ALEXANDRIA SYMPHONY ORCHESTRA
2010-2011 SEASON
KIM ALLEN KLUGE, MUSIC DIRECTOR

symphonic vistas
By May of 1874 when his *Requiem* was first performed, Giuseppe Verdi, (1813 – 1901) was in his sixty-second year. He had already been a recognized, successful composer of opera for thirty-five years. He had reached the age when his thoughts might be expected to turn to retirement. Verdi, it is true, had given the matter some serious thought. The urge to memorialize two famous Italians, composer Gioachino Rossini and author Alessandro Manzoni, however, propelled Verdi to compose his *Requiem*. Verdi temporarily put aside his thoughts of retirement; it would not be until after completing the *Requiem* that he would actually propose a formal retirement. Oddly, it would be the success he achieved with the *Requiem* that led to a meeting at which Verdi was to put off his retirement once again and return to his beloved world of opera.

But before that final, sustained burst of creative energy that would give the world *Otello, Falstaff*, and the majestic *Quattro pezze sacre*, Verdi brought forth the magnificent *Messa da Requiem*.

Almost from the moment of its first performance, Verdi’s *Requiem* has been the subject of controversy. Although many critics and audiences praised the work, there were others, like 19th Century music critic Hans von Bülow who referred to the *Requiem* as Verdi’s “latest opera in church vestments.” Such stinging criticism was nothing new to Verdi. His career in opera had afforded him ample opportunity to become a target of critics — and censors. His wife, writing to a friend, responded to complaints that her husband’s composition was not more “church-like,” more in the style of Mozart, Cherubini, etc., “I
One of the pieces that Italians will always associate with Verdi is the Chorus “Va pensiero” from his opera Nabucco. It became the Italian equivalent of “God Bless America,” especially during the unification of Italy in the 19th Century. When Verdi was rehearsing the opera, everything was going badly — the singers were uncooperative, the orchestra was out of tune and the chorus, rehearsing “Va pensiero” was anything but enthusiastic. The stagehands, listening, stopped their work and listened silently as if in church, sitting on ladder and scaffolds. When it was over they broke out into the noisiest applause the young Verdi ever heard, crying “Bravo, bravo, viva il maestro!” It was then that Verdi believed he had a future in opera.

There is no question, even in the face of his wife’s spirited defense that the charge that the Requiem was “operatic” had stung. In fairness to his critics, the Verdi they knew embodied opera. To many lovers of Italian opera, Verdi was opera.

It is well worth noting that of all the composers in the pantheon of opera, there are only three whose works have always remained in the repertoire, Wolfgang Amadeus Mozart, Richard Wagner and Giuseppe Verdi. No matter how often performed, no matter how well or how poorly, these works retain their freshness and immediacy of expression. Verdi exemplified the great Italian tradition of melodic composition. His gift for melody, however, went far beyond that. As he matured over his very long career (his first opera, Oberto, was written when he was 26 and his last Falstaff when he was 79), Verdi

say that a man like Verdi must write like Verdi — that is, according to his own way of feeling and interpreting the text.... The religious spirit and the way in which it finds expression must bear the imprint of its time and the individuality of its author. I should, so to speak, have repudiated a mass by Verdi if it had been modeled on one by A, B or C.”
refined both his melodies and the orchestrations that accompanied them. Along among the greatest composers, even those like Haydn with long composing careers, Verdi continued to change his style of composition; over the course of his career, his music became more immediate with less reliance on fixed arias and recitatives. There was an equal evolution in his use of the orchestra as well. In the early operas, the orchestra is often relegated to the simplest of accompaniments; whereas in the Requiem and in his later works the harmonies are often dense and complex. By the time he came to the writing of the Requiem, Verdi had made the orchestra the full dramatic partner of the singers on stage.

Although the Requiem is devoid of a dramatic plot, it is not without strong, dramatic emotions and even passions. The work’s centerpiece is the “Dies Irae” (Day of Wrath). The text comes from a rhymed prayer called a Sequence that was a part of the Catholic Church’s requiem liturgy. The text of the “Dies Irae,” which Verdi divides into nine smaller movements, recounts the soul’s terror at the prospect of death and final judgment. Terror, however, is not the only emotion through which the soul must pass. Verdi lines out sorrow, remorse, guilt, repentance and pleas for clemency as each of these movements succeeds the others. That the soul must expect to confront the Final Judgment before God’s throne seems a foregone conclusion.

