

The Poem of Grief and Healing

October 20, 2024 | 5 PM
Church of the Epiphany
Washington, DC

Gretchen Kuhrmann, Artistic Director
Wei-Han Wu, Associate Conductor and Keyboard Artist

With special guests:

Kristen Dubenion-Smith, mezzo-soprano
Ross Tamaccio, baritone
Benjamin LaPrairie, organ

Today's concert is sponsored in part by the generous support of Ellie Bird restaurant in Falls Church, VA.

CHORALIS
25 YEARS UNITED IN SONG

CONCERT PROGRAM

Berceuse à la mémoire de Louis Vierne Pierre Cochereau (1924-1984)
Benjamin LaPrairie, organ

Cantate de la paix Darius Milhaud (1892-1974)
Steven Blondo, tenor
Wei-Han Wu, conductor

Quatre motets sur des thèmes grégoriens Maurice Duruflé (1902-1986)
i. Ubi Caritas
ii. Tota Pulchra es
iii. Tu es Petrus
iv. Tantum Ergo – (Échos)
Julie Huang Tucker, conductor

They are at rest Sir Edward Elgar (1857-1934)
Échos

Solemn Prelude on a Theme of Thomas Tallis Gerald Near (b. 1942)
Benjamin LaPrairie, organ

INTERMISSION

Verleih uns Frieden Felix Mendelssohn (1809-1847)

Requiem, Op. 9 Maurice Duruflé
i. Introit (Requiem aeternam)
ii. Kyrie eleison
iii. Offertory (Domine Jesu Christe)
iv. Sanctus and Benedictus
v. Pie Jesu
vi. Agnus Dei
vii. Communion (Lux aeterna)
viii. Libera me
ix. In paradisum

CONTENTS

FROM THE PODIUM.....	4
PROGRAM NOTES.....	6
TEXT & TRANSLATIONS.....	13
ABOUT CHORALIS.....	25
MEET THE ARTISTS.....	26
CHORALIS.....	32
ORCHESTRA.....	33
BOARD OF DIRECTORS.....	34
THANK YOU TO OUR DONORS.....	35
SUPPORT CHORALIS.....	37



From the first time I had the privilege of conducting the Duruflé *Requiem*, I fell in love with the piece. The composer's careful crafting of the movements, staying true to the original Plainchant from the ancient church, with rich and expressive harmonies surrounding it are transformative. I find it truly ethereal music with a uniquely "French" appeal.

During my undergraduate years, I was a paid singer for a large church in North Carolina where the organist, Robert Burns King, had studied with Duruflé for many years. He had learned a tremendous amount from the master and Bobby's skills as an organist from Sunday to Sunday were masterful. It was during those years that I learned a great deal from him about Duruflé, including being introduced to the composer's works. Thus, many years later, when the late J. Reilly Lewis asked me to prepare a choir to sing the requiem in concert, I felt qualified to take on the task. The result was a far greater appreciation for this masterwork.

In imagining the opening concert for this season, I knew I wanted the requiem to be the central work on the program. It became apparent as we began thinking through the story this season was to tell, that we would open with a concert based on the effects of grief and healing love. Pieces that were/are written as a result of conflict are known to have a weight. Accidents, wars, conflict, health issues and simply the unexpected in life can shake our lives in both negative and positive ways.

We have crafted a program of beautiful music tonight where all the works have been influenced by one of the above-mentioned traumas or simply the desire for peace and healing. Both the Mendelssohn and Elgar certainly bring calm and healing to the fore. The Milhaud is a statement for the end

Continued on next page ►

to conflict as well. Perhaps I am too sentimental in my advanced years, but I have always been drawn to the power of music to change our lives for the better and feel the pieces presented tonight will help each of us walk out uplifted and inspired. We are so pleased to feature the charitable organization Tunnel to Towers Foundation as our partner for this concert. I do hope you will take time to read about this incredible charity and the meaningful work they do in our community and across the United States.

Lastly, next season (2025-26) will be my final season as Founder and Artistic Director for Choralis. It is a bittersweet decision to leave the organization I founded and especially my amazing choirs and orchestral players. However, it is time for me to do the next big thing in my career as well as turn Choralis over to a new conductor, whose innovation, creativity and talent will take them all to new musical places. In the meantime, I intend to enjoy every single concert remaining to the fullest. Thank you for your continued support and patronage and I look forward to greeting you after the concert tonight.

A handwritten signature in blue ink, consisting of several loops and a long horizontal stroke extending to the right.

Gretchen

The Poem of Grief and Healing

In his review of *Times Echo: The Second World War, the Holocaust, and the Music of Remembrance* by Jeremy Eichler, the *Boston Globe's* classical music critic, Peter E. Gordon, Harvard's Amabel B. James Professor of History, writes in *The New York Review* this week (October 17): "In 1958 the Ukrainian-born Russian poet Anna Akhmatova wrote a poem with the simple title 'Music.' It bears the dedication 'To Dmitri Dmitriyevich Shostakovich, in whose epoch I live on earth.' The poem begins:

Something miraculous burns in music;
as you watch, its edges crystallize.
Only music speaks to me
when others turn away their eyes."

"Music, we are told, remains faithful even though all others have gone:

When fearful friends abandoned me
music stayed, even at my grave,
and sang like earth's first shower of rain
or flowers suddenly everywhere alive."

"That such an exquisite artist in words could write a hymn of praise to the power of a sister muse raises a host of questions. *How does music transcribe suffering, and how can it console? Why does it arouse feelings in us, and can those feelings be put into words? Is music even a language? If so, how does it convey its meaning?*" Today's concert explores these existential questions through choral and organ music principally by twentieth-century French, German, and English composers and poets.

