



Women of Note II

Richmond Choral Society
2024-2025 Concert Series

June 1, 2025
Trinity Lutheran Church



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Markus Compton, *conductor*

Keith Tan, *pianist*

Women of Note II

PROGRAM

We thank you for silencing your mobile devices.

Sorida

Dixit Dominus

Three Madrigals

Deep River

We Shall Walk Through the Valley in Peace

The Storm is Passing Over

By Night

To See the Sky

Orion

O Love

Wanting Memories

All the Way Home

How Can I Keep from Singing?

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which receives support from the Virginia General Assembly and the
National Endowment for the Arts, a federal agency.

Email: rca.rva.chorus@gmail.com

Website: richmondchoralsociety.org

Cover image: © Itana - AdobeStock.com

It's always a delight when we have a composer's origination story for a piece! From American choral composer, singer, professor, conductor and researcher Dr. Rosephayne Powell (b. 1962):

SORIDA is an original work rather than an arrangement. While serving at Philander Smith College in Little Rock, Arkansas, my husband, Dr. William C. Powell, director of the PSC Collegiate Choir, wanted an African song for the choir's CD project. However, at the time, the music department could not afford to pay royalties for a published work. So I decided to research the possibility of arranging an African folksong. During my research, I came upon the word *sorida*, which is an African greeting of brotherhood and unity. Additionally, I found an African children's song that plays on the syllables of the word *sorida*. So, utilizing the syllables as a foundation (so-ri-da, ri-da, ri-da), the song developed. I composed my own lyrics, melody, and harmonies that might represent the meaning and far-reaching scope of *sorida*. After the choir used the song for its title track, I did not plan to have the song published. However, Dr. André Thomas (at the time Director of Choral Activities at Florida State University) heard the song through a mutual friend and called to say that he wanted it published and wanted to use it immediately. So, of course, I jumped at the opportunity to have Dr. Thomas expose my work! (Source: rosephanyepowell.com)

Sorida.

Greetings my brothers. Greetings my sisters.

Greet ev'rybody. Love one another.

Wave to your brothers. Wave to your sisters.



Marianna Martines (1744-1812) rose to great fame in Vienna shortly before the time of Mozart and Haydn. Her compositions bridge the gap between Baroque and Classical practice, and over sixty manuscripts survive today. She was the first woman *ever* to be elected to the *Accademia Filarmonica di Bologna* [Italy], and she composed her **DIXIT DOMINUS** as a gift to the Academy following her appointment. (Source: Andrew Hathaway, arranger)

Words: Psalm 110, v. 1

Dixit Dominus Domino meo:

Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.

The Lord said unto my Lord:

Sit at my right hand, until I make your enemies your footstool.



Emma Lou Diemer (1927-2024) was a prolific composer of music for keyboard (acoustic and electronic), orchestra, chorus, and electronic media. She was a Fulbright Scholar and earned a doctorate in composition from the Eastman School of Music. Diemer set the texts of several well-known poets to music, including Walt Whitman, Sara Teasdale, Emily Dickinson and John Donne. In the case of **THREE MADRIGALS**, Diemer utilized passages from the plays of William Shakespeare (1564-1616). In each song, Diemer underscores the text in a slightly different way. “O Mistress Mine, Where Are You Roaming?” features sprightly harmonies and tempo. “Take, O Take Those Lips Away” mourns the false promises of a lover by using a dirge-like tempo and heavy harmonies. In “Sigh No More Ladies, Sigh No More!” the faster, upbeat tempo returns, and the piece is mostly sung in unison, with ironic harmonic twists and teases in the accompanying piano. (Source: arsingers.org)

I. (from *Twelfth Night: or, What You Will*, Act II, Scene 3)

O mistress mine, where are you roaming?
O stay and hear, your true love's coming
That can sing both high and low.

Trip no further, pretty sweetening;
Journeys end in lovers' meeting,
Ev'ry wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:

In delay there lies no plenty;
Then come kiss me, sweet and twenty;
Youth's a stuff will not endure.

