

SONGS OF LOVE and war

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Convergence Arts Initiative, Alexandria

SONGS OF LOVE and WAR

BRIAN J. ISAAC
ARTISTIC DIRECTOR & CONDUCTOR

WEI-HAN WU
PIANIST

featuring the recipients of the 2018 ACS “Sing-Off” Grant Program:

Charles J. Colgan High School, Prince William County, Virginia

North Point High School, Charles County, Maryland

DANCE FOR LOVE

Softly falls the rain, bare feet dance me home,
My boots were made to stay, but my feet were
made to roam.

The silver maple sings with rhythm of my
heart,

And forms an ancient song some sage did me
impart.

The cannons are silent, no drum o'er the
hedgerow,

Just the sound of rain on summer wheat.

I dance to beauty, I dance to laughter,

Beyond the pinewood, through the furrow'd
field — I dance for love.

Z. RANDALL STROOPE (b. 1953)

Gone, I've three long years, mired in martyrs'
fields,

But now my steps turn ever homeward,

Dance me past the old gray mill and the
meadow's brow,

Homeward! Dance, dance.

Softly falls the rain, bare feet dance me home,
My boots were made to stay, but my feet were
made to roam.

Sarah waits for me with eyes of summer sky,
Her voice a dulcimer that plays a lullaby.

Behind the clouds the sun is still shining,
Dance!

William Straub

FLOWER OF BEAUTY

JOHN CLEMENTS (1900-70)

She is my slender small love, my flow'r of beauty fair
 From the whiteness of her little feet to the shining of her hair:
 More fair she is than April rain on daffodil or tree:
 She is my slender small love, my flow'r of beauty, she.

I know she walks in the evening down by the riverside,
 And the grasses lean to kiss her robes who soon will be my bride:
 More dear to me her little head than earth or sky or sea!
 She is my slender small love, my flow'r of beauty, she.

Sydney Bell

LOVE LOST

PAUL SJOLUND (b. 1935)

A Cycle of Four Satirical Poems On Love (selections)

3. *Careless Talk*

Bill was ill.
 In his delirium, he talked about Miriam.
 This was an error, as his wife was a terror
 Known as Joan

Mark Hollis

4. *Your Little Hands*

Your little hands, your little feet
 Your little mouth, oh God, how sweet!
 Your little nose, your little ears,
 Your eyes that shed such little tears,
 Your little voice, so soft and kind,
 Your little soul, your little mind!

Samuel Hoffenstein

THOU GRACIOUS GOD,
WHOSE MERCY LENDS

MACK WILBERG (b. 1955)

Pro Coro Alexandria

Zach Byers, baritone | Richard Simpson, bass

Thou gracious God, whose mercy lends
 The light of home, the smile of friends,
 Our gathered flock thine arms enfold
 As in the peaceful days of old.

Wilt thou not hear us while we raise
 In sweet accord of solemn praise
 The voices that have mingled long
 In joyous flow of mirth and song?

For all the blessings life has brought,
 For all the sorrowing hours have taught,
 For all we mourn, for all we keep,
 The hands we clasp, the loved that sleep.

The noontide sunshine of the past,
 These brief, bright moments fading fast,
 The stars that gild our darkening years,
 The twilight ray from holier spheres.

We thank thee, Father; let thy grace
 Our loving circle still embrace,
 Thy mercy shed its heavenly store,
 Thy peace be with us evermore.

Amen.

Oliver Wendell Holmes (1809-94)

*North Point High School Eagles In Harmony**Kristin T. Helming, director*

I AM NOT YOURS

I am not yours, not lost in you,
Not lost, although I long to be
Lost as a candle lit at noon,
Lost as a snowflake in the sea.

You love me, and I find you still
A spirit beautiful and bright,
Yet I am I, who long to be
Lost as a light is lost in light.

DAVID N. CHILDS (b. 1969)

Oh plunge me deep in love — put out
My senses, leave me deaf and blind,
Swept by the tempest of your love,
A taper in a rushing wind.

Sara Teasdale (1884-1933)

HOJ, HURA HOJ!

