

THE CHORAL ARTS SOCIETY OF WASHINGTON
FIFTY-NINTH SEASON, 2023-24



Festival of Voices

**Conducted by
Marin Alsop**

Wednesday, November 8, 2023
KENNEDY CENTER CONCERT HALL





O Night Divine!

The John F. Kennedy Center for the Performing Arts
Concert Hall

MONDAY, DECEMBER 18, 2023 | 7:00 PM
SUNDAY, DECEMBER 24, 2023 | 2:00 PM

Make Choral Arts Part of Your Christmas Tradition!

A Family Christmas

The John F. Kennedy Center for the Performing Arts
Concert Hall

SATURDAY, DECEMBER 16, 2023 | 11:00 AM
SUNDAY, DECEMBER 24, 2023 | 11:00 AM



FESTIVAL OF VOICES

MARIN ALSOP, conductor

ANTHONY BLAKE CLARK, conductor and chorus master

CHORAL ARTS SYMPHONY CHORUS

CHORAL ARTS ORCHESTRA

RYAN MCKINNY, bass-baritone

ZADOK THE PRIEST

George Frideric Handel (1685-1759)

Anthony Blake Clark, conductor

CORONATION TE DEUM

William Walton (1902-1983)

SUITE ON ENGLISH FOLK TUNES

Benjamin Britten (1913-1976)

CORONATION SANCTUS

Roxanna Panufnik (b.1968)

US Premiere of version for chorus and orchestra*

Intermission

BELSHAZZAR'S FEAST

William Walton (1902-1983)

PERFORMANCE TIMING: 90 Minutes including a 15-minute intermission

Marin Alsop's appearance is made possible by Karen L. Florini and Neil R. Ericsson

**Version commissioned by the Choral Arts Society of Washington, made possible by
Caryn Fraim and Tad Czyzewski*

Choral Arts gratefully acknowledges its 2023–2024 Season Sponsors:



Diane & Peter
Schaefer



From Executive Director Tad Czyzewski

Welcome to The Choral Arts Society of Washington's 2023-2024 season! This year is presented with a unique twist – dazzling guest conductors who will bring a fresh and dynamic approach to our performances while remaining true to Choral Arts' vision of reawakening human capacity for awe through the power of choral music.

Musical titan Marin Alsop opens our season tonight with a program spanning composers from the 18th to 21st centuries exclusively from the United Kingdom. This program is a celebration of our partnership with the British Embassy Washington, exploring a common theme of royalty. Alsop is joined by bass-baritone Ryan McKinny, a DC-favorite often heard with the Washington National Opera and shares the podium with Anthony Blake Clark. I've personally sung three of the pieces on the program, but never with the forces you'll hear tonight. Our outstanding Symphonic Chorus is joined by the Choral Arts Orchestra, comprised of 76 instrumentalists. Be prepared for a wall of sound, ranging from the softest entrances to roof-raising crescendos. We will take you on a musical tour de force rarely heard by most audiences.

Three contemporary dynamos, Marie Bucoy-Calavan, Michele Fowlin, and Josephine Lee, will lead performances later in 2023 and spring of 2024. This is sure to be a memorable season, filled with excitement, creativity, and awe-striking musical performances. I hope you'll join us throughout the rest of the year. Now, sit back and prepare yourselves for a night of music-making that I hope will leave you breathless at the end.

From Conductor Marin Alsop

The brief I was given was that all the repertoire needed to be British and some of it related to the Coronation. I selected repertoire that I consider quintessentially British with one direct connection to the most recent coronation in the US premiere of Roxanna Panufnik's *Coronation Sanctus*. I love the British repertoire and the two Walton works are truly thrilling.

Regarding the *Suite on British Folk Tunes*, I wanted the orchestra to have a featured moment, and it gives the audience a brief color change from all the works with the choir.

