



PHOENIX CHORALE

DRAW ON, SWEET NIGHT

**SATURDAY,
NOVEMBER 8, 2025
3:00 PM**

TRINITY EPISCOPAL CATHEDRAL
100 W ROOSEVELT SREET
PHOENIX, AZ

**SUNDAY,
NOVEMBER 9, 2025
3:00 PM**

CAMELBACK BIBLE CHURCH
3900 E STANFORD DRIVE
PARADISE VALLEY, AZ



PHOENIX CHORALE

*MORE TO LOOK FORWARD
TO THIS SEASON:*



A CHORALE CHRISTMAS **with Audience Carol Sing**

December 19-22, 2025

An annual fixture in the Valley for many decades, create lasting memories through holiday cheer with the whole family. Guest Conductor Edith Copley.
The holidays just aren't the holidays without it!



TRANSCENDENCE **January 24 & 25, 2026**

With Orchestra at Scottsdale Center for the Performing Arts

A sweeping choral-orchestral journey through lush contemporary landscapes in a distinguished venue. Featuring music by Ola Gjeilo, Anna Thorvaldsdottir, Arvo Pärt, and the U.S. Premiere of Rebecca Dale's "When Music Sounds."



CHANT AND POLYPHONY **March 21 & 22, 2026**

Sacred Roots of Choral Music with Guest Artists Floriani

An intimate a cappella encounter where sacred tradition meets emotional truth for intimate and thoughtfully curated performances at Trinity Cathedral.

Subscriptions and Tickets for the 2025 | 26 Season available now. Secure tickets (and special benefits!) with Subscriptions to two or three of the 2025|26 concert series.

ADDITIONAL INFORMATION AT PHOENIXCHORALE.ORG

YOU ARE CORDIALLY INVITED TO THE PHOENIX CHORALE ANNUAL GALA SATURDAY, MARCH 14, 2026

After the tremendous success of *An Evening of Stars* in 2025, we are delighted to invite you to the next chapter of our annual fundraising celebration. Join us for an unforgettable evening featuring delicious food, drinks, inspiring performances by Phoenix Choral, and an atmosphere alive with connection and shared purpose.

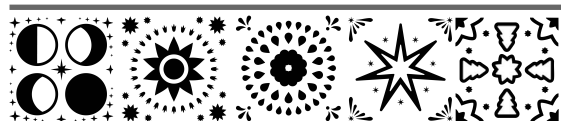


Together, we'll raise a glass, and essential support, to nurture and amplify the strength and resonance of Arizona's choral artistry. Tickets and full details to be announced soon. We can't wait to celebrate with you.

DRAW ON, SWEET NIGHT

SATURDAY, NOVEMBER 8, 2025 3:00 PM

SUNDAY, NOVEMBER 9, 2025 3:00 PM



Abendlied, Op. 69, No. 3

Josef Rheinberger (1839-1901)

Song of Songs: Nigra sum sed formosa

Giovanni Pierluigi da Palestrina (1525-1594)

Trois Chansons, M. 69 (1915)

Maurice Ravel (1875-1937)

I. Nicolette

II. Trois beaux'oiseaux du Paradis

Holly Sheppard, alto

James Grandjean, tenor

Caleb French, bass

III. Ronde

Song of Songs: Pulchrae sunt genae tuae

Giovanni Pierluigi da Palestrina

Trois chansons mixtes

Camille Saint-Saëns (1835-1921)

Romance du soir, Op. 118 (1902)

Calme des nuits, Op. 68: No. 1 (1883)

Des pas dans l'allée, Op. 141: No. 1 (1913)

Song of Songs: Sicut lilium inter spinas 1

Giovanni Pierluigi da Palestrina

INTERMISSION

Three Songs by Alice Parker

**Alice Parker
(1925-2023)**

this is the garden (2015)

Beauty and Blessing (2009)

Bright Morning Stars (American Spiritual, arr. 1999)

Madalyn Kiewiet, soprano

Birthday Madrigals (1995)

John Rutter (b. 1945)

