "perfectly brilliant" (composer Dr. William Averitt, Shenandoah Conservatory) and having "fine balance" and "delivering sounds that ranged from sensitively soft to knock your socks off soaring" (*The Virginia Gazette*).

Mr. Isaac holds a Master of Music in music education from the Peabody Conservatory of the Johns Hopkins University and a Bachelor of Music Education from Old Dominion University. A former Marine, Mr. Isaac also holds a Bachelor of Science in English from the United States Naval Academy.



Thomas Pandolfi began his music career early on at The Juilliard School (BM & MM) where the young prodigy caught the influential ears of Vladimir Horowitz, who would become his mentor, and legendary composer Morton Gould. Since then he has been an audience favorite, selling out the world's most prestigious stages, including Lincoln Center's Alice Tully Hall, Strathmore, The Kennedy Center, Kiev Opera House, Bucharest's Romanian Athenaeum, London's Cadogan Hall, and many others. In addition to being hailed as one of the greatest interpreters of Polish masters such as Chopin and Paderewski, this versatile pianist has received accolades from everything from Bach to Gershwin, with Morton Gould saying, "It's the finest performance of Gershwin I have heard since the composer himself." His original and virtuosic transcriptions of works such as *West Side Story* and *The Phantom of the Opera* are one-of-a-kind, jaw-dropping, and dramatic encores that keep audiences of all ages returning to his performances again and again. Maestro Pandolfi is a Steinway Artist and when he is not on tour resides in Northern Virginia.



Jane Moore Kaye, a native of Olathe, Kans., maintains an active performing schedule in the greater Washington, D.C., area as a collaborative pianist, organist, teacher, and adjudicator. She regularly accompanies city, district, and state choral festivals and in the community was a founding board member of Choralis and the founding Director of Programming for *Music & Arts at Providence*.

As a choral accompanist, she has played in many cities across the United States, Europe, the Baltics, and the United Kingdom. Highlights of her career have included performances at the White House, the National Cathedral, Strathmore, and the John F. Kennedy Center for the Performing Arts. Other performing highlights include playing with the Fairfax Symphony and the National Symphony Orchestra. She is the organist at Providence Presbyterian Church (Fairfax), where she accompanies the Sanctuary Choir. For the Fairfax Choral Society, Ms. Kaye accompanies the Symphonic Chorus.

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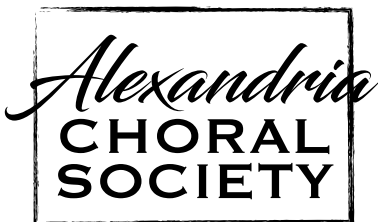
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SUMMER POPS CONCERT	JUN 2-3 2023

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October 23

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