



FAIRFIELD  
COUNTY  
CHORALE

*60th Season*

DAVID ROSENMEYER  
*Music Director*

# TWO CLASSICAL GEMS

**MOZART SOLEMN VESPERS**  
**HAYDN LORD NELSON MASS**  
**SILVESTROV TWO CHRISTMAS LULLABIES**

**DECEMBER 11, 2022**

**SUNDAY · 4:00PM**  
Norwalk Concert Hall

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

**Congratulations to the  
Fairfield County Chorale**



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FAIRFIELD  
COUNTY  
CHORALE



2022-2023  
CONCERT SEASON

## TWO CLASSICAL GEMS

MOZART SOLEMN VESPERS  
HAYDN LORD NELSON MASS

DECEMBER 11, 2022

## WHEN FOLKLORE MEETS CHORAL

RAMÍREZ MISA CRIOLLA  
MUSIC FROM THE AMERICAS

MARCH 18, 2023

## TWO NEO-CLASSIC MASTERWORKS

KODALY MISSA BREVIS  
POULENC GLORIA

MAY 13, 2023

*All concerts take place at Norwalk Concert Hall  
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## FROM THE MUSIC DIRECTOR

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Dear Friends of Fairfield County Chorale,

We are so happy to welcome you to our new concert season. We start tonight with the grandeur and beauty of the classical style, and will end in May with two Neo-Classic masterpieces. And in March we will celebrate Argentinian and Latin American folk music with the famous *Misa Criolla*.

We are very thankful for your presence with us tonight and we are delighted to share our art with you in this and the upcoming concerts.

**DAVID ROSENMEYER**

*Music Director*



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# PROGRAM

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December 11, 2022

## The Fairfield County Chorale

David Rosenmeyer, *Music Director*

## The Fairfield County Chorale Orchestra

Samarie Alicea, *Soprano*

Veronica Pollicino, *Mezzo-Soprano*

Alexei Kuznietsov, *Tenor*

Enrico Lagasca, *Bass-Baritone*

***Vesperae solennes de confessore, K. 339*** (1780) Wolfgang Amadeus Mozart  
1756-1791

1. Dixit Dominus (PSALM 110)
2. Confitebor tibi Domine (PSALM 111)
3. Beatus vir qui timet Dominum (PSALM 112)
4. Laudate pueri Dominum (PSALM 113)
5. Laudate Dominum omnes gentes (PSALM 117)
6. Magnificat (CANTICLE FOR VESPERS)

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# INTERMISSION

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## ***Two Christmas Lullabies*** (2006)

1. Sleep, Jesus...
2. Silent Night...

Valentin Silvestrov  
\*1937

***Missa in Angustiis (Lord Nelson Mass)*** (1798) Franz Joseph Haydn

1732-1809

1. Kyrie, *Allegro moderato*
2. Gloria, *Allegro*  
Qui tollis, *Andante con moto*  
Quoniam tu solus sanctus, *Allegro*
3. Credo, *Allegro con spirito*  
Et incarnatus est, *Largo*  
Et resurrexit, *Vivace*
4. Sanctus, *Adagio*  
Pleni sunt coeli, *Allegro*
5. Benedictus, *Allegretto*
6. Agnus Dei, *Adagio*  
Dona nobis pacem, *Vivace*

The Fairfield County Chorale deeply appreciates and thanks its members and friends for their support during these uncertain times. Each and every donation is meaningful and valued, since we know it comes from the heart, and helps sustain us in our 60 year-old mission to bring the joys of choral music to our community.

For this afternoon's concert, we are particularly grateful for and acknowledge our Benefactors, whose donations, gifts and grants will, collectively, be used to underwrite the costs and expense of our beautiful program:

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Thanks to all - You are all part of our FCC Family!



*Vesperae solennes de confessore, K. 339* Wolfgang Amadeus Mozart 1756-1791

**1. Dixit Dominus**

*(Psalm 110)*

*Dixit Dominus Domino meo;  
sede a dextris meis,  
donec ponam inimicos tuos  
Scabellum pedum tuorum.  
Virgam virtutis tuae emittet  
dominus ex Sion: dominare  
in medio inimicorum tuorum.  
Tecum principium in die virtutis tuae,*

*In splendoribus sanctorum:*

*ex utero ante luciferum  
genui te.*

*Juravit Dominus,  
et non poenitebit eum,  
tu es sacerdos in aeternum  
secundum ordinem Melchisedech.*

*Dominus a dextris tuis,  
confregit in die irae suae reges.  
Judicabit in nationibus,  
implebit ruinas:  
conquasabit capita in terra multorum.  
De torrente in via bibet,*

*Propterea exaltabit caput.*

*Gloria Patri et Filio et Spiritui Sancto.*

*Sicut erat in principio, et nunc, et semper.*

*Et in saecula saeculorum. Amen.*

**2. Confitebor tibi Domine**

*(Psalm 111)*

*Confitebor tibi Domine,  
in toto corde meo;  
in consilio justorum,  
et congregatione.  
Magna opera Domini,  
exquisita in omnes voluntates ejus.  
Confessio et magnificentia opus ejus;*

**1. Dixit Dominus**

*(Psalm 110)*

The Lord said to my Lord;  
sit at my right hand,  
until I place your enemies  
as a footstool for your feet.  
The rod of your power  
the Lord will send forth from Zion: rule  
in the midst of your enemies.  
Sovereignty is with you on the day of your  
strength,  
in the splendor of the Holy Ones:  
out of the womb before the light  
I begot you.  
The Lord has sworn,  
and will not repent of it:  
You are a priest forever  
according to the order of Melchisedech.  
The Lord at your right hand  
crushes kings in the day of His wrath.  
He will pass judgment on the nations;  
He will pile up calamities,  
and shatter heads in many lands.  
He will drink from the rushing stream on  
the way;  
therefore He shall lift up His head.  
Glory to the Father and to the Son and to  
the Holy Spirit,  
as it was in the beginning, is now, and  
forever,  
and for generations and generations. Amen.

