



**DAVID ROSENMEYER**

*Music Director*

# MOZART REQUIEM

**THOMAS CABANISS THREE SABBATHS**



**MARCH 26, 2022**

**SATURDAY · 7:30 PM**

Norwalk Concert Hall

**“From one great performance to another...”**

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Fairfield County Chorale**



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UP NEXT!

# HANDEL · MESSIAH

Premiered in Dublin on April 13, 1742, Handel's *Messiah* is typically heard during the holiday season. The FCC is bringing this masterpiece back to its springtime roots.

Join us for a Saturday evening in May when the Chorale sings one of its perennial favorites!

**SATURDAY, MAY 14, 2022**

NORWALK CONCERT HALL · 6:30PM

DETAILS + TICKETS

[fairfieldcountychorale.org](https://fairfieldcountychorale.org)

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## FROM THE MUSIC DIRECTOR

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Dear Friends of Fairfield County Chorale,

We are thrilled to welcome you tonight for the second concert of our season!

Just over two years ago, we, like every other choral group in the country and in the world, had to suspend rehearsals and concerts and find new ways to keep going. Zoom rehearsals enabled us to see each other, socialize, study, learn and, yes, even rehearse.

When we started working towards what would become our December 2020 concert, *FCC presents, gifts*, the first work we selected was the poignant *Lacrimosa* from Mozart's *Requiem*. And now, as we emerge from isolation and start singing live again, performing the whole *Requiem* seemed the natural choice.

We are also performing Thomas Cabaniss' 'Three Sabbaths', a work that is as much about cycles and renewal as it is an affirmation of nature's forces to create life and the power of community to sustain society.

We thank you for joining us and hope to see you again in May for our performance of Handel's *Messiah*.

**DAVID ROSENMEYER**

*Music Director*

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# PROGRAM

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March 26, 2022

## The Fairfield County Chorale

David Rosenmeyer, *Music Director*

## The Fairfield County Chorale Orchestra

Joy Jan Jones, *Soprano*

Eugenia Forteza, *Mezzo-Soprano*

Pedro Sequera, *Tenor*

Hyunsoon Kim, *Baritone*

### *Three Sabbaths* (2011)

- I. What stood will stand
- II. Over the river in loud flood
- III. The dark around us, come

Thomas Cabaniss

*b. 1962*

### *Requiem*, KV 626 (1791)

- I. Introit  
Requiem (Soprano and Chorus)
- II. Kyrie (Chorus)
- III. Sequenz
  1. Dies irae (Chorus)
  2. Tuba mirum (Solo Quartet)
  3. Rex tremendae (Chorus)
  4. Recordare (Solo Quartet)
  5. Confutatis (Chorus)
  6. Lacrimosa (Chorus)
- IV. Offertorium
  1. Domine Jesu (Solo Quartet and Chorus)
  2. Hostias (Chorus)
- V. Sanctus (Chorus)
- VI. Benedictus (Solo Quartet and Chorus)
- VII. Agnus Dei (Chorus)
- VIII. Communio  
Lux aeterna (Soprano and Chorus)

Wolfgang Amadeus Mozart

(1756-1791)

**What stood will stand (from *The Sabbath Poems*, 1979-1997 by Wendell Berry)**

*What stood will stand, though all be fallen,  
The good return that time has stolen.  
Though creatures groan in misery,  
Their flesh prefigures liberty  
To end travail and bring to birth  
Their new perfection in new earth.  
At word of that enlivening  
Let the trees of the woods all sing  
And every field rejoice, let praise  
Rise up out of the ground like grass.  
What stood, whole in every piecemeal  
Thing that stood, will stand though all  
Fall - field and woods and all in them  
Rejoin the primal Sabbath's hymn.*

**Over the river in loud flood (from *The Sabbath Poems*, 1979-1997 by Wendell Berry)**

*Over the river in loud flood,  
in the wind deep and broad  
under the unending sky, pair  
by pair, the swallows again,  
with tender exactitude,  
play out their line  
in arcs laid on the air,  
as soon as made, not there.*



