

TALES OF LOVE & MAJESTY

Saturday, March 8, 2025
7:30 PM

Sunday, March 9, 2025
3:00 PM

Camelback Bible Church 3900 E Stanford Drive
Paradise Valley, AZ

 **musica nova**
ORCHESTRA

**PHOENIX
CHORALE**

TALES OF LOVE & MAJESTY



SATURDAY, MARCH 8, 2025 7:30 PM

SUNDAY, MARCH 9, 2025 3:00 PM

CAMELBACK BIBLE CHURCH

Let thy Hand be Strengthened (HWV 259)

Coronation Anthem

- I. Let thy Hand be Strengthened
- II. Let justice and judgment
- III. Allelujah

George Frideric Handel
(1685-1759)

Conducted by
Christopher Gabbitas

Ode for the Birthday of Queen Anne (HWV 74)

- I. Eternal source of light divine
Anjelica Simone, Mezzo-Soprano
- II. The day that gave great Anna birth
Ariana Iniguez, Mezzo-Soprano
- III. Let all the winged race with joy
Leslie Ellingson, Soprano
- IV. Let flocks and herds
Anjelica Simone, Mezzo-Soprano
- V. Let rolling streams
Anjelica Simone, Mezzo-Soprano; Jordan Murillo, Bass
- VI. Kind health descends
Madalyn Kiewiet, Soprano; Holly Sheppard, Mezzo-Soprano
- VII. The day that gave great Anna birth
Madalyn Kiewiet, Soprano; Holly Sheppard, Mezzo-Soprano
- VIII. Let envy then conceal her head
Jordan Murillo, Bass
- IX. United nations shall combine
Ariana Iniguez, Mezzo-Soprano

Zadok the Priest (HWV 258)

Coronation Anthem

- I. Zadok the Priest
- II. And all the people rejoiced
- III. God save the King

INTERMISSION

A Tale of Old Japan

Sarah Smith, Soprano
Ariana Iniguez, Alto
James Grandjean, Tenor
Jason Raetz, Bass

Samuel Coleridge-Taylor
(1875-1912)

Text: Alfred Noyes
Conducted by Warren Cohen

DIRECTOR'S WELCOME CHRISTOPHER GABBITAS PHOENIX CHORALE



Welcome to **Tales of Love and Majesty** - a celebration of pomp, pageantry, courtly grace, but also the promise of true love wherever it may lie and no matter how humble its origin. Our regular guests will know that Phoenix Choral just loves to collaborate: it is our firm belief that performance potential is amplified by bringing musicians together with a common goal and shared love of our craft. Today, we are delighted to be working with Phoenix's very own MusicaNova Orchestra and Warren Cohen, and bringing our voices together with their instruments to create this special performance.

George Friderich Handel and Samuel Coleridge-Taylor were both outsiders in British society, at least at first. Coleridge-Taylor was mixed race and working during a time when classical music was dominated by white men - yet he rose to the heights of the age in terms of his compositional prowess, and composers such as Sir Edward Elgar celebrated his work as being of the highest quality, stating "he has a lot of music in him." Coleridge-Taylor was also a man of modest means, and struggled to find the professional opportunities of his contemporaries - who often came from the high-born families of the nation. Despite this, he overcame huge adversity and rose to popularity not only in England but in the United States, where he toured and was celebrated by African American communities and received at an audience in the White House by President Theodore Roosevelt.

Handel emigrated from Germany to England in the early 1700s, lured by the promise of writing for the newly-crowned King George I of the house of Hannover, who had become King of England in 1714 and brought much of his German court with him. Famous for his oratorios and operas (including *Messiah* and *Saul*), Handel was one of the first true empresarios, seeking commercial fame and fortune and realising that royal patronage would be a great way to achieve these goals. He curried favour by composing for state occasions, such as the Royal Fireworks and his famous *Water Music* - designed to be played by small orchestral forces on a barge whilst travelling down the River Thames as part of the Royal Party - but his crowning glory (if you'll excuse the pun) was to write four Coronation Anthems, to be sung as part of the Coronation Service itself and first intended for the Coronation of King George II and Queen Caroline in 1727. One of these, *Zadok the Priest*, designed for the very moment the crown is placed on the monarch's head, is still sung at English Coronations to this day - most recently in 2023 at the Coronation of King Charles III and Queen Camilla - and we will present this piece today alongside a second Coronation Anthem, *Let Thy Hand be Strengthened*, which celebrates the monarch as the rightful ruler. In between these two anthems, *Ode for the Birthday of Queen Anne*, a piece which epitomises courtly grace and an outpouring of affection for a much-loved Queen.

In these turbulent political times, it might seem incongruous (or tone-deaf) to be performing music which celebrates the monarchy. Our singers and I have been pondering this question for the past few weeks, and I have a few points of reflection which I hope will place this music in context:

The British view our monarchy in a completely different way to how autocratic or dictatorial leaders would be seen by those under their control: less about authority, and more about a stable focal point for our culture, and a beloved expression of our identity. Ever since our own Civil War (1649-1660) our Kings and Queens have had no true power, but are an important figurehead for us as a nation, and most spend their entire lives in service to the people of Great Britain (or, since 1707, the United Kingdom) without political agenda. They are a constant amidst changing politics, an important check and balance on what could otherwise be unfettered power wielded by Parliament, and must be consulted on all matters as a point of protocol. We celebrate them because they are inextricably woven into our society, and represent the nation whence many Americans originally came - and which informed the US Constitution as a document enshrining rights in the hands of the people. The humility of our contemporary monarchs serves as a poignant reminder of the echoes of pre-revolution England, where Charles I's belief in the "divine right to rule" ended with his head rolling in the gutter, as the nation rose up to decry his arrogance and self-righteousness. The current balance in our nation of "King-in-Parliament" is a direct result of this re-balancing of power.

These anthems celebrate pageantry, honour, service, and benevolence; not power, triumph, authority, or any form of political agenda. They serve as an extrovert reminder of the powers of Handel as a composer and (quite possibly homosexual) empresario with flamboyant grandeur of texture and splashes of colour. They celebrate the United Kingdom's love for benevolent, considerate, humble and generous royalty - which takes the crown in full knowledge that there is no power or honour without the consent of the people. In summation, these pieces are a celebration of nationhood, community, culture, and peace.

Noting the backgrounds of both our composers, this program also serves to show how immigration can hugely benefit a cultural landscape and how acceptance of those who may at first appear "different" can enrich and benefit any nation. It celebrates that we are stronger together, that society is at its best when we are inclusive, and we hope this message is embodied on-stage today as we welcome our own guests to make music with Phoenix Chorale.



