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MAY 13, 2023

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FROM THE MUSIC DIRECTOR

Dear Friends of The Fairfield County Chorale,

Welcome to the closing concert of our season!

This season we started with the elegant and exuberant classicism of Haydn and Mozart with a nod to Silvestrov, we then delved into Argentinian folklore, while sharing the stage with an electric band, and now we culminate with the rush symphonic grandeur of Kodály and Poulenc.

For us, these concerts are the capstones of months-long processes, where we not only learn the music itself and how to make it sound nicely and correctly, but an opportunity to delve into these works, explore their meaning, connect with their historical contexts, try to understand the composers' motivation, and question ourselves in what way they are relevant here and now.

It is our hope that you enjoy the result of all this work as much as we did in preparing it.

Thanks so much for joining us tonight and we hope to see you next season for an exciting series of music.

DAVID ROSENMEYER

Music Director



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PROGRAM

May 13, 2023

The Fairfield County Chorale

David Rosenmeyer, Music Director

Inna Dukach, Soprano Malena Dayen, Alto Pedro Sequera, Tenor Christopher Lau, Bass-Baritone

Missa Brevis (1944, rev. 1948)

Introitus Kyrie Gloria Credo Sanctus Benedictus Agnus Ite, Missa Est

Treble trio:

Inna Dukach Jennifer Romano Marina Evenstein Zoltán Kodály 1882-1967

INTERMISSION

Gloria (1961)

Gloria Laudamus te Domine Deus Domine fili unigenite Dominus Deus, Agnus Dei Qui sedes ad dexteram Patris Francis Poulenc 1899-1963

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Missa Brevis (1944, rev. 1948) Zoltán Kodály 1882-1967

KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison.

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 caelestis, Deus Pater omnipotens.

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei,

Filius Patris.

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi,

suscipe deprecationem nostram. Qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu in gloria Dei Patris. Amen.

KYRIE

Lord, have mercy. Christ, have mercy. Lord, have mercy.

GLORIA

Glory be to God in the highest.

And on earth peace to men of good will.

We praise Thee; we bless Thee; we worship Thee; we glorify Thee.

We give thanks to Thee for Thy great glory.

O Lord God, Heavenly King, God the Father Almighty.

O Lord Jesus Christ, the only begotten Son.

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

Thou that takest away the sins of the world,

have mercy upon us.

Thou that takest away the sins of the world,

receive our prayer.

Thou that sittest at the right hand of the

Father, have mercy upon us.

For thou only art Holy, thou only art the Lord,

thou only art the Most High, Jesus Christ.

Together with the Holy Spirit

in the glory of God the Father. Amen.

CREDO

Credo in unum Deum;
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum, Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero,

Genitum non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de caelis. 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 caelum. Sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum, et vivificantem, qui ex Patre, Filioque procedit. Qui cum Patre, et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas.

Et in unam sanctam catholicam et apostolicam Ecclesiam.

CREDO I belive in one God; the Father almighty,

maker of heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all worlds; God of God, light of light, True God of true God,

begotten not made; being of one substance with the Father, by whom all things were made. Who for us men and for our salvation descended from heaven. And was incarnate by the Holy Spirit, of the Virgin Mary, and was made man.

He was crucified also for us, suffered under Pontius Pilate, and was buried.
And on the third day He rose again, according to the Scriptures.
And ascended into heaven.
He sitteth at the right hand of the father and He shall come again with glory to judge the living and the dead: and His kingdom shall have no end.

I believe in the Holy Spirit, the Lord, the giver of life, Who proceeds from the Father, and the Son, Who with the Father and the Son together is worshipped and glorified: as it was told by the Prophets.

I believe in one holy catholic and apostolic Church.

Confiteor unum baptisma, in remissionem peccatorum.

I acknowledge one baptism, for the remission of sins.

Et expecto resurrectionem mortuorum et vitam venturi saeculi.

And I await the resurrection of the dead and the life of the world to come.

