



DAVID ROSENMEYER

Music Director

HANDEL *MESSIAH*

MAY 14, 2022

SATURDAY · 6:30 PM

Norwalk Concert Hall

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FROM THE MUSIC DIRECTOR

Dear Friends of Fairfield County Chorale,

"I should be sorry if I only entertained them. I wish to make them better."
- George Frideric Handel, responding to a compliment on the fine entertainment *Messiah* had provided its audience.

For more than two centuries, *Messiah* has been a staple of the December holiday season. Interestingly, *Messiah* had its debut in Dublin in the spring of April of 1742 and was not performed in England until a year later.

By choosing to perform *Messiah* in the spring, the Fairfield County Chorale wanted to focus our collective attention on the so-called Passion portion, which covers Christ's passion and his death, his resurrection and ascension.

Handel composed his oratorio in three sections. The first part, commonly referred to as the Christmas portion, covers the annunciation to the shepherds and the birth of Christ. The second part deals with the Passion, as mentioned above. The third part focuses on the final victory. As the world slowly recovers from a period of constriction and collective suffering, we find in rehearsing and performing *Messiah* an opportunity to express our grief, our compassion, and our hope for a better future.

We are so thankful for your presence tonight and throughout our season, and we hope to share with you this thoughtful, deep, and highly entertaining work of art. We look forward to seeing you next season to celebrate more great choral music!

DAVID ROSENMEYER

Music Director

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PROGRAM

May 14, 2022

The Fairfield County Chorale

David Rosenmeyer, *Music Director*

The Fairfield County Chorale Orchestra

Kendra Berentsen, *Soprano*

Karolina Pilou, *Mezzo-Soprano*

Brian Giebler, *Tenor*

Michael Pitocchi, *Bass*

Messiah (1741)

George Frideric Handel
1685-1759

PART I.

SCENE 1: ISAIAH'S PROPHECY OF SALVATION

1. Sinfonia (INSTRUMENTAL)
2. Comfort ye my people (TENOR)
3. Ev'ry valley shall be exalted (TENOR)
4. And the glory of the Lord (CHORUS)

SCENE 2: THE COMING JUDGEMENT

5. Thus saith the Lord of hosts (RECITATIVE FOR BASS)
6. But who may abide the day of his coming? (ALTO)
7. And he shall purify the sons of Levi (CHORUS)

SCENE 3: THE PROPHECY OF CHRIST'S BIRTH

8. Behold, a virgin shall conceive (ALTO)
9. O thou that tellest good tidings to Zion (ALTO AND CHORUS)
10. For behold, darkness shall cover the earth (BASS)
11. The people that walked in darkness have seen a great light (BASS)
12. For unto us a child is born (CHORUS)

SCENE 4: THE ANNUNCIATION TO THE SHEPHERDS

13. Pifa ("pastoral symphony") (INSTRUMENTAL)
- 14a. There were shepherds abiding in the fields (RECITATIVE FOR SOPRANO)
- 14b. And lo, the angel of the Lord (RECITATIVE FOR SOPRANO)
15. And the angel said unto them (RECITATIVE FOR SOPRANO)
16. And suddenly there was with the angel (RECITATIVE FOR SOPRANO)
17. Glory to God in the highest (CHORUS)

SCENE 5: CHRIST'S HEALING AND REDEMPTION

18. Rejoice greatly, O daughter of Zion (SOPRANO)
19. Then shall the eyes of the blind be opened (RECITATIVE FOR ALTO)
20. He shall feed his flock like a shepherd (ALTO AND SOPRANO)
21. His yoke is easy (CHORUS)

INTERMISSION

PART II.

SCENE 1: CHRIST'S PASSION

22. Behold the Lamb of God (CHORUS)
 23. He was despised and rejected of men (ALTO)
 24. Surely he has borne our griefs and carried our sorrows (CHORUS)
 25. And with his stripes we are healed (CHORUS)
 26. All we like sheep have gone astray (CHORUS)
 27. All they that see him laugh him to scorn (RECITATIVE FOR TENOR)
 28. He trusted in God that he would deliver him (CHORUS)
 29. Thy rebuke hath broken his heart (TENOR)
 30. Behold, and see if there be any sorrow (TENOR)

SCENE 2: CHRIST'S DEATH AND RESURRECTION

31. He was cut off (TENOR)
 32. But thou didst not leave his soul in hell (TENOR)

SCENE 3: CHRIST'S ASCENSION

33. Lift up your heads, O ye gates (CHORUS)

SCENE 5: THE BEGINNINGS OF GOSPEL PREACHING

38. How beautiful are the feet (SOPRANO)

SCENE 6: THE WORLD'S REJECTION OF THE GOSPEL

40. Why do the nations so furiously rage together? (BASS)

SCENE 7: GOD'S ULTIMATE VICTORY

43. Thou shalt break them with a rod of iron (TENOR)
 44. Hallelujah (CHORUS)

PART III.

