

Mendelssohn Chorus of Philadelphia
proudly presents their 149th Season: HAND IN HAND

THIS LOVE BETWEEN US

"It is in your hands to create a better world."

- NELSON MANDELA

Saturday • October 15, 2022 • 4pm



MCCHORUS.ORG

Welcome Friends!

Welcome to another exciting season with Mendelssohn Chorus of Philadelphia.

We recently completed a listening and learning process to develop our new Strategic Framework for the next 3 years. As a former French major, I always start with existential questions: “Why do we exist? What is our Purpose? What is our Mission?” We spoke with current and past singers, funders, and donors to inform and guide us in this development.

Our Purpose: To reinforce and expand Mendelssohn Chorus of Philadelphia’s (MCP’s) legacy as a rich cultural choral community serving the Greater Philadelphia area.

Today’s program embodies our new **Mission:** “to foster artistry, beauty and belonging by singing together to illuminate shared human experiences,” combining the sublime Bach *Magnificat* with the transcendent Reena Esmail *This Love Between Us*.

To accomplish this Purpose and Mission, we developed **3 Strategic Initiatives:**

- To establish Mendelssohn Chorus as a hub of choral activity more effectively serving the greater Philadelphia region
- To define, create and grow a loyal community of donors and audience members
- To establish strong organizational practices that support and sustain a healthy and vibrant organization

We cannot achieve these goals without you, our loyal audience and donors! So we thank you with our hearts and voices for your support and hope that you will continue to support us as we plan **our 150th Anniversary Celebration in 2023-2024**, with our goal of raising \$150,000 to ensure that we thrive, not just survive!

I recently read a book called *The Universe in ¾ Time* by Leona Francombe about a mysterious WWII piano that appears on a street in Brussels. A quote from this book resonated with me:

“A piece of music is a journey. It begins with a single note or chord, like a first step. Music is also proof that the most profound journeys are those taken by the spirit”

I hope this concert is as delightful a journey of the spirit for you as it has been for us!

Warm regards,
Charlotte

Charlotte E Sibley, Chair, Board of Directors

Mendelssohn Chorus of Philadelphia
Dominick DiOrio, Artistic Director & Conductor
*present as the first program of **Hand in Hand**, their 149th season*

This Love Between Us

Johann Sebastian Bach
Magnificat in D, BWV 243

Reena Esmail
This Love Between Us

featuring

The Chamber Orchestra of Philadelphia

Reena Esmail, composer
Snehesh Nag, sitar
Vikram Mukherjee, tabla

Saturday, October 15, 2022 • 4:00pm

The Church of the Holy Trinity
Rittenhouse Square
Philadelphia, Pennsylvania

This performance was funded in part by generous donations from Teri Gemberling-Johnson & Jay Johnson and Roberta Rote & Martin Levitas.

*You are welcome to use your cell phone to access program information
but please make sure it will not make noise or vibrate during the program.
As a reminder, the use of photographic or recording equipment during the concert is prohibited.*

MENDELSSOHN CHORUS OF PHILADELPHIA

Celebrating 149 Years of Artistic Excellence and Adventurous New Music

“It is in your hands to create a better world.” – Nelson Mandela

Our 148th season, **Reunion**, was about...

- a return to singing after a long absence in our annual *A Feast of Carols* program...
- a welcome for voices and stories of diverse beauty in *Our Story Is Not Over...*
- and a reminder that our world is far more complex than our assumptions in *Beyond the Binary*.

Today, I am delighted to welcome you to our 149th season, **Hand in Hand**, a selection of four programs designed to celebrate the work we can do together, in community and collaboration.

This season is also about balance. By joining our voices together to sing the stories of both our past and our present, we can create the world of our future... one where connection, discovery, kindness, and empathy are the seeds of our fertile creations.

Our season includes our beloved **A Feast of Carols** program in December at St. Paul's Episcopal Church in Chestnut Hill, as we partner once again with Timberdale Brass and organist Andrew Kotylo. Back by popular demand, we also feature the astonishing keyboard stylings of our very own pianist, Ting Ting Wong, as both collaborative pianist and surefire soloist.

In March, we join forces with Commonwealth Youthchoirs to present **We Are Waves**, featuring CY's co-artistic directors Elizabeth Parker and Frank van Atta, guest composer-conductors Rollo Dilworth and Alysia Lee, and a very special new commission for our joint ensembles by composer Carlos Cordero and poet Julie Flanders. We will be joined on stage at the Temple Performing Arts Center by an instrumental trio of piano, bass, and drums as we play and sing together.

In May, we present two stunning works of the past and present in **A Light Has Dawned**: Maurice Duruflé's *Requiem Op. 9* and living composer (and Philly native!) Rex Isenberg's *Messiahs: False and True*. We partner once again with rising young star and organist Clara Gerdes as we sing in the intimate sanctuary of First Presbyterian Church at 21st and Walnut.

And tonight at The Church of the Holy Trinity on Rittenhouse Square, we launch our 149th season with **This Love Between Us**, a program that brings together two astonishing works for chorus and orchestra from the past and the present that touch on the divinity present in humanity: Johann Sebastian Bach's timeless setting of Mary's devotion in the *Magnificat in D* and Reena Esmail's timely portrayal of the shared words and values across some of our world's major religious traditions, all active in the country of India that influences so much of Reena's music. We are thrilled to be sharing the stage once again with the Chamber Orchestra of Philadelphia, and delighted to welcome performing artists Snehash Nag, Vikram Mukherjee, and composer Reena Esmail.

Thank you for being present with us this evening for the opening of our 149th season, **Hand in Hand**. Together, we can lift our voices in song and solidarity to “create a better world.”

Dominick DiOrio, *Artistic Director & Conductor*

Mendelssohn Chorus of Philadelphia

Dominick DiOrio, Artistic Director & Conductor

Magnificat in D, BWV 243 (1733)

Johann Sebastian Bach

1. Magnificat
2. Et exultavit spiritus meus
3. Quia respexit
4. Omnes generationes
5. Quia fecit mihi magna
6. Et misericordia
7. Fecit potentiam
8. Deposuit potentes
9. Esurientes implevit bonis
10. Suscepit Israel
11. Sicut locutus est
12. Gloria Patri

Jina Jang, soprano
Madeleine Moran, soprano
Sharon Rhinesmith, alto
Carl Ellinwood Jr., tenor
Lucas DeJesus, bass

Introduction with Composer Reena Esmail and Artistic Director Dominick DiOrio

Musical Selection by Snehash Nag and Vikram Mukherjee

Intermission (15 minutes)

This Love Between Us (2016)

Reena Esmail

1. Buddhism
2. Sikhism
3. Christianity
4. Zoroastrianism
5. Hinduism
6. Jainism
7. Islam

Julia Bokunewicz, soprano
Kelsey Lewis, alto
D'quan Tyson, tenor
Erik Stenswold, bass

Snehash Nag, sitar
Vikram Mukherjee, tabla
Reena Esmail, composer & on-stage intermediary

Mendelssohn Chorus of Philadelphia
Chamber Orchestra of Philadelphia

Dominick DiOrio, conductor

Program Notes

Magnificat in D, BWV 243

In May of 1723, a 38-year-old Johann Sebastian Bach (1685–1750) arrived in Leipzig to assume the post of *Thomaskantor*. It was the sixth position he had held during his 20-year professional career and the most prestigious. He was in charge of the music for the four most important churches in Leipzig, headed the St. Thomas choir school, and directed the municipal orchestra. He would retain that post for the rest of his life.

