

Cape Fear Chorale

presents
with organ & orchestra

Requiem

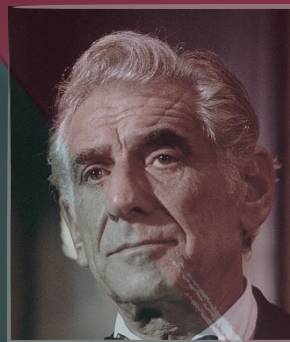
Gabriel
Fauré



Mass

(Selections)

*Leonard
Bernstein*



Aaron Peisner, Artistic Director & Conductor
Betty Curtis, Accompanist

November 19, 2022, 4 pm

Winter Park Baptist Church
Wrightsville Avenue, Wilmington

Free Admission. 501 (c)(3) Donations Appreciated

....From our President and Artistic Director....

Welcome Friends!

Cape Fear Chorale is delighted to share with you Gabriel Fauré's time-honored **Requiem**, along with selections from the dramatic work **Mass**, by Leonard Bernstein. Under the direction of our talented new Artistic Director and Conductor, Dr. Aaron Peisner, our dedicated musicians have been working hard to present a moving and beautiful performance and are grateful that you have chosen to spend your afternoon with us. Our hope is that together, audience members and musicians alike will share in the transformative power choral music has to heal, unite, and inspire us all.

On behalf of the Board of Directors, thank you for your continued support of our mission to create meaningful, educational and inclusive musical experiences in the Cape Fear community.

Rachelle Prewitt Dries, President
Cape Fear Chorale Board of Directors

Dear Friends and Patrons,

Welcome to the first concert of Cape Fear Chorale's 25th season, and my first concert as Artistic Director and Conductor. I am honored to conduct such a talented and dedicated ensemble. The past few months of preparing this program with Chorale have been full of laughter, fun, hard work, and beautiful music. We hope that our love of this music comes through in our performance today.

To those of you who attend Cape Fear Chorale's concerts season after season, year after year, we thank you for your continued support. To those of you for whom this is your first concert with us, I hope it won't be your last. To everyone, I hope you enjoy today's performance, and that you allow the music of Fauré and Bernstein to transport you, to move you, and to inspire you.

I invite you to our spring 2023 concert, which will celebrate 25 Years of Cape Fear Chorale, on Sunday, April 2, at 4:00 pm in Kenan Auditorium. This concert will honor the legacy of Jerry Cribbs, founder and artistic director of Cape Fear Chorale for twenty-four years, whose vision and leadership have transformed countless lives through the power of music.

On behalf of the Board of Directors and the members of Cape Fear Chorale, we are grateful to you for being an integral part of our music-making!

Aaron Peisner, Artistic Director and Conductor

Please silence all electronic devices.

Program

Requiem

Gabriel Fauré
(1845-1924)

Introit and Kyrie

Offertory

Bruce Johnson, baritone

Sanctus

Pie Jesu

Meredith Stahler, soprano

Agnus Dei

Libera Me

Kevin Ulisnik, baritone

In Paradisum

Mass (selections)

Leonard Bernstein
(1918-1990)

A Simple Song

Ian Olsen, tenor

Responsory: Alleluia

Prayer for the Congregation: Almighty Father

Gloria Tibi

Ian Olsen, tenor

Gloria in Excelsis Deo

Half of the People

Sanctus

Ian Olsen, tenor

Elaine Clyatt, Gwyn Kash, Rob Williams, trio

Agnus Dei

Pax: Communion – “Secret Songs”

Beth Kinzly, soprano

Ian Olsen, tenor

Solo Understudies: *Susan Carron, Rachelle Dries, Bruce Johnson, Kevin Ulisnik*

Requiem Text and Translation

I. Introit et Kyrie

*Requiem aeternam dona eis Domine
et lux perpetua luceat eis*

*Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem*

*Exaudi orationem meam
ad te omnis caro veniet*

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

II. Offertory

*O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu
O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum de ore leonis
ne absorbeat eos Tartarus ne cadant in obscurum.*

*Hostias et preces tibi Domine, laudis offerimus
tu suscipe pro animabus illis
quarum hodie memoriam facimus
Fac eas, Domine, de morte transire ad vitam
Quam olim Abrahae promisisti et semini eius.*

III. Sanctus

*Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis.*

IV. Pie Jesu

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

I. Introit and Kyrie

Grant them eternal rest, o Lord,
and may perpetual light shine upon them

Thou, o God, art praised in Sion, and unto Thee
shall the vow be performed in Jerusalem.