It is this finality that has led to some confusion about Verdi’s own religious beliefs. Like Beethoven, Verdi was a baptized Catholic who did not practice that religion as an adult. Thinking of himself more as a non-believer than a believer, he nevertheless never totally abandoned Catholicism. His wife, describing Verdi’s feelings on the matter to a friend, said “there are some virtuous natures that need to believe in God; others equally perfect, that are happy not to believe in anything, and simply observing rigorously every precept of morality. Manzoni and Verdi!” And yet his librettist Arrigo Boito, summed it up this way, “He provided an example of Christian faith by the moving beauty of his religious works, by observing rites (you remember his beautiful head bowed in the chapel of Sant’Agata), by his illustrious homage to Manzoni, by the directions for his funeral found in his will, ‘one priest, one candle, one cross’”

Whatever the matter of Verdi’s religious faith, or lack thereof, the Requiem is intensely respectful of the tenets of the Catholic Church. As the “Dies Irae” mentioned above is the work’s centerpiece, so the chorus is the central actor. The principal responsibility for expressing the

continued on page 48
Arturo Toscanini was a twenty year old cellist who managed to join the La Scala orchestra just before Verdi’s Otello had its premiere. He was overwhelmed by the experience of playing for Verdi and, at the premiere, on February 5, 1887, was overcome by the music itself. Returning home to Parma some days later, he reached home at night and found his mother asleep in bed. He shook her awake. “Otello is a masterpiece!” he shouted. “Get on your knees, mother and say ‘viva, Verdi!’” The befuddled woman duly obliged.

Intense emotions of the work rests with the chorus. Verdi, certainly no slouch when it came to writing for solo voices, does not slight them in the Requiem, but the arc more reflections on the principal themes out-

lines by the chorus. Evidence of this may be found in the wedding of solo and choral lines. Again and again throughout the work, soloists and chorus parts share the same melodic material. And it is in his writing for the chorus that Verdi demonstrates his utter mastery of the form. Author and critic Andrew Porter put it best:

“Verdi’s new command of large movements, of what is loosely termed ‘symphonic development,’ and of a very full, very powerful choral and orchestral palette, could here be deployed without being tempered by theatrical and scenic requirements. In fact the Mass for the Dead provided him with one of the most dramatic situations he had ever set, and he responded to them with high inspiration, rhythmic, sonic and structural. The Requiem is at once a monument to Italian genius as Verdi perceived it in Rossini and Manzoni, an affirmation of his belief in an Italian music where the orchestra is very important, and the climax of all those scenes, some tender, some terrifying, in which he sought to express his vision of suppliant humanity.”

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Alexandria Symphony Orchestra
2121 Eisenhower Ave., Suite 608,
Alexandria, VA 22314
Soloists

Jan Cornelius

Native Texan Jan Cornelius is quickly making a name for herself on today's operatic scene. Her voice has been described as a “dark-toned soprano, tipped with a silvery edge.” Most recently, she received 2nd prize at the Connecticut Opera Guild’s Vocal Competition, as well as performing on the Metropolitan Opera stage as a National Council Competition Semi-Finalist. Ms. Cornelius burst onto the competition scene in 2008, winning second prize in the Licia Albanese-Puccini Foundation Vocal Competition, as well as first prize in the Gerda Lissner Competition. In the spring of 2009, Ms. Cornelius was 2nd prize winner in both the Fritz & Lavinia Jensen Foundation as well as the Loren L. Zachary Vocal Competition. She made her international competition debut that fall as a finalist in the prestigiousMontserrat Caballe International Vocal Competition. She has also received encouragement award from the Opera Index Foundation and the Giulio Gari Vocal Foundation.

Ms. Cornelius is approaching her 4th year as a resident artist at the Academy of Vocal Arts in Philadelphia. Most recently she made her role debut as Mimi in Puccini’s La Bohème. There, she has also performed Anna Bolena in the opera by the same name, Silvana in Respighi’s La Fiamma, Violetta in La traviata, Countess in Strauss’ Capriccio, Fiordiligi in Così fan tutte, and Manon Lescaut in Act 2 of Manon Lescaut.