II. (from *Measure for Measure*, Act IV, Scene 1)

Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again;
Seals of love, but seal'd in vain.

III. (from *Much Ado About Nothing*, Act II, Scene 3)

Sigh no more, ladies, sigh no more,
Men were deceivers ever;
One foot in sea and one on shore;
To one thing constant never.

Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no more,
Of dumps so dull and heavy;
The fraud of men was ever so
Since summer first was leavy.
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.



Widely performed throughout the U.S., the music of American composer Gwyneth Walker (b. 1947) is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Walker is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. (Source: gwynethwalker.com) Written as the first part of the trilogy *River Songs*, Walker intersperses words from the spiritual **DEEP RIVER** with a modern-day take on transportation and adventure in river life. Listen for the chorus' murmuring of river names at the beginning, middle and end of the piece; also take note of the interplay between the quartet and main chorus.

Words: Traditional; additional words by Gwyneth Walker

Refrain:

**Deep river, my home lies over Jordan,
Deep river, Lord, I want to cross over into camp ground.**

**Oh, don't you want to go to that gospel feast,
That promised land where all is peace?
(Refrain)**

**Never been so far from home,
Running the rapids of the Colorado,
River, river carry me on,
Floating on the currents of the Rio Grande.
(Refrain)**

**I'll go on up to Heaven, and take my seat,
and cast my crown at Jesus' feet.**

(Refrain)

**Lord, bless this boat I ride safely on the water.
Bring it home at eventide to shelter in your harbor.**

(Refrain)

**Running the rapids of the Colorado,
Floating on the currents of the Rio Grande,
Swirling in the eddies of the Sacramento,
Following the curves of the Yellowstone River.**

Lord, bless this boat I ride safely on the water.



Born in Jarratt, VA, the “Dean of Black Women Composers” Undine Smith Moore (1904-1989) was an African-American music educator and composer. She was the granddaughter of slaves and took to the piano at a young age. Her post-secondary education began at historically Black college Fisk University where she studied piano, organ, and music theory, earning her Bachelor of Arts degree in 1926. From there, she obtained her Master of Arts at Columbia University Teachers College in 1931. Notably, she was the first Fisk graduate to receive a scholarship to study at Juilliard.

Moore’s career started in North Carolina public schools as a supervisor of music programs. She later went on to Virginia State College, where she held the position of professor of music theory and composition for more than four decades. During her time at Virginia State [now University], she co-founded and co-directed the university’s Black Music Center. While she received many prestigious recognitions for her compositions, Moore always thought of herself as an educator first, calling herself “a teacher who composes, rather than a composer who teaches.”

Moore’s arranging, composing, and teaching were influenced heavily by her culture and background. For example, Moore composed using melodies that her mother and father had learned from their parents. This inspiration is reflected in the *Afro-American Suite* and the oratorio *Scenes from the Life of a Martyr*, a cantata for chorus, narrator, soloist, and orchestra. Moore dedicated it to Martin Luther King Jr., and it was nominated for a Pulitzer Prize in 1981. In an interview, Moore said “from our earliest remembrances we are influenced by the things we hear when we do not even know what we are hearing, by the things we see when we don’t know what we are seeing.” In African culture, spirituals are viewed as conversations between the past, present, and future. They link African culture to African-American individuals and offer history and hope when struggling. (Source: musicbywomen.org) Moore’s arrangement of **WE SHALL WALK THROUGH THE VALLEY** is a wonderful example, which we present today.

Words: African-American spiritual

Lord, we shall walk in peace.

We shall walk through the valley in peace.

If Jesus himself shall lead us,

We shall walk through the valley in peace.

There will be no trials there.

If Jesus himself shall lead us,

We shall walk through the valley in peace.