Christopher Gabbitas
Artistic Director, Phoenix Chorale

WE THANK THE FOLLOWING GENEROUS PHOENIX CHORALE CONCERT SPONSORS:

Sunday March 9: Tim Kellar with Gregg Ewart and Justin Horlyk

MUSICANOVA ORCHESTRA THANKS THE FOLLOWING GENEROUS DONORS:

Hannah Selznick / Hannah's Oboes

John and Elizabeth McKinnon

In memory of James & Rita Whitaker



DIRECTOR'S WELCOME WARREN COHEN MUSICANOVA ORCHESTRA

MusicaNova and I are delighted to collaborate with the Phoenix Chorale and thrilled you are joining us for this pairing of glorious music, familiar and neglected. That's why our two arts organizations fit so well. We share an interest in going beyond the standard canon.

Since our founding in 2003, MusicaNova has specialized in breathing new life into great but neglected works while giving familiar works a fresh hearing. This season, for instance, we performed the rarely heard, original ballet version of Aaron Copland's **Appalachian Spring**, the gorgeous but little-known **Suite for Cello and Strings** by Soviet-era composer Victoria Yagling, and will wrap up in May with a concert featuring the humorous sides of Haydn, Stravinsky and Prokofiev.

Today, our collaboration is pairing Handel's familiar anthems with Samuel Coleridge-Taylor's tragically forgotten **A Tale of Old Japan**. The latter work hasn't been played in the United States for a century and has never been professionally recorded, which is amazing when you consider the splash it made with its December 1911 London premiere.

The cantata is based on a narrative poem by Alfred Noyes. It tells the story of O Kimi San, the niece of painter Yoichi Tenko. She falls in love with one of Tenko's students, Sawara. Once Sawara learns all he can from Tenko, he leaves after lightly pledging himself to Kimi. He quickly forgets her, however. Tenko attempts to marry Kimi to a rich merchant, but she runs away and finds a now-married Sawara. An intense love passage ends with Kimi dying in Sawara's arms. The music is lush and melodic but does not attempt to emulate Japanese harmonies. References to the locale are left to the lyrics.

Critics were unanimous in their praise, according to a 1915 biography of Coleridge-Taylor. Performances of the work nearly equaled those of his other masterpiece, **Hiawatha's Wedding Feast**, with both staged more than any other choral work in England. Noyes wrote that the composer was able "to draw the bow across his own heart-strings, and, from the first note to the last, he gave in it the most pathetic, the most haunting expression." Coleridge-Taylor's widow said that her husband considered **Old Japan** his finest work.

And then it fell off the stage and out of the canon. The score has collected dust for a century, a relic of interest mostly to scholars of obscure works. The music, described by a contemporary as "like light through a prism, full of various beauty," deserves better. We're happy to bring it back to life. Thank you for joining us in celebrating this masterpiece.

George Frideric Handel (1685-1759) Coronation Anthem
Let thy Hand be Strengthened (HWV 259)

Let thy hand be strengthened and thy right hand be exalted.
Let justice and judgment be the preparation of thy seat!
Let mercy and truth go before thy face.
Let justice, judgment, mercy and truth go before thy face.
Hallelujah!

George Frideric Handel (1685-1759)
Ode for the Birthday of Queen Anne (HWV 74)

Eternal source of light divine
With double warmth thy beams display
And with distinguish'd glory shine
To add a lustre to this day

*The day that gave great Anna birth
Who fix'd a lasting peace on earth*

Let all the winged race with joy
Their wonted homage sweetly pay
Whilst tow'ring in the azure sky
They celebrate this happy day:

*The day that gave great Anna birth
Who fix'd a lasting peace on earth*

Let flocks and herds their fear forget
Lions and wolves refuse their prey
And all in friendly consort meet
Made glad by this propitious day

*The day that gave great Anna birth
Who fix'd a lasting peace on earth*

Let rolling streams their gladness show
With gentle murmurs whilst they play
And in their wild meanders flow
Rejoicing in this blessed day

*The day that gave great Anna birth
Who fix'd a lasting peace on earth*

Kind health descends on downy wings;
Angels conduct her on the way
T'our glorious Queen new life she brings
And swells our joys upon this day

*The day that gave great Anna birth
Who fix'd a lasting peace on earth*

Let envy then conceal her head
And blasted faction glide away
No more her hissing tongues we'll dread
Secure in this auspicious day

*The day that gave great Anna birth
Who fix'd a lasting peace on earth*

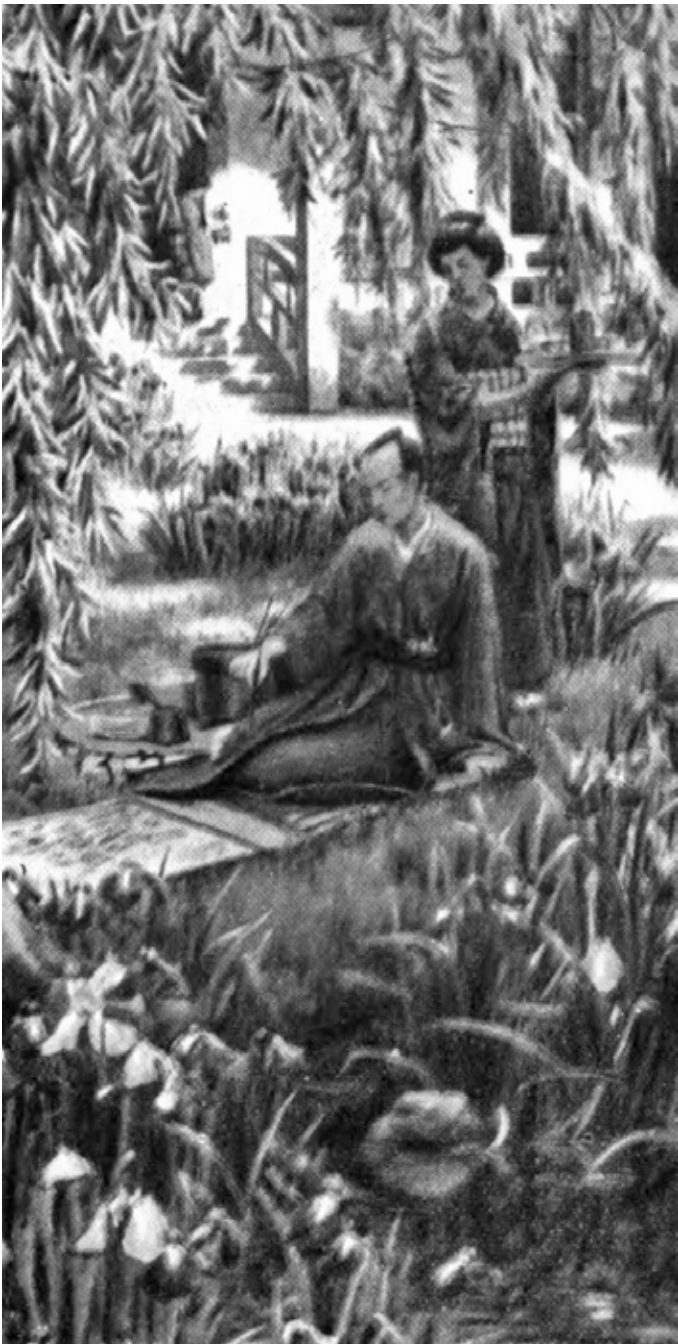
United nations shall combine
To distant climes the sound convey
That Anna's actions are divine
And this the most important day!

