Washington Metropolitan Philharmonic
and NOVA Community Chorus
3 PM, March 29th at The Church of the Epiphany and 3 PM, April 5th at Bishop Ireton H.S.

Requiem, Op. 9

Maurice Durufle

NOVA Community Chorus, conducted by Dr. Mark Whitmire

I  Introit - Chorus                      V  Pie Jesu - Mezzo Soprano solo
II  Kyrie - Chorus                     VI  Agnus Dei - Chorus
III Domine Jesu Christe -            VII  Lux aeterna - Chorus
                      Chorus and Baritone solo     VIII  Libera me - Chorus and Baritone solo
IV  Sanctus - Chorus                   IX  In Paradisum - Chorus

Intermission

Concerto for Percussion (world premiere)  James Kazik
with percussionist Joanna Dabrowska
I.  Moderato
II.  Andante
III. Presto

Rhapsody on a Theme of Paganini, Op. 43

Sergei Rachmaninoff

With pianist Carolyn Colton, WMPA 2008 Concerto Competition Winner
INTRODUCTION – Allegro vivace
TEMA L’istso tempo
VARIATION II L’istso tempo
VARIATION III L’istso tempo
VARIATION IV Piu vivo
VARIATION V Tempo precedente
VARIATION VI L’istso tempo
VARIATION VII Meno mosso, a tempo moderato
VARIATION VIII Tempo I
VARIATION IX L’istso tempo
VARIATION X a2 poco marcato
VARIATION XI Moderato
VARIATION XII Tempo di Minuetto
VARIATION XIII Allegro
VARIATION XIV L’istso tempo
VARIATION XV Piu vivo Scherazando
VARIATION XVI Allegretto
VARIATION XVII
VARIATION XVIII Andante cantabile
VARIATION XIX L’istso tempo
VARIATION XX Un poco piu vivo
VARIATION XXI Un poco piu vivo
VARIATION XXII Un poco piu vivo (alle breve)
VARIATIONXXIII L’istso tempo
VARIATIONXXIV A tempo poco meno mosso

OUR NEXT CONCERT

May 31, 3PM The Church of the Epiphany and June 7, 3PM Bishop Ireton H.S.

Jaromir Weinberger:  Under the Spreading Chestnut Tree (Variations and Fugue on an old English tune)
Toru Takemitsu:  Tree Line
Jean Pascal Bientus:  The Butterfly Tree with narrator/soprano Tia Wortham
Jennifer Higdon:  River Sings to the Trees
Haskell Small:  Scraps - (12 very little pieces of blues and jazz) (World Premiere)
Washington Metropolitan Philharmonic

Violin
Tim Kidder, Concertmaster
Joel Ang
Christopher Bruce
Sheyna Burt
Veronica DeVore
Ryan Hsu
Jennifer Ngai
Suzanna Sitomer

Violin II
Slavica Illic*
Kendra Chambers
Rebecca Edelstein
Michelle Kanter
Jennifer Kuo
Larisa Marian
Maurice McCreary
Gilliam Ryan
Jane Thell

Viola
Andrea Marlowe*
Jennifer Armstrong
Cesse Ip
Michael Harmata
Dennis Murphy
Marquita Ntim
Kirsten Snyder

Cello
Ryan Bridgland*
Moya Atkinson
David Bates

* Principal

Patty Blanchard
Brianna Lynn
Rebecca Maxon
Amy Medearis
John Schelleng
Abigail Spangler

Bass
Bill Bentgen*
Patrick Cheatham
Peter Ostie
Brian Roy
Katherine Saalbach

Flute
Lynn Zimmerman-Bell*
Susan Brockman
Crystal Safarian

Oboe
Emily Bentgen*
Principal Oboist’s chair
supported by an
anonymous donation in
memory of Richard
White