Belshazzar's Feast is a tour de force for the chorus, soloist and expanded orchestra. Walton was told that it would never be performed because of the forces needed, and, indeed, it is rarely performed. It's a fantastic biblical tale that captures the fire and brimstone: "The words are written on the wall"

From Conductor and Chorus Master Anthony Blake Clark

William Walton was the quintessential London sophisticate with a worldly manner; the word interesting would not begin to describe him. He would have been the coolest person you know if you had known him. Indeed, many in the Choral Arts Chorus would likely say the same about his widow Susana whom they met when they performed *Belshazzar's Feast* at the BBC Proms with the NSO under Slatkin in 2002! His interest in jazz and his intense rhythmic drive is apparent and one finds a worthy ally in Marin Alsop, whom I have seen emphasize pulse, syncopation, and bringing out the cool in orchestral syncopation with generous glints of Bernstein's famous pulsing drive.

The Coronation Te Deum is a gem in the rich legacy of music commissioned for the coronations of British monarchs for centuries. It is no easy sing and contains sonorities that propel the listener toward things celestial by use of chromatic mediant modulations (briefly changing keys by thirds – an effect you might recognize from science fiction soundtracks). Here Walton's manner is reserved as befits the occasion but still brimming with his technicolor style. It is striking that despite the piece's overall chipper character, it ends in somber reflection.

Belshazzar's Feast brings us a raucous and dramatic bang to the evening's musical fare. The piece vividly captures the biblical story of the fall of Babylon's decadent king who holds the Jewish people in captivity. Listen for the virtually constant text painting: "By the waters of Babylon, there we sat down, yea, we wept" has the chorus both weeping and despondently slinking down melodically. At a certain point, we are commanded to praise various gods – those of gold, silver, iron, wood, brass – each are matched appropriately in the orchestra with colors indicative of the earthy elements described. Perhaps the most well-known moment in the whole work is not even sung, but shouted, when Belshazzar the King is "SLAIN!" – be ready so you don't jump out of your seat in shock! When Babylon is "fallen", the music starts from the very top of the chorus' range and falls over and over like the very bricks of the king's palace toppling down into the dust. These brilliant musical descriptions of the action are constant. What are your favorites as you listen? As fun as these compositional devices are, they all contribute to a sense of sincerity the listener feels while experiencing this powerful story; grief and bereavement, revelry, sheer delight in joining a rambunctious party, divine wrath, and finally, pure joy. Decadence is on display often in this piece – after all, the young Walton was told by conductor Malcolm Sargent that he ought to use all forces available to him at the 1931 Leeds Festival seeing as "you'll never hear the thing again, my boy..." After several minutes of intense ecstasy after liberation, Walton literally pulls out all the stops, commanding a riotous full organ chord to join the whole orchestra in the last 2 bars of the piece.

Handel's famous coronation anthem *Zadok the Priest* begins the evening and is the most buttoned up piece you will hear in this evening. The monarchy has always had a penchant for telling a wonderful story. By selecting this biblical account of Zadok the priest anointing King Solomon in Jerusalem, the British monarchy is very intentionally connecting themselves to the Davidic tradition of monarchy divinely ordained to lead. The anthem was first heard in 1727 for the coronation of King George II. It was a complete victory for Handel, the culmination of decades of attempts to place himself at the top of British musical society via the influence of his Hanoverian court employers. There is grandeur, Baroque dance, idiomatic melismas that will have you thinking of *Messiah*, and all the pomp and circumstance we delight in when thinking of the great state ceremonies that the United Kingdom does so well.

A much newer introduction to this evening is Roxanna Panufnik's *Coronation Sanctus*. You might have already caught this incredible gem if you watched the coronation of King Charles III or if you listened on BBC Radio 3 to this year's Last Night of the Proms. This piece joins many in a long tradition of music written for coronations in Westminster Abbey for more than one thousand years! Panufnik's otherworldly and spiritually apparent sonority is completely fitting and illuminates the text. One of the many links this piece has to others in this evening's repertoire is its use of two choirs that sing differing musical material, one more rhythmic and the other more lyrical. This exquisite piece will surely be used for many coronations to come!