I. It was a lover and his lass

II. Draw on, sweet night

III. Come live with me

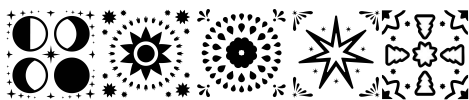
IV. My true love hath my heart

V. When daisies pied

Joshua Condon, piano

Ben Hedquist, double bass

DIRECTOR'S WELCOME CHRISTOPHER GABBITAS



Welcome to Phoenix Chorale's 2025-26 season! As ever, we are glad to see you and grateful for your support. Whether you are a long-time fan, or if this is your very first concert, we extend to each and every one of you a very special welcome. Our primary focus is to present Phoenix audiences with the very best in choral music, and we do it for each and every choral fan out there - which includes YOU! We hope that today's program brings a welcome opportunity to enjoy a moment of peace, as you sink into the warm bed of sound that we aim to create each and every time we perform.

Our season begins with **Draw On, Sweet Night** - a selection of works which look to past ages of poetry and verse and the romance conjured by their treatment of dusk, twilight, nighttime, and the various emotions which follow. This, of course, meant that we had to include Shakespeare, and love songs!

Other than the first piece, Josef Rheinberger's ever-popular **Abendleid**, every featured composer is celebrating a birthday or anniversary this year, which fits nicely into our overall season theme of marking great milestones as the United States considers 250 years since the Declaration of Independence in 1776. Giovanni Pierluigi da Palestrina is recognised as perhaps the supreme master of imitative counterpoint; we present three of his most passionate settings of words from **Song of Songs**. And we focus on French music in our first half, with three pieces each from Maurice Ravel, and Camille Saint-Saëns: both better-known for their instrumental compositions, these works show French impressionist harmonic language at its very best.

The second half begins with a tribute to one of America's true choral greats: Alice Parker, who would have turned 100 years old this December, is represented through three contrasting songs showing her versatility of style - two of which we have just recorded for our next album of American music. And we end with a set of **Birthday Madrigals** written 30 years ago by Sir John Rutter (who himself turns 80 this year) which were a gift to composer Sir George Shearing on his own 75th birthday. Lots to celebrate!

Looking ahead, we welcome Dr. Edith Copley (former Director of Choral Activities at Northern Arizona University) as our guest conductor this Christmas, and return to Scottsdale Center for the Performing Arts in January for **Transcendence**, a symphonic program of incredible choral and orchestral music. Finally, our season closes with our first small ensemble project focusing in on the beauty and simplicity of chant and polyphony - more news on that to follow!

We hope to see you at each of these performances, and look forward to hearing what you think! As always, we'll be available after each concert for a chat, so do come to say hello and let us know what you think.

Christopher Gabbitas
Artistic Director, Phoenix Chorale

SPECIAL THANKS TO PHOENIX CHORALE SEASON SUPPORTERS

VIRGINIA G.
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CHARITABLE TRUST



ARIZONA
COMMISSION
ON THE **ARTS**



WE THANK THE FOLLOWING GENEROUS PHOENIX CHORALE
CONCERT SPONSOR:

SUNDAY NOVEMBER 9: MILLICENT WESLEY



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Cathedral Setting

2025-26
SEASON

Information is available at
trinitymusicaz.org.

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



**EVENSONG FOR THE FEAST
OF CHRIST THE KING**

Sunday, Nov 23, 4 PM

Featuring music by Ayleward,
Wood, and Weir.



**A FESTIVAL OF NINE
LESSONS AND CAROLS**

Sunday, Dec 21, 4 PM

Harp Prelude 3:30 PM

Music by Mathias, Jones,
Rutter, Nixon, and Willcocks.

Abendlied, Op. 69, No. 3

Josef Rheinberger

Bleib' bei uns,
denn es will Abend werden,
Und der Tag hat sich geneiget,
sich geneiget,
O bleib' bei uns,
denn es will Abend werden.

Bide with us,
for evening shadows darken,
And the day will soon be over,
soon be over,
O bide with us,
for evening shadows darken.

Text from Luke 24:29

Translation by John Rutter

Song of Songs: Nigra sum sed formosa

Giovanni Pierluigi da Palestrina

Nigra sum sed formosa
filiae Jerusalem,
sicut tabernacula Cedar,
sicut pelles
Salomonis

I am a dark-skinned
but comely daughter of Jerusalem,
Therefore have I pleased the Lord and
he has brought me into his chamber
and said to me

Nolite me considerare quod fusca sim,
quia decoloravit me sol.
Filii matris meae
pugnauerunt contra me,
posuerunt me custodem in vineis.

