

**Richmond Choral Society
2025-2026 Concert Series**

*∞ The Music of ∞
Downton Abbey II*



**March 22, 2026
St. Mark's Episcopal Church**

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 *Richmond Choral Society*

Markus Compton, *conductor*
with

Christopher Martin, *organ* ♦ Keith Tan, *piano*
with Chamber Ensemble and
members of Jay Brown's Grace Street Seven

The Music of Downton Abbey II

PROGRAM

We thank you for silencing your mobile devices.

Downton Abbey Suite

Zadok the Priest

O Hearken Thou

I Was Glad When They Said Unto Me

Such Good Luck

In Flanders Fields

Let Thy Hand Be Strengthened

♦ **Intermission** ♦

Downton Abbey Suite

Finale from *The Gondoliers*

Danny Boy

Loch Lomond

Alexander's Ragtime Band

The Birth of the Blues

Blue Skies

Jerusalem

The Richmond Choral Society is supported in part by the
Virginia Commission for the Arts.

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Website: richmondchoralsociety.org

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Program Notes and Text

Described by Lesley Nicol, who plays the feisty cook Mrs. Patmore, as “properly clever music,” the opening theme of the international hit television series *Downton Abbey* set viewers’ hearts pounding with anticipation of what that evening’s episode would bring. The opening chords of the **DOWNTON ABBEY SUITE** were meant to evoke a train chugging across the landscape, as seen in the very first episode. Scottish composer John Lunn (b. 1956) wrote about fifty themes for the series, often based on individual characters or the relationships between them. All the music heard in *Downton Abbey* was recorded by a 35-piece orchestra with Lunn himself at the piano.



In the early 20th century – the time setting of *Downton Abbey* – the lives of peers, such as the fictional Earl of Grantham (portrayed in the series and movies by Hugh Bonneville) and his family, would have centered around events involving the royals. And no event was more important than the coronation of a new monarch, as decades might pass between accessions to the throne. An upcoming coronation would be an event entailing the most meticulous preparations, not the least of which was the composition of music.

Although George Frideric Handel (1685-1759) was born in Germany, he spent most of his adult life in England, where he developed the English oratorio form. Indeed, his compositions became so popular that the aristocracy and royalty patronized him. The four *Coronation Anthems* were Handel’s first commission as a naturalized British subject and were composed for the coronation of King George II in 1727. The first of the four anthems, **ZADOK THE PRIEST**, utilizes the Biblical text from 1 Kings 1:38-40, which had been used at every coronation since that of King Edgar in 973. Handel’s setting has been sung at every British coronation since it was written. Surely the term “majestic” has been used countless times to describe the glory of this piece!

**Zadok the priest, and Nathan the prophet anointed Solomon King.
And all the people rejoiced, and said: God save the King! Long live the King!
May the King live forever, Amen, Allelujah.**



Late Victorian and Edwardian composer Sir Edward Elgar (1857-1934) is best known to a worldwide audience as the composer of the *Pomp and Circumstance Marches*, the first of which is frequently played at graduation ceremonies. His career spanned several decades and made him a beloved figure in his native England, and he wrote many pieces for chorus. One of these is the short but powerfully emotive motet **O HEARKEN THOU**, which was first performed at the Coronation service of King George V and Queen Mary in Westminster Abbey on June 22, 1911. Elgar takes verses 2 and 3 from Psalm 5 for his setting, which was sung while the King received communion. While Elgar also wrote a march and hymn for the coronation, this moment during the long ceremony, with the focus between a man and his God, was not the time for ceremonial excess. Elgar’s intense mood in this work, encompassing a rich choral sound, took advantage of the tremendous acoustics in the Abbey to underline the fervent but private dedication of the moment. (Source: hyperion-records.co.uk)

**O harken Thou unto the voice of my calling, my King, and my God:
For unto Thee will I make my prayer.**



Program Notes and Text

More famous today as an influential teacher of 20th century giants of English music such as Gustav Holst and Ralph Vaughan Williams, Charles Hubert Hastings Parry (1848-1918) was nonetheless instrumental in bringing about the English musical renaissance at the end of the nineteenth century. For the first time since Henry Purcell in the 17th century, Parry brought a distinctively English quality to western music. Although he wrote in virtually every major large form, as a composer he is best known for the choral song “Jerusalem” and the following coronation anthem. The text of **I WAS GLAD WHEN THEY SAID UNTO ME** (Psalm 122:1-3, 6, 7) has been used at every coronation since Charles I in 1625. Parry’s version of the tune was written in 1902 for the Coronation of King Edward VII and Queen Alexandra. In recent years, the piece has been used in royal life as the processional at Catherine Middleton’s wedding to Prince William in 2011 and at the 60th anniversary of the coronation of Elizabeth II in 2013.

