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PERFORMANCE ART

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WEI-HAN WU

PIANIST

featuring

THE ALEXANDRIA KINDERCHOIR

DR. ROBERT BENJAMIN HUTCHENS, II, ARTISTIC DIRECTOR

LOCAL MOTION PROJECT YOUTH ENSEMBLE

SARA LAVAN & KYLIE MURRAY, CO-ARTISTIC DIRECTORS

AMBE

Ambe
Ambe Anishinaabeg
biindigeg Anishinaabeg
Mino-bimaadiziwin omaa

Ambe

Campbell

ANDREW BALFOUR

based on an original song gifted by **CORY CAMPBELL**

Come in
Come in, two-legged beings
come in all people
There is good life here
Come in!

MUUSIKA

Kuskil peab alguskokkukõla olema,
 kuskil suures looduses, varjul.
 On tema vägevas laotuses,
 täheringide kauguses,
 on tema päikese sära sees,
 lillekeses, metsakohinas,
 emakõne südamemuusikas
 või silmavees —
 kuskil peab surematus olema,
 kuskilt alguskokkukõla leitama:
 kust oleks muidu inimese rinda
 saanud ta —
 muusika?

Juhan Liiv (1864–1913)

PÄRT UUSBERG (b. 1986)

Somewhere the original harmony must exist,
 hidden somewhere in the vast wilds.
 In Earth's mighty firmament,
 in the far reaches of swirling galaxies,
 in sunshine,
 in a little flower, in the song of a forest,
 in the music of a mother's voice,
 or in teardrops —
 somewhere, immortality endures,
 and the original harmony will be found.
 How else could it have formed
 in human hearts —
 music?



Intelligent Design by Jennifer Allevato

MISSA BREVIS BOREAL

MATTHEW EMERY (b. 1991)

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

SANCTUS (*sung by Pro Coro Alexandria*)

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Holy, Holy, Holy
Lord, God of power and might.
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.

AGNUS DEI

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

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 ALEXANDRIA KINDERCHOIR

WHEN I CLOSE MY EYES

JIM PAPOULIS (b. 1982)

When I close my eyes then I can see.
When I close my eyes I'm alive.
When I close my eyes then I can see
and I am not afraid.

When I try to see the reasons why,
if I ever could understand
I would find the hope to let me try
and I am not afraid.

Take me to the river,
take me to the sea.
Climb the highest mountain
and go there with me.
When I close my eyes then I can see
and I am not afraid.

Now I am learning the magic within me
and that is the reason I'm standing so tall.
Deep in my heart is a voice that is speaking,
if I keep believing then I will not fall.

Take me to the river,
take me to the sea.
Climb the highest mountain
and go there with me.
Take me where the wind blows,
take me to the sun.
Take me to a river
that flows to the sea.

Papoulis

WE WILL DO MIRACLES

DOMENICK DIORIO (b. 1984)

We will do miracles.

We travel the open road, the world before us:
All is beautiful.

You, air that serves us with breath to speak,
to sing:

You are our words.

You, earth before us with possibility:

You are a picture alive.

Air, earth, world:

You express us.

You reflect us.

You are more to us than our words.

You are our poem.

You are our song.

We will live here with you and do miracles.

We are larger than ourselves.

We are better than we thought.

We are the possibility of the world.

*Walt Whitman (1819–92), “Song of the Open Road”,
adapt. DiOrío*

CANTAMOS!

JAMES DESJARDINS

Mi vida, una canción, cumplida. [My life, a song, fulfilled.]

I want to sing with the voice of a thousand generations.

I want to sing with the strength of a million mighty nations.

I want to sing with the soul of a powerful stream, the whisper of a dream you gave to me.

Cantamos. [We sing.] Let a voice resound with a mighty sound, swelling from the ground, we sing.

Like a rising storm, let a song be born. ‘Till the break of morn, we sing.

I want to sing for the dreamers who reach for something higher.

I want to sing for the artists who light our souls with fire.