Arise my love and come.
For now the winter is past,
the rain is over and gone,
The flowers have appeared in our land,
the time of pruning is come.

The texts are taken from the Song of Songs, and represent the most "passionate" of Biblical texts.

Trois Chansons, M. 69

Maurice Ravel

I. Nicolette

Nicolette, à la vesprée,
S'allait promener au pré,
Cueillir la pâquerette,
La jonquille et le muguet.
Toute sautillante, toute guillerette.
Lorgnant ici, là, de tous les côtés.

Nicolette, in the evening,
Went for a walk in the meadow
To gather daisies,
Jonquils and lilies-of-the-valley,
Gaily skipping,
Looking here and there on all sides.

Rencontra vieux loup grognant,
Tout hérissé, l'œil brillant :
« Hé là ! Ma nicolette,
Viens-tu pas chez mère grand ? »
À perte d'haleine s'enfuit nicolette,
Laissant là cornette et socques blancs.

Rencontra page joli,
Chausses bleues et pourpoint gris :
« Hé là ! Ma nicolette,
Veux-tu pas d'un doux ami ? »
Sage, s'en retourna, Ah ! Pauvre nicolette,
Très lentement, le cœur bien marri.

Rencontra seigneur chenu,
Tors, laid, puant et ventru,
« Hé là, ma nicolette,
Veux-tu pas tous mes écus ? »
Vite fut en ses bras Bonne nicolette,
Jamais au pré n'est plus revenue.

Met a grumpy old wolf,
Bristling and with gleaming eyes;
'Hey there, Nicolette,
Won't you come to grandmother's house?'
Out of breath, Nicolette fled,
Leaving mob-cap and white clogs behind.

Met a pretty young page,
Blue breeches and grey doublet,
'Hey there, my Nicolette,
Would you like a sweet friend?'
Wisely, she turned away, very slowly,
With heavy heart.

Met a grey-haired old lord,
Bandy-legged, ugly, stinking and fat.
'Hey there, my Nicolette,
Wouldn't you like all these crowns?'
Good Nicolette, in a trice, was in his arms,
Never returned to the meadow.

II. Trois beaux'oiseaux du Paradis

Trois beaux oiseaux du paradis,
(Mon ami z-il est à la guerre)
Trois beaux oiseaux du paradis
Ont passé par ici.

Le premier était plus bleu que le ciel,
(Mon ami z-il est à la guerre)
Le second était couleur de neige,
Le troisième rouge vermeil.

« Beaux oiselets du paradis,
(Mon z-ami il est à la guerre)
Beaux oiselets du paradis,
Qu'apportez-vous par ici ? »

« J'apporte un regard couleur d'azur.
(Ton z-ami il est à la guerre) »
« Et moi, sur beau front couleur de neige,
Un baiser dois mettre, encor plus pur. »

Three beautiful birds from Paradise,
(My friend is at the wars),
Three beautiful birds from Paradise
Have passed this way.

The first was bluer than the sky,
(My friend is at the wars),
The second was the colour of snow,
The third vermilion red.

'Beautiful little birds from Paradise,
(My friend is at the wars),
Beautiful little birds from Paradise,
What are you bringing here?'

'I bring a pair of blue eyes,
(Your friend is at the wars),
I, upon your fair snowy brow,
Must place a still purer kiss.'

« Oiseau vermeil du paradis,
(Mon z-ami il est à la guerre)
Oiseau vermeil du paradis,
Que portez-vous ainsi ? »

« Un joli cœur tout cramoisi
(Ton z-ami il est à la guerre) »
« Ah je sens mon cœur qui froidit.
Emportez-le aussi.

'Vermilion bird from Paradise,
(My friend is at the wars),
Vermilion bird from Paradise,
Tell me what you are bringing?'

'A pretty heart, all crimson,
(Your friend is at the wars).'
'Ah, I feel my heart growing cold...
Bear it away as well.'