O, mountain, O!
The children herding their dear cows
shoo them as always,
calling out to the village:
O, mountain, O!
My dear cows are eating

OTMAR MÁCHA (1922-2006)

all around me until
the evening bells ring, (then)
I will go home with you.
I will go behind the hills
as my sheep graze!
I will go to Maria, my dear friend.

JOSHUA**PAUL CALDWELL** (b. 1963)**& SEAN IVORY** (b. 1969)

Markus Bryant, trumpeter

Vayomer Adonai: Moshe avdi met.
Veata kum kolmakom asher tidrokh kaf
raglekhem bo,
lakhem netative, ka'asher, hayiti im Moshe
ehye imakh;
lo arpekha, velo e'ezveka.

Said God: Moses my servant has died.
Rise now. Every place you tread with the soles
of your feet I will give you.
As I was with Moses, I will be with you.

I will never fail you nor abandon you.

The Lord woke Joshua, said, "Go! After forty years, it's time for the wind to blow."

God planned for Joshua to stand and walk up to the walls of Jericho.

God's people were wand'r'in' out in the wilderness, wand'r'in', they're desperate and depressed.
Started wond'r'in' if they would ever possess the promised land.

Oh, God sent Joshua a wake up call. He said... Joshua you duh man I'm gonna send to the walls.
You didn't build 'em but you'll see 'em fall. The promise land cain't have no walls at all.

Joshua, understand that with the Lord you're not a natural man.

When you make a decision to give into God's plan, then the battle is in your hand.

Joshua said the shout, shout. God said, "Go!" Time for the wind to blow.

Joshua fought the battle of Jericho...

Joshua went to Jericho and the walls came tumblin' down!

FIVE HEBREW LOVE SONGS

ERIC WHITACRE (b. 1970)

Cheng-Yin Lin, violinist

I. TEMUNÁ

Temuná belibí charutá;
 Nodédet beyn ór uveyn ófel:
 Min dmamá shekazó et guféch kach otá,
 Usaréch al paná'ich kach nófel.

A picture is engraved in my heart;
 Moving between light and darkness:
 A sort of silence envelopes your body,
 And your hair falls upon your face just so.

II. KALÁ KALLÁ

Kalá kallá
 Kulá shelí.
 U'vekalút
 Tishák hí lí!

Light bride
 She is all mine,
 And lightly
 She will kiss me!

III. LÁROV

"Laróv," amár gag la'shama'im,
 "Hamerschák shebeynéynu hu ad;

"Mostly," said the roof to the sky,
 "The distance between you and me is
 endlessness;
 But a while ago two came up here,
 And only one centimeter was left between us."

Ach lifnéy zman alu lechán shna'im,
 Uveynéynu nishár sentiméter echád."

IV. ÉYZE SHÉLEG!

Éyze shéleg!
 Kmo chalamót ktaním
 Noflím mehashamá'im.

What snow!
 Like little dreams
 Falling from the sky.

V. RAKÚT

Hu hayá malé rakút
 Hi haytá kashá
 Vechól káma shenistá lehishaér kach,
 Pashút, uvlí sibá tová,
 Lakach otá el toch atzmó,
 Veheníach
 Bamakóm hachí, hachí rach.

He was full of tenderness;
 She was very hard.
 And as much as she tried to stay thus,
 Simply, and with no good reason,
 He took her into himself,
 And set her down
 in the softest, softest place.

Hila Plitmann (b. 1973)

I n t e r m i s s i o n

A RED, RED ROSE

from *Four Robert Burns Ballads*

O my Luve is like a red, red rose
That's newly sprung in June;
O my Luve is like the melody
That's sweetly played in tune.

So fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

AN IRISH AIRMAN FORESEES HIS DEATH

from *Pieces Written In a Time of War*

I know that I shall meet my fate
Somewhere among the clouds above;
Those that I fight I do not hate
Those that I guard I do not love;
My country is Kiltartan Cross,
My countrymen Kiltartan's poor,
No likely end could bring them loss
Or leave them happier than before.

MY FLIGHT FOR HEAVEN

Charm me asleep, and melt me so
With thy delicious numbers,
That, being ravish'd, hence I go
Away in easy slumbers.
Ease my sick head,
And make my bed,
Thou power that canst sever
From me this ill,
And quickly still,
Though thou not kill
My fever.

