



DAVID ROSENMEYER

Music Director

HAILSTORK, HOLIDAY, AND A LITTLE HALLELUJAH

DECEMBER 12, 2021

SUNDAY • 4:00PM

Norwalk Concert Hall
125 East Avenue

UP NEXT!

MOZART REQUIEM

CABANISS *THREE SABBATHS*

Fairfield County Chorale presents
Mozart's legendary *Requiem*
and
Three Sabbaths by Thomas Cabaniss,
a special friend of the Chorale

SATURDAY, MARCH 26, 2022

NORWALK CONCERT HALL · 7:30PM

DETAILS + TICKETS

fairfieldcountychorale.org



PHOTO: MATTHEW FRIED

IN MEMORIAM

In memory of the FCC members we lost this past year.

Your melody will endure forever.

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FROM THE MUSIC DIRECTOR

Dear Friends of Fairfield County Chorale,

We welcome you to this special concert that marks our return to singing live on our stage. We are thrilled to have you here with us!

As hard as it has been for every chorus in this country, and in the world, to be deprived of doing what we love, the 21 months since our last concert have been surprisingly productive. Zoom meetings allowed us to get to know each other in new, profound ways. We studied and discussed our favorite choral works. We used the time to improve our musical and vocal skills in small study groups. Returning to on-site rehearsals in September was magical. What we had always known, that a choir like ours is so much more than just music making, was suddenly manifested in our strong sense of community.

We also rediscovered, besides the immense pleasure of learning and rehearsing long and challenging pieces, that the blissful joy of singing a simple chord in tune and with warmth is at the heart of what we do: a non-verbal way of coming together for a common goal, combining all our diverse selves into a simple harmonizing chord. We have greatly enjoyed remembering and honoring this simple act of connecting, and today we are so happy to be able to include you in this circle.

During the first part of the concert, we will share with you some of the adventures we took and the surprising destinations to which we were led. In the second half, we are thrilled to finally honor Adolphus Hailstork and his music. We had learned and rehearsed Dr. Hailstork's wonderful songs for our May 2021 concert which, of course, had to be cancelled. Tonight, we are thrilled to perform his beautiful music for you and to celebrate the depth and scope, and the excellence and inspiration of this amazing composer.

We hope you enjoy the concert and that we will see you again at future FCC events.

DAVID ROSENMEYER

Music Director

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PROGRAM

December 12, 2021

The Fairfield County Chorale

David Rosenmeyer, *Music Director*

The Fairfield County Chorale Orchestra

Verleih uns Frieden (1831)

(Grant us peace)

Sean Katsuyama, *Cello*

Jake Street, *Organ*

Rodrigo Aranjuelo, *Audio Recorder and Editor*

Deep Dof, *Videographer and Editor*

Felix Mendelssohn

(1809-1847)

Quelle est cette odeur agréable?

(What is this Lovely Fragrance?)

Inkyang Bae, *Video Artist*

17th c. French

“Lacrimosa”

from *Requiem in D minor*, KV. 626 (1791)

JoVonna Parks, *Dancer and Choreographer*

Eden Bareket, *Baritone Saxophone*

Or Bareket, *Bass*

Studio 42, *Video and Audio Recording*

Wolfgang Amadeus Mozart

(1756-1791)

“Domine Deus, Agnus Dei”

from *Gloria in D*, RV 589 (c. 1715)

Malena Dayen, *contralto*

Rodrigo Aranjuelo, *Lead Audio Editor and Video Designer*

Antonio Vivaldi

(1678-1741)

“Hallelujah Chorus”

from *Messiah*, HWV 56 (1741)

George Frideric Handel

(1685-1759)

Church Street Serenade (2005)

Adolphus Hailstork

b. 1941

A Christmas Canticle (2003)

Adolphus Hailstork

b. 1941

Motherless Child (2002)

Ricky Davis, *baritone*

Jennifer Romano, *soprano*

Adolphus Hailstork

b. 1941

I Will Lift Up Mine Eyes (1989; rev. 1996)

1. I Will Lift Up Mine Eyes

2. How Long?

3. The Lord Is My Shepherd, Alleluia

Anthony P. McGlaun, *tenor*

Adolphus Hailstork

b. 1941

***Verleih uns Frieden* (Mendelssohn)**

*Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein andrer nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.*

In these our days so perilous,
Lord, peace in mercy send us;
No God but thee can fight for us,
No God but thee defend us;
Thou our only God and Saviour.

