The background of the poster is a photograph of a vast, white sand dune under a warm, orange-hued sky at sunset or sunrise. A small, dark silhouette of a person is visible on the crest of the dune, looking out over the horizon. The title "SILENCE for SILENCE" is overlaid on the image in a large, white, serif font. The word "SILENCE" is on the top line, "for" is in a smaller, lowercase script font in the middle, and "SILENCE" is on the bottom line.

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S I L E N C E
f o r
S I L E N C E

BRIAN J. ISAAC

ARTISTIC DIRECTOR & CONDUCTOR

WEI-HAN WU & SOPHIA KIM COOK

PIANISTS

WILL THE CIRCLE BE UNBROKEN

TRADITIONAL

arr. DONALD MOORE

There are loved ones in the glory
whose dear forms you often miss;
When you close your earthly story
will you join them in their bliss.

*Will the circle be unbroken
by and by, Lord, by and by,
in a better home awaiting
in the sky, in the sky.*

You can picture happy gath'ring
'round the fireside long ago,
and you think of tearful partings,
when they left you here below.

One by one their seats were emptied,
one by one they went away;
yes, the fam'ly now has parted,
will it be complete one day?

*Ada R. Habershon (1861-1918), adapt Betsy Rose, Cathy
Winter, Marcia Taylor*

EVEN WHEN HE IS SILENT

KIM ANDRÉ ARNESEN (b. 1980)

I believe in the sun even when it's not shining.
I believe in love even when I feel it not.
I believe in God even when He is silent.

IF YE LOVE ME

Pro Coro Alexandria

PHILIP WILBY (b. 1949)

If ye love me, keep my commandments.

And I will pray the Father, and He shall give you another Comforter, that He may abide with you forever;

Even the Spirit of Truth. And ye know Him; for He dwelleth with you, and shall be in you.

I will not leave you comfortless. I will come to you.

James 14:15-18, adapt. Wilby

A BOY AND A GIRL

Stretched out on the grass,

a boy and a girl.

Savoring their oranges,

giving their kisses like waves exchanging foam.

Stretched out on the beach,

a boy and a girl.

Savoring their limes,

giving their kisses like clouds exchanging foam.

ERIC WHITACRE (b. 1970)

Stretched out underground,

a boy and a girl.

Saying nothing, never kissing,

giving silence for silence.

Octavio Paz (1914-98), trans. Muriel Rukeyser (1913-80)

REQUIEM

mother mary, full of grace, awaken

all our homes are gone, our loved ones taken

taken by the sea

mother mary, calm our fears, have mercy

drowning in a sea of tears, have mercy

hear our mournful plea

our world has been shaken, we wander

our homelands forsaken

in the dark night of the soul

bring some comfort to us all,

o mother mary come and carry us in your

embrace

that our sorrows may be faced

mary, fill the glass to overflowing

illuminate the path where we are going

ELIZA GILKYSON (b. 1950)

arr. CRAIG HELLA JOHNSON (b. 1962)

have mercy on us all

in fun'ral fires burning

each flame to your myst'ry returning

in the dark night of the soul your shattered

dreamers,

make them whole,

o mother mary find us where we've fallen out of

grace,

lead us to a higher place

in the dark night of the soul our broken hearts

you can make whole,

o mother mary come and carry us in your

embrace,

let us see your gentle face, mary.

Gilkyson

BRIGHT MORNING STARS

Kevin Sapp, tenor

Bright morning stars are rising,

Day is a-breaking in my soul.

Oh, where are our dear fathers?

They are down in the valley praying.

Oh, where are our dear mothers?

TRADITIONAL

arr. SHAWN KIRCHNER (b. 1970)

They have gone to heaven shouting.

Oh, where are our dear children?

They're upon the earth a-dancing.

Bright morning stars are rising,

Day is a-breaking in my soul.

Traditional, adapt. Kirchner

I N T E R M I S S I O N

THE CALL OF WISDOM

WILL TODD (b. 1970)

Lord of wisdom, Lord of truth, Lord of justice, Lord of mercy;
walk beside us down the years till we see you in your glory.
Striving to attain the heights, turning in a new direction,
entering a lonely place, welcoming a friend or stranger.
I am here, I am with you. I have called: do you hear me?
Silver is of passing worth, gold is not of constant value,
jewels sparkle for a while; what you long for is not lasting.
Rulers govern under me with my insight and my wisdom.
Those who know me know my love, those who seek me find their answer.
God the Father and the Son, Holy Spirit coeternal.
Glory be ascribed to you, now and to the end of ages.