**The dark around us, come (from *The Sabbath Poems, 1979-1997* by Wendell Berry**

*The dark around us, come,  
Let us meet here together  
Members one of another,  
Here in our holy room,*

*Here on our little floor,  
Here in the daylit sky,  
Rejoicing mind and eye  
Rejoining known and knower.*

*Light, leaf, foot, hand, and wing,  
Such order as we know,  
One household high and low,  
And all the earth shall sing.*

**Requiem in D minor, KV 626 Wolfgang Amadeus Mozart 1756-1791**

**I. Introit: Requiem**

*Requiem aeternam dona eis, Domine.  
Et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine.  
Et lux perpetua luceat eis.*

Eternal rest give unto them, O Lord.  
And let perpetual light shine upon them.  
A hymn, O God, becometh Thee in Zion,  
and a vow shall be paid to thee in Jerusalem.  
Hear my prayer.  
All flesh shall come before You.  
Eternal rest give unto them, O Lord.  
And let perpetual light shine upon them.

**II. Kyrie**

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

**III. Sequenz**

**1. Dies irae**

*Dies irae, dies illa  
solvat saeculum in favilla,  
teste David cum Sybilla.  
Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus.*

This day, this day of wrath  
shall consume the world in ashes,  
as foretold by David and the Sibyl.  
What trembling there will be  
when the judge shall come  
to weigh everything strictly.

## 2. Tuba Mirum

*Tuba mirum spargens sonum  
Per sepulcra regionum,  
Coget omnes ante thronum.*

*Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.*

*Liber scriptus proferetur  
In quo totum continetur,  
Unde mundus judicetur.*

*Judex ergo cum sedebit,  
Quidquid latet apparebit.  
Nil inultum remanebit.*

*Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?*

## 3. Rex tremendae

*Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salva me, fons pietatis.*

## 4. Recordare

*Recordare, Jesu pie,  
quod sum causa tuae viae;  
ne me perdas illa die.*

*Quaerens me, sedisti lassus;  
redemisti crucem passus;  
tantus labor non sit cassus.*

*Juste judex ultionis,  
donum fac remissionis  
ante diem rationis.*

*Ingemisco tamquam reus,  
culpa rubet vultus meus;  
supplici parce, Deus.*

*Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.*

The trumpet scattering its awful sound  
Across the graves of all lands,  
Summons all before the throne.

Death and nature shall be stunned,  
when mankind arises,  
To render account before the judge.

The written book shall be brought  
In which all is contained,  
Whereby the world shall be judged.

When the judge takes his seat,  
all that is hidden shall appear.  
Nothing will remain unavenged.

What shall I, a wretch, say then?  
To which protector shall I appeal  
When even the just man is barely safe?

King of awful majesty,  
You freely save those worthy of salvation.  
Save me, fountain of mercy.

Remember me, gentle Jesus,  
that I am the reason for Your time on earth;  
save me, fount of pity.

Seeking me, You sank down wearily;  
You saved me by enduring the cross;  
such travail must not be in vain.

Righteous judge of vengeance,  
award the gift of forgiveness  
before the day of reckoning.

I groan as one guilty,  
my face blushes with guilt;  
spare the suppliant, O God.

You, who absolved Mary [Magdalene],  
and heard the prayer of the thief,  
hast given me hope, too.

*Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.*

*Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.*

### 5. Confutatis

*Confutatis maledictis  
flammis acribus addictis,  
voca me cum benedictis.  
Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.*

### 6. Lacrimosa

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

## IV. Offertorium

### 1. Domine Jesu

*Domine, Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum  
de poenis inferni et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
Quam olim Abrahae promisisti  
et semini ejus.*

### 2. Hostias

*Hostias et preces tibi, Domine,  
laudis offerimus  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte transire ad  
vitam.*

My prayers are not worthy,  
but Thou, O good one show mercy,  
lest I burn in everlasting fire.