We now switch from the gentlest of spirituals to a rollicking one! Composer Charles Albert Tindley (1851-1933) was a founder of gospel music. His is one of the great American stories: His father was a slave and his mother was free; he grew up free among slaves. He taught himself to read. He then learned Hebrew and Greek while working in Philadelphia as a hod carrier and a church sexton. He eventually earned a doctorate, returning to become pastor of the Methodist church where he had worked as a janitor. Under his leadership and exceptional preaching, the church expanded from 130 members to a multiracial congregation of 10,000. **THE STORM IS PASSING OVER** is one of his 46 hymns.

Arranger Barbara Wesley Baker (b. 1948) is an internationally noted conductor and educator. She conducted the Women's, Men's, Concert Chorale, Gospel, and Chamber Choirs at Eleanor Roosevelt High School in Greenbelt, Maryland and directed the Gospel Choir at Colesville United Methodist Church in Silver Spring, Maryland. Dr. Baker earned her Bachelor of Music degree from the University of North Carolina at Greensboro; the M.A. degree from Teachers College, Columbia University, N.Y.; and the Ph.D. degree from the University of Maryland. While completing her doctorate, she was selected as an American Association of University Women Research Fellow. She has published articles in scholarly journals, including The College Music Society, and contributed material on Black Gospel music to several textbooks (Source: Allancemusic.com)

Have courage my soul, and let us journey on.

Though the night is dark, and I am far from home.

Thanks be to God, the morning light appears.

The storm is passing over, Hallelu.



Elaine Hagenberg (b. 1979) has rapidly become a favorite composer among RCS concertgoers, as represented by the rapturous reaction to our March 30 presentation of her *Illuminare*. Today we present two shorter Hagenberg pieces. The first includes the text of a poem from the 1800's. The American writer Harriet Prescott Spofford (1835-1921) was known for her novels and short stories, the best of which were published in top magazines of the mid to late 1800's, such as *The Atlantic Monthly* and *Harper's Bazaar*. Spofford also wrote an unknown number of poems, many of which were never published. The Gothic-tinged poem **BY NIGHT** is beautifully matched by Hagenberg's haunting music.

Deep in the tarn the mountain
A mighty phantom gleamed!

She leaned out into the midnight,
And the summer wind went by,
The scent of the rose on its silken wing
And a song its sigh.

And, in depths below, the waters
Answered some mystic height,
As a star stooped out of the depths above
With its lance of light.

And she thought, in the dark and the fragrance,
How vast was the wonder wrought
If the sweet world were but the beauty born
In its Maker's thought.

•

Jocelyn Hagen (b. 1980) composes music that has been described as “simply magical” (*Fanfare Magazine*) and “dramatic and deeply moving” (*Star Tribune*, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her first forays into composition were via songwriting, still very evident in her work. The majority of her compositions are for the voice: solo, chamber and choral. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply heartfelt. In 2019 and 2020, choirs and orchestras across the country premiered her multimedia symphony *The Notebooks of Leonardo da Vinci* that includes video projections created by a team of visual artists, highlighting da Vinci's spectacular drawings, inventions, and texts. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Ted Talk given at the Walker Art Center in Minneapolis, now available on YouTube. (Source: jocelynhagen.com) Hagen's soulful composition **TO SEE THE SKY** joins beautifully with the words of “Leaves” by Sara Teasdale (1884-1933).

One by one, like leaves from a tree,
All my faiths have forsaken me;
But the stars above my head
Burn in white and delicate red,
And beneath my feet the earth
Brings the sturdy grass to birth.
I who was content to be
But a silken-singing tree,
But a rustle of delight

In the wistful heart of night,
I have lost the leaves that knew
Touch of rain and weight of dew.
Blinded by a leafy crown
I looked neither up nor down—
But the little leaves that die
Have left me room to see the sky;
Now for the first time I know
Stars above and earth below.