Ryan Batchelder

English Horn
Barry Traylor

Clarinet
Richard Rubock*
Frederick Custer

Bass Clarinet
David Spiegelthal

Bassoon
Samantha Brenner*
Mary Dugan

Horn
Jay Chadwick*
Jami Bolton
Wendy Chinn
Lisa Motley

Trumpet
Brett Lemley*
Matthew Wlezien
Rashid Hughes

Trombone
Kirsten Lieswarfield*
John Jonas
Brad Swanson

Harp
Heidi Sturniolo

Celesta
Stephen Bertino

Timpani
Anna Viviano

Percussion
Rick Puzzo*
Paul Durning
Bruce Davies

Librarian
Nancy James

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John Reiser
NOVA Community Chorus
Dr. Mark Whitmire, Director
Christine Hagan, Accompanist

Soprano 1
Lene Jensen
Carol Knowles
Terri LaGoe*
Jeanne Lapierre*
Wendy Lea
Phyllis McKenzie
Rosemary McKillips
Carolyn Miller
Carol Moore
Anna Marie Pereira
Amanda Price*
Judith Robb*
Maria Rynn
Kathy Soucie
Lisa Twedt*
Antonia FD Vassar*
Mary Yee
Kimberly Young

Soprano 2
Cathy Brown
Lisa Clark
Pat Connors
Mary-Jo Cooney
Shellie Grant*
Christine Hagan*
Margaret Harrison*
Sheila Keys
Sabrina LaFleur*
Barbara Lowrey
Marty Maher*
Diane McEldowney
Jill Meyer
Debbie Nash
Althea Schottman
Nancy Ruth Wood
Ruth Herndon
JoVan Howard
Joyce Lombardi
Tyra Newman
Vicki Ratcliffe
Annette Reilly
Baiba Seefer
Carol Uri*
Barbara Wade
Grace White*
Judy Wulf*
*indicates treble semi-chorus (Choeur d’enfant)

Alto 1
Arlene Brigida
Ellie Briscoe
Kate Cantrell
Linda Crawford
Leslie Davies
Martha Evans
Pat Flagg
Holly Hambley
Christine Iffrig
Elizabeth McGinley
Michelle Neyland
Deborah Peetz*
Carol Pelenberg*
Maria Rinaldi
Jane Roning

Alto 2
Whitney Armenia*
Susan Bilodeau
Sarah Bordelon
Nancy Ford-Kohne
Martha Halperin
Izola Hawkins

Tenor 1
Burd Boonyoo
Tom Donlan
Estee Herndon
Christopher
Mastromarino
Andrew McFadden
Rick Mellott
Jacob Oquendo
Bill Reilly
Bob Trexler

Tenor 2
Bobby Barnes
John Connors
Ray Gavert
Larry Goldschmidt
Bill Meyer

Francisco Robles
Chris Rock
Fred Schottman
Alex Thomas

Bass 1
John Clark
Bernie Cohen
Lock Handley
Delonte Hardy
Jacques Holden
Richard Kennedy
Ray Lombardi
Tom Ondra
Jim Stewart
Fred Wulf

Bass 2
Richard Ardini
Bill Brown
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The NOVA Community Chorus

The NOVA Community Chorus, an eighty-voice ensemble directed by Dr. Mark Whitmire, combines singers from the NVCC Music Program and the surrounding community. The chorus has distinguished itself both locally and internationally. It performs regularly at the Rachel M. Schlesinger Concert Hall and Arts Center with the Alexandria Campus Band, the Alexandria Symphony, and the Washington Metropolitan Philharmonic. Special engagements in recent years have included Carnegie Hall, the Lincoln Center, and the National Theater. The chorus toured Spain and performed at the 1992 World's Fair in Seville. Invited to perform at Gloucester Cathedral's Evensong Services, the chorus traveled to England in 2003.