Quelle est cette odeur agréable?

*Quelle est cette odeur agréable,
Bergers, qui ravit tous nos sens ?
S'exhale t'il rien de semblable
Au milieu des fleurs du printemps ?
Quelle est cette odeur agréable
Bergers, qui ravit tous nos sens ?*

17th c. French

Whence is that goodly fragrance flowing,
Stealing our senses all away?
Never the like did come a-blowing,
Shepherds, from flow'ry fields in May.
Whence is that goodly fragrance flowing,
Stealing our senses all away?

*What is this light so bright, so brilliant
piercing the night across our eyes.
The evening star with all its splendor
ne'er before shined more radiant glow.
What is this light so bright, so brilliant
piercing the night across our eyes.*

*In Bethlehem, in lowly manger
is born our redeemer, Lord and King.
May his peace shine on all that's living,
may grace abound in ev'ry place.
In Bethlehem, in lowly manger
is born our redeemer, Lord and King.*

Lacrimosa (Mozart)

*Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus:
Pie Jesu Domine,
Dona eis requiem. Amen.*

Full of tears will be that day
When from the ashes shall arise
The guilty man to be judged;
Therefore spare him, O God,
Merciful Lord Jesus,
Grant them eternal rest. Amen.

Domine Deus, Agnus Dei (Vivaldi)

*Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
miserere nobis,
suscipe deprecationem nostram.*

Lord God, Lamb of God, Son of the Father,
you who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
have mercy on us,
accept our prayers.

Hallelujah Chorus (Handel)

Hallelujah: for the Lord God Omnipotent reigneth.

*The kingdom of this world is become the kingdom of our Lord, and of His Christ; and
He shall reign for ever and ever.*

King of Kings, and Lord of Lords.

Hallelujah!

A Christmas Canticle (Hailstork)

A virgin shall conceive and bear a son.

And shall call his name, Immanuel.

And he shall refuse evil; and he shall choose the good.

Amen.

Motherless Child (Hailstork)

Sometimes I feel like a motherless child

A long way from home.

Sometimes I feel like I'm almos' gone

And a long, long way from home.

A true believer, way up in the heavenly land

A long way from home.

I Will Lift Up Mine Eyes (Hailstork)

1. I Will Lift Up Mine Eyes

*I will lift up mine eyes to the hills, from whence cometh my help.
My help surely cometh from the Lord, Maker of heaven and earth.
He will not suffer thy foot to be moved: he that keepeth thee will not slumber.
He that keepeth thee will not slumber nor sleep.
The sun will not smite thee by day, nor the moon by night.
The Lord shall preserve thee from evil: The Lord shall preserve thy soul.
I will lift up mine eyes to the hills.*

2. How Long?

*How long, O Lord, how long will Thou forget me?
How long will Thou hide Thy face from me?
How long must I suffer anguish in my soul and grief in my heart?
Look now and answer me, O Lord, Give light, O Lord, give light to my eyes lest I sleep
the sleep of death.
How long, O Lord, how long?
I will lift up mine eyes to the hills from whence cometh my help.*

3. The Lord Is My Shepherd, Alleluia

*Alleluia.
The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures: he leadeth me beside still waters.
He restoreth my soul:
Yea, though I walk through the valley of the shadow of death, I will fear no evil: for
thou art with me; thy rod and thy staff they comfort me.
Thou preparest a table before me in the presence of mine enemies: thou anointest my
head with oil; my cup runneth over.
Surely goodness and mercy shall follow me all the days of my life: and I will dwell in
the house of the Lord forever.
I will lift up mine eyes to the hills.
Alleluia.*

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David Rosenmeyer

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Dr. Adolphus Hailstork

In today's concert, we have an opportunity to present a few of the many distinct compositional voices of this great American composer.