**I was glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem.
Jerusalem is builded as a city,
That is at unity in itself.
O pray for the peace of Jerusalem,
They shall prosper that love thee.
Peace be within thy walls,
And plenteousness within thy palaces.**



Another evocative instrumental theme from *Downton Abbey* is John Lunn’s tune **SUCH GOOD LUCK**. Heard throughout the run of the television show, the music is often associated with the character Matthew Crawley, poignantly portrayed by Dan Stevens.



On May 3, 1915, after burying his close friend Alexis Helmer the day before, John McCrae (1872-1918), a Canadian physician serving during World War I, wrote a brief poem that has become synonymous with the courage and futility of war, **IN FLANDERS FIELDS**. Modern-day teacher, clinician and composer Stephen Rew has done honor to McCrae’s words with this beautiful setting of the poem to music. *Downton Abbey* unflinchingly depicted the English soldiers of WWI through the characters Matthew Crawley, Thomas Barrow (Robert James-Collier) and William Mason (Thomas Howes), the latter of whom dies from his wounds.

**In Flanders fields the poppies blow*
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.**

**We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie,
In Flanders fields.**

**Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.**

**printed thus; handwritten by McCrae as 'grow'*



Unlike *Zadok the Priest*, Handel's Coronation Suite No.4, **LET THY HAND BE STRENGTHENED**, has not been used in a coronation in the United Kingdom since its composition for King George II in 1727. However, the piece is frequently performed in concert settings, such as today's presentation of Parts II and III of the work.

**Let justice and judgment be the preparation of thy seat!
Let mercy and truth go before thy face!
Let justice, judgment, mercy, truth go before thy face!**

Alleluia!

Intermission

DOWNTON ABBEY SUITE



Successful theatrical writer W. S. Gilbert (1836-1911) and composer Arthur Sullivan (1842-1900) were brought together by impresario Richard D'oyly Carte, who sought an English team to rival Offenbach at the operetta form. Their first major work together in 1875, *Trial by Jury*, was a smash hit, and the team kept turning them out for 20 years. Much of their longevity is due to simple melodic charm and witty satire that is as potent today as when they were first written over 150 years ago.

There are hundreds of Gilbert & Sullivan societies in Great Britain and the United States still promulgating the comic opera form today. The farcical nature of ***THE GONDOLIERS*** (1889), whose **FINALE** we present today, was echoed in the backstory of the operetta's creation. Sullivan wished to embark on compositions of a grander scale, while Gilbert wanted to retain their winning formula, and (during the long run of *The Gondoliers*) Gilbert accusing Carte of fiscal malfeasance. Indeed, although the pair were persuaded to collaborate twice more after *The Gondoliers*, they never again enjoyed the same degree of success.

**Dance a cachucha, fandango, bolero,
Xeres we'll drink, *[Manzanilla, Montero;
Wine, when it runs in abundance, enhances
The reckless delight of that wildest of dances!]
To the pretty pitter-pitter-patter,
And the clitter-clitter-clitter-clatter
Clitter clitter clatter, pitter pitter patter, we'll dance!**

**Old Xeres we'll drink, *[etc.]
Once more, *gondolieri*, both skillful and wary,
Free from this quandary, contented are we.
From Royalty flying, our gondolas plying,
And merrily crying our "*preme*," "*stali*!"**

**So good-bye, cachucha, fandango, bolero,
We'll dance a farewell to that measure;
Old Xeres, adieu, Manzanilla, Montero,
We leave you with feelings of pleasure!**



DANNY BOY is a popular ballad that was written in 1910. Many people associate the song with Ireland, even though lyricist Frederic Weatherly (1848-1929) was an English lawyer. The connection came when his Irish-born sister-in-law sent him a copy of the tune "Londonderry Air" in 1913. Upon receiving it, Weatherly modified his lyrics to fit the meter of the tune. The melody was discovered by Jane Ross in 1851 when she heard a traveling fiddler playing on the street of Limavady, County Londonderry, Ireland. Ross asked if she could notate the music for her friend in Dublin, who was attempting to preserve the ancient music of Éire. Unfortunately, Ross did not note the fiddler's name, and he may forever remain anonymous. Throughout the years "Danny Boy" has been considered an unofficial anthem by Irish Americans and Irish Canadians. (Source: thetabernaclechoir.org)