Give me a place among the sheep,  
and separate me from the goats,  
placing me on Thy right hand.

When the damned are confounded,  
and consigned to keen flames,  
call me with the blessed.  
I pray, suppliant and kneeling,  
a heart as contrite as ashes;  
take Thou my ending into Thy care.

That day is one of weeping,  
on which shall rise again from the ashes  
the guilty man, to be judged.  
Therefore spare this one, O God,  
merciful Lord Jesus:  
Give them rest. Amen.

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hell and the  
bottomless pit.  
Deliver them from the jaws of the lion;  
neither let them fall into darkness  
nor the black abyss swallow them up.  
And let St. Michael, Thy standard-bearer,  
lead them into the holy light  
which once Thou didst promise  
to Abraham and his seed.

We offer unto Thee this sacrifice  
of prayer and praise.  
Receive it for those souls  
whom today we commemorate.  
Allow them, O Lord, to cross  
from death into life

*Quam olim Abrahae promisisti  
et semine eius.*

which once Thou didst promise to  
Abraham and his seed.

#### **V. Sanctus**

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

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

#### **VI. Benedictus**

*Benedictus, qui venit in nomine Domini.  
Osanna in excelsis!*

Blessed is He who comes in the name  
of the Lord. Hosanna in the highest!

#### **VII. Agnus Dei**

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

Lamb of God, who takest away the sins  
of the world, grant them rest.  
Lamb of God, who takest away the sins  
of the world, grant them rest.  
Lamb of God, who takest away the sins of  
the world, grant them eternal rest.

#### **VIII. Communio**

##### **Lux aeterna**

*Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis,  
cum sanctis tuis in aeternum,  
quia pius es.*

May eternal light shine on them, O Lord,  
with Thy saints for ever, because  
Thou art merciful.  
Grant the dead eternal rest, O Lord,  
and may perpetual light shine on them,  
with Thy saints forever,  
because Thou art merciful.

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## *Giving Opportunities*

*As the Fairfield County Chorale looks forward to celebrating 60 years of bringing music and joy to the community, we invite YOU to help make music with us! On average, it costs more than \$500 to bring an orchestra player to one of our concerts: that's more than \$15,000 per concert. With your support, we can continue to offer Fairfield County the artistry of some of the finest musicians in the New York metropolitan area.*

### **SPONSOR A STRING PLAYER**

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Violins, violas, cellos, and double basses make up the string section of the orchestra, the very soul of Western classical music.

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Timpani, bongos, xylophones, triangles, cymbals, bells, castanets, whips, snaps, and washboards all make sure that our music has a beating heart, and can include sounds like thunder, hoofbeats, falling rain, the crack of a whip, and the taps of a flamenco dancer.

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For more information, please call the Chorale office at (203) 858-3714, email [info@fairfieldcountychorale.org](mailto:info@fairfieldcountychorale.org), or visit [fairfieldcountychorale.org](http://fairfieldcountychorale.org).

**Thomas Cabaniss, Three Sabbaths**

In his 2006 cantata, ‘Three Sabbaths’, Thomas Cabaniss sets three poems by the American novelist, essayist, poet, environmental activist and farmer, Wendell Berry, to music. Following academic studies which took him from Kentucky to Stanford and Europe, Berry taught English at New York University and later taught writing at the University of Kentucky. In 1965, he left academia to become a farmer in rural Kentucky. Berry imposed upon himself a practice of going to the woods each Sunday to write poems. These became collections of many ‘Sabbaths’ poems that span decades of work.

For this piece, Cabaniss picked three poems that together allowed him to compose a cantata for the Bach Society of Columbia University. He plays with the Bachian references in several ways while maintaining his uniquely distinctive voice and his masterful way of setting poetry to music.