Berceuse à la mémoire de Louis Vierne (1971)

Pierre Cochereau (1924-1984)

Acknowledged as a master of the French style of organ improvisation, Pierre Cochereau, in 1955, succeeded Léonce de Saint-Martin as organist at Cathédrale Notre-Dame de Paris in Paris, arguably the most prestigious organ post in France and the most significant of all Cavallé-Coll's instruments. Saint-Martin himself had been preceded by the venerable Louis Vierne (1870-1937) *organiste titulaire* from 1900 until his death on June 2, 1937, while playing his 1,750th organ recital. For the theme of his improvisation at Notre-Dame Cathedral in 1973, Cochereau chose the

well-known theme—a French lullaby—of Louis Vierne’s *Berceuse*, one of *24 Pièces en style libre*, Op 31, No. 19, a collection of miniature pieces for organ. Vierne dedicated *Berceuse* to his daughter Colette; Cochereau dedicated his improvisation “à la memoire de Louis Vierne.”

Cantate de la paix, op. 166 (1937)

Cantata of Peace

Darius Milhaud (1892-1974)

French composer, conductor, and teacher Darius Milhaud was a member of Les Six, composed of five French and one Swiss composer who lived and worked on the left bank of the river Seine in Paris. In 1937, he was commissioned by the French government to write a *pièce d’occasion* to commemorate the seventy-fifth birthday of Aristide Briand (1862-1932), the French statesman and Nobel laureate who served eleven terms as prime minister during the Third Republic. To avoid a second world war, he had negotiated the Kellogg-Briand Pact of 1928—formally, “General Treaty for Renunciation of War as an Instrument of National Policy”—that remains in effect today.

In collaboration with poet Paul Claudel (1868-1955), French ambassador to the United States from 1926 to 1933, Milhaud designed the unaccompanied *Cantata of Peace*, using Claudel’s paraphrase Psalm 2, around the limited available performing forces: the Garde Républicaine band and the Manécanterie des Petits Chanteux à la Croix de Bois (Choir School of the Little Singers at the Wooden Cross), a children’s choir founded in 1907 in one of Paris’s poorest arrondissements, who sang, augmented by adult men, the first performance in June 1937 at La Sorbonne in Paris.

Within a year of his death in 1932, Briand’s efforts to avoid another European conflagration were engulfed by the flames of nationalism and revanchism. After France fell on June 22, 1940, Milhaud joined the exodus of 1,500 Jewish musicians—among them, Kurt Weill, Paul Hindemith, Igor Stravinsky, Arnold Schoenberg, and Erich Zeisl—who fled Occupied Europe for safe-haven in the United States, where he taught at Mills College until 1947. He loved America but remained French at heart. His legacy lives on in the 2013 modern Conservatoire de Musique Darius Milhaud in Aix-en-Provence, where he had lived as a child and to which he returned to die.

Quatre motets sur des thèmes grégoriens, op. 10

Maurice Duruflé (1902-1986)

These four polyphonic sacred Latin motets composed in 1960—*Ubi caritas, Tota pulchra es, Tu es Petrus*, and *Tantum ergo*—are predicated on Gregorian themes as Duruflé had done in his Requiem of 1948. All are scored for unaccompanied choir of mixed voices except *Tu es Petrus*, which is assigned to a women's choir. The motets were first performed on 4 May 1961 at Église Saint-Merry in Paris.

In Latin, *petrus* means rock, thus the *double-entendre*: "Thou art Peter and upon this rock I will build my church." From the first recorded papal coronation in 858 until 1963, *Tu es Petrus* was sung when a new pope is crowned in the Roman Catholic Church. Sunday, December 2, 1804, was set for the coronation of Napoleon I and his wife Josephine. Pope Pius VIII, coming from Rome to officiate, arrived first at Notre-Dame de Paris as *Tu es Petrus* was sung. All went according to plan until the moment when the Pontiff rose to crown the new ruler of France, whereupon Napoleon—who had the previous year sold the Louisiana Purchase to America for a paltry \$15 million—reportedly seized the diadem from the pontiff and crowned himself, intent upon visibly rejecting any higher authority than his own!

They are at rest (1909)

Edward Elgar (1857-1934)

When Edward Elgar was commissioned by the organist of St. George's Chapel, Windsor to compose an anthem to be sung on the ninth anniversary of Queen Victoria's death, he turned to John Cardinal Newman's poem "Verses on Various Occasions – Verse 122," a meditation on rest. Elgar's elegiac *a cappella* setting in F sharp minor of Newman's first and third verses was performed on January 22, 1910, at the Royal Mausoleum near Frogmore House in Windsor Park. The commemoration was held early in anticipation of the passing of her son and successor whose funeral in May 1910 is immortalized in Barbara W. Tuchman's magisterial book, *The Guns of August* (Macmillan, 1962):

So gorgeous was the spectacle on the May morning of 1910 when nine kings rode in the funeral of Edward VII of England that the crowd...could not keep back gasps of admiration....