Amen.

Amen.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt caeli et terra gloria tua.

Osanna in excelsis.

SANCTUS Holy, Holy, Holy, Lord God of Hosts.

Heaven and earth are full of Thy glory.

Hosanna in the highest.

BENEDICTUS

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

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

AGNUS

Agnus Dei,

qui tollis peccata mundi,

miserere nobis. Agnus Dei:

Dona nobis pacem.

AGNUS

Lamb of God,

Who takes away the sins of the world,

have mercy upon us. Lamb of God: Grant us peace.

ITE, MISSA EST

Ite, missa est. Deo gratias, da pacem. Amen. ITE, MISSA EST Go, the mass is over. Thanks be to God. Give us peace.

Amen.

INTERMISSION

Gloria (1961) Francis Poulenc 1899-1963

GLORIA

Gloria in excelsis Deo.

Et in terra pax

hominibus bonae voluntatis.

LAUDAMUS TE

Laudamus te; benedicimus te; adoramus te; glorificamus te.

Gratias agimus tibi

propter magnam gloriam tuam.

DOMINE DEUS

Domine Deus, Rex coelestis, Deus Pater omnipotens.

DOMINE FILI UNIGENITE

Domine Fili unigenite Jesu Christe.

DOMINUS DEUS, AGNUS DEI

Domine Deus, Agnus Dei,

Filius Patris.

Qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi,

suscipe deprecationem nostram.

QUI SEDES AD DEXTERAM PATRIS

Qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus Sanctus,

tu solus Dominus,

tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu

in gloria Dei Patris. Amen.

GLORIA

Glory be to God in the highest.

And on earth peace

to men of good will.

LAUDAMUS TE

We praise Thee; we bless Thee; we worship Thee; we glorify Thee.

We give thanks to Thee

for Thy great glory.

DOMINE DEUS

O Lord God, Heavenly King, God the Father Almighty.

God the Pather Annighty.

DOMINE FILI UNIGENITE
O Lord Jesus Christ, the only begotten Son.

DOMINUS DEUS, AGNUS DEI

Lord God, Lamb of God,

Son of the Father.

Thou that takest away the sins of the world,

have mercy upon us.

Thou that takest away the sins of the world,

receive our prayer.

QUI SEDES AD DEXTERAM PATRIS

Thou that sittest at the right hand of the

Father, have mercy upon us. For thou only art holy,

thou only art the Lord,

thou only art the Most High, Jesus Christ.

Together with the Holy Spirit

in the glory of God the Father. Amen.

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Zoltán Kodály and Francis Poulenc couldn't have had more different personalities. Kodály was the academic researcher and university professor, Poulenc the quintessential Parisian-dandy bon vivant who barely completed lycée and never attended conservatory. Yet aside from expressing mutual admiration, especially in regard to each other's choral writing, they had a few similarities that are worth highlighting for tonight's concert. The first is in how they were (and sometimes still are) unjustly considered second-rate composers by critics and musicologists. The fact that they did not compose serial music in the way of Schoenberg's 2nd Viennese school and that they managed always to write accessible, beautiful music may have contributed to that misconception. Secondly, both composers had a special relationship with folkloric music and local source material. Kodály famously went on extensive journeys to the countryside with his colleague, friend, and mentor, Bela Bartok, compiling folksongs and then using them in his music. And Maurice Ravel famously said of Poulenc that "he writes the best folk tunes," and he meant it as a compliment! Finally, an aspect that connects these two composers is their strong anti-fascist stance and their public and artistic anti-war/pacifist positions.

Zoltán Kodály (1882-1967) – MISSA BREVIS (1944, rev. 1948)

The *Missa Brevis* is something like the exception that proves the rule. Although it is quintessentially and unequivocally Kodály, it is very different from most of his work. Kodály wrote extensively for *a cappella* choral voices, almost always in Magyar (Hungarian), in a folk-inspired vein, and in homophonic settings. His previous large choral works, *Psalmus Hungaricus* and the *Te Deum*, celebrate historical figures and local tunes. The *Missa*, in contrast, is highly contrapuntal, neo-renaissance, and in Latin. Its composition process tells a fascinating story that illuminates the content and the understanding of what the work means and what it expresses.

