

ALEXANDRIA SYMPHONY ORCHESTRA  
2010-2011 SEASON

KIM ALLEN KLUGE, MUSIC DIRECTOR

*symphonic vistas*

The background of the entire page is an abstract composition of horizontal, wavy bands of color. The colors transition from a vibrant red at the top, through orange and yellow, to a light purple, then a darker purple, and finally a green at the bottom. The waves are fluid and overlapping, creating a sense of movement. Scattered throughout the lower half of the image are several white circles of varying sizes, some of which are grouped together, resembling bubbles or stars. The overall effect is a dynamic and colorful visual field.

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*Saturday, March 12, 2011 at 8:00 PM*

*AND*

*Sunday, March 13, 2011 at 3:00 PM*

*Schlesinger Center*

Verdi    *Requiem*  
The Metropolitan Chorus  
Heritage Signature Chorale  
Alexandria Choral Society  
NOVA Community Chorus  
  
Jan Cornelius, soprano;  
Stacey Rishoi, mezzo-soprano;  
Scott Six, tenor;  
Gus Andreassen, bass-baritone

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### **Verdi *Requiem***

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 Gioacchino 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 pezzi sacri*, 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

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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.

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."

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

When the young conductor Toscanini was about to conduct Verdi's *Te Deum* he slowed down at a certain point. Verdi stopped him and asked him why he had done that. Toscanini replied that the music seemed to require it at that moment. Verdi stated that was correct, but that he hadn't written it in the score because he was sure conductors would exaggerate it.



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

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*Although he was only thirty-four years old, Arturo Toscanini was chosen to conduct the music for Giuseppe Verdi's funeral in 1901. Toscanini's own conducting career continued for the next fifty years.*

*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 are 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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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 prestigious Monserrat 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, Philadelphia. Most recently she made her role debut as Mimi in Puccini's *La Boheme*. 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*, Fiordilidgi 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 country side, 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 Fiordilidgi 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 Nashville 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 Corners 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



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 Kernis' *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. Rishoi 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. Rishoi 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.

### Scott Six

A native of the San Francisco Bay Area, Scott Six has appeared with many



leading opera companies throughout the United States, including Portland Opera, Opera Omaha, Opera in the Heights, and Glimmerglass Opera in Cooperstown New York. Scott is a graduate of the Indiana University Jacobs School of Music, where he studied with renowned American Bass Giorgio Tozzi. In 2009, Scott was a finalist in the 46th annual Francisco Vinas Voice Competition in Barcelona, Spain, and in 2010 was awarded First Place: Wagner Division, in the Liederkranz Foundation Vocal Competition in New York. Scott is on the roster of the Evelyn Lear and Thomas Stewart Emerging Singers Program, under the auspices of the Wagner Society of Washington, D.C.

### Gustav Andreassen

Norwegian-American bass Gustav Andreassen has performed with major opera companies and orchestras throughout North Ameri-



can 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



in *The Rake's Progress* with Toledo Opera, and Verdi's *Requiem* with both Opera Naples and the Alexandria Symphony Orchestra. In the 2009-10 season he sang Colline in *La bohème* with Portland Opera, also with Indianapolis Opera, Raimondo in *Lucia di Lammermoor* with Green Mountain Opera Festival, as soloist in Beethoven's *Symphony No. 9* with both the Fresno Philharmonic and Springfield Symphony orchestras; and in Verdi's *Requiem* with Rochester Philharmonic, also with the Louisville Orchestra. In summer 2009, he sang as soloist at the Aspen Music Festival in Shostakovich's *Symphony No. 13*, "Babi Yar."