I want to sing for the heroes who fight for our lives, for the truth with no disguise, lift up your
eyes.

Desjardins

ALEXANDRIA CHORAL SOCIETY

THE WHITE ROSE

MICHAEL MCGLYNN (b. 1964)

Pro Coro Alexandria

The warm wind whispered in the valley through the pure apple blossom on the trees.

The blackbird sang in the hazel and my love he did come to me.

He gave to me a red rose, and violets dew’d with the dawn

And I gave to him a white rose, go *dréigh tú a mhuirín slán*. [*That you my love would go safely.*]

*Siúl a ghrá níl leigheas le fáil ach leigheas a’ bháis. [Walk my love, there is no healing to be had but that of
death.]*

Siúl a ghrá ó d’fhág tú mis’ is bocht mo cháis. [Walk my love, you left me in a terrible state.]

The soft rains fall on the mountain and the cold wind blows on the sea.

I have waited in sorrow and silence; I no longer hear the blackbird’s melody.

He gave to me a red rose, and violets dew’d with the dawn

And I gave to him a white rose, go *dréigh tú a mhuirín slán*.

English text McGlynn, Irish text traditional

SONNET 43

ALL DAYS ARE NIGHTS

LAURA HAWLEY

When most I wink, then do mine eyes best see,
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
And darkly bright are bright in dark directed;
Then thou, whose shadow shadows doth make
bright,

How would thy shadow's form form happy
show

To the clear day with thy much clearer light,

When to unseeing eyes thy shade shines so?
How would, I say, mine eyes be blessed made
By looking on thee in the living day,
When in dead night thy fair imperfect shade
Through heavy sleep on sightless eyes doth stay?
All days are nights to see till I see thee,
And nights bright days when dreams do show
thee me.

William Shakespeare (1564–1616)



Requiem for a Skyline by Sarah Wise

INTERMISSION

SING, MY CHILD

SARAH QUARTEL (b. 1982)

featuring the Local Motion Project Youth Ensemble

Sing for the promise in each new morning.
 Sing for the hope in a new day dawning.
 All around is beauty bright!
 Wake in the morning and sing, my child.

Dance in the joy of the day unfolding.
 Dance as you work and dance as you're
 learning.
 All around is beauty bright!
 Take in the day and dance, my child.

*But when troubles come
 and worry is all that can be found,
 gather your strength and hear your voice.
 Sing, my child.*

Laugh in the cool and the fresh of the evening.
 Laugh in your triumph, laugh in succeeding.
 All around is beauty bright!
 Rest in the evening and laugh, my child.
 Peace in the stillness and dark of the night.
 Peace in the dreams of your silent delights.
 All around is beauty bright!
 Sleep in the night, and peace, my child.

Quartel*Wedding Dress by Helen Criales*

COMBINED CHOIRS

AWAY WE GO

CHRISTOPHER J. HOH (b. 1959)

*World Premiere**Commissioned by the Alexandria Choral Society, Brian J. Isaac, Artistic Director*

I. HIELAN' LADDIE (trad., arr. Hoh)

Was a laddie who came from Scotland,
Bonnie laddie, Hielan' laddie,
Bonnie laddie from fair Scotland,
Me bonnie Hielan' laddie O!
Way hey an' away we go,
Hielan' laddie, bonnie laddie.
Way hey an' away we go,
Me bonnie Hielan' laddie O!

Where ha' ye gone now all the day? etc.
Joined a ship and sailed away, etc.
Bound away unto Iceland cold, etc.
Found much but ice but not much gold, etc.
Were ye ever in Baltimore, etc.
Dancing on the sanded floor? etc.
Were ye ever in Mobile Bay, etc.
Screwing cotton all the day? etc.

II. DREAM AWAY

Oh, oh. Heave, ho.
Go over an' away, go.
Way, hey, an' away, oh.



The Bewitching Coastline by Heather Van Gilder

III. 'WAY ME SUSIANA

(American sea shanty, arr. Hoh)

We'll heave him up an' away we'll go,
'Way me Susiana.