JAMES MULHOLLAND (b. 1935)

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will luve thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luve!
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.

Robert Burns (1759-96)

JONATHAN ADAMS (b. 1962)

Nor law, nor duty bade me fight,
Nor public man, nor cheering crowds,
A lonely impulse of delight
Drove to this tumult in the clouds;
I balanced all, brought all to mind,
The years to come seemed waste of breath,
A waste of breath the years behind
In balance with this life, this death.

William Butler Yeats (1865-1939)

BLAKE HENSON (b. 1983)

Fall on me like the silent dew,
Or like those maiden showers
Which, by the peep of day, do strew
A baptism o'er the flowers.
Melt, melt my pains
With thy soft strains;
That, having ease me given,
With full delight
I leave this light,
And take my flight
For Heaven.

Robert Herrick (1591-1674)

FA SHU HA

TRADITIONAL

arr. Yu-Shan Tsai

Pro Coro Alexandria
Christopher Wong, tenor

Fa Shu Ha, have you not heard of it?
Fa Shu Ha blossomed full of flowers.
People strolled passing by,
The red and white flowers would float down
on their shoulders,
Under their feet.

Fa Shu Ha had a blue-dye garment shop.
Fa Shu Ha had an elderly master that crafted
blue-dye garments.
He dressed charming girls.
Countless flowers adorned the front door.
Fa Shu Ha stands under that flower tree.

Hsiu-Ru Gu

Charles J. Colgan High School Chamber Ensemble
McKenna Stenson, director

CIRCA MEA

MARK BURROWS (b. 1971)

Xavier Howard, soloist
Tyler Plazio & Clarence T. Brown, percussionists

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.

In my heart
there are many sighs
for your beauty,
which wound me sorely.

Your eyes shine
like the rays of the sun,
like the flashing of lightning
which brightens the darkness.

from the 'Carmina Burana,' c. 11th & 12th centuries

UNCLOUDED DAY

J.K. ALWOOD (1828-1909)

from *Heavenly Home: Three American Songs*

arr. Shawn Kirchner

O they tell me of a home far beyond the skies,
They tell me of a home far away,
And they tell me of a home
Where no storm-clouds rise;
O they tell me of an unclouded day.
O the land of cloudless days,
O the land of an unclouded sky,
O they tell me of a home
Where no storm-clouds rise;
O they tell me of an unclouded day.

O they tell me of a home where my friends have
gone,
They tell me of a land far away,
Where the tree of life in eternal bloom
Sheds its fragrance through the unclouded day.
They tell me of a King in his beauty there,
They tell me that mine eyes shall behold
Where he sits on a throne
That is bright as the sun
In the city that is made of gold!

Alwood

HOW FAR I'LL GO

from *Moana*

I've been standing at the edge of the water
Long as I can remember
Never really knowing why
I wish I could be the perfect daughter
But I come back to the water
No matter how hard I try

Every turn I take, every trail I track
Every path I make, every road leads back
To the place I know where I cannot go
Where I long to be

See the line where the sky meets the sea
It calls me
No one knows how far it goes
If the wind in my sail on the sea
Stays behind me, one day I'll know
If I go there's just no telling how far I'll go

LIN-MANUEL MIRANDA (b. 1980)

arr. **James Ray**

I know everybody on this island
Seems so happy on this island
Everything is by design
I know everybody on this island
Has a role on this island
So maybe I can roll with mine

I can lead with pride, I can make us strong
I'll be satisfied, if I play along
But the voice inside sings a different song
What is wrong with me

See the light as it shines on the sea
It's blinding
But no one knows how deep it goes
And it seems like it's calling out to me
So come find me, and let me know
What's beyond that line, will I cross that line

Combined Choirs & Alexandria Choral Society

DANNY BOY

TRADITIONAL

arr. **Joseph Flummerfelt**

Oh Danny Boy, the pipes, the pipes are calling
From glen to glen, and down the
mountainside.

The summer's gone, and all the roses falling.
It's you, it's you must go and I must bide.

But come ye back when summer's in the
meadow

Or when the valley's hushed and white with
snow,

It's I'll be here in sunshine or in shadow.

Oh Danny Boy, oh Danny Boy, I love you so.

