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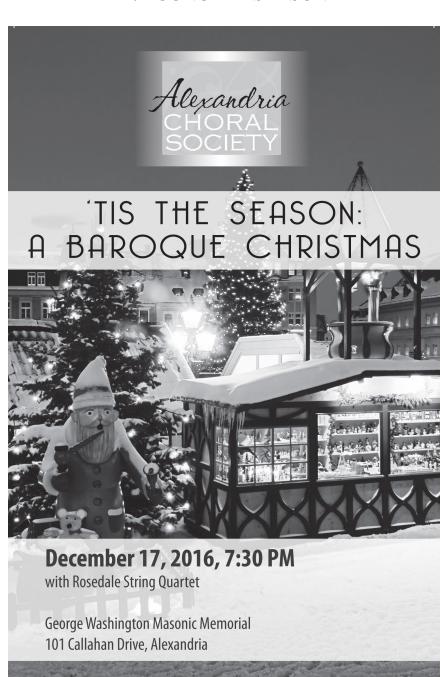
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47th CONCERT SEASON



Tis the Season: A Baroque Christmas

Alexandria Choral Society Pro Coro Alexandria **Rosedale Ouartet**

Brian Gendron, conductor Robin Beckman, harpsichord and organ

Saturday, December 17, 2016, 7:30 p.m.

Jesu Redemptor omnium

Grzegorz Gerwazy Gorczycki (c. 1665-1734)

Alexandria Choral Society

Hosianna dem Sohne David

Georg Philipp Telemann (1681-1767)

- 1. Chorus: Hosianna dem Sohne David
- 2. Chorale: Nun kommt das neue Kirchenjahr
- 3. Recitative: Ach ja! Was zu Jerusalem Chelsea Majors, soprano
- 4. Aria: Lobsinget, frölocket und jauchzet Scott Snyder, baritone
- 5. Chorale: Auch dürft ihr nicht erschrecken
- 6. Aria: Wenn ich, Jesu, dich nur habe Alexandra Tanner, soprano
- 7. Chorus: Hosianna dem sohne David

Alexandria Choral Society Rosedale Ouartet

Das neugeborne Kindelein

Dieterich Buxtehude (c.1637-1707)

Pro Coro Alexandria **Rosedale Quartet**

ACS 2016 Songs of the Season Sing-Off Grant Award Winners

Ave Maria Gregory Norbet

St. James School Children's Choir

The Sea is So Wide Mac Huff and John Jacobson Rocky Run Middle School Advanced Women's Chorus

Magnificat

Antonio Vivaldi (1678-1741)

- 1. Magnificat
- 2a. Et exsultavit Chelsea Majors, soprano
- 2b. Quia respexit Kate Campbell Deglans, soprano
- 2c. Quia fecit Heather Philips, soprano
- 3. Et misericordia eius





For Tickets and Information visit www.newdominion.org

Sunday, October 23, 2016 at 4:00 p.m. at Saint Luke Catholic Church 7001 Georgetown Pike, McLean, VA 22101

Schütz: Requiem Purcell: Rejoice in the Lord Alway Britten: Reioice in the Lamb Mendelssohn: Psalms Renaissance Motets

Sunday, December 11, 2016 at 4:00 p.m.

at Rachel M. Schlesinger Concert Hall & Arts Cente 4915 East Campus Drive, Alexandria, VA 22311

Vivaldi: Gloria Charpentier: Messe de Minuit pour Noël French Noëls arr. Beveridge J. S. Bach: Magnificat

Sunday, April 23, 2017 at 4:00 p.m. at Rachel M. Schlesinger Concert Hall & Arts Center 4915 East Campus Drive, Alexandria, VA 22311

Opera and Operetta Favorites

J. Strauss: Act II of Die Fledermaus

Gilbert and Sullivan: Operettas

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- 4. Fecit potentiam
- 5. Deposuit
- 6a. Esurientes Kelly Miskowski, alto
- 7. Suscepit Israel
- 8a. Sicut locutus est Kim O'Bryan, alto
- 9. Gloria Patri

Alexandria Choral Society Rosedale Quartet

The audience is invited to join in singing the following carols.