Michael Hampel, based on Proverbs 8

I SAT DOWN
UNDER HIS SHADOW

EDWARD CUTHBERT BAIRSTOW (1874-1946)

Pro Coro Alexandria

I sat down under his shadow with great delight, and his fruit was sweet to my taste.
He brought me to the banqueting house, and his banner over me was love.

Song of Solomon 2:3b-4

THE DEEPNESS OF THE BLUE

WILLIAM AVERITT (b. 1948)

1. NEW MOON

There's a new young moon
Riding the hills tonight.

There's a sprightly young moon
Exploring the clouds.

There's a half-shy young moon
Veiling her face like a virgin
Waiting for a lover.

2. MY LOVES

I love to see the big white moon,
A-shining in the sky;
I love to see the little stars,
When the shadow clouds go by.

I love the rain drops falling
On my roof-top in the night;
I love the soft wind's sighing,
Before the dawn's gray light.

I love the deepness of the blue,
In my Lord's heaven above;
But better than all these things I think,
I love my lady love.

3. POEM [TO E.S.]

I loved my friend.
 He went away from me.
 There is nothing more to say.
 The poem ends,
 Soft as it began, —
 I loved my friend.

4. DANSE AFRICAINE

The low beating of the tom-toms,
 The slow beating of the tom-toms,
 Low ... slow
 Slow ... slow —
 Stirs your blood.
 Dance!
 A night-veiled girl
 Whirls softly into a
 Circle of light.
 Whirls softly ... slowly,
 Like a wisp of smoke around the fire —
 And the tom-toms beat,
 And the tom-toms beat,
 And the low beating of the tom-toms
 Stirs your blood.

5. DRUM

Bear in mind
 That death is a drum
 Beating forever
 Till the last worms come
 To answer its call,
 Till the last stars fall,
 Until the last atom
 Is no atom at all,
 Until time is lost
 And there is no air
 And space itself
 Is nothing nowhere,
 Death is a drum,
 A signal drum,
 Calling life
 To come!
 Come!

Langston Hughes (1901-67)

AMAZING GRACE

Amazing grace, how sweet the sound
 that saved a wretch like me!
 I once was lost, but now I'm found;
 was blind, but now I see.

Through many dangers, toils and snares,
 I have already come;
 'twas grace that brought me safe thus far,
 and grace will lead me on.

TRADITIONAL

arr. KEITH MCCUTCHEN (b. 1964)

When we've been there ten thousand years,
 bright shining as the sun,
 we've no less days to sing God's praise
 than when we first begun.

John Newton (1725-1807)

This evening's program celebrates quiet expressions of faith, hope, and love. The texts range from introspective to uplifting, contemplative to petitionary, expressing brevity of life and in the hereafter. The music is similarly varied, including traditional folk melodies, anthems, and recent works by living composers.

We open with the well-known gospel hymn, *Will the Circle Be Unbroken*, arranged for SATB chorus by Donald Moore. The original version, with text by Ada R. Habershon and music by Charles H. Gabriel, was published in 1907.

Charles Gabriel (1856-1932) was well-known for his many gospel songs (possibly as many as 8000) of which perhaps the best known today is *His Eye is on the Sparrow*, thanks to Mahalia Jackson. *Will the Circle...* has also been popularized by a number of contemporary artists, and was performed by Willie Nelson at his July 4 picnic this past summer. In 1935 a "revised" version with new lyrics by the Carter Family became popular, also known as *Can the Circle Be Unbroken*.

Arranger **Donald Moore** holds a Bachelor of Music and Master of Arts in teaching from Kent State University. With more than 500 works to his credit, he has received twenty-six ASCAP awards and is considered to be among the top American composers and arrangers of choral music.

At first hearing, it would be difficult to imagine a greater contrast between what has just been sung and what follows. From a four-part mixed chorus singing a strophic verse-and-chorus gospel hymn to the very different sound of women's voices in a haunting twenty-first-century setting of an anonymous text, there is yet a great similarity in the message of hope and faith. The text has been set by several contemporary composers, including versions for both SSAA and SATB by the Norwegian composer **Kim André Arnesen**.

Born in 1980, Arnesen was educated at the Music Conservatory in Trondheim, and his music was first performed in 1999 by the Nidaros Cathedral Boys' Choir. The first performance of the SSAA version of *Even When He Is Silent* took place at the Nidaros Cathedral on July 30, 2011, sung by the Cathedral Girls' Choir; the Boys' Choir premiered the SATB version in November of that year.

