Beginnings...
Paul Rardin, Conductor

OCTOBER 18, 2015 | 4PM

Church of the Holy Trinity, Rittenhouse Square

with Symphony in C
Ah Young Hong and Barbara Berry, Sopranos
Dear Friends,

Welcome to Beginnings, the official launch of our 142nd season of tradition, innovation, and excellence. I am delighted to have you here for my debut with this magnificent organization.

While our concert title nods toward our new artistic and executive leadership, as well as the Mozart score that remains a masterpiece despite its unfinished state, I see today’s program as an affirmation of our core values:

- Reverence for the great choral/orchestral masterworks
- Commitment to new sounds through commissions
- Celebration of the joy of community singing

We begin by “reclaiming the name” with three beautiful motets by Felix Mendelssohn; to hear the reverence and joy in these motets is to be reminded of why our ensemble is named after their composer. We continue with the world premiere performance of Kile Smith’s Agnus Dei, a compelling and gorgeous work that deserves a permanent place in the repertoire, either on its own or as the symbolic completion to the Mozart Mass in C Minor that we and Kile intended.

Mozart’s “Great” Mass must surely be the greatest wedding gift in history. Composed for Mozart’s new bride Constanze, the work captures Mozart’s devotion to his faith as well as to his new spouse: “…I found that I never prayed so fervently or confessed and took communion so devoutly as by her side….In short, we were made for each other.” The work offers us those perfect marriages in Mozart’s music: passion and refinement; reflection and celebration; intellect and emotion. Robert Shaw correctly deems every measure to be an “undeserved miracle.”

Whether this is a “beginning” or a “middle” of your Mendelssohn Club audience career, we hope there is no “ending” in sight. Welcome, and come again!

Paul Rardin
Artistic Director
Mendelssohn Club of Philadelphia  
Paul Rardin, Artistic Director

Three Psalms  ............................................................... Felix Mendelssohn

  Singet dem Herrn ein neues Lied, Op. 91 (Psalm 98) (excerpt)  
    Ryan Tibbetts, bass
  Richt mich, Gott, Op. 78, No. 2 (Psalm 43)
  Jauchzet dem Herrn, alle Welt, Op. 69, No. 2 (Psalm 100)
  Kindly hold applause until after the third psalm.

MendelSounds: Seeking Peace in Kile Smith’s Agnus Dei  
Paul Rardin and Mendelssohn Club of Philadelphia

Agnus Dei  ................................................................. Kile Smith
  First Performance

Intermission (15 minutes)

Mass in C Minor, K. 427 .............................................. W. A. Mozart

  Kyrie
  Gloria

    John Lewis, incipit soloist
    Gloria in excelsis
    Laudamus te
    Gratias
    Domine
    Qui tollis
    Quoniam
    Jesu Christe - Cum Sancto Spiritu

  Credo

    Tim Stopper, incipit soloist
    Credo in unum Deum
    Et incarnatus

  Sanctus

  Benedictus

    Ah Young Hong, soprano  Barbara Berry, soprano
    Benjamin Harbold, tenor  Jean Bernard Cerin, bass
    Paul Rardin, conductor

  Mendelssohn Club Chorus
  Symphony in C

The use of recording or photographic equipment during this concert is strictly prohibited. Please silence audible cell phones and alarms.
Mendelssohn: *Three Psalms*

Felix Mendelssohn (1809-1847) was the most celebrated musician in Europe during his lifetime, and was in great demand as a soloist, conductor and composer. A prodigy of uncommon ability, he became one of the great virtuosi of his time on both organ and piano. He came into his mature compositional style at an early age, writing masterpieces like the *Octet for Strings* at 16 and the *Overture to a Midsummer Night’s Dream* at 17. He was a proponent of absolute music, yet he created works of great expressiveness and color. At 20 he electrified Europe by mounting a critically acclaimed performance of Bach’s long-forgotten *St. Matthew Passion*, which kindled a renewed interest in Bach’s music that has lasted to this day.

In 1835 Mendelssohn accepted the position of conductor of the Leipzig Gewandhaus Orchestra. It was a dream position for him, and under his direction the orchestra became the finest and most highly regarded ensemble in Europe. He gave audiences a varied musical diet that included not only his own music but also Beethoven and Mozart, neglected music by masters like Bach and Handel, and new music by the likes of Robert Schumann and Niels Gade. He frequently performed himself but he also brought in the greatest soloists of the day.

In 1840, Frederick William IV acceded to the throne of Prussia with great plans of restoring the kingdom’s cultural and religious heritage. He tried to lure Mendelssohn from Leipzig (in neighboring Saxony) to Berlin to take charge of musical affairs. Mendelssohn felt some loyalty to the king who, as crown prince, had prevented then-Kapellmeister Gaspare Spontini from blocking production of the *St. Matthew Passion*, but he was reluctant to leave Leipzig. He eventually agreed to a trial appointment. His duties were frustratingly ill-defined, but one was to compose music for a new Lutheran liturgy that the king had created. Two of the Psalm settings in this set were written as Introits, opening choral prayers before the service. The king and clergy favored *a cappella* motets in the style of Palestrina, while Mendelssohn lobbied for orchestral music. Mendelssohn was able to sneak instruments into his setting of Psalm 98 (*Singet dem Herrn ein neues Lied*), written for the New Year’s Day service in 1844. It opens with an *a cappella* double chorus, but he works the orchestra in when the text proclaims “sing to the Lord with the psaltery and trumpets and horns.” His *a cappella* setting of Psalm 43 (*Richte mich, Gott*) dates from about the same time. The last verse of Psalm 43 duplicates the text of a verse from Psalm 42, which Mendelssohn had set in 1837, and he re-uses that earlier setting to close the work. The setting of Psalm 100 (*Jauchzet dem Herrn, alle Welt*) comes from three motets he composed in 1847 for the Anglican worship service. Those three motets were the last choral works that Mendelssohn completed before his untimely death at age 38.
What to Listen For

*Singet dem Herrn ein neues Lied* bursts forth with an uplifting solo melody that is quickly welcomed by the eight-part chorus, which soon after divides into two halves in order to lob God’s praises back and forth.