Together they represented seventy nations in the greatest assemblage of royalty and rank ever gathered in one place and, of its kind, the last. *The muffled tongue of Big Ben tolled nine by the clock as the cortege left the palace, but on history's clock it was sunset, and the sun of the old world was setting in a dying blaze of splendor never to be seen again. (italics added)*

Verleih uns Frieden gnädiglich (1831)

Grant us peace

Felix Mendelssohn-Bartholdy (1809-1847)

Mendelssohn had recently visited the Vatican and in February 1831, only two years after he had revived Bach's *St. Matthew Passion*—believed then to be the centennial of its first performance—when he undertook the study of chorale cantatas using hymn texts by Martin Luther (1483-1546). Of these eight studies, *Verleih uns Frieden*, a single movement chorale cantata set in E-flat major, for mixed choir and orchestra, is the only one to be published. *Verleih uns Frieden* is Luther's German paraphrase of *Da pacem, Domine*, a sixth or seventh century antiphon that is said to have concluded church services in Luther's time, although Mendelssohn eschewed the melody most closely associated with Luther's text.

"Peace in our time" has echoed down the ages for at least five centuries—from Luther in 1529, then British Minister Benjamin Disraeli in 1878, to his successor Neville Chamberlain's triumphant declaration upon returning to London on September 30, 1938, after signing the Munich Agreement with the German Chancellor. Unknown is how deliberate was Chamberlain's use of a phrase already familiar through its use in the *Book of Common Prayer* when he stood on the steps of No. 10 Downing Street to proclaim: "My good friends, for the second time in our history, a British Prime Minister has returned from Germany bringing peace with honour. I believe it is peace for our time."

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REQUIEM, op. 9 (1948)**Maurice Duruflé**

Born at the dawn of the twentieth century near Rouen in Normandy, Maurice Gustav Duruflé began his musical training in the Rouen Cathedral Choir School. The year after his birth, Pope Pius X published his famous *Motu proprio* or *Instructions on Sacred Music*, which would profoundly influence music, especially French music composed for the Roman Catholic Church, for the next half century. Gregorian chant, declared the Pope, “has always been regarded as the supreme model for sacred music.” Therefore, “the more closely a composition for church approaches in its movement, inspiration, and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.” Thus, the lineaments of Duruflé’s music are drawn from his plainsong training and refracted through the harmonic prisms of nineteenth-century French composers, including Fauré, Debussy, Ravel, and Dukas, his teacher at the Paris Conservatoire.

Duruflé In His Own Words

In unpublished program notes for an April 1980 performance of his Requiem at St. Étienne-du-Mont under the direction of his wife’s sister, the composer wrote: “As for the musical form of each of the pieces composing this Requiem, it is generally inspired by the form proposed by the liturgy. The organ has only an incidental role. It intervenes, not to accompany the choirs, but only to underline certain accents or to make one momentarily forget the all too human sonorities of the orchestra. It represents the idea of peace, of Faith, and of Hope.”

“This Requiem,” Duruflé explained, “is composed entirely on the Gregorian themes of the Mass for the Dead. Sometimes the musical text has been respected in full, the orchestra intervening only to sustain or to comment on it; sometimes I was simply inspired by it or sometimes removed myself from it altogether, for example, in certain developments suggested by the Latin text, namely in the Domine Jesus Christe, the Sanctus, and the Libera. Generally speaking, I tried to get the particular style of the Gregorian themes firmly set in my mind....” This Mass includes the nine parts of the Mass of the Dead—Introit, Kyrie, Domine Jesu Christe, Sanctus, Pie Jesu, Agnus Dei, Lux aeterna, Libera me, and finally In Paradisum, the ultimate answer of Faith to all questions, by the flight of the soul to Paradise.

The Vichy Commission

The world believed for fifty years that the “very modest” Requiem he dedicated to his father, who died in 1945, had been commissioned by his publisher, Auguste Durand. The fuller and more accurate account is complicated. During the Great Depression, French unemployment reached staggering numbers. To suppress violence led by the fascist and communist political parties, in 1938, the Administration des Beaux-Arts of the Third Republic created commissions for artists most affected by the depression—in reality, a form of unemployment compensation. Six weeks after Germany invaded France and the Low Countries in May 1940, the Third Republic collapsed. It was replaced by the Vichy regime, which, although French, collaborated with Nazi Germany. The Vichy government saw the arts commissions as a propaganda tool. Those it selected supported a conservative, traditional, and pro-Catholic point of view. Significantly, they had also won the coveted Prix de Rome.

Durufié fit these particulars. On May 16, 1941, he and seven others, including Darius Milhaud and Jean Langlais, received Vichy Commissions to write a symphonic poem within a year. Durufié took six to complete his work, and what he produced was most definitely not a symphonic poem. That his Requiem was a Vichy Commission is documented conclusively by the discovery of Durufié’s request on January 21, 1948, for payment “pour le composition Requiem.” By 1948, the war was over, a Fourth Republic had replaced the Vichy regime, and collaborators had been purged by the thousands. That the postwar Fourth Republic honored his contract was tantamount to exonerating Durufié from any odor of collaboration. Of 81 works commissioned by the Vichy government, only the Durufié Requiem is regularly performed today.

Postwar Amnesia and Reconciliation

All this information was hidden from public knowledge until 2000, when Leslie Sprout’s doctoral dissertation, *Music for a ‘New Era’: Composers and National Identity in France, 1936-1946*, first brought to general light the Vichy Commissions. Sprout’s groundbreaking research was made possible only after Jacques Chirac, one of the postwar generation of French leaders, became president of France in 1995 and immediately condemned Vichy as a criminal regime. Previously suppressed secret archives of the Vichy government began to be opened to

scholars. In his definitive biography of *Maurice Duruflé: The Man and His Music* (2007), James Frazier asserts, "It has never been easy to distinguish collaboration from mere accommodation, and Duruflé's case is no exception."