From Composer Roxanna Panufnik regarding Coronation Sanctus

I never began to think about possible future incarnations for the piece, whilst writing the original - my head was full with the task in hand and so focused on the Westminster Abbey acoustics. But this does happen from time to time and I'm currently orchestrating another choir & organ piece, right now, for the City of Birmingham Symphony Orchestra! The organ is so much an orchestra in itself (with the massive range of timbres and pitches it has) that it's much easier to orchestrate from an organ rather than a piano part.

Two minutes is a very short time to take us, musically, from awe and wonderment to a majestic ending. The keys were important as the hymn that came before my *Coronation Sanctus* in the service was in A major and Tarik O'Regan's *Agnus Dei* was starting in F major so I took the common note of A, and made it the loudest most prominent part of my final chord.

When I started the orchestration, I had my original brief in my head - how would I create the opening mystical atmosphere (which is meant to portray angels appearing) within the orchestra and how could I have a massive and exciting ending and not drown out the singers?! I worked in close consultation with Marin Alsop and am thrilled to have had this wonderful opportunity - thank you.

Zadok the Priest

George Frideric Handel

Commissioned for the coronation of George II in 1727

Zadok the priest,
And Nathan the prophet
Anointed Solomon king.
And all the people
Rejoiced, rejoiced, rejoiced,
And all the people
Rejoiced, rejoiced, rejoiced,
Rejoiced, rejoiced, rejoiced,
And all the people
Rejoiced, rejoiced, rejoiced and said:

God save the king!
Long live the king!
God save the king!
May the king live forever,
Amen, amen, alleluia, alleluia, amen, amen,
Amen, amen, alleluia, amen.

God save the king!
Long live the king!
May the king live forever!
Amen, amen, alleluia, alleluia, amen, amen,
May the king live,
May the king live
For ever, for ever, for ever!
Amen, amen, alleluia, alleluia, amen, amen,
Alleluia, alleluia, amen, amen, amen,
Amen, amen, alleluia, alleluia, alleluia, amen.

Long live the king!
God save the king!
Long live the king!
May the king live,
May the king live
For ever, for ever, for ever!
Amen, amen, alleluia, alleluia, amen, amen,
Alleluia, alleluia, amen, amen, amen
Amen, amen, alleluia, alleluia, alleluia.

Coronation Te Deum

William Walton

Commissioned for the coronation of Elizabeth II in 1953

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubin and Seraphin continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.

The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee –
The Father of an infinite Majesty; Thine honourable, true, and only Son;
Also the Holy Ghost the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man:
Thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants,
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints in glory everlasting.

O Lord, save thy people, and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee;
And we worship thy Name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

Suite on English Folk Tunes

Ralph Vaughan Williams

INSTRUMENTAL

1. Cakes and Ale
Dances “We’ll wed” and “Stephey Cakes and Ale”
2. The Bitter Withy
Songs “the bitter Withy” and “The Mermaid”
3. Hankin Booby
Dances “Mage on a Cree” and “Half Hannikin”
4. Hunt the Squirrel
Dances “Hunt the Squirrel” and “The Tuneful Nightingale”

Coronation Sanctus

Roxanna Panufnik

Commissioned for the coronation of Charles III in 2023

Sanctus.
Holy, holy, holy, Lord God of hosts.
Heaven and earth are full of thy glory.
Glory, glory, glory be to thee,
O Lord most high.

Belshazzar's Feast William Walton

Thus spake Isaiah –
Thy sons that thou shalt beget,
They shall be taken away
And be eunuchs
In the palace of the King of Babylon.
Howl ye, howl ye, therefore:
For the day of the Lord is at hand!

By the waters of Babylon
By the waters of Babylon
There we sat down: yea, we wept
And hanged our harps upon the willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song
Sing us one of the songs of Zion!

How shall we sing the Lord's song
In a strange land?

If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth;
Yea, if I prefer not Jerusalem above my chief joy.

By the waters of Babylon,
There we sat down: yea, we wept.