In 1942, while Hungary was under the rule of the regent Miklós Horthy (a conservative nationalist allied with Nazi Germany), Kodály, who was a well-known and beloved public figure whose anti-fascist opinions were widely known, left Budapest for a self-imposed exile from that city and a lengthy stay in the country. He was asked, since the local church lacked an organist, to accompany low mass on a harmonium. In a radio interview years later, he recounted that, instead of improvising or reading motets selected in advance to play during services, he sketched organ accompaniments that would, in his

mind, follow the words of each section of the mass in style, tone, and meaning. This experience probably reconnected him with his student years, when he had played the organ of a village church and studied mass settings like Beethoven's *Mass in C Major*. Kodály had reencountered that Beethoven *Mass* as a conductor in 1930 (a rare occasion in which he conducted music of other composers). He had also served as a judge for a 1930 composition competition, awarding first prize to Ernst von Dohányi's *Missa in Dedicatione Ecclesiae*. Kodály quoted from both works in his *Missa Brevis*.

In the fall of 1944, Kodály, who had returned to the Hungarian capital, continued to help save people from fascist persecution until he and his wife were forced to seek refuge in the cellar of a Budapest convent. There, he resumed work on the *Missa Brevis*, creating a vocal version. Still eluding Nazi sympathizers, Kodály and his wife took shelter in the safe cellars of the state Opera House during the unrelenting Battle (or Siege) of Budapest. Fighting was still going on when, on February 11, 1945, two days before the liberation of the whole capital, the revised *Missa Brevis* was first performed by a choir made up of the opera company's soloists, in one of the protected cloakrooms of the Opera House. In 1948 Kodály himself conducted an orchestrated version of the *Missa*, the one we perform tonight.

Musically speaking, the *Missa* masterfully combines elements as diverse as medieval plainchant and renaissance strict counterpoint with harmonies that shimmer with romantic pathos—and daring. The music at moments paints the words directly and at moments serves as a metaphor for what these familiar words could mean.

Structured in a highly symmetrical way, reminiscent of JS Bach, the *Missa* starts with an orchestra *Introitus*. An ominous chordal pile-up sets the tone; these chords will return in the last movement as the chorus implores: *Da pacem...* (Give peace). A slow and soft plain-chant fugal exposition follows, leading to a very plaintive *Kyrie eleison*, which starts very low and soft and over a long pedal note. The middle section *Christe eleison* is, in contrast, very high and starts with treble voices only, as if to symbolize the contrast of the world we are living in with the aspirational world to come.

The *Gloria*, a triumphant and almost defiant movement, starts with a variation of the themes heard in the *Kyrie*, but now transformed into jubilant swirls. In the Adagio middle section of the *Gloria* (*Qui tollis*), the pleading *miserere* is emphasized by an extension of 16 bars, which, with its slow tempo, is immense. A prolonged, chromatically descending line between the solo voices further emphasizes the contrast of the outer sections of the movement with this suppliant, baroque-like lament.

The *Credo* is also a tripartite movement, with a slow middle section. A new motif, which will be increasingly important, is introduced at the beginning of the movement. The slow section, in Eb minor, with its six flats, is a heartwrenching musical depiction of Jesus's crucifixion in which the bass makes a chromatic descent of two octaves, mirroring the descent of Jesus from the cross and his burial.