First Hearings

The radio premiere, given by the Orchestre des Concerts La Maureau under Robert Desormière was broadcast on All Souls Day, November 2, 1947. Duruflé's friend Paul Paray directed the first concert performance on December 28, at the Palais de Chaillot. Although the Requiem is a liturgical work, its use of percussion, banned by the *Moto proprio*, makes it likely the Requiem was intended for the concert hall. The French who had heard the Requiem broadcast, however, received it as national mourning.

The earliest reported American performance took place at Sixth United Presbyterian Church with members of the Pittsburgh Symphony in 1952, the same year the Requiem was presented by area church choirs in Washington, D.C. And on Sunday, October 3, 1971, at Christ Church, Georgetown, Monsieur Duruflé himself led a memorable reading with Madame Duruflé at the organ.

How does music transcribe suffering, and how can it console?

Hear Duruflé's answer:

"This Requiem is not an ethereal work that sings of detachment from earthly worries. It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope or terror, just as the words of the Scripture themselves, which are used in the liturgy. It tends to translate human feelings before their terrifying, unexplainable, or consoling destiny."

Program notes by Margaret Shannon ©2024

CANTATE DE LA PAIX, OP. 166 (May 1937)

Darius Milhaud (1892-1974)

Pourquoi les nations ont elles frémi?

Why did the nations tremble?

Et pourquoi les peuples ont ils formé de vains projets?

And the people imagine vain things?

Écoute-moi, mon peuple, et incline la tête,

Hearken unto me, my people, and bow your heads,

et ouvre-moi ton cœur, car c'est moi qui ai fabriqué

and open your hearts to me, for it was I who made

l'aurore et le Soleil!

the morning light and the Sun,

Oh que si tu les connaissais, je dis ces choses

Oh, if you knew them, I say things

en toi qui mènent à la paix!

In you that lead to peace!

Et si tu avais été attentif,

And had you hearkened to my commandments,

ah, ta paix aurait été comme un fleuve

ah, then had your peace been as a river,

et ta justice aurait débordé comme la mer!

and your righteousness would have overflowed as the sea!

Comme un fleuve inépuisable,

As an inexhaustible river,

et ta justice aurait débordé

and your righteousness would have overflowed

comme la mer!

as the waves of the sea!

Tenor Solo: À l'ombre de celui que mon cœur désirait,

Under his shadow, whom my heart desired,

je me suis assise.

I sat down.

À l'ombre de celui que mon cœur désirait,

Under his shadow, whom my heart desired,

j'ai été faite comme quelqu'un qui trouve la paix.
was I made as one that findeth peace.

Seigneur, il y a deux nations dans mon ventre,
Lord, there are two nations in my belly,
 il y a deux peuples dans mon sein l'un
there are two peoples in my breast,
 contre l'autre divisés!
one against the other divided!
 Mais moi, moi, ne suis-je pas
But I, am I not he
 celui qui fais de deux choses d'une seule?
who maketh two things become but one?

Pourquoi les nations ont-elles frémi?
Why did the nations tremble?
 Pourquoi les nations ont-ils formé de vains projets?
Why did the nations imagine vain things?
 Les uns se sont tournés à droite
Some snatched on the right hand,
 et ils ont faim encore,
and they are still hungry;
 les autres à gauche ont mordu et ils ne sont pas remplis.
the others ate on the left hand, and they are not satisfied.
 Ils ont dévoré la chair de leur propre bras,
They ate every man the flesh of his own arm:
 Mannassé contre Ephraïm, Ephraïm contre Mannassé,
Manasseh, Ephraim; and Ephraim, Manasseh:
 et tous ensemble contre Juda.
and they together are against Judah.

Et chacun a dévoré la chair de son prochain.
And each devoured the flesh of his neighbour.

Mais c'est moi qui ai fabriqué l'aurore et le Soleil.
But it was I who made the morning light and the Sun.

Car le royaume de Dieu
For the kingdom of God
 n'est pas de manger et de boire,
is not meat and drink,
 mais la justice et la Paix,
but justice and peace,
 et cette Joie qui est
and joy in
 dans l'Esprit saint.
the Holy Ghost.

Et moi qui ne faisais que parler, me voici!
And I who did nought but speak, behold, here I am!
 Voici que je descendrai sur le peuple comme un fleuve,
Behold, I shall descend upon the people like a river,
 comme le flot qui se gonfle,
like the torrent that swelleth,
 et comme l'océan qui déborde,
and like the ocean that overfloweth,

et comme les intumescences de l'Abîme!
and like the swelling up of the Abyss!
 Toute violence et toute rapine,
All violence and all depredation,
 et le vêtement mêlé de sang,
and the garment rolled in blood,
 il sera jeté au feu,
shall be burned
 il sera l'aliment de la flamme.
and shall be the fuel of fire.

Le Lion mangera côte à côte avec l'Agneau.
The Lion shall eat beside the Lamb;
 Il mangera de la paille comme un bœuf.
it shall eat straw like the ox.
 J'ai effacé ce pacte que vous avez fait avec la mort.
I have annulled your covenant with death.

Car c'est moi qui suis le fleuve
For I am the river,
 et c'est moi qui remplis tous les sens
which maketh understanding to abound
 comme l'Euphrate!
as the Euphrates,
 Afin que vous buviez et que vous mangiez,
that you may drink and that you may eat,
 et que dans votre cœur il y ait affluence
and that in your heart there may be affluence
 de tous les biens!
of all good things!