**2. Confitebor tibi Domine**

*(Psalm 111)*

I acknowledge you, O Lord,  
with my whole heart;  
in the council of the just  
and in the congregation.  
Great are the works of the Lord,  
chosen by all His desires.  
I acknowledge as well the magnificence of  
His deeds;

*Et justitia ejus manet  
in saeculum saeculi.  
Memoriam fecit mirabilium suorum,  
misericors et miserator Dominus.  
Escam dedit timentibus se.  
Memor erit in saeculum  
testamenti sui.  
Virtutem operum suorum  
annuntiabit populo suo.  
Ut det illis  
hereditatem gentium;  
opera manuum ejus  
veritas et judicium.  
Fidelia omnia mandata ejus,  
confirmata in saeculum saeculi,  
facta in veritate et aequitate.  
Redemptionem misit Dominus  
populo suo;  
Mandavit in aeternum testamentum suum.  
Sanctum et terribile nomen ejus:  
initium sapientiae timor Domini;*

*Intellectus bonus omnibus,  
facientibus eum.  
Laudatio ejus manet  
in saeculum saeculi.  
Gloria Patri et Filio et Spiritui Sancto.*

*Sicut erat in principio, et nunc, et semper.  
Et in saecula saeculorum  
Amen.*

**3. Beatus vir qui timet Dominum  
(Psalm 112)**

*Beatus vir qui timet Dominum,  
in mandatis ejus volet nimis.  
Potens in terra erit semen ejus,  
generatio rectorum benedicetur.  
Gloria et divitiae in domo ejus,  
et justitia ejus manet  
in saeculum saeculi.  
Exortum est in tenebris lumen rectis,  
misericors et miserator et justus.*

And His justice endures  
from generation to generation.  
He has made memorials of His miracles,  
a merciful and compassionate Lord.  
He gives food to those that fear Him.  
He will remember forever  
His covenant.  
The power of His works  
will be announced to His people.  
So that He may give them  
the inheritance of the nations;  
the works of His hands  
are truth and justice.  
All His commandments are faithful,  
confirmed from generation to generation,  
made in truth and fairness.  
The Lord has sent salvation  
to His people;  
He has given His covenant for eternity.  
Holy and awesome is His name;  
The fear of the Lord is the beginning of  
wisdom;  
All who practice it have a good  
understanding.  
His praise endures  
from generation to generation.  
Glory to the Father and to the Son and to  
the Holy Spirit,  
as it was in the beginning, is now, and  
forever, and for generations of generations.  
Amen.

**3. Beatus vir qui timet Dominum  
(Psalm 112)**  
Blessed is the man who fears the Lord,  
who greatly delights in His commandments.  
His seed will be potent on the earth,  
the generation of the righteous will be blessed.  
Glory and wealth will be in his house,  
and his righteousness will endure  
from generation to generation.  
A light has arisen in the dark for the upright;  
merciful, compassionate, and just.

*Jucundus homo,  
 qui miseretur et commodat,  
 Disponet sermones suos in iudicio.  
 Quia in aeternum non commovebitur.  
 In memoria aeterna erit justus,  
 ab auditione mala non timebit.  
 Paratum cor ejus sperare in Domino.  
 Confirmatum est cor ejus;  
 non commovebitur  
 donec despiciat inimicos suos.  
 Dispersit, dedit pauperibus,  
 justitia ejus manet  
 in saeculum saeculi.  
 Cornu ejus exaltabitur in gloria.  
 Peccator videbit et irascetur,  
 dentibus suis fremet et tabescet;  
 desiderium peccatorum peribit.  
 Gloria Patri et Filio et Spiritui Sancto.  
 Sicut erat in principio, et nunc, et semper.  
 Et in saecula saeculorum.  
 Amen.*

**4. Laudate pueri Dominum (Psalm 113)**

*Laudate pueri Dominum,  
 laudate nomen Domini.  
 Sit nomen Domini benedictum ex hoc  
 nunc et usque in saeculum.  
 A solis ortu usque et ad occasum,  
 laudabile nomen Domini.  
 Excelsus super omnes gentes Dominus,  
 et super coelos gloria ejus.  
 Quis sicut Dominus Deus noster,  
 qui in altis habitat,  
 et humilia respicit in coelo et in  
 terra?  
 Suscitans a terra inopem  
 et de stercore erigens pauperem:  
 Ut collocet eum  
 cum principibus populi sui.  
 Qui habitare facit sterilem  
 in domo, matrem filiorum laetantem.*

Happy is the man  
 who is compassionate and generous,  
 who chooses his words with discretion.  
 For he will never be disturbed.  
 The just will be eternally remembered,  
 and will not fear evil tidings.  
 His heart is ready to trust in the Lord.  
 His heart is strengthened;  
 he will not be troubled  
 Until he looks down upon his enemies.  
 He disperses and gives to the poor,  
 His righteousness will endure  
 From generation to generation.  
 His horn will be exalted in glory.  
 The sinner will see and be angered,  
 will gnash his teeth and sulk;  
 The desires of sinners will perish.  
 Glory to the Father and to the Son and to  
 the Holy Spirit,  
 as it was in the beginning, is now, and  
 forever, and for generations of generations.  
 Amen.

