Welcome to our SCC spring concert! Our chorus will present music of living composers in four themes: music, life stories, nature, and peace. We also welcome the National Philharmonic Singers and their director, Dr. Stan Engebretson; members of Sing Out! from Argyle Middle School, part of Bloom by Strathmore; and National Philharmonic Composer in Residence Alistair Coleman, who will accompany the premiere of his SCC-commissioned work, “Peace Flows into Me.”
**PART I: MUSIC**

**COMBINED: WHEN MUSIC SOUNDS (2016), MICHAEL WU, B. 1967**
In 2016, Dr. Stan Engebretson commissioned me to write music combining a children’s honor chorus of unchanged voices with a soprano, alto, tenor, and bass choir of teens and adults for the annual American Choral Directors Association Voices United choral conference. Reading “When Music Sounds” by English poet Walter de la Mare (1873–1958), I heard music in his words. And the music of French composers Gabriel Fauré and Claude Debussy inspired my writing for this piece.
*Dr. Chad Steffey, Percussion*

**CONCERT AND YOUNG MEN’S CHORUSES: COME AND SING! (1993), WALLACE HORNADY, B. 1964**
“We are friends forever when we sing together. The whole world is better when we sing.” That is the central message of this piece, written for and while Wallace Hornady worked with the American Boychoir School in Princeton, New Jersey.

**APPRENTICE CHORUS: AND SHE SINGS (2010), ROBERT I. HUGH, B. 1957**
Fulbright-Hayes scholar and retired Connecticut music educator, Robert I. Hugh set the English translation of Victor Hugo’s (1802–1885) “And She Sings” in American jazz style, using swing rhythms, a walking bass line, and a section for the singers to scat.

**TREBLE CHORUS: RATTLESNAKE SKIPPING SONG (1996), FROM CREATURES GREAT AND SMALL, BY DEREK HOLMAN, B. 1931**
Derek Holman, composer, emigrated from England to Canada with his family in 1965. His decision to compose a set of pieces about animals stemmed from his fondness and concern for them. The text comes from *Alligator Pie*, a collection of poetry for children by Canadian Dennis Lee, b. 1939.

**CONCERT CHORUS: PSEUDO-YOIK LITE (1994, 1997), JAAKKO MÄNTYJÄRVI, B. 1963**
From Jaakko Mäntyjärvi: “This Pseudo-Yoik (Saame language: “song”) . . . [is] an impression of a stereotype . . . that most Finns associate with Lapland and its people. The text exists merely to give form to the music and is meaningless.” Native Finn Mäntyjärvi studied English and linguistics at the University of Helsinki and is an authorized translator at The English Centre Helsinki, a private translation company.

**CONCERT AND YOUNG MEN’S CHORUSES: NYON NYON (2006), JAKE RUNESTAD, B. 1986**
From Jake Runestad: “Nyon Nyon is a lively exploration of the sounds that one can produce with the human voice. I created original words to achieve a variety of colors and mixed and matched them within the ensemble to produce a diverse sonic landscape.” Runestad's music is noted for its versatility, soaring melodies, driving rhythms, and lush textures.

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**PART II: LIFE STORIES**

**TREBLE CHORUS: CAN YOU HEAR ME? (1998), BOB CHILCOTT, B. 1955**
Bob Chilcott's “Can You Hear Me?” incorporates sign language at each refrain, celebrating it as an incredibly sensitive and beautiful form of communication. Chilcott sang tenor with the celebrated and influential King’s Singers from 1985 to 1997.

**YOUNG MEN’S CHORUS: THE THREE RAVENS (2009), JUSTINE KOONTZ, LIVING (ELDERSBURG, MD)**
From Maryland native and composer Justine Koontz: “I see the theme in this piece about easy love versus difficult love. It’s not about the freely given love from family, teachers, God, etc., but rather about the difficulties of sacrifice, grief, and making hard choices.”
*Joey Hsieh, cellist*

**CONCERT CHORUS: COME, LET’S BE MERRY (1997), JAMES QUITMAN MULHOLLAND, B. 1935**
This 17th Century English poem contains universal themes about living life to the fullest. James Mulholland wrote this for his friend and Butler University colleague Henry Leck. Mulholland, still professor of music there, uses mixed meters with a fast tempo in this work, feeling this poem is “very free” and “not set in a steady rhythm.”