The work depicts a cycle, summarized in the first line of the first poem, “What stood will stand though all be fallen”. The first movement is a rousing ode to creation and nature. The forward thrust of the poem, with its surprising lack of adjectives and adverbs, is set to music by a succession of distinct gestures for each image, creating a collage and kaleidoscopic-like soundscape. A middle section evokes the ecstatic awe of the life-forces that abound in nature. The second movement is a flowing neo-renaissance dance that also plays with the idea of time and of the ephemeral. The work ends with a Bachian chorale in which the voices of the chorus, the string orchestra and the oboes with their flourishing solos and evocative moments, all join in communal music making, ending with a nod to shape-note writing.

**Requiem in D minor, KV626 Wolfgang Amadeus Mozart 1759-1791**

There is a reason why choral settings of the liturgical rite for the dead, the so-called Requiem mass, is so popular among music lovers and singers alike. Mozart’s, Brahms’, Faure’s and Verdi’s are perennial at the top in any list of favorites by magazines and radio stations, and those by Britten, Cherubini, Stravinsky, Dvorak and so many others are not far behind. These are all beautiful and meaningful compositions, but there seems to be something more. Through these works, a voice is given to the collective grief, and to the insurmountable question of death. Though the text is the same, different composers express

varying emotions. Brahms seems to console the mourners while Faure blesses the souls of the departed. Verdi's Requiem is an angry cry to God. Britten's a scathing critique of humanity's warrior instincts.

In mid 1791, Mozart was having one of his best years since moving to Vienna ten years prior. A masked person knocked at his door with the unusual request of for a Requiem mass. We now know that this was a spokesperson for Count Walsegg, an amateur musician known to commission composers for works he would then pass off as his own. Mozart jumped at the opportunity. Riding on the success of his recently premiered opera, *The Magic Flute*, he cherished the opportunity to return to his beloved sacred music he had been forced to neglect for a decade due to the bans put in place by the late emperor, Joseph II.

In the Requiem, Mozart takes his new composition skills and ideas to new heights. The writing is more intimate than his previous sacred works yet at the same time more expressive and emotionally direct. Mozart combines archaic and 'old' (for his time) techniques and styles, clearly influenced by his increased studies of Handel, Bach and the other 'old' masters, together with forward looking, even simple settings of the text.

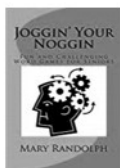
In the INTROIT, a fugal introduction by the orchestra and chorus is surprisingly interrupted by a s homophonic statement, which is in turn followed by a solo soprano with a new accompaniment pattern. A double fugue follows in the KYRIE giving the opening section a semblance of a baroque prelude and fugue. Mozart gives the poetic and expressive SEQUENZ a highly imaginative treatment, with emotions and references that go from the operatic to the pastoral by way of lied and chamber music. Starting with the DIES IRAE, a furious and short expression of fear and rage, which includes a terrifying and unusual section in C minor in the context of the outlining D minor, Mozart then begins the TUBA MIRUM with an expansive and assertive Trombone solo, followed by the vocal soloists and ending this movement with a probing and soft question mark. REX TREMENDAE, though short is interesting in that it starts with a quote from an aria by Scarlatti (*Son tutta duolo*), in distinct French overture baroque style and ends in a different key, while the chorus softly pleads: "save me o fountain of mercy." Mozart omits the third note of the chord, the F, an archaic sonority prevalent in the Requiem, only to start the following number RECORDARE, with a lone F in the sweet clarinet, and with melodies that evoke

the liquid, merciful fountains of pity. CONFUTATIS is based on an extreme contrast of texture, rhythm, and key between the male and female voices, that is followed by a closing section reminiscent of Gluck over torturously chromatic harmonies. LACRIMOSA, a 12/8 Venetian-like tune, closes the Sequenz, combining folkloric elements with daring harmonies. In the OFFERTORY that follows, Mozart alternates between a proto-modernistic setting of the text, where every image receives its own musical setting, in highly asymmetrical and jarring juxtapositions, and the HOSTIAS, that is one very long, seemingly eternal phrase. The SANCTUS and BENEDICTUS were composed by Mozart's student Süssmayr, at the request of Mozart's widow, Constanze, after Mozart died suddenly on December 5th 1791 before completing the work. The AGNUS DEI, probably sketched by Mozart, brings back the themes and sonorities of the opening Introit.