But when ye come, and all the flowers are dying
If I am dead, as dead I well may be.

Ye'll come and find the place where I am lying
And kneel and say an Ave there for me.

And I shall hear, thou soft you tread above me,
And all my grave will warmer, sweeter be,

And you will bend and tell me that you love me,
And I shall sleep in peace until you come to me.

ARMISTICE 1918

(Everyone Sang)

Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds music find in freedom,
winging wildly across the white
Orchards and dark-green fields;
on— on— and out of sight

CRAIG CARNAHAN (b. 1951)

Everyone's voice was suddenly lifted;
And beauty came like the setting sun:
My heart was shaken with tears; and horror
Drifted away... O, but Everyone
Was a bird; and the song was wordless;
the singing will never be done.

Siegfried Sassoon (1886-1967)

Fittingly, our concert featuring *Songs of Love and War* opens with songs of love, although the opening song is actually about both. American composer **Z. Randall Stroope** has used a “Civil War poem, 1865” by William Straub to give us *Dance for Love*. Narrated by a soldier who is returning home after “...the cannons are silent...” he sings of his Sarah who waits for him, and says that his bare feet are dancing him home, dancing to beauty and laughter, dancing for love. Stroope’s melodic and expressive music underscores the message, as described by the composer: “Out of the seemingly impossible brokenness of war comes beauty and renewed life.”

Stroope is well-known as a conductor as well as a prolific composer of music, both choral and instrumental. He is the Artistic Director for two summer music festivals in Europe, and has appeared on many important podiums in the US and abroad. He is the Director of Choral and Vocal Studies at Oklahoma State University.

A song of love that doesn’t mention war follows. **John Clements** was a twentieth-century British composer of both sacred and secular music. *Flower of Beauty*, written in 1960, is reminiscent of the traditional English part-songs of Elgar or Stanford. The text is by British poet Sydney Bell, and is written in the voice of a young man describing the girl he is to marry. His words are gentle, lyrical and romantic, and Clements matches the mood perfectly with his gentle, lyrical and romantic music.

For something completely different, we next hear two of the movements from **Paul Sjolund**’s cycle, *Love Lost: Four Satirical Poems on Love*. Mark Hollis is the author of the brief and gossipy “Careless Talk” with its perhaps after all not so surprising final three words. You might expect Samuel Hoffenstein’s “Your Little Hands” to reprise the sentiment of Sydney Bell’s poem, but don’t forget that these are satirical poems, perfectly set in Sjolund’s whimsical style.

Pro Coro brings another change of mood with an arrangement by **Mack Wilberg** of a song about a different kind of love. Wilberg is the artistic director of the Mormon Tabernacle Choir in Utah, and his setting of the hymn *Thou Gracious God, Whose Mercy Lends* speaks of the love of God for his people, and of the people’s thanks to their God.

As a special gift to our audience, we next present a women’s choral ensemble from North Point High School, one of the recipients of this season’s “Sing-Off” grant. Their program includes one song of love, *I Am Not Yours* by **David N. Childs**, based on a poem by Sara Teasdale (1884-1933), followed by a Moravian Czech mountain song, *Hoj, Hura, Hoj!*, arranged for treble voices by twentieth-century Czech composer **Otmar Mácha**.

Their final selection could be called a song of war. *Joshua*, by **Paul Caldwell** and **Sean Ivory**, tells the story of the Battle of Jericho, using Hebrew verses as well as the familiar African American spiritual. The composers/arrangers have dedicated this work to the memory of American composer **Moses Hogan**, who is known for his arrangements of traditional African American music. About this work they write, “*Joshua* honors the people and events who/which challenge the impenetrable walls we build in our own lives; the walls behind which we hide from ourselves and each other; ... the walls that separate us from our respective Promised Lands.” The opening trumpet solo is based on the traditional Hebrew cantillation related to the Joshua story.