We'll heave him up an' away we'll go,
We're all bound over the mountain.

We'll heave him up from down below, *etc.*
 For that is where the cocks do crow, *etc.*

An' if we drown while we are young, *etc.*
 It's better to drown than to wait to be hung,
etc.

Captain, O Captain, you told me so, *etc.*
 It's around Cape Horn we're goin' to go.
We're all bound to sail an' away we'll go.

Oh, growl ye may, but go ye must, *etc.*
 If ye growl too much, your head they'll bust, *etc.*

Now rock an' shake another drag, *etc.*
 Oh, bend your duds an' pack your bag, *etc.*

Now one more pull an' soon we'll be done, *etc.*
 Our song will make this ol' boat to run, *etc.*

We'll heave him up an' away we'll go, *etc.*
 We'll heave him up an' away we'll go, *etc.*

We'll heave him good an' we'll stand to gain, *etc.*
 We'll sing an' sail on the bounding main, *etc.*

ALEXANDRIA CHORAL SOCIETY

CITY CALLED HEAVEN

I am a poor pilgrim of sorrow,
 I'm tossed in this wide world alone.
 No hope have I for tomorrow,
 I've started to make Heaven my home.

TRADITIONAL

arr. ROLLO DILWORTH (b. 1970)

Sometimes I am tossed and I'm driven, Lord.
 Sometimes I don't know where to roam.
 I heard of a city called Heaven,
 I've started to make it my home.

THROUGH LOVE TO LIGHT

ELAINE HAGENBERG

Through love to light! Oh, wonderful the way
That leads from darkness to the perfect day!
From darkness and from sorrow of the night
To morning that comes singing o'er the sea.

Through love to light! Through light, O God, to
thee,
Who art the love of love, the eternal light of
light!

*Richard Watson Gilder (1844–1909),
“After-Song” from The New Day*



by Laura Herring, 80 Acre Inspired

The George Washington Masonic Memorial stands as an historical and artistic treasure of the city of Alexandria, and a fitting location for this third concert celebrating the Alexandria Choral Society's 50th season. Yet this building is perhaps the oldest component of our concert (except of course for the lyrics of some of the works — Shakespeare, anyone?). All of the composers and arrangers of the music, as well as the artists whose visual works will be showcased during the performance, are living. One of the catchwords *du jour* is “fusion”, whether in food, fashion, or the arts, and this concept may be said to have inspired our gala performance of interactive arts.

The opening work is by Canadian composer **Andrew Balfour**. Of Cree descent, he has written a number of commissioned works for choirs, symphony orchestras, and instrumental ensembles. *Ambe* is based on an original song in Ojibwe that was given to Balfour and the University of Manitoba Choir by traditional drummer and singer Cory Campbell. Campbell describes the song as “a call to the people to the ceremonial way of life.” Balfour has created an original composition inspired by Campbell's song, using the same text and echoing the steady rhythm of the drum. The melodies are Balfour's own but contain hints of the original song. For Balfour, the steady beat throughout represents the heartbeat of Mother Earth and the lyrical soprano melody that emerges conveys the powerful totem of the eagle, symbolizing love, wisdom, and strength. The Ojibwe word *Anishinaabeg*, meaning “two-legged beings,” represents not only the Ojibwe people, but people of all nations.

From Canada, we can take a great circle, perhaps over the North Pole, to Estonia, the source of our second selection. *Muusika*, which nor surprisingly means “music,” is a poem by Juhan Liiv (1864–1913), set to music by **Pärt Uusberg**. Uusberg has always been an active choral singer, starting in children's and youth choirs conducted by his mother. He received a degree in composition at the Estonian Academy of Music and Theatre in 2014. A choral conductor as well as a composer, in 2008 he created his own chamber choir Head Ööd, Vend (“Good Night, Brother”), which has become known for beautiful church concerts as well as successful performances at choral competitions.

Uusberg's setting of Liiv's poem is notable for the way he uses the speech rhythms of the language to create the often irregular rhythms of the music. The time signatures change with nearly every measure. This, with the sparse voicing, often unison, of the *a cappella* choir, creates a feeling that matches the beauty of the poet's concept of the origin of the music.