•

Poet Sara Teasdale was born in St. Louis, Missouri to a wealthy family. As a young woman she traveled to Chicago and grew acquainted with Harriet Monroe and the literary circle around the magazine *Poetry*. Teasdale wrote seven books of poetry in her lifetime and received public admiration for her well-crafted lyrical poetry which centered on a woman's changing perspectives on beauty, love, and death. Many of Teasdale's poems chart developments in her own life, from her experiences as a sheltered young woman in St. Louis, to those as a successful yet increasingly uneasy writer in New York City, to a depressed and disillusioned person who would commit suicide in 1933. Although later critics and scholars have marginalized or excluded Teasdale from canons of early 20th century American verse, she was popular in her lifetime with both the public and critics. She won the first Columbia Poetry Prize in 1918, a prize that would later be renamed the Pulitzer Prize for Poetry. (Source: poetryfoundation.org) Teasdale's poem "Winter Stars" evokes the sadness of the loss of the dreams of youth. The musical interpretation by composer, conductor and music educator Andrea Ramsey (b. 1977), titled **ORION**, evinces the wistfulness which many of us have: that of not being able to fully recreate our younger days.

**I went out at night alone;
The young blood flowing beyond the sea
Seemed to have drenched my spirit's wings—
I bore my sorrow heavily.**

**But when I lifted up my head
From shadows shaken on the snow,
I saw Orion in the east
Burn steadily as long ago.**

**From windows in my father's house,
Dreaming my dreams on winter nights,
I watched Orion as a girl
Above another city's lights.**

**Years go, dreams go, and youth goes too,
The world's heart breaks beneath its wars,
All things are changed, save in the east
The faithful beauty of the stars.**



Our second Elaine Hagenberg song on today's concert is **O LOVE**, a setting of the well-known hymn by George Matheson (1842-1906). In addition to composing full-time, Hagenberg is a guest artist and clinician, seeking to foster meaningful connections through music and texts. Her recent and upcoming residencies and speaking engagements include ACDA conferences, Carnegie Hall Festivals, the Incanto Mediterraneo International Choral Festival in Milazzo in Italy, the Vox Anima London Choral Festival, and the Galway Choral Festival in Ireland. When she is not composing, Elaine enjoys spending time with her family and watching her four children pursue their passions.

O Love, that will not let me go,
I rest my weary soul in thee:
I give thee back the life I owe,
That in thy ocean depths its flow
May richer, fuller be.

O Joy that seeks me through the pain,
O I cannot close my heart to thee;
I trace the rainbow through the rain
And feel the promise is not vain
That morn shall tearless be.



Ysaÿe M. Barnwell, Ph.D. MSPH (b. 1946), is a commissioned composer, arranger, author, actress and former member of the African American female a cappella ensemble Sweet Honey In The Rock. She is a vocalist with a range of over three octaves and appears on more than twenty-five recordings with Sweet Honey, as well as with other artists. Dr. Barnwell holds degrees in speech pathology (BS, MEd), cranio-facial studies (Ph.D.), and public health (MSPH). She was a professor at Howard University College of Dentistry for over a decade, and over the following eight years developed training programs in Child Protection at Children's Hospital National Medical Center, and administered community-based health programs at Gallaudet University, all in Washington DC. For almost thirty years, and on three continents, Barnwell has led the workshop Building a Vocal Community—Singing In the African American Tradition, which utilizes oral tradition, an African world view and African American history, values, cultural and vocal traditions to build communities of song among singers and non-singers alike. Her pedagogy is highly respected among musicians, educators, health workers, activists, organizers, and members of the corporate and non-profit sectors. (Source: ecspublishing.com) **WANTING MEMORIES** is redolent of Dr. Barnwell's decades of exploration in African musical culture.

Refrain:

I am sitting here wanting memories to teach me
To see the beauty in the world through my own eyes.

You used to rock me in the cradle of your arms
You said you'd hold me 'til the pains of life were gone
You said you'd comfort me in times like these
And now I need you, and you are gone.

(Refrain)

Since you've gone and left me there's been so little beauty
But I know I saw it clearly through your eyes.

Now the world outside is such a cold and bitter place
Here inside I have few things that will console,
And when I try to hear your voice above the storms of life
Then I remember all the things that I was told.