Hear my prayer,
unto Thee shall all flesh come.

Lord have mercy,
Christ have mercy,
Lord have mercy.

II. Offertory

Lord have mercy Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hells and the bottomless pit.
Lord Jesus Christ, King of glory,
Deliver them from the lion's mouth,
nor let them fall into darkness, neither the black abyss
swallow them up.

We offer unto Thee this sacrifice of prayer and praise,
Receive it for those souls
whom today we commemorate.
Allow them, o Lord, to cross from death into the life
which once Thou didst promise to Abraham and his seed.

III. Sanctus

Holy, holy, holy, Lord God of Sabaoth
heaven and earth are full of Thy glory
Hosanna in the highest.

IV. Pie Jesu

Merciful Jesus, Lord,
grant them rest, grant them rest, eternal rest.

IV. Agnus Dei

*Agnus Dei, qui tollis peccata mundi
dona eis requiem, sempiternam requiem.*

*Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum,
quia pius es*

*Requiem aeternam dona eis Domine,
et lux perpetua luceat eis*

VI. Libera Me

*Libera me, Domine, de morte aeterna
in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per ignem*

*Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira*

*Dies illa dies irae
calamitatis et miseriae
dies illa, dies magna
et amara valde*

*Requiem aeternam dona eis Domine
et lux perpetua luceat eis*

VII. In Paradisum

*In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem*

*Chorus Angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem*

V. Agnus Dei

O Lamb of God, that takest away the sin of the world,
grant them rest, everlasting rest.

May eternal light shine on them, o Lord,
with Thy saints forever,
because Thou are merciful.

Grant them eternal rest, o Lord,
and may perpetual light shine on them.

VI. Libera Me

Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens and the earth shall be moved
when thou shalt come to judge the world by fire.

I quake with fear and I tremble
awaiting the day of account and the wrath to come.

That day, the day of anger,
of calamity, of misery,
that day, the great day,
and most bitter.

Grant them eternal rest, o Lord,
and may perpetual light shine upon them.

VII. In Paradisum

May the angels receive them in Paradise,
at Thy coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.

There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.

Program Notes

Gabriel Fauré (1845-1924) was a French composer, organist, pianist, and teacher. He is widely regarded as one of the most influential French composers, bridging the Romantic era to the modernism of the 20th century. He is widely seen as the master of the French art song, or *mélodie*, having composed over 100 examples of the genre. At a young age, Fauré was tutored by the composer Camille Saint-Saëns, who became a close life-long friend. He served for many years as choirmaster and organist of various churches in France and Switzerland, all the while building his reputation as a composer. In 1896, Fauré was appointed as professor of composition at the Paris Conservatoire, a controversial move, given that the institution's conservative faculty felt that Fauré was dangerously modern. Fauré was known for encouraging the unique compositional voices of his students, including Maurice Ravel, Georges Enescu, and Nadia Boulanger. Boulanger taught the American composer Aaron Copland, who later befriended Leonard Bernstein. Although he never taught Bernstein officially, Bernstein referred to Copland as his "only real composition teacher." A common focus of all these composers and teachers, from Fauré through Boulanger, Copland, and Bernstein, is "the long musical line."

Fauré began composing his *Requiem* in 1887, and it was performed in its first version on January 16th, 1888 at the Church of the Madeleine in Paris, where Fauré was employed as principal organist. Its original version included just five movements, but was expanded in 1893 to include the *Offertory* and the *Libera me*, both of which call for a baritone soloist. The original orchestration calls for divided violas and cellos with no violins, echoing the opening movement of Brahms' *Ein Deutsches Requiem*. The work was reorchestrated for full orchestra, a task which the composer and editor John Rutter (whose edition we are singing from today) believes may have been undertaken by one of Fauré's students, given the composer's busy schedule and the hundreds of misprints in the published score. Our performance today reflects the 1893 version of the Requiem.

The *Requiem* is one of Fauré's most famous and frequently performed works. It opens with a somber statement of the Requiem text, and moves to solos from the tenor and soprano sections before the choir returns with music that rapidly changes dynamics (loud and soft). This opening movement establishes two tendencies that persist throughout the *Requiem*: highlighting individual voice parts within the choir, and rapid shifts from loud to soft. In the *Offertory*, Fauré heavily features the altos and tenors, whose haunting duet contemplates the deliverance of the souls of the dead from the dark pit of hell; the sopranos and tenors/basses duet in the heavenly *Sanctus*; the tenors carry the opening of the *Agnus Dei*; and the sopranos present a musical depiction of heaven in the closing *In Paradisum*.