As a young artist, she performed with Opera Theatre of St. Louis, Chautauqua Opera, Pensacola Opera, Mobile Opera, Birmingham Opera, Des Moines Metro Opera, and Ohio Light Opera. She spent a year and a half as a resident artist with Virginia Opera’s Spectrum Young Artist Program. While there, Ms. Cornelius performed children’s operas for more than 150,000 school children across the Virginia countryside, at the same time making her main stage debut as Frasquita in Carmen and Nedda (Pagliacci). The summer of 2007 was her professional debut with Chautauqua Opera as Micaëla in Carmen.

Summer of 2010 takes Ms. Cornelius to Hawaii for her performance as Micaëla with the Hawaii Performing Arts Festival in their production of Carmen. Afterwards, she is looking forward to an exciting upcoming season marking her professional debut with Atlanta Opera as Musetta, Virginia Opera as Fiordiligi and singing the soprano solos in Verdi’s Requiem with the Alexandria Symphony.

Stacey Rishoi

Mezzo-soprano Stacey Rishoi has garnered an international reputation for the beauty and power of her instrument. Following her debut as Adalgisa in Norma the Washington Post stated, “It was Rishoi’s Adalgisa, how-
ever, who nearly stole the show with a performance that was convincing and unwavering from start to finish... Rishoi commanded the stage with a lustrous voice graced with natural expression and a surprising clarion projection.”

In 2010-11 Stacey Rishoi returns to Calgary Opera to sing Amneris in Aida and to Cincinnati Opera to sing Maddalena in Rigoletto. She also performs the role of Komponist in Ariadne auf Naxos with Toledo Opera, and appears as soloist with both the Alexandria Symphony Orchestra and Kalamazoo Symphony Orchestra in Verdi’s Requiem, the Virginia Symphony Orchestra in Handel’s Messiah, and the Toledo Symphony Orchestra in Beethoven’s Symphony No. 9. In the 2009-10 season she returned to the Virginia Symphony Orchestra to sing Messiah, JoAnn Falletta conducting; sang as soloist in Beethoven’s Symphony No. 9 with both the Fresno Philharmonic and Springfield Symphony orchestras; in Verdi’s Requiem with Bel Canto Chorus; in Mendelssohn’s Elijah with the Florida Orchestra; and in an evening of opera highlights with Kentucky Symphony Orchestra. In summer 2010 she sings as soloist in Cincinnati Opera’s 90th Anniversary Gala concert.

Her 2008-09 season included singing as soloist in Messiah with the Pacific and Jacksonville symphony orchestras; Komponist in Ariadne auf Naxos with Calgary Opera; De Falla’s El Amor Brujo with the Cincinnati Chamber Orchestra; Mozart’s Requiem with the Jacksonville and Atlanta symphony orchestras; Verdi’s Requiem with the Choral Arts Society of Washington, DC; Mahler’s Symphony No. 2 with the Buffalo Philharmonic; Mahler’s Symphony No. 3 with West Virginia Symphony; and an appearance with the South Dakota Chamber Orchestra in a vocal showcase concert, which included Berlioz’ Les Nuits d’ete, through Sounds of South Dakota.

Highlights of Ms. Rishoi’s recent seasons include two successful role debuts - Dalila in Samson et Dalila with Nashvile Opera and Donna Elvira in Don Giovanni with Orlando Opera; her return to Washington National Opera as Waltraute in Die Walküre; Beethoven’s Symphony No. 9 with North Carolina Symphony Orchestra, conducted by Grant Llewellyn; Dvorák’s Stabat Mater and Beethoven’s Missa Solemnis with Choral Arts Society of Washington, DC; de Falla’s The Three Cornered Hat with Columbus Symphony; joining the roster of the Metropolitan Opera for the world premiere of Tan Dun’s The First Emperor, Mozart’s Requiem with the Mormon Tabernacle Choir; and performances of Vaughan Williams’ Five Tudor Portraits and Serenade to Music at the Washington National Cathedral.