Dr. Mark Whitmire, Director of the NOVA Community Chorus and Professor of Music at NVCC (Alexandria), holds degrees from Abilene Christian University, the University of Texas, and the University of Maryland, where he received the Doctor of Musical Arts degree. Further studies include Dartmouth College and the Britten-Pears School in Aldeburgh, England, where he studied with Sir Peter Pears. Dr. Whitmire has received numerous grants and awards including a grant from the National Endowment for the Humanities for research and writing on the music of Benjamin Britten. He was named Outstanding Faculty of the Year by the College in 1990. Dr. Whitmire has been a regular guest conductor of the Philharmonic since 1991, and is the music faculty liaison in the College/community partnership that has been established between the college and Washington Metropolitan Philharmonic Association.
Notes From the Composer, James Kazik

Percussion Concerto (world premiere) with Percussionist Joanna

The Concerto for Percussion is a piece written in three movements in the spirit of two very basic concepts of spaces, "large" and "small" in their respective and relative areas of music: rhythm, harmony and melody. The first and third movements are the best representations of this interaction, from the subtle discontented rustlings to the savage percussion and marcato and second movement is an non-lyrical instrument into a create exotic atmospheres and challenge to present the exceeds a listeners expectation for I get no greater delight member say "I never knew or sound like that".

To me, there is a peculiar simplicity in the essence of a akin to simple machines, the that they are either on or off, complete rest. This is, of simplification, and centuries technological advances have into something much more profound. However, it was poundings of the orchestral martellato strings. The attempt to make an otherwise lyrical instrument and also to soundscapes. I think it a great instrument in a way that of what an instrument can do, than when I hear an audience that instrument could do that, and somewhat endearing percussion instrument that is concept of ones and zeroes, in struck and vibrating, or at course, an overt of development and refined the art of percussion wonderful, powerful and this rugged simplicity that led me to explore that nature of percussion in this piece, both in reference to it and equally in deference, and to find a way to do justice to the instruments and their capabilities.

It features the talents of percussionist Joanna DaBrowska, and her combination of technical artistry and lyricism and expressive depth, which I hoped to capture in this work.

Mr. Kazik holds a B.M. in Composition/Theory from the University of Minnesota where he studied composition with Judith Lang Zaimont, arranging with Adi Yeshaya, orchestration with Pulitzer Prize winning composer Dominick Argento, and trombone with Thomas Ashworth. After pursing a composition degree, Mr. Kazik completed a M. M. in Trombone from the University of North Texas where he studied trombone with Vern Kagarice and Tony Baker, and studied composition with Cindy McTee. As a trombonist, Mr. Kazik was a finalist in the 2000 Minnesota Orchestra-Zellmer Competition. He was part of the 1998 Remington Trombone choir winners and was part of the "Bravura" trombone octet, which won 2 consecutive Downbeat awards for best classical chamber ensemble. As a composer, his works, particularly those for trombone, continue to win acclaim both here and abroad.

James Kazik is currently a staff arranger for the U.S. Army Band "Pershing's Own" and freelance copyist. His arrangements have been played by the National Symphony Orchestra, and recorded by Joseph Alessi and the Juilliard Trombone Choir, and heard on his latest recording Return to Sorrento. Mr. Kazik has also written several solo works for orchestra, trombone and trombone ensemble. His quartet, "2002: Three Movements for Four Trombones", was the required piece for the 2002 International Trombone Association Quartet Competition. In addition, he has written for many collegiate trombone ensembles including the University of North Texas Trombone
Rhapsody on a Theme of Paganini, Op. 43

Born into an aristocratic family in Tsarist Russia, Sergei Rachmaninoff led a varied life. His first compositional successes were piano pieces he composed for his numerous recital appearances. The piano figures prominently in his output with four concerti, two sonatas, the Rhapsody on a Theme of Paganini and numerous smaller works for piano solo. As his fame as a soloist spread throughout the world and his music reached a larger audience, his reputation as a composer grew. Rachmaninoff once told his editor that he did not know which was his “true calling – that of a composer, pianist, or conductor . . . I am constantly troubled by the misgiving that, in venturing into too many fields, I may have failed to make the best use of my life.”

Always a proponent of the Romantic style, Rachmaninoff’s music is filled with longing melodies and lush harmonies – an idiom he retained long after more experimental techniques became the norm. Rachmaninoff developed a personal idiom of keyboard writing patterned somewhat after Chopin and Liszt but strongly individual and drawn from his own tendencies as a pianist. His large works for piano and orchestra are characterized by their rich beauty, as well as great technical brilliance and difficulty.