The origin of the text is often described as having been found written on the wall of a concentration camp following World War II, possibly Auschwitz; another version of the story mentions a basement in Cologne where Jews were given refuge. Still other versions mention a German prisoner of war in an English radio broadcast, and a story by a Jewish writer published in 1947. But whichever story you accept, Arnesen's comments underscore the effect of his musical interpretation of the words: "As I read them, it was a Credo — when everything is dark and difficult in life you might wonder where God is, or if God is there at all. This is about keeping faith in God, love and hope."

The theme of faith continues with a setting by the English composer **Philip Wilby** of the familiar text from St. John 14:15-18 which begins with the words *If Ye Love Me*. Wilby, who is best known for his many works for brass band, was born in 1949 and educated at Leeds Grammar School and Keble College, Oxford. As a Lecturer in the Department of Music at the University of Leeds, he taught a variety of courses including composition, directing and score reading, and co-founded the Leeds University Liturgical Choir.

Although he has contributed significantly to the repertoire for brass band, with many compositions intended as competition test pieces, most notably his 2011 *Paganini Variations*, he has also written a number of vocal works which reflect his deep and abiding Christian beliefs.

Wilby's setting of the familiar text from the Gospel of John is written for five voices with organ accompaniment. It opens with a simple melodic line for soprano, later joined by a second soprano line featuring a series of suspensions, and then by the three lower voices. After a brief organ interlude the opening melody is repeated, this time sung by all voices in unison; another solo for organ leads

to the quiet promise, “I will come to you.”

The title for this concert is found in the words of the poem by Octavio Paz from which **Eric Whitacre** has with such sensitivity created a haunting image for a *cappella* choir. Seemingly simple, the poem's three stanzas vary by only one word and two phrases — but what a wealth of story is told by the changes from grass, to beach, to underground, and savoring fruits to saying nothing. It is not surprising that several works by Eric Whitacre have been inspired by the poetry of this Mexican poet, author, and diplomat, and winner of the 1990 Nobel Prize in Literature.

The music is typically Whitacre: unexpected, never the same sound from one work to another, though always totally appropriate to the sound and feeling of the lyric. His work has been described as neo-impressionistic, but to use a word probably unfamiliar to most audiences, perhaps the most fitting term is “pandiatonic.” This describes music in which any or all of the seven notes of the diatonic scale may be included in any chord. It is a term that could be applied to many of the works in this program, but Whitacre is particularly known for it. In Whitacre's own words, “A Boy and a Girl is such a tender, delicate, exquisite poem; I simply tried to quiet myself as much as possible and find the music hidden within the words.”

Singer/songwriter **Eliza Gilkyson** wrote *Requiem* as a song of prayer and comfort in response to the 2004 Asian tsunami and the devastation it created. Arranger **Craig Hella Johnson** heard it performed as a duet and felt “invited” to create a version that could be sung by a larger group. He says that he “...hoped to let the song speak clearly and meaningfully for itself and to give many people an opportunity to experience its universal themes.” The arrangement is “Dedicated to the victims of natural disaster” — sadly appropriate for this particular moment in history, marked by the destruction wrought by Hurricane Michael, as well as the other storms of the past few months.

Gilkyson's lyrics repeatedly call on “mother mary, full of grace” to calm the fears of those whose homes and loved ones have been taken by the sea, and who are “drowning in a sea of tears.” In a departure from the usual focus of a requiem, the pleas are not to a god of either judgement or mercy for the dead, but to a mother (however divine) to bring comfort to the living.

Arranger Craig Hella Johnson is also a noted choral conductor, former Artistic Director of the professional vocal ensemble Chanticleer, and the Founding Artistic Director of the choral group Conspirare. A native of Minnesota, he studied at St. Olaf College and received a Doctor of Musical Arts degree from Yale University.

With *Bright Morning Stars* we once again turn to a traditional folk hymn with a hopeful view of the hereafter, in an arrangement by American composer **Shawn Kirchner**. A professional chorister with the Los Angeles Master Chorale, he was also appointed as Composer-in-Residence for that group in 2012. Born in 1970, he has always had an interest in both American and international folk music. He describes *Bright Morning Stars* as one of his favorites, and tells of learning it from his college roommate on a road trip. “I fell in love with it immediately and made everyone in the car sing it over and over again in harmony. I especially liked the way the song linked the beautiful, universal and ‘external’ imagery of dawn and morning stars to the similar ‘internal’ movements of renewal that we all also experience — ‘day a-breaking in my soul.’” He adds that he wrote the final verse himself, “...in which the long-departed ‘fathers’ and ‘mothers’ have a chance to ask, ‘O where are our dear children?’ The response: ‘They’re upon the earth a-dancing.’ I like the image of those who have passed on and those who are yet present upon the earth calling to each other ‘across eternity.’”