**YOUNG MEN’S CHORUS: FLYING SOLO (2018), PHILIP E. SILVEY, B. 1965**
From composer and Eastman School of Music professor Philip Silvey: “A robin nested . . . under my neighbor’s roof . . . [One] of the babies perched on the edge of the nest . . . [took] flight for the first time, with a rustle of wings and a rocky descent to the ground . . . I wrote this composition for those who face such seminal moments as they muster the courage to leap from one stage of life into the next.”

**SPECIAL GUESTS: NATIONAL PHILHARMONIC SINGERS**

**WE CAN MEND THE SKY (2014), JAKE RUNESTAD**
Runestad writes: “[The] powerful words of 14-year-old Warda Mohamed became the backbone . . . [with] two Somali proverbs. “We Can Mend the Sky” is a musical depiction of one’s journey as an immigrant and an affirmation of hope as we all embrace the diversity around us.”
*Dr. Chad Steffey, Percussion*
PART III: NATURE

CONCERT CHORUS: FROM CHINESE MOUNTAIN SONGS (2000), CHEN YI, B. 1953

1. When Will the Scholartree Blossom? (Sichuan Folk Song, from the Han) Chinese: In the high mountain, there is a scholartree. / The girl leaning against the fence is looking for her boyfriend. / Her mother asks: “What are you looking into?” / “I look forward to the blossom of the scholartree.”

2. Gathering in the Naked Oats (Shanxi Folk Song, from the Han) Chinese: The man is gathering in the naked oats on top of the hill. / His girlfriend is digging the taro everywhere on the mountain.

3. Mt. Wuzhi (Hainan Island Folk Song, from the Li) Hainan is the name of a province in the south, where Mt. Wuzhi is located. “Shan” means mountain. In this musical setting only nonsense syllables are sung.

From Chen Yi: “These mountain songs are among the many Chinese folk songs I learned when studying composition . . . Generally, [they] are love songs or work songs, praising beautiful landscapes and sweethearts.” Born in Guangzhou, China, composer Yi earned music degrees from Beijing Central Conservatory and her doctor of musical arts from Columbia University, New York.

TREBLE CHORUS: ISLANDS (2000), LYN WILLIAMS, B. 1963

Lyn Williams, founder and artistic director of the Sydney Children’s Choir and Australia’s national children’s choir Gondwana Voices, draws on her experiences as a harpist as well as an orchestral and operatic conductor in writing “Islands.” The gentle, languid vocal lines create the idyllic scene described in the poem by British writer James Reeves, 1909–1978. 

Megan Gryder, Flute

YOUNG MEN’S CHORUS: TUBA (2018), TRADITIONAL XITSONGA (SOUTH AFRICA), ARR. MICHAEL BARRETT, B. 1983

Tsonga (Bantu): Look at the dove on that tree! Tuba, a traditional Xitsonga song, uses a simple harmonic and melodic structure in call and response form. The work is a reference to the dove that brought Noah an olive branch during the great flood, representing that the worst is over. Arranger Michael Barrett is the director of choral activities at the University of Pretoria (South Africa) and the conductor of the renowned Tuks Camerata.

Dr. Chad Steffey, Percussion

PART IV: PEACE

APPRENTICE CHORUS: FOR THE BEAUTY OF THE EARTH (1980), JOHN RUTTER, B. 1945

Folliott S. Pierpoint, 1835–1917, wrote the text of “For the Beauty of the Earth,” mesmerized by the beauty of the English countryside. London native Sir John Rutter considers himself “still that kid doodling at the piano with his inventions” who composes, conducts, produces recordings, and tries “to cope with the flood of commitments that a musician’s life involves.”