**O Danny Boy, the pipes, the pipes are calling,
From glen to glen and down the mountain side.
The summer's gone and all the roses falling,
It's you, it's you must go and I must bide.**

**But come ye back when summer's in the meadow,
Or when the valley's hush'd and white with snow.
It's I'll be here in sunshine or in shadow,
O Danny Boy, O Danny Boy, I love you so.**

**But when ye come and all the flow'rs are dying,
If I am dead, as dead I well may be.
Ye'll come and find the place where I am lying,
And kneel and say an "Ave" there for me.
And I shall hear though soft you tread above me,
And all my grave will warmer, sweeter be.
For you will bend and tell me that you love me,
And I shall sleep in peace until you come to me.**



Scotland is portrayed in *Downton Abbey* as a playground for the wealthy English aristocracy. Of course, there had been centuries of turmoil in the relationship between Scotland and England. In the mid-18th century, it was the scene of the Rising of 1745, when the Jacobite forces in Scotland fought to install the grandson of deposed Stuart King James II, Charles Edward Stuart, on the thrones of England and Scotland. Tradition has it that **LOCH LOMOND** is a tale about two of Bonnie Prince

Program Notes and Text

Charlie's men, captured and left behind in Carlisle after the failed rising. One is to be executed, while the other is set free. According to Celtic tradition, the condemned man's spirit would return to his homeland via the "low road": His spirit will reach Scotland before his comrade gets home, but he will never meet his true love again. The traditional Scottish words and music are delightfully arranged by Jonathan Quick.

**By yon bonnie banks and by yon bonnie braes,
Where the sun shines bright on Loch Lomond,
Where me and me true love were ever wont to gae,
On the bonnie, bonnie banks o' Loch Lomond.**

Refrain:

**Oh ye'll take the high road an' I'll take the low road
An' I'll be in Scotland afore ye,
But me and me true love will never meet again,
On the bonnie, bonnie banks o' Loch Lomond.**

**'Twas there that we parted in yon shady glen,
On the steep, steep sides of Ben Lomond,
Where deep in purple hue the Highland hills we view,
And the moon coming out in the gloamin'.**

Refrain

**The wee birdies sing and the wildflowers spring,
And in sunshine the waters lie sleeping,
But the broken heart will ken nae second spring again,
And the world knows not how we are grieving.**

Refrain



In equal parts prolific and successful, Irving Berlin's life (1888-1989) and career spanned nearly the entirety of the 20th century, from the days of the horse and buggy to the computer age. When he was five, Berlin's family was forced from their native Belarus by the relentless reign of terror of the Cossacks against the Jews, and he always loved the United States for the freedom and opportunities it gave him. Of course, the love affair was mutual. As fellow composer Jerome Kern put it, "Irving Berlin has no place in American music; he *is* American music." Berlin had been publishing music for less than five years when **ALEXANDER'S RAGTIME BAND** became his first big international hit in 1911, right before the sinking of the HMS *Titanic* and the time setting of the opening scenes of *Downton Abbey*. This choral arrangement is by Harry Simeone (1911-2005), who had a long career in music production in film and television, as well as leading the popular Harry Simeone Chorale.

**Come on and hear, come on and hear
Alexander's Ragtime Band!
Come on and hear, come on and hear
It's the best band in the land.
They can play a bugle call like you never heard before,
So natural that you want to go to war;
That's just the bestest band what am, honey lamb!**

**Come on along, come on along,
Let me take you by the hand,
Up to the man, up to the man,
Who's the leader of the band;
And if you care to hear the
Swanee River played in ragtime (swinging ragtime);
Come on and hear, come on and hear
Alexander's Ragtime Band!**