The *Sanctus* and *Benedictus* start integrating the motifs heard in previous movements and presenting them side by side or overlapping. The beginning of the *Sanctus*, typically set by composers with fanfare and heft, is set here by Kodály in a soft and tentative manner, as if the music is searching in the fog for its own harmony and melody. The chorus sings the *Hosanna in excelsis* in a sequence of high and radiantly major chords that dissolve to *piano*, echoing the aspirational aspect of the work and emphasizing the distinction the music makes between the reality of the world the composer lived in and the idea of heavenly peace. The *Benedictus*, in F# major, with its six sharps mirroring the slow section of the *Credo*, is a continuation of the *Sanctus* which leads directly to the *Agnus Dei*.

With the opening of the *Agnus Dei* – at which point the *Adagio* of the *Gloria* returns – the familiar melody becomes enriched by an added bass line like a deep sigh that reminds us of the *Kyrie*. But now it seems to have movement towards a different goal, and the harmonies and melodies seem to want to escape this burden. The movement peaks with the whole chorus singing *Dona Nobis Pacem* for the first time, together, in *forte* and on a major chord. But this chord feels like a yet unfulfilled promise, for the text repeats many times and the music slowly melts away back to the plaintive suppliant plea, an almost exact repetition of the *Kyrie*. The second and second-to-last movements are in perfect symmetry, so it is not surprising then that the last movement brings back the first, but Kodály takes us on a wild ride before we get there.

Ite, Missa Est, an optional liturgical movement that could be translated as "Disperse, now that mass is over," opens with a startling unison and fortissimo series of orchestra fanfares, presenting a distorted version of the end of the Credo, to which the chorus responds, introducing the text. The second section of the text, Deo Gratias, is an elaboration of the Sanctus material, which leads swimmingly to the repetition of the very opening chords of the Missa, except now with the words Da Pacem (Give Peace), a Kodály addition to the traditional text of the mass. The music now sounds more active in its exhortation and reaches an apotheotic section where the word Pacem is repeated several times, after which the chorus, dying away pianissimo, falters away in almost motionless rhythm and, in unison, sings its last Pacem.

Francis Poulenc (1899-1963) — GLORIA (1961)

Poulenc was a man of many contradictions and ambiguities. Raised Roman Catholic, he left the church in his youth but had a religious re-awakening after a pilgrimage to the Black Virgin of Rocamadour in the mid 1930s. Around that time, Poulenc, who was already a well-known composer of piano music, chamber music, and the occasional concerto, but noted mostly for his songs, started composing more and more choral music, mainly a cappella, or with a small instrumental accompaniment. His Litanies à la Vierge Noire, written at that time, show a new aspect of Poulenc as a composer, creating a somber setting that features shocking interruption of the organ (or strings) to their mournful supplications. In the late 1930s, the impending war found Poulenc very depressed, and he expressed his anti-war sentiments in many letters, including those exchanged with his dear friend and anti-war activist, Benjamin Britten. In 1937 he embarked on composing an a cappella piece in which at several crucial moments the text juxtaposes music that sounds military with the exhortation for peace, not unlike Beethoven did in the ending of the Missa Solemnis. This Mass in G would become the main source of material when composing the Gloria twenty years later.

After achieving great success with his opera *The Dialogues of the Carmelites*, in which he renounced completely his well-known use of irony, Poulenc received a commission from the Koussevitzky Foundation in Boston to write a symphony to be premiered there by the Boston Symphony. He politely declined, saying that he already had tried composing symphonies and failed, stating that "it wasn't his thing," and he offered instead to write a choral work which would feature a

large orchestra. Poulenc mentioned in letters that he wanted to blend his writing of songs with writing for a full orchestra and return, so to speak, to his earlier style, which he had left for the more somber *Stabat Mater*, written just after the war ended, and the *Dialogues*. However, and as much as Poulenc liked to tell stories about the lighter aspects of the *Gloria*, the work contains a more profound sense and message than is usually thought.

The *Gloria* was planned to be premiered on January 20, 1961 (and still wrongly appears as such in some publications), but a snow storm delayed the first performance to January 21. The coincidence of this date with the presidential inauguration in the United States is further emphasized by a portion of the text of President Kennedy's address that weekend.