SCENE 1: THE PROMISE OF ETERNAL LIFE

45. I know that my Redeemer liveth (SOPRANO)
 46. Since by man came death (CHORUS)

SCENE 2: THE DAY OF JUDGEMENT

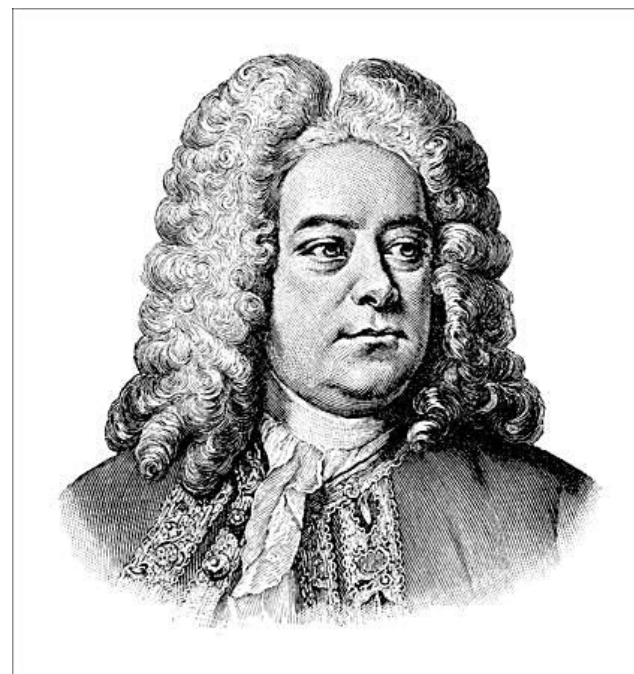
47. Behold, I tell you a mystery (BASS)
 48. The trumpet shall sound (BASS)

SCENE 3: THE FINAL CONQUEST OF SIN

49. Then shall be brought to pass (ALTO)
 50. O death, where is thy sting? (ALTO AND TENOR)
 51. But thanks be to God (CHORUS)
 52. If God be for us, who can be against us (SOPRANO)

SCENE 4: THE ACCLAMATION OF THE MESSIAH

53. Worthy is the Lamb (CHORUS)
 54. Amen (CHORUS)



PART I.

1. Sinfonia (Overture)

2. Tenor (*Tenor*)

Comfort ye, comfort ye my people,
saith your God.

Speak ye comfortably to Jerusalem, and cry
unto her, that her warfare is accomplished,
that her iniquity is pardoned.

The voice of Him that crieth in the
wilderness. Prepare ye the way of the Lord;
make straight in the desert a highway for
our God. (*Isaiah 40:1-3*)

3. Air (*Tenor*)

Ev'ry valley shall be exalted, and ev'ry
mountain and hill made low; the crooked
straight and the rough places plain.
(*Isaiah 40:4*)

4. Chorus

And the glory of the Lord shall be revealed,
and all flesh shall see it together: for the
mouth of the Lord hath spoken it.
(*Isaiah 40:5*)

5. Recitative (*Bass*)

Thus saith the Lord, the Lord of hosts: Yet
once a little while and I will shake the
heavens and the earth,
the sea and the dry land.