III. Ronde

Les vieilles:

N'allez pas au bois d'Ormonde,
Jeunes filles, n'allez pas au bois:
Il y a plein de satyres,
de centaures, de malins sorciers,
Des farfadets et des incubes,
Des ogres, des lutins,
Des faunes, des follets, des lamies,
Diables, diablots, diabolins,
Des chèvre-pieds, des gnomes,
des démons,
Des loups-garous, des elfes,
des myrmidons,
Des enchanteurs es des mages,
des stryges, des sylphes,
des moines-bourus,
des cyclopes, des djinns,
gobelins, korrigans,
nécromants, kobolds ...
Ah! N'allez pas au bois d'Ormonde,
N'allez pas au bois.

Les vieux:

N'allez pas au bois d'Ormonde,
Jeunes garçons, n'allez pas au bois:
Il y a plein de faunes,
de bacchantes et de males fées,
garçons, n'allez pas au bois.
Des satyresses,
des ogresses,

The old women:

Do not go into Ormonde forest,
Young maidens, do not go into the forest:
It is full of satyrs,
Of centaurs, of evil sorcerers,
Of sprites and incubuses,
Ogres, pixies,
Fauns, hobgoblins, spooks,
Devils, imps, and fiends,
Cloven-foot, gnomes,
Of demons,
Of werewolves, elves,
Warriors,
Enchanters and conjurers,
Of fairies, sylphs
Of surly hermits,
Cyclopes, Djinns,
Spirits, gremlins,
Necromancers, trolls ...
Ah! Do not go into Ormonde forest,
Do not go into the forest.

The old men:

Do not go into Ormonde forest,
Young men, do not go into the forest:
It is full of female fauns,
Of Bacchae and evil spirits,
Lads, do not go into the forests.
Of female satyrs,
Ogresses,

Et des babaïagas,
Des centaures et des diabesses,
Goules sortant du sabbat,
Des farfadettes et des démons,
Des larves, des nymphes,
des myrmidones,
Il y a plein de démons,
D'hamadryades, dryades,
naiades,
ménades, thyades,
follettes, lémures,
gnomides, succubes,
gorgones, gobelins ...
N'allez pas au bois d'Ormonde.

Les filles / Les garçons:

N'irons plus au bois d'Ormonde,
Hélas! plus jamais n'irons au bois.

Il n'y a plus de satyres,
plus de nymphes ni de males fées.
Plus de farfadets, plus d'incubes,
Plus d'ogres, de lutins,
Plus d'ogresses,
De faunes, de follets, de lamies,
Diables, diablots, diabolins,
De satyresses, non.
De chèvre-pieds, de gnomes,
de démons,
Plus de faunesses, non!
De loups-garous, ni d'elfes,
de myrmidons
Plus d'enchanteurs ni de mages,
de stryges, de sylphes,
de moines-bourrus,
De centaures, de naiades,
de thyades,
Ni de ménades, d'hamadryades,
dryades,
folletes, lémures, gnomides, succubes,
gorgones, gobelins,
de cyclopes, de djinns, de diabloteaux,
d'éfrits, d'aegypans,
de sylvains, gobelins, korrigans,
nécromans, kobolds ...

And Baba Yagas,
Of female centaurs and devils,
Ghouls emerging from sabbath,
Of sprites and demons,
Of larvae, of nymphs,
Of warriors,
It is full of demons,
Tree spirits and dryads,
Naiads,
Bacchantes, oreads,
Hobgoblins, ghosts,
Gnomes, succubuses,
Gorgons, monsters,
Do not go into Ormonde forest.

The maids / The lads:

We won't to into Ormonde forest any more,
Alas! Never more we'll go into the forest.

There are no more satyrs there,
No more nymphs or evil spirits.
No more sprites, no more incubuses,
No ogres, no pixies,
No more ogresses,
No more fauns, hobgoblins or spooks,
Devils, imps, or fiends,
No female satyrs, no.
No more goat-footed, no gnomes,
No demons.
No more female fauns, no!
Nor werewolves, nor elves,
No warriors,
No more enchanters or conjurers,
No fairies, no sylphs,
No surly hermits,
No female centaurs or naiads,
No more oreads,
No more Bacchantes or tree spirits,
No dryads,
Hobgoblins, ghosts, gnomes, succubuses,
gorgons, goblins,
No cyclops, nor djinns, nor fiends, no ifrits,
no Aegipan,
No tree spirits, goblins, gremlins,
necromancers, trolls..