*The day that gave great Anna birth
Who fix'd a lasting peace on earth*

George Frideric Handel (1685-1759) *Coronation Anthem*
Zadok the Priest (HWV 258)

Zadok the Priest and Nathan the Prophet anointed Solomon king.
And all the people rejoiced and said:
God save the King! Long live the King! God save the King!
May the King live for ever. Amen. Hallelujah.

Samuel Coleridge-Taylor (1875-1912) Text: Alfred Noyes
A Tale of Old Japan



I.
Yoichi Tenko, the painter,
Dwelt by the purple sea,
Painting the peacock islands
Under his willow-tree:
Also in temples he painted
Dragons of old Japan,
With a child to look at the pictures—
Little O Kimi San.

Kimi, the child of his brother,
Bright as the moon in May,
White as a lotus lily,
Pink as a plum-tree spray,
Linking her soft arm round him
Sang to his heart for an hour,
Kissed him with ripples of laughter
And lips of the cherry flower.

Child of the old pearl-fisher
Lost in his junk at sea,
Kimi was loved of Tenko
As his own child might be,
Yoichi Tenko the painter,
Wrinkled and grey and old,
Teacher of many disciples
That paid for his dreams with gold.

II.

Peonies, peonies crowned the May!
Clad in blue and white array
Came Sawara to the school
Under the silvery willow-tree,
All to learn of Tenko!
Riding on a milk-white mule,
Young and poor and proud was he,
Lissom as a cherry spray
(Peonies, peonies crowned the day!)
And he rode the golden way
To the school of Tenko.

Swift to learn, beneath his hand
Soon he watched his wonderland
Growing cloud by magic cloud,
Under the silvery willow-tree
In the school of Tenko:
Kimi watched him, young and proud,
Painting by the purple sea,
Lying on the golden sand
Watched his golden wings expand!
(None but Love will understand
All she hid from Tenko.)

He could paint her tree and flower,
Sea and spray and wizard's tower,
With one stroke, now hard, now soft,
Under the silvery willow-tree
In the school of Tenko:
He could fling a bird aloft,
Splash a dragon in the sea,
Crown a princess in her bower,
With one stroke of magic power;
And she watched him, hour by hour,
In the school of Tenko.

Yoichi Tenko, wondering, scanned
All the work of that young hand,
Gazed his kakemonos o'er

Under the silvery willow-tree
In the school of Tenko:
"I can teach you nothing more,
Thought, or craft, or mystery;
Let your golden wings expand,
They will shadow half the land,
All the world's at your command,
Come no more to Tenko."

Lying on the golden sand,
Kimi watched his wings expand:
Wept.—He could not understand
Why she wept, said Tenko.

III.

So in her blue kimono,
Pale as the sickle moon
Glimmered thro' soft plum-branches
Blue in the dusk of June,
Stole she, willing and waning,
Frightened and unafraid,—
"Take me with you, Sawara,
Over the sea," she said.

Small and sadly beseeching,
Under the willow-tree,
Glimmered her face like a foam-flake
Drifting over the sea:
Pale as a drifting blossom,
Lifted her face to his eyes:
Slowly he gathered and held her
Under the drifting skies.

Poor little face cast backward,
Better to see his own,
Earth and heaven went past them
Drifting: they too, alone
Stood, immortal. He whispered—
"Nothing can part us two!"
Backward her sad little face went

Drifting, and dreamed it true.

“Others are happy,” she murmured,
“Maidens and men I have seen;
You are my king, Sawara,
O, let me be your queen!
If I am all too lowly,”
Sadly she strove to smile,
“Let me follow your footsteps,
Your slave for a little while.”

Surely, he thought, I have painted
Nothing so fair as this
Moonlit almond blossom
Sweet to fold and kiss,
Brow that is filled with music,
Shell of a faery sea,
Eyes like the holy violets
Brimmed with dew for me.

“Wait for Sawara,” he whispered,
“Does not his whole heart yearn
Now to his moon-bright maiden?
Wait, for he will return
Rich as the wave on the moon’s path
Rushing to claim his bride!”
So they plighted their promise,
And the ebbing sea-wave sighed.

IV.
Moon and flower and butterfly,
Earth and heaven went drifting by,
Three long years while Kimi dreamed
Under the silvery willow-tree
In the school of Tenko,
Steadfast while the whole world
streamed
Past her tow’rds Eternity;
Steadfast till with one great cry,
Ringing to the gods on high,

Golden wings should blind the sky
And bring him back to Tenko.

Three long years and nought to say
“Sweet, I come the golden way,
Riding royally to the school
Under the silvery willow-tree
Claim my bride of Tenko;
Silver bells on a milk-white mule,
Rose-red sails on an emerald sea!”...
Kimi sometimes went to pray
In the temple nigh the bay,
Dreamed all night and gazed all day
Over the sea from Tenko.

Far away his growing fame
Lit the clouds. No message came
From the sky, whereon she gazed
Under the silvery willow-tree
Far away from Tenko!
Small white hands in the temple
raised
Pleaded with the Mystery—
“Stick of incense in the flame,
Though my love forget my name,
Help him, bless him, all the same,
And... bring him back to Tenko!”

Rose-white temple nigh the bay,
Hush! For Kimi comes to pray,
Dream all night and gaze all day
Over the sea from Tenko.

V.
So, when the rich young merchant
Showed him his bags of gold,
Yoichi Tenko, the painter,
Gave him her hand to hold,
Said, “You shall wed him, O Kimi”:
Softly he lied and smiled—

"Yea, for Sawara is wedded!
Let him not mock you, child."

Dumbly she turned and left them,
Never a word or cry
Broke from her lips' grey petals
Under the drifting sky:
Down to the spray and the rainbows,
Where she had watched him of old
Painting the rose-red islands,
Painting the sand's wet gold.

Down to their dreams of the sunset,
Frail as a flower's white ghost,
Lonely and lost she wandered
Down to the darkening coast;
Lost in the drifting midnight,
Weeping, desolate, blind,
Many went out to seek her:
Never a heart could find.

Yoichi Tenko, the painter,
Plucked from his willow-tree
Two big paper lanterns
And ran to the brink of the sea;
Over his head he held them,
Crying, and only heard,
Somewhere, out in the darkness,
The cry of a wandering bird.

VI.

Peonies, peonies thronged the May
When in royal-rich array
Came Sawara to the school
Under the silvery willow-tree—
To the school of Tenko!
Silver bells on a milk-white mule,
Rose-red sails on an emerald sea!
Over the bloom of the cherry spray,
Peonies, peonies dimmed the day;

And he rode the royal way
Back to Yoichi Tenko.

Yoichi Tenko, half afraid,
Whispered, "Wed some other maid;
Kimi left me all alone
Under the silvery willow-tree,
Left me," whispered Tenko,
"Kimi had a heart of stone!"—
"Kimi, Kimi? Who is she?
Kimi? Ah, the child that played
Round the willow-tree. She prayed
Often; and, whate'er I said,
She believed it, Tenko."