In *Richte mich, Gott*, the opening tune is foreboding and urgent, presented in the men’s voices and commented on by the treble chorus; a dance-like version of the tune in 3/8 time anxiously anticipates “going to the altar of God,” before yielding to a majestic, Lutheran-feeling hymn tune punctuated by encouragement to “hope in God.”

The musical praise in the lesser-known *Jauchzet dem Herrn, alle Welt* is more reflective, and includes a well developed near-fugue (a kind of musical “chase” with a single melody passed between all voice parts) introduced by the tenors; a calming setting of the Lord’s “graciousness;” and a luminous “amen” that rises to the musical heavens.

Smith: *Agnus Dei*

Mendelssohn Club has turned to composer Kile Smith to continue its tradition of commissioning an *Agnus Dei* to be paired with Mozart’s unfinished Mass in C Minor. An enormously versatile composer who writes in all genres, Smith is probably best known for his vocal and choral music. Even his purely orchestral music, like the recently premiered cello concerto *And Seeing the Multitudes*, often has a textual inspiration. He has received commissions from such diverse organizations and artists as The Crossing, the Pennsylvania Girlchoir, Lyric Fest, Piffaro, Orchestra 2001, the Helena Symphony, violinist David Kim, hornist Jennifer Montone and organist Alan Morrison. He is currently composer-in-residence for Lyric Fest, the Helena Symphony, and the Church of the Holy Trinity on Rittenhouse Square.

The composer has provided the following notes for his *Agnus Dei*:

“For his first concert as the new Artistic Director of the Mendelssohn Club of Philadelphia, Paul Rardin asked me to compose an *Agnus Dei*. The Mozart Mass in C Minor would also be performed on this concert, as well as Mendelssohn’s *Psalm 43*, *Psalm 98*, and *Psalm 100*. My composition was to complement Mozart’s *Mass*, one of his last works and which he left unfinished without an *Agnus Dei*.

“Over the years composers have taken on this daunting task, swiftly voicing their assurance that they were not intending to “complete” Mozart’s work in any way. I follow in their steps. Nevertheless I was surprised by how much of Mozart’s spirit, as dimly realized by me, came into play.

“I do not possess the desire to copy another’s style, but have found that summoning a sense of a *Zeitgeist* is intriguing. I have done that in my *Vespers* (Lutheran Renaissance), *The Nobility of Women* (Baroque), and other works
in whole or in part. Felix Mendelssohn did this very thing in his *Reformation Symphony*. For me, I find that certain aspects of an era or a composer suggest themselves, I’m sure in no exhaustive or even reasonable way, and that the piece comes together around those aspects.

“So there are features of the Classical style in this *Agnus Dei*. I treated the forces as efficiently as possible, as I admire that greatly in Mozart. The rhythms are simple, the harmonies and textures change slowly, lines are relatively spare, and except in one place for the choral basses, the voices are never divided. I have aimed for lyricism in everything. Also, I took Paul Rardin’s excellent suggestion to highlight the flute/oboe/bassoon trio that Mozart used in his “Et incarnatus” movement.

“But as always, the text demands its way. The music that occurred to me seemed at first to be a very un-*Agnus Dei* kind of *Agnus Dei*, so many of which settings are, and perhaps ought to be, sweet. But this *Agnus Dei* took its cue from *peccata*. The contemplation of sin, and something of its harrowing, hovers over everything, before *pacem* may enter.”

**What to Listen For**

A compelling “completion” to the Mozart C Minor Mass, Smith’s new work is at once pleading and reassuring, much like the text to which it is set. The orchestra’s powerful opening four-chord “emblem,” to recur several times in instruments and voices alike, seems to capture this duality immediately: If these chords had names, they might be “outcry – plea – hope – doubt.” A plaintive oboe solo follows, soaring over rising violins that both soothe and search. The choir’s imitation of this oboe line floats gloriously before shifting to its own outcry of the emblem. An elaborate middle section, in which the basses introduce and the other parts imitate an earlier theme, is similar in spirit to the counterpoint heard throughout the Mozart. The piece alternates between the two poles of “*peccata*” (sin) and “*miserere*” (have mercy), before a deft change of key ushers us into the final section, in which “*pacem*” (peace), while never fully assured until the final measures, is much closer at hand, thanks to warmer harmonies and a reassuring heartbeat in the timpani.

**Mozart: Mass in C Minor**

Mozart composed the Mass in C Minor in 1782, but the story of the *Mass* actually goes back to 1777, when the 21-year old Mozart resigned his position in Salzburg and began a search for a more congenial situation. In Mannheim, he stayed with the Webers, a family of musicians related to the composer Carl Maria von Weber, and promptly fell in love with the 17-year old Aloysia, a talented soprano. But when he wrote his father Leopold about his plans to propose, Leopold quickly forbade the union, and Mozart left Mannheim soon thereafter. Mozart’s search for a position proved fruitless and he was returning to Salzburg and the Archbishop’s employ when he encountered Aloysia again. She treated him coolly and rejected a hasty proposal. She now had a professional engagement in Munich and soon married actor Joseph Lange. Mozart returned to Salzburg dejected, and took up his new duties as organist and composer with less than enthusiasm.
In 1780, Mozart accepted a commission for an opera in Munich, and with the Archbishop’s permission traveled there to compose and stage a production of *Idomeneo*, which proved a great success. Mozart became convinced that opera was his true calling, and began looking for an opportunity to leave his position in Salzburg. He overstayed his leave in Munich until he was ordered to join the Archbishop’s household in Vienna. Immediately Mozart and his employer were at loggerheads. Mozart would contrive to arrive late to concerts, entering by the front door and mingling with the guests, much to the Archbishop’s annoyance. Mozart tried to arrange his own private concerts with the Viennese nobility, which the Archbishop forbade. Mozart repeatedly tried to deliver a letter of resignation but was rebuffed by the Archbishop’s secretary, Count Arco, under private instructions from Leopold. The last rebuff became heated and Arco literally booted Mozart from the room, which Mozart seized upon as an excuse to leave his position for good.