Ah!
N'allez pas au bois d'Ormonde,
N'allez pas au bois.

Les malavisées vieilles,
Les malavisés vieux
les ont effarouchés -- Ah!

Ah!
Do not go into the Ormonde forest,
Do not go into the forest.

The misguided old women,
The misguided old men
Have chased them all away – Ah!

Translation by Christopher Gabbitas

Song of Songs: Pulchrae sunt genae tuae

Giovanni Pierluigi da Palestrina

Pulchrae sunt genae tuae sicut turturis,
collum tuum sicut monilia.
Murenulas aureas faciemus tibi
vermiculatas argento.
Dum esset rex in accubitu suo,
nardus mea dedit odorem suavitatis.

Thy cheeks are beautiful as the turtledove's
Thy neck as jewels.
We will make thee chains of gold,
Inlaid with silver.
Whilst the King was at his repose,
My spikenard sent forth the odour thereof

Trois chansons mixtes

Camille Saint-Saëns

Romance du soir, Op. 118

La romance du soir dans les airs s'évapore
Mille voix à la nuit qui déjà nous atteint
Doucement vont la dire encore
Jusqu'au matin.
Aux lèvres des amants, les baisers ont fleuri
De ce bruit divin, l'ombre est pleine.
La rose en s'effeuillant exhale son haleine.
Les enfants en dormant à leur
mère ont souri.
Au bord de l'étang, la lune se penche
Par-dessus le front des saules d'argent;
Le poète rêve et croit voir, songeant
Devant son miroir, quelque dame blanche.
La romance du soir dans les airs s'évapore
Mille voix à la nuit qui déjà nous atteint
Doucement vont la dire encore
Jusqu'au matin.

The romance of evening mists the air;
Countless voices in the dusk
Gently sing its refrain, unceasingly,
Until morning comes.
Kisses blossom on lovers' lips;
The shadows pulse with heavenly sounds.
A rose breathes out, and petals fall;
Sleeping children smile
up at their mothers.
At the pool's edge, the moon gazes down
With silvery willows across its face;
Dreaming, the poet imagines
A woman in white, gazing into her mirror.
The romance of evening mists the air;
Countless voices in the dusk
Gently sing its refrain, unceasingly,
Until morning comes.

Jean-Louis Croze (1865-1955)

Deux Choeurs, Op. 68: No. 1, Calme des nuits

Calme des nuits, fraîcheur des soirs,
Vaste scintillement des mondes,
Grand silence des antres noirs:
Vous charmez les âmes profondes.

L'éclat du soleil, la gaieté,
Le bruit plaisent aux plus futiles ;
Le poète seul est hanté
Par l'amour des choses tranquilles.

Calm of night, and freshness of evening;
Planets, glittering and sparkling;
Great silence of dark caverns:
These things charm deep souls.

Bursts of sunlight, merriment, noise:
these things please the frivolous.
The poet alone is haunted
By the love of tranquillity.

Deux Choeurs, Op. 141: No. 1, Des pas dans l'allée

Tombez, souvenirs, tombez feuille à feuille,
Faites un tapis de vos ors défunts.
Les fleurs reviendront pleurer leurs parfums
Mais reverrons-nous celle qui les cueille ?
Vers quel silence ? en quelle allée
S'est-elle en un beau soir allée ?

Dormez, feuilles d'or, parmi l'avenue,
Gardez dans vos plis le pli de ses pas.
Celui-ci plus las inclinait plus bas
Son âme vers moi qui l'ai méconnue.
Vers quel silence ? en quelle allée
S'est-elle en un beau soir allée ?

Tombez, souvenirs ! glissez feuille à feuille,
Recouvrez ses pas de vos ors défunts.
D'autres fleurs viendront pleurer leurs
parfums !

Mais plus ne viendra celle qui les cueille !
Vers quel silence ? en quelle allée
S'est-elle en un beau soir allée ?

Fall, memories, leaf by leaf,
Make a carpet of your former gold.
The flowers will return, weeping perfume;
But will we see again she who picks them?
Toward what silence? To what avenue
Did she go, that beautiful evening?

Sleep, golden leaves, within the avenue,
Keeping her steps within your petals.
This one, more weary, inclined her soul
towards me, who misunderstood her.
Toward what silence? To what avenue
Did she go on a beautiful evening?