Angels We Have Heard on High

French Traditional

- Angels we have heard on high, Sweetly singing o'er the plains, And the mountains in reply Echo back their joyous strains. Gloria in excelsis Deo! Gloria in excelsis Deo!
- Shepherds, why this jubilee?
 Why your joyous strains prolong?
 Say what may the tidings be
 Which inspire your heav'nly song.
 Gloria in excelsis Deo!
 Gloria in excelsis Deo!
- Come to Bethlehem and see
 Him whose birth the angels sing;
 Come, adore on bended knee
 Christ, the Lord, the newborn King.
 Gloria in excelsis Deo!
 Gloria in excelsis Deo!
- 4. See him in a manger laid
 Whom the angels praise above;
 Mary, Joseph, lend your aid,
 While we raise our hearts in love.
 Gloria in excelsis Deo!
 Gloria in excelsis Deo!

Joy to the World

adapted from themes in *Messiah* by G. F. Handel

Joy to the world! the Lord is come;
 Let earth receive her King;
 Let us our songs employ;
 Let ev'ry heart prepare him room,
 While fields and floods, rocks,

And heav'n and nature sing

And heav'n and nature sing

Repeat the sounding joy,

Repeat the sounding joy,

Repeat the sounding joy,

Repeat, repeat the sounding joy.

- 2. Joy to the world! the Savior reign
 Let us our songs employ;
 While fields and floods, rocks,
 hills and plains
 Repeat the sounding joy,
 Repeat the sounding joy,
 Repeat repeat the sounding joy
- 3. He rules the world with truth and grace,
 And makes the nations prove
 The glories of his righteousness,
 And wonders of his love,
 And wonders of his love,
 And wonders, wonders of his love.

 ${\it Please \ silence \ all \ cell \ phones \ and \ pagers}.$

TEXTS AND TRANSLATIONS

JESU REDEMPTOR OMNIUM

Jesu, Redemptor omnium, Quem lucis ante originem Parem paternæ gloriæ Pater supremus edidit.

Memento, rerum Conditor, Nostri quod olim corporis, Sacrata ab alvo Virginis Nascendo, formam sumpseris.

Hunc astra, tellus, æquora, Hunc omne quod cælo subest, Salutis Auctorem novæ Novo salutat cantico.

Jesus, tibi sit gloria, Qui natus es de Virgine, Cum Patre, et almo Spiritu In sempiterna sæcula. Amen. Jesus, Redeemer of all, who before the first light equaled the Father in glory, begotten by the Father above.

Remember, Creator of the world, that once in the holy womb of a Virgin, you assumed the form of a human body.

The stars, the earth, the seas, and all that is below heaven greet the new Creator of salvation with a new song.

Jesus, glory be to you who are born of a Virgin,

with the Father and the nurturing Spirit

from age to everlasting age.

HOSIANNA DEM SOHNE DAVID

Chorus

Hosianna dem Sohne David Gelobet sei, der da kommt in dem Namen des Herrn, Hosianna! Hosianna in der Höhe!

Chorale

Nun kommt das neue Kirchenjahr, des freut sich alle Christenschar; dein König kommt, drum freue dich du wertes Zion, ewiglich! Halleluja.

Recitative

Ach ja! Was zu Jerusalem,
Herr Jesu, du getan, da tust du noch:
daß dein Advent
im Wort und Sacrament
dein evangelisch Zion segnet.
Ach, schaue doch daselbe gnädig an,
wie dir es, bei erneuter Zeit,
mit Glaubensfreudigkeit begegnet.
Es wünscht, es hofft, es tröstet sich,
daß du bei ihm wirst bleiben ewiglich.

Aric

Lobsinget, frohlokket und jauchzet, ihr Frommen, ruft Jesu entgegen:

Hosanna to the son of David! Praised be he that comes in the name of the Lord. Hosanna! Hosanna in the highest!

Now comes the new year of the church, which pleases all Christians; your King comes, therefore be glad, Thou true Zion, forever! Hallelujah.

O yes! That which you did in Jerusalem, Lord Jesus, you are doing still, for your advent in Word and sacrament blesses your faithful Zion.
O mercifully look upon us because in present time we come to you in the joy of faith. We wish, we hope, we take comfort that you will remain with us forever.

Sing praises, rejoice and be glad, ye pious people, call out to Jesus,

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ACKNOWLEDGEMENTS

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

> Annandale High School Good Shepherd Lutheran Church Route 1 Buick Mimi Stevens

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





O Heiland, wilkommen! Die Herzen stehn offen, so ziehe da ein, o Heiland. So können die Herzen. so können die Seelen. die Jesus zu einer Behausung will wählen, ein Himmel auf Erden sein.