Bach came to Leipzig with a reputation as a virtuoso organist, a highly sought consultant on organ building, and a prolific composer of keyboard and orchestral music, but his credentials as a church musician and teacher were a bit thinner. He would have known that he was not the first choice for *Thomaskantor* – that went to his close friend Georg Philipp Telemann, who used the offer as leverage for a raise in his position in Hamburg – and he was intent on immediately establishing himself. His contract called for him to compose cantatas for Sundays and holy days, and he unveiled his first cantata, *Die Elenden sollen essen* (the needy shall eat), just two weeks after his arrival. It was an impressively complex piece,



written in two parts of seven movements each, to be performed before and after the sermon. But he had something even more impressive in mind, a *Magnificat* for five-part chorus, five soloists, and a large orchestra of three trumpets, two oboes (doubling on recorder), strings, timpani, and continuo, to be performed for the Christmas Vespers service. Four Christmas hymns would be inserted into the *Magnificat* text (these would have been sung by a separate treble choir, like angelic voices), and it would conclude with a doxology (Glory be to the Father, the Son and the Holy Spirit.)

The *Magnificat*, or *Canticle of Mary*, comes from the Gospel of Luke and is Mary's response to her cousin Elizabeth's effusive greeting, commemorated in the feast of the Visitation, but also used in Vespers services. It is an interesting prayer, opening with Mary's statements of humility, but quickly moving into the realm of social justice – God confounds the proud in their inmost thoughts, deposes the mighty and exalts the powerless, feeds the hungry but sends the rich away empty – prefiguring a significant part of Jesus' message. Interestingly, Martin Luther recommended that the *Magnificat* be recited in Latin where it would be understood. Latin was still the lingua franca of education and Leipzig boasted one of the oldest universities in Europe, and a part of Bach's duties at the choir school was to instruct the students in Latin. In practice, however, the Vespers services in Leipzig were usually conducted in German, with Latin being reserved for major feast days.

Bach intended his *Magnificat* to provide both a sense of continuity as well as moving forward. His predecessor, Johann Kuhnau, had himself written a notable *Magnificat*, and Bach chose to use the same orchestral and vocal forces, the same division of the *Magnificat* text into movements, and the same interpolated

Christmas hymns. But while the framework may have been Kuhnau's, the music is all Bach, with its carefully crafted balance and symmetry, skillfully worked variations in color and texture, beautiful melodic lines, and ingenious word painting.

Bach reworked the *Magnificat* for use on the Feast of the Visitation at the *Thomaskirche* in 1733, which occurred just days after the official period of mourning following the death of King Augustus the Strong had ended. He removed the interpolated Christmas hymns, transposed the piece from E-flat major to D major, a traditionally joyful key and one which made life easier for the natural trumpets, substituted transverse flutes for the recorders, added oboes d'amore, slightly larger cousins of the oboe with a darker, mellower tone, and adjusted some of the scoring. It is this version that is usually performed.

Bach devised a very concise setting of the *Magnificat*, dividing it into twelve short movements and displaying diverse combinations of orchestral and vocal forces. As always with Bach, there is much to admire in the technical skill with which he puts the music together – symmetry relationships, key progressions, musical allusions, cryptic numerology – and as always none of that interferes with the absolute beauty of the music. One of the delights of the music is Bach's word painting. It can be as simple as the rising melodic line for *exultavit* (rejoiced) or the falling melodic line for *deposuit* (put down). The Latin word order puts *omnes generationes* (all generations) at the end of the phrase in the soprano aria *Quia respexit* (Because he hath regarded) and Bach takes the opportunity to make that a separate movement, with the chorus jumping in even before the soprano has finished her last syllable. The staggered entrances of the chorus in two distinct musical lines cleverly suggest the swirl of future generations being compressed together, vying for a chance to call Mary blessed. In *Fecit potentiam* (He hath shewed might), he scatters the word *dispersit* (scattered) ever more thickly toward the end of the movement, creating a very graphic image of the confusion in the minds of the proud. A beautiful flute duet accompanies the alto solo in *Esurientes* (the hungry) but stops abruptly at the word *inanes* (empty) as the rich are sent away. And in a unifying touch, when he reaches the words *sicut erat in principio* (as it was in the beginning) in the final movement, he reprises the music of the opening of the *Magnificat*.

This Love Between Us

Indian-American composer Reena Esmail (b. 1983) works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces. She divides her attention evenly between orchestral, chamber and choral work. Esmail has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Baltimore Symphony Orchestra and Kronos Quartet, and her music has been featured on multiple Grammy-nominated albums, including *The Singing Guitar* by Conspirare, *BRUIITS* by Imani Winds, and *Healing Modes* by Brooklyn Rider.



Esmail is the Los Angeles Master Chorale's 2020-2025 Swan Family Artist-in-Residence, and was Seattle Symphony's 2020-21 Composer-in-Residence. She also holds awards and fellowships from United States Artists, the S&R Foundation, the American Academy of Arts and Letters, and the Kennedy Center. Esmail was Composer-in-Residence for Street Symphony (2016-18) and is currently an Artistic Director of Shashtra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West.

Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). She received a Fulbright-Nehru grant to study Hindustani music in India. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

This Love Between Us was commissioned by Yale University's Institute of Sacred Music and premiered by the Yale Schola Cantorum and Juilliard 415 (Juilliard's period instrument ensemble) in 2017. It has received a number of subsequent performances, both in the U.S. and India. It was written as a companion piece to the Bach *Magnificat*, using the same solo and choral forces and orchestra, with a substitution of the sitar and tabla for the continuo. There are both stylistic and thematic similarities between the two works. For example, both make extensive use of melismas (long passages of notes on a single syllable) and vocal ornamentation, and both texts deal with social justice and its underpinning in the relationships between people.

Reena Esmail has provided the following program note:

"This Love Between Us is a piece about unity. Its seven movements juxtapose the words of seven major religious traditions of India (Buddhism, Sikhism, Christianity, Zoroastrianism, Hinduism, Jainism, and Islam), and specifically how each of these traditions approaches the topic of unity, of brotherhood, of being kind to one another. The texts come either straight from canonical religious writings or from poets who write through the lens of their religion. Each text is itself a union: it is set simultaneously in English and in its original language (with the exception of the Christian text, where the Malayalam is a translation), so you can hear the beauty of the original and grasp its meaning through translation. Each movement also contains a unique combination of Indian and Western classical styles, running the continuum from the Christian movement, which is rooted firmly in a baroque style, to the Zoroastrian movement, which is a Hindustani *vilambit bandish* (a melodic composition in a slow tempo). Each of the other movements live somewhere in between these two musical cultures in their techniques, styles and forms. But even more than uniting musical practices, this piece unites people from two different musical traditions: a sitar and tabla join the choir and baroque orchestra. Each of the musicians is asked to keep one hand firmly rooted in their own tradition and training, while reaching the other hand outward to greet another musical culture.

“This piece is also a union for me. The time I spent studying at both Yale and Juilliard have been the foundation of my career as a Western composer. And my Fulbright year, studying Hindustani music in India opened my ears and mind to the world of Hindustani classical music. One day in late 2015, after months of pleading with embassies, government officials and agencies, I finally lost the battle for the visa I needed to return to India, simply because my grandfather had moved his family to Pakistan in the 1950s. I have never been more heartbroken in my life. The pain of being from two places is that, wherever you are, you always miss the other place. And somehow, as if in answer to my despair, the very next day I received the email asking me to write this piece — the one you will hear today. If it is impossible to be in both places at once, or at all, I have strived every day since then to create this hybrid, united world in my music.

I wrote *This Love Between Us* through some of the darkest times in our country and in our world. But my mind always returns to the last line of this piece, the words of Rumi, which are repeated like a mantra over affirming phrases from each religion, as they wash over one another: ‘Concentrate on the Essence. Concentrate on the Light.’”