Fall, memories! Slide leaf by leaf,
Cover her steps with your former gold.
Other flowers will come,
to weep their perfume!

But no more will she come who picks them!
Toward what silence? To what avenue
Did she go on a beautiful evening?

Text by Maurice Boukay (1866-1931)

Song of Songs: Sicut lilium inter spinas 1

Giovanni Pierluigi da Palestrina

Sicut lilium inter spinas
Sic amica mea inter filias
Sicut malus inter ligna silvarum,
Sic dilectus meus inter filios.
Sub umbra ilius quem desideraveram sedi
Et fructus eius dulcis gutturi meo.

As the lily among thorns,
So is my love among the daughters of Adam
As the apple tree among the trees of the woods,
So is my beloved among the sons.
I saw down under his shadow, whom I desired:
And his fruit was sweet to my palate.

this is the garden

Alice Parker

this is the garden: colours come and go,
frail azures uttering from night's outer wing
strong silent greens serenely lingering,
absolute lights like baths of golden snow.
This is the garden: pursed lips do blow
upon cool flutes within wide glooms,
and sing

(of harps celestial to the quivering string)
invisible faces hauntingly and slow.
This is the garden. Time shall surely reap
and on Death's blade lie many
a flower curled,

in other lands where other songs be sung;
yet stand They here enraptured, as among
the slow deep trees perpetual of sleep
some silver-fingered fountain steals
the world.

e. e. cummings

Brightest and Best

Alice Parker

In the turning of the seasons,
the returning of the birds,
Beauty is born,
and blessings linger in the
cycles of the moon.

In the splendor of our stories,
the unrolling of our lives,
Beauty is born, and blessings
linger in the singing of our love.

In our sorrows and rejoicing;
in the poetry of pain,

Beauty is born,
and blessings linger in the
solace of the song.

In the sharing of our music,
in the voices we have joined,
In this moment, here, together,
Beauty is born and blessings
linger in the singing of our love.
Beauty is born, and blessings
linger in the solace of the song.

Alice Parker

Bright Morning Stars

Alice Parker

Bright morning stars are rising,
bright morning stars are rising,
bright morning stars are rising,
and day is a-breaking in my soul.

O where are our dear mothers?
O where are our dear mothers?
They are sowing seeds of gladness,
and day is a-breaking in my soul.

O where are our dear fathers?
O where are our dear fathers?
They have crossed the river shouting,
and day is a-breaking in my soul.

Bright morning stars are rising,
bright morning stars are rising.
They are all by the streams a-dancing,
and day is a-breaking in my soul.

Birthday Madrigals:

John Rutter

I. It was a lover and his lass

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfield did pass,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
Those pretty country folks would lie,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crownèd with the prime
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Billy Shakes (1564-1616)

II. Draw on, sweet night

Draw on, Sweet Night, best friend unto
those cares
That do arise from painful melancholy.
My life so ill through want of comfort fares,
that unto thee I consecrate it wholly.

Sweet Night, draw on! My griefs when they be
told
To shades and darkness find some ease from
paining,
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

John Wilbye (1574-1638)

III. Come live with me

Come live with me, and be my love
And we will all the pleasures prove
That hills and valleys, dales and fields
And all the craggy mountains yields.

If all the world and love were young
And truth in ev'ry shepherd's tongue
These pretty pleasures might me move
To live with thee and be thy love.

And we will sit upon the rocks
Seeing the shepherds feed their flocks
By shallow rivers, to whose falls

Melodious birds sing madrigals.
Time drives the flocks from field to fold
When rivers rage and rocks grow cold;
And Philomel becometh dumb;
The rest complains of cares to come.
And I will make thee beds of roses
And a thousand fragrant posies
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.

The flowers do fade, and wanton fields
To wayward winter reckoning yields:

A honey tongue, a heart of gall
Is fancy's spring, but sorrow's fall
A gown made of the finest wool
Which from our pretty lambs we pull;
Fair lined slippers for the cold
With buckles of the purest gold;

Thy gowns, thy shoes, thy beds of roses
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten
In folly ripe, in reason rotten.

The shepherd swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move
Then live with me and be my love.
If youth could last, and love still breed
Had joys no date, nor age no need
Then these delights my mind might move
To live with thee and be thy love.