Mozart again took up lodging with the Webers, who had followed Aloysia to Vienna when she accepted a position at the National Theater. He immediately fixed his attentions on her younger sister Constanze, and they became engaged in December, 1781. In an attempt to placate Leopold, who still distrusted the Webers, his letters paint Constanze as sweet, industrious, quiet, thrifty and modest, and the now-married Aloysia as false and malicious. Leopold remained skeptical, and refused to give his blessing to the marriage, which took place in August, 1782. Still trying to placate his father, Mozart wrote of his intention to bring Constanze to Salzburg, along with a half-finished Mass he had written for her as a sort of pre-nuptial vow. The introduction was delayed first by Constanze’s pregnancy and then the sudden death of their six-week old son. They finally arrived in Salzburg in October, 1783. The Mass was performed as part of a service at St. Peter’s Church, outside the Archbishop’s jurisdiction, and Constanze took one of the soprano solo parts. There is no record of how Mozart supplied the missing sections (the last half of the *Credo* and the *Agnus Dei*) or which part Constanze sang. When they returned to Vienna, Mozart set aside the Mass for good, although he did recycle some of the music in his cantata *Davidde penitente*.

The Mass in C Minor is set for two sopranos, tenor, bass and orchestra. It is a cantata mass, with the long prayers like the *Gloria* and *Credo* divided into smaller arias, ensembles and choruses, a style that was already passé in 1782 but which allowed the solo voices to be showcased. It is a monumental work which, if completed, would have rivaled Bach’s B minor Mass in scale. While the music shows the influence of both Bach and Handel, the Mass is pure Mozart. He tosses off complex fugues and counterpoint with nonchalant ease. There is an operatic quality to the music, with its dramatic settings and soaring, aria-like soprano solos. Above all, the Mass is suffused with Mozart’s exquisite melodies and intricate harmonic structures. Even unfinished, the Mass in C Minor stands as a masterpiece in the world of sacred composition.
What to Listen For

Mozart’s devotion to God and to his new bride Constanze is evident immediately in this piece; his claim never to have prayed “so fervently [and] confessed so devoutly as by her side” is substantiated in the opening Kyrie, in which a lamenting, profound and elaborate Baroque-influenced double fugue (two melodies sounding simultaneously, shared between all voice parts) wraps itself around a charming aria for solo soprano.

In keeping with tradition, the Gloria text is divided into multiple movements. *Gloria in excelsis* brings the expected pomp and rejoicing, with trumpets, timpani, and a chorus eager to offer fanfares of its own in between delicate, descending settings of “et in terra pax” (and on earth peace.) *Laudamus te* is a joyous soprano solo, reminiscent of the well-known solo cantata *Exsultate, jubilate*, and features playful woodwinds and strings. *Gratias* returns a sense of Baroque majesty and weight, with five-part chorus declaring awe before the Lord over angular, anxious strings. *Domine Deus* is a showpiece for two soprano soloists highlighted by virtuosic leaps from extreme lows to extreme highs in playful alternation. *Qui tollis* is the first of two double-choir movements, allowing the plea to “take away the sins of the world” to echo from chorus to chorus; listen for one of the Mass’s most stunning effects, a *subito piano* (suddenly soft) on the word “mundi,” thankfully presented three full times, each seemingly more miraculous than the one before. *Quoniam* offers a sunnier aspect, with a solo trio alternating a declamatory opening statement with florid, virtuosic melismas (many-noted melodies over single syllables). A brief, choral *Jesu Christe* is followed by an elaborate fugue in which Mozart shows his absolute mastery of counterpoint (multiple melodies sounding simultaneously) by presenting the opening bass tune in many combinations and permutations, including stretto (parts “interrupt” each other with the theme) and inversion (turning the theme upside down).

The lone surviving movements of the Credo are *Credo* and *Et incarnatus est*. *Credo* is a jaunty overture in which the chorus merely comments on a playful competition between galloping unison strings and fanfaring woodwinds, pausing only for a luminous setting of the word “invisibilium” descending through the chorus. *Et incarnatus est* is the most exalted music of the mass, and the most distinctive, scored for soprano soloist and orchestra highlighted by a woodwind trio of flute, oboe, and bassoon. Truly a quadruple concerto in disguise, the movement’s written-out cadenza (a featured “solo,” here written for interlocking voice and three instruments) stands as the work’s most miraculous feature.

*Sanctus* is predictably majestic, setting eight-part chorus over slowly bubbling strings and fanfaring woodwinds and brass, before giving way to another double fugue for *Osanna*, this one quick and joyous. *Benedictus* is the lone movement to feature all four soloists, and like several others owes its musical contours to the Baroque. It yields to a too-brief recurrence of *Osanna*, the most overt reminder that this masterwork, like many others, remained unfinished.

– Paul Rardin & Michael Moore
**THE TEXTS**

**Mendelssohn: Psalm 98 (Singet dem Herrn)**

Sing to the Lord a new song, for he has done wonders.
He has won victory with his right hand and with his holy arm.

**Mendelssohn: Psalm 43 (Richte mich, Gott)**

Judge me, God, and uphold my cause against ungodly people, and save me from false and wicked men. For you are God of my strength; why do you cast me off? Why do you let me walk in sorrow while my enemy oppresses me? Send your light and your truth, that they may lead me to your holy mountain, and to your dwelling, that I might go in to the altar of God, to God who is my joy and delight, and give you thanks with the harp, O God, my God!

**Mendelssohn: Psalm 100 (Jauchzet dem Herrn, alle Welt)**

Rejoice in the Lord, all the earth.
Serve the Lord with joy, and come into his presence with exultation.

He is God, our Lord.
He made us, and not we ourselves, to be his people, the sheep of his pasture.

Enter his gates with thanks, and his courts with praise.
Thank him, and praise his name.
For the Lord is kind, and his mercy and truth rule forever, his mercy and truth endure forever and evermore.

Glory be to the Father and the Son and the Holy Spirit.
As it was in the beginning is now and forever, for all eternity.
Amen.
Smith: Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, you who take away the sins of the world, have mercy on us.
Lamb of God, you who take away the sins of the world, have mercy on us.
Lamb of God, you who take away the sins of the world, grant us peace.

Mozart: Mass in C Minor

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria

Gloria in excelsis

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.

Glory to God in the highest, and peace on earth to men of good will.

Laudamus te

Laudamus te, benedicimus te, adoramus te, glorificamus te.