And I will shake all nations; and the desire
of all nations shall come. (*Haggai 2:6-7*)

The Lord, whom ye seek, shall suddenly
come to His temple, even the messenger of
the Covenant, whom you delight in; behold,
He shall come, saith the Lord of hosts.
(*Malachi 3:1*)

6. Air (*Alto*)

But who may abide the day of His coming,
and who shall stand when He appeareth?
For He is like a refiner's fire. (*Malachi 3:2*)

7. Chorus

And He shall purify the sons of Levi,
that they may offer unto the Lord an
offering in righteousness. (*Malachi 3:3*)

8. Recitative (*Alto*)

Behold, a virgin shall conceive and bear a
son, and shall call His name Emmanuel,
God with us. (*Isaiah 7:14; Matthew 1:23*)

9. Air and Chorus (*Alto*)

O thou that tellest good tidings to Zion, get
thee up into the high mountain. O thou
that tellest good tidings to Jerusalem, lift
up thy voice with strength; lift it up, be not
afraid; say unto the cities of Judah, behold
your God! (*Isaiah 40:9*)

Arise, shine, for thy light is come, and the
glory of the Lord is risen upon thee.
(*Isaiah 60:1*)

10. Recitative (*Bass*)

For behold, darkness shall cover the earth,
and gross darkness the people; but the Lord
shall arise upon thee, and His glory shall
be seen upon thee.

And the Gentiles shall come to thy light,
and kings to the brightness of thy rising.
(*Isaiah 60:2-3*)

11. Air (*Bass*)

The people that walked in darkness have
seen a great light;
and they that dwell in the land of the
shadow of death, upon them hath the light
shined. (*Isaiah 9:2*)

12. Chorus

For unto us a child is born, unto us a son is
given, and the government shall be upon
His shoulder; and His name shall be called
Wonderful, Counsellor, the mighty God,
the Everlasting Father, the Prince of Peace.
(*Isaiah 9:6*)

PART I. (CONT'D)

13. Pifa ("Pastoral Symphony")

14a. Recitative (*Soprano*)

There were shepherds abiding in the field,
keeping watch over their flocks by night.
(*Luke 2:8*)

14b. Recitative (*Soprano*)

And lo, the angel of the Lord came upon
them, and the glory of the Lord shone
round about them, and they were sore
afraid. (*Luke 2:9*)

15. Recitative (*Soprano*)

And the angel said unto them: "Fear not,
for behold, I bring you good tidings of
great joy, which shall be to all people.

For unto you is born this day in the city of
David a Saviour, which is Christ the Lord."
(*Luke 2:10-11*)

16. Recitative (*Soprano*)

And suddenly there was with the angel,
a multitude of the heavenly host, praising
God, and saying: (*Luke 2:13*)

17. Chorus

"Glory to God in the highest, and peace on
earth, good will towards men." (*Luke 2:14*)

18. Air (*Soprano*)

Rejoice greatly, O daughter of Zion; shout,
O daughter of Jerusalem!

Behold, thy King cometh unto thee; He is
the righteous Saviour, and He shall speak
peace unto the heathen. (*Zechariah 9:9-10*)

19. Recitative (*Alto*)

Then shall the eyes of the blind be opened,
and the ears of the deaf unstopped.

Then shall the lame man leap as an hart,
and the tongue of the dumb shall sing.
(*Isaiah 35:5-6*)

20. Duet (*Soprano and Alto*)

He shall feed His flock like a shepherd; and
He shall gather the lambs with His arm,
and carry them in His bosom, and gently
lead those that are with young.
(*Isaiah 40:11*)

Come unto Him, all ye that labour,
come unto Him that are heavy laden,
and He will give you rest.

Take his yoke upon you, and learn of Him,
for He is meek and lowly of heart,
and ye shall find rest unto your souls.
(*Matthew 11:28-29*)

21. Chorus

His yoke is easy, and His burden is light.
(*Matthew 11:30*)

PART II.

22. Chorus

Behold the Lamb of God, that taketh away the sin of the world. (*John 1:29*)

23. Air (*Alto*)

He was despised and rejected of men, a man of sorrows and acquainted with grief. (*Isaiah 53:3*)

He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting. (*Isaiah 53:6*)

24. Chorus

Surely He hath borne our griefs, and carried our sorrows!

He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (*Isaiah 53:4-5*)

25. Chorus

And with His stripes we are healed. (*Isaiah 53:5*)

26. Chorus

All we like sheep have gone astray; we have turned every one to His own way. And the Lord hath laid on Him the iniquity of us all. (*Isaiah 53:6*)

27. Recitative (*Tenor*)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (*Psalms 22:7*)

28. Chorus

“He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.” (*Psalms 22:8*)

29. Recitative (*Tenor*)

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (*Psalms 69:20*)

30. Air (*Tenor*)

Behold, and see if there be any sorrow like unto His sorrow. (*Lamentations 1:12*)

31. Recitative (*Tenor*)

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken. (*Isaiah 53:8*)

32. Air (*Tenor*)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. (*Psalms 16:10*)

33. Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.

Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.

Who is this King of Glory? The Lord of Hosts, He is the King of Glory. (*Psalms 24:7-10*)

PART II. (CONT'D)

38. Air (*Soprano*)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (*Isaiah 52:7; Romans 10:15*)

40. Air (*Bass*)

Why do the nations so furiously rage together, and why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed. (*Hebrews 1:5*)

43. Air (*Tenor*)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (*Psalms 2:9*)

44. Chorus

Hallelujah: for the Lord God Omnipotent reigneth. (*Revelation 19:6*)

The kingdom of this world is become the kingdom of our Lord,

and of His Christ; and He shall reign for ever and ever. (*Revelation 11:15*)

King of Kings, and Lord of Lords. (*Revelation 19:16*)

Hallelujah!

TEXT

PART III.

45. Air (Soprano)

I know that my Redeemer liveth, and
that He shall stand at the latter day upon
the earth.

And though worms destroy this body, yet
in my flesh shall I see God. (*Job 19:25-26*)

For now is Christ risen from the dead, the
first fruits of them that sleep.
(*I Corinthians 15:20*)

46. Chorus

Since by man came death, by man came
also the resurrection of the dead.

For as in Adam all die, even so in Christ
shall all be made alive.
(*I Corinthians 15:21-22*)

47. Recitative (Bass)

Behold, I tell you a mystery; we shall not
all sleep, but we shall all be changed in a
moment, in the twinkling of an eye, at the
last trumpet. (*I Corinthians 15:51-52*)

48. Air (Bass)

The trumpet shall sound, and the dead
shall be raised incorruptible, and we shall
be changed.

For this corruptible must put on
incorruption and this mortal must put
on immortality. (*I Corinthians 15:52-53*)

49. Recitative (Alto)

Then shall be brought to pass the saying
that is written: "Death is swallowed up in
victory." (*I Corinthians 15:54*)

50. Duet (Alto and Tenor)

O death, where is thy sting? O grave, where
is thy victory?

The sting of death is sin, and the strength
of sin is the law. (*I Corinthians 15:55-56*)

51. Chorus

But thanks be to God, who giveth us the
victory through our Lord Jesus Christ.
(*I Corinthians 15:57*)

52. Air (Soprano)

If God be for us, who can be against us?
(*Romans 8:31*)

Who shall lay anything to the charge of
God's elect? It is God that justifieth, who is
he that condemneth? It is Christ that died,
yea rather, that is risen again, who is at the
right hand of God, who makes intercession
for us.
(*Romans 8:33-34*)

53. Chorus

Worthy is the Lamb that was slain,
and hath redeemed us to God by His blood,
to receive power, and riches, and wisdom,
and strength, and honour, and glory,
and blessing.

Blessing and honour, glory and power,
be unto Him that sitteth upon the throne,
and unto the Lamb, for ever and ever.

Amen.

(*Revelation 5:12-14*)

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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.

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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.

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

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David Rosenmeyer

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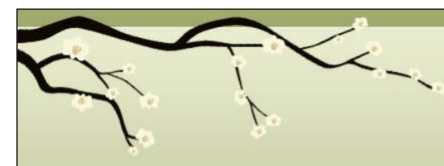
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HAPPY ANNIVERSARY!

David Rosenmeyer!!!

FCC is so lucky to have David Rosenmeyer as our Director... over these last ten years and into the future! With intelligence, innovation, creativity, and grace, he has seamlessly broadened our skills, our insights, and our repertoire, even through these recent strange times. David represents the essence of Shakespeare's "brave new world, that has such people in it." Happy tenth year with FCC; may we bloom under your guidance forever!

One of our newer members, William Wilson describes what kind of leader you are:

הִנֵּה מַה-טּוֹב, וּמַה-נָּעִים-- שְׁבֵת אֲחִים גַּם-יָחֵד

Behold, how good and beautiful it is when we live united, as one.



Thomas Cabaniss



Eduardo Notrica, Malena Dayen, Rodolfo Zanetti



Eduardo Notrica



Back stage before our first concert back 2021.

Some of our favorite "Davidic" quotes:

You see where I'm going with this?

...and that's OK.

Okay, let's work.

You say potato, I say latke!

Just a short press conference.

I'm not saying this to be sarcastic or ironic...

You see where I'm going with this?

Do you see my arms flapping up here?