**4. Laudate pueri Dominum (Psalm 113)**

Praise the Lord, O sons,  
 praise the name of the Lord.  
 May the name of the Lord be blessed from  
 henceforth and forevermore.  
 From the rising of the sun to its setting,  
 the name of the Lord is praiseworthy.  
 The Lord is exalted above all people,  
 and His glory is above the heavens.  
 Who is like the Lord our God,  
 who dwells on high  
 and regards the lowly in heaven and on  
 earth?  
 Supporting the needy on the earth,  
 and raising up the poor from the dust;  
 in order to place him  
 with the princes of His people.  
 Who makes the barren one to dwell  
 in a house as happy mother of children.

*Gloria Patri et Filio et Spiritui Sancto.*

*Sicut erat in principio, et nunc, et semper.  
Et in saecula saeculorum.  
Amen.*

**5. Laudate Dominum omnes gentes  
(Psalm 117)**

*Laudate Dominum omnes gentes;  
laudate eum, omnes populi.  
Quoniam confirmata est  
super nos misericordia ejus,  
et veritas Domini manet in aeternum.  
Gloria Patri et Filio et Spiritui Sancto.*

*Sicut erat in principio, et nunc, et semper.  
Et in saecula saeculorum.  
Amen.*

**6. Magnificat (Canticle for Vespers)**

*Magnificat anima mea Dominum.  
Et exultavit spiritus meus  
in Deo salutari meo.  
Quia respexit humilitatem ancillae suae.*

*Ecce enim ex hoc beatam me dicent  
omnes generationes.  
Quia fecit mihi magna, qui potens est,*

*et sanctum nomen eius.  
Et misericordia a progenie in progenies,  
timentibus eum.  
Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui.*

*Deposuit potentes de sede et exaltavit  
humiles.*

*Esurientes implevit bonis,  
et divites dimisit inanes.  
Suscepit Israel puerum suum  
recordatus misericordiae suae.  
Sicut locutus est ad patres nostros,*

Glory to the Father and to the Son and to  
the Holy Spirit,  
as it was in the beginning, is now, and  
forever, and for generations of generations.  
Amen.

**5. Laudate Dominum omnes gentes  
(Psalm 117)**

Praise the Lord, all nations;  
praise Him, all people.  
For He has bestowed  
His mercy upon us,  
and the truth of the Lord endures forever.  
Glory to the Father and to the Son and to  
the Holy Spirit.

as it was in the beginning, is now, and  
forever, and for generations of generations.  
Amen.

**6. Magnificat (Canticle for Vespers)**

My soul magnifies the Lord.  
And my spirit rejoices  
in God my Savior.  
For He has regarded the lowliness of His  
handmaiden.

Behold, from henceforth, I will be called  
blessed by all generations.

For the Mighty One has done great things  
for me,  
and holy is His name.

His mercy is for those who fear Him from  
generation to generation.  
He has shown strength with His arm,  
He has scattered the proud in the thoughts  
of their hearts.

He has brought down the powerful from  
their thrones and lifted up the lowly.  
He has filled the hungry with good things,  
and sent the rich away empty.  
He has helped His servant Israel  
in remembrance of His mercy.  
According to the promise He made to our

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## TEXT & TRANSLATIONS

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*Abraham et semini eius in saecula.*

ancestors, to Abraham and to His descendants forever.

*Gloria Patri et Filio et Spiritui Sancto,*

Glory to the Father and to the Son and to the Holy Spirit,

*sicut erat in principio et nunc et semper et in saecula saeculorum.*

as it was in the beginning, is now, and forever, and for generations of generations.

*Amen.*

Amen.

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## INTERMISSION

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**Two Christmas Lullabies** (2006) Valentin Silvestrov 1937

**Дві різдвяні колисков**

**Two Christmas Lullabies**

Спи, Ісусе...

Sleep, Jesus...

Спи, Ісусе, спи, засни,  
спатоньки ходи.

Sleep, Jesus, go to sleep,  
have a snooze.

Тебе буду колихати,  
пісеньками присипляти.

I will rock you and lull you to sleep with  
songs. Lyu-lyay, lyu-lyay.

Люляй, люляй, Серденько, спи,

Sleep, my Sweetheart,

Ісусе, спи, Ісусе, засни.

sleep, Jesus, sleep well.

Спи, Ісусе, спи, засни, оченьки зажмури.  
Непитай, що колись буде хрест готовльть  
тобі люди.

Sleep, Jesus, go to sleep, Close your little  
eyes. Don't ask what will be--people  
prepare a cross for you. Lyu-lyay, lyu-lyay.

Люляй, люляй, Серденько, спи,

Sleep, my Sweetheart,

Ісусе, спи, Ісусе, засни.

sleep, Jesus, sleep well.

**Тиха ніч...**

**Silent Night...**

Тиха ніч, святая ніч, ясність ллється  
відзірниць.

Silent Night, Holy Night, clarity is flowing  
down from the stars.

Дитинонка пресвята, така ясна, мов  
зоря, спочиває втихім сні.

A holy child, as bright as a sunrise, is  
resting in silent sleep.

**Missa in Angustiis (Lord Nelson Mass)** (1798) Franz Joseph Haydn 1732-1809

**1. Kyrie**

*Kyrie eleison.*

*Christe eleison.*

*Kyrie eleison.*

**1. Kyrie**

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

**2. Gloria**

*Gloria in excelsis Deo,*

*et in terra pax hominibus bonae voluntatis.*

*Laudamus te, benedicimus te,*

*adoramus te, glorificamus te.*

*Gratias agimus tibi propter*

*magnam gloriam tuam.*

*Domine Deus, Rex coelestis,*

*Deus Pater omnipotens.*

*Domine fili unigenite, Jesu Christe.*

*Domine Deus, Agnus Dei, Filius Patris.*

**2. Gloria**

Glory to God in the highest,

And peace on earth to men of good will.