“How many times have I asked myself what use music is? And what am I translating? What feelings? What ideas? How can I express something I do not understand myself?” Gabriel Fauré

Program Notes

Leonard Bernstein (1918-1990) is one of the most important American musical figures of the 20th century. Born of Ukrainian-Jewish parents in Lawrence, Massachusetts, his best-known work is the musical *West Side Story*. Bernstein's legacy is an eclectic mix of his roles as conductor, composer, educator, and activist. He was music director of the New York Philharmonic from 1957-1969, after which he was designated Conductor Laureate, conducting performances with the ensemble until his death in 1990, including on State Department-funded international tours in Latin America and behind the Iron Curtain. He composed concert works such as *Chichester Psalms* and the *Kaddish Symphony*, as well as theater works including *Candide*, *On The Waterfront*, and later, his *MASS*. He taught numerous conductors, including Marin Alsop and Seiji Ozawa. Through his 1958-1972 series *Young People's Concerts* on CBS, Bernstein educated a generation of young Americans in classical music. Throughout his career, Bernstein was outspoken on many causes, including nuclear disarmament and financial support for members of the Black Panther Party.

Do not be mistaken by the title of Bernstein's *MASS*. It is not a mass like Fauré's Requiem mass, but rather, a large-scale staged work officially entitled: *MASS: A Theatre Piece for Singers, Players, and Dancers*. Jacqueline Kennedy Onassis asked Bernstein to compose music for the 1971 opening of the John F. Kennedy Center for Performing Arts in Washington, DC, and Bernstein obliged, commenting that he always wanted "to compose a service of one sort or another." In his *MASS*, Bernstein places the Roman Catholic liturgy in dialogue with music and lyrics in the popular idioms of the 20th century, reflecting the turmoil, conflict, and crisis in the era after Kennedy's assassination. In that sense, Bernstein's *MASS* takes a Jewish approach to the Catholic liturgy, embodying the foundational Jewish principle of struggling or wrestling with God.

Today, we are performing just a small selection of music from Bernstein's *MASS*. We begin with the most commonly excerpted movement from the work, the beautiful "A Simple Song" for tenor. In the staged version, the "Alleluia" is pre-recorded, and the "Almighty Father" is sung by the congregation. We skip forward to the Gloria, which encompasses the "Gloria Tibi" in 5/8 time, followed by the West Side Story-like music of "Gloria in Excelsis Deo," which is followed by an answer by the "street chorus" of disaffected youths in the staged version (here sung by the full Chorale), singing the timely "Half of the People." The Sanctus uses text in Latin, English, and Hebrew, all reflecting the same Sanctus text that we heard in the Fauré Requiem, which has its origins in the Hebrew "Kadosh, kadosh, kadosh." In the Agnus Dei, the congregation and "street chorus" become increasingly distressed as they demand peace ("dona nobis pacem"). The final movement of *MASS* is "Secret Songs," an elaboration on "A Simple Song" that we heard at the beginning, which starts with soloists and grows to include the entire chorus and orchestra. *MASS* closes with a simple, unaccompanied repeat of the chorale, "Almighty Father."

"Music can name the unnameable and communicate the unknowable."

Leonard Bernstein

Cape Fear Chorale

Soprano

Carol Amaya
Melody Bryan
Damy Buck
Susan Carron+
Cheryl Cribbs*
Rachelle Dries
Susan Gardner*
Terri Hollowell
Lucinda Houck+
Anjie King
Beth Kinzly
Caren Laiosa
Jennifer Lewis
Marion Little
Meredith Stahler
Gina Martuscelli+
Anne Matney
Lois Moore
Jeanne Owens
Holly Petteys
Nancy Jo Pipkin
Beverly Rodegast
Myrtle Sanders*
Eva Scippa
Jennings Trawick
Caroline Withers
Kristin Young

Alto

Laure Adams
Florence Aquilina
Denise Barnes
Stephanie Borrett
Jane Both
Gayle Brandon
Elaine Clyatt
Patty Conner+
Yeavonne Cox
Linda Gallo
Doris Graybar
Tanya Hanano
Sherry Heuber
Gwyn Kash
Diane Lusk
Alexis Maxwell
Rita Morgan*
Alicia Powell
Katie Randall
Tanina Richardson
Jenn Tabor
Liz Thigpen
Marilee Tremlett+

Tenor

Ken Ahlstrom
Cody Aulidge
John Clyatt
David Hollowell
Javier Mory
Ian Olsen
Sam Robinson
Charles Sanders*+
Arthur Stephan
Rob Williams*+