The Call of Wisdom was commissioned by the Chapter of St. Paul's Cathedral for the Diamond Jubilee of HM The Queen, and was first performed in a version for upper voices on June 5, 2012, by an auditioned chorus that included children from all over the UK.

The text is by the Rev. Canon Michael Hampel, who was at the time Precentor (responsible for music and liturgy) at St. Paul's Cathedral. It is described in the published music as "based on Proverbs 8" but it is the ideas rather than the words of the Biblical text that are embodied in Hampel's lyric. Though the opening words of the anthem call upon the "Lord" of wisdom, truth, and justice, the proverb speaks in the voice of wisdom describing herself to humanity (note the feminine pronoun); the verses of the anthem paraphrase verses in the proverb, and are followed by the refrain: "I am here, I am with you. I have called: do you hear me?" The anthem ends with a version of the *Gloria Patri*: "God the Father and the Son, Holy Spirit coeternal. Glory be ascribed to you, now and to the end of ages," followed again by the refrain instead of the customary "Amen."

Composer **Will Todd** is an accomplished jazz pianist as well as a popular conductor. In addition to Queen Elizabeth's Diamond Jubilee, his works have been performed at President Obama's Inauguration Day prayer service in 2013 and the BBC's Nelson Mandela Thanksgiving Service. The music of *The Call of Wisdom* does not reflect Todd's jazz background as much as it places him in the school of contemporary British composers which includes John Rutter.

Sir Edward Bairstow (1874-1946) was an organist whose compositions were primarily created for use in the Anglican church. They included anthems, service settings, and works for organ. The description of *I Sat Down Under His Shadow* as an "elegant miniature" is certainly fitting, though one may wonder what liturgical use he might have planned for this brief anthem, whose text is found in the Song of Solomon.

Bairstow, who was knighted in 1932, believed that his mission in life was to share his love of music with others. In a radio address he once said, "Usefulness and a life amidst beautiful surroundings are of far more importance to one's happiness than notoriety and a large income." However, he was also well-known for what accounts of his life call his "bluntness" and, when asked if he would consider following his predecessor at York Cathedral to America, responded, "I would rather go to the devil."

The major work on this program is **William Averitt's** cycle of five poems by Langston Hughes, *The Deepness of the Blue*. Created for SATB chorus (with some divisi) and piano four hands, it is the third cycle Averitt has written using Hughes' poetry.

The composer himself, who is now Professor Emeritus of Composition at Shenandoah Conservatory in Winchester, Virginia, has written program notes for a recording of his three Hughes cycles. The recording, on the Independent Classical Record Label MSC Classics, bears the title of this cycle. In an effort to avoid re-inventing the wheel, as well as a conviction that an audience deserves to know what the composer wants to say about his or her work, these notes are reproduced here.

The Deepness of the Blue (2012) is the most recently written of my three Langston Hughes cycles. In this set, the first and second poems of five look to the night sky for their imagery. The first (*New Moon*) rides on a constantly twinkling syncopated figure high in Piano I while the second (*My Loves*) is accompanied by an old-fashioned slow boom-chick rhythm of the sort found in innumerable popular songs of the Great American Songbook. The poignant central *Poem [To F.S.]* stands alone in a simple, unaccompanied setting. The final pair of movements sets two poems based on drum imagery: the strong death-imagery of *Drum* is treated as a wild, pounding, syncopated and violent perpetual motion while the concluding, sensuous *Danse Africaine* is a long, hypnotically spun-out tango. The piece was commissioned by the Texas Lutheran University Choir under Douglas Boyer.

In the published score, the composer notes that, at the discretion of the conductor, the order of movements 4 and 5 may be reversed. Maestro Isaac has taken advantage of this offer, so you will hear *Danse Africaine* before *Drum*.