Some of the Indian religions referenced in *This Love Between Us* may be unfamiliar, so what follows are highly simplified thumbnail sketches. **Buddhism** developed in India in the 5th century B.C.E. based on the teachings of the Buddha (the Enlightened One), thought to be an historical person though accounts of his life vary. It does not include worship of a supreme being, but rather is centered on the individual’s path to enlightenment, the understanding of the true nature of the world and people’s place within it, and the only way that *samsara*, the endless cycle of life, death and rebirth, can be ended. Believers are guided in this journey by *dharma*, a code of ethical practices and beliefs. These include interdiction of lying, calumny and gossip, killing, injuring, stealing, and adultery, and for those who do not choose the monastic path, a livelihood which does not harm or cause suffering to others. **Sikhism** developed in Punjab from the teachings of a series of ten Gurus starting in the 15th century. They believe in a single, universal Supreme Being, before whom people of all religions, races and genders are equal. Humans are the culmination of countless rebirths and must therefore lead exemplary lives of truthfulness, fidelity, self-control and purity. Personal industry is strongly encouraged and community service is expected. Their sacred scripture, the *Guru Granth Sahib*, is composed of hymns and prayers written in verse and meant to be sung to classical Indian *ragas*, specific musical frameworks for improvisation. Unlike other sacred scriptures, it is written in several different dialects and languages, and a simplified script called *Gurumukhi* (from the mouth of the Gurus) was devised by the second Guru so that the scriptures could be read and sung easily. This became more important when the tenth Guru declared the scripture itself to be the final, eternal and immutable Guru. Tradition has it that St. Thomas the Apostle brought **Christianity** to India, evangelizing mostly in the state of Kerala, which lies on India’s southwestern coast. Esmail took excerpts from St. Paul’s Epistle to the Romans and had them translated into Malayalam, the language of Kerala.

Zoroastrianism developed in the Iranian Empire toward the beginning of the first millennium B.C.E. and was based on the teachings of the prophet Zarathustra (rendered as Zoroaster in Greek). They acknowledge a single deity, *Ahura Mazda* (the Lord of Wisdom), whose attributes are truth and order (*Asha*). People are born with a divine spark, which they are encouraged to recognize and nurture. They follow a three-fold path of thinking good thoughts, speaking good words and doing good actions. Acts of charity are very important, and one achieves happiness in this life through spreading happiness to others. Zoroastrianism was the state religion of the Iranian empires until the Muslim conquest in the 7th century C.E. when it was supplanted by Islam, causing many Zoroastrians to flee to India. This Indian diaspora became aware of the legacy Zoroastrian community in Iran in the 15th century C.E. and undertook a dialog with them, seeking guidance and answers for questions that had arisen. The replies became the *Rivayat* (customs, traditions and practices), one of which Esmail quotes, and which served as an important supplement to the *Avesta*, the main Zoroastrian scripture. **Hinduism** is one of the oldest religious practices, dating back at least to the third millennium B.C.E., and is the source of concepts like *samsara* (the cycle of life, death and rebirth), *dharma* (a code of ethics), and *karma* (a cycle of cause and effect of actions taken in this life) which appear in other religions that arose on the Indian subcontinent. Hindus believe in a single, overarching creative force, Brahman, but recognize a pantheon of gods and goddesses as well, a practice called henotheism. There are four goals in life: living in an ethical manner (which includes refraining from injuring living beings, truthfulness, patience, self-restraint and compassion), the pursuit of material prosperity, enjoyment of the material world, and liberation of the soul from the cycle of *samsara*, which can be accomplished by selfless behavior, devotion, study of the sacred texts, and meditation. The most important sacred texts are the four *vedas*, which contain revealed hymns and teachings and are considered eternal truths, and the 108 *upanishads*, which deal more broadly with Hindu philosophy. Kabir, who is also quoted by Esmail, is a 15th century poet who influenced both Hindu and Sikh religions and is regarded as a *sant* (someone who led an exemplary life). His poetry questioned unthinking devotion to ritual and promoted selflessness and recognition of the divine in all of creation, animate and inanimate.

Jainism arose in the mid-first century B.C.E. Jains believe in an eternal, uncreated universe which requires no deity. All animate beings (and even some inanimate objects) contain souls, and souls go through all these phases during the process of *samsara*, so all these incarnations should be treated with equal respect and compassion. When souls are in a human incarnation, they can be cleansed of the *karma* which obscures their true nature, and when all the *karma* is destroyed, the soul is liberated from *samsara* and lives in a perpetual state of bliss. Jains are guided by principles which are encapsulated in 12 vows, the most important being complete non-violence, truthfulness, honesty, and rejection of adultery and avarice. They acknowledge 24 spiritual leaders (*tirthankaras*) who achieved liberation from *samsara*, the most influential being the last, Mahavira, and the *Acharanga Sutra* is one of 12 sacred texts compiled from his teachings. **Islam** reached India shortly after its founding in the 7th century C.E. and spread largely through repeated invasions, culminating in the Mughal Empire that comprised most of northern India from the 16th to the mid-19th centuries. Esmail faced a

difficulty in selecting text to represent Islam since quoting from the *Quran* in a piece of secular music can be considered sacrilegious. She instead turned to the 13th century Iranian poet, teacher and jurist Rumi and assembled a text weaving lines together from several different poems. Jalal al-Din Muhammad Rumi (1207-1273) was a noted Islamic scholar and head of a *madrassa* (religious school) founded by his father. His life was changed when he met the Sufi dervish Shams-e-Tabrizi in 1244. Sufism is a practice of Islam which emphasizes introspection and asceticism. A dervish is a Sufi mendicant who has embraced material poverty, selflessness, and the practice of *dikhr*, the use of chanting, music, dancing or spinning around to induce a state of euphoria in which one experiences God. Shams introduced Rumi to Sufi mysticism, music and dance. Rumi became not only Shams' eager student but also a close friend, forsaking his family, school and his own disciples. Rumi's sons ultimately drove Shams away in 1247 and engineered his death. Rumi responded with an immense outpouring of lyrical poetry dealing with love, loss, and Sufi philosophy, the *Divan-i Shams-i Tabrizi*. Rumi signed Shams' name to about a third of the poems to honor his teacher, and most of the rest he signed with "Silence." Rumi would go on to write another influential collection of poems, the *Masnavi-ye Ma'navi* (Spiritual Couplets.)

– Michael Moore

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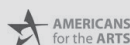


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1. Open the camera on your smart phone.
2. Focus your phone on the QR Code image to the left.
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5. Follow the instructions to complete the survey.
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*Please fill this survey out while you're on-site
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THIS IMPORTANT SURVEY GATHERS DATA TO ADVOCATE FOR ARTS AND CULTURE FUNDING.

Please take a couple of minutes to answer questions about your attendance at this performance, event, exhibit, venue, or facility. This survey is being conducted by the Greater Philadelphia Cultural Alliance to measure the economic and social impact of arts and culture on the City and County of Philadelphia.

To learn more, visit www.AmericansForTheArts.org/AEP6.

The Texts

Bach: Magnificat

Magnificat anima mea Dominum.

Et exsultavit spiritus meus in Deo salutari meo.

*Quia respexit humilitatem ancillæ suæ
ecce enim ex hoc beatam me dicent*

omnes generationes.

*Quia fecit mihi magna qui potens est
et sanctam nomen ejus.*

*Et misericordia ejus a progenie in
progenies timentibus ejus.*

*Fecit potentiam in brachio suo
dispersit superbos mente cordis sui.*

*Deposuit potentes sede et exaltavit
humiles.*

*Esurientes implevit bonis et divites dimisit
inanes.*

*Suscepit Israel puerum suum
redordatus misericordiæ suæ*

*Sicut locutus est ad patres nostros
Abraham et semini ejus in sæcula.*

Gloria Patri, et Filio, et Spiritui Sancto

*sicut erat in principio, et nunc, et semper:
et in sæcula sæculorum. Amen.*

My soul doth magnify the Lord,

And my spirit hath rejoiced in God my
savior,

Because he hath regarded the humility of
his handmaid;
for behold, from henceforth

all generations shall call me blessed.