Bass

Lee André
Raymond Burt
John Frye
Bill Gibson
Ed Hoefler
Bruce Johnson
Greg Leemhuis
Hank Montgomery
G. Vance Moser
Todd Roen
Kevin Ulisnik
David Whitehill

* Charter Member
+ Former Board Member

Orchestra

Fauré Requiem

Viola

Clark Spencer
Diane Stephens
Carrie Jackson
Sarah Daniels

Cello

Andrew Anagnost
Hillary Flowers

Contrabass

Natalie Boeyink

Harp

Christina Brier

Organ

William Weisser

Horns

Steve Skillman
Alex Williams

Violin solo

Danijela Žeželj-Gualdi

Timpani

Mitch Hebert

Bernstein Mass

Violin I

Danijela Žeželj-Gualdi
Beverly Andrews
Anne Stohl

Violin II

Clark Spencer
Jessica Landes
Laura Black

Viola

Carrie Jackson
Diane Stephens

Cello

Andrew Anagnost
Hillary Flowers

Contrabass

Natalie Boeyink

Flute

Amanda Hoke
Sarah Hand

Piano

Betsy Curtis

Organ

William Weisser

Guitar

Justin Hoke

Bass Guitar

Aaron Van Nynatten

Percussion

Mitch Hebert
Robert Parker
Jacob Stephens
Brendan Coffey
Sarah Holston

Meet Cape Fear Chorale's New Personnel



Aaron Peisner is delighted to conduct Cape Fear Chorale in his first concert as Artistic Director. He is Director of Choral Activities and Assistant Professor of Music at University of North Carolina Wilmington, where he conducts the Chamber Choir, Concert Choir, and Opera Workshop, and teaches courses in choral methods, aural skills, conducting, and voice. He has prepared choirs for performances with the Baltimore and National Symphony Orchestras under conductors including Marin Alsop, Gianandrea Noseda, Donald Runnicles, and Jeannette Sorrell. He previously served as Interim Director of Choirs at Goucher College in Towson, MD.

Dr. Peisner is chorus master for Opera Wilmington, where he prepared the chorus for the production of Mozart's *The Magic Flute* in the summer of 2022 and will prepare the chorus for the upcoming production of Verdi's *La Traviata*. He served as chorus master for the Maryland Opera Studio's productions of Mozart's *La clemenza di Tito* and Poulenc's *Dialogues des Carmélites*.

A bass-baritone, Dr. Peisner has sung professionally with the Choir of the Basilica of the National Shrine in Washington, DC, the San Francisco Choral Artists, Polyhymnia (NYC), and Yale Schola Cantorum.

Dr. Peisner's research areas include the performance and recording history of Spanish Renaissance music, Kurt Weill's *Das Berliner Requiem* for men's chorus and wind band, critical pedagogy and the music leadership practices of collegiate a cappella groups, and practice techniques for conductors. He is a member of American Choral Directors Association, and recently served as co-chair for the inaugural Collegiate Festival Choir at the 2022 North Carolina state conference at Duke Chapel, bringing together over 130 collegiate singers from around the state.

He holds a Doctor of Musical Arts in choral conducting from the University of Maryland, a Master of Music in choral conducting from the Yale School of Music, and a Bachelor of Arts in music from Wesleyan University.



Betsy Curtis holds three degrees in piano performance, a Bachelor of Music from Southern Methodist University, a Master of Music from the College-Conservatory of Music at the University of Cincinnati, and the Doctor of Musical Arts from The University of Texas at Austin.

Dr. Curtis started teaching piano as a graduate assistant at the University of Cincinnati, followed by the University of Texas at Austin. Full-time professor positions ensued at Baylor University, Howard Payne University, and the University of Texas at San Antonio.

She has two grown children, Holly & Wesley. When they were young, she returned to college to become certified in public school music teaching. After ten years of public-school teaching, she served sixteen years as the Director of Music at Wesley Memorial United Methodist Church in Wilmington. Dr. Curtis now divides her time between CFCC and UNCW where she serves as a collaborative pianist.

Cape Fear Chorale announces the creation of an annual

*** Jerry S. Cribbs Scholarship ***

High School Seniors who plan to study Vocal Music or Choral Music are eligible to audition by appointment on March 21, 2023 in Beckwith Recital Hall on the Campus of UNCW. To apply, visit

www.capefearchorale.org/scholarship

If you would like to donate to this scholarship in Jerry Cribbs' honor, please visit www.capefearchorale.org/support/, click the donate button, and be sure to make a note that it is for "scholarship."