The Music of the GLORIA:

Gloria—The work starts with an enigmatic series of fanfares that although apparently in the key of G major, never seem to settle there. That is followed by an even more puzzling two-measure phrase by the woodwinds, creating a sudden shift from the prevailing mood and almost questioning. These fanfares are a variation on a theme Poulenc used twice before, famously in a very early piano work from the 1920s called *Hymne*, in itself based on a work by Stravinsky. Poulenc seems to suggest a return to the triumphant spirit of his youthful post-WWI self, blending the military heralds with the religious (Hymne), but the subtly distorted harmonies of the Gloria suggest a question mark next to it. As if JFK's words could help understand this ambiguous moment, here is an excerpt from the inaugural address: Now the trumpet summons us again—not as a call to bear arms, though arms we need—not as a call to battle, though embattled we are—but a call to bear the burden of a long twilight struggle, year in and year out, "rejoicing in hope, patient in tribulation"—a struggle against the common enemies of man: tyranny, poverty, disease and war itself.

The voices immediately enter with a complete reversal of the usual and typical setting of this text. Over an ominous B-minor harmony and again in a military fashion, the text of *In the highest* is sung very low by the lower voices; *And peace on earth* is sung very high and threateningly; and *Good will towards man* is set over a very chromatic and twisted harmony. Poulenc the ironist is back in full force in this movement.

Laudamus te is a short contrast to the *Gloria*. Poulenc said it was inspired by a painting he saw in Venice of angels behaving in an irreverent way and by seeing Benedictine monks playing soccer. The playful mood is interrupted by a short but surprisingly somber middle section, then a return to the *Laudamus* in an almost manic way.

Domine Deus, Rex Coelestis introduces the soprano soloist. The seemingly closing phrase of the movement is a direct quote from his own trio for oboe, bassoon, and piano, from the 1920s, yet another reference to his own youth.

Domine fili unigeniti is another short movement in a playful mood, which connects directly to the next movement.

Domine Deus, Agnus Dei fuses the sensual writing of Poulenc with a mysterious harmony and texture.

The Last movement, *Qui Sedes Ad Dexteram Patris*, is both a conclusion and a summary of the whole work, but also musically an open answer to the open question of the beginning. A long conflict between the F natural and F sharp is resolved by using the two notes conspicuously in the repeated *Jesu Christe*, as if to suggest that the conflicts and contradictions which are unresolved in an earthly plane are settled and embraced within an inclusive Christ.

The fanfares of the opening return, but now suggesting calm triumph and not defiance. The closing *Amen*, sung by the soprano alone, on the fifth scale degree instead of the expected root, brings an end to the work, but keeps the questions lingering in the air....

Now the trumpet summons us again—not as a call to bear arms, though arms we need—not as a call to battle, though embattled we are—but a call to bear the burden of a long twilight struggle, year in and year out, "rejoicing in hope, patient in tribulation"--a struggle against the common enemies of man: tyranny, poverty, disease and war itself.

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, 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), Instagram (instagram.com/fairfieldcountychorale), or YouTube (youtube.com/c/FairfieldCountyChorale)



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 Guarnieri'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.



INNA DUKACH Soprano

Soprano Inna Dukach has been praised as "a fine actress" (Opera News), "stunning" (BBC Music Mag), "exceptionally sensitive" (Musicweb-International.com), and "goldentoned" (Opera News) with "a spellbinding pianissimo (MusicOMH.com), "considerable power" (Opera News), "appealing emotional vulnerability" (NY Sun) and "warm corners to a voice that moved smoothly up and down the staff and was enlisted in the service of the acting"

(NYTimes).

Ms. Dukach made her Metropolitan Opera debut in the title role of Madama Butterfly, and she debuted with the Royal Opera House Covent Garden as Musetta in *La Bohème* (Opus Arte DVD).