He had come to paint anew
Those dim isles of rose and blue,
For a palace far away,
Under the silvery willow-tree—
So he said to Tenko;
And he painted, day by day,
Golden visions of the sea.
No, he had not come to woo;
Yet, had Kimi proven true,
Doubtless he had loved her too,
Hardly less than Tenko.

Since the thought was in his head,
He would make his choice and wed;
And a lovely maid he chose
Under the silvery willow-tree.

VII.

Great Sawara, the painter,
Sought on a day of days,
One of the peacock islands
Out in the sunset haze:
Rose-red sails on the water
Carried him quickly nigh:
There would he paint him a wonder,

Worthy of Hokusai.

Lo, as he leapt o'er the creaming
Roses of faery foam,
Out of the green-lipped caverns
Under the isle's blue dome,
White as a drifting snow-flake,
White as the moon's white flame,
White as a ghost from the darkness,
Little O Kimi came.

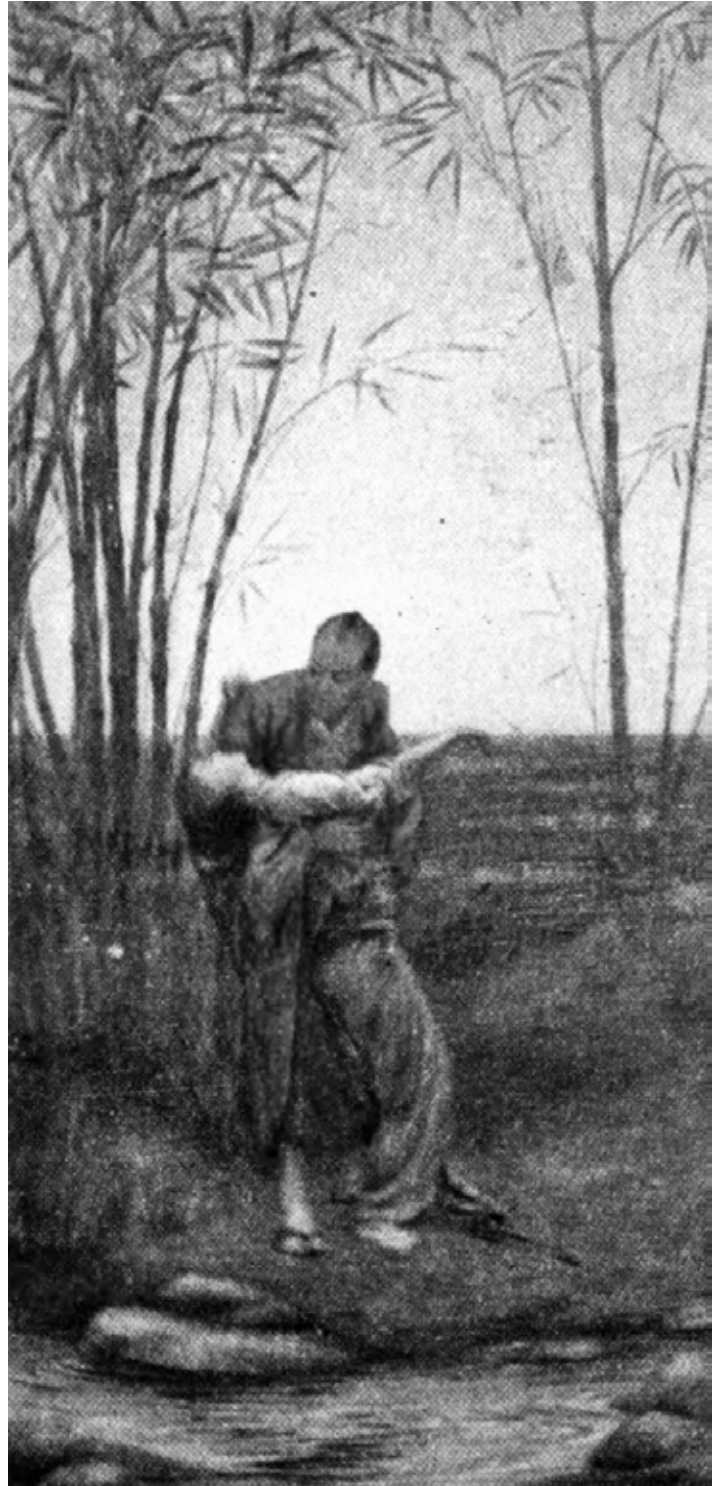
"Long I have waited, Sawara,
Here in our sunset isle,
Sawara, Sawara, Sawara,
Look on me once, and smile;
Face I have watched so long for,
Hands I have longed to hold,
Sawara, Sawara, Sawara,
Why is your heart so cold?"

Surely, he thought, I have painted
Nothing so fair as this
Moonlit almond blossom
Sweet to fold and kiss...
"Kimi," he said, "I am wedded!
Hush, for it could not be!"
"Kiss me one kiss," she whispered,
"Me also, even me."

Small and terribly drifting
Backward, her sad white face
Lifted up to Sawara
Once, in that lonely place,
White as a drifting blossom
Under his wondering eyes,
Slowly he gathered and held her
Under the drifting skies.

"Others are happy," she whispered,

"Maidens and men I have seen:
Be happy, be happy, Sawara!
The other—shall be—your queen!
Kiss me one kiss for parting":
Trembling she lifted her head,
Then like a broken blossom
It fell on his arm. She was dead.



Noyes, A. (2015). *A Tale of Old Japan* (K. Riches, Illus.; ed info).
Leopold Classic Library. (Originally published 1914)

PHOENIX CHORALE ARTISTS

Soprano

Leslie Ellingson
Lies'l Hill
Madalyn Kiewiet
Cara Loveless-Faulkner
Katherine Rosenfeld
Kira Rugen
Sarah Smith

Alto

Cassandra Cardenas
Ariana Iniguez
Carol Jennings
Holly Sheppard
Stephanie Stickford
Anjelica Simone

Tenor

Gavin Ely
Elijah Frank
Gabriel Frongillo
James Grandjean
Josiah Hagstrom
JJ Rafferty

Bass

Christopher Herrera
Joshua Hillmann
Jordan Murillo
Craig Peterson
Jason Raetz
Samuel Williams

MUSICANOVA ORCHESTRA ARTISTS

Violin I

Julian Nguyen,
concertmaster
John & Liz McKinnon
chair

Pamela Buck
Luke Hill
Linda Quintero
Pat Snyder
Danny Yang

Violin II

Grace Wills, *principal*
Robert Dixon chair

Priscilla Benitez
Graham Cohen
Lisa Eisenberg
Jamilyn Richardson
Marj Sherman

Viola

Janet Quiroz, *principal*
Dominique Van Stadt &
Octavio Pajaro chair

Vanessa Bisaha
Cynthia DuBrow
Elizabeth Hanson
Jill Osborne
David & Dory Mawyer
chair