Ms. Rishoi has met with critical acclaim on concert stages across the U.S. and has garnered an extensive list of symphonic credits. Among her many successes are Mahler’s Symphony No. 8 with Leonard Slatkin and the National Symphony Orchestra; Mahler’s Symphony No. 2 with the Pittsburgh, Virginia, and Syracuse symphony orchestras; Beethoven’s Symphony No. 9 with Virginia Symphony Orchestra, National Symphony
Program 4  *  March 13 & 14

Orchestra, and Santa Rosa Symphony; her engagement by Kurt Masur and the New York Philharmonic to sing the world premiere of Michael Torke’s *Four Seasons* and Aaron Kerns’ *Garden of Light*, which was followed by an immediate re-engagement to sing the world premiere of Ades’ *America: A Prophecy*; and Mozart’s *Requiem* with the Phoenix Symphony Orchestra, Orlando Philharmonic Orchestra, and Portugal’s Festival dos 100 Dias. She has performed Bach’s *Magnificat* with the Cincinnati Symphony Orchestra; *B Minor Mass* with the Bach Festival Society (FL); and *St. Matthew Passion* with the Choral Arts Society of Washington, D.C.; Handel’s *Messiah* with both the Phoenix and San Diego symphony orchestras; and Vivaldi’s *Gloria* with the Columbus Symphony Orchestra. Ms. Rishol can be heard on the world premiere recording of Liszt’s *St. Stanislaus*, conducted by James Conlon, on the Telarc label. The Liszt also marked her debut performance at the Cincinnati May Festival.

Ms. Rishol is a winner of the 1999 Metropolitan Opera National Council Auditions and the Norman Treigle Award from New York City Opera. She has served as artist in residence at Festival Dos 100 Dias in Portugal and at the Beaumaris Festival in Wales. She is married to bass Gustav Andreassen.

**Gustav Andreassen**

Norwegian-American bass Gustav Andreassen has performed with major opera companies and orchestras throughout North America and Europe, to great acclaim. For his recent portrayal of Sparafucile in *Rigoletto*, Opera News stated: “The extraordinary potent bass of Gustav Andreassen was all black tone – sonorous, distinctive, with fine musicianship and dramatic flair.”

Gustav Andreassen’s 2010-11 season currently includes singing Sparafucile in *Rigoletto* with Cincinnati Opera, the roles of both Truffaldino in *Ariadne auf Naxos* and Nick Shadow
Mr. Andreassen's prolific opera career includes successes at leading opera houses throughout the world. He is a frequent presence at Utah Opera, having performed Daland in Der fliegende Holländer, Truffaldino in Ariadne auf Naxos, and King in Aida; and has sung several roles at Arizona Opera, including Daland, Blitch in Susannah, and Sarastro in Die Zauberflöte. He has performed as Sourin in Pique Dame and as Prince Gremin with San Francisco Opera, Osmin with both Boston Lyric Opera and Glimmerglass Opera, Bastilio in Il barbiere di Siviglia with Wolf Trap Opera, as well as Commendatore in Don Giovanni with Boston Baroque, Florida Grand Opera, and Cincinnati Opera, among others.

An avid concert artist, Mr. Andreassen's extensive list of symphonic engagements include performances of Mozart's Requiem with Atlanta Symphony Orchestra under Robert Spano, Shostakovich's Symphony No. 13 with Seattle Symphony under Gerard Schwarz, Bach's Magnificat with Cincinnati Symphony Orchestra, the world premiere of Liszt's St. Stanislaus at the Cincinnati May Festival under James Conlon, and both Messiah and Mozart's Requiem with the Tucson Symphony Orchestra. He has also appeared as soloist in Beethoven's Symphony No. 9 at the Chautauqua Institution, Beethoven's Mass in C and Choral Fantasy with Omaha Symphony Orchestra, Mozart's Mass in C Minor with Alabama Symphony Orchestra, Verdi's Requiem with Black Hills Symphony, Schubert's Mass in G with Arizona State Chorus, and Mozart's Vesperae Solennes with Masterworks Chorale of Tucson.

In addition to winning the Heinz Rehfuss Singing Actor Award at Orlando Opera, Mr. Andreassen
received three prestigious awards while a graduate student at Cincinnati Conservatory or Music: the Italo Tajo Award, the Norman Treigle/New York City Opera Award, and the Corbett Award. While an undergraduate at the University of Arizona he was awarded first place in the Amelia Rieman Competition and placed second in the Western Region Metropolitan Opera National Council Auditions. A native of Oregon, Gustav Andreassen is married to mezzo-soprano Stacey Rishoi.

Mary Graham Lasley Scholarship Competition 2011

Now in its 35th year, the Mary Graham Lasley Scholarship Competition, co-sponsored by the Symphony Orchestra League of Alexandria and the Alexandria Symphony Orchestra, encourages college-level musicians to pursue classical music careers.