Because he who is mighty hath done great
things to me, and holy is his name;

His mercy is from generation unto
generations to them that fear him.

He hath shewed might in his arm;
He hath scattered the proud in the conceit
of their heart.

He has put down the mighty from their seat
and hath exalted the humble.

He hath filled the hungry with good things,
and the rich he hath sent empty away.

He hath received Israel his servant,
being mindful of his mercy;

As he spoke to our fathers,
to Abraham and to his seed forever.

Glory be to the Father, and to the Son and
to the Holy Ghost;

As it was in the beginning is now and ever
shall be, world without end. Amen.

– translation from the Divine Office (1960)



Mendelssohn Chorus of Philadelphia receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

Esmail: This Love Between Us

I. Buddhism

All beings tremble before violence
səbbē tāntest dēndāsē

All fear death
səbbē bhəyyəntī mächūnō

All love life
səbbē sām jīvītam pīyām

See yourself in others.
Then whom can you hurt?
What harm can you do?

For he who seeks happiness (*su-khā*)
By hurting those who seek happiness
Will never find happiness

For your brother and your sister, they
are like you

They, too, long to be happy

Never harm them.
dēndēnā nē hīmsati

And when you leave this life
Then you will find happiness too

– from the Dhammapada (Buddhist text)
(Danda Vagga - 10:129-132)
(English and Pali)

II. Sikhism

How can we call someone evil, when all
are the creation of One?

*məndā kīs nō akhīyāī jān səbhñā sāhīb
ēk*

– from the Guru Granth Sahib (p.1238)
(English and Gurumukhi)

III. Christianity

Owe no man anything but to love one
another.

ənyōnyēm snēhīkyūgā

For he that loveth his neighbor hath
fulfilled the law.

For,

Thou shalt not kill
küllā chēyyīərūthē

Thou Shalt not steal
mōshṭīkērūthē

Thou shalt not bear false witness
kəllē sāchyəm pārāyədədā

Thou shalt not covet
mōhikkērūthē

And if there be any other commandment,
it is comprised in this word:

Thou shalt love thy neighbor as thyself.
*nīnnēpolē nīntē əyyālkārənēyūm
snēhīkēnəm*

The love of our neighbor hath no evil.
Love, therefore, is the fulfilling of the law.

The night is passed and the day is at
hand.

Let us therefore cast off the works of dark-
ness and put on the armour of light.

jēātīs

– Romans 13:8-13 (the Bible)
(English and Malayalam)

IV. Zoroastrianism

All humankind would know its own
lineage and stock;
*hamāg mardōm paywand ud tōhmag ī
xwēš dānist hē;*

never would a brother be abandoned
in love by his brother nor a sister by
her sister.

*haguriz brād ōy ī brād ud xwah ōy ī
xwah az dōstih bē nē hišt hē.*

- from the Pahlavi Rivayat (8a8)
(English and Pahlavi)

V. Hinduism

This love between us was born from the
first humans;

mōhī tōhī ādī ənt bənāī

It cannot be eradicated
əb kāsē ləgən dūrāī

as the river finds its way into the ocean
jāsē sərītā sīndh sāmāī

what is inside me flows into you.
həmārā mēn lāgā

[For the] one who sees all beings in the
Self and the Self in all beings,
[he] harbors no hatred;

To the seer,
all things become the Self.

What delusion, what sorrow can there
be
for him (the one?) who beholds such
oneness?

Are you searching for me?
mōkō kēhī ḍhūṇḍhē bāndē

I am in the next seat
My shoulder rests against yours.
mē tō tērē pās hē

The [Lord] is inside you, and also inside
me;

sāhēb ham mē sāhēb tūm mē

[just as] the bloom is hidden in the seed.
jāsē prānā bīj mē

- Isa Upanishad (verses 6-7)
and selections from the poetry of Kabir
(English and Hindi)

VI. Jainism

If the mind is sinful,
blamable,
intent on works,
acting on impulses,
producing cutting and splitting,
quarrels, faults and pains,
if it injures living beings,
if it kills creatures,
then one should not employ such a
mind in action.

*tēhāpēgārām mānām nō pēdhārījā
gāmānā.*

If the speech is sinful, blamable,
intent on works,
acting on impulses,
producing cutting and splitting,
quarrels, faults and pains,
if it injures living beings,
if it kills creatures,
then one should not utter that sinful
speech.

tēhāpēgārām vāim nō ūccārījā.

*jē yē mānē pāvāē
sāvājē
sākīrījē
ānhāyēkārē
chāyēkārē
bhāyēkārē
āhīgērānīē
pāūsīē
pārīyāvīē
bhūōvaghāīē
tēhāpēgārām mānām nō pēdhārījā
gāmānā.*

- from the Acharanga Sutra (Jain text)
(Part 3: Lecture 15)
(English and Adha Maghadi)

VII. Islam

The lamps may be different, but the
Light is the same
All religions, all this singing, one song.

I have bestowed on each one a unique
mode of worship, I have given every
one a unique form of expression.

I look not at the tongue and speech,
I look at the spirit and the inward
feeling.

Religions are many, God is one.
The lamps are different, but the Light is
the same: it comes from Beyond.

Concentrate on the essence,
Concentrate on the Light.

*Ōm shāntī shāntī shāntī
Sādhū Sādhū
Wahēgūra
Āmīn
Āmēn
Wāj Bāj*

Concentrate on the Light.

- from the poetry of Rumi
(along with affirming phrases
from other religions)

Mendelssohn Chorus makes its concert programs available in Braille for audience members who are visually impaired. Requests must be made at least one week in advance by calling Mendelssohn Chorus at 267.494.9950 or visiting our website at www.mcchorus.org.

The Performers

Mendelssohn Chorus of Philadelphia

Mendelssohn Chorus of Philadelphia has a rich and storied history as one of the nation's premiere choral ensembles and a vital part of Philadelphia's cultural environment. Founded in 1874 as an eight-voice male chorus and now in its 149th season, MCP is led by its 14th Artistic Director & Conductor Dominick DiOrio. MCP welcomes all gender identities and includes over 120 singers of all ages and backgrounds, drawing from seven counties in Pennsylvania, New Jersey, and Delaware. Many singers have degrees in music, work in musical professions, or study voice privately, and all have previous choral experience.

From its earliest days, MCP has been dedicated to artistic excellence by performing both the significant works of the past and the music of today at the highest levels. The Chorus has enjoyed a long performing relationship with the Philadelphia Orchestra, beginning with a 1904 performance of Beethoven's *Symphony No. 9* and continuing with more than 100 concert appearances. MCP's discography includes more than 20 commercial recordings (including the Grammy-nominated 1985 recording of Persichetti's *Winter Cantata*), with the latest, *Fetter & Air*, released in January 2022 on the Navona Records label.

MCP has had a long and significant commitment to commissioning new music, presenting 70 commissioned works over the past 30 years alone, including pieces by Pulitzer Prize winning composers David Lang, Jennifer Higdon and Caroline Shaw. Many of these works have entered the repertoire with multiple subsequent performances. Five have been commercially recorded, and our 2014 commission, Julia Wolfe's *Anthracite Fields*, was awarded the 2015 Pulitzer Prize in Music.