This portion is sung softly: the story is a mystery; it gives us an interlude to rest.

I don't know if it will be faster, or maybe it will be slower.

One, and GO

There are zero "r"s in "Lord"

taca taca taca taca taca

How do you order a hot dog?

Pandemic shoulder!



Adolphus Hailstork and Dr. Jin Hailstork



Michael Sheetz

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VIOLIN I

Krystof Witek, *concertmaster*
Edita Orlinyte
Susan Dominguez
Victoria Lewis
Anna Majcherczyk
Luis Casal

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Adi Boyanova
Michael Massina
Katie Thomas
Liuba Lena Gonzalez

VIOLA

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Nikki Federman
Julie Goodale
Samuel Marchan

CELLO

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Halie Morris
Gabriela Figueroa
Mara Navas

BASS

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Troy Rinker, Jr.

OBOE

Kathy Halvorson, *principal*
Boris Baev

BASSOON

Charles Bailey, *principal*

TRUMPET

Andy Kemp, *principal*
Thomas Verchot

TIMPANI

Jeremy Levine, *principal*

CONTINUO

Michael Alderman

ORCHESTRA PERSONNEL

Krystof Witek



NOTES on the PROGRAM

Messiah, G.F. Handel (1741)

George Frideric Handel was born in 1685 in Halle, Germany. He showed musical talent from an early age but his father, a prominent barber-surgeon in the area, wanted him to study the law. He began his studies when he was 17 years old, but was quickly drawn to music, writing and producing his first two operas and taking a job as organist at Halle Cathedral. When Handel was 21, he moved to Italy, where he remained for 4 years studying the Italian style of music and composing sacred music and his first oratorios.

In 1710, Handel was appointed Kappelmeister to Prince George, the Elector of Hanover.

In 1714, George was crowned King George I of England and moved to London. Handel moved with the court and became the virtual ruler of musical life in England. He headed the royal music activities for which he created the famous *Royal Water Music* and *Royal Fireworks Music*. He was at the helm of three opera houses from which he benefited greatly. Opera was his passion and he would go on to compose 42 operas. During this period, Handel also wrote religious music as well as arias, motets and anthems.

As opera waned in popularity, Handel turned increasingly to the composition of oratorios, a genre that was a combination of opera and religious work. His first oratorio in English was *Esther*. He dismantled his costly opera company and rehired the singers and players to perform in the more economical oratorios, where there was no need for costumes, wigs or scenery, and where less rehearsal was required. Handel's oratorios range from the chorus-filled *Israel in Egypt* (in which he famously experimented in reducing the number of 'aria da capo' pieces) to others with no chorus at all. Some were based on biblical themes (*Solomon*, *Deborah*, etc.) and others were more philosophical in nature (*L'Alle-gro, il Penseroso ed il Moderato*). In early 1740, when librettist Charles Jennens approached him with the libretto for *Messiah*, he was more than ready to create his "opus magnum" and one of humanity's most famous and enduring works.

Handel (who famously composed only with at least two bottles of red wine on top of his keyboard) composed *Messiah* in only 24 days. His feverish rapture

is reflected in his own words that as he wrote the “Hallelujah Chorus,” “he saw heaven before him.” The text of the oratorio is taken from both the Old and New Testaments, mixing verses from the Psalms with prophetic sources, mostly Isaiah, and New Testament sections. The linear time of the piece is clear from the Annunciation to the promise of eternal life, but the text jumps back and forth between sources, adapting to the story and breaking all linear logic. There is no “dramatic” action where the soloists or the chorus portray specific characters, but the story, being so familiar, is easy to follow.

A short and somber overture suggesting a funeral cortège is followed by a frenzied burst of activity, a heavenly sound – that we later learn is the voice of God – that soothes and promises comfort. Part one, nicknamed the “Christmas Portion,” is divided into 5 scenes. It begins with God’s promise through the Annunciation, the birth of Jesus (notably a “pastoral symphony,” a typical Italian Christmas genre) and on to a summary of His early life.

The second part, so called the “Passion Portion,” is divided into 7 sections, the first one being properly the Passion section. The second section is surprisingly short, depicting Jesus’ death and resurrection. This part ends with the famous “Hallelujah” that reflects on the power of Jesus in Heaven. An old tradition from Handel’s time invites audiences to stand up during this chorus. It is not clear if the King stood up out of excitement or because his leg was cramped, but out of protocol the audience immediately stood up and the tradition continues to this day.