We praise you, we bless you, we worship you, we glorify you.

Gratias

Gratias agimus tibi propter magnam gloriam tuam.

We give you thanks for your great glory.

Domine

Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Lord God, heavenly king, God the father almighty.
Lord Jesus Christ, only begotten son.
Lord God, lamb of God, son of the father.

Qui tollis

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

You who take away the sins of the world, have mercy on us.
You who take away the sins of the world, receive our prayer.
You who sit at the right hand of the father, have mercy on us.

Quoniam

Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus,

For you alone are holy, you alone are the Lord,
you alone are the most high,

Jesu Christe - Cum Sancto Spiritu

Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris, amen.

Jesus Christ.
With the Holy Spirit, in the glory of God the father, amen.
Credo
Credo in unum Deum
I believe in one God, the Father
omnipotenter,
almighty,
creator of heaven and earth,
factorem cœli et terræ,
of all things seen and unseen.
visibility omnium et invisibilium.
Et in unum Dominum, Jesum Christum,
And in one Lord, Jesus Christ,
Filium Dei unigenitum.
only begotten Son of the Father.
Et ex Patre natum ante omnia sæcula.
Born of the Father before the world was
Deum de Deo, lumen de lumine,
made.
Deum vero de Deo vero.
God of God, light of light,
Genitum, non factum, consubstantialem
True God of true God.
Patri,
begotten, not made, of one being with
per quem omnia facta sunt.
the Father,
Qui propter nos homines et propter nostram
by whom all things were made.
salutem
Who for us men and for our salvation
descendit de cœlis.
came down from heaven.

Et incarnatus est

Et incarnatus est de Spiritu Sancto ex Maria
And was conceived by the Holy Spirit of
virgue:
the Virgin Mary
Et homo factus est.
and became man.

Sanctus
Sanctus, sanctus, sanctus, Dominus Deus
Holy, holy, holy, Lord God of hosts.
Sabaoth,
Heaven and earth are full of your glory.
Pleni sunt cœli et terra gloria tua.
Hosanna in the highest.
Hosanna in excelsis.

Benedictus
Benedictus qui venit in nomine Domini.
Blessed is he who comes in the name of
Hosanna in excelsis.
the Lord.
Hosanna in the highest.

Mendelssohn Club 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 Club at 215.735.9922 or visiting our website at www.mcchorus.org.
Mendelssohn Club of Philadelphia, one of America’s longest-standing musical ensembles, is performing its 142nd season, and its inaugural season with its 13th Artistic Director, Paul Rardin. Since its founding in 1874, the chorus has carried on a rich tradition of performing the great works of the choral canon while also premiering, performing, and commissioning new choral works at the highest artistic level. The chorus has performed under the batons of world famous conductors such as Sergei Rachmaninoff, Eugene Ormandy, Claudio Abbado, Zubin Mehta, Mstislav Rostropovich, and Riccardo Muti, and has maintained a performing relationship with the Philadelphia Orchestra since its inception.

In its early history, Mendelssohn Club gave the Philadelphia premiere of Brahms’ Ein Deutsches Requiem, American premieres of Mahler’s Symphony No. 8 and Walton’s Belshazzar’s Feast, and the first performance outside of the USSR of Shostakovich’s Symphony No. 13. These works, many of which are now considered some of the greatest choral works ever written, were new and sometimes experimental at the time of their premieres. Mendelssohn Club continues this tradition today through commissions from luminaries such as Alberto Ginastera, Alice Parker, and Jennifer Higdon.

Mendelssohn Club has commissioned more than 55 works since 1990, and is known throughout the nation as a leader in advancing the field of choral music. Recognition for this dedication, as well as our commitment to artistic excellence, is seen through a Grammy nomination for the 1985 recording of Persichetti’s Winter Cantata, Mendelssohn Club receiving the 2013 ASCAP / Chorus America Award for Adventurous Programming, and our 2014 commission, Julia Wolfe’s Anthracite Fields, receiving the 2015 Pulitzer Prize in Music.

In its more recent history, Mendelssohn Club has deepened its mission to take artistic risks that challenge both singers and audiences through commissioning new works that include cross-genre performance. Recent commissions such as David Lang’s battle hymns, Julia Wolfe’s Anthracite Fields, and Byron Au Yong’s TURBINE integrate artistic elements such as dance, ensemble choreography, projections, and even audience movement into our performances to create a fully immersive experience for our audience members.
Paul Rardin, Artistic Director

Paul Rardin is the thirteenth Artistic Director of Mendelssohn Club of Philadelphia. He is also Elaine Brown Chair of Choral Music at Temple University, where he conducts the Concert Choir, teaches graduate conducting, and oversees the seven-choir program at Temple’s Boyer College of Music and Dance. Rardin previously taught at the University of Michigan and Towson University, where his choirs appeared with the Kirov Orchestra of the Mariinsky Theatre, Baltimore Symphony Orchestra, and Baltimore Choral Arts Society. Under his direction the University of Michigan Men’s Glee Club performed at the 2010 American Choral Directors Central Division Convention. In 2015 the Temple University Concert Choir performed with the Philadelphia Orchestra in Bernstein’s MASS under the direction of Yannick Nézet-Séguin.

Rardin has served as a guest conductor for all-state choirs in fifteen states, for divisional honor choirs for the ACDA and Music Educators National Conference, and for Manhattan Concert Productions at Lincoln Center. He has presented clinics for state, regional, and national conferences of the American Choral Directors Association. His engagements for 2015-2016 include conducting the Temple University Concert Choir in conference presentations for the National Collegiate Choral Organization and ACDA Eastern Division; guest conducting the Ohio All-State chorus and PMEA District 12 chorus; and guest conducting at Carnegie Hall with Manhattan Concert Productions.

Rardin is a graduate of Williams College and the University of Michigan, where he received the M.M. in composition and the D.M.A. in conducting. He has studied conducting with Theodore Morrison, Jerry Blackstone, and Gustav Meier, and composition with Leslie Bassett, George Wilson, and Robert Suderburg. He has also participated in conducting master classes with Helmuth Rilling, Charles Bruffy, and Dale Warland. His arrangements of spirituals and folk songs are published by Santa Barbara Music Publishing, and his articles, many on the topic of contemporary music, have appeared in the ACDA publications Choral Journal, Troubadour, Resound, and Bel Canto. Rardin lives in suburban Philadelphia with his wife, Sandy.