O daughter of Babylon, who art to be destroyed.
Happy shall he be that taketh thy children
And dasheth them against a stone.
For with violence shall that great city Babylon be
thrown down,
And shall be found no more at all.

Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron and marble,
Cinnamon, odours and ointments,
Of frankincense, wine and oil,
Fine flour, wheat and beasts,
Sheep, horses, chariots, slaves,
And the souls of men.

In Babylon
Belshazzar the King
Made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

Belshazzar, while he tasted the wine,
Commanded us to bring the gold and silver
vessels:
Yea! the golden vessels, which his father,
Nebuchadnezzar
Had taken out of the temple that was in
Jerusalem.

He commanded us to bring the golden vessels
Of the temple of the house of God
That the King, his Princes, his wives
And his concubines might drink therein.

Then the King commanded us:
'Bring ye the cornet, flute, sackbut, psaltery
And all kinds of music: they drank wine again,
Yea! drank from the sacred vessels.
And then spake the King:

Continued

Belshazzar's Feast

William Walton

'Praise ye
The God of Gold.
Praise ye
The God of Silver.
Praise ye
The God of Iron.
Praise ye
The God of Wood.
Praise ye
The God of Stone.
Praise ye
The God of Brass.
Praise ye the Gods!'

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.

Belshazzar while he tasted the wine,
Commanded us to bring the gold and silver
vessels
That his Princes, his wives and his
concubines
Might rejoice and drink therein.

After they had praised their strange gods,
The idols and the devils,
False gods who can neither see nor hear,
Called they for the timbrel and the pleasant
harp
To extol the glory of the King.
Then they pledged the King before the
people,
Crying, 'Thou, O King, art King of Kings:
O King, live for ever'...

And in that same hour, as they feasted,
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.

And this was the writing that was written:
'MENE, MENE, TEKEL UPHARSIN'
'THOU ART WEIGHED IN THE BALANCE
AND FOUND WANTING'.
In that night was Belshazzar the King slain
And his Kingdom divided.

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel.
Blow up the trumpet in the new moon,
Blow up the trumpet in Zion,
For Babylon the Great is fallen.
Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail and rend their raiment.
They cry, Alas, Alas, that great city
In one hour is her judgement come'.

The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more.

Then sing aloud to God our strength:
Make a joyful noise to the God of Jacob.
For Babylon the Great is fallen.
Alleluia!

Featured Artists

Marin Alsop, *conductor*

One of the foremost conductors of our time, Marin Alsop represents a powerful and inspiring voice. The first woman to serve as the head of a major orchestra in the United States, South America, Austria and Britain, she is internationally recognized for her innovative approach to programming and audience development, her deep commitment to education, and her championing of music's importance in the world.

Alsop serves as Chief Conductor of the ORF Vienna Radio Symphony Orchestra and as Chief Conductor of Chicago's Ravinia Festival, where she curates and conducts the Chicago Symphony Orchestra's summer residencies. She is also the first Music Director of the University of Maryland's National Orchestral Institute + Festival (NOI+F), Conductor of Honour of Brazil's São Paulo Symphony Orchestra (OSESF) and Music Director Laureate and OrchKids Founder at the Baltimore Symphony Orchestra, after an outstanding 14-year tenure as its Music Director. This fall she inaugurates a three-season appointment as Principal Guest Conductor of London's Philharmonia Orchestra.



A regular guest of such major international ensembles as the Philadelphia Orchestra, Cleveland Orchestra, Leipzig Gewandhaus Orchestra, Orchestra of the Age of Enlightenment, Budapest Festival Orchestra and Orchestre de Paris, Alsop enjoys longstanding relationships with the London Philharmonic and London Symphony Orchestras, and has led the La Scala Orchestra, Royal Concertgebouw Orchestra and others. As an ardent champion of new composition, she was Music Director of California's Cabrillo Festival of Contemporary Music for 25 years.