Love is again the focus of the music as the Alexandria Choral Society returns with *Five Hebrew Love Songs* by **Eric Whitacre**. With poems written by poet and soprano Hila Plitmann, who is now Whitacre’s wife, the work features a solo violin, with SATB choir and piano. Originally written for piano, violin, and soprano, the work was later reset for SATB chorus and string quartet, as commissioned by the University of Miami, and then adapted for soprano, alto, violin and piano at the request of the Edfroni choir in Israel. About the poems and their settings, Whitacre writes, “Each of the songs captures a moment that Hila and I shared together. ‘Kalá Kallá’ (which means

'light bride') was a pun I came up with when she was first teaching me Hebrew. The bells at the beginning of 'Éyze Shéleg' are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral."

The second half of the program opens with "A Red, Red Rose", **James Mulholland's** setting of the beloved Robert Burns poem. Mulholland, who is a professor at Butler University, is well-known throughout the choral music world, where his compositions have been performed at many of the annual conventions of the American Choral Directors Association, as well as being standard repertoire in high schools and colleges. He began the study of music at the age of 12, and holds the degree of DMA from Indiana University.

"A Red, Red Rose" is the first of Mulholland's *Four Robert Burns Ballads*. Those familiar with the original Robert Burns poem, which was published in 1794, will note that Mulholland has taken a few liberties with the words of the poem, a not-uncommon practice of composers. But his lyrical melodic line and expert mix of voices and piano make this a most delightful tribute to the poet who has been described as "the greatest songwriter Britain has produced."

One of most recent works performed in this concert is by the American composer **Jonathan Adams**. Adams is a *cum laude* graduate of the University of Arkansas, and has been composing since the age of 18. He is well-known also as a music educator. His compositions have been performed by many choruses both here and abroad. The first of his *Pieces Written in a Time of War*, which received a premiere performance two weeks ago in a concert at Arkansas State University, "An Irish Airman Foresees His Death" is a setting of the 1919 poem by William Butler Yeats (1865-1939). Although Yeats himself did not fly a plane in World War I, his deep connection with the people of his native Ireland shows clearly. "A lonely impulse of delight ..." in flying is what has led the airman to participate in this battle, not hate for the enemy nor love for his neighbors, nor any expectation that the outcome of the battle will have an effect on the future, either of his country or of himself.

The following selection, *My Flight for Heaven*, in contrast, has nothing to do with battles in the air. The poem, by Robert Herrick (1591-1674), was titled "To Music; Becalme His Fever" but composer **Blake R. Henson** chose instead to name his composition using the final words of the poem.

The youngest composer in our concert, Henson holds bachelors and masters degrees in music theory and composition from Westminster Choir College, and the Doctor of Musical Arts degree from Ohio State University. He has an impressive resumé including numerous commissions, as well as teaching positions in several major universities. In a 2006 discussion about a possible commission, the Herrick poem was mentioned. Henson writes, "I've been looking for a chance to set [it] to music for nearly ten years, but had always passed on the opportunity, feeling that my own limited life experience stood in the way of the text. This time, however, I jumped on the idea, throwing caution to the wind."

Henson continues, "The resulting work ... takes Herrick's text about seeking comfort in the welcome embrace of death and shifts the point of view to invoke music while striving toward a new life without pain, suffering, war, and famine." Thus, this is a most fitting work to be featured in this concert, though the text mentions by name neither love nor war.

Pro Coro returns with a selection which lets us hear a very different sound: a language that will be familiar to few of us. *Fa Shu Ha* is sung in traditional Chinese Mandarin, which became the official language of Taiwan when the Chinese Nationalist government took over in 1945. Previously, the languages of two ethnic groups that were inhabiting the island predominated, one of which was Hakka.

Fa Shu Ha is the name of a Hakka village, which was the home of Ms. Hsiu-Ru Gu, the lyricist of this song. It was a prosperous village, "blossoming" with busy people. But with increasing

development the trees and flowers disappeared, as well as the traditional blue garment of the Hakka people. The song speaks of the old man who still tries to keep his blue garment shop open.

The published edition of *Fa Shu Ha* indicates it as a “traditional Chinese song” arranged by **Yu-Shan Tsai**, but given the apparent twentieth-century source of the lyrics, it is unclear whether it is a traditional melody or actually original. The first edition was dedicated to the Formosa Singers. Yu-Shan Tsai is also known for her arrangement of the Philip Bliss hymn, *It Is Well with My Soul*.