Ah Young Hong, soprano

Renowned for her artistic versatility, soprano Ah Young Hong has interpreted a vast array of repertoire, ranging from the music of Bach and Monteverdi to the songs of Poulenc and Shostakovich to the works of some of the 21st century’s most prominent composers.

In 2014, Ms. Hong gave a critically acclaimed performance in the world premiere of Michael Hersch’s monodrama On the Threshold of Winter at Brooklyn Academy of Music, Fishman Space with the NUNC Ensemble led by artistic director Miranda Cuckson and conductor Tito Muñoz. Other op-
eratic performances include the title role in Monteverdi’s *L’incoronazione di Poppea*, Morgana in Handel’s *Alcina*, Gilda in Verdi’s *Rigoletto*, Fortuna and Minerva in Monteverdi’s *Il ritorno d’Ulisse in patria*, and Asteria in Handel’s *Tamerlano*. She has also appeared with Opera Lafayette in Rebel and Françoeur’s *Zélindor, roi des Sylphes* at the Rose Theater in Lincoln Center and as La Musique in Charpentier’s *Les Arts Florissants* at the Kennedy Center.

In demand as a concert and chamber soloist, Ms. Hong has performed with Wiener KammerOrchester, Miami Symphony Orchestra, The Baltimore Symphony Orchestra, Concert Artists of Baltimore, and Tempesta di Mare, amongst others. In 2015, as a guest artist with Network for New Music, she performed the world premiere of *a breath upwards* by Michael Hersch. Performances in the 2015-2016 season include Hersch’s *On the Threshold of Winter* at Peabody Institute of the Johns Hopkins University and at The Blair School of Music at Vanderbilt University; the world premiere of *Symphony 1* by Daniel McCarter with Bay-Atlantic Symphony in commemoration of *Kristallnacht*; Poulenc’s *Gloria* with the Phoenix Symphony and Charleston Symphony Orchestras; and a concert of works by Milton Babbitt and his students with Network for New Music.

Ms. Hong recorded the American premiere of Johann Sebastian Bach’s *Alles mit Gott und nichts ohn’ ihn*, BWV 1127, for National Public Radio’s *Performance Today*. Other recordings include the world premiere of Rebel and Françoeur’s *Zélindor, roi des Sylphes* (Naxos), Pergolesi’s *Stabat Mater* (Peter Lee Music), and *Sentirete una Canzonetta* (Harmonious Blacksmith). Ms. Hong is currently a member of the voice faculty at the Peabody Conservatory of The Johns Hopkins University.

**Barbara Berry, soprano**

Soprano Barbara Berry’s career in opera and oratorio has spanned two continents. After receiving a degree in vocal performance at the University of Colorado, Barbara performed as soloist in concert at the Aspen Music Festival in Colorado and at the American Institute of Musical Studies in Graz, Austria.

Ms. Berry accepted a position as the lead lyric soprano in Germany with the Trier Opera, from which she traveled as a guest soprano to various German opera houses throughout Germany. She has appeared in a number of leading roles to great critical acclaim, including Konstanze in Mozart’s *Die Entführung aus dem Serail*, Pamina in *Die Zauberflöte*, Gilda in Verdi’s *Rigoletto*, Musetta in Puccini’s *La Bohème*, Gretel in Humperdinck’s *Hansel und Gretel*, Susanna in Hindemith’s *Sancta Susanna*, Ms. Jessel in Britten’s *The Turn of the Screw*, Monica in Menotti’s *The Medium*, Baby Doe in Douglas Moore’s *The Ballad of Baby Doe* and Elsalil in Jan Meyerowitz’s *Die Winterballade*. 
After returning to the United States Ms. Berry has sung with The Lyric Opera Theatre of New York, as soprano soloist in Mozart’s *Requiem* with the Polish National Orchestra and in James Primosch’s *Ariel Songs* with the Network for New Music, and has made numerous solo appearances with The Mendelssohn Club Chorus and the Chamber Orchestra of Philadelphia. She was the featured soloist with Jubilate Deo Chorale and Orchestra at the Kimmel Center, soloist with the Wyoming Symphony Orchestra at The Indian Paintbrush Festival in Bighorn, Wyoming, and soloist with the Philadelphia Virtuosi Chamber Orchestra.

**Benjamin Harbold, tenor**

Mr. Harbold is pleased to be joining the Mendelssohn Club of Philadelphia once more. Having been heard with the group most recently as the tenor soloist for the Vierne *Messe Solennelle* during their 2012-2013 season, Mr. Harbold is excited to be rejoining the ensemble for this inaugural performance under the baton of Maestro Rardin. A well-regarded tenor with performances throughout the US and abroad – including appearances with Opera Philadelphia, The Philadelphia Singers, The Washington Chorus, Choral Arts Philadelphia, and at the Festival dei Due Mondi in Spoleto, Italy – Mr. Harbold now devotes the majority of his time to fundraising and advancement efforts for the arts. However, in parallel with his current duties as Development Director for the Philadelphia-based ensemble The Crossing, Mr. Harbold is fortunate to enjoy various performance opportunities throughout the year and is delighted to be adding Mozart’s *Great Mass in C Minor* to his résumé of more than 30 operas, numerous oratorios and cantatas, and countless sacred and secular works.