Recognized with BBC Music "Album of the Year" and Emmy nominations in addition to Grammy, Classical BRIT and Gramophone Awards, Alsop's discography comprises more than 200 titles. These include recordings for Decca, Harmonia Mundi and Sony Classical, as well as her acclaimed Naxos cycles of Brahms, Dvořák and Prokofiev. The first and only conductor to receive a MacArthur Fellowship, Alsop has also been honored with the World Economic Forum's Crystal Award, and made history as the first female conductor of the BBC's Last Night of the Proms.

To promote and nurture the careers of her fellow female conductors, in 2002 she founded the Taki Concordia Conducting Fellowship, now renamed the Taki Alsop Conducting Fellowship. The Conductor, an award-winning documentary about her life, debuted at New York's 2021 Tribeca Film Festival.

Anthony Blake Clark, *conductor and chorus master*

Anthony Blake Clark is a leading voice among his generation of choral conductors.

He is in demand by both amateur and professional choral artists because of his “readily apparent musicality” (Baltimore Sun) and his conviction that lives can be changed by participating in classical music, whether on the stage or in the audience.

Clark has prepared choral ensembles for prestigious orchestras such as the Rundfunkchor Berlin with the Berliner Philharmoniker, Baltimore Symphony Orchestra, Chicago Symphony Orchestra, City of Birmingham Symphony Orchestra, Dallas Symphony Orchestra, Vienna Radio Orchestra, and the Richmond Symphony Orchestra.



This season Anthony Blake Clark began his tenure as the Chorus Director for the Dallas Symphony where he has already received glowing reviews for his preparation of the Dallas Symphony Chorus for Maestro Fabio Luisi. His work with the chorus can be seen on MediciTV and the DSO’s streaming platform NextStage. He also serves as Music Director of the nationally acclaimed Baltimore Choral Arts. Winner of the American Prize in choral conducting and recipient of the Chorus America Alice Parker Award, Clark’s leadership of Baltimore Choral Arts has also been acknowledged with a regional Emmy Award for their documentary “Dreamer” and a second nomination for the American Prize for best choral performance. He annually conducts “Christmas with Choral Arts,” televised on Maryland PBS. Under Clark’s baton, BCAS has given performances on international tours in venues in the UK, (including performances of Mahler’s 8th *Symphony* with the CBSO under Mirga Gražinytė-Tyla) the Berlin Philharmonie, and the Vienna Konzerthaus with the Vienna Radio Orchestra under Marin Alsop.

Clark is the Artistic Director of Bach Vespers in New York City. This season they will present many cantatas celebrating the 300th anniversary of Bach’s arrival in Leipzig as Thomaskantor, culminating in a performance of the *B-minor Mass*. He has also served as the Chorus Director for the Richmond Symphony. Clark is equally adept in the orchestral field recently made his debut with the Baltimore and Richmond symphonies. He has also appeared as cover conductor for the National Symphony Orchestra.

Legacy and mentorship are paramount to Clark’s musical philosophy; he is a mentee of Marin Alsop, having worked with her extensively and studied with her at the Peabody Institute in the doctoral conducting program. Mr. Clark completed a master’s degree under three-time Grammy Award winner Simon Halsey CBE at the United Kingdom’s University of Birmingham.

Ryan McKinny *bass-baritone*

This season, Ryan McKinny brings his commanding bass-baritone and incisive characterization to the opening night of the Metropolitan Opera's 23/24 season, starring opposite Joyce DiDonato and Susan Graham in Jake Heggie and Terrence McNally's *Dead Man Walking*. In addition to an international radio broadcast, the opera will be simulcast to cinemas in more than 70 countries worldwide as part of the Met Live in HD series. He then makes a dual return to Houston Grand Opera, appearing as Amfortas in *Parsifal* and Leporello in *Don Giovanni*. McKinny closes the season with a three-city tour of Jake Heggie and Gene Scheer's new opera *Before It All Goes Dark*, commissioned by Music of Remembrance, with world premiere performances in Seattle, San Francisco, and Chicago.