We praise You, we bless You,

We worship You, we glorify You.

We give You thanks

for Your great glory.

Lord God, King of Heaven,

God the Father Almighty.

Lord only-begotten Son, Jesus Christ.

Lord God, Lamb of God, Son of the Father.

*Qui tollis peccata mundi,*

*miserere nobis.*

*Qui tollis peccata mundi,*

*suscipe deprecationem nostram.*

*Qui sedes ad dexteram Patris,*

*miserere nobis.*

You who take away the sin of the world,

Have mercy on us.

You who take away the sin of the world,

Hear our prayer.

You who sit at the right hand of the Father,

have mercy on us.

*Quoniam tu solus sanctus,*

*tu solus Dominus,*

*Tu solus altissimus, Jesu Christe.*

*Cum Sancto Spiritu*

*in gloria Dei Patris, Amen.*

For You alone are holy,

You alone are Lord,

You alone are the Most High, Jesus Christ.

With the Holy Spirit

in the glory of God the Father, Amen.

**3. Credo**

*Credo in unum Deum,*

*Patrem omnipotentem,*

*factorem coeli et terrae,*

*visibilium omnium et invisibilium.*

[ ] *et ex patre natum ante omnia saecula,*

*Deum de Deo, lumen de lumine,*

*Deum verum de Deo vero,*

*genitum non factum,*

*consubstantiali Patri;*

*per quem omnia facta sunt.*

*Qui propter nos homines et propter nostram*

*salutem descendit de coelis.*

**3. Credo**

I believe in one God,

the Father, the Almighty,

maker of heaven and earth,

of all that is, seen and unseen.

[ ] eternally begotten of the Father,

God from God, light from light,

true God from true God,

begotten, not made,

of one being with the Father;

through Him all things were made.

For us and for our salvation He came down

from heaven.

*Et incarnatus est de Spiritu Sancto, ex  
Maria virgine,  
et homo factus est.  
Crucifixus etiam pro nobis  
sub Pontio Pilato,  
passus et sepultus est.*

*Et resurrexit tertia die  
secundum Scripturas,  
et ascendit in coelum,  
sedet ad dexteram Patris, et iterum venturus  
est cum gloria,  
iudicare vivos et mortuos,  
cujus regni non erit finis.  
Et in Spiritum Sanctum  
Dominum, et vivificantem,  
[ ] qui cum Patre et Filio  
simul adoratur, et conglorificatur,  
qui locutus est per Prophetas.  
Et unam sanctam catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum,  
et expecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.*

**4. Sanctus**

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

**5. Benedictus**

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

He became incarnate from the Virgin Mary  
by the power of the Holy Spirit,  
and was made man.  
For our sake He was crucified  
under Pontius Pilate;  
He suffered death and was buried.

He rose again on the third day  
in accordance with the Scriptures;  
He ascended into heaven,  
and is seated at the right hand of the Father;  
He will come again in glory  
to judge the living and the dead,  
and His kingdom will have no end.  
And I believe in the Holy Spirit,  
the Lord, the giver of Life,  
[ ] who with the Father and the Son  
is worshipped and glorified.  
He has spoken through the prophets.  
I believe in one holy catholic  
and apostolic Church;  
I acknowledge one baptism  
for the forgiveness of sins;  
I look for the resurrection of the dead,  
and the life of the world to come. Amen.

**4. Sanctus**

Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full of your glory,  
Hosannah in the highest.

**5. Benedictus**

Blessed is He who comes  
in the name of the Lord,  
Hosannah in the highest.

6. *Agnus Dei*

*Agnus Dei*

*qui tollis peccata mundi,  
miserere nobis.*

*Agnus Dei*

*qui tollis peccata mundi,  
miserere nobis.*

*Agnus Dei*

*qui tollis peccata mundi,  
dona nobis pacem.*

6. *Agnus Dei*

Lamb of God,

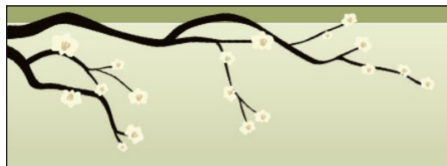
who takes away the sin of the world,  
have mercy on us.

Lamb of God,

who takes away the sin of the world,  
have mercy on us.

Lamb of God,

who takes away the sin of the world,  
grant us peace.



Acupuncture  
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Mozart and Haydn, two of the most recognized names in classical music, had a fascinating personal and artistic relationship. Although 23 years senior, Haydn considered Mozart not just a colleague but a trusted friend. In an era of carefully choreographed, hierarchical interpersonal relationships, they famously addressed each other in the familial and more intimate second person *du* rather than the expected, more deferential, more age-appropriate *sie*.

Mozart acclaimed Haydn as his mentor both publicly and privately. He openly expressed his admiration for *Papa* Haydn and even dedicated his 1785 collection of six string quartets to Haydn, a highly unusual move since dedications were typically reserved for aristocratic patrons and the nobility. At the time, both were living in Vienna, regularly socializing at Baron von Swieten's salons and other musical gatherings, continually nourishing their personal friendship.

“Nobody can do everything, jest and terrify, cause laughter or move profoundly, like Joseph Haydn,” said an admiring Mozart. Haydn, for his part, mentioned Mozart on many occasions. In a letter to Mozart's father, Haydn declared: “I tell you before God, and as an honest man, your son is the greatest composer known to me by person or by reputation.” When Haydn left for London in 1791, Mozart, in his signature mix of humor and intense feeling, told Haydn this might be their last ever meeting, owing to Haydn's advanced age. Ironically, it was Mozart who died just a few months later, producing in Haydn a deep and abiding grief. “Mozart was a truly a great musician,” Haydn wrote. “Friends often flatter me that I have some genius. But he stood far above me.”