**Jean Bernard Cerin, bass**

Jean Bernard Cerin has charmed audiences throughout the United States, France, Austria and his native Haiti. An avid recitalist and concert singer, this season Jean Bernard returns to the Philadelphia Bach Festival in performances of Bach’s *Mass in F* with Choral Arts Society of Philadelphia and makes his debut with early music ensembles Piffaro and Tempesta di Mare in a program of early German Baroque music. Jean Bernard is a member of piano vocal tour de force, Duo 1717, based in Ann Arbor Michigan. He is delighted to return to the Mendelssohn club having sung the roles of Peter, Pilate, and the High
Priest in Mendelssohn’s edition of J.S. Bach’s *St. Matthew’s Passion* and featured solos in Byron Au Yong’s *Turbine* for moving choir and dance troupe last season. 2014–2015 also saw performances as bass soloist in Ted Hearne’s *Katrina Ballads* with the X Trigger Ensemble in New Jersey and Bach’s *Cantata XXI* and Handel’s *Messiah* with the Choral Arts Society of Philadelphia. Past seasons have featured recitals at the Symphony Hall in Detroit, the Kennedy Center in Washington D.C., and a performance at Carnegie Hall as part of the Marilyn Horne Song Continues Festival. Equally at home on the operatic stage, Jean Bernard has given life to Mozart’s Papageno in *The Magic Flute* and the title role in *Don Giovanni* among many others. Jean Bernard completed doctoral studies at the University of Michigan. His dissertation explored new forms of audience engagement in the recital format through narrative, staging, unusual instrumentation, and multimedia.
Symphony in C

Symphony in C, formerly The Haddonfield Symphony, is one of three professional training orchestras in the United States. Under the musical direction of Stilian Kirov, Symphony in C prepares musicians and conductors who are on the cusp of world-class careers through concert, educational outreach and professional development programs. Founded in 1954 as a community orchestra, the Symphony began providing training and performance opportunities to young professional musicians with the establishment of its Professional Development Internship program in 1984, and soon incorporated the Assistant Conductor position into the program, the first position of its kind in the United States to identify rising stars in the conducting field. The first holder of this position was Alan Gilbert, now Music Director of the New York Philharmonic. During his tenure, the Symphony appointed their first Composer-In-Residence, Daniel Dorff, and continued its commitment to new American music by initiating its Young Composers’ Competition.

Daniel Hege served as Music Director from 1997-2000 and Rossen Milanov, who had previously served as Assistant Conductor under Alan Gilbert served as Music Director from 2000-2015. The program serves musicians from prestigious universities and conservatories throughout the Mid-Atlantic region including The Curtis Institute of Music, Temple University, The Juilliard School, Manhattan School of Music, Princeton University, Rowan University, The Peabody Conservatory of Johns Hopkins University, and Rutgers University. Alumni of the program now hold positions with major orchestras worldwide including The Philadelphia Orchestra, The Cleveland Orchestra, New York Philharmonic, Chicago Symphony Orchestra, Seattle Symphony, Royal Stockholm Philharmonic, and the Detroit Symphony Orchestra.

Violin I
- Hannah Ji
  *Concertmaster*
- Simon Michal
  + *Associate Concertmaster*
- Xuan Yao
- Sissi Yuqing Zhang
- Avi Nagin
- Mike Sha

Violin II
- Zoe Martin-Doike
  + *Principal*
- Natalie Rudoi
  + *Associate Principal*
- Alexandros Petrin
- Reina Inui
- Nicholas Pappone
- Rhiannon Banerdt

Viola
- Yumi Oshima
  + *Principal*
- Caeli Smith
  + *Associate Principal*

Adelya Shagidullina
- *Principal*
- Jiali Li

Violoncello
- Talya Buckbinder
  + *Principal*
- Victoria de la Cruz
  + *Associate Principal*
- Julia Morelli

Bass
- Michael Chiariello
  + *Principal*
- Tim Ressler

Flute
- Catherine Gregory
  + *Principal*

Oboe
- Alexandra von der Embse
  + *Principal*
- Jocelyn Moore

Bassoon
- Victoria Olson
  + *Principal*
- Leanne Currie

Horn
- Roy Femenella
  + *Principal*
- Ryan Stewart

Trumpet
- Paul Fluter
  + *Principal*
- Evan Honse

Trombone
- Amanda Hudson
  + *Principal*
- Justin Moore
- Barry McCommon
  + *Bass Trombone*

Timpani
- Zachary Crystal
  + *Principal*
Mendelssohn Club Chorus

**Soprano**
- Joan Dwyer Aspan
- Elizabeth Benjamin
- Lillie Ann Claitt
- Lauren Eliza Darakes
- Jean Dowdall
- Roberta Fischer
- Maria V. Fox
- Teri Gemberling-Johnson
- Olesia Gordynsky
- Elizabeth Hohwieler
- Erika Holland*
- Anna Juliar
- Juliana Kelley
- Carolyn Linarello
- Marlee Madora
- Tatyana Mykhaylova
- Gabrielle Rinkus
- Roberta L. Rote
- Julia Richie Sammin
- Margaret C. Satell
- Linda A. Shashoua
- Kathryn Wadsworth
- Emily Westlake
- Samantha Winter
- Lori M. Wolf
- Laura M. Yavru-Sakuk

**Alto**
- Brenda B. Bary
- Amanda Bauman
- Jennifer Beattie*
- Shahara M. Benson
- Robin Bier*
- Linda D. Carpenter
- Christine Chaapel
- Robin Eaton
- Ellie Elkinton

**Tenor**
- Emily Ballentine Erb
- Carol Everett
- Sara Gao
- Karen H. Gildea
- Anne F. Gold
- Katherine Haas
- Becky Hallam
- Jennifer Hay
- Amber Nicole Johnson
- Bobbie Konover
- Deborah L. Laird
- Susan M. Lin
- Liza Liveright
- Karen Mercer
- Florence Moyer
- Maggie Nice*
- Margaret Oravetz
- Jennifer Sheffield
- Maria Sisto
- Jean L. Sugars
- Emily Sung
- Becky Test
- Jane Uptegrove

**Bass**
- Daniel S. Ojserkis
- Mark Pinzur
- Nathanael Russell
- Roy Schmidt
- Joseph Scholl
- Regis William Wagner, IV

- David G. Alpern
- Steve Barsky
- Evan Birnholz
- Jean Bernard Cerin*
- Tyler Cudia
- Lucas DeJesus*
- Tom Elkinton
- Timothy Erdmann
- Craig D. Frey
- Brendan Fullam
- Donald Gilchrist
- Steven Glasser
- Eric Holmes
- Jon Kochavi
- John C. Kohlhas
- Changho Lee*
- Carl Wilkinson Levy
- Martin Levitas
- Nick Marini
- Michael Moore
- Peter C. Phillips
- Bob Ranando
- Cleveland Rea
- Daniel Rosen
- Joel Sheffield
- Tim Stopper*
- Thomas D. Sutton
- Ryan Tibbetts*
- Richard J. Tolsma
- Austen Wilson