Part three of *Messiah* deals with the Resurrection, the promise of salvation, and closes with visionary verses from the Book of Revelation.

There is a good reason that *Messiah* remains one of the greatest artistic creations ever made. It combines profound spirituality with the most delightful melodiousness and playful, yet complex, artistry. It is with much pleasure that we offer the performance of this masterpiece!

Program notes by David Rosenmeyer and Fenella Pearson

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, from Brahms to Britten, and from Poulenc to Piazzolla, 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, or follow us on Facebook (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 Guarnieri'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.



KENDRA BERENTSEN *Soprano*

Praised by the *San Francisco Chronicle* for her "burnished amber tone and dynamic command" and her "silvery tone and faultless diction," this season, Ms. Berentsen creates the role of Lee Krasner in Brian Petuch's new opera *Portrait and a Dream*, commissioned and premiered by New York based new music ensemble Contemporaneous. She recently returned to San Francisco Opera's prestigious Merola Opera Program singing Leïla in *Les Pêcheurs de*

Perles in the Schwabacher Summer Concert under the baton of Kathleen Kelly, covering Anne Trulove in *The Rake's Progress*, and singing Massenet's *Thaïs* in the Merola Grand Finale under the baton of Dean Williamson. Additionally, the Shoshana Foundation awarded Ms. Berentsen the prestigious Richard F. Gold Career Grant for Merola in 2018. At Merola in 2017, she was featured in The Schwabacher Summer Concert as Baby Doe in *Ballad of Baby Doe* under the baton of Anne Manson and covered Serpina in *La Serva Padrona*. She also sang Marie in *La Fille du Regiment* for the Merola Grand Finale under the baton of Anthony Walker at the War Memorial Opera House. Kendra's most recent credits in New York City have been Adele in *Die Fledermaus*, Frasquita in *Carmen*, Pamina in *Die Zauberflöte*, Juliette in *Romeo et Juliette*, and Zerlina in *Don Giovanni*. Kendra has been a soloist with New York Repertory Orchestra and the Astoria Symphony. A native of Portland, Oregon Kendra received her Bachelor's and Master's of Music from Eastman School of Music. While at Eastman, Eastman Opera Theater featured Kendra in principal roles as Carolina Il Matrimonio Segreto, Flora in Turn of the Screw, Herz in The Impresario and Manon in the 2010 Opera Gala.



KAROLINA PILOU *Mezzo-Soprano*

Hailed as having a “massive, sinfully rich voice” (New York Observer), mezzo-soprano Karolina Pilou is quickly establishing herself as an exciting dramatic mezzo-soprano to look out for. She made her Metropolitan Opera debut in the 2016-17 season as Berta in *Il Barbiere di Siviglia*, conducted by Maurizio Benini. Since her debut, she has returned to The Metropolitan Opera for several seasons as The Voice from Above in *Parsifal* conducted by Maestro

Yannick Nézet-Séguin, Albine (cover) in *Thais*, Mistress Quickly (cover) in Verdi’s *Falstaff* and Anna (cover) in their production of Donizetti’s *Maria Stuarda*. She has sung the roles of Azucena in Verdi’s *Il Trovatore* in London with the English Opera Singers, Zita in Puccini’s *Gianni Schicchi* in Tel Aviv, Older Woman in J.Dove’s *Flight* with the British Youth Opera, and Mistress Quickly in Verdi’s *Falstaff* with Aspen Music Festival. Other recent performances include Morna in *Malvina di Scozia* and Marquise de Berkenfield in *La Fille du Régiment* with the Martina Arroyo Foundation and The Wendy Taucher Dance Opera Theater. Most recently she performed the role of Marta in Boito’s *Mefistofele* with Teatro Grattacielo that was streamed world wide, as well as being the alto soloist in the company’s filmed version of Handel’s *Messiah*. In early 2022 she made her debut with Intermountain Opera Bozeman singing the role of Katisha in their production of *The Montana Mikado*.