Previous winners of this competition have performed with the ASO and International orchestras and also have pursued professional teaching and concert careers.

The 2011 competition will take place on Sunday March 20, 2011 on the Alexandria campus of the Northern Virginia Community College. Please visit the ASO Web site at www.alexsym.org for additional details.

An awards ceremony and reception will be held following the competition.
Alexandria Symphony Orchestra
Kim Allen Kluge, Music Director
Saturday, March 12, 2011 at 8pm and Sunday, March 13, 2011 at 3pm
Rachel M. Schlesinger Concert Hall & Arts Center
Featuring soloists Jan Cornelius, soprano; Stacey Rishoi, mezzo-soprano;
Scott Six, tenor; Gus Andreassen, bass-baritone;
and Alexandria Choral Society, Heritage Signature Chorale,
The Metropolitan Chorus, NOVA Community Chorus

Giuseppe Verdi  
Messa da Requiem
1. Introit and Kyrie
2. Dies irae
   Dies irae
   Tuba mirum
   Liber scriptus
   Quid sum miser
   Rex tremendae
   Recordare
   Ingemisco
   Confutatis
   Lacrimosa

Intermission
3. Offertory - Domine Jesu Christe
4. Sanctus
5. Agnus Dei
6. Lux aeterna
7. Libera me

Percussion equipment courtesy of NVCC Educational Foundation.
Alexandria Symphony Orchestra, Kim Allen Kluge, Music Director

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Alexandria Choral Society, Brian Gendron, Artistic Director

Soprano  Annette Aldous  Tenor  Michael Berger
Kate Campbell Deglans  Michael Gale
Marie Ferguson Delano  Alan Morris
Monique Kerber Doussard  Farshad Nagarestan
Elizabeth Everson  Jeff Simmons
Meg Giuliano  Mimi Stevens
Ann Hamer  Simon Duffin
Randi Hanson  Rocky Ebener
Elizabeth Harris  Clifford Gay
Molly Henderson  Greg Gloor
Meredith Houff  Stephen Hamer
Pamela Jennings  Josh Heit
Natalie Lauby  David Pritzker
Lourdes Long  Vell Rives
Sarah Lucas  Christopher J Scott
Jennifer Pachon  Scott Snyder
Melissa Pascoe  Nathan Wilkinson
Heather Stewart
Marianne Stonefield
Michelle Terry
Eva Zhilyaeva
Megan Anderson
Trudy Beddow
Patricia Burson
Sharon Collins
Heather Cruz
Becky Grisso
Kristina Meacham
Mary Page
Elizabeth Prakash
Anita Volkert

Alexandria Choral Society next performs in
Make Our Garden Grow
Saturday, June 4, 2011, 8:00 pm
Fairlington United Methodist Church
Nature’s beauty is revered through stunning settings of flower and garden-themed texts, including Benjamin Britten’s “Five Flower Songs”, Fanny Mendelssohn-Hensel’s “Gartenlieder”, and Leonard Bernstein’s “Make Our Garden Grow”.
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Heritage Signature Chorale, Stanley Thurston, Artistic Director

Soprano
Janice Alexander
Estelle Franklin
Darlene Hill-Taylor
Jacqueline Lucas
Yolanda Peterson-Jones
Tanya Radford
Anne Reid
Shebbe Rice
Iris Richard
Linda Rivere
Brenda Tucker
Tammy Woodfork

Alto
Jennifer Barrymore
Yvonne Baskerville
Sharon Baukman
Natalie Carter
Shirley Carter
Amelia Coram
Rey Forrest
Carolyn Glover
Heather Griffin
Meredith Harrison
Geneva Jones
Kimberly Landes
Margaret La Rue
Letha Lucas
Avis Matthews-Davis
Bettie McKenzie
Donna McMillan
L'Shauntee Robertson
Jocelyn Sands
Michelle Scott
Theresa Simmons

Tenor
Jackson Caesar
Adrianne Dale
Dorothy Drennen
Chris Hollinsed
John Hudson
Thomas Mitchell
Kevin Plinckney
Calvin Simpson
Billie Smith
Sherman Wright
Marco Zamora
Mint Basnight