Recent highlights include appearing as Leporello in *Don Giovanni* at Arizona Opera, Osmin in *Die Entführung aus dem Serail* with Opéra Atelier (Toronto), singing as soloist in Verdi's *Requiem* with the Hartford Symphony Orchestra, in Mozart's *Requiem* with the Atlanta Symphony, in an appearance with the South Dakota Chamber Orchestra in a vocal showcase concert through Sounds of South Dakota, a concert appearance as Prince Gremin in *Eugene Onegin* with the National Symphony Orchestra, the roles of Mercury and Ghost of Hector in Berlioz's *Les Troyens* with the Boston Symphony Orchestra under James Levine at Tanglewood, and performances of Schoenberg's *Gurrelieder* at the Aspen Music Festival.

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, Basilio 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 of 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 Riemann 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.

*Your Source to all the  
Hot Hits  
and Hidden Jewels  
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the Greater DC Region*

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**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](http://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

# Alexandria Symphony Orchestra, Kim Allen Kluge, Music Director

1st Violin	Jose Cueto, Concertmaster	Bass	Aaron Clay**
	Allison Bailey+		Alan Stewart+
	Mary Walsh		Jim Donahue
	Nathan Wisniewski		Greg Watkins
	Victor Olmsted		Bob Dodelin
	Silva Boletini	Flute	Sara Stern**
	Bob Spates		Jonathan Baumgarten
	Brooke Brady		Kendra Craven
	Maribeth Frank	Oboe	Kathy Ceaser**
	Harriet Vorona		Mark Christianson
2nd Violin	Christine Kharajian	Clarinet	Ed Walters **
	Sonia Garcia-Lee		Samantha Angelo
	Connie Milner**	Bassoon	Dean Woods**
	Natalie Trainer+		Barry Trent
	David McCormick		Samantha Brenner
	Michael van Wambeke		Dilyana Kirova
	AnneMarie Patterson	Horn	Amy Horn**
	Andrea Vercoe		Ted Peters
	Leah Naftalin		Mark Questad
	Paula Deutsch		Shawn Hagen
Viola	Armine Graham	Trumpet	Matt Harding**
	Janet Perry		Karl Sweedy
	Richard Parnas**		Mike Mergen
	Greg Rupert+		Amy McCabe
	Gene Pohl		Kurt Dupuis
	Helen Fall		Fred Marcellus
	Henry Valoris		Dennis Ferry
	Ed Lewis		Matt Misener
	Jim Kelly	Trombone	Bryan Bourne**
	Sarah Pohl		Jeff Gaylord
Cello	Chris Moehlenkamp**		Paul Schultz
	David Cho+	Tuba	Seth Cook
	Ben Wensel	Timpani	Donna di Stefano
	Dan Shomper	Percussion	Paul Edgar
	Sean Neidlinger		** principal      +assistant principal
	Alison Bazala	Librarian	Henry Valoris
	Sue Kelly	Personnel	Susan Kelly
		Stage Manager	Craig Teer



## Alexandria Choral Society, Brian Gendron, Artistic Director

**Soprano** Annette Aldous  
Kate Campbell Deglans  
Marfe Ferguson Delano  
Monique Kerber Doussard  
Elizabeth Everson  
Meg Giuliano  
Ann Hamer  
Randi Hanson  
Elizabeth Harris  
Molly Henderson  
Meredith Houff  
Pamela Jennings  
Natalie Lauby  
Lourdes Long  
Sarah Lucas  
Jennifer Pachon  
Melissa Pascoe  
Amanda Ridlington  
Heather Stewart  
Marianne Stonefield  
Michelle Terry  
Eva Zhilyaeva  
  
**Alto** Megan Anderson  
Trudy Beddow  
Patricia Burson  
Sharon Collins  
Heather Cruz  
Becky Grisso  
Kristina Meacham  
Mary Page  
Elizabeth Prakash  
Anita Volkert

**Tenor** Michael Berger  
Michael Gale  
Alan Morris  
Farshad Negarestan  
Jeff Simmons  
Mimi Stevens  
  
**Bass** Simon Duffin  
Rocky Ebener  
Clifford Gay  
Greg Gloor  
Stephen Hamer  
Josh Heit  
David Pritzker  
Vell Rives  
Christopher J Scott  
Scott Snyder  
Nathan Wilkinson