(Refrain)

I think on the things that made me feel so wonderful when I was young.
I think on the things that made me laugh, made me dance, made me sing.
I think on the things that made me grow into a being full of pride;
I think on these things, for they are truth.

(Refrain)

•

The text for **ALL THE WAY HOME** was written and inspired by members of the Radcliffe Ladies' Choir (in Radcliffe-on-Trent, UK) as they reflected on their motto, "friendship through singing." The lilting vocal lines are underpinned by a delicate piano part, and the opening performance instruction "contentedly rocking" describes the overall nature of the piece: peaceful, content, and easygoing. (Source: global.oup.com)

Composer Sarah Quartel (b. 1982) is one of Canada's most internationally celebrated and widely performed living choral composers. Her music is programmed globally, and her commissions have premiered in spaces such as Carnegie Hall, Canterbury Cathedral, and the famed Church of the Rock in Helsinki. Known for her fresh, exciting, and chorister-centered approach to music making, Sarah writes in a way that connects singer to singer, ensemble to conductor, and performer to audience. (Source: sarahquartel.com)

Sing to me comfort, sing to me home,
Sing to me friendships I have known.
Sing me a place where I belong, joyful, with harmonies sing me

Refrain:

All the way home with a song in my heart.
All the way home brighten my path and carry me on,
All the way home.

There's a beautiful pow'r in what we bring, there's strength in the glorious song we sing.
Easing all troubles, calming all fears, joyful, with harmonies sing me
(Refrain)

Evening brings a shining star, her ancient anthems from afar.
Silence below, her song in the sky.
Joyful, with harmonies sing me
(Refrain)

•

We conclude with **HOW CAN I KEEP FROM SINGING?**, a hymn composed by American Baptist minister Robert Wadsworth Lowry (1826-99). This arrangement is by Gwyneth Walker.

A composer since age two, Dr. Walker has always placed great value on writing in a broad array of genres. More than 400 commissioned works for orchestra, chamber ensembles, solo instruments, chorus, and solo voice have been created—all arising from the impetus of performers and collaboration with musicians. Over the decades, she has traveled throughout North America to attend performances of her works and to meet her musician colleagues. (Source: gwynethwalker.com) In 2022, the Richmond Choral Society commissioned Dr. Walker to compose “One Song” for their 75th anniversary gala celebration.

**My life goes on in endless song
Above earth’s lamentation.
I hear the real, though distant song
That hails a new creation.**

**Through all the tumult and the strife
I hear the music ringing,
It sounds an echo in my soul.
How can I keep from singing?**

**What though the tempest loudly roars,
I hear the truth, it’s living!
What though the darkness 'round me close,
Songs in the night it’s giving.**

**No storm can shake my inmost calm
While to that rock I’m clinging.
Since I believe that love abides,
How can I keep from singing?**

**When tyrants tremble when they hear
The bells of freedom ringing,
When friends rejoice both far and near,
How can I keep from singing?**

**In prison cell, in dungeon dark,
Our thoughts to them are winging,
When friends hold courage in their heart,
How can I keep from singing?**

Markus J. Compton • *Conductor*



Markus J. Compton has been associated with the Richmond Choral Society since 2004. This is his sixteenth season as Artistic Director after serving as rehearsal accompanist for the previous five years.

Holding degrees in Music Education and Piano Accompanying from George Mason University, Mr. Compton is no stranger to the music scene in metropolitan Washington, D.C. and Richmond. Before beginning his tenure with the Richmond Choral Society, Mr. Compton served as the 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. Mr. Compton has assisted such distinguished

conductors as Anton Armstrong, Thomas Beveridge, Jerry Blackstone, Kevin Fenton, Joseph Martin, Don Neuen, Doreen Rao and Andre Thomas. He has performed at the National Gallery of Art, the White House and in a collaborative recital with Peter Schikele (PDQ Bach).

Currently, Mr. Compton is the Director of Music and Pianist at Hebron Presbyterian Church, in Manakin-Sabot, Virginia. He oversees the Sanctuary and Youth choirs, as well as the 'Music in the Countryside' recital series. Mr. Compton also serves on the staff at Collegiate School where he teaches private piano.