Aria

Wenn ich, Jesu, dich nur habe, du höchste Gottesgabe, weiß ich, daß mir nichts gebricht, nichts, nichts, Jesu, wenn ich dich nur habe. weiß ich, daß mir nichts gebricht. Macht man auch in diesem Jahre mir noch meine Totenbahre, so erschreck' ich darum nicht: denn da wird der Engel Wagen meine Seel in Himmel tragen vor dein herrlich Angesicht.

Chorale

Auch dürft ihr nicht erschrecken für eurer Sündenschuld. Mein Jesus will mich dekken mit seiner Lieb und Huld. Er kommt, er kommt den Sündern zu Trost und wahrem Heil. schafft, daß bei Gottes Kindern verbleib ihr Erb und Teil.

O Savior, welcome! Our hearts stand open, so enter within. O Savior. Thus can our hearts. thus can our souls, which Jesus chooses to inhabit. be a heaven on earth.

Jesus, if I only have thee, thou highest gift of God I know that I will lack nothing, nothing, nothing, Jesus, if I only have thee, I know that I will lack nothing. If it happens that in this year the hearse will come for me I will fear nothing thereby for an angel's chariot will carry my soul to heaven before thy splendid countenance.

Also you need not be frightened because of guilt for your sins. My Jesus waits to protect me with his love and goodness. He comes, he comes to the sinner to bring comfort and true salvation. so that to all God's children their portion and inheritance remain.

Chorus

Hosianna der Sohne David (reprise)

Thanks to Peter Sailer for assistance with translation.

DAS NEUGEBORNE KINDELEIN

Cyriakus Schneegaß (1546-1597) translation copyright 2000 by earthsongs, used by permission

Das neugeborne Kindelein, das herzeliebe Jesulein Bringt abermal ein neues Jahr Der auserwählten Christenschar.

Des freuen sich die Engelein, Die gerne um und bei uns sein, Und singen in den Lüften frei, Daß Gott mit uns versöhnet sei.

Ist Gott versöhnt und unser Freund. Was kann uns tun der arge Feind? Trotz Teufel, Welt und Höllenpfort, Herr Jesu, du bist unser Hort!

The newborn child, the dearly beloved infant Jesus, brings a new year once again to the chosen Christian flock.

At this the angels rejoice as they happily hover around us and sing out in the open air that God is reconciled to us.

If God is reconciled and is our friend, what can the evil foe do to us? Despite devil, world, and gate of Hell, Lord Jesus, you are our refuge!

Du bringt das rechte Jubeljahr, Was trauern wir dann immerdar? Frisch auf, es ist jetzt Singens Zeit; Herr Jesu, du wendst alles Leid! You bring the true year of jubilation; why then do we constantly mourn? Take heart, it is now time to sing! Lord Jesus, you avert all suffering!

MAGNIFICAT

Magnificat anima mea Dominum Et exsulatvit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est et sanctum nomen eius. Et misericordia eius a progenie in progenies timentibus eum. **Fecit potentiam** in brachio suo: dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles. Esurientes implevit bonis et divites dimisit inanes. Suscepit Israel puerum suum recordatus misericordiae suae. **Sicut locutus** est ad patres nostros.

Abraham et semini eius in saecula.

et in saecula saeculorum. Amen.

Gloria Patri, Gloria Filio,

et Spiritui Sancto, sicut erat in principio,

et nunc et semper,

My soul magnifies the Lord And my spirit rejoices in God my Savior. For he has regarded the lowliness of his handmaiden, for behold, henceforth all generations shall call me blessed. For he who is mighty has done great things for me, and holy is his name. And his mercy is from age to age, on those that fear him. He puts forth his arm in strength, and scatters the proud-hearted. He has put down the mighty from their thrones and exalted the humble. He has filled the hungry with good things, and the rich he has sent empty away. He has helped his servant Israel in remembrance of his mercy. As he spoke to our fathers. to Abraham and his descendants forever. Glory to the Father, and the Son, and the Holy Spirit. As it was in the beginning, is now and always, and unto all the ages. Amen.