Offstage, McKinny continues to adapt the beauty of his art form to the film screen, collaborating on a documentary with Jamie Barton and Stephanie Blythe. Through his work with Helio Arts, he has commissioned artists to write, direct, and film original stories, leveraging his personal power to help elevate new voices and visions in the classical performing arts world. During the pandemic, he has partnered with artists like J'Nai Bridges, Russell Thomas, John Holiday, and Julia Bullock to create stunning and innovative performances for streaming audiences at Dallas Opera, Houston Grand Opera, Lyric Opera of Chicago, On Site Opera, and the Glimmerglass Festival.

Roxanna Panufnik *composer*

Roxanna has a great love of world music – this has culminated in her Four World Seasons for violinist Tasmin Little, the world premiere of which was picked by BBC Radio 3 to launch their Music Nations weekend, celebrating the London Olympics; her multi-faith Warner Classics CD *Love Abide and Dance of Life: Tallinn Mass* for Tallinn Philharmonic commissioned to celebrate Tallinn's reign as European Capital of Culture. She is especially interested in building musical bridges between faiths and her first project

in this field was the violin concerto *Abraham*, commissioned for Daniel Hope, incorporating Christian, Islamic and Jewish chant to create a musical analogy for the fact that these three faiths believe in the same one God. This work was subsequently converted into overture *Three Paths to Peace* commissioned by the World Orchestra for Peace and premiered in Jerusalem and London under the baton of Valery Gergiev, in 2008 and at the 2014 BBC Proms. The BBC Last Night of the Proms in 2018 commissioned and premiered *Songs of Darkness, Dreams of Light* which brought together Jewish text, modes, Maronite Syriac chant and Sufi rhythm and structure.



Roxanna's 50th Birthday year saw some exciting commissions and premieres. As well as the Proms, the oratorio *Faithful Journey* – a Mass for Poland for City of Birmingham Symphony Orchestra and National Radio Symphony Orchestra of Poland, marked Poland's centenary as an independent state. Recent commissions include *Across the Line of Dreams* for two conductors, two choirs and symphony orchestra premiered by Marin Alsop and Valentina Peleggi with the Baltimore Symphony Orchestra and *Ever Us* commissioned by the Rundfunkchor Berlin, for 10 choirs and symphony orchestra, to premiere in 2024/25. Her operas, *Silver Birch* and *Dalia* commissioned by Garsington Opera received audience and critical acclaim.

2023 has seen the premiere of the reworking of her father Andrzej Panufnik's *Five Polish Folk Songs* for the City of Birmingham Symphony Orchestra and conductor Mirga Gražinytė-Tyla and her debut with the Chicago Symphony Orchestra and Chorus at the Ravinia Festival. She was commissioned by King Charles III to write *Coronation Sanctus* for his Coronation in May 2023, an orchestration of this was premiered at the Last Night of the Proms. Imminent premieres include a BBC Proms and VOCES8 co-commission *Floral Tribute* (in memory of the late Queen Elizabeth II), a song cycle *Gallery of Memories* co-commissioned by the Oxford Lieder and Presteigne Festivals (for whom she is 2023 composer-in-residence), choral pieces for The Exultate Singers and Edmund's Trust and *Tears, no more* for harpsichordist Jane Chapman and the London International Festival of Early Music.



The Choral Arts Society of Washington

Experience. Passion. Harmony. Space. This is choral music – a story that soars from a composer’s intention to a conductor’s interpretation, from a chorus’ passion to an audience’s moment of awe. Leaping from the page to the lungs to the air, it reverberates in the chambers of the heart. Transporting us out of ourselves. Ushering us into ourselves. Mind. Breath. Sound. Heart. Choral singing is an elemental human experience, a sound with the power to crack open new worlds.

Choral Arts imbues every single performance with the promise of this experience. Based in the nation’s capital, we weave our shared passion, world-class repertoire, and radiant voices into a sound that changes people. We sing for a city with little time and high expectations, which compels us to transform a night out into a lifelong memory. We defy preconceived notions – exploring styles, arrangements, spaces, and collaborations that reimagine traditions and create surprising new ones.