Recognizing that choral music is a living art, MCP has pushed the boundaries of traditional performances by integrating elements such as dance, choreography, videography, and audience movement into our programs to create an immersive experience. The Philadelphia Inquirer wrote about *Turbine*, a site-responsive work performed at the Philadelphia Water Works with a score by Byron Au Yong and choreography by Leah Stein, that "...it's hard to imagine that anyone walked away from *Turbine* unchanged." This imaginative programming has won MCP two ASCAP/Chorus America Awards for Adventurous Programming in 1992 and 2013. When MCP was honored to host the 2019 Chorus America Annual Conference, it welcomed the attendees with the Philadelphia premiere of Tan Dun's evocative soundscape *Water Passion According to St. Matthew*. MCP has regularly received funding from the National Endowment for the Arts, including recent grants to support Andrea Clearfield's *Beyond the Binary* and the March 2022 program *Our Story Is Not Over*.

In addition to programming our own concert season, MCP serves as a musical incubator for early career professional singers and conductors through our section leader and apprenticeship programs. MCP develops programs and activities that leverage each individual's skill set as they continue to hone their craft. Many MCP singers and conductors have gone on to major professional careers, including singers Eric Owens, Tamara Matthews and Laura Heimes.

Mendelssohn Chorus of Philadelphia

(singing in this concert)

Soprano

Julia Bokunewicz*
 Mary Bond†
 Rachel Castro-
 Diephouse
 Nyah Charles†
 Laurel Christensen
 Courtney Comar
 Lauren Darkes
 Amanda Davis†
 Anna Doyle
 Roberta Fischer
 Caroline Fitch†
 Teri Gemberling-
 Johnson†
 Lilah Gosman
 Julia Hewitt
 Elizabeth Hohweiler†
 Jina Jang*†
 Anna Juliar
 Emily Grace Kane
 Lynn Kirby
 Logan Laudenslager†
 Carolyn Linarello
 Fay Manicke
 Natalie McQuiston
 Ilene Miller
 Madeleine Moran*†
 Leila Naitove
 Lynn Petroski
 Shannon Rafferty
 Roberta Rote†
 Marie Tavianini
 Laura Temoyan
 Jessica Vega
 Kathryn Wadsworth
 Deanda Wilson†

Alto

Rachele Armstrong
 Elizabeth Beavers†
 Shahara Benson†
 Chris Chaapel†
 Erin Donovan
 Robin Eaton
 Becca Fülöp†
 Anne Gold
 Katherine Haas
 Jennifer Hay
 Sharon Kempin
 Katie Kershaw
 Deborah Laird†
 Allison Levine
 Kelsey Lewis*†
 Alexandra McFadden
 Deborah McIntosh
 Heather Mitchell†
 Madelein Moran*†
 Florence Moyer
 Mary Beth Nelson
 Margaret Oravetz
 Gina Polite
 Rebecca Rendsburg
 Sharon Rhinesmith*†
 Gabrielle Rinkus
 Julia Scott
 Jennifer Sheffield
 Maria Sisto
 Jane Uptegrove
 Samantha Will

Tenor

Andrew Beck
 Will Budreau
 Christopher Carriero
 Kyle Conner†
 Mark Davidson
 Carl Ellinwood Jr.*†

Matthew Hall†

Campbell Holder
 Frank Kanther
 Jim Light
 John H. Luttenberger, III
 Ian Martin
 Josh Matthias-Long†
 Ian Miller†
 Daniel Ojserkis
 Mark Pinzur
 Michael Robert-Smith*†
 Eric Rodriguez-Lopez
 Roy Schmidt
 Jeffrey Schwartz†
 D'quan Tyson*
 Steve Ullman
 Zach Zaitlin†

Bass

Evan Birnholz†
 Michael Carson
 Mark Cordova†
 Tyler Cudia
 Lucas DeJesus*†
 Brendan Fullam
 Jon Kochavi†
 John Kohlhas
 George Leone
 Martin Levitas
 Aaron Matthias-Long†
 Sean Martin
 Michael Moore
 Cleveland Rea
 Daniel Rosen†
 Daniel Simpson
 Erik Stenswold*†
 Thomas Sutton
 Richard Tolsma
 Alexander Varghese
 Jonathan J. Wallace

* Section Leaders

† Chamber Choir

Andrew Kotylo, keyboard continuo

Ting Ting Wong & Zach Zaitlin, rehearsal pianists

The Chamber Orchestra of Philadelphia

Beloved by audiences and praised by critics, The Chamber Orchestra of Philadelphia is a preeminent interpreter of historical masterworks as well as a champion of living composers, having commissioned over 70 new works. Headquartered in the heart of Center City, the Chamber Orchestra has enjoyed a reputation as one of Philadelphia's most endearing performing arts organizations. Our growing audiences have remarked that we are "Philadelphia's most unintimidating chamber music experience" and "one of the world's greatest chamber orchestras in our own backyard."

A founding resident company of The Kimmel Cultural Campus, The Chamber Orchestra of Philadelphia is a 33-member professional ensemble led by Music Director Dirk Brosse. A conductor and composer of international acclaim, Maestro Brosse was appointed in 2011. Brosse has conducted many top orchestras, both at home and abroad, including the London Symphony Orchestra, Los Angeles Philharmonic, and Boston Symphony. He has made more than 70 CD recordings and has collaborated with esteemed artists across the globe.

Founded in 1964 as the Concerto Soloists, The Chamber Orchestra of Philadelphia brings the intimate experience of world-class chamber music to Philadelphia — enriching the musical life of the City and region through the excellence of its musicianship, the boldness and vitality of its programming, and by cultivating the loyalty of its audiences. Throughout its venerated history, the Chamber Orchestra has performed with such acclaimed guest artists as Hillary Hahn, Jeremy Denk, Simone Dinnerstein, Mark O'Connor, Wu Man, Anthony McGill, Adele Anthony, Alison Balsom, Leila Josefowicz, Steven Isserlis, Jessye Norman, Luciano Pavarotti, Vladimir Ashkenazy, Mstislav Rostropovich, Isaac Stern, Rudolph Serkin, The Eroica Trio, and many others.

Concertmaster

Min-Young Kim

Associate

Concertmaster

Meichen Liao-Barnes

Violin 1

Xuan Yao

Shizuka Inoue

Karen Dekker

Rodolfo Leuenberger

Violin 2

Catherine Kei Fukuda

(Principal)

Natalie Rudoi DaSilva

Yoori Kim Williams

Mary Loftus

Emily Barkakati

Viola

Pamela Fay

(Principal)

Jay Chieh-Fan Yiu

Beatrice Chen

Haneul Park

Cello

Glenn Fischbach

(Principal)

Naomi Gray

Noelle Casella Grand

Bass

Mary Javian

(Principal)

Heather Miller Lardin

Flute

Chelsea Meynig

(Principal)

Kimberly Trolie

Oboe

Geoffrey Deemer

(Principal)

Evan Ocheret

Bassoon

Zachary Feingold

(Principal)

Trumpet

Eric Schweingruber

(Principal)

Kate Amrine

Nicole Migliore

Timpani

Martha Hitchins

(Principal)

Dominick DiOrio, Artistic Director & Conductor

Dominick DiOrio became the 14th Artistic Director of the Mendelssohn Chorus of Philadelphia in 2020. An imaginative and enthusiastic conductor and composer, he has won widespread acclaim for his contributions to American music. Whether leading an ensemble or crafting a new score, he brings equal passion to his work in vocal and instrumental music, and he has been recognized with The American Prizes in both Choral Composition (2014) and Choral Performance (2019, with NOTUS).

DiOrio believes that singing together brings people joy. He has conducted ensembles around the world, from the Houston Chamber Choir and Choral Arts Initiative in the USA to Allmänna Sången and Ars Veritas abroad. A strong advocate for new music, he has collaborated with many of today's leading composers including Paquito D'Rivera, Tawnie Olson, Caroline Shaw, Moira Smiley, Christopher Theofanidis, and the late Swedish composer Sven-David Sandström. Committed to diversity, inclusion, and representation in artistic programming, DiOrio proudly programs works that reflect the gender, ethnic, and racial diversity of our world and he strives to amplify the voices of composers from underrepresented populations.