Car c'est moi qui suis le fleuve
For I am the river
 et moi qui suis le flot qui se gonfle
and I am the torrent that swelleth
 et moi, c'est moi, qui suis l'Océan qui monte et qui,
and I am the Ocean that riseth
 par-dessus toutes choses établit sa communication
and over all things establisheth its communication
 et son niveau!
and its level!

—Paul Claudel (1868-1955)
 English version courtesy, UNC

QUATRE MOTETS SUR DES THÈMES GRÉGORIENS, OP. 10 (1961)
 Maurice Duruflé (1902-1986)

I. Ubi caritas et amor

Ubi caritas et amor, deus ibi est.
Where charity and love are, God is there.
 Congregavit nos in unum Christi amor.
Christ's love has gathered us into one.

Exultemus, et in ipso iucundemur

Let us rejoice and be pleased in him.

Timeamus, et amemus Deum vivum.

Let us fear and let us love the living God.

Et ex corde diligamus nos sincero. Amen.

And may we love each other with a sincere heart. Amen.

—Antiphon for Maundy Thursday

II. Tota pulchra es

Tota pulchra es, amíca mea,

Thou art all fair, my love;

et mácula non est in te.

and there is no spot in thee.

Favus distíllans lábia tua;

Thy lips drop as the honeycomb;

mel et lac sub lingua tua.

honey and milk are under thy tongue.

Odor unguentórum tuórum

The sweet smell of thy ointments

super ómnia arómata.

is above all manner of spices.

Veni, veni de Líbano, veni, coronáberis.

Come, come from Libanus, come, thou shalt be crowned.

Flores apparuérunt,

The flowers have appeared,

víneae floréntes odórem dedérunt.

the blossoming vines have yielded their fragrance.

Et vox túrturis audíta est in terra nostra.

And the voice of the turtle dove is heard in our land.

Surge, própera, amíca mea,

Arise, make haste, my love,

veni, veni de Líbano, veni, coronáberis.

come, come from Libanus, come, thou shalt be crowned.

—Antiphon on the Feast of the Immaculate Conception

III. Tu es Petrus

Tu es Petrus et super hanc
Thou art Peter and upon this
 petram aedificabo Ecclesiam meam.
rock I will build my church.

—Matthew 16:18

IV. Tantum ergo

Tantum ergo Sacramentum
Therefore, so great a Sacrament
 Veneremur cernui:
Let us venerate with heads bowed
 Et antiquum documentum
And let the old practice
 Novo cedat ritui:
Give way to the new rite;
 Praestet fides supplementum
Let faith provide a supplement
 Sensuum defectui.
For the failure of the senses
 Genitori, Genitoque
To the Begetter and the Begotten
 Laus et iubilatio,
Be praise and jubilation,
 Salus, honor, virtus quoque
Hail, honour, virtue also,
 Sit et benedictio:
And blessing too:
 Procedenti ab utroque
To the One proceeding from Both
 Compar sit laudatio. Amen
Let there be equal praise. Amen

—Incipit, Pange lingua,
 Thomas Aquinas, circa A.D. 1264

THEY ARE AT REST (1909)

Edward Elgar (1857-1934)

They are at rest.
 We may not stir the heaven of their repose
 By rude invoking voice, or prayer address
 In waywardness to those
 Who in the mountain grotts of Eden lie,
 And hear the fourfold river as it murmurs by.

 And soothing sounds
 Blend with the neighb'ring waters as they glide;
 Posted along the haunted garden's bounds,
 Angelic forms abide,
 Echoing, as words of watch, o'er lawn and grove
 The verses of that hymn which Seraphs chant
 above.

— John Cardinal Newman (1801-1890)

VERLEIH UNS FRIEDEN GNÄDIGLICH (1831)

Felix Mendelssohn-Bartholdy (1809-1847)

Verleih uns Frieden gnädiglich
Graciously grant us peace
 Herr Gott, zu unsern Zeiten!
Lord God, in our time;
 Es ist doch ja kein andrer nicht,
There is no one else
 der für uns konnte streiten,
Who could fight for us
 denn du, unser Gott, du alleine.
Except you, our God, alone.

—Martin Luther, 1529

English trans. Francis Brown

REQUIEM, OP. 9 (1948)
Maurice Duruflé (1902-1986)

I. Introit

Requiem aeternam
Eternal rest
dona eis, Domine,
Give to them, O Lord,
et lux perpetua luceat eis.
And let perpetual light shine upon them.
Te decet hymnus, Deus in Sion,
A hymn, O God, becometh Thee in Zion.
et tibi reddetur
And a vow shall be paid to Thee
votum in Jerusalem;
In Jerusalem;
exaudi orationem meam,
O Lord, hear my prayer,
ad te omnis caro veniet.
All flesh shall come to Thee,
Requiem aeternam
Eternal rest
dona eis, Domine,
Give to them, O Lord,
et lux perpetua luceat eis.
And let perpetual light shine upon them.

II. Kyrie

Kyrie eleison.
Lord have mercy on us,
Christe eleison.
Christ have mercy on us.
Kyrie eleison.
Lord have mercy on us.

III. Domine Jesu Christe – Offertory

Domine Jesu Christe, rex gloriae,
O Lord Jesus Christ, King of glory,
 libera animas omnium fidelium
Deliver the souls of all the faithful
 defunctorum de poenis inferni
Departed from the pains of hell
 et de profundo lacu.
And from the deep pit;
 Libera eas de ore leonis,
Deliver them from the lion's mouth
 ne absorbeat eas tartarus,
That hell engulf them not,
 ne cadant in obscurum.
Nor they fall into darkness.