The blues has deep roots in American history, particularly African-American history. The genre originated on Southern plantations in the 19th Century. Its inventors were slaves, ex-slaves and the descendants of slaves, African-American sharecroppers who sang as they toiled in the cotton and vegetable fields. It's generally accepted that the music evolved from African spirituals, African chants, work songs, field hollers, rural fife and drum music, revivalist hymns, and country dance music. During the middle to late 1800s, the Deep South was home to hundreds of seminal bluesmen who helped to shape the music. Unfortunately, much of this original music followed these sharecroppers to their graves. But the legacy of these earliest blues pioneers can still be heard in 1920s and '30s recordings from Mississippi, Louisiana, Texas, Georgia and other Southern states. This music is not very far removed from the field hollers and work songs of the slaves and sharecroppers. Many of the earliest blues musicians incorporated the blues into a wider repertoire that included traditional folk songs, vaudeville music, and minstrel tunes (Source: allaboutjazz.com). Composed in 1926 by Ray Henderson (1896-1970), with lyrics by Buddy DeSylva (1895-1950) and Lew Brown (1893-1958), **THE BIRTH OF THE BLUES** honors the creative talent of the many nameless musicians who inspired this beloved genre of American music.

**They say some people long ago
Were searchin' for a diff'rent tune,
One that they could croon as only they can.
They only had the rhythm, so
They started swayin' to and fro.
They didn't know just what to use,
That is how the blues really began.**

**They heard the breeze in the trees, singin' weird melodies
And they made that the start of the blues.**

**And from a jail came the wail, of a down hearted frail,
And they played that as part of the blues.**

**From a whippoorwill out on a hill, they took a new note,
Pushed it through a horn until it was worn into a blue note!**

**And then they nursed it, rehearsed it, and gave out the news
That the Southland gave birth to the blues!**



Program Notes and Text

Rarely has there been such a felicitous combination of composer and lyricist as Irving Berlin. The infectious optimism of his 1926 hit **BLUE SKIES** marked a particularly happy period in Berlin's life, as he wrote it in celebration of the birth of his first child. The tune was such an immediate hit that it became one of the first songs to be featured in a "talking picture," 1927's *The Jazz Singer*, performed by the inimitable Al Jolson.

**Blue skies smilin' at me.
Nothin' but blue skies do I see.
Bluebirds singin' a song.
Nothin' but bluebirds all day long.**

**Never saw the sun shinin' so bright,
Never saw things goin' so right.
Noticing the days hurryin' by,
When you're in love, my! How they fly.**

**Blue days, all of them gone,
Nothin' but blue skies from now on.**



Instrumental interlude by members of Jay Brown's Grace Street Seven



Says Simon Sebag Montifiore, author of *Jerusalem: The Biography*, "**JERUSALEM** is more than a hymn. It is almost our national anthem; as popular at rugby internationals as it is at earnest Labour party conferences; it is universal in its appeal." The fascination of Great Britain with Jerusalem dates back centuries. The capture of Jerusalem in 1187 by the Muslim leader Saladin only intensified Christians' love of the city. The Knights Templar built the Temple Church in the City of London in the late 12th century based on their headquarters, the Dome of the Rock on Jerusalem's Temple Mount. In the mid-1600's, Lord Protector of the Commonwealth Oliver Cromwell and his Puritans saw themselves as the New Israelites and their sacred and pure Britain as a new Jerusalem. The poem *Preface to Milton* by William Blake (1757-1827), printed in 1808, praised the brief heyday of a heavenly Jerusalem in pre-industrial England, but it was inspired by a myth that the boy Jesus had once visited Britain with Joseph of Arimathea. At a time of growing fervor in England to reconquer Jerusalem, in 1916 British Poet Laureate Robert Bridges asked C. H. H. Parry to set Blake's poem to music. In December of 1917, Great Britain conquered Jerusalem, which remained under its control until Israel became independent in 1948. (Source: dailymail.co.uk) During the final concert of England's annual summer classical music festival The Proms, "Jerusalem" is sung at the very end, along with the British national anthem. If you wish, please join us in song (words on next page).

Have you enjoyed our program today? We'd love to hear your comments!

Please fill out a quick Google Forms survey at: <https://forms.gle/KPx7ovYdbcNi4pBq7>

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By filling out the survey, you will receive *occasional* information on upcoming RCS events! You'll also be entered in a drawing for a **\$25 Amazon card!** Thanks so much!