As a soloist in opera concerts, oratorio and symphonic works, she has performed as the mezzo-soprano soloist in Loft Opera’s Verdi concert, Beethoven’s *9th Symphony* with the Empire State Sinfonia and Mid Atlantic Opera Orchestra at NJPAC, Bach’s *Weihnachts-Oratorium*, Verdi’s *Requiem* and Villa-Lobos’ *Magnificat-Alleluia* with the Little Orchestra Society of New York. In 2018 she made her Carnegie Hall debut singing the mezzo-soprano soloist in Haydn’s *Mariazeller Messe* and the alto soloist in Vivaldi’s *Gloria*. In 2021 she performed as a soloist in the biggest celebration for the 200 years since The Greek Revolution, an event that was broadcast world-wide on TV.



BRIAN GIEBLER *Tenor*

American tenor Brian Giebler radiates “shine and clarity” (*Opera News*) using “his high-placed tenor with great skill” (*Opera Magazine*). His debut solo album *a lad’s love* garnered high praise from publications such as *Gramophone*, *Opera News*, and *San Francisco Classical Voice*, debuted on the *Billboard* charts, and earned his first GRAMMY® Award nomination for Best Classical Solo Vocal Album.

His 2021/2022 season started with a tour of the Ravinia and Caramoor Festivals singing Monteverdi with Apollo’s Fire, and a premiere of Brian Petuch’s new opera *Portrait and a Dream* based on Jackson Pollock with Contemporaneous. He made debuts singing Handel’s *Messiah* with Music of the Baroque, and the Charlotte, Memphis, and Johnstown Symphony Orchestras. Further debuts this season include the Champaign-Urbana Symphony Orchestra, Santa Fe Pro Musica (Haydn Creation), and the Washington Bach Consort. Brian will return with the Mark Morris Dance Group to perform Handel’s *L’Allegro, il Penseroso* at the Brooklyn Academy of Music and with Music at Trinity Wall Street for a staged version of Craig Hella Johnson’s *Considering Matthew Shepard*.

Recently Brian appeared as *Apollo* in Handel’s *Semele* with The English Concert in an international tour under Harry Bicket at the Theatre des Champs-Élysées, the Barbican, and Carnegie Hall, as *Adam* in Julian Wachner *REV 23* at the Prototype Festival in NYC, and in the comedic role of *Arnalta* in Monteverdi *L’incoronazione di Poppea* with Boston Baroque.

He has performed with the Cleveland Orchestra, *Evangelist* in Bach *St. Matthew Passion* with Trinity Wall Street, Bach Cantatas with the Grand Rapids Symphony and Handel & Haydn Society and performed at Carnegie Hall and Lincoln Center. Brian sang the role of *Iff the Water Genie* in Wuorinen *Haroun and the Sea of Stories* with Boston Modern Orchestra Project.

Brian Giebler was awarded the Stanley C. Meyerson Award in the 2018 Lyndon Woodside Oratorio-Solo Competition at Carnegie Hall and the Richard Chambless People’s Choice Award at the 2018 American Traditions Competition.



MICHAEL PITOCCHI *Bass*

Michael Pitocchi has been described as a brilliant singer with a powerful and rich voice. Hailing from New York, he is a recent graduate of the Mannes School of Music where he has performed with The Mannes Opera in several of their productions. These roles included Dr. Bartolo and Antonio in Mozart's *Le nozze di Figaro*, Nick Shadow in Stravinsky's *The Rake's Progress*, Prince Gremin and Zaretsky in Tchaikovsky's

Eugene Onegin, and Frank Maurrant in Weill's *Street Scene*.

In the summer of 2018, Michael was invited to perform as a young artist with the prestigious Glimmerglass Festival. There, he performed in the festival's main stage productions of Kevin Put's *Silent Night*, Leoš Janáček's *The Cunning Little Vixen*, and Gioachino Rossini's *Il barbiere di Siviglia*.

In March of 2019, Michael performed in the Gerda Lissner Foundation's concert series and was awarded top prize. BrooklynDiscovery.com described his "rich basso" as a voice that will "fill the void today of a lack of great dark voices." Later that year, Michael performed with the Canadian Vocal Arts Institute in Montreal, Quebec as Barbemuche in Leoncavallo's *La Bohème*.

Michael was featured in Maryland Lyric Opera's 2019 season under the direction of Maestro Louis Salemno. He was featured in the MDLO Institute Concert where he sang lead roles in scenes from Beethoven's *Fidelio*, Gounod's *Faust*, and Verdi's *Falstaff*. While attending the institute, he was privileged to study under the tutelage of renowned baritone Bill Stone. Most recently, Michael was privileged to cover the role of Timur in MDLO's February 2022 production of Puccini's *Turandot*, and will be returning soon for upcoming performances.