The playful and nostalgic CHURCH STREET SERENADE, written for the reopening of Crispus Attucks Auditorium on Church Street in Norfolk, Virginia, on Church Street, opens with brief gestures that hint at what is to come. The 1st and 2nd violins engage in a bantering dialogue of fillers and snippets of conversation. The violas and cellos enter with a quietly swaying alternation between the tonic and subdominant chords that subtly and unobtrusively turn into a ground base. The violins join in and take their themelets ever brighter, higher, and louder. Hailstork achieves this masterful blend drawing from European traditions punctuated by idiosyncratic American musical idioms, a feature that will be on display in all his music presented today.

As Dr. Hailstork told us in an email, he composed A CHRISTMAS CANTICLE during a Christmas vacation after a semester teaching 16th-century counterpoint. The work indeed starts in neo-renaissance style, gently introducing the voices in imitation as the text announces the Marian prophecy. A second section modulates to the relative minor ('And shall call his name Immanuel'), and then the surprises start. A stunning modulation to Gb brings back the imitative beginning, with the voices entering in stretto, closer to each other, which leads to a stunning climax on a long pedal note of sound that over six whole measures gently returns to the home key. This cadence, however, is thwarted by an unexpected new imitation, even more stretto than before, that builds fast to another climax, an ecstatic display of spiritual emotion that then falls into a stunning descent back to the tonic chord and the most beautiful, protracted cadence. Dr. Hailstork is again using archaic forms and tools which he imbues with 19th and 20th century elements to create a work that sounds humble and nimble and small yet at the same time roars with internal majestic passion. The simplicity of the text presented in the first section, is then expanded to explore the miracle of its implications and the unutterable awe of its expected outcome, all in about three minutes.

Dr. Hailstork composed two versions of MOTHERLESS CHILD. In the one we perform today, an obsessive chant, very rhythmic in nature, allows the Soprano and Baritone soloists to express the pain inherent in the spiritual, while expanding the range of emotions to grief and anger. This is the third time that FCC has performed this work, it being one of our favorite pieces in our repertoire.

I WILL LIFT UP MINE EYES is a cantata that combines exaltation (Psalm 121), lamentation (Psalm 13), and solace (Psalm 23). Dr. Hailstork is again combining elements and models of the great tradition of Psalm-based cantatas, such as the American-commissioned and premiered Symphony of Psalms by Stravinsky, and Chichester Psalms by Bernstein, both works that combine elements of jazz, folk, and popular music. Dr. Hailstork creates a work with vast contrasts of tone and color. A plaintive lament follows the exuberant first movement using bluesy sonorities and a responsorial style between soloist and chorus. A surprising postlude leads into the third movement, in which Dr. Hailstork injects elements of gospel music to create a searing climax that brings us back to the main elements of the 1st and 2nd movements.

It has been a huge honor for our Chorale to learn and perform for you today the music of this great American composer. We hope you have enjoyed Dr. Adolphus Hailstork's music as much as we do.

Program notes by David Rosenmeyer

ABOUT *the* ARTISTS

The Fairfield County Chorale
David Rosenmeyer, Music Director



The Fairfield County Chorale began informally in 1963, and was incorporated as a non-profit musical organization in 1965. Our critically-acclaimed group is now in its 59th season of presenting great choral works in southwestern Connecticut. The mission of the Fairfield County Chorale is to perform a broad range of choral music for the benefit of the community, and to champion the appreciation of excellence in choral literature. Our growing repertoire spans from Bach to Bernstein and from Brahms to Britten. In its performances, the Chorale strives to present the deeper meaning intended by the composer, in the belief that this enriches the musical experience of not only our members but also the community at large.