PROGRAM NOTES

A Baroque Christmas? Where is Bach's *Magnificat* or *Christmas Oratorio*? What about Handel's *Messiah*? These are the works that are most likely to come to mind when the words "Baroque" and "Christmas" are joined together in reference to choral music. Yet neither of these masters of the high Baroque is included in tonight's presentation of Christmas music from the years between 1627 and 1781 — spanning the lifetimes of the four composers whose works you will hear tonight.

The concert opens with an *a cappella* motet by the Polish composer **Grzegorz Gerwazy Gorczycki.** Although you may never have heard of him, in his day he was sometimes called "the Polish Handel." Born in a village in Silesia sometime around 1665, he is known to have studied theology at Vienna University in 1689, and at Prague University sometime between then and 1692. Somewhere along the way he obviously must have studied music as well, because after his ordination in 1692 he held a position where one of his duties was to direct music in the chapel. In 1694 he moved to Kraków,

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Songs of the Season Sing-Off

ACS welcomes the ensembles chosen for our 2016 Songs of the Season Sing-Off, ACS's annual choral grant program held among Alexandria and surrounding area youth singing groups. Our main goal for the Sing-Off is to share our love of choral singing with the youth of Alexandria and surrounding communities and to raise awareness about choral singing opportunities in our community. ACS singers hail from all walks of life and all kinds of professional backgrounds outyside of music. There IS singing after graduation!

In addition to singing at ACS's holiday concert, each chosen ensemble's vocal music program is awarded a \$500 grant! If you know a talented group of young singers looking for a performance opportunity, this could be for them! For more information, and to see previous winners, please visit our website at http://www.alexandriachoralsociety.org/singoff.

St. James School Children's Choir

Natalie Keffalas, *Director* Elisabeth Turco, *Accompanist*

Cora Campbell	Sydney McCarton	Lyla Vazquez
Sophia Davis	Elise McDonald	Alexandra Williams
Allyson Hamilton	Ashley Michaelis	Jenna Williams
Grace Hart	Clara Moschella	Lila Williams
Campbell Kenney	Olivia Newberry	Felicity Wolf
Andre Koutze	Gabrielle Resta	Frances Wolf
Julia Latessa	Ella Rohall	

The St. James Children's Choir consists of 115 singers in grades 3-8. The group rehearses every other week and sings at liturgies and other Parish and community events throughout the school year. Tonight's small group ensemble features singers from grades 5-8.

Rocky Run Middle School's Advanced Women's Choir

Lynn Christman, *Director* Robin Beckman, *Accompanist*

Shelby Ale	Anina Jojo	Kyla Nguyen
Kara Barnes	Aadi Karthikeyan	Thirtha Poruthikode
Sameeksha Chintakrindi	Clara Metzinger	Unnivelan
Jillian Damrymple	Devika Mittal	Lesly Rivas
Hannah Diehl	Valerie Moskote	Anjali Sanghavi
Hana Eid	Rodriguez	Salem Soloman
Lillian Haney	Kylee Mudge	Serena Wang
Christina Huynh	Olivia Newsome	Nikitha Yemisetty

The Rocky Run Middle School Advanced Women's Choir is made up of 22 8th grade girls who auditioned to be in this choir. They are dedicated and very quick learners challenging themselves to learn more about music, their voices and how to blend, create and perform. Tonight's group is most of the Ensemble, with a few having left for other countries during the Holiday season.

and in 1698 became director of music of the Wawel Cathedral chapel there, a position he held until his death in 1734.

Many of his choral works, all using liturgical Latin texts, were written in the *stile antico*, showing a masterful use of counterpoint, reminiscent of Renaissance music. He also showed great skill in the more "modern" and popular *concertante* style, which included instrumental ensemble as well as choir.

Jesu Redemptor omnium belongs to the former category. In it, he has set the oddnumbered verses of the hymn for Vespers and Matins on Christmas Day. The music alternates between totally homophonic passages and melismatic polyphony, a true gem of the Baroque which deserves to be much more frequently performed.

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

Unlike many composers of his day, Telemann was not primarily an organist. He came from an educated family, and his schooling included instruction in Latin, rhetoric, and dialect. He developed an interest in German poetry, and by the time he was 10 he had learned to play several instruments, studied the compositions of his music master, and tried his hand at writing music. At the age of 12 he was composing an opera, and the story is that his instruments were taken away and he was forbidden to have anything to do with music. He was sent away to a different school, but the superintendent there was interested in music theory, and Telemann was allowed to continue his musical studies.