At Choral Arts, we sing the music we love as a balm to frenzied days, an antidote to solitude, a union in an often-fractured world. As our conductor raises their baton, a moment is born. As our melody rises, spirits rise with it. As our notes weave intricate harmonies, the bonds between people are strengthened. And as our last note fades, in the heartbeat before the ovation, you will suddenly hear the story singing within you – a small awakening to take back into the world.

Founded in 1965 by Norman Scribner (1936-2015), Choral Arts has a rich history of bringing the power of the human voice to audiences large and small. We weave our shared passion, world-class repertoire, and radiant voices into a sound that changes people. We advance the story of choral music by partnering with musicians, composers, and ensembles from all walks of life.

Choral Arts. Awaken your world.

Choral Arts

Symphonic Chorus

Sopranos

Lynda Adamson
Rachel Evangeline
Barham
Kaylee Boalt
Ashley B. Boam
Katie Chambers
Yewon Cheon
Marie Colturi
Melissa Coombs
Alison Cooper
Gloria DeCoste
Abbe Duffie
Channtal
Fleischfresser
Katie Foran
Julie Gilmore
Karen Hopper
Marie A. Hyder
Kelly Krepelka
Kristen Lamke
Heather MacDonald
Juliana Marin
Rebecca C. Mullen
Katherine S. Myer
Alexandra Normile
Julia Preseau
Allyson Royster
Bethann Siegel
Marlene Skopec
Ann Stahmer
Deborah Sternberg
Bonnie J. Williams
Nancy Womble

Altos

Barbara Barry
Marty Brown
Linda Chen
Michelle Cho
Jan McLin Clayberg
Karen Doyne
Cindy Dunbar
Barbara Gardner
Eliot
Allison Clear Fastow
Karen Florini
Ariel Gold
Kate Goodrich
Elke H. Gordon
Shana Jacobus
Anne B. Keiser
Joyce Korvick
Priscilla Colón Marsh
Lucy Newton
Rebecca Nielsen
Virginia L. Pancoe
Sarah Penniston-
Dorland
Catherine Pruett
Joan Reinthaler
Ann Roddy
Andrea Royer
Jennah Slayton
Jaquay Smith
Kandie Stroud
Becca Tice
Michelle Tiller

Emily Townsend
Nancy Witherell
Emily Zoss

Tenors

Jeff Ashford
Kenneth Bailes
Leroy Robert
Barnes, Jr.
David Boomsma
Michael Boyce
Kyle Burle
Tae Min Cha
Jeff Dauler
David Flaxman
Daniel Forbes
Joseph S. Gordon
Jerry Haggin
Ben Hawker
James B.
Hutchinson, Jr.
Jerry Kavinski
Tony Lee
Paul Nooney, Jr.
Byron V. Peters
Rob Porter
Alec Saxe
Jay Silver
Matt Smith
Dileep S. Srihari
Jay B. Tortona
Adam VanGorder
Nicholas Viall

William Welker
Bryan Wells
John Leslie Wolfe

Basses

Alex Albuquerque
Charles Cerf
John Clewett
Robert Duffie
Neil R. Ericsson
Gregg Grisa
William Heim
Joe P. Hill
Douglas M. Lapp
John Lazzeroni
Michael J. Lincoln
Elliot Matheny
Clarke Maylone
Shreyas Patel
Nathan Perriello
Carsten Portner
Dennis Reece
Roberto Sada
Caleb Selph
Allen Sokal
Howard R.
Spendelow
Arthur Tiller
Rob Vonderhaar
Peter Walker
Christopher Wilde
Ray Williams

Choral Arts Orchestra

First Violin

Audrey Wright,
Concertmaster
Karen Johnson,
Associate Concertmaster
Sheng-Tsung Wang
Sara Matayoshi
Chaerim Smith
Ryo Usami
Foster Wang
Joanna Owen
Sonya Hayes
Elizabeth Adams
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