Throughout its history, the Chorale has presented more than 250 choral works, with more than 1,500 singers participating over the years. We have been privileged to present a number of local, U.S., and world premieres, and have appeared in such prestigious venues as Carnegie Hall and Lincoln Center in New York and the Kennedy Center in Washington, D.C. A recent partnership has brought the Chorale to perform regularly with the New Haven Symphony Orchestra.

The Chorale enjoys a long and active history of international performances, including music festivals and concerts in Belgium, Czech Republic, France, Greece, Hungary, Ireland, Italy, The Netherlands, Poland, Portugal, Russia, Spain, Sweden, Switzerland, and Yugoslavia. The Chorale has also made a number of highly-regarded commercial recordings — most recently, Haydn's *The Seasons*.

The Fairfield County Chorale is a member of Chorus America, the Association of Connecticut Choruses, and the Cultural Alliance of Fairfield County. The Chorale appreciates the support of the Connecticut Department of Economic and Community Development. Please visit our website at fairfieldcountychorale.org, or follow us on Facebook (facebook.com/fairfieldcountychorale).

ABOUT *the* ARTISTS



DAVID ROSENMEYER *Music Director*

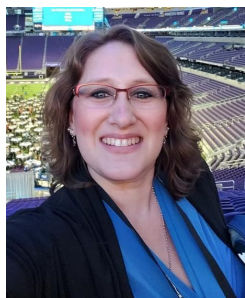
David Rosenmeyer is in his tenth season as music director of the Fairfield County Chorale. Recent appearances include an outdoor concert in the old city of Jaffa in Israel with the Israeli Chamber Orchestra and two concerts in Sao Paulo, Brazil, with the Oratorio Society of New York and the Sao Carlos Philharmonic Orchestra. As associate conductor of the Oratorio Society, he conducted the

Society at Carnegie Hall and was the chamber orchestra conductor for Britten's *War Requiem*. He has also led the Society in Carnegie Hall performances of Britten's *Te Deum* (2010), Fauré's *Cantique de Jean Racine* (2008) and Stravinsky's *Mass* (2007), which marked his Carnegie Hall debut. Mr. Rosenmeyer also conducted the OSNY on tour in Hungary and Rome.

For the last ten years, Mr. Rosenmeyer has been the music director of the Chorale and the University Singers at NYU, and he works closely with the Weill Music Institute, Carnegie Hall's outreach and education department. In 2009, Mr. Rosenmeyer debuted with the Bellas Opera Company of Mexico City, leading a staged gala at the Cervantino Festival, and returned in 2010 to conduct the final gala of its Morelli Opera Competition. From 2003–09, Mr. Rosenmeyer served as music director of the Bach Society of Columbia University. Highlights of his tenure included the New York premiere of Guarneri's *Missa Diligite*, several world premieres, and a staged production of *Dido and Aeneas* under his direction. In 2007, he was music director for the famed Salzburg Marionette Theatre's new production of Rodgers and Hammerstein's *The Sound of Music*, which toured the U.S. In 2002, he was music director and pianist for the world premiere of the Thomas Cabaniss opera *The Sandman* at Target Margin Theater.

Mr. Rosenmeyer began his conducting career as the guest conductor of major orchestras throughout South America, including Orquesta Sinfónica Nacional of Argentina, Orchestra of the Teatro Colón in Buenos Aires, Orquesta Sinfónica de Concepción of Chile and the Orchestra do Festival do Curitiba of Brazil. He has conducted the Israeli Chamber Orchestra as well as several operas in Tel Aviv with the International Vocal Arts Institute. Mr. Rosenmeyer studied choral conducting in Argentina at the J. J. Castro Conservatory of Music and orchestral conducting at the UCA in Buenos Aires. He holds a master's degree in conducting and music theory from the Mannes College of Music in New York, and is a recipient of the Felix Salzer Award as well as a grant from the Joyce Dutka Foundation. Mr. Rosenmeyer is currently a member of the Mannes conducting faculty and serves on the faculty of the International Vocal Arts Institute as a conductor and vocal coach.