* Core singers
Staff
Paul Rardin  
*Artistic Director*

Ryan Tibbetts  
*Assistant Conductor*

Donald St. Pierre  
*Rehearsal Accompanist*

Amanda Schkeeper  
*Executive Director*

Jessica Wolford  
*Production Manager*

Sharon Torello  
*Marketing Manager and Photography*

Michael Stiles  
*Development Associate and Executive Assistant*

Rebecca Thornburgh  
*Amanda Schkeeper  
*ex officio*

Caroline H. West  

*Honorary Advisory Council*
George G. Smith III
Sally Williams

*Conducting Apprentice*
Emily Sung

*Chorus Management Council*
Carolyn Linarello  
*Chorus President*
Mark Pinzur  
*Vice-President*
Elizabeth Benjamin  
*Secretary*
Martin Levitas  
*Singer Delegate*
Frank Cassel  
Kyle Conner  
Robin Eaton  
Nathan Russell

*Program Editor*
Michael Moore

*Braille Programs*
John H. Luttenberger, III

*Personnel Manager*
Bobbie Konover

*Music Librarians*
Carolyn Linarello  
Sallie van Merkensteijn

*Designer*
John Kohlhas

Mendelssohn Club of Philadelphia
PO Box 59522, Philadelphia, PA 19102
215.735.9922

www.mcchorus.org
Mendelssohn Club thanks the following organizations, foundations and individuals whose generous support made the 2014-2015 season a success. (Gifts received between July 1, 2014 and June 30, 2015).

### Institutional Giving

- Aaron Copland Fund for Music
- The Archie W. and Grace Berry Foundation
- Chorus America
- Citizens for the Arts
- Cleveland H. Dodge Foundation
- The George G. & Elizabeth G. Smith Foundation
- Grainger Matching Gifts Program
- Merck Foundation
- Pennsylvania Council on the Arts
- Pew Center for Arts & Heritage
- Philadelphia Cultural Fund
- William Penn Foundation

### Maestro’s Society

- **Platinum Patron ($10,000+)**
  - Aaron Copland Fund for Music
  - The Archie W. and Grace Berry Foundation
  - Chorus America
  - Citizens for the Arts
  - Cleveland H. Dodge Foundation
  - The George G. & Elizabeth G. Smith Foundation

### Gold Patron ($5,000-$9,999)

- Carol and Steve Spinelli
- Jean L. Sugars
- Rebecca McKillip
- Thornburgh & David
- Beth Vaccaro & Landon Jones
- Sallie Van Merkensteijn

### Silver Patron ($2,500-$4,999)

- Michael Schaedle & Maria Sisto
- Caroline West & Jonathan Sprague
- Janet Wilson Smith

### Bronze Patron ($1,000-$2,499)

- Dr. Joshua Atkins & Priscilla Lo
- Steve Barsky and Rebecca Test
- Judy Borie
- Jeffrey Cornelius
- Ann Marie Dimino
- Florence Gardner
- Don & Dorie Gilchrist
- Alan Harler and Charles Kalick
- John & Jenifer Kohlhas
- Bobbie Konover
- Martin Levitas & Roberta Rote
- Margaret C. Satell

### Virtuoso ($250-$499)

- Kendra Ajuba
- Thomas Moore and Richard Bost
- Anthony P. Checchia
- Alvin & Lillie Claitt
- Frank Cassel & Chris Clyde
- Jeffrey Gelles & Sharon Gornstein
- Elizabeth H. Gemmill
- Kathy Haas
- Lynn Kirby
- Eugene Leff
- Alan and Edina Lessack
- Carolyn & Bernard Linarello
- John H. Luttenberger, III
- Janelle McCoy
- Brenda Bary and James McGlinchey
- Michael & Rita Moore
- Robert and Pat Rodgers
- James Roy Schmidt, Jr. and Kirsten Olson
- Ed Scholl
- Elizabeth A. Van Steenwyk
- Thomas Sutton and Andrea Casher
- Jane Uptegrove
- Louis Willig
- Janet Yamron

### Soloist ($100-$249)

- David, Ellen, and Emma Alpern
- Joan & Paul Aspan
- Beverly Bennett
- Tom & Janice Biron
- Sonja Bontrager
- Frederick Calder
- Joseph Carrello
- Christine Chaapel
- Rosetta and Dr. Lawyer Chapman
- David De Voe and Laura Lane
- Marc DiNardo & Elizabeth Drum
- Christopher and Melissa Elkinton
- Roberta Fischer
- Jacob Friesen
- Steven and Lynne Glasser
- Anne Gold
- Matt Hartman and Toni Stefano
Vocalist (up to $99)

John Abel
Ann Agee
Marilyn W Ashbrook
Lisa Barrow
Peter Barsky
Bruce Bekker
Julie Thompson Bender
Elizabeth Benjamin
Linda and Raymond
Brisson
Rachelle Brisson
Arthur and Judith Butler
Joseph Carrello
Rachel & David Castro-
Diephouse
William Clee
George Corson, Jr.
Harrington E. Crissey, Jr.
Andrew and Mary Crow
Suzann Crumbock
Ray DiSandro Sr
Russell Elliott
Barb Enger
Timothy and Rebecca
Erdmann
Carol Everett
Marianne Fordyce
Sylvia Forman
Pamela Freyd
Diane Fuchs
Sonya C. Garfinkle
Kevin Gifford
Laurel Grady
Scott N Grayson
Louis Gross
Ed Grusheski
Nicole Hackel
Allan Hasbrouck
Marion Heacock
Susan and Douglas
Heckrotte
Gayl and Herb Henze
Joy Onda-Hirokawa
Eric Hung
Amey Hutchins & Dylan
Steinberg
Nathaniel Johnson
Emily Kane
Grace Karschner
Gary King and Eleanor
Kazdan
Muriel Kirkpatrick
Steve Landstreet
Martha Lask
Alexandra Lastowski
John and Laurel Leonard
Erin Lockard