Basses
Rufus Daniels
Charles Day
Darryl Duff
Earl Franks
Richard Glover
Michael A. Harris
Darryl Harrison
Ray Hart
Aubry Jones
Blake Lorenz
Wil Parker
Jaime Robinson
Daniel Scott
Benji Spencer
Michael Wilson

The Heritage Signature Chorale
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11 Years in Retrospect...and the Voices Sing on!
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National City Christian Church
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Ticket reservations may be made by calling (202) 310-3283
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Soprano
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Sasha Bartolf
Cindy Fagnoni
Susan Freund
Susan Gorsky
Kathleen Hardt
Celeste Heath
Amy Lynn Josephson
Betsy Keenan
Teresa Wedding Kloster
Cheryl E. Lovinsky
Janis McCollim
Mary Lou McIntyre
Elizabeth Martin
Clarisse Marie Mendoza
Divya Pereira
Linda S. Phillips
Veronica Precup
Jacqueline Quigley
Josephine Schuda
Mary Ann Setton
Andrea B. Shoham
Laura Smith
Teresa Stackley
Doris P. Summey
Jessica Thompson
Katharyn L. Wheeler
Jennifer Wood

Alto
Leann Alberts
Gwen Blakeman
Diane Carrier
Deborah Clapp
Abigail Doensch
Karen Doensch
Carole Dotterwelch
Diane Erickson
Karen Erickson
Diane Ekonomou
Jacqueline Evans
Betsey Fountain
Marsha Glover
Katherine Johnson
Susan N. Kelly
Monica Kern
Carol McGinnis
Sandra Mori
Nancy Neubert
Susan Nogas
Ann Pellerin
Lynn Robinson
Carol Harbrecht Rice
Nancy Ruel
Deborah Sager
Erika Stavropoulos-DeFilippo
Margaret Stevens
Elizabeth Yaffe

Tenor
Eric E. Clingan
Jeffry Copp
Jason Davis
Gae Fasold
Phillip Hart
William Hartzler
Jim Howell
Dean Kern
John Meredith
Ray Meyer
Andrew Michael Parise
John E. Rhodes
Fred Thielke

Bass
John Becker
Charles E. Day, Sr.
Don Doesch
Carl Elfenante
Douglas Gage
Vic Glassberg
Rick Johns
Joel Katz
Webb Naas
Steve Nixon
Dick Pellerin
David Permut
Cody Pfau
James Reed
Wade H. "Sandy" Rice, Jr.
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Marsha Glover, Assistant Director
Tonya Robles, Managing Director

The Metropolitan Chorus presents "Music to Move the Soul" featuring Will Todd's Mass In Blue: an upbeat setting of the Latin Mass, a brilliant blend of driving jazz grooves.

Other program highlights include Copland's in the Beginning and Thompson's Peaceable Kingdom. Saturday, May 14, 2011 at 8:00 pm, Vienna Presbyterian Church.

For tickets and information go to www.metchorus.org
**NOVA Community Chorus, Dr. Mark Whitmire, Director**

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REQUIEM
TO THE MEMORY OF ALESSANDRO MANZONI
by Giuseppe Verdi
English translation by Ronald G. Precup

No.1 Requiem and Kyrie
(Soprano, Mezzo-soprano, Tenor, Bass, and Chorus)

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.

No. 2 - Dies irae
(Chorus)

Dies irae, dies illa, Solvet saeculum in favilla, Quantus tremor est futurus, Tuba mirum spargens sonum
Per sepulchra regionum Coget omnes ante thronum. Mors stupebit et natura, Cum resurget creatura, Judicanti responsura.

O day of wrath, that dreadful day, When heav'n and earth in ashes lay, The great judge will then preside, Will echo through each tomb-like hall,
Then the trumpet's final call As to the throne it summons all. Nature and death are fear-consumed, Rise up to be both judged and doomed.
Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.

(Mezzo-soprano)
Then reading of the book proceeds,
In which is written sinful deeds.
Until the world its judgment reads.

(Q uartet)
Judex ergo cum sedebit,
Quidquid latet, apparebit;
Nil inultum remanebit.

(Soprano, Mezzo-soprano, and Tenor)
Who then will speak for wretched me?
What advocate will make my plea,
When e'en the just in fear will flee?

(Quartet and Chorus)
O King of awesome majesty,
Your saving grace bestow on me,
O save me, font of piety.