A fascinating and unique component of this relationship is the profound effect that the protégé, Mozart, had on the mentor, Haydn. Having penned the last of his 104 symphonies in 1796, Haydn was persuaded out of semi-retirement by the grandson of Mozart's former employer, Prince Esterhazy, to compose a series of masses which Haydn wrote during his summers in Eisenstadt. These masses, and other compositions written during his last decade, demonstrate the immense and consequential influence Mozart had on his mentor.

W.A. Mozart, *Vesperae solennes de confessore* (Solemn vespers of a confessor)  
K. 339, Salzburg 1780

This composition's origins are unclear. Still living in his native Salzburg, where he was court organist and composing music for church and court events, Mozart longed to free himself from the city's oppressive conditions. He nevertheless composed sublime sacred masterworks in his final two years there, finally leaving Salzburg for good in 1781.

The Solemn Vespers is the last of these church compositions, possibly written to celebrate the Vespers service, observed every evening, which consisted of five psalms and the Magnificat. This Solemn Vespers may have been written for a special occasion, dedicated to a non-saint or martyr, and intended for a Bishop's feast. Perhaps it was composed for the September 24th Feast of Saint Rupert, patron of Salzburg. Or it may have been composed for the September 30th 1780 celebration of St. Jerome, one of the four Church fathers and namesake of Hieronymus (Jerome) Von Colloredo, Mozart's employer and Salzburg's archbishop.

Colloredo, Mozart's conservative employer, liked his services short and demanded straightforward musical settings with no textual repetition. Despite these restrictions, Mozart's music abounds in exuberant imagination, each movement filled with ideas and contrasts. In this work, Mozart moves exquisitely back and forth among different styles, effects, and textures.

DIXIT DOMINUS is a high-energy exposition of the text by the chorus, with limited involvement by the solo quartet. Opening the Vespers, it resembles an operatic overture, both tonally and stylistically. The CONFITEBOR increases the soloists' involvement, with brief opportunities for vocal display. A more heroic movement than the DIXIT, it seems to quote Bach's cantata 140, *Wachet auf*. BEATUS VIR resumes the operatic atmosphere, anticipating several themes that reappear in *The Marriage of Figaro* (1786).

LAUDATE PUERI and LAUDATE DOMINUM manifest extreme contrasts. Laudate Pueri, an austere *stile antico*, emulates baroque and pre-baroque contrapuntal writing and uses the famous theme borrowed from Michael

Haydn's *Requiem*, which Mozart used again in his own *Requiem*. Laudate Dominum, a sensual, lyrical, operatic aria, is one of Mozart's most celebrated movements. Matching Susanna's aria from *The Marriage of Figaro* in time signature, key, and style, an expansive tune is presented by the violins, repeated by the soprano solo presenting the text, and repeated again with a subtle and stunning variation by the chorus, ending in a dramatic cadenza-esque coda. The work culminates in the customary MAGNIFICAT, opening in a French overture style, filled with pomp and joyous grandiosity, followed by a very symphonic, very passionate choral ending.

#### F. J. Haydn, *Missa in angustiis* in D minor (*Lord Nelson Mass*) (1798)

Haydn's reputation was at its peak around the time of the composition and first performance of the Lord Nelson mass. He was enjoying semi-retirement in Vienna after a successful final tour in England, where he wrote the last of his 104 symphonies. Revered by his peers, idolized by the younger generation of musicians, chiefly Beethoven, and enjoying his fame and independence from the court that had employed him for decades, he composed some chamber music and songs during this twilight period of his life, while also creating an amazing body of symphonic-choral works. He was finally fulfilling his dream of creating oratorios based on the model of Handel, whom he admired greatly, in particular *Israel in Egypt* and *Messiah*, which led to the composition of *The Creation*, a monumental work premiered in 1798 to huge success.

Haydn had been kapellmeister and court composer to the Prince Esterházy from 1761 until the Prince's death in 1790. Nikolaus II, his successor, dismantled the court orchestra so Haydn was free to travel extensively to London and eventually settle in Vienna, where he resided in a large house in the suburbs. Shortly after Haydn's return to Vienna in 1795, Nikolaus died, and the new prince, Anton II, grandson of Haydn's old employer, revived the musical activities of the court and hired Haydn on a part-time basis to work only in the summers and at their summer estates in Eisenstadt, much closer to Vienna than the Palais Esterháza. Haydn's main assignment during those years was to write a mass for the Princess name day. The fact that Haydn composed this work while recuperating from illness and exhaustion following the supervision of the first performances of *The Creation*, might explain Haydn's nickname for the



mass, *Missa in angustiis* ('mass for a time of anguish', or 'for a difficult time'), but there were other factors that might have influenced both the work and its naming. The years of 1797 to 1798 saw great political and financial instability, stemming from the wars the Austrian empire was waging against Napoleon. The Prince, heeding this pressure, dismissed the *Feldharmonie*, or wind band octet, shortly before Haydn wrote the *Missa in angustiis*, forcing Haydn to compose the work for just strings, trumpets, and timpani.

The summer of 1798 was particularly terrifying for the Viennese with Napoleon's forces getting close to invading Vienna itself. All these factors--personal, financial, and historical--contributed to Haydn composing a mass that his chief biographer, H. C. Robbins Landon, declared "is arguably Haydn's greatest single composition." Unique among Haydn's longer works, it begins, and frequently returns, to a minor key and dark and somber affects. Haydn was free to compose as he wished, using all that he learned by writing dozens of symphonies, string quartets, and operas, blending it all to create a masterpiece. What Haydn did not know when he wrote the mass, but what he and his audience heard (perhaps on September 15, the day of the very first performance), was that on August 1st, Napoleon had been dealt a stunning defeat in the Battle of the Nile by British forces led by Admiral Horatio Nelson. Because of this coincidence, the mass gradually acquired the nickname *Lord Nelson Mass*. The title became indelible when, in 1800, Lord Nelson visited the Palais Esterháza accompanied by his mistress, Lady Hamilton, and may have heard the mass performed by Haydn himself.