The hypothesis on the causes of Mozart's sudden death are many, ranging from food poisoning to scarlet fever to strep infection. The truth is that Mozart suffered from chronic illness all his life yet he was quite the workaholic and during the last few months of his life he experienced a renewed sense of compositional freedom and productivity.

*Program notes by David Rosenmeyer and Fenella Pearson*

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## ABOUT *the* ARTISTS

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*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 59<sup>th</sup> 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, from Brahms to Britten, and from Poulenc to Piazzola, while also expanding our global music explorations and our commitment to excellent contemporary composers.

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 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](http://fairfieldcountychorale.org), or follow us on Facebook ([facebook.com/fairfieldcountychorale](https://facebook.com/fairfieldcountychorale)).



### **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.

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## ABOUT *the* ARTISTS

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### **JOY JAN JONES** *Soprano*

Joy Jan Jones is a versatile performance artist in high demand. She is an independent, multi-genre singer, instrumentalist, writer, producer, and model. NYC based, she has been featured at Carnegie Hall, Lincoln Center, New York Fashion Week 2018-2020 and NYC's annual Village Halloween Parade 2021. She has been featured in TimeOutNY Magazine twice and became a contributor to Classical Singer Magazine summer 2021, with her

provocative and very personal article, The Four Corners.

Born and raised in Houston, TX, Joy has a Bachelor of Music Performance from Sam Houston State University and a Master of Music Performance from the Crane School of Music at SUNY Potsdam. While in Potsdam, she won 1st place in the New York State MTNA vocal competition and 1st place in the Classical Singer vocal competition (graduate university level). Additionally, she completed her Graduate Thesis and initial training in Music Therapy with adolescents, particularly those bereaved, or living with neuro-divergent and neuro-developmental disorders.

Joy is a professional singer, recording artist, and song-writer. She curates live performance art, pulling from several genres of music, from Coltrane to Baroque, Gospel to German Lieder, and Yacht rock to Dream-pop.

As an opera singer, Joy is a Lyric-coloratura with an affinity for bel canto. She is continuously sought out, not only for her professionalism, integrity, and unique personal style, but for her experience with new opera concepts and premiering new works. In 2020, Joy teamed up with composer Willie Alexander and MET Opera superstar J'Nai Bridges to create walking music for the models in the February 5, 2020, NYC fashion show in Nordstrom's for SKIMS by Kim Kardashian West. Joy has been at St. Luke's Episcopal Church in East Hampton since 2014, currently serving as Head Cantor and Associate Music Director.

She resides in Harlem and is the Director of Marketing for the founding NYC chapter of Opera On Tap, a cutting edge international non-profit organization leading the industry in progressive, diverse, and relevant programming.

You can find out more at [joyjanjones.com](http://joyjanjones.com)

social media: [@joyjanjones](https://www.instagram.com/joyjanjones)



### **EUGENIA FORTEZA** *Mezzo-Soprano*

French-Argentinean mezzo-soprano and actor, Eugenia Forteza, has been praised for her “compelling vocal and physical expression” (Operawire), “powerful voice” (Atuvuca) and “exquisite phrasing, great diction and musicality” (Voce di Meche).

Eugenia recently wrapped filming for her feature film debut in *The Untitled Cabrini Film*, directed by Alejandro Monteverde and produced by Academy Award Winner,

Jonathan Sanger. The film is set to premiere in the summer of 2022.