Matthew Emery is a Canadian composer whose music has been performed all across North America, Europe, and Asia, including at the Great Wall of China. He studied at the University of British Columbia and the University of Toronto. He has received over thirty awards and prizes for his compositions and his work has been included on nineteen albums, including a Juno-nominated disc.

Emery's *Missa Brevis Boreal* includes three movements from the Ordinary of the Mass. The second, “Sanctus” showcases Pro Coro Alexandria. The title suggests that this is a “Mini-Mass for Boreas, god of the North.” The boreal forest, which exists at high latitudes and traditionally has freezing temperatures for more than half the year, covers about 60% of northern Canada. The sonorities of the mixed chorus and Emery's distinctively 21st-century musical vocabulary combine with the rich legacy of the liturgy to bring to the listener images of a wilderness cathedral of stately trees.

Our special musical collaborators, the Alexandria Kinderchoir, bring us works by three American composers who are dedicated to writing choral music for young voices. The first, **Jim Papoulis**, says this: “The focus of my work is primarily to write music that captures the voices of youth, the thoughts of youth, the hopes of youth — their inner strength woven into the lyrics and rhythms.” With lyrics by the composer, *When I Close My Eyes* gives us a glimpse of how a child might think. It is a favorite among children who have sung it.

Dominick DiOrio composed *We Will Do Miracles*, using words from Walt Whitman's *Song of the Open Road*, for the 25th anniversary of the Cincinnati Children's Choir, at the request of its director, who

suggested the text. DiOrio has won acclaim for his contributions to American music, and is the only person to win The American Prize in both Choral Composition and Choral Performance.

Music educator, conductor, and composer **James DesJardins** is a sought-after guest conductor and presenter on the topics of music pedagogy and choral conducting, and has served as composer-in-residence for the Buffalo Niagara Youth Chorus. He wrote his own lyrics for *Cantamos!*, a children's chorus song about singing. This lively song shares a toe-tapping Spanish rhythm with a message about some universal reasons to sing.

Next, Pro Coro steers us to Ireland. *The White Rose* is a charming mixture of a traditional Irish lyric and the poetry and music of **Michael McGlynn**. Accompanied by a piano pretending to be a harp, the melody seems to resemble all traditional Irish ballads, but McGlynn has created his own melody, with his own often non-traditional harmony, to suit his poetry. Each of the two verses in English ends with a line of Irish text, and is followed by a refrain in Irish.

McGlynn came late to choral music, singing in his first choir at the age of nineteen. Despite the rich and musical forms that lie at the center of Irish traditional music, choral music does not exist as part of that tradition. McGlynn founded the choral ensemble ANÚNA, Ireland's National Choir, in 1987, both as a vehicle for his compositions and in an attempt to create a unique choral form for Ireland. He will be Artistic Director of the Tampere Vocal Music Festival in Finland in June 2021.

An Ottawa-based music educator, accompanist, composer, and church musician, **Laura Hawley's** diverse musical background is evident in her compositions. She has presented her musical research both in Canada and internationally. Her Bachelor of Music is in piano performance and her Master of Music in theory.

"In this sonnet the shadows seem to flicker and in the end one enters a dream world which is as real to the poet as the world of absence from which he strives to escape. The days become nights and nights days, and the natural order of things is inverted and confounded." Ms. Hawley may not have read this description of *Sonnet 43* (from the "Shakespeare's Sonnets" website of Oxquarry Books, Ltd.) but it is manifested in her musical setting, subtitled *All Days Are Nights*. Although the primary time signature is 4/4, the overall rhythm in the repetitive sung "accompaniment" has each measure of eight eighth-notes divided as 3-3-2. This creates a slightly un-natural order, especially when the melodic line is differently structured. Add to this the insertion of something that is not quite "scat" singing and it is evident that this brilliant work musically provides the flickering shadows and confusion of night and day suggested by the poetry.