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.



Meet the Artists

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.

Instrumental Ensemble

Kristin Presley, *violin*

Arianna Greggs, *violin*

Brian Evans, *viola*

Kevin Nguyen, *cello*

Lisa Overmyer, *percussion*

Kevin Beale, *percussion*

The Richmond Choral Society thanks

Dana DuMont

For organizing today's gallery!



We also thank our female artists
For their participation!

Please enjoy their work in the fellowship area!

Members

Sopranos

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

Altos

Rachel Alberti
Fiona Balfe
Joyce Berghuis
Cynthia A. Cave
* Syl Compton
Kelly Desclos-Estes
+ Kristin Eye
Caroline Finke
Beth Hammer
Sara Hillgrove
Karen Holyer
Marty Kump
Terri Laundon
Robin Liesfeld
Ellie Lynch
Leigh Miller
Hortense Mitchell Liberti
Danielle Murphy
Leslie Reeks
Lauren Roseman
Vickie Tito
Elaine Wittel

Tenors

Tom Ballou
Steven Carter-Lovejoy
James Cullen
Jonathan Orcutt
Scott Reeks
+ Philip Sledd

Basses

Jay BeVille
Blanton Bradley
Phil Brennan
Anthony Godfrey
Chris Hartnett
+ Gene Hawkins
Bill Hicklin
* James Lawson
Bob Ledman
Tom Lucy
Leo Radakovich
Dyer Ramsey
Robert Schanzer
Kenneth Webb

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

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(www.richmondchoralsociety.org),
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Madrigal (up to \$100)

Alberti, Rochelle
Carroll, Karen
Dunkley, Michelle
Flinn, Kayla
Gholson, Sarah
Golden, John & Diane
Larkin, Daniel
Lindsey, Beverly
Mathias, Martin
O'Keefe, Patrick
Saweikis, Michael
Shirey, Frances
Thistle, Fred

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toward the end of the program.**

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Attention high school singers!

Are you interested in singing with a local chorus that has a
rich history? The Richmond Choral Society is looking for
rising junior and senior high school singers. Those
selected for the RCS Scholars program will qualify for a
small stipend! Please use the QR code for more information
about the RCS Scholars program on our website.



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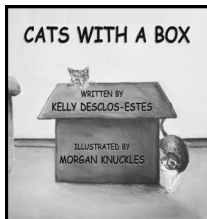


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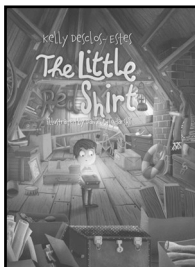
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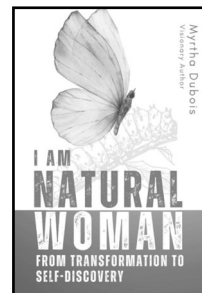
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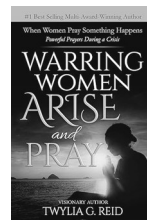
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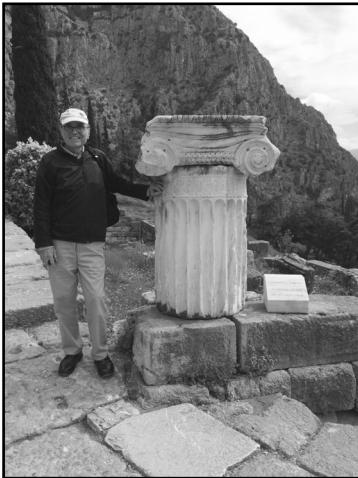
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*David was an adventurer,
A great companion, and a
Faithful friend to RCS,
Handing out programs at many
Concerts through the years.*

*We will miss you, David!
With much love from RCS
And Hortense*





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.