Eugenia was recently awarded 2nd place in the Best Video category at the Canto Latino 2021 International Competition organized by Vocalis Consort and Fundación Cultural Armonía. She was also a Finalist for Best Singer, Best Performance and Audience Favorite in this competition. In 2020, she was in the cast of the Award-Winning Fedora opera film produced by Teatro Grattacielo. Eugenia was a Winner at the 2017 Concorso Internazionale di Canto Lirico Katia Ricciarelli, where she was awarded an Opera Role Prize.

Eugenia has performed with companies such as Teatro Grattacielo, Bare Opera, New Amsterdam Opera, Hudson Opera Theatre, New Camerata Opera, Eurasia Festival, Fairfield County Chorale, Magna Lirica, Gramercy Opera, Concert Operetta Theatre, Barcelona Festival of Song, Una Voz Un Mundo, The International Vocal Arts Institute, Bel Canto in Tuscany, Opera on Tap, Arch Ballet, The Evening Crane Theatre and more.

Eugenia holds a Master of Music from the Opera Institute at Mason Gross School of the Arts at Rutgers University and a Bachelor of Music in Voice Performance, Summa Cum Laude, from the Boyer College of Music and Dance at Temple University in Philadelphia, PA. She has also trained at T.Schreiber Studio, UCB, IVAI, ICAV, Fundación Julio Bocca, Conservatorio Beethoven and at the National Conservatory of Buenos Aires.

She is the Founder, Host and Lead Editor of 360° of Opera, a staff writer for Classical Singer Magazine and serves as an Ambassador for the Barcelona Festival of Song, The Musical Athlete, as a Board Member for Urban Playground Chamber Orchestra and as Vice-President of the Board for Frisson Films.

Eugenia is represented by Spotlight Artists Management for classical music and CPM Talent Management for acting. Please follow Eugenia on social media at @fortezaeugenia @360ofOpera and visit [www.eugeniaforteza.com](http://www.eugeniaforteza.com) for more information.



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## ABOUT *the* ARTISTS

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### **PEDRO SEQUERA** *Tenor*

Pedro Sequera is a Venezuelan lyric tenor. His most recent operatic engagements include the title role in Mascagni's *L'AMICO FRITZ* and Diaz in Alberto Franchetti's *CRISTOFORO COLOMBO*, both with Teatro Grattacielo. Previous roles include Don Basilio in *LE NOZZE DI FIGARO* and the roles of Enzo and Tomassi in Christof Bergman's *PIAZZA NAVONA*. In addition to opera, Pedro has performed in several oratorios including Bach's

*JOHANNES PASSION*, Beethoven's *MASS IN C*, Mozart's *REQUIEM*, *MASS IN C MINOR* and *CORONATION MASS* and Golijov's *PASION SEGUN SAN MARCOS*, as well as several lied recitals. Pedro has also participated in several projects in Venezuela under the direction of famous conductors such as: Simon Rattle, Claudio Abbado, Helmut Rilling, John Adams, Gustavo Dudamel, María Guinand, Krzysztof Penderecki, Giuseppe Sinopoli, among others. He also participated on the recordings of John Adam's *A Flowering Tree* for Nonesuch Records and Golijov's *Pasion Segun San Marcos* for Deutsche Grammophon. He was also selected to take Masterclasses with renowned soprano Mirella Freni. In addition to singing, Pedro holds a PhD in Mechanical Engineering and has worked at NASA and other important companies in the private sector as a Data Scientist and Analytics Manager.



### **HYUNSOON KIM** *Baritone*

Hyunsoon Kim is a baritone from Seoul, South Korea, currently based in Manhattan. Mr. Kim has previously appeared as Lescaut in *'Manon Lescaut'* with Taconic Opera, as David in *"L'Amico Fritz"* with Teatro Grattacielo, the title role of Eugene Onegin, and Marcello in *"La Bohème"* with Mannes Opera. Mr. Kim has also performed with Aspen Music Festival as Guglielmo in *"Così fan tutte,"* Ford in *"Falstaff,"* and the title role in *"Don Giovanni."* In addition,

he sang with Classic Lyric Arts as Silvio in *"Pagliacci."* Mr. Kim completed his Master's Degree and Professional Studies Diploma at Mannes School of Music with Arthur Levy.