Cello

Ed & Cynthia DuBrow
section
Maria Simiz, *principal*

Gina Choe
Jennifer Cox
Cindy Leger

Bass

Nathan Benitez, *principal*

Alberto Allende

Flute

Lisa Tharp Friedeman,
principal
Carolyn Whitaker
chair

Nancy Sowers

Piccolo

Lisa Tharp Friedeman

Oboe

Curtis Sellers, *principal*
Nina Gurin memorial
chair

Jill Forsyth
Marj Sherman chair

Clarinet

Kristin Fray, *principal*
Robert Leger chair

Tony Masiello

Bassoon

Kristilyn Woods, *principal*

John Friedeman

Horns

Martha Edwards, *principal*

Gail Rittenhouse
Mike Lee
Bella Kolasinski

Trumpet

Greg Lloyd, *principal*

Stephen Martin
Andrew Smith

Trombone

Brad Edwards, *principal*

Bob Wittkamp
Sean Holly (bass
trombone)

Tuba

Samuel Revis, *principal*

Percussion

Sonja Branch, *principal*
Blair & Pat Snyder
chair

Liz Guzman
Suyoung Key

Harp

David Ice

Organ

Michael Salazar

Harpsichord

Michael Salazar
Chuck Sedgwick
Contribution

ABOUT PHOENIX CHORALE



The Phoenix Chorale, led by Artistic Director Christopher Gabbitas since 2019, is regarded as one of the finest choral ensembles in the US of the western Classical tradition.



Founded in 1958 as the Bach & Madrigal Society of Phoenix and subsequently known as the Phoenix Bach Choir, the Phoenix Chorale became a fully professional choir in 1992. The Chorale's mission is to nurture and amplify the strength and resonance of Arizona's choral artistry. All professional artists who sing in the Chorale live in the state, many of whom teach voice and direct music activities in Phoenix metro-area schools and community colleges and have studied in the state's strong collegiate choral programs.

Phoenix Chorale currently presents four thematic concert programs each season, with musical works spanning five centuries including composers, poets, and lyricists from across the globe and representing creative artists of all genders, creeds, and colors. The music and words we share aim to resonate personally in some way within each listener, whether they join us live in the room or through our recordings and videos.

Christopher Gabbitas **Artistic Director** | Tom Peterson **Assistant Conductor**

PHOENIX CHORALE STAFF AND BOARD

Nicole Belmont **Executive Director**

Grace Rhyne **Patron Services & Communications Manager** | Kimberly Marsh **Administrative Intern**

Laura Schraier **Publicity-Audience Magnet** | Melissa Smallwood **Bookkeeping-SIM Consultants**

Jay Good **Musician Contractor** | Gerry Sowers **Data Management Volunteer** | David Topping **IT Support Volunteer**

Alison Chaney **Chair** | Mary Farrington-Lorch **Vice Chair** | Ellen Wesley **Treasurer** | Gregg Ewart **Secretary**

Carol Platt Jennings **Singer Representative** | Stephanie Stickford **Singer Representative** | Paola Gale | Caroline

Larsen | Lynn Ruby | Charles "Carlos" Oldham | Lynne Traverse **Immediate Past Board Chair** | Kathy Leffler

Nicole Belmont **Ex Officio** | Christopher Gabbitas **Ex Officio**



Learn more about the Chorale and our talented Arizona-based artists including full bios and headshots by scanning the QR Code on your phone's camera app or by visiting phoenixchorale.org/aboutus

CONNECT WITH US AT
[@PHOENIXCHORALE](https://www.instagram.com/PHOENIXCHORALE)



SPECIAL THANKS TO PHOENIX CHORALE SEASON SUPPORTERS

VIRGINIA G.
PIPER
CHARITABLE TRUST

 **arts +
culture**
CITY OF PHOENIX

ARIZONA 
COMMISSION
ON THE **ARTS**


TRINITY
CATHEDRAL



ABOUT MUSICANOVA ORCHESTRA



The MusicaNova Orchestra is a professional ensemble that features new music, unjustly neglected pieces, and fresh interpretations of the classics. We engage, enthuse, and educate through musical partnerships with diverse communities, artists, and students.

We believe in the future of great music, and regularly feature exceptionally talented young performers and brilliant young composers. Through educational outreach, we are dedicated to bringing the joy of playing and hearing great music to any who might not otherwise have the opportunity.

For more information about MusicaNova Orchestra, visit musicanovaaz.org.

Warren Cohen **Music Director**

MUSICANOVA ORCHESTRA BOARD

Robert Leger **Chair** | José Salazar **Vice Chair** | Jill Osborne **Secretary** |
Liz McKinnon **Personnel Manager** | Jamilyn Richardson **Personnel Manager** | Spencer Ekenes **Librarian** | William Masiello **Stage Manager** | Michael DiBarry **Director** | Etien Rivera Gonzales **Director** | David Mawyer **Director** | Gary Moss **Director**

SPECIAL THANKS TO MUSICANOVA ORCHESTRA SEASON SUPPORTERS

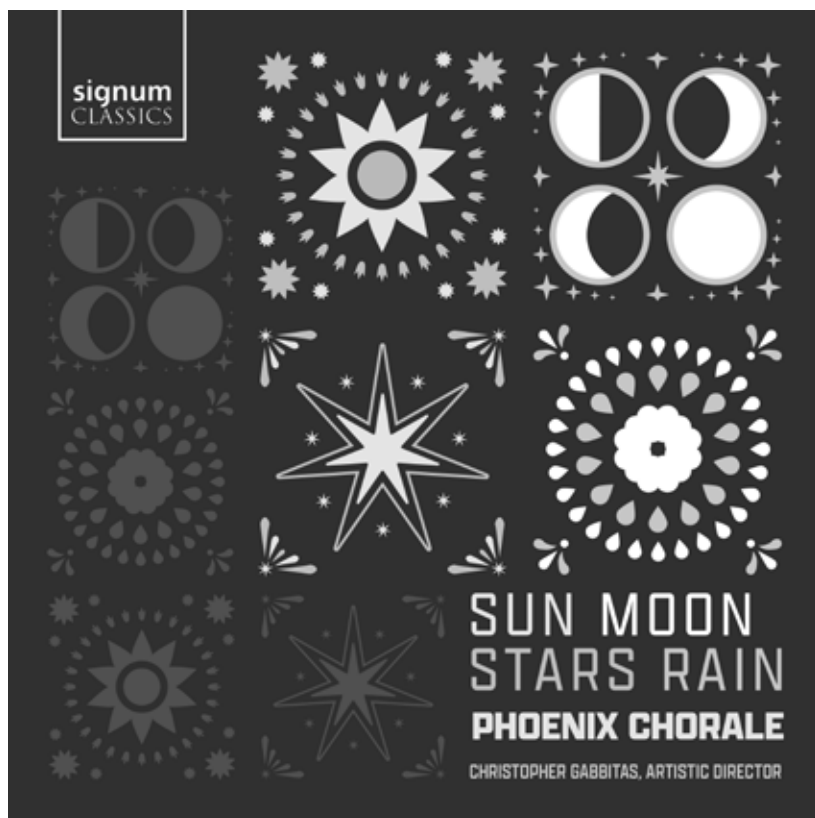


SUN MOON STARS RAIN AVAILABLE NOW

Phoenix Chorale's latest album via Signum Classics under Artistic Director Christopher Gabbitas is now available for streaming and purchase.