Sed sanctus Michael
But that Michael,
 repraesentet eas
The holy standardbearer,
 in lucem sanctam,
Bring them into the holy light,
 quam olim Abrahae promisisti
Which Thou once didst promise
 et semini ejus.
To Abraham and his seed.
 Hostias et preces tibi, Domine,
We offer Thee, O Lord,
 laudis offerimus.
Sacrifices and prayers of praise;
 Tu suscipe pro animabus illis,
Do Thou accept them
 quarum hodie
For those souls
 memoriam facimus,
Whom we this day commemorate.

fac eas, Domine,
Grant them, O Lord,
 de morte transire ad vitam
To pass from death to the life
 quam olim Abrahae promisisti
Which Thou once didst promise
 et semini ejus.
To Abraham and his seed.

IV. Sanctus

Sanctus Dominus Deus Sabaoth,
Holy, Lord God of hosts.
 pleni sunt coeli et terra gloria tua.
The heavens and the earth are full of Thy glory.
 Hosanna in excelsis!
Hosanna in the highest.
 Benedictus, qui venit in nomine Domini.
Blessed is He Who cometh in the name of the Lord.
 Hosanna in excelsis!
Hosanna in the highest.

V. Pie Jesu

Pie Jesu Domine,
Gentle Lord Jesus,
 Dona eis requiem sempiternam.
Grant them eternal rest.

VI. Agnus Dei

Agnus Dei, qui tollis
Lamb of God, Who takest away
 Peccata mundi.
The sins of the world:
 Dona eis requiem sempiternam.
Grant them eternal rest.

VII. Lux Aeterna – Communion

Lux aeterna luceat eis, Domine,
May light eternal shine upon them, O Lord,
 Cum sanctis tuis in aeternum, quia pius es.
With saints forever, For Thou art kind.
 Requiem aeternam dona eis, Domine,
Eternal rest give to them, O Lord,
 Et lux perpetua luceat eis.
And let perpetual light shine upon them.

VIII. Libera me

LIBERA ME, Domine.
 DELIVER ME, O Lord,
 De morte aeterna.
from eternal death
 In die illa tremenda,
on that dreadful day
 quando coeli
when the heavens
 movendi sunt et terra,
and the earth shall be moved,
 dum veneris iudicare
and Thou shalt come
 saeculum per ignem.
to judge the world by fire.

TREMENS FACTUS sum ego et timeo
I QUAKE WITH FEAR and I tremble
 Dum veneris iudicare
awaiting the day of account
 atque ventura ira,
and the wrath to come,
 quando coeli
when the heavens
 movendi sunt et terra.
and the earth shall be moved.

DIES ILLA, dies irae,
calamitatis et miseriae
 dies magna et amara valde.

DAY OF MOURNING, day of wrath,
of calamity, of misery,
the great day and most bitter.

REQUIEM AETERNAM dona eis, Domine,
 et lux perpetua luceat eis.
ETERNAL REST give to them, O Lord,
and let perpetual light shine upon them

IX. In Paradisum

In Paradisum deducant Angeli in tuo
May the angels receive them in Paradise,
 adventu suscipiant te Martyres
at thy coming may the martyrs receive thee
 et perducant te in civitatem sanctam Jerusalem.
and bring thee into the holy city Jerusalem.
 Chorus Angelorum te suscipit
There may the chorus of angels receive thee,
 et cum Lazaro quondam paupere
and with Lazarus, once a beggar,
 aeternam habeas requiem.
may thou have eternal rest.

The Choralis Foundation was established by Artistic Director Gretchen Kuhrmann in 2000 to nurture a passion for choral music through excellent choral performances, professional development opportunities for young soloists and conductors, education and training for young choristers, and community outreach events. Nearly 100 singers perform across two ensembles: Choralis, an auditioned SATB chorus, and Échos, a semi-professional chamber group. Choralis is committed to programming that includes not only the classical choral repertoire, but compositions of living composers and world music.

MEET THE ARTISTS

Artistic Director **Gretchen Kuhrmann** is the founder and visionary of Choralis. A true advocate for choral music in all schools and communities, she has spent her career honing choral ensembles into musically sensitive performers and encouraging young singers to develop their skills.

The daughter of a diplomat, Ms. Kuhrmann has traveled and lived around the world, including an extended stay in Hamburg, Germany, where she spent her formative years. Before leaving Europe, she toured and performed with her own ensemble throughout Western Europe. In addition to being a sought-after conducting and choral clinician, Kuhrmann has shown great success in building choral organizations and is in demand as a speaker and consultant on the topic at choral conventions and workshops around the world.

Audiences and critics alike have recognized Choralis for its musical excellence. Ms. Kuhrmann's detailed preparation and skillful conducting have earned Choralis ensembles acclaim throughout the United States and Europe. Critics observed "...Kuhrmann has trained this big group to sing with the delicacy and transparency of a chamber chorus, and it does this very well" and "...Conductor Gretchen Kuhrmann drew a clear and beautifully blended sound from the group, which was maintained when the music pulled down to only a handful of voices." (*The Washington Post*)



Ms. Kuhrmann also has prepared choruses for many notable U.S. and international conductors as well as numerous area diplomatic and political events. She is the Director of Music for Fairfax Presbyterian Church and holds performance degrees in conducting from the University of North Carolina at Greensboro and George Mason University.