Sarah Quartel is a Canadian composer and educator known for her fresh and exciting approach to choral music. She celebrates the musical potential of all learners by providing singers access to high quality repertoire and engaging music education. Ms. Quartel's choral works are performed by children, youth, and adults throughout the world and her work as an educator connects exciting musical experiences with meaningful classroom learning.

Ms. Quartel wrote both words and music for *Sing, My Child*, a multi-rhythmic tune accompanied by a hand drum, with the direction of singers: "Light and dancing" for the first few verses. Then comes a section marked "Strong, like a hymn." Each of the verses speaks of a part of the day — morning, midday, evening, night — while the hymn-like refrain is an instruction for coping with life.

Christopher J. Hoh grew up in Reading, Pennsylvania, which has had a lively musical scene from colonial days to the present. Major influences were learning great contemporary works under Kerry Krebill and Donald Hinkle as a young singer and accompanist. He has participated in workshops with Jean Berger, Daniel Moe, and Robert Page, and has studied composition with Alice Parker. Much of his music is choral, from simple accompanied pieces for church choirs to a *cappella* compositions for advanced chorus.

Hoh graduated from Georgetown University in international affairs, serving in the U.S. Foreign Service and Department of State for over 34 years. He now is devoted to music more than full time. This is what he tells us about *Away We Go*:

When Brian Isaac and Ben Hutchens approached me about a commission for the Alexandria Choral Society and the Alexandria Kinderchoir, I was delighted, since I had fond memories of singing with ACS years ago and I respected both conductors. At the same time, I had to consider how to honor the history of both the city and the chorus and to incorporate a youth choir as a full-fledged musical partner. And since the 50th Anniversary Season is a celebration, I wanted it to be fun for all involved, especially the audience.

We came up with the idea of sea shanties — those folksongs from the era of great sailing ships. A nod to Alexandria's beginnings as a major port, their call-and-response structure provides a natural opening for the children's chorus. *Hielan' Laddie* boasts Scottish origins, appropriate given Alexandria's connection to Scotland.

'*Way Me Susianna* evidently arose from African-American crews in the vital cotton trade on Mississippi riverboats, even referring to packing cotton on board with jackscrews. It's easy to imagine deckhands in Alexandria harbor using these work songs to coordinate and lighten their labors. Between the two jaunty tunes I composed the atmospheric, abstract *Dream Away*. With few words, it conjures up the longing sailors likely felt with little chance of relief or escape for months on end.

Today we look at these songs as documents of a bygone era, paying attention to the text in ways those sailors could scarcely imagine. I find it's better not to think too much and just enter into the spirit of the shanty. I hope their spirit enters into you, listeners and performers, letting you form your own picture of the age of sail, good and bad, and helping you join in the celebration of Alexandria's heritage.

Rollo Dilworth is Professor of Choral Music Education and Chair of Music Education & Therapy at Temple University's Boyer College of Music in Philadelphia, where he teaches undergraduate and graduate courses in choral music education. His works include many arrangements of African-American spirituals, as well as original compositions which often incorporate elements from that genre. Dilworth also draws inspiration from African-American literary tradition. He has a particular affinity for the poetry of Langston Hughes and Paul Lawrence Dunbar.

City Called Heaven is an African-American spiritual that expresses the sorrow and loneliness of the slave, and the reliance upon one's faith for emotional strength and support. It is the second movement of a larger choral-orchestral work entitled *Bound for Glory*, a five-movement work that celebrates the influence of African musical traditions on American folk tunes, European melodies, and the African-American spiritual.

Elaine Hagenberg's music "soars with eloquence and ingenuity" (ACDA's *Choral Journal*). Her compositions have been performed by universities, community choirs, schools, and church choirs throughout the United States and abroad. Her music has been featured at national and regional American Choral Directors Association conferences. With over forty commissioned works, she has composed new music for the ACDA Women's Choir Consortium, colleges and universities, community choirs, and churches. In addition to composing, Ms. Hagenberg has been the guest artist and clinician for numerous conferences and festivals.