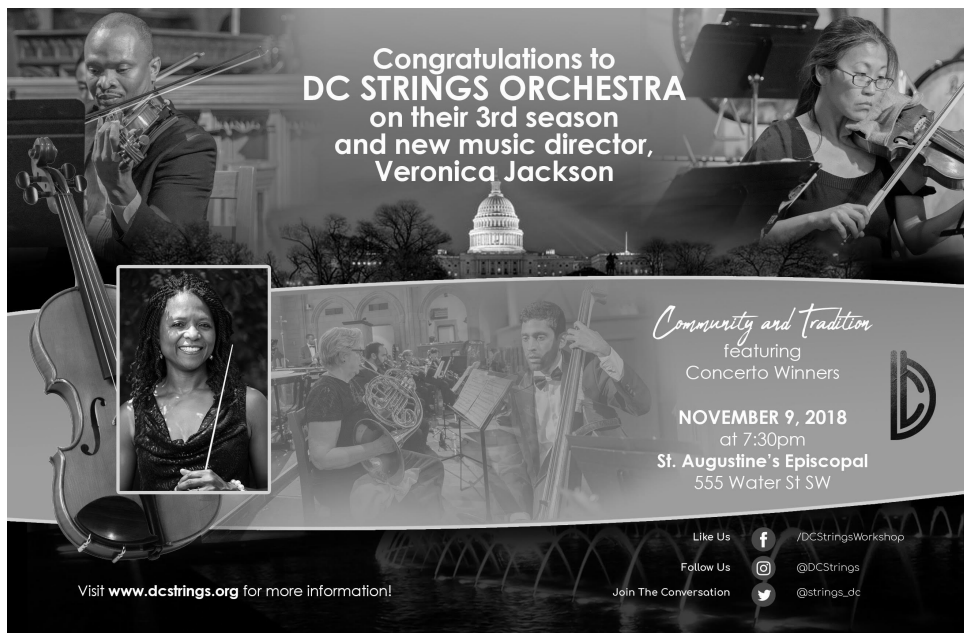
Langston Hughes (1901-1967) was born in Joplin, Missouri, but moved to New York City as a young man and became a leader of the Harlem Renaissance. A man of mixed race, he was the descendent of African slaves as well as white slave owners, with some Native American thrown in for good measure. He was one of the earliest writers in the art-form known as jazz poetry. Three of the five poems Averitt has included in *The Deepness of the Blue* were first published in 1922, the other two in 1925 and 1931.

"Death is a drum," says Hughes in the last-published, and last-performed, of the poems in Averitt's cycle, "Calling life / To come!" This seems like a bit of a downer, not quite what is wanted to end the concert according to the stated theme, so it is fitting that the final number is another beloved folk hymn, with a positive view of the hereafter. The words were written by John Newton (1725- 1807), who spent much of his life at sea, including time spent working on ships in the slave trade. In 1748 he experienced a religious conversion, and seven years later he gave up the sea altogether and became a minister. In the vocabulary of hymnody, "hymn" refers to the words, and in 1779 Newton and the poet William Cowper published a collection of hymns which included *Amazing Grace*. The tune with which these words are associated, New Britain, was first published in 1831.

The version with which this concert concludes is an arrangement in typical Gospel style by **Keith McCutchen**, formerly director of the gospel choir at St. Olaf College in Northfield, Minnesota. He is the musical arranger for the American Spiritual Ensemble, and is currently teaching at Kentucky State University. His arrangement of *Amazing Grace* was performed at the World Choir Symposium which was held in Seoul, South Korea.

So we hope you find satisfaction in a familiar tune that you can go home humming, or whistling, or just listening to inside your head.




Mimi Stevens



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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 Montalgre 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.



Born in Montréal, Québec, **Sophia Kim Cook** pursued piano studied first at the Conservatoire de musique du Québec à Montréal, and finished at McGill University's Schulich School of Music, receiving both her Honours Bachelors and Masters of Music there. Ms. Kim Cook excelled in competition including, as a soloist, winning the McGill Symphony Orchestra Competition in Québec and the Eckhardt-Gramatté Competition in Manitoba, and as an accompanist at the National Music Festival in Nova Scotia.

Sophia has since relocated to the United States with her husband. Described as "a steady presence at the piano" (*The Washington Post*) and "a virtuosic piano backbone" (*DC Arts Beats*), she is a sought-out pianist, having played for myriad soloists and ensembles, including the Kennedy Center Opera House Orchestra, the Maryland Symphony Orchestra, the Alexandria Symphony Orchestra, members of the National Symphony Orchestra, and the Washington National Opera. Sophia was invited to record a CD with the principal trombonist of the San Francisco Symphony, Tim Higgins, released in the spring of 2013. "To talk about the trombone or the pianist individually doesn't do this recording justice. Their collaboration transcends to another level of beauty and artistry. Absolutely breathtaking."