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".  
For tickets call 703-232-1664 or visit  
[WWW.ALEXCHORALSOCIETY.ORG](http://WWW.ALEXCHORALSOCIETY.ORG)

## Heritage Signature Chorale, Stanley Thurston, Artistic Director

Soprano	Janice Alexander	Tenor	Jackson Caesar
	Estelle Franklin		Adrianne Dale
	Darlene Ifil-Taylor		Dorothy Drennen
	Jacqueline Lucas		Chris Hollinsed
	Yolanda Peterson-Jones		John Hudson
	Tanya Radford		Thomas Mitchell
	Anne Reid		Kevin Pinckney
	Shebbie Rice		Calvin Simpson
	Iris Richard		Billie Smith
	Linda Rivere		Sherman Wright
	Brenda Tucker		Marco Zamora
	Tammy Woodfork	Basses	Mint Basnight
Alto	Jennifer Barrymore		Rufus Daniels
	Yvonne Baskerville		Charles Day
	Sharon Baukman		Darryl Duff
	Natalie Carter		Earl Franks
	Shirley Carter		Richard Glover
	Amelia Coram		Michael A. Harris
	Rey Forrest		Darryl Harrison
	Carolyn Glover		Ray Hart
	Heather Griffin		Aubry Jones
	Meredith Harrison		Blake Lorenz
	Geneva Jones		Wil Parker
	Kimberly Landes		Jaime Robinson
	Margaret La Rue		Daniel Scott
	Letha Lucas		Benji Spencer
	Avis Matthews-Davis		Michael Wilson

The Heritage Signature Chorale  
 Presents Our Annual Concert of the Season:  
 11 Years in Retrospect...and the Voices Sing On!  
 Friday, June 17, 2011 at 7:30 p.m.  
 National City Christian Church  
 5 Thomas Circle, N.W., Washington, D.C.  
 Ticket reservations may be made by calling (202) 310-3283  
 or visiting [www.heritageSignatureChorale.org](http://www.heritageSignatureChorale.org).



## The Metropolitan Chorus, Barry S. Hemphill, Artistic Director

<b>Soprano</b>	<b>Alto</b>	<b>Tenor</b>
Nicole Abel	Leeann Alberts	Eric E. Clingan
Elizabeth Ballentine	Gwen Blakeman	Jeffrey Copp
Sasha Bartolf	Diane Carrier	Jason Davis
Cindy Fagnoni	Deborah Clapp	Gae Fasold
Susan Freund	Abigail Dosch	Phillip Hart
Susan Gorsky	Karen Dosch	William Hartzler
Kathleen Hardt	Carole Dotterweich	Jim Howell
Celeste Heath	Diane Erickson	Dean Kern
Amy Lynn Josephson	Karen Erickson	John Meredith
Betsy Keenan	Diane Ekonomou	Ray Meyer
Teresa Wedding Kloster	Jacqueline Evans	Andrew Michael Parise
Cheryl E. Lovinsky	Betsey Fountain	John E. Rhodes
Janis McCollim	Marsha Glover	Fred Thielke
Mary Lou McIntyre	Katherine Johnson	
Elizabeth Martin	Susan N. Kelly	<b>Bass</b>
Clarisse Marie Mendoza	Monica Kern	John Becker
Divya Pereira	Carol McGinnis	Charles E. Day, Sr.
Linda S. Phillips	Sandra Mori	Don Dosch
Veronia Precup	Nancy Neubert	Carl Elefante
Jacqueline Quigley	Susan Nogas	Douglas Gage
Josephine Schuda	Ann Pellerin	Vic Glasberg
Mary Ann Setton	Lynn Robinson	Rick Johns
Andrea B. Shoham	Carol Harbrecht Rice	Joel Katz
Laura Smith	Nancy Ruel	Webb Naas
Teresa Stackley	Deborah Sager	Steve Nixon
Doris P. Summey	Erika Stavropoulos-DeFilippo	Dick Pellerin
Jessica Thompson	Margaret Stevens	David Permut
Katharyn L. Wheeler	Elizabeth Yaffe	Cody Pfau
Jennifer Wood		James Reed
		Wade H. "Sandy" Rice, Jr.
Barry S. Hemphill, Artistic Director	Terry Sisk, Accompanist	George H. Stevens
Marsha Glover, Assistant Director	Tonya Robles, Managing Director	Rob Tabor
		Chris Tscharnier
		Len Watson