Described as “brilliant” by the *Pittsburgh Tribune*, **Wei-Han Wu** is active as a soloist, chamber musician, ensemble pianist, and vocal coach. He has performed in venues such as the Chicago Cultural Center, the Kennedy Center, and Carnegie’s Weill Recital Hall. He has been a featured performer at the Tanglewood, Aspen, Castleton, Lake George, and Walla Walla Chamber Music Festivals and was recently featured guest artist at the Washington State Music Teachers Conference.



Dedicated to the performance and promotion of new music, Wu is currently pianist for the [Switch~ Ensemble] as well as Duo Axis, which was co-founded with flutist Zach Sheets. Duo Axis has commissioned and premiered dozens of works by up-and-coming composers, including Katie Balch, Anthony Cheung, and Tonia Ko. Recently the duo was in residence at the University of Iowa, University of Missouri, UC San Diego, and UC Davis. Wu previously served as pianist for the Aspen Contemporary Ensemble and Pittsburgh New Music Ensemble, and he is a past president of OSSIA New Music at the Eastman School of Music.

He is currently on faculty at Peabody Conservatory, the Taos Opera Institute, and WNO’s Opera Institute. More recently, Wu has served as music director for several opera productions in the DC area, including *Carmen* with Loudon Lyric Opera, and *Hydrogen Jukebox* by Philip Glass at Shenandoah University. Wu is the pianist for The Washington Chorus, and he works frequently with the Washington Bach Consort, and the Exigence Vocal Ensemble of the Sphinx Organization.

Continued on next page ▶

A member of Pi Kappa Lambda, he is the recipient of the Distinguished Achievement Award from the Juilliard School, the Felicia Montealegre Fellowship from the Tanglewood Music Center, and the Collaborative Piano Fellowship from Bard College. Wu holds degrees from Northwestern University, the University of Michigan, and the Eastman School of Music, where he earned two doctoral degrees in piano performance and collaborative piano.

Julie Huang Tucker is a conductor and keyboard artist who serves as music director at First Presbyterian Church of Arlington, associate conductor and accompanist of Washington Men's Camerata, and conducting fellow of Choralis.

As a collaborative organist, she has performed with the National Symphony Orchestra, National Philharmonic, Choral Arts Society of Washington, and Washington Chorus at the Kennedy Center, Strathmore Hall, and National Cathedral.

Her experience as an educator is diverse, and spans the gamut from teaching tango music workshops in Mexico, coaching young artist opera choruses in Italy, and directing township youth and prison choirs in South Africa. She also shares her knowledge of music as an on-air host on WETA, Washington's classical music radio station.

Julie holds degrees from Cornell University, the University of Oklahoma, and is currently pursuing a DMA in choral conducting at the University of Maryland.

Organist **Benjamin LaPrairie** serves as Associate Director of Music at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. Since 2011, he has assisted in the leadership of the music department and has regularly accompanied daily, Sunday, and other special Masses throughout the year. Notable liturgies include the Canonization Mass of Saint Junípero Serra, celebrated by Pope Francis, and the Funeral Mass of Supreme Court Justice



Antonin Scalia. In May of 2019, Benjamin performed with the Choir of the Basilica in concerts and liturgies in Rome for the commemoration of 35 years of diplomatic relations between the United States and the Holy See. Previous posts include Principal Organist at St. Dominic Catholic Church in Washington, DC, and Director of Music at St. Patrick Catholic Church in St. Charles, Illinois.

As a composer, Benjamin's works have been performed by the Choir, Brass, and Orchestra of the Basilica, and have been recorded and broadcast worldwide on EWTN, Salt & Light Media, and CatholicTV. His setting of *Christus Vincit* was premiered upon the entrance of Pope Francis into the Great Upper Church of the National Shrine in September of 2015. Recent works include a setting of *Ye Sons and Daughters* for the Choir and Orchestra of the Basilica, and a setting of *Joy to the World* for the choirs and orchestra of The Catholic University of America. Upcoming commissions include a choral and brass setting of *ISTE CONFESSOR* for the Diocese of Orange, CA. As an organist, Benjamin has performed throughout the United States and abroad, and has been featured as a soloist with the Pine Mountain Music Festival, at Boardwalk Hall in Atlantic City, NJ, at the Kennedy Center in Washington, DC, the Eccles Organ Festival at the Cathedral of the Madeleine in Salt Lake City, UT, the Sacra Liturgia Conference at St. Patrick Seminary in San Francisco, CA, the Cathedral Concert Series at St. Augustine Cathedral in Kalamazoo, MI, the Central Arkansas Chapter of the American Guild of Organists, and the Festival Organistico Internazionale della città di Alba, Italy.

A native of Michigan, Benjamin is a graduate of the University of Michigan School of Music, Theater, and Dance, where he studied organ with Robert Glasgow. He received a Master of Music degree from the Peabody Conservatory of Music, where he studied organ with John Walker, and was the recipient of the Bruce R. Eicher Prize in Organ. In the fall of 2019, Benjamin was appointed Lecturer in Organ at The Catholic University of America Rome School of Music, Drama, and Art, and in the spring of 2024, he joined the music faculty of Christendom College in Front Royal, VA. Since 2022, Benjamin has been a member of the board of the Catholic Sacred Music Project, under the patronage of Robert Cardinal Sarah.

Recognized for her “velvety legato and embracing warmth of sound” (*Washington Classical Review*) and “lyric-mezzo of uncommon beauty” (*The Washington Post*) mezzo soprano **Kristen Dubenion-Smith** enjoys an active performing career in oratorio and sacred vocal chamber music, specializing in music of the medieval, renaissance and baroque eras.