His love for contemporary repertoire spans the gamut of path-breaking works from the 20th and 21st centuries, including James MacMillan's *Seven Last Words*, Steve Reich's *The Desert Music*, David Lang's *the little match girl passion*, Sofia Gubaidulina's *Sonnengesang*, and Krzysztof Penderecki's *St. Luke Passion*, which he had the honor of preparing for the composer in November of 2017. Equally at home with music of earlier eras, he has also conducted performances of Purcell's *Dido and Aeneas*, Mozart's "Great" *C Minor Mass*, Mendelssohn's *Psalm 42*, Vaughan Williams' *Five Mystical Songs*, Barber's *Knoxville: Summer of 1915*, and Bernstein's *Chichester Psalms*.

As a composer, DiOrio has been hailed for a keenly intelligent, evocative style, which shows "a *tour de force* of inventive thinking and unique colour" (*Gramophone*). His music has been praised for its "depth of vision, mastery of compositional technique, and unique style" (*The American Prize*). His over 50 published works have appeared at major venues around the world including the Sydney Opera House, Lincoln Center, and Carnegie Hall — as well as in Austria, Canada, China, Finland, Hong Kong, Ireland, South Korea, Sweden, and the UK. He writes music for singers and players of all ages and experiences, and his recent commissioning partners include the Children's Chorus of Washington, the Worcester Youth Orchestras, the Cincinnati Vocal Arts Ensemble & Cincinnati Chamber Orchestra, The Choral Arts Society of Washington, "The President's Own" United States Marine Band, and several universities including Princeton, Smith, and the Universities of Michigan, Oregon, and Illinois.

DiOrio believes in the power of education to change lives and impact our communities. In addition to his work in Philadelphia, he is also a member of the choral conducting faculty at the Indiana University Jacobs School of Music, where he



Synthia Steinman

leads the select, new music chamber chorus NOTUS. He has elevated NOTUS to national acclaim through commissions, recording projects, and invited performances at regional and national conferences of the American Choral Directors Association (ACDA). NOTUS was also one of only 24 choirs in the world selected by competitive audition to perform at the 12th World Symposium on Choral Music in Auckland, New Zealand, before it was cancelled due to the coronavirus pandemic.

DiOrio is deeply committed to strengthening the choral field by empowering others, and he recently completed a term as president-elect and president of the National Collegiate Choral Organization (2018-2021). He has also previously served as treasurer of NCCO (2014-2017), as chair of ACDA's Composition Initiatives Standing Committee (2016-2020), and as a member of the board of directors for Chorus America (2015-2018). He earned the Doctor of Musical Arts degree in conducting from the Yale School of Music, as well as the MMA and MM in conducting from Yale and the BM in composition *summa cum laude* from Ithaca College. He proudly credits his mentors Janet Galván, Simon Carrington, and Marguerite Brooks for serving as model leaders, and for making him the person that he is today.

Snehesh Nag, sitar

Snehesh Nag started learning North Indian classical music and the sitar at the age of four from his father, sitar virtuoso Pandit (Pt.) Sugato Nag, belonging to the sarod gharana of Senia Shahjahanpore. He also took lessons from Shri Pranab Naha during his early childhood. He was attached to the ITC Sangeet Research Academy (SRA) as a junior scholar from 2010 to 2015 under Guru Padma Bhushan Pandit Buddhadev Das Gupta; advanced lessons from Pt. Das Gupta continued until his passing. In addition to the style of the Senia Shahjahanpore gharana, he infuses the Imdadakhani gharana style, taught by his father, into his playing.



Furthermore, he frequently takes lessons from the sarod maestro, Pt. Prattyush Banerjee. He has also learned the tabla from tabla maestro Pt. Tanmoy Bose and has taken vocal instruction from Shri Sandeep Nag.

Snehesh has received international acclaim, having performed to learned audiences in multiple cities across India, the US, and Canada, and has performed with world renowned musicians such as Pt. Subhankar Banerjee and Pt. Abhijit Banerjee. He has been featured in various newspaper reviews; his playing has been called one that blends a lot of “emotion, surprise elements, and aesthetic touches...all streaming out of a thinking mind, far too matured for his age.” (The Hindu, 2015). He is a recipient of many awards such as the Acharya Allauddin Khan Memorial Award 2014 and the national scholarship, Ministry of Culture, Government of India.

Snehesh graduated with a MS in Music Technology from the Georgia Institute of Technology in 2020, and often engages in exploring sounds, both from his sitar and other sources, with the use of technology. He often collaborates with a

variety of musicians and plays in professional bands such as Ari and the Bualo Kings, where he enjoys discovering and improvising based on the common musical language shared between them.

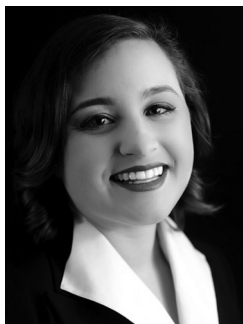
Vikram Mukherjee, tabla

Vikram Mukherjee is an aspiring tabla player based out of Philadelphia, PA. Growing up in Central Pennsylvania, Vikram first began learning tabla under Shri John Protapas. Vikram found advanced training and knowledge from his current Guru, Pt. Samir Chatterjee, with whom he has taken on the Guru Shishya Parampara. He has had other musical experiences in violin and drum-set but now is a dedicated semi-professional tabla player. Other projects and collaborations he has worked on has included being president of Pitt Sangeet, Chhandayan's Tablaphilia Ensemble, and independent collaborations with vocalists, sitar players and other musicians in PA/ NJ area. Outside of music, Vikram pursues his interest in medicine by working in research at the Children's Hospital of Philadelphia, Department of Neurology. Vikram is grateful to his girlfriend, parents and Guru to be performing today alongside the Mendelssohn Chorus of Philadelphia as well as his fellow musicians whom he shares the stage with today.



Julia Bokunewicz, soprano

Regarded for their versatility as an artist, Julia Bokunewicz (she/they/he) is in high demand for their work as a performer and educator in the greater Philadelphia region. A graduate of the music education department of the Esther Boyer College of Music and Dance at Temple University as well as having their Master's in Education from Gratz College, they are currently a voice technician with the Philadelphia Boys and Girls Choirs and Chorale and have experience within the School District of Philadelphia teaching general music, choir, and theatre to students in Kindergarten through eighth grades.



As a performer, they are currently a core member of two of Philadelphia's premiere ensembles, The Mendelssohn Chorus of Philadelphia and Vox Ama Deus, and has sung with the Princeton Singers and the Philadelphia Symphonic Chorus. Julia is involved with performance at various religious institutions, contemporary festivals and companies, and opera companies in the Philadelphia region. During the weekdays, Julia works as a fine gardener for Enliven Planters LLC. They are incredibly excited to return with the Mendelssohn Chorus of Philadelphia as an Alto Section Leader and Soloist for the 2022-2023 season!

Jina Jang, soprano

Jina Jang, soprano, studied at Hanseo University in South Korea. She studied voice with Soprano June Ae Lee in Korea and Soprano Harolyn Blackwell in USA. She won First place in the Dong-a nationwide music competition and won First place in the Seoul Philharmonic Orchestra competition. She has had various concerts as a core singer with the former Philadelphia Singers, Mendelssohn Chorus of Philadelphia and Philadelphia Symphonic Choir. She currently is music director at the First Korean United Methodist Church of Cherry Hill, NJ. She is a core singer in the Mendelssohn Chorus of Philadelphia and a professional singer for the Philadelphia Symphonic Choir and other professional groups, and is also an accompanist at FACTS in Philadelphia.