CD's available at
the Box Office



**KOPPIN, TICHELI, YANESH, MVULA, LLOYD, RUTTER, HARRIS,
TRUMBORE, ELGAR, FORREST, RUSBY, WHITACRE, HESSION, & MORE**



MUSIC AT TRINITY

Musical Art in a Cathedral Setting
2024-25 SEASON

Concerts are **FREE**.
Ticketed events are noted and
information is available at
trinitymusicaz.org.

Trinity Episcopal Cathedral
100 West Roosevelt St. Phoenix, AZ
602-254-7126

f @





URBAN NOCTURNES ⓘ
Mar 13 2025 7:00 PM

TICKETS - \$25, \$10 STUDENT.
PURCHASE ONLINE | AT THE DOOR

Karen Sinclair, Christopher McKay, Melita Hunsinger, Viviana Cumplido Wilson and Erin Finkelstein performing a variety of music for strings and winds, including works by Franz Xaver Süssmayr, Brian Raphael Nabors, Franz Schubert, Charles Koechlin, and Max Reger.

**EVENSONG
FOR THE FOURTH SUNDAY IN LENT**
Mar 30 2025 4:00 PM

THIS SERVICE IS SPONSORED BY
SUSAN AND RICHARD STEWART

A service of Choral Evensong featuring the stunning *Oriel Service* of Judith Bingham (2017) and the rarely heard Lenten motet for organ and chorus, *Passionsgesang, Op 46* of Josef Rheinberger.

MUSIC FOR ORGAN FOUR-HANDS
May 18 2025 4:00 PM

THIS CONCERT IS SPONSORED
BY ROBERT DIXON

Join James Gerber and Erik Goldstrom as they offer up music for four hands and four feet! Featuring music by Naji Hakim, Gustav Merkel, Frank Ferko, Richard Wagner, and John Phillips Sousa in an afternoon extravaganza not to be missed!



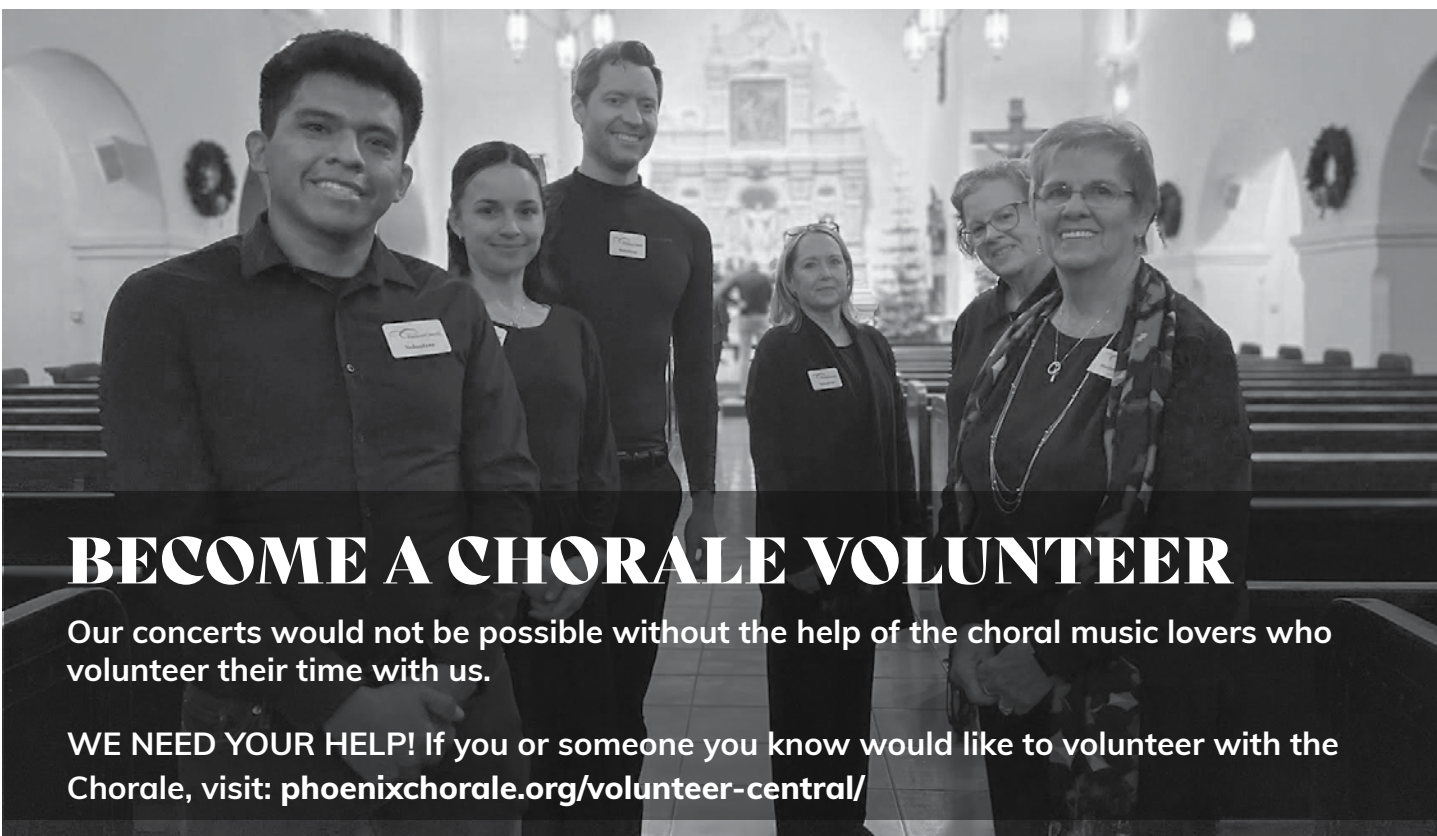
Would you like to combine your appreciation for the amazing music of the Phoenix Choral with the opportunity to contribute your skills and expertise to the local arts community?



Put your energy to work by joining the **Phoenix Choral Board of Directors**. We are actively seeking Board members to join us in supporting the Chorale's mission and planning and preparing for its future. Individuals with experience and skills in these areas would be particularly helpful:

- Finance and Accounting
- Fundraising and Development
- Strategic Business Planning
- Philanthropy
- Arts Education and Non-Profit Management

This is a rewarding opportunity to bring your passion and skills and serve with a committed team of like-minded lovers of the arts. For more information and details, please contact Caroline Larsen (Governance Committee Chair) at 602-320-4723 (call or text) or CLarsen@thorpeshwer.com.