Our other “Sing-Off” recipient, the choir of Charles J. Colgan High School, returns us to the more familiar sounds of America, though their first selection is an unusual setting by **Mark Burrows** of a Latin text previously encountered by anyone who has heard or sung Carl Orff’s *Carmina Burana*. In his *Circa Mea*, Burrows has done something completely different with these words of love, or – as he puts in in his introduction to the published version – desire.

Their second work is an arrangement by **Shawn Kirchner** of an old American hymn tune, “Unclouded Day,” from his *Heavenly Home: Three American Songs*. This is not traditionally a gospel song, but Kirchner has given the second verse of the song a gospel interpretation. Their set ends with **James Ray**’s choral arrangement of **Lin-Manuel Miranda**’s *How Far I’ll Go*.

All of the choirs join together for the final two numbers. First, the love song, although opinions vary about whose love is involved. The song is *Danny Boy*, arranged by **Joseph Flummerfelt** from the traditional Irish *Londonderry Air*. The lyrics, by Englishman Frederick E. Weatherly, have been described as a father whose son is heading off to war or emigrating to another land, but though the 1918 edition of the song suggested substituting “Elly Dear” if the singer was a man, many male singers have recorded it with the original words. Regardless of whose voice is “speaking” the love is unquestionable, as is the superb marriage of the lyrics and the melody.

The end of the concert also describes the end of a war. The Siegfried Sassoon (1886-1967) poem “Everyone Sang” was written in the spring of 1919, not long after the close of World War I. **Craig Carnahan**, the composer of *Armistice 1918*, writes, “I was drawn to the contrasting moods found in the poetry – at times ecstatic and exuberant, and at other times subdued and reflective. There is joy that the war has ended, but sadness at the tremendous loss.” In fact, Carnahan used the words “ecstatic and exuberant” to show tempo and mood at the beginning of the piece. After a brief introduction in the piano, the voices enter one after another, wordless, until Sassoon’s words begin as a description of what’s happening: “Everyone suddenly burst out singing.” After this the musical direction changes to “Warmly and sustained” as the poet continues, “And I was filled with such delight” and goes on to compare his feelings to the flight of birds set free. Finally we reach the conclusion, “The singing will never be done,” and return to the wordless sounds of the voices rejoicing.

Mimi Stevens

Founded in 1970, the **Alexandria Choral Society** aspires to enhance the cultural life of the city of Alexandria and surrounding communities by presenting engaging musical programs at the highest artistic level. ACS ensembles consistently offer meaningful and exciting musical experiences to both singers and audiences through diverse repertoire, education, community outreach, and performance excellence.



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

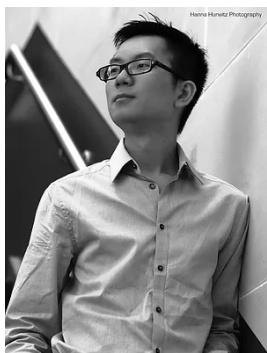
In 2013 the Damascus High School Chamber Singers were honored to perform, by invitation, at the prestigious Carnegie Hall as part of the Worldstrides Heritage Performance Program under the direction of Dr. Anton Armstrong. In 2015, the Chamber Singers made their National Presbyterian Church debut as a featured choir alongside the City Choir of Washington during their winter

performance “The Holly & the Ivy.” In 2016, Brian’s advanced choir made their National City Christian Church debut, performing Ola Gjeilo’s *Sunrise Mass* with organist Stephen Kalnoske. In 2017 the DHS choirs performed, for a second time, at Carnegie Hall as part of the Worldstrides Heritage Performance program.

The Church Circle Singers, now in their third season, have been praised for their clean, focused choral sound and their adventurous programming. Their music-mentor initiative, the Church Circle Young Singers, offers a unique opportunity for talented high school choral students from Washington, D.C., Maryland, and Virginia to engage with the professional singers of CCS in an intensive rehearsal and performance process.

In addition to conducting, Brian maintains an active professional singing schedule and has performed with organizations like the Virginia Symphony Orchestra, the Virginia Chorale, Opera Roanoke, the National Symphony Orchestra, and the Washington Master Chorale.

Brian holds a Master of Music in Music Education from the Peabody Conservatory of the Johns Hopkins University.