Dzianis Karpenka Photography

Madeleine Moran, soprano

Madeleine Moran is a classical vocalist and singer-songwriter based in Philadelphia. She teaches private voice, piano, and ukulele lessons virtually at Harmonic Music Studios and in person at Philly Music Factory. On Sundays, she leads the music at a family-friendly service at St. Martin-in-the-Fields Episcopal Church and also sings as a section leader at St. Paul's Episcopal Church, both in Chestnut Hill.

Formerly in Washington, DC, Madeleine sang as a professional choir member and as a cantor at the Cathedral of St. Matthew in Dupont Circle. During the holiday seasons of 2019 and 2020, Madeleine's caroling quartet, Four Calling Birds, performed at the District Wharf and various private events. Madeleine has performed her original songs and covers throughout the DMV, including venues in Adams Morgan, the District Wharf, Arlington and Tenleytown. Her debut single, "Singing to Myself," was released in February, 2019.



Madeleine has a Bachelor of Music in Composition with honors from Lawrence University's Conservatory of Music. In 2018, she was inducted into the Society of Pi Kappa Lambda and she received their composition award for her exceptional originality and skill in music composition.

Kelsey Lewis, alto

Kelsey Lewis, soprano, recently earned a dual M.M. in voice pedagogy and performance from Westminster Choir College, where she performed roles of Pamina (*Die Zauberflöte*), Silvana (Missy Mazzoli's *Flourish of Green*), scenes as title role in Janáček's *Jenůfa*, and study-covered Elisetta (*Il Matrimonio Segreto*) at Spoleto Festival USA.

She sang on Westminster Choir's most recent album, Frank Martin's *Mass for Double Choir*. Kelsey is a music teacher in central NJ and maintains a private studio for voice instruction, piano, and dramatic coaching.



Paul Sirochman Photography

Sharon Rhinesmith, alto

Mezzo-soprano Sharon Rhinesmith is a frequent performer of oratorio, opera and recital. Her solo performances include appearances with The Philadelphia Orchestra at the Mann Music Center and The Philadelphia Singers at Merkin Hall in New York. Other solo appearances include performances with The Music Group of Philadelphia, The Philadelphia Chorus, The Pennsylvania Sinfonia Orchestra/Camerata Singers, The Princeton Pro Musica and The Bach Aria Festival of New York. She has also sung major roles with the ConcertOpera Philadelphia and the Lake George (New York) Opera Festival, among many others.



As a recitalist, Ms. Rhinesmith's list of venues include the Temple University Noonday Arts Series, The Art Alliance of Philadelphia, The Philadelphia Museum of Art, The Lively Arts Series at Montgomery County Community College and the Concerts by Candlelight Series in Cape May, New Jersey. Collaborating with classical guitarist Thomas Smith, she also performed on numerous concert series including the Philadelphia Classical Guitar Society and Concerts on the Square at the Church of the Holy Trinity in Philadelphia. Sharon's professional chorus work includes The Philadelphia Symphonic Choir, Vox Amadeus and the Philadelphia Singers Chorale.

Sharon received her Bachelor and Master's of Music degrees in Voice Performance from Temple University's Esther Boyer College of Music. She is currently on the voice faculty at Settlement Music School and Temple University Music Preparatory in Philadelphia.

Carl Ellinwood Jr., tenor

Tenor Carl Ellinwood Jr. currently aserves as an Elementary Music Teacher for Audubon Public Schools in Audubon, NJ and as a Tenor Section Leader for the Holy Trinity Episcopal Church in Philadelphia. Carl recently returned from the Washington, D.C. area, where he served as an Elementary Music Teacher for St. Mary's County Public Schools, the Artistic Director of the St. Mary's Children's

Chorus, the Children's Branch of St. Mary's Choral Arts, and was the 2016 guest conductor for the St. Mary's County Elementary Honors Chorus.

Carl has performed in professional ensembles including the Washington Master Chorale, Choralis, the Washington National Cathedral, and the Old Presbyterian Meeting House in Alexandria, VA, where he also served as the Children's Choral Director. In Philadelphia, Carl has sung with Opera Philadelphia, Philadelphia Singers, and the Mendelssohn Chorus of Philadelphia, where he is a core singer. He was also a Tenor Section Leader for the Washington Memorial Chapel in Valley Forge and for St. Paul's Episcopal Church in Philadelphia, where Carl was the Tenor Soloist for Dale Adelman's *Steal Away*, performed at the Washington National Cathedral. This year, Carl will be singing with The Village Carolers, a caroling group that performs in various areas during holiday season in New Jersey, Delaware, Pennsylvania, New York, and Connecticut.



Carl received his Bachelors of Arts in Music and Bachelors of Arts in Radio/TV/ Film at Rowan University. While at Rowan, Carl was a member of the Concert Choir which performed at venues in Rome, Vatican City, Sienna, Florence, and Venice. He also played the First Priest and Armored Man in *The Magic Flute* and was part of the ensemble in *Albert Herring*. Carl received his Masters of Music Education from Marywood University where he studied voice with Ellen Rutkowski. At Marywood, Carl was a member of Campus Choir, where he was a featured soloist in Rachmaninoff's *All-Night Vigil*. He also was a soloist for Chamber Singers performing "Easter" and "The Call" from *Five Mystical Songs* by Vaughan Williams. Carl was involved in the Marywood Opera Scenes Showcase performing various roles from *Rigoletto*, *Dialogues of the Carmelites*, *La Bohème*, *The Magic Flute*, *Candide*, and *Don Pasquale*. Carl has performed the roles of Spalanzani, Cochenille, and Frantz in *The Tales of Hoffmann* at the Halifax Summer Opera Workshop in Halifax, Nova Scotia, Canada.

D'quan Tyson, tenor

D'quan Tyson, tenor, is a freelance performing and teaching artist based in Philadelphia. In 2016, he graduated with his Bachelors of Music, Vocal Performance degree from Ithaca College and has actively been pursuing outlets to express his passion for music. Recently, he has started singing with The Mendelssohn Chorus of Philadelphia, The Bearded Ladies Cabaret, Old Pine Presbyterian Church, became a roster singer with the Philadelphia Symphonic Choir, and worked with the supporting chorus for *Verdi Requiem* at Opera Philadelphia. Through Opera Philadelphia and the Kimmel Center's education programs, D'quan has had the opportunity to engage students in the same incredibly rewarding art form.



Durst Brenneiser

Lucas DeJesus, bass

Lucas DeJesus, bass, is a multidisciplinary vocalist spreading his performance focus across collaborative, operatic, choral, sacred, and new music. In addition to teaching voice for ArtSmart, a program providing free voice lessons to high school students in under-served communities, Lucas serves the non-profit as Regional Leader for Philadelphia and Chicago as well as Program Operations Assistant. Lucas actively performs with the Opera Philadelphia Chorus, the Philadelphia Symphonic Choir, Mendelssohn Chorus as a core singer, Singing City as a staff singer, Glassbrook Vocal Ensemble – a semi-professional chamber ensemble – as a founding member and Project Manager, the Chestnut Street Singers- a choral collective, and The Same Stream who in February released *Serenity – The Music of Paul Mealer*, one of three CDs to be released by the choir in 2020.



Lucas DeJesus

Erik Stenswold, bass

Erik Stenswold is a lifelong musician, singer, and the current Director of Music and Choral Activities at St. Augustine Preparatory School, and Choir Director of First Presbyterian Church in Hamilton Square. Stenswold performs extensively as a professional singer. He first appeared as a soloist at Carnegie Hall in 2017, and continues to perform with professional ensembles, most notably as a baritone in Choral Chameleon and The Mendelssohn Chorus of Philadelphia. As a conductor, Stenswold has performed with amateur and professional choral ensembles both domestically and abroad. As a composer, Stenswold has had works performed by Scape Trio, as well as church choirs, and high schools across the east coast; and he continues to write for the ensembles at St. Augustine Prep and Hamilton Square. Stenswold holds a Bachelor's Degree in Vocal Performance from Concordia College, NY, and a Master's Degree in Choral Music Education from Hunter College.