Although today we tend to think of the period from 1720 to 1750 as dominated by Bach, Telemann was more widely known in his own time. Not only was he amazingly prolific, but because he published so many of his compositions, his music was accessible both to performers and to critics and theorists. Criticized by 19th-century Bach scholars as superficial, Telemann has regained some of his lost popularity in the present day.

Although church cantatas were rarely published in the 18th century, the four complete annual cycles of Telemann's cantatas that were published between 1724 and 1748 provided a vast selection for both contemporary and future musicians to choose among. The cantata heard in tonight's concert, *Hosianna dem Sohne David*, includes chorus and chorale settings for SAB choir, plus one recitative and two arias. Much of the cantata repertoire of the time deliberately resembled opera in style, since it was felt that "...even in church we are only human beings, susceptible to human representations." (Martin Ruhnke)

Telemann was noted for providing cantatas that could be used by smaller churches with limited resources. This cantata includes a chorus of three parts, with a notation by the composer that it could also be performed by only the upper two parts, but "... in order to avoid wasting the time of a bass singer who may be present I have written a third line ... for him" The music of the second chorale may sound familiar: not surprising, since the melody is that of Hans Leo Hassler's Passion Chorale, better known in the harmonization by Johann Sebastian Bach.

The date and place of birth of **Dietrich Buxtehude** are undocumented, and even his nationality is open to question. His family had originally come from the town of Buxtehude, southwest of Hamburg, but had settled in Oldesloe, which was at that time under Danish control. Buxtehude himself recognized Denmark as his native country, although he lived and worked in Germany and became a citizen of Lübeck, where he held the position of organist at the Marienkirche. His marriage to the daughter of his predecessor may have been a condition of his employment; this was not unusual at the time, and at Buxtehude's death, his successor married Buxtehude's daughter.

As is so often the case with Baroque composers, Buxtehude is best known for his organ music, but he also left an impressive body of choral music. Of his 128 complete surviving vocal works, nearly all have sacred texts. Cyriakus Schneegaß, who wrote the hymn *Das neugeborne Kindelein*, was a pastor in a rural community in Thuringia, and wrote most of his hymns for the use of his own congregation. The text is joyous, but reminds us that Jesus was born to reconcile God and humanity. Unlike the Telemann cantata, this work is entirely choral, with no solo arias and no closing chorale. An instrumental ritornello is interspersed in typical Baroque style.

Antonio Vivaldi was perhaps the most original and influential Italian composer of his generation. His father was a professional violinist, and even as Antonio was being trained for the priesthood, he continued to study violin with his father. He was ordained as a priest in 1703, and soon afterward received his first official post as maestro di violino at the Pio Ospedale della Pietà, an orphanage for girls specializing in musical training for those who showed talent. After his appointment at the Ospedale ended, he traveled extensively in many parts of Europe, and his connections with the Bohemian Count Wenzeslaus von Morzin, to whom the famous four violin concertos portraying the seasons are dedicated, may serve to explain why the manuscript of the *Magnificat* was found in the National Museum at Prague, where it had languished, unpublished, until 1960.

Although we know him best today as a composer of instrumental music, Vivaldi wrote many operas and choral works. The manuscript for this setting of the *Magnificat*, a familiar Christmas text based on the words of Mary in response to the Annunciation, exists in two versions. One, which is assumed to be the original, has short sections for four soloists, in various combinations, as well as the sections for SATB chorus. In the other version, there are extensive solo passages for soprano and alto only, while the chorus sections remain the same. The fact that each of the solo arias has a different girl's name on the manuscript suggests that this version was intended to show off star pupils in a school concert at the orphanage. It is this latter version that Alexandria Choral Society presents tonight, with three sopranos and two altos representing the composer's designated students.

The audience is invited to end the concert by joining the chorus in two familiar carols: *Angels we have heard on high*, a French carol with Baroque-style melismatic passages in the refrain, and *Joy to the world*, often attributed to Handel. It should be noted that there is no known documentary evidence that Handel wrote it, and its resemblance to his *Messiah* consists in the opening four notes, which reflect the opening melody of the chorus in "Glory to God," and the notes of the refrain, which resemble the introduction to "Comfort ye." Regardless of authorship, it is one of the most popular Christmas carols.