Internationally, Ms. Dukach has performed leading roles with Netherlands Radio Philharmonic Orchestra at the Concertgebouw in Amsterdam, Israeli Opera, Savonlinna Opera Festival, Opéra Lyra Ottawa, Opera de Oviedo, Theater Pforzheim, Opera Hong Kong, Croatian National Opera, and Kaohsiung Symphony Orchestra. Regionally in the US, Ms. Dukach has appeared with many companies including New York City Opera, San Diego Opera, American Symphony Orchestra at Alice Tully Hall, Opera Colorado, Florentine Opera, Kentucky Opera, Hawaii Opera Theatre, Anchorage Opera, Opera Omaha, Arizona Opera, Orlando Opera, Portland Symphony, Hartford Symphony, and Rochester Philharmonic. Frequently performed roles include Cio-Cio San in Madama Butterfly, Mimi in *La Bohème*, Tatiana in *Eugene Onegin*, Violetta in *La Traviata*, Amelia in *Simon Boccanegra*, Antonia/Giulietta in *Les Contes d'Hoffman*, Rosalinde in *Die Fledermaus*, Nedda in *Pagliacci*, Contessa in *Le Nozze di Figaro*, Donna Anna in *Don Giovanni*, Liù in *Turandot*, and Marguerite in *Faust*.

Recently Ms. Dukach released 35 Songs of Alexander Tcherepnin (Toccata Classics) and recorded the role of Ina Soep in *Steal a Pencil for Me* with Opera Colorado, which she premiered in 2018.

On June 1st you can see Ms. Dukach at Bryant Park reprising her debut role with New York City Opera, as Mimi in *La Bohème*.



MALENA DAYEN Alto

Malena Dayen is an Argentinian opera singer and director. She is a 2022/23 Princeton University Hodder Fellow. Praised by the New York Times as "Outstanding" for her performance at the Stern Auditorium at Carnegie Hall of the world premiere of The Blizzard Voices (Paul Moravec), Ms. Dayen made her debut as Cherubino *Le Nozze di Figaro* at the Teatro Municipal do Rio de Janeiro and has performed the roles of Mercedes *Carmen*, Musico *Manon Lescaut*, Zweite Magd *Elektra* and Myrtale *Thaïs* at the

Teatro Municipal de São Paulo as well as Carmen with the Natchez Opera Festival and the Festival d'Art Vocal de Montréal.

Ms. Dayen has concertized extensively with the Oratorio Society of New York, touring Hungary, Italy, Brazil and Uruguay, and has sung numerous concerts with the Fairfield County Chorale under the baton of David Rosenmeyer, her husband. During the 2022/23 season, Ms. Dayen directed *Romeo et Juliette*, *Carmen*, and *Frida* with Opera Naples and *Aida* with Fort Worth Opera.

Ms. Dayen directed and co-created Bare Opera's *FireSongs*, presented with National Sawdust at Chelsea Factory in June 2022.

She won the 1st Prize in Catapult Opera's competition for innovation in opera and directed Teatro Grattacielo's *Fedora* and *Mefistofele* video productions that were selected in several film festivals.

She directed *Cuando el fuego abrasa*, a co-production of Opera Hispánica and Teatro Grattacielo featuring songs by Piazolla and De Falla's *El Amor Brujo* at LaMama in NYC, Mascagni's *L'Amico Fritz* at the Festival of the Voice in Phoenicia, NY and LaMama.

Malena directed *The Late Walk*, a new opera in collaboration with Bare Opera and the Decameron Opera Coalition that has been inducted into The Library of Congress's Performing Arts COVID-19 Response Collection. She starred and directed a production of Piazzolla's *Maria de Buenos Aires* and *Don Giovanni* with Bare Opera in New York City and co-created *Exercises on "The Presence of Odradek*," a new experimental operatic work performed live online.



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, Mr. Sequera 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 live 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 selected to take Masterclasses with renowned soprano Mirella Freni. In addition to singing, Mr. Sequera 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.