This mass is filled with extremes of style, tone and affect. The most angry-sounding and poignant cries Haydn ever wrote are contrasted by passages of lyrical beauty and pastoral sections. Sections of obsessive repetition of short ideas and militaristic connotations are contrasted with passages of the most intricate and learned counterpoint.

The KYRIE, in a fast 3/4 tempo, starts with a descending arpeggio of the tonic chord, D minor. This is a motif that will reappear throughout the work, anticipating that motivic cohesion of Beethoven and then Brahms. The Kyrie opens with an immediate monothematic unit, barely interrupted by an

extremely brief ‘Christe’ section, just enough for a soaring soprano solo. From the first few measures, when we hear the trumpets and timpani pounding a repeated rhythm, we intuitively grasp that these motifs and rhythms will be the building blocks of the whole work. The entrance of the chorus and subsequent themes are all derived from this beginning. After a short detour to F major and to the solo soprano for the Christe, the opening theme reappears and is developed. When seemingly approaching its end, it spins around again, obsessively repeating the short motivic sequences. The re-exposition arrives as a way of climax of the movement while also being a release of the extreme tension thus far created. The chorus repeats the opening octave leaps while the soprano solo is now singing a dazzling flight of scales and extremely high notes.

The GLORIA is divided into three sections, and one could call it a mini symphony in its own right. The first section, Gloria, starts with much contrast to the first movement by being in a major key, and in *galant* style as opposed to the *Sturm und Drang* of the Kyrie. Haydn is keeping with tradition in contrasting the first phrase (“Glory in the highest to God”) with a more subdued and lower and softer second phrase (“And on earth peace to men of good will”). The second movement or “section”, Qui Tollis, is a slow adagio section in 3/4 time and in Bb major. The choice of Bb is striking in the context of the Gloria, but reminiscent of the opening Kyrie, which is made even more evident by the opening motif being again a descending arpeggio. Harmonic modulations bring this movement to darker minor-scale regions before ending calmly and with the chorus. The closing section/movement, Quoniam, starts by insinuating a reprise of the opening Gloria only to change direction and present a spectacular fugue, foreshadowing what Beethoven will do in his *Missa Solemnis* and 9th Symphony.

The CREDO is another mini symphony in three movements. Starting with the Credo, this concise movement is a tight canon at the fifth. The Sopranos and Tenors sing in unison and are followed by the Altos and Basses, also in unison, repeating the Sopranos and Tenor’s tune, but one measure later and a fifth lower. Haydn’s feat here is making this virtuosic academic accomplishment sound lively and joyously faith-affirming. This is followed by a pastoral-sounding G major section/movement, Et Incarnatus. The miracle of the divine incarnation is

presented as a tune first introduced in the orchestra, then repeated by the soprano in a warm and maternal way and finally repeated again by the chorus. A striking unison and change to the minor mode recounts the Crucifixion. Once Pontius Pilatus is named, the chorus, now singing a low unison D, is accompanied by the trumpets and timpani, ominously recalling the opening of the Kyrie. A contrasting passage by the soloists (conspicuously without the soprano!) is interrupted by the chorus in an outburst, as if to insist on the pain of the crucifixion and not allow a way-too-early consolation to settle in. A spectral and spectacular setting of the death and burial of Christ, reminiscent of Mozart's *Coronation Mass* ends this section. The third and last section of the Credo, the Et Resurrexit is chock full of surprises. It starts in the key of B minor (in a movement that will end in D major, a highly unusual choice in its time), with the chorus singing a long ET (tr. "and") followed by a passage of extreme instability, harmonically, rhythmically, and of asymmetrical lengths. It is as if the crowd is watching the resurrection or trying to describe it vividly, its sense of supernatural awe and amazement. The movement keeps alternating sections of the chorus in unison with chant-like rhythms, all the while repeating the seemingly unimportant word ET, in long and surprising moments, as if to dramatically underline the sense of amazement and awe.

While traditionally the SANCTUS starts with three loud repetitions of the word, Haydn chooses to start low and soft, only to have the first two iterations, so slow as to be almost abstractedly out of time, punctuated by a loud chord of trumpets and timpani. The fast HOSANNA section that follows is based on the opening arpeggio of the Kyrie, this time in major and ascending instead of descending.

The BENEDICTUS, usually a joyous movement and often musicalized for soloists to contrast with the more effusive Sanctus, is here in a somber D minor, with the chorus singing as if 'responding' to the soloists. A long introduction leads to a quasi baroque first statement. The soloists and chorus continue to alternate and after the chorus sopranos sing an unusually high Bb, the trumpets and timpani reappear in a dramatic and ominous way.

The AGNUS DEI is the only section in the mass written for soloists only, followed by the closing section DONA NOBIS PACEM, the sole section with

chorus only. Haydn is finally finding peace while the chorus asks for peace, and the movement is surprising in its lack of conflict and tension, as if resolving the whole work. Toward the end of the movement however, surprising plunges into a soft *piano* and low register remind us of the tribulation of the whole work, and in the very last phrase, a striking accent on the B minor harmony reminds us of what we had to conquer to achieve this peace.