Jerusalem (And did those feet in ancient time)

William Blake
(1757-1827)

C. H. H. Parry
(1848-1918)

And did those feet in an - cient
time walk up-on Eng-land's moun-tains green? And was the ho - ly Lamb of
God on Eng-land's plea-sant pas-tures seen? And did the coun - te-nance di -
vine shine forth up - on our cloud-ed hills? And was Je - ru - sa-lem build-ed
here a -mong those dark sa-tan - ic mills?
Bring me my bow of burn-ing gold! Bring me my ar - rows of de -
sire! Bring me my spear! O clouds, un - fold! Bring me my cha - ri-ot of
fire! I will not cease from men-tal fight, nor shall my sword sleep in my
hand, till we have built Je-ru-sa - lem in Eng-land's green and plea-sant land.

This edition produced by Andrew Sims, 2020 (public domain: CPDL #63096)



Markus J. Compton • *Conductor*



Markus J. Compton began working with the Richmond Choral Society in 2004 as its rehearsal accompanist and is now in his seventeenth year as Artistic Director and Conductor.

Completing degrees and studies at George Mason University and the Peabody Conservatory, Compton went on to serve as Assistant Conductor and Pianist for the Fairfax Choral Society and Pianist for the National Men's Chorus. He also worked as staff accompanist, vocal coach and lecturer at George Mason University. From the keyboard he has assisted such notable conductors as Anton Armstrong, Thomas Beveridge, Jerry Blackstone, Don Neuen, Sandra Snow and Andre Thomas. He has performed at the White House, the Kennedy Center for the Performing Arts, Carnegie Hall and in a collaborative recital with Peter Schikele (PDQ Bach). Compton was awarded a Fulbright Scholarship to study German

lieder and French melodie at the prestigious Musickverein in Vienna, Austria.

A fierce advocate for music education, Compton has accompanied choirs at every level for the Virginia Music Educators Association (VMEA) and the American Choral Directors Association (ACDA) for over thirty years. He is a active member of Chorus America and also serves as an advisor to the Heritage Hills Foundation and on the Board for the Virginia First Thanksgiving Festival. In 2024, he was awarded an honorary Doctorate for his contributions to Music Education in the Commonwealth.

In addition to his work with RCS, Compton is the Music Director and Pianist at Hebron Presbyterian Church where he oversees the Sanctuary and Youth Choirs, as well as the 'Music in the Countryside' recital series. Compton also serves on the music faculty at Collegiate School.

Christopher Martin • *Organ*

A native of Richmond, Christopher Martin has been the Director of Music and Organist at Grace Covenant Presbyterian Church in Richmond since May 2000. As Director of Music he leads the church's music ministry which includes three singing choirs, a handbell choir, and an annual concert series. As a certified MusikGarten instructor, he teaches music to over forty children in the church's Child Development Center.

Christopher holds a Master of Sacred Music degree in organ performance from Boston University where he studied organ and improvisation with Max Miller. He also holds a Bachelor of Music degree (*magna cum laude*) from Virginia Commonwealth University where he studied with Ardyth Lohuis.



Meet the Artists

Christopher has been a recitalist for numerous venues throughout the East Coast. In 2015 he was a featured artist in San Sebastián, Spain, and in 2022 he performed in a recital in the Bordeaux region of France. His solo performances have also been featured on the radio broadcast, Pipedreams.

He is in demand as an organist for numerous choral ensembles throughout the Richmond area, including the Richmond Choral Society where he has served as organist since 2002. In 2014, he was the organist in residence for one week at Canterbury Cathedral (Kent), playing Evensong services and the Sunday Choral Eucharist with the choir from River Road Church, Baptist (Richmond).

Keith T. Tan • *Concert and Rehearsal Accompanist (piano)*

Keith is a dedicated accompanist, music minister, and educator based in Richmond, Virginia. He has been an accompanist for the Richmond Choral Society since 2009, the James River Singers since 2011, and the Richmond Ballet since 2016, showcasing his exceptional piano skills and collaborative spirit in various musical arenas.

Keith teaches private piano at The Center of Creative Arts and has provided instruction at the University of Richmond from 1998 to 2007. In addition, he has served as a vocal coach since 2010, helping singers develop their talents. Serving as an adjudicator for the Virginia Music Education Association, Keith has participated in choral assessments and auditions, demonstrating his commitment to music education.

With over two decades of music ministry experience, Keith has made a significant impact on the musical community at Christ Church Episcopal, where he has nurtured a thriving music and arts program, producing seven music albums. His contributions to contemporary and traditional church music have been recognized in publications, including his essay in *Ponder Anew* (2022), and he was a panelist at the Virginia Theological Seminary symposium, "The Once and Future Hymnal," in 2017.