Jennifer Loux
Suzanne Marx
Dugan McGinley
William McIIennan
Susan Mills
Jason & Chloe Moore
Florence Moyer
Charles Nelsen
Amy Nice
Joan Nikelsky
Robert Olivet
Irene Palmer
Sherry Peck
Jane Peper
Leland Perry
Larry Phifer
Rob Phillips & Christine
Nass
William Phillips
Daniel Piser
Gail Poch
Terri Radway
Jerry and Stephen Reid
Paul Ricker
John E. and Ann M.
Riggan
Cynthia Roberts
Patricia Roberts
William Sanderson
Scott Sillars
David Simpson and
Emily Andrews
Stephen Skwire
Christina King Smith
Karen Smith
H. Smith, II
Robert Spiller & Susan
Walla
John Spitko Sr.
John Stein
Jared Susco and
Christopher Stearns
Ralph Swan
Cy Swartz
Valerie Sweeney
John Taggart
Bruce Taubman
Linda Tedford
Patricia Thompson
Adriane Ann Wallace
Elizabeth Whittaker
Julia Zavadsky
George Zeiset
**Alan Harler New Ventures Fund**

The Alan Harler New Ventures Fund was established in 2007 in honor of Alan Harler’s first 20 years as Mendelssohn Club’s Artistic Director, to assure the continuation of his landmark initiatives and adventurous programming. It has supported the commissioning of Jennifer Higdon’s *On the Death of the Righteous*, David Lang’s *battle hymns*, and Rollo Dillworth’s *Rain Sequence*, as well as the commercial recording *Metamorphosis*, featuring *On the Death of the Righteous*, Andrea Clearfield’s *The Golem Psalms*, and James Primosch’s *Fire-Memory/River-Memory*.

Jeff and Fran Barton
Brenda Bary and James McGlinchey
Joseph Carrello
Frank Cassel & Chris Clyde
Ann Marie Dimino
Thomas D. and Eleanor M. Elkinton
Christopher & Melissa Elkinton
Alan Harler and Charles Kalick
Jennifer & Bryan Hay
Brigh Kight
Andrea Knox & Jonathan Hodgson
Thomas Moore and Richard Bost
Eleanor Murdoch
Terri Radway
Margaret Satell
Michael Schaedle and Maria Sisto
Joel & Lucy Sheffield
Christina King Smith
John and Linda Spitko
Jeffrey Sultar

---

**Duane Kight Memorial Fund**

*Contributions given in memory of Duane Kight, devoted singer and dear friend.*

John H. Luttenberger, III
Jerry & Stephen Reid
Mendelssohn Club thanks the following organizations, foundations, and individuals who have already contributed in support of the 2015-2016 season. (Gifts received between July 1, 2015 and October 7, 2015).

### Institutional Giving

<table>
<thead>
<tr>
<th>Organization/Individual</th>
<th>Supporting Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Archie W. and Grace Berry Foundation</td>
<td>Pennsylvania Council on the Arts</td>
</tr>
<tr>
<td>Dolfinger McMahon Foundation</td>
<td>Philadelphia Cultural Fund</td>
</tr>
<tr>
<td>The George G. &amp; Elizabeth G. Smith Foundation</td>
<td>Samuel S. Fels Fund</td>
</tr>
</tbody>
</table>

### Maestro’s Society

<table>
<thead>
<tr>
<th>Level</th>
<th>Contributors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Platinum Patron ($10,000+)</td>
<td>Charlotte Sibley &amp; Leif Magnusson</td>
</tr>
<tr>
<td>Gold Patron ($5,000-$9,999)</td>
<td>Martin Levitas &amp; Roberta Rote, Paul Rardin &amp; Sandy Crump, Caroline West &amp; Jonathan Sprague</td>
</tr>
<tr>
<td>Silver Patron ($2,500-$4,999)</td>
<td></td>
</tr>
<tr>
<td>Bronze Patron ($1,000-$2,499)</td>
<td></td>
</tr>
</tbody>
</table>

### Chorister’s Circle

<table>
<thead>
<tr>
<th>Level</th>
<th>Contributors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diva ($500-$999)</td>
<td>Don &amp; Dorie Gilchrist</td>
</tr>
<tr>
<td>Virtuoso ($250-$499)</td>
<td>Frank Cassel &amp; Chris Clyde, Mark and Maxine Pinzur</td>
</tr>
<tr>
<td>Soloist ($100-$249)</td>
<td>Kendra Ajuba, D. James and Emily Baker, Steven and Lynne Glasser, Shepherd and Betsy Holcombe, Nancy and William Jantsch, Wallace &amp; Henrietta Martindale, Ted Serota, Nyssa Taylor</td>
</tr>
</tbody>
</table>

### Vocalist (up to $99)

<table>
<thead>
<tr>
<th>Contributors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elizabeth Benjamin, Caitlin Butler, Rachel &amp; David Castro-Diephouse, Warren Cohen, Timothy and Rebecca Erdmann, Craig Frey, Sondra Greenberg, Kathy Haas, Ralph Heims, Bill Horan, David McConnell, Natalie Price, Robert Ranando and Roy Harker, Elizabeth and Scott Vanderburg, Patricia Wood</td>
</tr>
</tbody>
</table>
Mendelssohn Club of Philadelphia

2015-2016 SEASON

Expanding choral art for over 140 years through artistic excellence, new works, and cross-genre performance.

A Feast of Carols
DECEMBER 12, 2015 | 5PM
St. Paul’s Episcopal Church, Chestnut Hill
with Michael Stairs, Organ
Adrienne Knauer, Harp
Paul Rardin, Conductor

Eastern Voices
MARCH 5, 2016 | 7:30PM
Temple Performing Arts Center
with Michael Stairs, Organ
Paul Rardin, Conductor

Glorious Sound of Christmas
DECEMBER 17, 18, 19 | 7PM
DECEMBER 20 | 2PM
Verizon Hall, The Kimmel Center for the Performing Arts
Philadelphia Orchestra
Bramwell Tovey, Conductor
Tickets: Exclusively through the Kimmel Center Box Office

The Passing of the Year
MAY 1, 2016 | 4PM
Lutheran Church of the Holy Communion
2110 Chestnut Street, Philadelphia
with Donald St. Pierre, Piano and Mendelssohn Brass
Paul Rardin, Conductor

mcchorus.org

Paul Rardin
Artistic Director