~ Mimi Stevens



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visit our website

www.alexandriachoralsociety.org

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Alexandria Choral Society

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Vida Antolin-Jenkins	Angela Ammerman	Johnny Beasley
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Kyle Jennings	Claire McCaskill	Peter Carlson
Olivia Prevost Karr	Kristina Meacham	Rocky Ebener
Rachel Knapp	Kelly Miskowski	Clifford Gay
Chelsea Majors	Sarah Mosby	Tom Giannetti
Margaret McLaughlin	Kimberly O'Bryan	Joshua Heit
Karen Minatelli	Carol Proudfit	Terry Langendoen
Heather Philips	Amanda Ridlington	Russell Moll
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Pro Coro Alexandria

Altos	
Jennifer Anvari	
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Leah Kirk	
Kristina Meacham	
Kimberly O'Bryan	

TenorsBassesJohnny BeasleyZach ByersTom BurtonRocky EbenerJJ NormanRussell MollJeff SimmonsRichard SimpsonBen Stone

Rosedale Quartet

Sarah D'Angelo, violin I Megan Yanik, viola Steffani Kitayama, violin II Kacy Clopton, cello

ABOUT THE ARTISTS

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



Brian Gendron serves as Artistic Director of the Alexandria Choral Society. Since he joined the organization in 2009, the choir has shared the stage with the Alexandria Symphony Orchestra for Mozart's Requiem, Orff's Carmina Burana, Verdi's Messa da Requiem, Holst's The Planets, and the world premiere of Kim Allen Kluge's River Poem. They have presented Beethoven's Symphony No. 9, Brahms' Schicksalslied, Haydn's The Creation, Pärt's Berliner Messe, and Vivaldi's Gloria, and have led Handel's Messiah at the John F. Kennedy Center for the Performing Arts. Pro Coro Alexandria, a chamber choir founded in 2012 as the organization's outreach ensemble, premiered Truman

Harris and David Teie's ... again and ever again with Eclipse Chamber Orchestra. They have also collaborated with Virginia Chamber Orchestra and performed at the National Gallery of Art.

With a great passion for choral-orchestral repertoire, Gendron was on the podium for Brahms' *Ein deutsches Requiem*, Beethoven's *Mass in C*, Haydn's *Lord Nelson Mass*, and Mozart's *Coronation Mass*. He prepared Stravinsky's *Symphony of Psalms* for the Roanoke Symphony Orchestra and Vaughan Williams' *Dona Nobis Pacem* for the New River Valley Symphony. Gendron conducted the Kansas City Baroque Consortium in a performance of Handel's *Dixit Dominus*, and led a series of concerts featuring the cantatas of J.S. Bach, as well as his *Mass in B minor*.

Previously, Gendron served as Artistic Director of the Grammy Award winning Maryland Boy Choir, who appeared at the Music Center at Strathmore and Clarice Smith Performing Arts Center, as well as in concert performances of Mussorgsky's *Boris Godunov* with Mariinsky Opera and Puccini's *La Bohème* with Baltimore Concert Opera. His previous teaching appointments include Conductor-in-Residence at Hollins University and Director of Choral Activities at Virginia Tech. His university ensembles appeared in Carnegie Hall, Brooklyn Academy of Music's Howard Gilman Opera Theater, and the Washington National Cathedral.

Gendron served as Chorus Master for Opera Roanoke productions of Handel's Acis and Galatea, Britten's Noye's Fludde, Verdi's Macbeth and Otello, and Beethoven's Fidelio. He also joined the American Opera Theater team for Charpentier's David et Jonathas, Purcell's Dido and Aeneas, Blow's Venus and Adonis, and a staged production of Handel's Messiah. Gendron conducted the world premiere of Sean Pflueger's Children in the Mist for Riverbend Opera and was Music Director for Michael Gordon's Lightning at Our Feet, which was co-produced by Virginia Tech Theater Arts and New York City's Ridge Theater.

Gendron earned degrees from Central Michigan University and the University of Illinois at Urbana-Champaign. He has presented interest sessions and conducted invitational performances for the American Choral Directors Association, Virginia Music Educators Association, and Virginia Music Teachers Association. Gendron currently leads the choirs at St. James Catholic Church in Falls Church, Virginia.

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



Carissimi's *Jephte*, in which she is a soloist. As a pianist, she also accompanies Six Degree Singers, a choir based in Silver Spring, MD. She studied at Shenandoah University where she accompanied several ensembles, master classes and recitals.