As a composer and arranger, Keith's works have been performed by the Richmond Choral Society, the James River Singers, and the Richmond Symphony. His piece "Sanctus" was commissioned by the Association of Anglican Musicians for their 2020 Annual Conference, reflecting his dedication to nurturing the intersection of worship and the arts.

Keith is married to Lara and they have three children – Rachel, Jordan, and Caedmon.



Meet the Artists

Nancy C. Parrish is the author of *The Downton Era: Great Houses, Churchills, and Mitfords*, a non-fiction historical work exploring the lives and estates of the British aristocracy in the early 20th century. Published in 2019, the book focuses on the "interwoven family chronicles" of the Churchills and their cousins, the Mitfords, to provide a personalized view of history. Dr. Parrish earned her Ph. D. at the College of William and Mary and has taught in Virginia public schools and for both Lynchburg College and Virginia State University. (Source: troubador.co.uk) We thank Nancy for her pre-concert talk this afternoon.

Melissa Johnston Price has been involved in Richmond area theatre for over 35 years as a producer, organizer and actor. On the stage, Melissa has held over 50 roles in her varied career. She was voted Style Weekly's Favorite Actress for three years and has been nominated five times as Best Actress in both Supporting and Leading Roles and won for her portrayal of Barbara in *August: Osage County* produced by Cadence Theatre Company in cooperation with Virginia Repertory Theatre. She was the 2014 recipient of the Teresa Pollack Award for Excellence in the Arts. She and her husband, Roger Price, own Whisper Recording and record phone voice prompts for such prominent establishments as the US Federal Government and Bank of America. (Source: richmondshakespeare.org) We thank Melissa for today's portrayal of Violet, the Dowager Countess.

Claire Wittman is a playwright, dramaturg, and educator based in Virginia. She received her MFA in Playwriting from the Hollins University Playwright's Lab and her MFA and MLitt in Shakespeare in Performance from Mary Baldwin University. Claire loves creating theatre, especially for young actors and audiences, taking walks while listening to podcasts, and spending time with her cat Juliet and husband Patrick. (Source: clairewittman.com) We thank Claire for writing today's script for our Dowager Countess.

Chamber Ensemble

Violin

Stacy Matthews

Anna Bishop

Elizabeth Kilpatrick

Kristin Presley

Arianna Greggs

Viola

Brian Evans

Tom Stevens

Cello

Kevin Nguyen

Bass

Matt Gold

Timpani

Lisa Overmyer



We are delighted to welcome our instrumental guests for this concert! Jay Brown's Grace Street Seven is a vintage style Jazz Septet that performs songs in the tradition of early 20th century dance bands from the 1920s-1930s. These dapper gents specialize in playing Victrola record transcriptions of Jazz Age classics from the likes of Al Bowlly, Fletcher Henderson, Ray Noble and Irving Berlin. The instrumental line-up includes trumpet, clarinet, saxophone, tenor banjo, piano, upright bass and percussion/drums. Full of sophistication and exuding the nostalgia of early American Jazz, expect a dapper yet cheeky performance with a few fun surprises.



Members

Sopranos

Lorraine Bravo
Chloe Coates
Linda Crabbs
Leslie Ellis
Sharon Ferranti
Nancy Hall
Alice Henderson
Katherine Karn
Sarah Long
Brianna Lovell
Gina McKenzie
Betsy Mead
Sarah Peters
Andrea Publow
+Mary Beth Schutte
Nina Setaro
Kate Simonds
Cara Smith
Jayne Sneed
Heidi Spence

Altos

Rachel Alberti
Lois Badey
Joyce Berghuis
Cynthia Cave
*Sylvia Compton
Kelly Desclos-Estes
+Kristin Eye
Caroline Finke
Beth Hammer
Sara Hillgrove
Karen Holyer
Marty Kump
Terri Laundon
Robin Liesfeld
Eleanor Lynch
Leigh Miller
Elaine Ragland
Leslie Reeks
Lauren Roseman
Vickie Tito
Elaine Wittel

Tenors

Wayne Bullock
Steven Carter-Lovejoy
James Cullen
Jonathan Ford
Joel Lubben
Jonathan Orcutt
Scott Reeks
+Philip Sledd

Basses

Blanton Bradley
Michael Girard
Anthony Godfrey
Chris Hartnett
+Gene Hawkins
Bill Hicklin
*James Lawson
Tom Lucy
Leo Radakovich
Dyer Ramsey
Robert Schanzer
Kenneth Webb
George Welch

Do you like to sing?
We'd love to have you join us!