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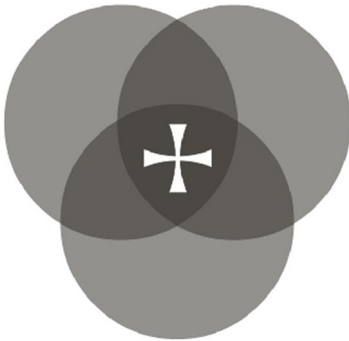
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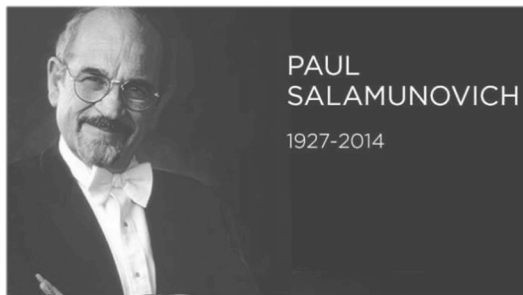
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I love you and miss you with every note I sing, ~ Kitty



In Memory of

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by Kevin Simonds

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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.



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

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A Brief History

Seventy-eight years ago, one hundred of Richmond's best singers gathered on Monday nights to rehearse selections from a spectrum of musical sources—the classical masters, hymns, spirituals, folk arrangements, novelty songs and contemporary works. On April 29, 1947, the singers, soon to be known as the Richmond Choral Society, premiered those nineteen pieces in a concert at the WRVA Theater on East Broad Street.

After launching the group to accolades from music critics, Dr. James Rawlings Sydnor passed the baton in 1949 to Alton L. Howell Sr., who served as director until his death in 1987. Anne Carr Regan then took over. Under the leadership of both, the Richmond Choral Society continued to develop, performing (alone and with other groups) many of the great choral works. Mrs. Regan expanded the group's repertoire to include theater and popular music.

Under the direction of Thomas A. Williams from 2002-2009, the Richmond Choral Society (RCS) continued to chart new territory. In 2004, RCS presented a landmark performance of Ernest Bloch's *Avodath Hakodesh* (Sacred Service), in collaboration with Congregation Beth Ahabah. The *Richmond Times-Dispatch's* Clarke Bustard wrote of the Bloch concert, "Thank goodness community groups like the Richmond Choral Society are willing to take on repertory that professional ensembles lack the initiative or imagination to perform."

The Richmond Choral Society's current artistic director, Markus Compton, continues the tradition of excellence in performance and programming that makes us unique in the Central Virginia area. In April 2011, RCS proudly presented the Richmond premiere of *Yizkor Requiem*, featuring world-renowned cantor Benjamin Warschawski. March 2013 saw the production of the Dvořák *Stabat Mater*, a rarely-performed but beautiful concert-length masterwork. June 2022 saw a celebration of 75 glorious years, with a gala celebration featuring a world premiere work by Gwyneth Walker. We appreciate your patronage and hope you will plan to join us for our concerts for many seasons to come!

We'd love to see you at next season's concerts!

On tap for the 2025-26 season: our annual Christmas concert,
Music from the Downton Abbey era, and
A celebration of America's 250th birthday!

Check our website in September for more details!
richmondchoralsociety.org

Thank you for attending our performance today! Your ticket price covers only a portion of our expenses in presenting a three-concert season. Our wonderful professional staff, instrumental accompaniment, sheet music purchases, and general operating expenses all come with a cost, and while our dedicated core of volunteers helps to keep our expenses in check, we could not continue our mission as "The Chorus That Gives Back to the Community" without the support of our cherished listeners. Please take a moment to consider RCS in your gift giving. Your tax-deductible contribution enables us to continue our 75+ year tradition of choral excellence!

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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.
- Zach, Linda and the rest of the staff at TLC for their aid in preparations for today's concert.
- Annie Publow and Mary Beth Schutte for maintaining our music library.
- Cindy and Karen for proofreading today's program notes.
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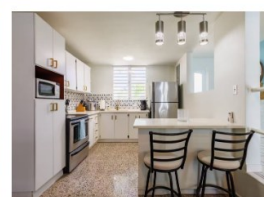
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