ABOUT *the* ARTISTS



JENNIFER ROMANO *Soprano*

If you have attended prior Fairfield County Chorale concerts, you may have heard Ms. Romano's clear, beautiful, soprano voice before. If not, you are in for a treat! This afternoon, Ms. Romano will reprise her solo in *Motherless Child* by Adolphus Hailstork, our honored guest. This is Ms. Romano's 26th season with the Fairfield County Chorale, and she has sung in every FCC performance since she joined.

Ms. Romano has been a soloist in numerous FCC productions, including Bernstein's *Chichester Psalms*, the Gilbert & Sullivan Summer Sing, Beethoven's *Choral Fantasy*, the Youth in Mendelssohn's *Elijah*, and most recently the soloist for *Tu Scendi Dalle Stelle* by Saint Alphonsus Liguori.

Ms. Romano also is the lead soloist for her parish, St. Thomas Aquinas, in Fairfield. In addition to sharing her musical talent with the Chorale, Ms. Romano serves the Chorale in several other functions: she is a member of the Board of Directors, a section leader, website administrator, and program creator.

In her full-time position at United Rentals, the multi-talented Ms. Romano is an award-winning employee who was honored as the Inside Sales Rep of the Year in 2018 and continues to achieve outstanding levels of excellence in her role.



ANTHONY P. MCGLAUN *Tenor*

Anthony P. McGlaun is noted for his clarity of tone, musicality, and expressive delivery of text. Mr. McGlaun, a Detroit, Michigan, native, received a Bachelor of Arts in Music from Morehouse College and a Master of Music from the University of Northern Iowa. Upon his return to Detroit, Mr. McGlaun joined the faculty of Marygrove College where he served as Director of Vocal Activities and Assistant Professor of Music from 2004-2009. He also was a member of the

Michigan Opera Theater Chorus and was an Apprentice with the company in the 2008-09 season, singing the roles of Uncle Yakuside in *Madame Butterfly* and Remendado in *Carmen*. In the fall of 2009, Mr. McGlaun relocated to New York City to pursue a full-time performance career. During that time, he appeared in a national tour of *Porgy and Bess* and a national broadcast of the *Messiah* as Tenor Soloist. Mr. McGlaun also performed the role of Robert in *Hin und Zurück* at the Tanglewood Contemporary Music Festival, where The New York Times recognized his performance as "...a telling, if too brief, showcase..." and "...amusingly

ABOUT *the* ARTISTS

characterized and well-sung.” Recently, McGlaun has appeared as Sportin’ Life in The Skylight Music Theatre’s production of *The Gershwins’ Porgy and Bess*, where the Milwaukee Journal Sentinel acclaimed him “...singing with ease and clarity.” McGlaun also performed the role of PoPo in the Chicago premiere of *Troubled Island*, and Robert, in the world premiere of *Harriet Tubman: When I Crossed That Line To Freedom*. Mr. McGlaun has also made role debuts with both Lyric Opera of Chicago and San Francisco Opera.

Anthony McGlaun is a member of the American Guild of Musical Artists (AGMA), Screen Actor’s Guild (SAG) and the Actors Equity Association. McGlaun is also a member of Associated Solo Artists, a non-profit organization that provides artistic interdisciplinary programs to children, teachers, businesses and social establishments across the globe. Mr. McGlaun is a much sought-after soloist, recitalist, lecturer and Master class presenter. He specializes in the Negro Spiritual and the work of African-American composers.



RICKY DAVIS *Baritone*

Ricky Davis is a Senior Vice President and the Chief Privacy Officer of Synchrony Financial located in Stamford, CT. He is a member of Synchrony’s Executive Advisory Council, and has served in multiple legal capacities during a 29-year career with Synchrony and General Electric (Synchrony was a former business unit of GE).