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

She has recorded with the Washington National Cathedral Chamber Orchestra.

Ms. D'Angelo maintains teaching studios in Olney, MD, the Lowell School in Washington DC, and is a faculty member of chamberSTRINGS Summer Music Workshop outside of Philadelphia, PA.

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

Violinist **Steffani Kitayama** has performed and taught throughout the country. She holds performance degrees from the University of Cincinnati College Conservatory Music and Northwestern University studying with Won-Bin Yim and Blair Milton. As a performer, she has been a part of the Civic Orchestra of Chicago, National Repertory Orchestra, Orchestra Iowa, and the Aspen Music Festival. While playing with the Civic Orchestra of Chicago, she was a member of the community outreach based MusiCorps Quartet and worked closely with Yo Yo Ma for two years.



Currently residing in DC, she performs with Grammy nominated Inscape chamber orchestra, the New Orchestra of Washington, and various chamber collaborations throughout the States. A passionate chamber musician, she has studied with some of the greatest quartet players, notably Mathias Tacke of the Vermeer Quartet and members of the Takács, the Tokyo, and the St. Lawrence String Quartets.

Recently, she has performed with Simon Fischer, Peter Salaff, members of the Cavani Quartet, and is the second violinist of the Phoenix Quartet with Gabriel

Bolkosky, Andrew Duckles, and Miriam Bolkosky. The members of the Phoenix Quartet perform and teach around the country and are involved in PhoenixPhest, a chamber music festival intent on creative environment based in collaboration, self-confidence and joyful artistic expression.

Violist Megan Yanik enjoys a multifaceted career as a performer, teacher, and administrator. She has performed with orchestras throughout the United States, including the Detroit Symphony Orchestra, Boston Symphony Orchestra, Baltimore Symphony, Toledo Symphony and Richmond Symphony. She has won prizes in several competitions, including first prize in the National ASTA solo competition. Dedicated to the education of young people, she has held teaching positions at Bowling Green State University and George Mason University and served as faculty at the Zephyr Chamber Music Festival in Courmayeur, Italy and the Brevard Music Center. Dr. Yanik holds degrees in viola performance from Rice University (BM), the New England Conservatory (MM), and the University of Michigan (DMA), where her teachers have included Karen Ritscher, James Dunham, Martha Katz, and Yizhak Schotten.

Dr. Yanik is currently a member of the Inscape Chamber Orchestra, based in Bethesda, MD. She is also the Music Department Chair at the Capitol Hill Arts Workshop in Washington, D.C. and works at the United States Copyright Office in the Performing Arts Division at the Library of Congress.



Cellist **Kacy Clopton** has captivated audiences all over the world. She holds a Graduate Diploma and Master of Music degree from the New England Conservatory, as well as a Bachelor of Music degree from the School of Music at the University of Maryland. Ms. Clopton won the Strings Concerto Competition at NEC in 2010 and had the honor of performing Prokofiev's Sinfonia Concertante in Jordan Hall under the baton of Hugh Wolff. Most recently, she has collaborated with famed conductor and composer Esa-Pekka Salonen and given several attention-grabbing performances of his newest works for cello. When giving the Boston premiere of Salonen's *Mania*, a demanding work for cello and orchestra, the

Boston Globe described Ms. Clopton as a "superb soloist". On the opposite coast, the San Francisco Chronicle pronounced her a "true virtuoso," in her West-coast premieres of several of Salonen's works in an evening dedicated to this celebrated composer.

Ms. Clopton has been most active as a chamber musician in her professional life. She is the founding cellist of Excelsa Quartet. Formed in 2009 while studying together at New England Conservatory, they went on to work closely with the Alban Berg Quartet at the Hochschule Köln in Germany for two years. While studying there, they won several international prizes including the Prix du Public at the Illzach Competition, First Prize and Grand Prize at the Charles Hennen Competition in the Netherlands, and they were recently finalists in the renowned Franz Schubert & Modern Music Competition. In 2012, Excelsa Quartet returned to the United States and shortly thereafter the quartet was appointed as the Graduate Fellowship String Quartet at the University of Maryland. Ms. Clopton is currently a Doctoral Candidate at the UMD School of Music. She plays with many notable local ensembles including the National Symphony Orchestra, Eclipse Chamber Orchestra, Alexandria Symphony, and Inscape Chamber Ensemble.