Aaron Goen is the Accompanist and Organist at National Cathedral School and St. Alban's School and the Director of Music at St. Andrew's Episcopal Church (Burke, VA). He has been an active recitalist both as an organist and as an accompanist, having given recitals in Charlotte, NC; Columbia, SC; San Diego, CA; and at the National Cathedral and the Cathedral Basilica of the Sacred Heart (Newark, NJ). He has accompanied choirs at Virginia Theological Seminary, Wells Cathedral, and St. John the Divine (New York, NY). In 2015 and 2018, Mr. Goen served as course organist for the Royal School of Church Music Summer Course for Advanced Trebles in Washington, D.C., working with Bruce Neswick. As a Chancellor Scholar, Aaron graduated *cum laude* with a Bachelor of Music from Vanderbilt University, having studied organ with Wilma Jensen. He then went on to Indiana University as a Merit Scholar to pursue a Master of Music degree, studying with Drs. Christopher Young and Larry Smith.

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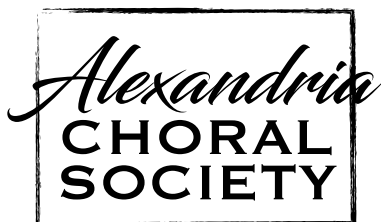
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Sunday, October 28, 2018 at 4:00 p.m.

Saint Luke Catholic Church,
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Grant Us Peace

Gabriel Fauré: *Requiem*

Franz Schubert: *Mass in G and Psalm 23*

Felix Mendelssohn: *Grant Us Peace*

with Paul Skevington, Organist
Soloists, String Orchestra, and Harp

Sunday, December 2, 2018 at 4:00 p.m.

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

Gloria In Excelsis

Giacomo Puccini: *Messa di Gloria*

Johann Christoph Bach: *The Childhood of Jesus*

Thomas Beveridge: *Carols for Singers and Orchestra*
featuring Issachiah Savage, internationally acclaimed tenor

Sunday, April 28, 2019 at 4:00 p.m.

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Latin World Guitars
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Friday, Nov. 9, 8PM
See:IncendioBand.com

Friday, December 7

7:30pm

Saturday, December 8

2:00pm | 7:30pm



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A Classic Brass Christmas

Friday, December 7, 2018 at 7 pm
The Church of the Epiphany

Saturday, December 8, 2018 at 7 pm
Providence Presbyterian Church

My Song Is Love Unknown

Saturday, March 9, 2019 at 5 pm
The Falls Church Episcopal

Handel's *Messiah* Part 1 Sing-Along

Sunday, December 2, 2018 at 2 pm
Fairfax Presbyterian Church

featuring:

Erin Sanzero, soprano
Roger Isaacs, countertenor
Rob Petillo, tenor

Mendelssohn's *Elijah*

Sunday, June 2, 2019 at 5 pm
National Presbyterian Church

featuring:

Danielle Talamantes, soprano
Kristen Dubenion-Smith, mezzo-soprano
Dennys Moura, tenor
Kerry Wilkerson, baritone, as Elijah

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23 at 5 PM

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UPCOMING EVENTS

SATURDAY, DECEMBER 15 | 7:30PM

LITTLE TREE

TRINITY UNITED METHODIST CHURCH, ALEXANDRIA

Frode Fjellheim/Emily Crocker, arr. | *Eatnemen Vuelie*

Julian Wachner | *Angels We Have Heard On High*

Franz Gruber/Shawn Kirchner, arr. | *Silent Night*

Joshua Jacobson | *Azamer Bishvokhin*

Stephen Heitzeg | *little tree*

SATURDAY, MARCH 2 | 5PM

PRO CORO ALEXANDRIA IN CONCERT

CHRIST THE KING ANGLICAN CHURCH, ALEXANDRIA

SATURDAY, MARCH 16 | 7:30PM

THE VALLEYS WILD

GEORGE WASHINGTON MASONIC MEMORIAL, ALEXANDRIA

Joshua Fishbein | *Piping Down the Valleys Wild*

John Corigliano | *Fern Hill*

Ola Gjeilo | *Tundra*

SATURDAY, MAY 18 | 7:30PM

AN INFINITE UNIVERSE

CONVERGENCE ARTS INITIATIVE, ALEXANDRIA

Don MacDonald | *When the Earth Stands Still*

Giles Farnaby | *The Wavering Planet*

Kirke Mechem | *Island In Space*

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