Mr. Davis was born in Valhalla, NY, and raised in Mount Vernon, NY. He attended the Florida State University and received a B.S. in Government and M.S. in Public Administration. Mr. Davis subsequently attended the NYU School of Law where he earned a J.D. degree and was a staff editor of the *Review of Law & Social Change*. Following his law school graduation, he worked as a corporate associate at the law firm of Davis Polk & Wardwell in New York before joining GE.

Currently, Mr. Davis resides in Stamford, CT. He is a former member and past president of the Fairfield County Chorale, serving in that capacity for 7 years. He is also a member of the Alpha Phi Alpha, Inc. fraternity and a charter member of the 100 Black Men of Stamford, CT. In his spare time, he enjoys golf, reading, travel, community service and is a multi-decades New York Football Giants season-ticket holder. He has two outstanding adult children of whom he is extremely proud, and one amazing and incredibly gifted granddaughter.



DR. ADOLPHUS HAILSTORK *Composer*

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax.

Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band,

orchestra, and opera.

Among his early compositions are *CELEBRATION*, recorded by the Detroit Symphony in 1976; and two band works which won national competitions, *OUT OF THE DEPTHS* (1977), and *AMERICAN GUERNICA* (1983). *CONSORT PIECE* (1995), commissioned by the Norfolk (Va.) Chamber Ensemble, was awarded first prize by the University of Delaware Festival of Contemporary Music.

Significant performances of Dr. Hailstork's compositions by major orchestras (Philadelphia, Chicago, and New York) have been led by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington. This March, Thomas Wilkins conducted Dr. Hailstork's *AN AMERICAN PORT OF CALL* with the Boston Symphony Orchestra.

The composer's Second Symphony (commissioned by the Detroit Symphony) and second opera, *JOSHUA'S BOOTS* (commissioned by the Opera Theatre of St. Louis and the Kansas City Lyric Opera), were both premiered in 1999. Dr. Hailstork's second and third symphonies were recorded by the Grand Rapids Symphony Orchestra (David Lockington) and were released by Naxos. Another Naxos recording, *AN AMERICAN PORT OF CALL* (Virginia Symphony Orchestra), was released in spring 2012.

Recent commissions include *RISE FOR FREEDOM*, an opera about the Underground Railroad, premiered in the fall of 2007 by the Cincinnati Opera Company; *SET ME ON A ROCK* (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008); and the choral ballet, *THE GIFT OF THE MAGI*, for treble chorus and orchestra (2009). In the fall of 2011, *ZORA, WE'RE CALLING YOU*, a work for speaker and orchestra, was premiered by the Orlando Symphony. *I SPEAK OF PEACE*, commissioned by the Bismarck Symphony (Beverly Everett, conductor) in honor of (and featuring the words of)

President John F. Kennedy, was premiered in November of 2013.

Dr. Hailstork's newest works include THE WORLD CALLED (based on Rita Dove's poem TESTIMONIAL), a work for soprano, chorus and orchestra commissioned by the Oratorio Society of Virginia (premiered in May 2018), and STILL HOLDING ON (February 2019), an orchestra work commissioned and premiered by the Los Angeles Philharmonic. He is currently working on his Fourth Symphony, and A KNEE ON A NECK (tribute to George Floyd) for chorus and orchestra.

Dr. Hailstork resides in Virginia Beach, Virginia, and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk.

Visit www.adolphushailstork.com.

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Giving Opportunities

As The Fairfield County Chorale celebrates its 59th year of enriching the cultural climate of our community, you can join in the music-making by providing financial support.

There are several ways you can help us.

KEEP THE BEAT

Make a gift to the Chorale's Annual Fund that supports everything necessary to the success of each season's concerts.

DO SOME CONDUCTING

Make a special gift that underwrites a Chorale need that particularly interests you — anything from equipment purchases to soloist and orchestral costs to sponsoring entire performances.

PERPETUATE THE SOUND

Make a contribution to The Century Fund, which acts like an endowment to help assure the Chorale's long-term viability. Current gifts of cash or securities, pledges to be paid over a number of years, and bequests under your estate plan — all forms of giving are welcome, appreciated, and may provide tax benefits to you.