Through Love to Light is a setting of the poem "After-Song" by Richard Watson Gilder (1844–1909). In contrast to the Shakespeare sonnet featured earlier in the program, this poem sees sorrow in darkness, and love as the way to reveal the light.

Mimi Stevens

ALEXANDRIA CHORAL SOCIETY		ALEXANDRIA KINDERCHOIR
SOPRANO	ALTO	Harriet Baker-White
Vida Antolin-Jenkins	Bridget Baker-White *	Kaia Rose Brown
Jennifer Anvari *	Anne Buckborough *	Caroline Cassidy
Dianne Bodeen	Patricia Burson	Lilly Coulby
Cienna Breen *	Kaitlin Costello	Concetta DiSalvo
Samantha Calkins	CJ Crawford	Conor Dixon
Sharon Collins	Heather Cruz	Amelia Elias
Jenna Dawkins *	Veronica Daigle	Jameson Gravelle
Monique Doussard	Alison Fitzgerald	Eamonn Greiner
Diane Erbland	Bridget Flaaen	Tahar Haiki
Marfe Ferguson-Delano	Catherine Flaatten	Lanna E. Jue
Claudia Fletcher	Becky Grisso †	Anna Landowne
Tamara Goldner	Christina Juergens	Nicholas Landowne
Katie Grainey	Janie Lee	Emily LaSalle
Rasneek Gujral * †	Savannah Loebig	Maelee Mason
Ginger Hannums	Erica Louw	Meleia Maultsby
Carolyn Jackson	Maria McCall-Dorsey †	Taylor Moore
Olivia Karr	Claire McCaskill	Nicolás Mundarain
Kristin Kasper *	Kristina Meacham * †	Nima Munipalla
Katie McCoy	Merrill Nelson	Nate Petron
Margaret McLaughlin	Carol Proudfit	Nora Powell
Karen Minatelli *	Erin Riley	Syliva Scott
Ellienne Planchett	Anne Simpson †	Bruno Sidahmed
Amanda Ridlington	Mimi Stevens †	Gaia Sidahmed
Pooja Seth	Erin Sutherland	Julia Slack-Ratiu
Mary Grace Sheets	KC Sykora	Audrey Stouffer
Andrea Steinacker * †	Stacy Tanner *	
Alexandra Tanner *	Sarah Wise †	
TENOR	BASS	LOCAL MOTION PROJECT YOUTH ENSEMBLE
Johnny Beasley * †	Michael Bianco *	Natalie Avrit
Tom Burton	Zach Byers * †	Eva Billips
Christopher Fish *	Rocky Ebener *	Tess Clarke
John Gniadek	Cliff Gay *	Ailinn Colarulli
Seth Hudson *	Greg Gloor †	Nadja Duss
Alan Morris †	Joshua Heit †	Weston Green-Kennedy
JJ Norman * †	Chad Hilla	Parin Hall
Brent Schultheis †	Alex Knapp	Sydney Huller
Troy Tanner *	Terry Langendoen	Emily LaSalle
	Anthony Laretto *	Zoe Williams
	Rob Maxwell	
	Pat Monroe-Duprey	
	Jeffrey Nickeson *	
	David Pritzker * †	
	Vell Rives	
	Kevin Simpson *	
	Richard Simpson *	
	Wallace Wason	

* Pro Coro Alexandria

† ACS board member

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.



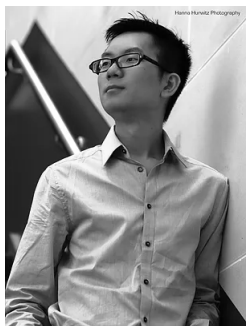
Brian J. Isaac is currently the Artistic Director of the Alexandria Choral Society (Alexandria, VA), the Williamsburg Choral Guild (Williamsburg, VA), and the Church Circle Singers (Annapolis, MD). He has most recently held the positions of Assistant Conductor with the Washington Master Chorale in Washington, 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.