Heather Mitchell, Associate Conductor

Heather Mitchell serves as Associate Conductor and Director of Operations for the Mendelssohn Chorus of Philadelphia. She is also currently the Artistic Director of the Hopewell Valley Chorus, the Assistant Director of Choral Activities at The College of New Jersey, and the conductor of the Montclair Community Choir. As a choral singer, she has performed with many professional and notable groups that include The Bach Choir of Bethlehem, Manhattan Chorale, Coro, Tucson Chamber Artists, and the Tucson Symphony Orchestra. With a focus on unknown repertoire, Heather founded the professional choir FIVE LINES bring attention to works by major composers that have been overlooked. In the spirit of FIVE LINES, she made her Carnegie Hall debut conducting the vastly unfamiliar Schumann Requiem, Op. 148 with the Masterwork Festival Chorus and the New York City Chamber Orchestra. She was the author of "A Reconsideration of the Performance of the Chorales in J.S. Bach's *Passio secundum Johannem*, BWV 245," a featured article in the American Choral Directors Association's Choral Journal, that defines the proper performance practice of Bach's chorales. In 2006, she earned the Emerging Conductor Award from the Minnesota Chorale and has been sought out as a guest lecturer, clinician, and judge for collegiate programs and choral festivals like the Arizona Music Educators Association, All-American Music Festival, and OrlandoFest. Her teaching spans children's, collegiate, community, and professional choirs. Heather holds a Doctor of Musical Arts degree in choral and orchestral conducting from the University of Arizona and a Master of Music degree in choral conducting from Saint Cloud State University, in Minnesota. Outside of music, she is a professional photographer in the NYC metro area, an avid hiker, and tries to bake everything.



Mary Bond, John P. Leonard Conducting Apprentice

Mary Bond is delighted to return to the Mendelssohn Chorus of Philadelphia through the John P. Leonard Conducting Apprenticeship Program for the 2022-2023 Season. Mary is a second year Master's student and Teaching Assistant studying Choral Conducting at Temple University under the tutelage of Dr. Paul Rardin. Previously, Mary served as the Choral and Theatre Director at Antioch High School in Nashville, TN from 2017-2021. While in Nashville, she sang in the Nashville Symphony Chorus and was selected as alto section leader. Mary received her undergraduate degree in Music Education from Xavier University in 2016, and has served educational and leadership roles in chorus organizations such as the Cincinnati Boychoir, Poco a Poco Young Artist Training Festival, Madisonville Youth Chorus, and the Cincinnati Youth Choir.



Elizabeth Beavers, John P. Leonard Conducting Apprentice

Elizabeth Beavers is returning to Philadelphia after over eight years of choral directing in schools, the last six of which she spent in South Korea as a Fulbright Grantee and teacher at Asia Pacific International and the International School of Busan. There she made music with Korean people and students of diverse backgrounds. Over her summers, she has been chosen to conduct with Choral Chameleon in NYC, the University of Michigan Choral Conducting Symposium, and the Eastman Complete Conductor Summer Intensive. Elizabeth is a current Master's in Choral Conducting student of Dr. Paul Head's at the University of Delaware. She is also a proud graduate of the University of Maryland, where she received degrees in Vocal Performance and Music Education with a piano concentration. She is thrilled to be joining the Mendelssohn Chorus of Philadelphia as a John P. Leonard Conducting Apprentice for the 2022-2023 season.



Join us tomorrow, Sunday 10/16!

Wildflower Composers will celebrate its fifth anniversary **tomorrow** at a concert of world premieres with Quartet Iris, a new string quartet composed of members of the Philadelphia Orchestra. Join us for world premiere performances of commissioned works by four Wildflower alums, performed alongside string quartets by Gabriela Lena Frank (current Composer-in-Residence, Philadelphia Orchestra), inti figgis-vizueta, and Erin Busch.

Tickets range from \$10-25, available at the door or online (scan QR code here -->)



*Wildflower Composers Fifth Anniversary Concert
Sunday, October 16th at 3pm
Ethical Society of Philadelphia, 1906 Rittenhouse Square*

Wildflower Composers is a 501c3 nonprofit in Philadelphia that amplifies and supports female, transgender, and nonbinary composers. We are working towards creating a more equitable future for all musicians.

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MENDELSSOHN CHORUS of PHILADELPHIA

Celebrating 149 Years of Artistic Excellence and Adventurous New Music

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Dominick DiOrio
Artistic Director & Conductor

Florence T. Gardner
Executive Director

Heather Mitchell
Associate Conductor & Director of Operations

Ting Ting Wong
Collaborative Pianist

Kelly Kuwabara
Development Director

Elisabeth Galassini Oosthuizen
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Mendelssohn Chorus is grateful to the following singers for joining the chorus at the Sustaining Singer level for the 2021-2022 and/or 2022-2023 Season.

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Christopher Carriero
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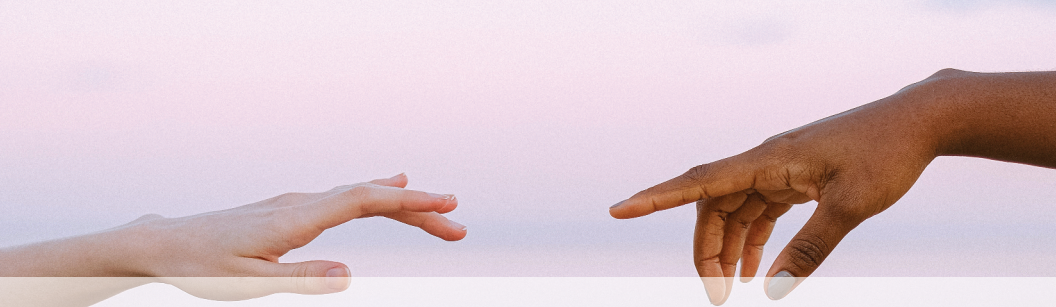
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HAND IN HAND

Mendelssohn Chorus of Philadelphia's 149th Season
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Discover the music, the artists, and the stories of
Mendelssohn Chorus of Philadelphia's 149th season.
Join us as we sing together...Hand in Hand.

THIS LOVE BETWEEN US

*"It is in your hands
to create a better world..."*

- NELSON MANDELA

J.S. Bach's *Magnificat* &
Reena Esmail's *This Love Between Us*

Featuring the Chamber Orchestra of
Philadelphia with Vikram Mukherjee, tabla,
and Snehash Nag, sitar

October 15, 2022

The Church of the Holy Trinity
Rittenhouse Square

A FEAST OF CAROLS

*"The hand expresses
what the heart already knows."*

- SAMUEL MOCKBEE

MCP's time-honored holiday tradition

Featuring Timberdale Brass, organist
Andy Kotylo, and pianist Ting Ting Wong

December 10, 2022

St. Paul's Episcopal Church
Chestnut Hill • (two performances)

WE ARE WAVES

*A Collaboration with
Commonwealth Youthchoirs*

"...but clay can be art in the right hands."

- LUPITA NYONG'O

Featuring guest artists Rollo Dilworth
& Alysia Lee, with a new commissioned
work by composer Carlos Cordero
& poet Julie Flanders

March 4, 2023

Temple Performing Arts Center
North Broad Street

A LIGHT HAS DAWNED

*"You cannot shake hands
with a clenched fist."*

- INDIRA GANDHI

Maurice Duruflé's *Requiem* &
Rex Isenberg's *Messiahs: False & True*

Featuring organist Clara Gerdes

May 6, 2023

First Presbyterian Church
Rittenhouse Square