Michael is excited to return to the Fairfield County Chorale. He was last featured here as a soloist in a performance of Mozart's *Mass in C minor* and J. Christian Bach's *Magnificat in C major*.

Michael holds degrees from SUNY Potsdam's Crane School of Music where he studied with Dr. Boris Loushin and The New School's Mannes School of Music where he received his Professional Diploma under the tutelage of Arthur Levy.

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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, or visit fairfieldcountychorale.org.

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.

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

MEMBERS

| | | | |
|-----------------------------|------------|-----------------------------|------------|
| 42 YEARS | | 27 YEARS | |
| Virginia Crawford | 1971-2019* | Eleanor Sulston | 1983-2009 |
| 40 YEARS | | 26 YEARS | |
| Mary Attanasio | 1971-2011 | Diana Gray | 1990-2016 |
| Eleanor Watts | 1968-2012* | Shirley Johnson | 1991-2017 |
| (<i>Former President</i>) | | 25 YEARS | |
| 35 YEARS | | Glenda Atherton-Strother | 1984-2009 |
| Suzanne Lucey | 1976-2010 | Lisa Newton | 1986-2011 |
| 34 YEARS | | James Rice | 1972-1996 |
| Jessie Linderorth | 1977-2011 | Jan van Lear | 1973-1997 |
| Ruth Sheahan | 1981-2015 | 23 YEARS | |
| 33 YEARS | | Marilyn Isler | 1972-1994 |
| Marion Knight | 1980-2013 | Cindy Knuth | 1996-2019 |
| | | (<i>Former President</i>) | |
| 31 YEARS | | 22 YEARS | |
| Connie Keavney | 1980-2011 | Evelyn Averill | 2000-2022 |
| 30 YEARS | | 21 YEARS | |
| Susan Lyons | 1976-2020* | Nan Buckley | 1970-1998* |
| 29 YEARS | | Jane Kresser | 1979-1999 |
| Karin Nicolet | 1989-2018 | Elizabeth Neger | 1974-1994 |
| | | Gayla Halbrecht | 1970-1991 |
| 28 YEARS | | | |
| Peter Kamen | 1977-2004* | | |

EMERITUS PROGRAM

| | | | |
|-----------------------------|------------|-----------------------------|------------|
| 20 YEARS | | 14 YEARS | |
| Dan Christianson | 1994-2014 | Richard Lauer | 1983-1998 |
| Jane Foster | 1968-1994* | 13 YEARS | |
| (<i>Former President</i>) | | Julita Blasi | 2004-2017 |
| Jalna Jager | 1992-2012 | Don DesRosiers | 1977-1989 |
| Suzanne Whelan | 1997-2017 | Pat Geiser | 1971-1983 |
| 19 YEARS | | Carol Jigargian | 1973-1985 |
| David Callan | 1994-2013 | Susan Kaufman | 1976-1987 |
| Joan Hoffman | 1972-1991 | Suzie Munger | 1981-1993 |
| Mort Kramer | 1966-1992 | Barbara Ruris | 1977-1989 |
| Rose Rudich | 1994-2013 | 12 YEARS | |
| 18 YEARS | | John Canning | 1979-1993 |
| Fred Gabriel | 1975-1992 | Fed Green | 1976-1987 |
| Marshall Green | 1976-1993 | Holly Wolff | 2003-2014 |
| (<i>Former President</i>) | | (<i>Former President</i>) | |
| Dan Kochavi | 1976-1994 | 11 YEARS | |
| Jan Northcutt | 1984-2004* | Catherine Daily | 1985-1995 |
| 17 YEARS | | Cheryl Edelen | 1976-1991* |
| Richard Auber | 1980-1996 | Elizabeth Richards | 1975-1985 |
| Janet Canning | 1979-1998 | Geoffrey Scully | 1993-2004 |
| 16 YEARS | | Joyce Zilinyi | 1979-1989 |
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| Margaret Diviney | 1971-1987 | Eve Bulman | 1983-1992 |
| Barbara Rutherford | 1975-1990 | Gretchen Damberg | 1992-2001 |
| 15 YEARS | | William Gassman | 1972-1981 |
| Elizabeth Hooper | 1996-1980 | Susan Hricik | 1981-1991 |
| Christina Richardson | 1979-1993 | | |
| Dee Roberts | 1983-1997 | | |

* Non-continuous service

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

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