Hebrew: The world is sustained by three things: by truth, by justice, and by peace. Allan Naplan composed “Al Shlosha D’Varim” as a lyrical setting of the popular maxim from Pirkei Avot (Jewish morality laws). Written in the form of a partner song, the text dictates one continuous statement, a significant and universal theme still relevant today.

COMBINED: PEACE FLOWS INTO ME (2019: TONIGHT IS ITS WORLD PREMIERE), ALISTAIR COLEMAN, B. 1999

From Alistair Coleman: “As a treble in the St. Paul’s Men and Boys Choir (Washington, DC), I sang the music of great English composers—my foundation in music. Writing for treble voices feels like coming home. I chose a text by Sara Teasdale (1884–1933), noted for its purity of sentiments illustrated through evocative imagery at the intersection of peace and our natural surroundings. I tried to capture these ideas through flowing and wavelike gestures in the piano, twinkling stars in the high register of the piano, and cyclical melodies presented first by the trebles to develop a sense of purity throughout the piece.”

Alistair Coleman, piano

COMBINED: HOPE FOR RESOLUTION (1998), PAUL CALDWELL AND SEAN IVORY (LIVING, WASHINGTON STATE AND MICHIGAN)

Zulu: Nation, do not cry. / Jehovah will protect us. / We will attain freedom. / Jehovah will protect us. Caldwell and Ivory started collaborating on writing music in the early 1990s. In this piece, they juxtapose the Roman Catholic and European plainsong Divinum Mysterium (Piae Cantiones, published 1582) with an anti-apartheid song from South Africa. Caldwell writes: “The arrangement reflects our respect for divergent musical styles and points toward our innate—though sometimes neglected—potential for peaceful coexistence.”

Dr. Chad Steffey, Percussion; Megan Gryder, Flute

Special thanks to Tioni Collins for choreography and Maryland Classic Youth Orchestras for their continued collaboration with SCC throughout this season.
Strathmore Children’s Chorus (SCC) is a choral music education program for children grades 2 to 12 inclusive. We have more than 250 choristers singing in five ensembles: Preparatory, Apprentice, Treble, Concert, and Young Men. We teach music literacy and bel canto vocal production in an ensemble context. We foster authentic creative expression, challenge growth, bring joy, and contribute to the well-being of our choristers. We produce two concerts per season at Strathmore and contribute to the performances of many of Strathmore’s performing arts partners, including The Chieftains, National Philharmonic Orchestra and Chorale, Maryland Classic Youth Orchestras, and more.