CHRISTOPHER LAU Bass-Baritone

Christopher Lau is a bass-baritone from Glen Head, NY. This past season, he performed the roles of Sarastro in *Die Zauberflöte*, Prophet/King in *Dark Sisters*, and Giove in *La Calisto* with Mannes Opera in NYC. This past June, he debuted with Teatro Grattacielo as Fante in Zandonai's *Giulietta e Romeo*. Appearances in past seasons include Antonio in *Le Nozze di Figaro*, Winter and Sleep in

Purcell's *The Fairy Queen* at Mannes School of Music, Figaro in *Le Nozze di Figaro*, and Mr. Gabineau in *The Medium* with Hofstra Opera Theatre. Mr. Lau is a second year Master's student at Mannes School of Music, studying voice under the tutelage of Arthur Levy.

THANK YOU!

The Members, Board of Directors, President Art Gang, and Music Director David Rosenmeyer of the Fairfield County Chorale sincerely thank CT Humanities for selecting us to receive a generous CT Cultural Fund Operating Support Grant, with funding provided by the Connecticut State Department of Economic and Community Development/Connecticut Office of the Arts (COA) from the Connecticut State Legislature.

The Chorale relies on and treasures our very generous donors and is honored and grateful to receive support through grant programs as well. The CT Cultural Fund Operating Support Grants assist organizations as they recover from the pandemic and maintain and grow their ability to serve their community and the public.

This grant is a testament to the effort that FCC leaders and members made, especially during the pandemic, to keep our activities going and continue providing cultural options for the community. This funding allows us to expand our reach in terms of performance collaborations and continue to offer the level of excellence and outstanding programs that our audiences have come to enjoy.

We applaud and thank CT Humanities for their dedication to fostering the creative arts community in Connecticut.

With our thanks, Fairfield County Chorale



About Connecticut Humanities

CT Humanities (CTH) is an independent, nonprofit affiliate of the National Endowment for the Humanities. CTH connects people to the humanities through grants, partnerships, and collaborative programs. CTH projects, administration, and program development are supported by state and federal matching funds, community foundations, and gifts from private sources.

Learn more by visiting cthumanities.org.

About Connecticut Office of the Arts

The Connecticut Office of the Arts (COA) is the state agency charged with fostering the health of Connecticut's creative economy. Part of the state's Department of Economic and Community Development, the COA is funded by the State of Connecticut and the National Endowment for the Arts.

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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.

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

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EMERITUS PROGRAM

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

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Fritz Ober (Former President)
Constance DuBois

1963–1995 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 (Former President)	1968-2012*	Shirley Johnson	1991-2017			
(=		25 YEARS				
35 YEARS		Glenda Atherton-Strother 1984-2009				
Suzanne Lucey	1976-2010	Lisa Newton	1986-2011			
		James Rice	1972-1996			
34 YEARS		Jan van Laer	1973-1997			
Jessie Linderoth	1977-2011	,				
Ruth Sheahan	1981-2015	23 YEARS				
		Marilyn Isler	1972-1994			
33 YEARS		Cindy Knuth	1996-2019			
Marion Knight	1980-2013	(Former President)				
31 YEARS		22 YEARS				
Connie Keavney	1980-2011	Evelyn Averill	2000-2022			
,		Susan Gardner	1999-2022			
30 YEARS						
Susan Lyons	1974-2021*	21 YEARS				
•		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*					

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(Former President) Jalna Jaeger Suzanne Whelan	1992-2012 1997-2017	13 YEARS Julita Blasi Don DesRosiers Pat Geiser	2004-2017 1977-1989 1971-1983
19 YEARS David Callan Joan Hoffman Mort Kramer Rose Rudich	1994-2013 1972-1991 1966-1992 1994-2013	Carol Jigargian Susan Kaufman Suzie Munger Barbara Ruris	1973-1985 1976-1987 1981-1993 1977-1989
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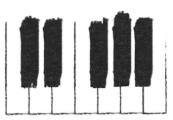
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