**THOMAS CABANISS** *Composer*

Thomas Cabaniss was proud to be part of David Rosenmeyer's first concert with the Fairfield County Chorale in 2011 (*My Song Is A Fire*, an oratorio based on the book of Jeremiah). His song *Only Believe* was arranged by his son Will Cabaniss as part of the group's virtual offerings in 2020. His song *An Old Story* with text by Tracy K. Smith can be found online as part of Carnegie Hall's Ode to Joy: A Global Concert, performed by Joyce DiDonato and Yannick Nézet Séguin.

Recent commissions include *Double Rainbow*, a concerto for two pianos and orchestra (Wisconsin Chamber Orchestra), the anchor work of a new album by the same name, released in February 2022. He created four works for Carnegie Hall's orchestra education program LinkUp, which have been played throughout the U.S. and around the world. Other works include *The Sandman*, a chamber opera based on a story by E.T.A. Hoffmann in collaboration with David Herskovits and Douglas Langworthy, conducted by David Rosenmeyer at the Connelly Theater in New York in over thirty performances.

His theater scores include: *The American Plan* (Broadway), *Buffalo Gal* (Primary Stages, Studio Arena Theater, Williamstown Theater Festival); *Old Comedy* (Classic Stage Co. and Target Margin) *Mamba's Daughters* (Target Margin Theater, Spoleto Festival USA); *Galileo* (Yale Repertory Theater); *The Guest Lecturer* (George Street Playhouse); *A Streetcar Named Desire*, *A Christmas Carol* (Dallas Theater Center); *Pericles*, *The Marriage of Bette and Boo*, *Twelfth Night* (Center Stage, Baltimore).

He helped to create Moving Star, a vocal improvisation laboratory in residence at the Resnick Education Wing at Carnegie Hall, and over the last five years he has created three operas for babies (*Otoyotoy*, *Nooma*, and *Camille's Rainbow*), with Saskia Lane and librettist Zoe Palmer.

He has written for The Young People's Chorus of New York City, and those commissions have been performed around the country. He serves on the theory faculty of The Juilliard School and as a consultant for the Weill Music Institute at Carnegie Hall, where he helped to create The Lullaby Project, collaborating with young parents in shelters, hospitals, and prisons. [www.thomascabaniss.com](http://www.thomascabaniss.com)

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to all of the donors who made Fairfield County Giving Day 2022 a huge success!

This year, the Fairfield County Chorale was delighted to receive 186 gifts totaling  
almost \$18,000.

In addition, we received 2 special prizes totaling \$2,000.

Your generous support on Giving Day (and year-round!) helps us continue to bring  
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*All gifts as of March 15, 2022*



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*Our underwriters and sponsors help us to bring outstanding concert presentations to Fairfield County, with some of the finest orchestra musicians in the New York metropolitan area and featuring some of the most promising young vocal soloists in the world! Corporate and individual gifts of more than \$1,000 make these concerts possible.*

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If you would like more information about underwriting opportunities, including promotional consideration, please call the Chorale office at (203) 858-3714, email [info@fairfieldcountychorale.org](mailto:info@fairfieldcountychorale.org), or visit [fairfieldcountychorale.org](http://fairfieldcountychorale.org).

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## EMERITUS PROGRAM

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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.

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### CHARTER MEMBERS

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

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### MEMBERS

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



## 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)

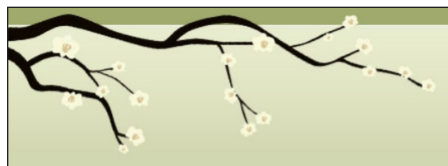
### 11 YEARS

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

\* Non-continuous service



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

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