The Richmond Choral Society holds auditions throughout the year.

For information, please visit our website
(www.richmondchoralsociety.org),
contact us at (804) 353-9582, or scan the QR code.



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*Welch, George
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Madrigal (up to \$100)

Alberti, Rochelle
Bitler, Jacqueline
Campbell, Christopher
Dunkley, Michelle
Dutson, Jennifer
Enderle, Patricia
Enghauser, David
Gholson, Sarah
Gifford, Sherman
Golden, John & Diane
Heslop, Kathleen
Hetrick, Debbi
Hunt, Charles & Florence
Larkin, Daniel
Long, Katherine
Luebke, Jean
Mathias, Martin
O'Keefe, Patrick
Orozco, Julio
Shirey, Frances
Thistle, Fred
Webb, Kirsten & Hunter

***Member of the Richmond Choral Society**

To add your name to this list, please see the form toward the end of the program.

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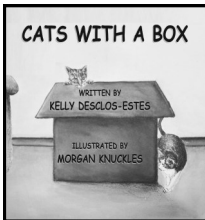


Kelly Desclos-Estes
Independent Children's Book Author
kdeewrites@gmail.com

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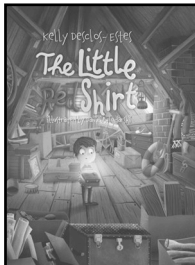
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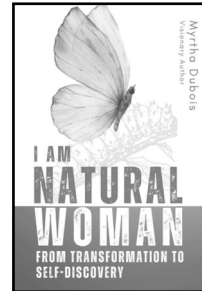
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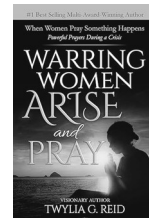
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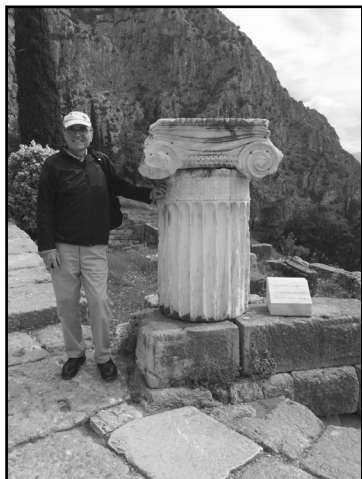
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Cell 804-690-2070

Email LHLINC@comcast.net

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David Speidell*



*David was an adventurer,
A great companion, and a
Faithful friend to RCS,
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Concerts through the years.*