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 Benjamin Britten's *Beggar's Opera*. 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 the recipient of a double D.M.A. degree from the Eastman School of Music, where he served as president of OSSIA New Music and performs with the Musica Nova Ensemble.



The **Alexandria Kinderchoir** provides an opportunity for children in grades K—7 to experience the joy of singing in a noncompetitive environment while developing and strengthening fundamental musicianship skills. We employ music education as the vehicle to help children find a sense of community and belonging. Life skills attained in the Kinderchoir — teamwork, responsibility, and problem solving — easily transfer into other subject areas. Kinderchoir children sing music from the rich offerings of American and international folk music, as well as classical repertoire. Besides singing in many different languages, children strengthen and develop a healthy singing voice, learn to hear and sing intervals, read, write, and sight-sing music, and develop melodic and rhythmic improvisation skills. Auditions for the 2020–21 season will be held on Thursday, May 21. For more information about the Kinderchoir, please visit AlexandriaKinderchoir.org.



Dr. Robert Benjamin Hutchens, II, is a native of Statesville, N.C. He holds the Doctor of Musical Arts degree in choral conducting from the University of North Carolina at Greensboro, the Master of Music degree in violin performance from the University of Alabama, and the Bachelor of Music degree in music from Furman University. Dr. Hutchens is the Artistic Director of the Alexandria Kinderchoir. The Kinderchoir offers graded music education for children in grades K—7. In addition to his work with the Kinderchoir, Dr. Hutchens is the Director of Music Ministries at Westminster Presbyterian Church, Alexandria. At Westminster, he leads a graded music program for children and adults which includes multiple vocal choirs, handbell choirs, a string quartet, and the Monticello Chamber Orchestra. Dr. Hutchens currently serves as past president of the DC/MD chapter of the American Choral Directors Association. He is a member of Phi Mu Alpha Sinfonia, Pi Kappa Lambda,

and Alpha Epsilon Lambda.



Local Motion Project (LMP) is an Alexandria non-profit organization whose mission is to bring people together in meaningful experiences with the art of dance and movement. LMP's programs include dance and movement classes and workshops for youth and adults at the Movement Arts Center, dance integration residencies in Alexandria City Public Schools, an adult dance company, and a youth ensemble.

Sara Lavan, Executive Director, and Kylie Murray, Chief Operating Officer, both Co-Artistic Directors, work to create, develop, and implement programming for the Alexandria community that encourages participation and observation of dance. This is the inaugural year for the youth ensemble, which is comprised of ten dancers from LMP's youth dance program. The purpose of the ensemble is to expand dancers' knowledge, experience, and skill as they relate to dance and performance.



Choreographer **Sara Lavan** studied ballet in her hometown of Sandy Hook, Conn., and continued and broadened her studies in New York City at New York University and Peridance Capezio Center. Upon moving to Alexandria, she joined local dance company Choreographer Collaboration Project, worked with Sarah Skaggs in "9/11: Roving Memorial," and with Dance Exchange in their staging of "Still Crossing" for the Millennium Stage at the Kennedy Center. She continues to study, experience, and share dance regionally and nationally.



Jennifer Allevato is a painter who works in acrylics and mixed media. Inspired by post-impressionism with a focus on color and line over realism, she works from a home studio in Alexandria, Va. After receiving a degree in art and an M.F.A. in costume design, she worked briefly in theatre before her love for painting drew her back to fine art. With nearly two decades of painting experience, she has been working as a full-time artist for seven years. Jennifer's art and design work have been shown in both the U.S. and abroad. Recent partnerships and press include Anthropologie, Minted, *HGTV Magazine*, The Hallmark Channel, *In Her Studio Magazine*, and *Glitter Guide*. She is a member of the Torpedo Factory Artists' Association.