*Christopher Marlowe (1564-1593) &
Walter Raleigh (1552-1618)*

IV. My true love hath my heart

My true-love hath my heart and I have his,
By just exchange one for the other given:
I hold his dear, and mine he cannot miss;
There never was a bargain better driven.
His heart in me keeps me and him in one;
My heart in him his thoughts and senses
guides:
He loves my heart, for once it was his own;
I cherish his because in me it bides.

His heart his wound received from my sight;
My heart was wounded with his wounded
heart;
For as from me on him his hurt did light,
So still, methought, in me his hurt did smart:
Both equal hurt, in this change sought our
bliss,
My true love hath my heart and I have his.

Philip Sidney (1554-1586)

V. When daisies pied

When daisies pied and violets blue
And lady-smocks all silver-white
And cuckoo-buds of yellow hue
Do paint the meadows with delight
The cuckoo then, on every tree
Mocks married men, for thus sings he:
Cuckoo;
Cuckoo, cuckoo: O, word of fear
Unpleasing to a married ear!
When shepherds pipe on oaten straws
And merry larks are ploughman's clocks
When turtles tread, and rooks, and daws
And maidens bleach their summer smocks

The cuckoo then, on every tree
Mocks married men, for thus sings he:
Cuckoo;
Cuckoo, cuckoo: O, word of fear
Unpleasing to a married ear!

Billy Shakes

Whenas the rye reach to the chin
And chop-cherry, chop-cherry ripe within
And strawberries swimming in the cream
And schoolboys playing in the stream;
Then oh, then oh, my true love said
Until that time should come again
She could not, could not live a maid

George Peele (1556-1596)

JOIN THE PHOENIX CHORALE BOARD OF DIRECTORS

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 Choral'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.



MASTER CHORALE
of FLAGSTAFF

PRESENTS

Season Forty-Eight

Tom Peterson, Artistic Director
Caroline Bergren, Assistant Director
Aimee Fincher, Collaborative Pianist

Go for Baroque

Saturday, November 15, 4 pm at Wiseman Aviation

Carols in the Mountains

Saturday, December 13, 3 pm at Coconino High School

Young at Heart

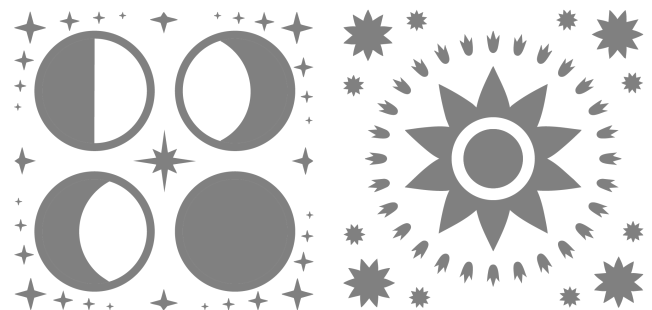
Saturday, February 28, 3 pm at Sinagua Middle School

Light Unbound: Poulenc & Adams

with Flagstaff Symphony Orchestra
& Shrine of the Ages Choir
Friday, April 17, 7:30 pm at Ardrey Auditorium

www.masterchorale.net



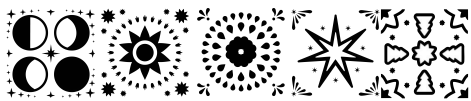


The Phoenix Choral would like to thank the law firm of Thorpe Shwer for its ongoing generous support.

T H O R P E S H W E R



ABOUT PHOENIX CHORALE



As the only internationally-recognized professional choral ensemble in the Valley, the Grammy® Award-winning Phoenix Chorale showcases the expert talents of Arizona's highly-trained and versatile singers, in performances celebrated for their technical agility and emotional impact.



Founded in 1958 and professionalized in 1994, Phoenix Chorale is regarded as one of the finest choral ensembles in North America of the western classical tradition and has been led since 2019 by British Artistic Director Christopher Gabbitas.

Phoenix Chorale continues to earn international recognition through its acclaimed recordings. Recent releases since 2024 on Signum Records have been described by Gramophone as “expertly blended,” “enviously smooth and sumptuous” by BBC Music and “imaginatively programmed and meticulously sung” by The Arts Desk. Visit phoenixchorale.org to learn more.