(Soprano and Mezzo-soprano)
Remember me, good Jesus, pray.
'Twas I that caused your painful way.
Let me not perish on that day.
For me were you, so weary, slain,
Salvation by the cross to gain;
Let not such hardship end in vain.
May you, just judge of retribution,
Cleanse my soul with your ablution
Ere the Judgment Day's intrusion.
Tenor

'Neath heavy sins I groan until
A guilty blush my face does fill.
Let my salvation be your will.
Who Mary Magdalene forgave,
And who the thief did deign to save,
Give hope I'll yet escape the grave.
Unworthy though my prayers may be,
Your goodness gives them dignity.
Let me not burn for eternity.
Among your sheep please let me stand.
Amidst the goats don't let me land.
Give me a place at your right hand.

Bass

When all with curses are oppressed,
And by the searing flames obsessed,
Number me among the blessed.
In deep humility I pray,
My heart ground down to ashes gray,
Oh cure me on that final day.

Quartet and Chorus

The final day that almost cries
Will from the ashes see arise
The guilty man, death is his due.
Spare him, God, we pray to you.
Dear Lord Jesus,
Grant them rest. Amen.
**No. 3 - Domine Jesu**

(Quartet)

Domine Jesu Christe, Rex gloriae, Lord Jesus Christ, King of glory,
libera animas omnium fidelium set free the souls of all the faithful
defunctorum departed
defunctorum
de poenis inferni from the pains of fire
et de profundo lacu; and from the bottomless pit;
libera eas de ore leonis. save them from the lion's mouth.
Ne absorbeat tartarus. Let hellfire swallow them not.
Ne cadant in obscurum. Let them not fall into the darkness.
Signifer sanctus Michael May St. Michael the Standard-bearer
repraesentet eas in lucem sanctam, lead them into the holy light,
Quam olim Abrahae promisisti as once you promised to Abraham
et semini ejus. and his descendents.
Hostias et preces, Domine, Sacrifices and prayers of praise
laudis offerimus; we offer you, O Lord;
tu suscipe pro animabus illis accept them on behalf of those
quorum hodie memoriam facimus. souls
Fac eas, Domine, we remember today.
de morte transire ad vitam. Make them pass, O Lord,

from death to life.

**No. 4 - Sanctus**

(Fugue for Double Chorus)

Sanctus, sanctus, sanctus, Holy, holy, holy,
Domine Deus Sabaoth. Lord God of Hosts.
Pleni sunt coeli et terra gloria tua. Heaven and earth are filled with your
glory.
Hosanna in excelsis. Hosanna in the highest.
Benedictus qui venit in nomine Domini. Blessed is he who comes in the name of
the Lord.
Hosanna in excelsis. Hosanna in the highest.
No. 5 – Agnus Dei
(Soprano, Mezzo-soprano, and Chorus)
Agnus Dei, qui tollis peccata mundi: Lamb of God, who takes away the sins of the world:
dona eis requiem. Grant them rest.
Agnus Dei, qui tollis peccata mundi: Lamb of God, who takes away the sins of the world:
dona eis requiem. Grant them rest.
Agnus Dei, qui tollis peccata mundi: Lamb of God, who takes away the sins of the world:
dona eis requiem. Grant them eternal rest.

No. 6 – Lux aeterna
(Mezzo-soprano, Tenor, and Bass)
Lux aeterna luceat eis, Domine, Let eternal light shine upon them,
Cum sanctis tuis in aeternum, with your saints forever,
quia plus es. for you are compassionate.
Requiem aeternam dona eis, Grant them eternal rest,
et lux perpetua luceat eis. and let perpetual light shine.

No. 7 – Libera me
(Soprano and Chorus)
Libera me, Domine, de morte aeterna Deliver me, O Lord, from eternal death
in die illa tremenda, on that fearful day,
quando coeli movendi sunt et terra, when heaven and earth are shaken,
dum venéris judicare saeculum and you shall come to judge
per ignem. the world by fire.
Tremens factus sum, ego et timeo, I am reduced to trembling, and I fear,
dum discussio venerit while all is scattered before
atque ventura ira. your impending wrath.
Dies irae, dies illa, O day of wrath, o dreadful day
calamitatis et miseriae, great and intensely bitter day
dies magna et amara valde. of disaster and misery.
Libera me.