*We will miss you, David!
With much love from RCS
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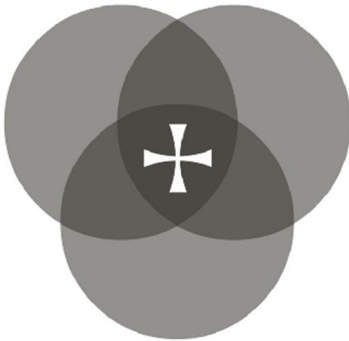
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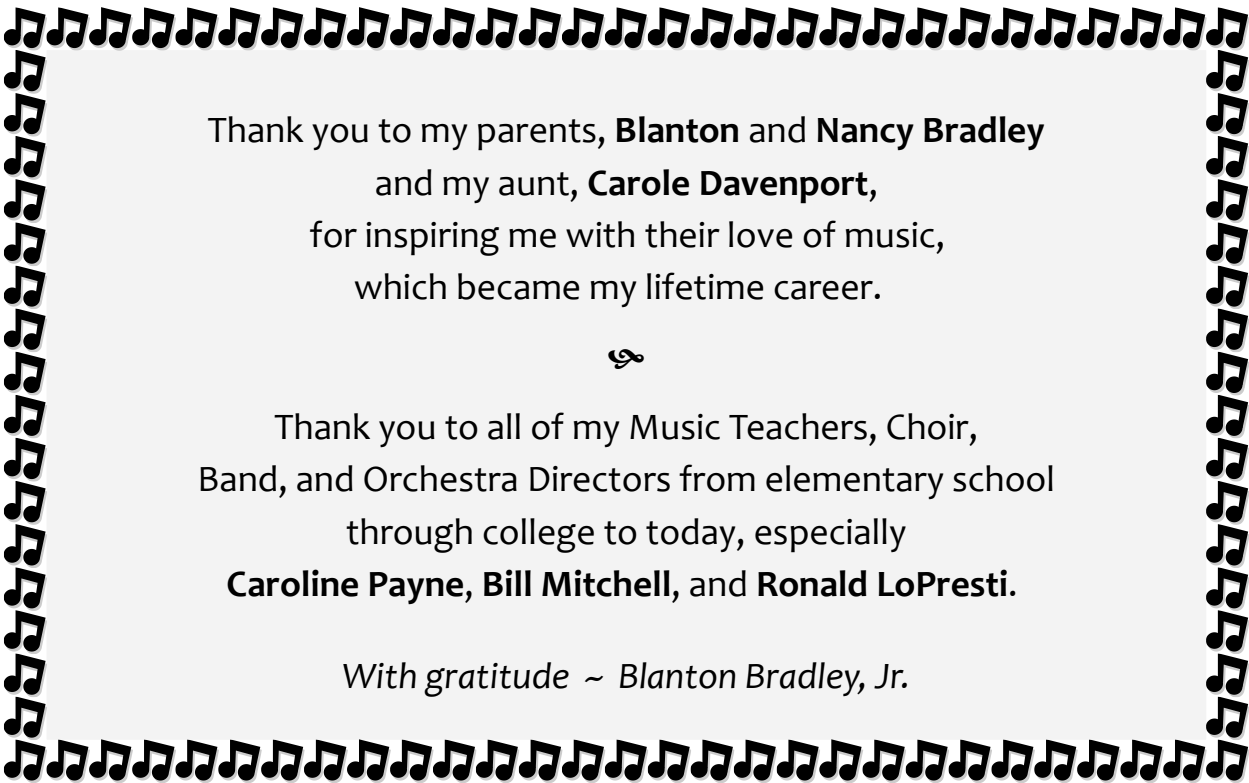
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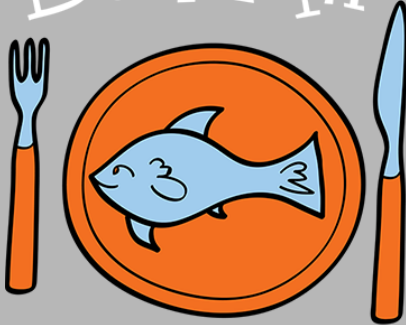
Thank you to my parents, **Blanton and Nancy Bradley**
and my aunt, **Carole Davenport**,
for inspiring me with their love of music,
which became my lifetime career.



Thank you to all of my Music Teachers, Choir,
Band, and Orchestra Directors from elementary school
through college to today, especially
Caroline Payne, Bill Mitchell, and Ronald LoPresti.

With gratitude ~ Blanton Bradley, Jr.

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Waltine B. Miller

And her parents

Jim & Jo Ann Lowdon

For instilling a lifelong love of music!



*In Loving Memory of
My Husband
Lyle "Polly" Hall*



*After every concert
he would hug me
and say, with emotion,
"Man, that was the best yet!"*

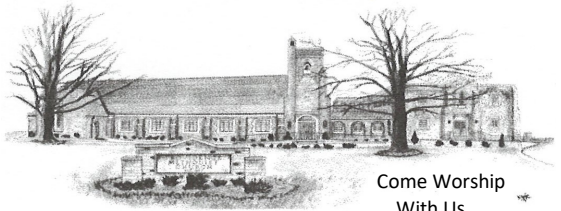
Kristin Eye
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I love you and miss you with every note I sing, ~ Kitty



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To my music teachers and voice coaches
 and choral directors:
 Your guidance and encouragement
 have made all the difference in changing
 singing notes to making music.

∞

Cindy Cave

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Acknowledgements

The Richmond Choral Society thanks all who helped make this concert and our concert season possible, including:

- Kroger Community Fund, RaiseRight and our patrons for their ongoing generous support!
- Trinity Lutheran Church for providing space for rehearsals and performances.
- St. Mark's Episcopal Church for hosting today's concert, and their staff for aiding in preparations.
- Annie Publow and Mary Beth Schutte for maintaining our music library.
- Annie, Cindy, Elaine R., Gene, Jayne and Karen for proofreading today's program notes.
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