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



A native of Kaohsiung, Taiwan, violinist **Cheng-Yin Lin** is in demand as an orchestral player, chamber musician, and pedagogue throughout the D.C. area. Highlights of her violin career include performing as concertmaster under Leonard Slatkin at the National Orchestra Institute, and spending two summers at the Casteleton Festival under the auspices of legendary conductor Lorin Maazel. She served for several seasons as Assistant Concertmaster of the Baton Rouge Symphony Orchestra under Timothy Muffit, and has played under the batons of luminaries including Alan Gilbert, David Zinman, Fabio Luisi, and Donald Runnicles. She is a regular section member of many ensembles in the D.C. area, including Washington Concert Opera and the Alexandria Symphony Orchestra.

As a violin soloist, she has given recitals in both the D.C. area and in Taiwan, where she recently gave a benefit recital for the Taiwan Fund for Children & Families. She also has a long history of collaboration with choral groups in the D.C. area, having been featured as a violin soloist with the Washington Men's Camerata, and collaborated in performance with the New Dominion Chorale, City Choir of Washington, and the choirs of the H.B. Woodlawn Secondary Program.

Ms. Lin earned the Doctorate of Music in Violin from Louisiana State University in 2013, studying under Espen Lilleslåtén. During her time at LSU, she also earned a minor in conducting and performed several solo and chamber recitals, including collaborations with LSU faculty members. She holds a Master of Music in Violin from the Peabody Conservatory, studying under Herbert Greenberg, and a Bachelor of Arts from National Taipei University of the Arts in Taiwan in both violin and piano. She spent two summers at the Aspen Music Festival, one as an orchestral fellow, and also spent one summer at the AIMS festival in Graz, Austria. She currently is on the music faculty of the Burgundy Farm Country Day School in Alexandria and maintains an active teaching studio from her home in Arlington, where she lives with her husband, pianist Joel Ayau, and their son, Ian.

Eagles In Harmony has been the premiere women's performing ensemble of the North Point High School Choir program since 2006. The audition-only group is comprised of the most exemplary, talented women, which represents the dedication of NPHS students to their passion and love for music and performing arts. The majority of Eagles In Harmony students further distinguish themselves by being selected for regional and state-wide honor ensembles. The choir has consistently received superior ratings at both District- and State-level adjudications. Eagles In Harmony is a family providing support for everyone's endeavors both inside and outside the classroom.

Their director, **Kristin T. Helming**, has been teaching in Charles County Public Schools for 12 years, first at the middle school level and now at NPHS for the last nine years. She conducts five choirs and loves to motivate her students to realize their academic and musical potentials. Kristin received her BM and MM in Music Education from Ithaca College. Born and raised in Buffalo, NY (Go Bills!), she now resides in southern Maryland with her husband Matthew, her biggest supporter. They are the proud parents of two fun-loving children, Delaney and Elliott. She would like to thank this special group of amazing young women for a truly outstanding year. You have worked so hard and I am so proud of you and what you have accomplished!

McKenna Stenson is currently in her second year as Choral Director and CFPA Vocal Director at Charles J. Colgan High School. Mrs. Stenson, who was named "New Faculty Member of the Year" in 2017, currently directs six choirs and three after-school ensembles at CHS. She holds a master's degree in Choral Conducting from Michigan State University and dual bachelor's degrees in Vocal Performance and Music Education from the Ohio State University.

Under Mrs. Stenson's direction, the **Colgan High School Choral Ensembles** have been invited to perform at the Kennedy Center Millennium Stage and serve as arts ambassadors throughout Virginia. The CHS Choirs routinely receive superior ratings at VCDA Assessment and are proud to be part of a "Blue Ribbon" school for the second year in a row. CHS Choir members are annually selected for honor choruses such as All-VA Chorus, Senior Honor Choir, and ACDA Regional and National choruses.

Mrs. Stenson has studied voice in Austria through the American Institute of Musical Studies, performed with Opera NEA as Barbarina in *Le Nozze di Figaro*, and was an active member of the Dayton Opera Chorus. She continues to study voice as part of the Harris Opera Studio (Greenwich, CT) and performs with the Chamber Chorale of Fredericksburg. Since arriving in Virginia, Mrs. Stenson has served as artistic director for the Arlington Community Chorus, performed with the Words & Music vocal quartet, taught the Children's Chorus of Washington Prep Classes, and judged all-state and district events. In her free time, Mrs. Stenson enjoys running, singing, and exploring Virginia with her husband Bryan.