BECOME A CHORALE VOLUNTEER

Our concerts would not be possible without the help of the choral music lovers who volunteer their time with us.

WE NEED YOUR HELP! If you or someone you know would like to volunteer with the Chorale, visit: phoenixchorale.org/volunteer-central/

SPECIAL THANKS TO PHOENIX CHORALE CONTRIBUTORS

Phoenix Chorale gratefully acknowledges the generosity of individuals, foundations, government agencies, and businesses who have supported the Chorale's annual fund. The following listings include contributors' total giving of \$100 or more receive between January 1, 2024 through February 15, 2025.

Gold Baton

\$20,000 - \$49,000

Camelback Bible Church
City of Phoenix
Curtis & Gianna Johnston
James Lawson and Rosemary Price
Virginia G. Piper Charitable Trust

Silver Baton

\$10,000 - \$19,999

Arizona Commission on the Arts
Jeffrey Heimer and Linda Brock
Tim Kellar
Albert & +Kathy Leffler
Tom Reimers
John & Lois Rogers
+Lynne Traverse

Conductor' Circle

\$5000 - \$9999

Dr. Beverly Brandt
Wade Chapman
Stephen Cobb and Laura Ladrigan Cobb
Tim & Susie Ernst
Martin Lorch and +Mary K. Farrington-Lorch
Norm Friesen
Cordova & Jones PC
Joan Goforth and +Charles "Carlos" Oldham
Peter & Sara Rutenberg
Millie Wesley

Singer' Circle

\$2500-\$4999

Robert & Susan Ashton
Alan & Paula Davidon
Warren and Laurie Dawson
David D Dodge
+Gregg Ewart and Justin Horlyk
Gail Fisher
Claudia Kennedy
Phillip & Susi Martens
Hon. Crane & Deborah McClennen
Eric Pittman
+Lynn Ruby
*George & Holly Sheppard
Frank D. Skinner

Sponsor

\$1000 - \$2499

Mike & Cindy Adams
American Express Company
Vince Anderson

*Nicole Belmont

Peter Belmont
Karen Camp
Alison Chaney
Aron & Mari Chazen Ttee
Dr. Robert Dixon
Sharon Fairchild
Mark & Lois Francis
Dallas & Paola Gale
Richard & Marcia Gerig
J. D. Helms
Kathleen Hirsekorn
Dahrel & Donna Hobbs
Harriet Ivey
Judi Jensen
+Caroline Larsen
Dorothy Lincoln-Smith
Ami & John Lotka
David & Joy Lubeck
David & Heidi Martens
Carolyn & Paul McClendon
Richard Messenger
Kathryn & Kevin Murphy
Dan & Diana Nelson
Lori Rogers
Dewey Schade
Nancy & Gerry Sowers
Joy Tevis
Thorpe Shwer, P.C.
+Ellen Wesley

Sustainer

\$500 - \$999

Makenna & Mike Albrecht
Jeanann & Robert Bartels
Broadcom
Richard & Sally Compton
Edith A. Copley
Charline Franz
Elizabeth Grajales
Sharon Hansen
Randy and Denise Juillard
Ralie Lawrence
Nola Mellstrom
Eric & Judy Nichols
Marti McLelland and David O'Connor
Sherri Shea
Robert Snead
Don Steinman & Ruth Greenspan
Deanna & Michael Vavrinec
Susan Woodell

Patron

\$250 - \$499

Steve Bartlett

Boeing

Sue Bunch
Robert H. Croft
Law Office of Mary K. Farrington-Lorch
Fidelity
Nancy Foster
Brian Grab
David & Sara Haskins
Dennis Haugan
Helena Hill
Sally Hineman
Dave & Jan Hulin
Jacquelyn & Richard Island
Tom & April Jones
Rebecca B Martin
Lisa Mueller
Joanie Peterson
John Quaintance
David & Sarah Roberts
Dr Christopher Samuel
Kevin & Laurie Wadleigh
Robert Weiss

Benefactor

\$100 - \$249

Dr. Anton E. Armstrong
Nichole Barnes
Glenda Blegen
Susan Bowers
Robert Carr
Julie & Marc Clausen
David Cossi
John & Judy Danilovs
Marilyn Dennett
Susan Fischer
Jacqueline Forbes
Jim & Rhenda Gallup
Victor and Nancy Geiger
Al Gephart
Barbara Gilbride
Clifford Golden
Edwin Goldstein
Teresa & Scott Gould
Esther Groves
David A. & Anita Hagstrom
Matthew & Bonnie Harris
Bob Perry & Pam Havens
Sue Hill
John Irwin
Judith Jones
Douglas & Pamela Kimball
Mike & Barbara Koff
Francoise & Gerald Lorch
Florence Lynch
Dolores McClimans
Patricia O'Toole

Jamie & Kevin Peffley
 Lawrence Phibbs
 Mary Pierce
 Nicole Pilié
 J.A.C. & LeAnn Redford
 *Grace Rhyne & Jonathan Cervera
 James & Linda Rossman
 Dr. Margaret Ruccolo
 Evelyn Sowell
 Monte & Nancy Sriver
 Allan Stam
 Maurice Staples
 Muriel Stone
 Helen Tilgner
 Irene Tseng
 Randi Turk
 Tom & Diane VanDyke
 Stephen & Barbara Veitch
 James Veurink
 Shirley J. Vieths
 Jerelyn B & John Walters
 Joan Rihab Yaqub

+Current Board Member
 *Singer or Staff Member

Honors

In Honor of Carlos Oldham and
 Joan Goforth
 Marilyn J Dennett
 In Honor of Tom Peterson
 Florence Lynch

Memorials

In Memory of Geoffrey Belmont
 Nicole Belmont
 In Memory of Barbara Jo Brandt and
 Richard Charles Brandt
 Dr Beverly Brandt
 in Memory of Edwin Hirsekorn
 Hirsekorn Chain of Hearts
 Charitable Fund Kathleen Hirsekorn
 In Memory of James M Jensen
 Judi Jensen
 In Memory of John Mueller
 Mari Chazen TTe
 In Memory of Louise and Rice Pierce
 Mary Louise Pierce

The Phoenix Chorale would like to
 thank the law firm of Thorpe Shwer
 for its ongoing generous support.

THORPESHWER

The John and Ellen Ford Legacy Society is made up of distinguished individuals who have chosen to make a commitment to Phoenix Chorale through a planned gift in their estate.

To become a member of the John & Ellen Ford Legacy Society and make a planned gift or to request Legacy Society materials, please contact Executive Director Nicole Belmont at 602-253-2224.