#### V. Silvestrov, *Two Christmas Lullabies*. (2006)

Valentin Silvestrov was born in 1937, in Kyiv, Ukraine, then part of the USSR. Best known for writing in a post-modern style that uses neoclassical and post-tonal elements, Silvestrov was nevertheless forced to withdraw from public attention in the 1970's after having to apologise from walking out of a composers' meeting, protesting the Soviet invasion of Czechoslovakia, and for being questioned by authorities for his avant-garde compositional style. After the fall of the Soviet Union, he also began to compose spiritual and religious works influenced by the style of Russian and Ukrainian Orthodox liturgical music. He fled Ukraine in February 2022 following the Russian invasion and currently resides in Berlin.

Silvestrov wrote the two Christmas Lullabies in Ukrainian traditional words, "as if they had just appeared on the lips of living people" (V. Silvestrov). This is Silvestrov's very personal and contemporary musical approach to the miracle of Christmas, written in a supple, light, and extremely tender way, oscillating between piano, and piano-pianissimo. Again, in Silvestrov's own words: "I do not write new music. My music is a response to and an echo of what already exists."

*Program notes by David Rosenmeyer*

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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 60th 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](http://fairfieldcountychorale.org), or follow us on Facebook ([facebook.com/fairfieldcountychorale](https://facebook.com/fairfieldcountychorale)), Instagram ([instagram.com/fairfieldcountychorale](https://instagram.com/fairfieldcountychorale)), or YouTube ([youtube.com/c/FairfieldCountyChorale](https://youtube.com/c/FairfieldCountyChorale))

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## ABOUT *the* ARTISTS

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### **DAVID ROSENMEYER** *Music Director*

David Rosenmeyer is in his eleventh 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 the 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 the 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 the 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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### **SAMARIE ALICEA** *Soprano*

Puerto Rican soprano Samarie Alicea, praised by The New York Times for her “bright-voiced and endearing soprano,” made her New York City Opera role debut as Aire in Liteser’s Spanish Baroque opera *Los Elementos*.

Also with NYCO, she performed the role of La Statue in Rameau’s *Pygmalion*. Recently, she has been seen in concerts promoting Latin American repertoire with Opera Hispánica in NYC. Roles include Zerlina (*Don Giovanni*) with Heartbeat Opera, Frasquita (*Carmen*) with the Axelrod Performing Arts Center, and Clorinda (*La Cnerentola*) with NYCO’s Park Series at Bryant Park. She has also been seen Off-Broadway in the role of Susana in Vid Gerrerio’s *Figaro! (90210)!*. She performed as Susanna (*Le nozze di Figaro*) with Long Island Opera and as Servilia (*La clemenza di Tito*) with dell’Arte Opera Ensemble. Samarie was a first prize winner in the Metropolitan Opera National Council District Auditions in Puerto Rico.



### **VERONICA POLLICINO** *Mezzo-Soprano*

Praised for her beautiful “copper-toned” timbre (*Le Devoir/ Montréal*) and “wonderful stage presence and vocal generosity” (*Revue L’Opera/Montréal*), American-Canadian mezzo-soprano Veronica Pollicino is quickly establishing herself in the operatic, concert and oratorio worlds. Operatic credits include Prince Charmant in Massenet’s *Cendrillon* (New York Lyric Opera), the title role in Handel’s *Ariodante*, Jean de Moncerf in Massenet’s *Le Portrait de Manon*,

Bradamante in Handel’s *Alcina*, La Ciesca in the Canadian premiere of Michael Ching’s *Buoso’s Ghost*, and Bartarido in Handel’s *Rodelinda*.

Most recently, Veronica made her Carnegie Hall debut as the mezzo-soprano soloist in G.F. Handel’s *Messiah* presented by Distinguished Concerts International New York (DCINY). A passionate interpreter of oratorio and concert repertoire, Veronica has performed with the Montreal Bach Festival in Bach’s *St. John Passion* under the direction of Julian Prégardien and has been a frequent guest soloist of the Montreal-based Cantabile Chorale and Orchestra in Bach’s *Christmas Oratorio*, Mozart’s *Coronation Mass*, Haydn’s *Lord Nelson Mass*, Handel’s *Messiah*, Beethoven’s *Mass in C Major*, Mendelssohn’s *Elijah*, and Mozart’s *Requiem in D Minor*. Veronica will be returning to the Montreal-based Cantabile Chorale & Orchestra as a guest soloist in the Verdi *Requiem* under the direction of Peter Willsher.

In 2019, Veronica was invited to the Professional Program at the prestigious

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## ABOUT *the* ARTISTS

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SONGFEST institute in Los Angeles, where she performed in numerous concerts, including *The Journey Through Schubert Lieder* master series with Graham Johnson. Veronica has been awarded both a professional fellowship from SONGFEST and a grant from the Art Song Foundation of Canada. During the COVID-19 pandemic, Veronica appeared in *Defying Gravity*, a full-length documentary released in 2021 produced in collaboration with Tippet Rise Art Center and the Colburn School, in which she sang Mahler's "Ich bin der Welt abhanden gekommen."

Veronica was awarded the Lyndon Woodside Encouragement Award in the Oratorio Society of New York's Oratorio-Solo Competition, and was a finalist in the Giulio Gari International Vocal Competition.



### **ALEXEI KUZNIETSOV** *Tenor*

Alexei Kuznietsov is a professional international opera and crossover singer, tenor. He is a winner of the TV talent show X-Factor Ukraine.