About Cape Fear Chorale

Celebrating the first concert of its twenty-fifth year, Cape Fear Chorale is under the direction of Aaron Peisner, Artistic Director and Conductor. All members are volunteers, and the group is comprised of 60-75 auditioned singers each semester.

Cape Fear Chorale presents two concerts annually, along with a fundraiser in the spring. Its repertoire has included major works, sacred music, patriotic music, humorous music, spirituals, holiday music, motets, madrigals, and light opera. The Chorale has enjoyed hosting two guest conductors: internationally known choral composer Carl J. Nygard, Jr., and Welborn E. Young, Director of Choral Activities at the University of North Carolina at Greensboro, and Artistic Director and Conductor of Bel Canto Company. Over the past years, Cape Fear Chorale has also premiered a commissioned work, Nygard's *Festival of Praise*, and has performed along with the Wilmington Symphony Orchestra. Because of its outreach to hundreds of singers and thousands of listeners in the Cape Fear Community the Chorale has been recognized by the New Hanover County Board of Commissioners for "its past and future service to New Hanover County and its citizens."

Cape Fear Chorale believes in the transformative power of music. We celebrate the expressive capacity of the human voice and the ability choral music has to heal, unite, and inspire our community. We are committed to building our community through exceptional choral artistry and by creating meaningful, educational, and inclusive musical experiences. As an incorporated non-profit 501 [c] (3) organization, Chorale is totally dependent upon donations and advertising.

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and to Grace United Methodist Church for use of church facilities for rehearsals.

Thank you, Crystal Ashley for publicity and signage.

Thank you, Pat Marriott for our exposure on your WHQR Classical broadcast, *Salmagundi*.

***“This is our reply to violence, to make music more intensely, more
beautifully, more devotedly than before.”***

Leonard Bernstein

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“For me art, and music especially, consists of raising ourselves as high as possible above that which is.”

Gabriel Fauré

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- There are a host of other benefits and some specific limitations, so talk to your tax adviser about how to use QCD's to support charitable organizations, like Cape Fear Chorale.



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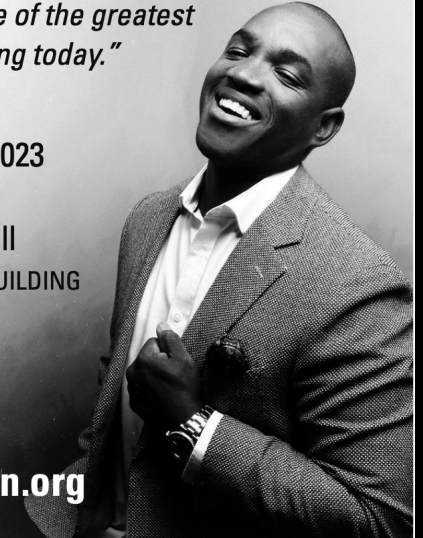
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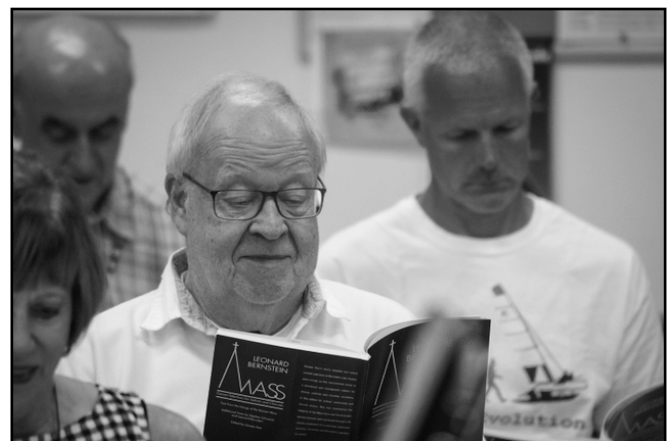
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December 3, 2022

*Christmas Carols
Lighting of the Christmas Tree
Live Oak Pavilion at Riverfront Park, 5:30 pm*

December 10, 2022

*Auditions will be held December 10th throughout the day. Cape Fear Chorale always welcomes new members!
Come and sing with us! For more information visit
capefearchorale.org/audition*

March 21, 2023

*Auditions for the Jerry S. Cribbs Scholarship
High School Seniors who plan to study Vocal Music or Choral Music are eligible to audition by appointment at
Beckwith Recital Hall on the Campus of UNCW.
To donate to this scholarship, visit www.capefearchorale.org/support/*

April 2, 2023

Spring Concert



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