As a concert soloist, Kristen has earned recognition for her performances of the works of the high baroque, especially Bach and Handel. Highlights from recent seasons include Handel’s *Israel in Egypt* with the Washington National Cathedral Baroque Orchestra, Bach’s *St. John Passion* with The Dryden Ensemble, and Bach’s *St. Matthew Passion* with The Washington Bach Consort. In previous seasons, she has appeared as Alto Soloist in works such as Handel’s *Messiah*, Monteverdi’s *Vespers of 1610*, Praetorius’ *Christmas Vespers* and Mozart’s *Requiem* among others, with ensembles including *Apollo’s Fire*, Handel Choir of Baltimore, Opera Lafayette, The New Dominion Chorale, The Folger Consort, and Chatham Baroque. In the summer of 2019, Ms. Dubenion-Smith attended the American Bach Soloists Academy where she was featured in Bach’s *Trauerode* and *Mass in B Minor*. She was also a 2020 (transferred to 2022 due to the pandemic) Virginia Best Adams Fellow with the Carmel Bach Festival.

Starting in the fall of 2016, Ms. Dubenion-Smith joined the Choir of Men and Boys/Girls at the Washington National Cathedral as the first woman to be offered a position in this choir. She had previously served as cantor since 2011. In her time with the Cathedral Choir, she has sung for liturgies, commemorations, and events of national importance- most recently, the State Funerals of President George H. W. Bush and Senator John McCain, the internment of Matthew Shepard, the Presidential Inauguration Ceremony and Prayer Service, and the 9/11 services at The John F. Kennedy Center for the Performing Arts.

As a professional choral singer, Ms. Dubenion-Smith performs regularly with Cathedra, Chantry, The Washington Bach Consort and the Grammy Nominated, NYC based, Clarion Choir. She also sings on the 2021 Grammy winning recording of *The Prison* by Ethel Smyth with The Experiential Choir and Orchestra. She can also be heard on commercial recordings with The Folger Consort, *Apollo’s Fire*, Cathedra, and *Via Veritate*.

In 2010, Ms. Dubenion-Smith co-founded the award winning, Washington

DC based Eya: Ensemble for Medieval Music. Eya has been presented at a number of distinguished venues and series including the Academy of Early Music, National Gallery of Art, The Music Center at Strathmore, Washington National Cathedral, Columbus Early Music, and Dumbarton Oaks, in addition to numerous colleges, universities, and concert series across the east coast. The ensemble has been featured on Voice of America Radio, Millennium of Music on NPR, and is the recipient of the 2013 Greater DC Choral Excellence Award for Best Specialty Group: Early Music as well as a 2015 nominee for Most Creative Programming and 2018 nominee for Best New Recording.

To keep busy during the pandemic, Ms. Dubenion-Smith started a weekly series on her YouTube channel entitled Social DistanSING. Despite specializing in early music, she spans many genres of music on her channel, featuring music by Dolly Parton, Claudio Monteverdi, Johann Sebastian Bach, Enya, Henry Purcell, the Beatles, Simon and Garfunkel, Benjamin Britten, Extreme, Hildegard von Bingen, Toto, Richard Einhorn, Elise Witt, and Frideric Handel as well as commissioned arrangements of hymns and popular music, specifically for her series, by dear friend and colleague, Carter Sligh.

2023-2024 season highlights include Handel's *Messiah* at Mrs. Dubenion-Smith's Alma Mater, Alma College, *Exile: Music of the Early Modern Jewish Diaspora* with Incantare (debut,) Bach's *Mass in B Minor* with Bach in Baltimore, Pergolesi's *Stabat Mater* with TENET (debut,) Bach's *St. Matthew Passion* with the Washington National Cathedral Baroque Orchestra, Moreau and Handel's *Esther* with Opera Lafayette, Mozart *Requiem* with Arts on Alexander (debut,) BWV 159 with the Washington Bach Consort, and an Ockeghem Marathon with the Clarion Choir at the Met Cloisters.

Originally from Michigan, Ms. Dubenion-Smith attended Alma College (Bachelor of Music) before moving to Maryland to complete her studies at The Peabody Conservatory of Music (Master of Music) in Baltimore.

Since moving to Baltimore in 2016 from his hometown in Herndon, Virginia, baritone **Ross Tamaccio** has enjoyed an emerging career as a solo and ensemble singer in the Maryland/DC area and throughout the country. He is a well-known soloist with Washington Bach Consort, Baltimore Choral Arts Society, Central Maryland Chorale, Bach in Baltimore, and Maryland Choral Society. As a sought-after professional chorister, Ross performs with Oregon Bach Festival

Chorus, the Thirteen Choir, the Basilica of the National Shrine of the Immaculate Conception, Washington National Cathedral, Baltimore Concert Opera, and has performed with the City of Birmingham Symphony Orchestra (UK), Baltimore Symphony Orchestra, National Symphony Orchestra, Handel and Haydn Society, and Tafelmusik Baroque Chorus and Orchestra.

Highlights from recent seasons include the world premiere of Peter Latona's *The Saint's Triumphant* with the National Shrine Choir, the east coast premiere of Jake Heggie's *Out of Darkness*, Mahler's *Symphony Number Eight*, with City of Birmingham Symphony Orchestra, Durufle's *Requiem* with The Thirteen Choir, Brahms' *Requiem* with Maryland Choral Society, and Handel's *Messiah* with the Central Maryland Chorale. Upcoming projects include performances with Conspirare, True Concord Voices and Orchestra, Bach Akademie Charlotte, and Santa Fe Desert Chorale. He can be found on all social media platforms @rktamaccio.



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