For more information and to discuss what type of support best fits your interests, please call the Chorale office at (203) 858-3714, email info@fairfieldcountychorale.org, or visit fairfieldcountychorale.org.

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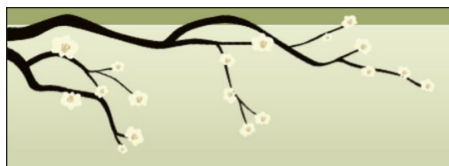
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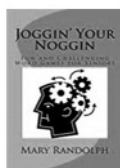
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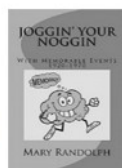
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EMERITUS PROGRAM

The Emeritus program consists of members who no longer participate in the singing life of the Chorale, but who wish to participate in other ways. Members receive tickets to a concert each year and take part in fundraising and social events. Membership in the program is limited to those who have sung a minimum of 10 years with the Chorale. The Fairfield County Chorale also honors the memory of additional emeritus members who are deceased.

CHARTER MEMBERS

Fritz Ober (<i>Former President</i>)	1963–1995
Constance DuBois	1963–1982

MEMBERS

42 YEARS Virginia Crawford	1971-2019*	27 YEARS Eleanor Sulston	1983-2009
40 YEARS Mary Attanasio Eleanor Watts (<i>Former President</i>)	1971-2011 1968-2012*	26 YEARS Diana Gray Shirley Johnson	1990-2016 1991-2017
35 YEARS Suzanne Lucey	1976-2010	25 YEARS Glenda Atherton-Strother Lisa Newton James Rice Jan van Lear	1984-2009 1986-2011 1972-1996 1973-1997
34 YEARS Jessie Linderorth Ruth Sheahan	1977-2011 1981-2015	23 YEARS Marilyn Isler	1972-1994
33 YEARS Marion Knight	1980-2013	21 YEARS Nan Buckley Jane Kresser Elizabeth Neger Gayla Halbrecht	1970-1998* 1979-1999 1974-1994 1970-1991
31 YEARS Connie Keavney	1980-2011	20 YEARS Dan Christianson Jane Foster (<i>Former President</i>) Jalna Jaeger	1994-2014 1968-1994* 1992-2012
29 YEARS Karin Nicolet	1989-2018		
28 YEARS Peter Kamen	1977-2004*		

EMERITUS PROGRAM

20 YEARS

Suzanne Whelan 1997-2017

19 YEARS

David Callan 1994-2013

Joan Hoffman 1972-1991

Mort Kramer 1966-1992

Rose Rudich 1994-2013

18 YEARS

Fred Gabriel 1975-1992

Marshall Green 1976-1993

(Former President)

Dan Kochavi 1976-1994

Jan Northcutt 1984-2004*

17 YEARS

Richard Auber 1980-1996

Janet Canning 1979-1998

16 YEARS

Pat Cappalonga 1994-2009

Margaret Diviney 1971-1987

Barbara Rutherford 1975-1990

15 YEARS

Elizabeth Hooper 1996-1980

Christina Richardson 1979-1993

Dee Roberts 1983-1997

14 YEARS

Richard Lauer 1983-1998

13 YEARS

Julita Blasi 2004-2017

Don DesRosiers 1977-1989

Pat Geiser 1971-1983

Carol Jigargian 1973-1985

Susan Kaufman 1976-1987

Suzie Munger 1981-1993

Barbara Ruris 1977-1989

12 YEARS

John Canning 1979-1993

Fed Green 1976-1987

Holly Wolff 2003-2014

(Former President)

11 YEARS

Catherine Daily 1985-1995

Cheryl Edelen 1976-1991*

Elizabeth Richards 1975-1985

Geoffrey Scully 1993-2004

Joyce Zilinyi 1979-1989

10 YEARS

Eve Bulman 1983-1992

Gretchen Damberg 1992-2001

William Gassman 1972-1981

Susan Hricik 1981-1991

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Best wishes to the FCC for the 2021-2022 season!

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