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](http://www.metchorus.org)

## NOVA Community Chorus, Dr. Mark Whitmire, Director

Soprano	Bull, Elizabeth	Connors, John
Anderson, Erika	Cantrell, Kate	DeHart, Jon
Antonio, Therese	Caress, Ginger	Donlan, Tom
Besser, Karen	Cohen, Bette	Gavert, Ray
Brown, Cathy	Curry, Ella	Gerbracht, Bob
Brown, Sara Dudley	Dee, Nicola	Goldschmidt, Larry
Christine Hagan	Escariz, Erika	Herndon, Estee
Clark, Lisa	Evans, Martha	Jimenez, Christian
Connors, Pat	Flagg, Pat	Jones, Jeremiah
Crutzen, Magali	Ford-Kohne, Nancy	Kelley, Patrick
Derksen, Nicole	Halperin, Martha	Knepper, David
Fader, Rebecca	Hambley, Holly	Meyer, Bill
Fischer, LisaAnne	Hartinger, Ellen	Moore, Jerry
Furule, Hiroko	Hawkins, Izola	Ortanez, Jerico
Gill, Krystin Bailey	Herndon, Ruth	Reilly, Bill
Gossman, Cindy	Hirschauer, Amy	Robles, Francisco
Grant, Shellie	Kamara, Dorothea	Schottman, Fred
Harrison, Margaret	Lombardi, Joyce	Teigo, Sandro
Jensen, Lene	Mangus, Marion	Thomas, Alex
LaGoe, Terri	Newman, Tyra	Bass
Lesner, Leslie	Neyland, Michelle	Ardura, Robert
Lowrey, Barbara	Peetz, Deborah	Brown, Bill
Maher, Marty	Pelenberg, Carol	Bunner, Alan
McHugh, Michelle	Percival, Barbara	Caress, Ed
McKenzie, Phyllis	Pieper, Christine	Carnahan, Larry
Miller, Carolyn	Ratcliffe, Vicki	Clark, Bob
Miller, Kelly	Reilly, Annette	Clark, John
Nystrom, Liz	Roningen, Jane	Cohen, Bernie
Robb, Judith	Salvatierra, Dottie	Gans, Walter
Russell, Mary Lee	Schafer-Masarsky, Kam	Handley, Lock
Rynn, Maria	Seefer, Baiba	Homayouni, Brandon
Schottman, Althea	Shaher, Alyssa	Kennedy, Richard
Shaw, Stania	Shaw, Desta	King, Nick
Simpson, Jane	Sokova, Olga	Krause, Alan
Vartanian, MacKenzie	Strobridge, Ashley	Lombardi, Ray
Villarina, Antonnet	Tao, Fumiyo	Miner, Steve
Yee, Mary	Tolstarkova, Chandrika	Reltom, Matthew
Alto	Uri, Carol	Rich, Steven
Abrego, Valentina	Wade, Barbara	Russell, Will
Banas-Jones, Halina	White, Grace	Stevens, Dan
Boelk, Christine	Young, Cynthia	Stewart, Jim
Brigida, Arlene	Tenor	Walsh, Patrick
Briscoe, Ellie	Bekele, Gigssa	Wulff, Fred
Britton, Myra	Bubenhofer, Chris	Christine Hagan, Accompanist