PHOENIX CHORALE ARTISTS

Soprano

Christina Hall
Lies'l Hill
Madalyn Kiewiet
Cara Loveless-Faulkner
Katherine Rosenfeld
Sarah Smith

Alto

Cassandra Cardenas
Amelia Davis
Courtney Evans
Ariana Iniguez
Holly Sheppard
Anjelica Simone

Tenor

Gavin Ely
Elijah Frank
James Grandjean
Josiah Hagstrom
Billy Mattison
JJ Rafferty

Bass

Caleb French
Gabriel Frongillo
Christopher Herrera
Joshua Hillmann
Jordan Murillo
Jason Raetz

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

Joshua Condon, piano | Ben Hedquist, double bass **Guest Instrumentalists**

PHOENIX CHORALE STAFF AND BOARD

Nicole Belmont **Executive Director**

Grace Rhyne **Patron Services & Communications Manager** | Hannah Graham **Administrative Intern**

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

Gerry Sowers **Data Management Volunteer** | David Topping **IT Support Volunteer** | Lies'l Hill **Program Design**

Mary Farrington-Lorch **Chair** | Charles 'Carlos' Oldham **Vice Chair** | Ellen Wesley **Treasurer**

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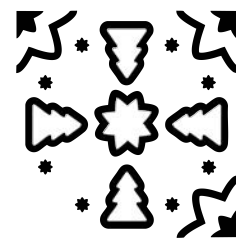
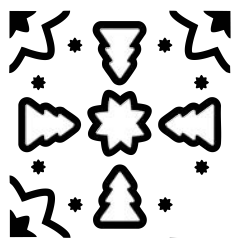
Nicole Belmont **Ex Officio** | Christopher Gabbitas **Ex Officio**



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)





PHOENIX CHORALE END OF YEAR CAMPAIGN

HELP US FUND OUR \$300,000 SEASON ANNUAL GOAL

Please consider supporting the Phoenix Chorale with an End of Year gift.

This season we need to raise **\$300,000** to support the work of our season programs.

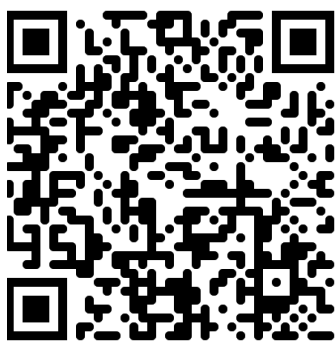
Receiving regular financial support from fans like you is so valuable, giving us the bedrock upon which to continue to build artistic dreams and keep our conversations open with venues, presenters, composers and performers.

Thanks to you, we can continue to provide thousands of Valley residents with four unique concert programs per season, employing the Valley's best professional choral singers, under the world-class direction of Christopher Gabbitas. The breadth and depth of the music we are bringing to Phoenix continues to make the Chorale one of THE places to go to in the Valley to discover living composers alongside appreciating music from earlier eras.

By enabling us to count on you, you ensure people can count on us to be there when they need solace, relaxation, beauty, invigoration, discovery ... and a shared human experience.

America's fifth largest city would be so much the poorer without it.

Thank you for your support for choral music in the Valley as both patron and donor.



**MAKE A GIFT
TODAY**

WAYS TO DONATE:

INDIVIDUAL GIFTS:

Scan the QR code or visit our website to make a secure, tax-deductible contribution. Call 602-253-2224 to donate over the phone.

Mail checks payable to 'Phoenix Chorale' to 100 W Roosevelt Street, Phoenix, AZ 85003.

GIVING CIRCLE/MONTHLY GIFTS:

Join our Giving Circle for hassle-free, automatic monthly donations. Set it and forget it! Easily increase your monthly donation or make additional one-time contributions later.



**READ MORE ABOUT WAYS TO GIVE AT
PHOENIXCHORALE.ORG/DONATE**

- Employer Matching Gifts
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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 received between September 1, 2024 through September 30, 2025.

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Greater Than \$50000

Virginia G. Piper Charitable Trust

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\$20,000 - \$49,000

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 by Kathleen Hirsekorn

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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.

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 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 & Ellen Ford
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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 as 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:
PHOENIXCHORALE.ORG/DONATE



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Dec 2025

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