An artist's statement from **Helen Criales**: "The series *Ella* ("she" in Spanish) explores the women's experience from the perspective of the mother-daughter relationship. Throughout the series, I assume the role of self and mother to create self-portraits of our experiences as women. By exploring the mother-daughter relationship, I am able to reflect upon how my mother's experiences and identity affect my own sense of self and idiosyncrasies. Inspiration from this series stems from my mother who often reminisces of her youth and familial relationships in Bolivia. To recreate these stories I take a directorial approach to stage scenes from past memories and family photographs, and I strengthen the visual narrative by using gender-specific and personal objects that possess sentimental value to create photographs with layers of symbolism. Performing the role of self and

mother blurs the line between our similarities and difference to manifest *Ella*, the coalescence of dual narratives. The series ranges from formal to environmental self-portraiture giving the series a vernacular feel of an intimate visual diary. Conceptually the *Ella* series is an examination of how relationship dynamics can affect identity and gender roles within relationships. I invite the viewer to consider how

dynamics can affect identity and gender roles within relationships. I invite the viewer to consider how their personal relationships and environment may have an effect on their self-identity.

Laura Herring is a Midwestern farm girl now living on the east coast. The majority of her work features monochromatic blues, applied only via palette knife. Blue speaks in a way no other color does. It's a primary color — an entity in and of itself. There are more shades of blue straight from the tube than any other color. By focusing on a single family of color, the work can focus on knife work, highlighting textures worthy of focus themselves. 8oacreinspired.com // laura@8oacreinspired.com // [@8oacreinspired](https://www.instagram.com/8oacreinspired) on Instagram.



Born and raised in Annapolis, Md., **Heather Van Gilder** is a graphic designer with a special love for animals. Heather's free time is spent hand lettering, illustrating pet portraits, and rehabilitating feral cats.

The illustrated triptych *The Bewitching Coastline* touches on how easy it is to escape something new to be somewhere familiar because it seems like the easiest option. The piece features a nautical theme that is central to the artist's childhood when, due to being heavily sheltered from the outside world, the only option she was given was to stick with what she knew.



An advocate for the arts, **Sarah Wise** holds an MA in arts administration and a BFA in graphic design. A marketing professional by day, Sarah finds artistic outlets as the Alexandria Choral Society Communications Director and as a freelance designer, as well as singing with ACS.

The graphic design piece *Requiem for a Skyline* explores the neverending march of time and unavoidable changes throughout life. The piece is composed of photographs taken in cities that hold a special place in the artist's heart, resulting in a love letter to every city she has called home, capturing a sense of sadness over loss and hope for future changes.

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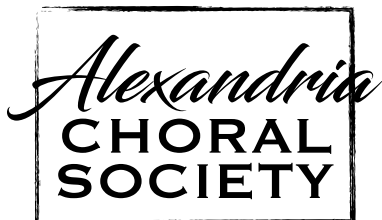
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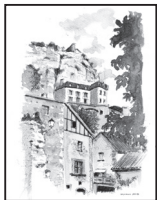


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January 5, 2020. 5:00 pm
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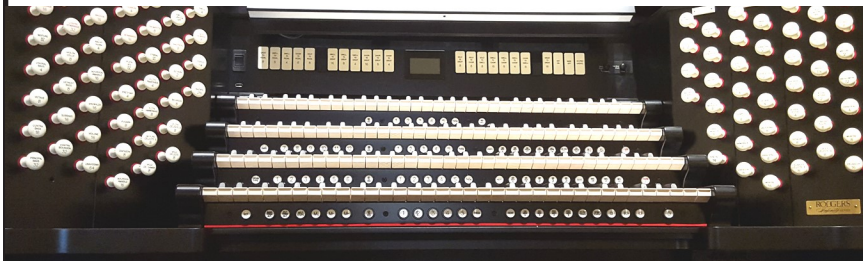
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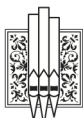
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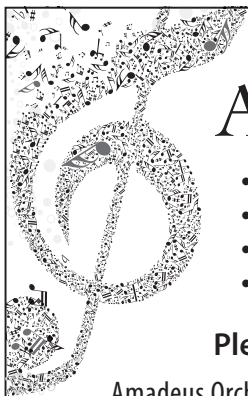
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