# 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,	Eternal rest grant unto them, O Lord;
et lux perpetua luceat eis.	and let perpetual light shine upon them
Te decet hymnus, Deus, in Sion,	To you, O God, a hymn is sung in Sion,
Et tibi redetur votum in Jerusalem.	And a prayer is raised in Jerusalem.
Exaudi orationem meam.	Hear my prayer.
Ad te omnis caro veniet.	To you all flesh shall come.
Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

## No. 2 - Dies irae

(Chorus)

Dies irae, dies illa,	O day of wrath, that dreadful day,
Solvat saeculum in favilla,	When heav'n and earth in ashes lay,
Teste David cum Sibylla.	As David and the Sibyl say.
Quantus tremor est futurus,	The great judge will then preside,
Quando Judex est venturus,	And fear and trembling will abide
Cuncta stricte discussurus.	in all, convened from far and wide.
Tuba mirum spargens sonum	Then the trumpet's final call
Per sepulchra regionum	Will echo through each tomb-like hall,
Coget omnes ante thronum.	As to the throne it summons all.
Mors stupebit et natura,	Nature and death are fear-consumed,
Cum resurget creatura,	As creatures who were once entombed
Judicanti responsura.	Rise up to be both judged and doomed.



(Mezzo-soprano)

Liber scriptus proferetur  
In quo totum continetur,  
Unde mundus judicetur.

Then reading of the book proceeds,  
In which is written sinful deeds.  
Until the world its judgment reads.

(Quartet)

Judex ergo cum sedebit,  
Quidquid latet, apparebit;  
Nil inultum remanebit.

When the judge takes to his throne,  
And hidden secrets are made known,  
Each must for his own sins atone.

(Soprano, Mezzo-soprano, and Tenor)

Quid sum, miser, tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?

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)

Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

O King of awesome majesty,  
Your saving grace bestow on me,  
O save me, font of piety.

(Soprano and Mezzo-soprano)

Recordare, Jesu pie,  
Quod sum causa tuae viae.  
Ne me perdas illa die.  
Quaerens me, sedisti lassus;  
Redemisti crucem passus;  
Tantus labor non sit cassus.  
Juste judex ultionis,  
Donum fac remissionis  
Ante diem rationis.

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.

Ingemisco tamquam reus,  
Culpa rubet vultus meus.  
Supplici parce, Deus.  
Qui Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
Sed tu bonus fac benigne.  
Ne pereni cremer igne.  
Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

Confutatis maledictis,  
Flammis acribus addictis,  
Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Sere curam mei finis.

Lacrymosa dies illa!  
Qua resurget ex favilla  
Judicandus homo reus.  
Huic ergo parce, Deus.  
Pie Jesu Domine,  
Dona eis requiem. Amen.

(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, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu; libera eas de ore leonis. Ne absorbeat tartarus. Ne cadant in obscurum. Signifer sanctus Michael repraesentet eas in lucem sanctam, Quam olim Abrahae promisisti et semini ejus. Hostias et preces, Domine, laudis offerimus; tu suscipe pro animabus illis  quorum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam.	Lord Jesus Christ, King of glory, set free the souls of all the faithful departed from the pains of fire and from the bottomless pit; save them from the lion's mouth. Let hellfire swallow them not. Let them not fall into the darkness. May St. Michael the Standard-bearer lead them into the holy light, as once you promised to Abraham and his descendants. Sacrifices and prayers of praise we offer you, O Lord; accept them on behalf of those souls we remember today. Make them pass, O Lord, from death to life.
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### No. 4 - Sanctus

(Fugue for Double Chorus)

Sanctus, sanctus, sanctus, Domine Deus Sabaoth. Pleni sunt coeli et terra gloria tua.  Hosanna in excelsis. Benedictus qui venit in nomine Domini.  Hosanna in excelsis.	Holy, holy, holy, Lord God of Hosts. Heaven and earth are filled with your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.
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### **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 sempiternam.	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 pius 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 veneris 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.	Deliver me.