APPRENTICE CHORUS
Michael Andrade
Roxanna Arvand
Madelyn Beamon
Dara Blecher
Myer Brookhart
Roco Carrion
Allegra Carter
Sabina Chairez
Mia Cullen
Skye Cushing
Gioia D’Arista
Megan Dang
Mirae Denaro
Areg Louis Devoyans
Siri Duddukunta
Joseph Egbarin
Justin Goina
Tudor Goina
Clara-Jane Gomez
Serena Growney
Samuel Hahm
Isabelle Han
Shalini Hancock
Felix Hoffman
Ada Rose Ingram
Cindy Jin
Evelyn Johns
Sophia Jones
Riya Kadivala
Caleb Kee
Karis Kim
Kenji Kirby
Sophie Kobayashi-Nguyen
Lia Kudelko
Sophia Li
Daniel Li
Rachael Liu
Cheslav Lukashanets
James Gabriel Magallonés
Molly McAlvannah
Antoni McMullen
Aron Moldabek-Machado
Hannah Mullins
Yael Nabor
Nina Navabi
Malakkai Nyakundi
Martin Popa
Christopher Ren
Matilda Reischer
Rocha Rizi
Talia Sachs
Natalie Sazanova
Stella Schreiber
Anika Sharma
Claire Sherwin
Kallen Sidhu
Kolton Sidhu
Alina Siva
Hana Sor
Elsie Towne
Alana Udell
Evelyn Wan
Luke Wang
Vincent Wayne
Skyler Xue
Michelle Cooke
Lauren Curtiss
Eva Dammann
Alexandru Dragoi
Camilla Fan
Zachary Fayed
Ada Fetalcorin
Melina Fotopoulou
Taya Gill
Hannah Goldschen
Isabella Goodman
Sophia Hashimoto
Clara Hoffman
Katherine Hu
Anna Huang
Sophie Huang
Sarah Jaedicke-Brito
Lauren Jain
Savannah Jairrels
Abigail Kee
Simone Keenan
Koji Kirby
Olivia Kwon
Othilie LeCannu
William Liao
Sherry Lin
Nina Lingan
Michelle Liu
Kyle McElrath
Naysa Mustafa
Adyn Paley
Anshu Patra
Diana Petragnani
Charles Joshua Pingca
Trinity Pitts
Julia Roach
Ephraim Robinson
Nate Romanow
Gabriella Shewchuk
Ada Shin
Meicheng Song
Maalini Srinivasan
Ruthiga Veerasingham
Madison Veld
Andrew Wang
David Wang
Sarah Wang
Natalie Watson
Alice Xiao
Tong-Tong Ye
Yun-Mo Zhang

November 2018, Maryland Theatre Guide praises SCC collaboration with National Philharmonic Singers for Bernstein Mass: “Their sweet young voices and ability to compete with the adult voices and orchestra was impressive. These young vocalists performed with strength and grace.”

February 2019, Composer Arnold Saltzman, whose Halevi Symphony SCC collaborated with American University to premiere in February, lauds SCC for its “excellent singing, musicianship and participation . . . Their tone quality was beautiful . . . Bravo!”

Auditions for 2019–2020 season will occur June 7, 8, 18 and 21, by appointment. Information/registration: www.strathmore.org/scc/auditions.

CONCERT CHORUS
*indicates graduating seniors
Fadbala Adjei*
Monica Amery*
Lana Anderson
Sophie Bagheri
Douglas Brown
Zoe Brown
Ida Chen
Sona Chudamani
Michelle Chung
Lauren Cooke
Abigail Dodd
Caroline Dywer
Isabella Fan
Joshua Pawle
Lila Fishman
Shivani Hancock
Timothy Heiser
Michael Hemann
Linnea Hultman
Katherine Hults
Anna Job*
Jeanne Joublin

TREBLE CHORUS
Sydney Akpebu
Neo-Audrey Bayicha
Morgan Brackna
Zoe Branco
Abigail Callahan
Harold Carzon
Andrea Chen
Hannah Choi

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STRATHMORE CHILDREN’S CHORUS STAFF

Michael Wu, Artistic Director, Strathmore Children’s Chorus; Conductor, Concert and Young Men’s Chorus

A full-time teacher at Landon School, Bethesda, Wu’s choirs have been to Carnegie Hall three times, and they have worked with notable musicians, including Maestro Leonard Slatkin and Charles Bruffy. He has been a clinician, adjudicator, and presenter extensively in the Mid-Atlantic region. Wu also directs music at Faith United Methodist, Rockville.

From 2006 to 2014, Wu led Bel Canto Chorus for the Children’s Chorus of Washington (CCW). His CCW ensembles sang for John Rutter, toured the United States, and have collaborated with many other choirs. He is published by Boosey & Hawkes; holds artist-teacher certification from the Choral Music Experience; has completed Organization of American Kodály Educators music education courses, and has earned degrees from Northwestern University and Peabody Conservatory. He is a doctoral candidate and a graduate music lecturer at George Mason University. He serves as president for the American Choral Directors Association, Maryland/DC Chapter, 2019–2021.