The young composer had to overcome several emotional hurdles, but none was as troublesome as the one he faced in his mid-twenties. Despite his great promise as the leader of a new generation of Russian composers, the harsh reception of his First Symphony (1897) could not have been more brutal. Cesar Cui declared that the work sounded like the product of “a conservatory in Hell.” The depression that ensued caused an unusually dry period in Rachmaninoff’s compositional output. After three years, he decided to seek help, eventually settling on hypnosis. The composer received considerable relief with Dr. Nicolai Dahl and was so grateful he dedicated the Second Piano Concerto to the hypnotist. However, the idea of composing another symphony simply terrified Rachmaninoff. Balancing this fear with the void he felt by not composing for orchestra, Rachmaninoff decided on another approach to restore his creative flow – seclusion. In 1906 he left his conducting position with the Bolshoi Opera and went to Germany. In an isolated house near Dresden, he immersed himself in composition. Surprisingly, the first work he wrote was the Second Symphony. The premieres in St. Petersburg and Moscow in February of 1908 (accounts differ as to which was given first), both conducted by the composer, met with great popular and critical acclaim. He had finally overcome the horrors of 1897.

Rachmaninoff’s creative life continued to be successful for nearly two decades. New works poured from his pen, but the Bolshevik Revolution of 1917 changed everything. Rachmaninoff and his family fled Russia again, eventually settling in California. His career also took a new direction as he had to perform as a full-time concert pianist in order to earn a living. Rachmaninoff’s frequency of new works dropped from several each year before the war to just five works between 1918 and his death in 1943. Undoubtedly, the most popular of these is the Rhapsody on a Theme of Paganini from 1934.

The Rhapsody is a set of twenty-four variations on Nicolò Paganini’s Twenty-Fourth Caprice from 1805. Although the work is not designated as a piano concerto, it behaves like one with the variations organized to produce the illusion of the customary three-movement fast-slow-fast concerto framework. Paganini’s theme appears only after a fleeting introduction and the first
variation — itself a fragmented version of the theme. Rachmaninoff’s rapid-fire approach presents one variation after another, each exploring a different feature of the original melody. Perhaps the most notable occurrence is the use of the Dies Irae (Day of wrath) chant from the Latin Requiem Mass of the Roman Catholic liturgy. For Rachmaninoff, this theme represents the darker side of superstition and hearkens back to the many legends surrounding the lanky, dark, and mysterious figure of the devilishly virtuosic Paganini.

The middle section of the Rhapsody begins with an ethereal cadenza, giving way to one of Rachmaninoff’s most beloved melodies. Lush and romantic, the eighteenth variation begins with the piano alone, but is joined by the orchestra and builds gradually to a breathtaking and emotional fortissimo. With the next variation comes a brisk tempo and the start of Rachmaninoff’s final movement. As in the early part of the work, the variations proceed quickly. As the theme gradually reassembles from its fragmentation, so returns the Dies Irae chant in the brass, this time fortissimo. The Rhapsody ends with one final concise gesture, reminiscent of the beginning.

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Carolyn Colton

Carolyn Anne Colton, daughter of Ken and Nancy Colton, is a rising eleventh-grader in the gifted and talented program at Walt Whitman High School in Bethesda, Maryland. Most recently, she was the grand prize winner in the Washington Philharmonic Concerto Competition and will play Rhapsody on a Theme by Paganini by Rachmaninoff with the orchestra this spring at Schlesinger Hall and a special solo performance in the Church of the Epiphany concert series. She was the Alternate in the MTNA Baldwin Piano Competition for the state of Virginia in 2004, and was selected as the First Prize winner of the Baldwin Composition Competition for the State of Maryland in 2006 and Second Prize winner in the northeastern division. As a winner in the American Fine Arts Festival, she performed as a soloist at the Weill Recital Hall, Carnegie Hall when she was eleven and has appeared in the Alden Theater Rising Star Program in McLean, Virginia, and at Sumner Auditorium where she received second prize in musical composition for the Friday Morning Music Club in Washington, D.C. She has received First Prize in the Northern Virginia Music Teacher’s Concerto Competition and has been a laureate in many other competitions including the Ruth P. Cogen, the Marlin-Engel, and the Asian International Competitions. She has done master classes with Eugeny Kulokov, Anne Schein, Alexander Paley, Andrew Simpson and others. Formerly a student in the honor’s program at the Levine School, she currently studies with Santiago Rodriguez at the University of Maryland.
Requiem, op. 9 : NOVA Community Chorus