ALEXANDRIA CHORAL SOCIETY

SOPRANO

Nadina Anderson
Jennifer Anvari *
Dianne Bodeen
Cienna Breen
Samantha Calkins
Sharon Collins
Roxanne Daly
Monique Doussard
Diane Erbland
Katie Grainey
Rasneek Gujral
Ginger Hannums
Alison Keeley
Kerriann Laubach
Margaret Love
Katie McCoy
Margaret McLaughlin
Karen Minatelli *
Amanda Ridlington
Datie Rogers
Molly Shapiro
Mary Grace Sheets *
Andrea Steinacker
Alexandra Tanner *

TENOR

Johnny Beasley *
Tom Burton
Chris Fish
Jim Martin
Jim Mignerey
Alan Morris
Brent Schultheis
Christopher Wong *

ALTO

Bridget Baker-White
Trudy Beddow
Patricia Burson
Heather Cruz
Ali Fitzgerald
Bridget Flaaten
Catherine Flaatten
Emily Goodell
Becky Grisso
Lynn Hithe *
Carrie Leon *
Claire McCaskill
Kristina Meacham *
Sarah Mosby
Helena Ortlam
Emily Powell
Carol Proudfit
Sunrita Sarkar
Anne Simpson
Mimi Stevens
Erin Sutherland
Katherine Sykora
Stacy Tanner
Sarah Wise

BASS

Zach Byers *
Rocky Ebener *
Cliff Gay
Tom Giannetti
Greg Gloor
Josh Heit
Chad Hilla
Terry Langendoen
Anthony Laretto
Don Pape
David Pritzker *
Vell Rives
Richard Simpson *

NPHS EAGLES IN HARMONY

SOPRANO 1

Caila Gonnella
Serheni'te Johnson
Autumn Nelson
Ivie Noel
Sasha Pankey
Iman Scott
Shannon Sturge
Kaia Ungerer

SOPRANO 2

Taliyah Coles
Gillianne Damasco
Michelle Esparaza-Pulido
Micaiah Llyod
Nailah Parrish
Miina Tarjamo
Annabelle Tchoumak

ALTO 1

Denise Bautista
Emily Bikowski
Janelle Curtis
Talia Eddings
Brianna Morris
Rachel Schuessler
Ariel White

ALTO 2

JaNeil Lyons
Simone McCarter-Dadzie
Sania Pullen
Krystal Stewart
Vashti Tillman
Nichelle Wilburn

CHS CHAMBER ENSEMBLE

SOPRANO

Kate Bresnahan
Katie Huber
Akeda Juma
Annastasia Marle
Sami Milner
Maria Pittella
Tya Robinson
Peyton Weil

TENOR

Akwasi Appiah
Dean Barton
Henderick Castillo
Aida Craddock
Xavier Howard
Jhaquez Laughlin
Tyler Plazio

ALTO

Morgan Berkheimer
Dina Conroy
Shelley Gies
CJ Monroe
Tyler Pierson
Santessa Ramirez
Aya Reed
Briona Williams

BASS

Raza Bukhari
Clarence T. Brown
Brandon Gee
Kayro Mendoza-Ibarra
Joran Roderick
Jared Rouffa
Liam Smith
Clay Ward

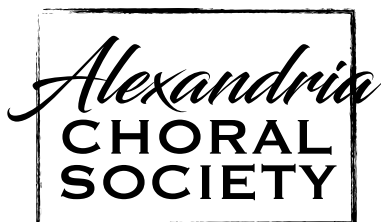
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Anne Simpson, Executive Director



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AlexandriaChoralSociety.org

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

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Sunday, December 10, 2017 at 4:00 p.m.
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Requiem Mass, K. 626
Veni, Sancte Spiritus, K. 47,
Laudate Dominum, K. 339,
Alleluia, K. 165, and Regina Coeli, K.276
with Orchestra

Sunday, April 22, 2018 at 4:00 p.m.
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