Mary J. Hochkeppel, Associate Director, Apprentice and Preparatory Chorus
Heather Fetrow, Associate Director, Treble Chorus
Hei Jung Kim, Principal Collaborative Pianist, Treble, Concert and Young Men’s Chorus
Lisa Chang, Collaborative Pianist, Apprentice and Preparatory Chorus
Dr. Alice Dillon, Vocal Coach
Lauren Campbell, Strathmore Director of Education
Suzanne Bagheri, Administration and Singer Services Manager
Megan Israel Gryder, Production Manager
GUESTS

NATIONAL PHILHARMONIC SINGERS
Dr. Stan Engebretson, Director

The National Philharmonic Singers is a virtuoso chamber choir that specializes in works suited for a smaller ensemble, with accompaniment or a cappella. Its repertoire ranges from the 15th to 21st century, including the premieres of new compositions by local composers.

Stan Engebretson, Director

Stan Engebretson has served as the artistic director of the National Philharmonic Chorale since its inception. In addition to his work leading the chorale in masterworks ranging in size from Handel’s Messiah to Berlioz’ Requiem at the Music Center at Strathmore, Engebretson has appeared on concert stages throughout the United States and in Europe, Asia, and Australia. He has studied with the great masters of choral music, including Robert Shaw, Gregg Smith, Richard Westenburg, Roger Wagner and Eric Ericson, Conductor Emeritus of the world-renowned Swedish Radio Choir in Stockholm, Sweden. In Washington, DC, since 1990, Engebretson also is professor of music and director of Choral Studies at George Mason University, and is the director of music at the historic New York Avenue Presbyterian Church. From 1993 to 2003, he was the Artistic Director of the predecessor to the National Philharmonic Chorale, the Masterworks Chorus and Orchestra, and their semiprofessional smaller ensemble, the National Chamber Singers.

SING OUT! ARGYLE MIDDLE SCHOOL, SILVER SPRING, MD

Ronald P. Frezzo, Director
Timothy Baldwin, Argyle Theater Teacher

Danica Perez
Nena Ologeh
Kathryn Sulla
Ellie Fitzpatrick
Zara Liywalii

ALISTAIR COLEMAN

Alistair Coleman is a composer from Washington, DC. The National Philharmonic appointed him Composer-in-Residence (2018). His music has been programmed by the U.S. Marine Band, Atlantic Music Festival, Washington Master Chorale, Cathedral Choral Society, and the Boston Marsh Chapel Choir, among others. Upcoming commissions include concertos for Grammy-winning cellist Zuill Bailey and violinist Soovin Kim, and a new work for Joseph Alessi of the New York Philharmonic to be premiered in Asia. He has received awards and honors from American Society of Composers, Authors, and Publishers; American Composers Forum; and YoungArts Foundation. Last season, Coleman was featured on NPR’s From the Top. Currently, he studies at The Juilliard School on a George Gershwin scholarship.

SOPRANOS
Marietta Balaan
Caitlin Garry
Joanna Lam
Maria Lostoski
Juliana O’Neill
Kate Royle
Gillian
Vander Tuig
Shannon
Washington

ALTOS
Sandra Daughton
Deirdre Feehan
Elizabeth Bishop
Gemoets
Sara Michael Josey
Martha Jacoby
Krieger
Sarah Wagoner
Moore
Kirsten Washington

TENORS
J.I. Canizares
Ruth Faison
Wayne Meyer
Steve Nguyen
Felix Polendey
Robb Saffell

BASSES
Mark Cobb
William W. Josey
Kent Mikkelson
John Milberg
Leif Neve
Yale Sosin

Saturday, June 1, 8pm: The National Philharmonic at Strathmore presents Bernstein’s Chichester Psalms and Beethoven’s Ninth Symphony, with Esther Heideman, soprano, and The National Philharmonic Chorale, conducted by Piotr Gajewski. Kids ages 7 through 17 are free. For information and tickets, please visit www.nationalphilharmonic.org or call the Strathmore Ticket Office at 301.581.5100.