Legacy Society Members

Anonymous (2)
 Elayne Achilles
 Alison Chaney+
 Norman Friesen
 Jay* & Rita Good
 April & Tom Jones
 Claudia Kennedy
 James Lawson
 Dorothy Lincoln-Smith
 Jen Rogers
 Lynne Traverse+

Legacy Society Members

In Memoriam
 Dosia Carlson
 John and Ellen Ford
 Tom Phinney
 Alan Kennedy
 John S. Mueller

YOUR SUPPORT MAKES THE MUSIC POSSIBLE

Over 50% of our annual budget comes from individual donors who share our passion for choral music and its power to reach listeners worldwide through our recordings made in Phoenix and to enrich the musical life of the Greater Phoenix Metro Area through our concert seasons. Here are some other ways you can support Phoenix Chorale:

IRA DISTRIBUTIONS & DONOR ADVISED FUNDS Charitable giving can be a smart tax strategy. To instruct your financial institution to issue a donation to the Chorale, please instruct them to make a check payable to 'Phoenix Chorale' at 100 W Roosevelt Street, Phoenix AZ 85003. Please ensure your name is credited for the gift when they send the check and the name or dedication you wish us to credit in our concert programs.

EMPLOYER MATCHING GIFTS You can also maximize your contribution to Phoenix Chorale if your employer offers a Matching Gift Program. Please contact your company's Human Resource Office to see if your gift to Phoenix Chorale will qualify. Please also ensure any matching gifts indicate that you are the employee being matched.

GIFTS OF STOCK Phoenix Chorale accepts most donations of publicly traded securities on the US Stock Market.

JOHN & ELLEN FORD LEGACY SOCIETY Has the Chorale enriched your life or of a loved one for many years? Consider creating a lasting impact on the musical life of the Valley through a gift in your estate plan, will, or trust to Phoenix Chorale. We have been spreading harmony to multiple generations since 1958 and long-term fans and alumni have been instrumental (no pun intended) in ensuring this legacy continues.

UNDERWRITING & SPONSORSHIP Concert sponsorship opportunities are available to individual donors and corporations starting at \$5000. We offer single concert, concert series, 1 season support, which offers a suite of benefits at different levels, such a front-row seats for you and your guests, podium & marketing acknowledgment, and ad space in our programs for dedications or to promote your business. Special Projects, such as composer commissions and album recordings are also directly fundable via an underwriting gift.

Please contact Phoenix Chorale Executive Director Nicole Belmont if you are interested in underwriting and sponsorship.

FIND OUT HOW YOU CAN SUPPORT THE CHORALE AT PHOENIXCHORALE.ORG/DONATE

SPECIAL THANKS TO MUSICANOVA ORCHESTRA CONTRIBUTORS

Corporate Donors

Meineke
Phoenix Holocaust Association
Adobe
Andrew's Fine Violins
Canopy Wealth Management
Celestial Cookie Company
The Cupcake Cafe
Scottsdale Injury Lawyers
State 48 Roofing
ZenBusiness

MusicaNova Circle \$10,000+

Robert Altizer & Dr. Deborah DeSimone
Warren Cohen & Carolyn Whitaker
Ed & Cynthia DuBrow
Jill Forsyth-Koritala
Ritsuko Maugeri
John A. & Elizabeth Longo McKinnon
Ann B. Ritt
Hannah Selznick/The Oboe Fairy

Conductors Circle

\$2,500-\$9,999

The family of Alice Bendheim
W. David Connell
Robert Dixon
Robert & Cindy Leger
James & Rita Whitaker
Dominique van de Stadt &
Octavio Pàjaro

Concertmasters Circle

\$1,000-\$2,499

John & Kathleen Cleveland
Janet Quiroz
Donna Reiner
Gail Rittenhouse
Marj Sherman
Nancy Teets
Denise Wilson
Anonymous

Musicians Circle

\$500-\$999

Peter Blandino
John Friedeman
Kevin Leger
David & Dory Mawyer
Susan Morris
Christine Parker
Janet Quiroz
Blair & Pat Snyder
Chris Sprangers

Patrons up to \$499

Danforth Austin
Leonard Avdey
John Berky
Moria Bogardus
Michael DiBarry
Ling Bundgaard
Pamela Carmony
Camille Conforti
Camilla Course-Liddell
Monty Coury
Jennifer Cox
Michael DiBarry
Kristin Fray
Catherine Galle
Victoria Gonzalez
Eily Hallagan
Ethel Harris
Peter Heiman
Shelby Hobart
Robert Huka
Frank Jacobsen
Cathy Janssen
John Johnson
Patrick Jonathan
Joseph Langlois
Clete Landes
D. Ledbetter
Peter Livingston
Roy Mainger
Mary McAllister
Deone Monson
Susan Morris
Barbara Moss
Gary Moss
David Nachman
Kristine Nguyen
Jill Osborne
Eunjung Park
Doris Marie Provine
Jamilyn Richardson
Kathryn Rood
Peggy Rostron
Robert Sinert
Tom Sternberg
Penelope Tschantz
Laurie Visner
Terry Watson
Jack Watson
Bruce Wilkison
Travis Williams
Patricia Zajac
Hong Zhu & Fei Xu
Anonymous (17)

Laughing with Prokofiev, Stravinsky & Haydn



You don't have to turn to PDQ Bach to find humor in classical music. Three of the most serious composers in history inserted parody and pastiche into their music!

Coming in May at the Musical Instrument Museum.

Find updates at musicanovaaz.org

Arizona Bach Festival

2
0
2
5

Bringing the finest in Baroque music to Arizona

Vivaldi The Four Seasons

Sunday, March 16th

at 3:00 p.m.

All Saints' Episcopal Church

Phoenix, Arizona



*World renowned Baroque
instrumentalists come together
to perform works by Vivaldi,
JS Bach & Telemann*



For tickets and more information, visit
arizonabachfestival.org or call
602-357-4224.

Printing worth singing about.



Traditional Offset,
Digital, and Large
Format Printing

480.968.7959 • benfranklinpress.com

24/25

SEASON FINALE



Join us in May as we explore the work of American composers, poets, and writers, and their take on the world around them. Including African American Spirituals and music by Libby Larsen, Samuel Barber, and George Gershwin.

SATURDAY, MAY 3, 2025
3:00 PM | Camelback
Bible Church

SUNDAY, MAY 4, 2025
3:00 PM | All Saints'
Episcopal Church

ADDITIONAL INFO AT PHOENIXCHORALE.ORG



CAMELBACK
ARTS

FISK ORGAN RECITAL SERIES

*A performing and visual arts series to
glorify God and refresh the soul*



KIRK RICH, ORGANIST GLORIES OF THE ORGAN

Music from all time periods
demonstrating the organ's
versatility

Friday, March 21 at 7 pm
CBC Sanctuary

Admission is free.

HOLY WEEK AT CAMELBACK

LENT ART EXHIBITION | APRIL 2025

Sanctuary Gallery

PALM SUNDAY | APRIL 13

Classical Service in the Sanctuary - 9 am
Contemporary Service in the Family Life Center - 11 am

SERVICE OF DARKNESS | FRIDAY, APRIL 18

7 p.m. in the Sanctuary

RESURRECTION SUNDAY | APRIL 20

Classical Service in the Sanctuary - 9 am
Contemporary Service in the Family Life Center - 11 am

SIGN-UP FOR EMAIL