The degree to which Maurice Duruflé’s musical background was connected to Gregorian chant is astounding. Born in Normandy in 1902, he sang in the boy’s choir at a church in Rouen. During later studies in Paris, he served as assistant organist at the Church of Sainte Clotilde and the Cathedral of Notre Dame. All of these churches conducted Mass using Gregorian chant, a practice that has remained virtually unchanged since its adoption in the Frankish kingdom was ordered by Charlemagne in the eighth century. After nearly two decades of studying within this system, Duruflé was very well versed in its practice. In addition to his post at the Paris Conservatoire, which he held from 1942 until 1970, he served as organist at the Church of Saint Étienne du Mont in Paris from 1930 until his death in 1986 – a position he held for fifty-six years.

Duruflé’s fame grew almost entirely from his abilities as an organist. His scant fifteen compositions are not many in number – mostly for organ or chorus – but they display a unique musical language. From his beloved Debussy, Duruflé gained an expert sense of musical texture. The organ composers of the Paris Conservatoire – most notably his mentor Louis Vierne – instilled within him a preoccupation with the subtle nuances of musical timbre. These influences filtered back through his deep knowledge of liturgical music to fulfill his goal of being the “liturgical, meditative, and mediatory between the congregation and the Creator” in his function as both church organist and composer.
Durufle’s most popular work is his Requiem, composed in 1947. In this reserved and humble masterpiece, the composer’s many influences are apparent, especially his attachment to the Gregorian tradition. Durufle explained his piece with great candor:

"This Requiem is entirely composed on Gregorian themes from the Requiem Mass. Sometimes the text has been respected as a whole, with no intervention from the orchestra, which plays a supporting role or comments on the proceedings, or sometimes I am inspired or even completely carried away, as for example in certain developments suggested by the Latin text, notably in the Domine Jesu Christe, the Sanctus or the Libera me."

"Generally I have above all sought to enter into the particular style of Gregorian melodies and have been compelled to reconcile as far as possible the Gregorian rhythm, as established by the Benedictines of Solesmes, with the requirements of modern barrings. As far as the musical form of each of the movements of the Requiem is concerned, it is inspired by the form suggested in the liturgy. The organ has only an episodic part to play. It intervenes not to support the choir, but only to underline certain accents or to bring momentary relief from the too human sounds of the orchestra. It represents the idea of peace, of faith and of hope."

Perhaps the most striking feature of this work is its overwhelming sense of metric suspension. The text is of utmost importance and flows without being forced into a prescribed meter. This naturally fluid sound is actually notated in great detail, providing probably the greatest challenge for the performers.

Originally for organ and voices, the present version for orchestra dates from the composer’s 1961 revision of the work. Durufle’s orchestration is masterful in its restraint. Although the listener could hardly detect it, the size of the ensemble is quite extraordinary with triple woodwinds (except just two bassoons), organ, celesta, and an impressive array of brass instruments. Durufle uses this colorful palette to his advantage, mixing subtle hues from the available forces, but almost never calling for the full ensemble to play at once.