Alexei is a professional athlete; he has been boxing professionally for 8 years and was awarded the title of Master of Sport of Ukraine. He gained certain skills that he also applies to singing. Alexei graduated from Donetsk Musical College, Academic Vocal Department. During his studies, he was successfully doing practical training in Donetsk State Academic Opera and Ballet Theater. He worked with Opersänger Studio Wien on his vocal technique for a few years. Alexei has received invitations to participate in IVAI in NYC, CVAI in Montreal, Canada, and CLA France Opera Programs where he's been honored to work with Joan Dornemann, Mignon Dunn, Jane Steele, Paul Nadler, Hemdi Kfir, Liora Maurer, Sherrill Milnes, Rainer Armbrust, Lucy Arner, Neil Shicoff, Laura Brooks Rice, David Rosenmeyer, Francis Perron, Olga Makarina, Joshua Major, Rosemarie Landry, Judith Forst, Pei-wen Chen, Omer Ben Seadia, Teresa Rodriguez, Dietlinda Maazel, Glenn Morton, Gaspard Brécourt, Hélène Blanic, Mireille Delunsch, Donata D'Annunzio Lombardi, Susan Caldwell, Nils Neubert, Cristina Stanescu, Ted Taylor, and Arthur Levy. Alexei graduated from Mannes School of Music / The New School in New York City. For many years his main voice teacher was Ruth Falcon and in his last year at Mannes he worked with William Burden as well.

Alexei sings in 9 languages besides his native Ukrainian. He has performed all over the world, including Ukraine, China, Kazakhstan, Russia, France, Italy, Romania,

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## ABOUT *the* ARTISTS

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Moldova, Austria, Switzerland, Cyprus, USA, and Canada.

Alexei made his debut in 2018 as Lensky in P. I. Tchaikovsky's opera *Eugene Onegin* with Mannes Opera in NYC. In 2019, he made his debut in *La Boheme* with CVAI in Montreal, Canada. In 2021-2022 Mr. Kuznietsov continued to perform around the world.

Alexei is based in New York City.



### **ENRICO LAGASCA** *Bass-Baritone*

Filipino-American bass-baritone Enrico Lagasca's nascent career already comprises 16 oratorios, 17 new-music works, seven opera roles, 13 song cycles and collections and four Grammy Award-nominated recordings.

Concert repertoire is where he spends much of his time, but two hybrid presentations frame his 2022-2023 season: In September 2022, he sang Tyshawn Sorey's *Monochromatic*

*Light (afterlight)* directed by Peter Sellers at the Park Avenue Armory. In June, 2023, he will sing in the New York Philharmonic's premiere of Julia Wolfe's multimedia *unEarth*. Between those two world premieres, he sang Haydn's *Lord Nelson Mass* with Voices of Ascension, Handel's *Messiah* at Ann Arbor's University Musical Society, and Bach's *Christmas Oratorio* at Washington Bach Consort. During the remainder of the 2022-2023 season, he will sing Handel's *Messiah* at Carnegie Hall with Musica Sacra and Mendelssohn's *Walpurgisnacht* with the St. Louis Symphony.

As much as the great sacred works of Bach, Handel, Haydn and Mozart remain in his bones, Enrico is increasingly inclined to seek out music by living composers such as Wolfe, Jonathon Dove, Caroline Shaw, and Reena Esmail. He has sung Sarah Kirkland Snider's *Mass for the Endangered*, Jake Heggie's *The Moon is a Mirror* and Nico Muhly's *The Last Letter*. Joby Talbot's *Path of Miracles* will figure repeatedly in his 2022-2023 season, along with Craig Johnson's *Considering Matthew Shepard* - the latter reflecting Enrico's particular interest in works that address the LGBTQ+ community. He is a member of the Kaleidoscope Vocal Ensemble, which is dedicated to diversity and social justice.

Opera roles include Collatinus in Britten's *Rape of Lucretia* and Lorenzo in Bellini's *I Capuleti e I Montecchi*. His need to take risks onstage has led him to forward-looking directors such as Thaddeus Strassberger, RB Schlather and Kevin Newbury.

A graduate of New York's Mannes School of Music, Enrico lives in New York City with his domestic partner of several years.

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## 2022-2023 CONTRIBUTIONS

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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 Linderoth	1977-2011	Jan van Laer	1973-1997
Ruth Sheahan	1981-2015	<b>23 YEARS</b>	
<b>33 YEARS</b>		Marilyn Isler	1972-1994
Marion Knight	1980-2013	Cindy Knuth	1996-2019
<b>31 YEARS</b>		<i>(Former President)</i>	
Connie Keavney	1980-2011	<b>22 YEARS</b>	
<b>30 YEARS</b>		Evelyn Averill	2000-2022
Susan Lyons	1974-2021*	Susan Gardner	1999-2022
<b>29 YEARS</b>		<b>21 YEARS</b>	
Karin Nicolet	1989-2018	Nan Buckley	1970-1998*
<b>28 YEARS</b>		Jane Kresser	1979-1999
Peter Kamen	1977-2004*	Elizabeth Neger	1974-1994
		Gayla Halbrecht	1970-1991

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## EMERITUS PROGRAM

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### 20 YEARS

Dan Christianson	1994-2014
Jane Foster <i>(Former President)</i>	1968-1994*
Jalna Jaeger	1992-2012
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 <i>(Former President)</i>	1976-1993
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
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### 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
John Parkinson	2003-2015
Lucille Parkinson	2003-2015
Holly Wolff <i>(Former President)</i>	2003-2014

### 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*

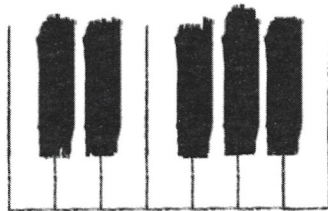




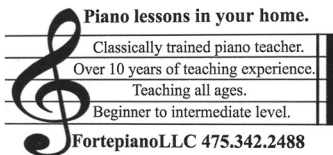
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