Like the other great pastoral French Requiem by Gabriel Fauré, this setting omits the apocalyptic “Dies irae” – the sequence that describes Judgment Day in harrowing detail. Instead, Durufle created a work that is meditative and placid, perhaps best characterized by the foggy opening texture of the “Introit.” When the voices enter, it is almost like they rise mysteriously from the mist with the men intoning the Latin chant, then the women in wordless counterpoint. This section connects directly to the “Kyrie.” Throughout the rest of the Requiem, the volume remains reverently quiet, but with occasional outbursts – for instance, the “Sanctus” begins to gain strength on the word “Hosanna,” building to a dazzling climax with “in excelsis.” However, the spiritual core of this magnificent work lies in the peaceful “Pie Jesu” and otherworldly “In Paradisum.” In this final section, Durufle blurs any sense of tonality with the entire chorus intoning, “May the choir of angels receive thee, and with Lazarus, who once was poor, mayest thou have eternal rest.” A slight dissonance is always present, especially in the final chord. This extended harmony (an F#9 chord) does not really fit into the tonality of the work, nor does it provide any sense of inappropriate dissonance. It gives no feeling of finality. Could this be Durufle’s musical depiction of eternity?

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Requiem, op. 9

Introit
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet.

Kyrie
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Domine Jesu Christe
O Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu; libera eas de ore leonis, ne absorbant eas tartarum, ne cadant in obscurum. Sed signifer sanctus Michael repraesentet eas in lucem sanctam: Quam olim Abraham et semini ejus. Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam.

Sanctus

Pie Jesu
Pie Jesu Domine, dona eis requiem. Dona eis requiem sempiternam.

Introit
Eternal rest grant unto them, O Lord, and may perpetual light shine upon them. A hymn becometh Thee, O God, in Sion, and unto Thee shall a vow be paid in Jerusalem. Listen to my prayer, unto Thee all flesh shall come.

Kyrie
Lord, have mercy upon us. Christ have mercy upon us. Lord, have mercy upon us.

Domine Jesu Christe
Lord, Jesus Christ, King of Glory, deliver the souls of all the faithful departed from infernal suffering and from the bottomless abyss; deliver them from the lion’s mouth, that hell engulf them not, that they sink not into darkness. But let the standard-bearer Saint Michael lead them quickly into the holy light, as of old Thou didst promise to Abraham and his seed. Sacrifices and prayers of praise we offer to Thee, O Lord; accept them for those souls of whom we this day commemorate; cause them, O Lord, to pass from death to life.

Sanctus
Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Pie Jesu
Blessed Jesus, O Lord, grant them rest. Grant them rest everlasting.
### Requiem, op. 9 cont...

<table>
<thead>
<tr>
<th><strong>Agnus Dei</strong></th>
<th><strong>Agnus Dei</strong></th>
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<tbody>
<tr>
<td>Agnus Dei, qui tollis peccata mundi,</td>
<td>Lamb of God, who takest away the sins of</td>
</tr>
<tr>
<td>dona eis requiem sempiternam.</td>
<td>the world,</td>
</tr>
<tr>
<td><strong>Lux Aeterna</strong></td>
<td><strong>Lux Aeterna</strong></td>
</tr>
<tr>
<td>Lux aeterna luceat eis, Domine,</td>
<td>May light eternal shine upon them, O Lord,</td>
</tr>
<tr>
<td>cum sanctis tuis in aeternum,</td>
<td>with Thy saints in eternity,</td>
</tr>
<tr>
<td>quia pius es.</td>
<td>because Thou art merciful.</td>
</tr>
<tr>
<td>Requiem aeternam dona eis, Domine;</td>
<td>Eternal rest grant unto them, O Lord;</td>
</tr>
<tr>
<td>et lux perpetua luceat eis.</td>
<td>and may perpetual light shine upon them.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Libera Me</strong></th>
<th><strong>Libera Me</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Libera me, Domine, de morte aeterna,</td>
<td>Deliver me, O Lord, from eternal death</td>
</tr>
<tr>
<td>in die illa tremenda;</td>
<td>upon that terrible day:</td>
</tr>
<tr>
<td>Quando coeli movendi sunt et terra:</td>
<td>When the heavens and earth shall be</td>
</tr>
<tr>
<td>Dum veneris judicare saeculum per ignem.</td>
<td>moved:</td>
</tr>
<tr>
<td>Tremens factus sum ego,</td>
<td>When Thou shalt come to judge the world</td>
</tr>
<tr>
<td>et timeo, dum discussio venerit,</td>
<td>by fire. Trembling has laid hold of me,</td>
</tr>
<tr>
<td>atque ventura ira.</td>
<td>and I will fear until the judgment</td>
</tr>
<tr>
<td>Dies illa, dies irae,</td>
<td>shall have come and the wrath will have</td>
</tr>
<tr>
<td>calamitatis et miseriae,</td>
<td>been.</td>
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<tr>
<td>dies magna et amara valde.</td>
<td>That day, day of wrath,</td>
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<td>Dum veneris judicare saeculum per ignem.</td>
<td>of disaster and misery,</td>
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<tr>
<td>Requiem aeternam dona eis, Domine,</td>
<td>a great and exceedingly bitter day.</td>
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<td>et lux perpetua luceat eis.</td>
<td>When Thou shalt come to judge the world</td>
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<td><strong>In Paradisum</strong></td>
<td><strong>In Paradisum</strong></td>
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<tr>
<td>In paradisum deducant te Angeli;</td>
<td>May the angels lead thee into Paradise;</td>
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<td>in tuo adventu suscipiant te martyres,</td>
<td>may the martyrs receive thee at thy coming</td>
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<td>et perducant te in civitatem sanctam</td>
<td>and lead thee into the holy city of</td>
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<td>Jerusalem. Chorus Angelorum te suscipiat,</td>
<td>Jerusalem.</td>
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<td>et cum Lazaro quondam paupere</td>
<td>May the choir of angels receive thee,</td>
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<tr>
<td>aeternam habeas requiem.</td>
<td>and with Lazarus, who once was poor,</td>
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<td>mayest thou have eternal rest.</td>
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Baritone Aurelius Gori is an acclaimed soloist and recitalist based in Washington, DC whose singing has been hailed as “splendidly lyrical” by the Washington Post. A 1990-91 Fulbright scholar, he studied at the Hochschule für Musik in Munich and was a 1991 semifinalist in the International Belvedere Competition in Vienna shortly before returning to the University of Maryland to complete his Doctorate. Dr. Gori has appeared as a soloist with the National Symphony Orchestra, the Fairfax Symphony, the Amherst (New York) Symphony and the North York Symphony in Toronto, Canada. He has performed with numerous local choral societies including many performances with the NOVA Community Chorus, including the baritone solos in a gala performance of Carl Orff’s Carmina Burana at the dedication of the Rachel Schlesinger Performing Arts Center in Alexandria, Virginia. Although he has sung many concert and operatic roles, his deepest musical love is for the art song, and in this medium he premiered several compositions by his friend American composer, Marshall Ocker (1926-2004) including Trilogy for Baritone on the Vienna Modern Masters label (VMM 2030). He maintains a large voice studio, and is currently on the faculties of Frederick Community College, Northern Virginia Community College-Alexandria and Washington Bible College in Lanham, Maryland. He feels especially privileged when granted the opportunity to perform with his wife, mezzo-soprano Grace Gori.

Grace Gori, Mezzo-soprano Grace Gori, concert and operatic repertoire. Her opera Eldbrooke Artists Series, Cherubino in Figaro, Tessa in The Gondoliers with the Così fan tutte goes Hollywood and the of Mozart’s The Magic Flute with the In of Maryland's Maryland Opera Studio, the Indiana University School of Music in at the Munich, Germany Hochschule für has been a featured soloist with the Dominion Chorale, the Washington Bach Choral Society and the Washington Women's Chorus. In 1999-2000, she made her solo debut at the Kennedy Center Concert Hall with the Master Chorale of Washington and in 2004, Ms. Gori sang her first role with the Washington National Opera as the Third Madrigale in Puccini’s Manon Lescaut. Last December, she returned to the Kennedy Center Concert Hall as the mezzo soloist in the Holiday Celebration Messiah Sing-Along concert. Later this season, Ms. Gori will be heard in the InSeries’ new production Mozart’s Leading Ladies and as La Ciesca in the American Center for Puccini Studies’ concert production of Gianni Schicchi. In addition to her performing career, she is on faculty at the Washington Conservatory of Music and maintains an active private voice studio in Kensington, Maryland.