



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
THE CHORAL ARTS SOCIETY OF WASHINGTON
Monday, March 11, 2019 at 7:30 P.M.
The Music Center at Strathmore
Colonel Jason K. Fettig, conducting

Anthems

Morton Gould (1913–96)
transcribed by James C. Ripley

Star-Spangled Overture from *American Ballads*

William Schuman (1910–92)

American Hymn

Randall Thompson (1899–1984)
text by Walt Whitman

“The Last Invocation”
The Choral Arts Society Of Washington
Scott Tucker, conducting

Dominick DiOrio (b. 1984)

Silent Moves the Symphony True (2018)
world première

INTERMISSION

Hector Berlioz (1803–69)
edited by Jonathan Elkus

Symphonie funèbre et triomphale, Opus 15
Marche funèbre
Oraison funèbre
Apothéose
GySgt Samuel Barlow, trombone soloist

The 2019 Chamber Music Series will continue Sunday, March 17 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, DC. The program will include the works of Bach, Mozart, and Bunch. The performance will be streamed live on the Marine Band’s website.

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PROGRAM NOTES

Star-Spangled Overture from *American Ballads*

Morton Gould (1913–96)

transcribed by James C. Ripley

Morton Gould was born in a suburb of Queens, New York, and emerged very early on in his musical education as a piano prodigy with natural improvisation abilities. His rare talents almost immediately led him into composition as well, and just like the most famous musical prodigy of the eighteenth century, Wolfgang Amadeus Mozart, Gould's first original work was published when he was just six years old. By age eight Gould was studying composition and piano on scholarship at the Institute of Musical Art (now The Juilliard School) in New York City, and by the time he was twenty-one he was conducting, composing, and arranging for a weekly orchestral radio series on the WOR Mutual Networks in New York City. In addition to writing more than 1,000 works for orchestra, ballet, theater, film, and television, he also composed sixty-three arrangements and fourteen original compositions for band. Gould appeared as a conductor with many top orchestras around the world during his exceptionally successful career, even earning a GRAMMY award in 1966 for his recording of Charles Ives' First Symphony with the Chicago Symphony Orchestra. He served as President of the American Society of Composers, Authors, and Publishers (ASCAP), and most significantly, was awarded the Pulitzer Prize for Music in 1995 for his composition *Stringmusic*. A signature of much of Gould's work was a strong patriotic spirit, and many of his compositions are infused with American folk music, African-American spirituals, and popular dances and songs of the last three centuries. Like some of his most famous contemporaries such as Aaron Copland and Leonard Bernstein, Gould effortlessly combined elements from the worlds of classical, jazz, and popular music, and his highly original works helped define the new "American Sound" that emerged in the twentieth century.

In celebration of the nation's bicentennial in 1976, The Queens Symphony Orchestra commissioned Gould to compose a set of American ballads for orchestra. The suite is comprised of six movements, all based on well-known patriotic songs, including "America, the Beautiful," the Civil War freedom song "Jubilo," "We Shall Overcome," "The Girl I Left Behind Me," and "Taps." While Gould uses these melodies as the starting point for his movements, he immediately develops each through the creative and complex prism of his distinct voice, virtually re-inventing these simple songs through the significant colors and capabilities of the symphony orchestra. The suite opens with Gould's highly original take on one of America's most revered songs, "The Star-Spangled Banner." In the forward to his score, the composer remarked, "'The Star-Spangled Banner,' so difficult to sing, instrumentally has to me a kind of classical strength—perhaps all drinking songs (which this originally was) do." The tune's iconic strains are sent through a series of fresh variations; at different times the famous collection of notes are turned upside down, elongated and remixed in different meters, and at one dramatic point, even set as a miniature fugue. The resulting work, aptly named "A Star-Spangled Overture," is an affectionate and playful homage to our beloved National Anthem, and a fitting opening to both Gould's patriotic suite and today's special performance.

The premiere of *American Ballads* was given by the Queens Symphony Orchestra on April 24, 1976, with the composer conducting. James Ripley has transcribed several movements of Gould's suite for band, including this superb setting of "A Star-Spangled Overture."

American Hymn

William Schuman (1910–92)

Like Gould, William Schuman was drawn to music at an early age, but began his training in another field. Born in Manhattan, Schuman played violin and banjo as a child and even formed his own salon orchestra during high school. Despite these early experiences, Schuman entered New York University's School of Commerce in 1928 to pursue a business degree while working for a local advertising agency. It wasn't until 1930, when he attended a concert by the New York Philharmonic in Carnegie Hall conducted by Arturo Toscanini, that his true passion was irrevocably brought to the surface. He later recalled, "I was astounded at seeing the sea of stringed instruments, and everybody bowing together. The visual thing alone was astonishing. But the sound! I was overwhelmed. I had never heard anything like it. The very next day, I decided to become a composer."

Schuman dropped out of school and began part-time study in Boston at the Malkin Conservatory. He also sought private lessons with composer Roy Harris and eventually earned a degree in music education from the Teacher's College at Columbia University in New York City. He soon embarked on a multifaceted career as composer, teacher, and

administrator. He taught composition at Sarah Lawrence College in Yonkers, New York, and was later the president of both The Juilliard School and Lincoln Center. Among the many honors he achieved throughout his long and distinguished career, Schuman was awarded the inaugural Pulitzer Prize in music in 1944 for his Cantata No. 2, *A Free Song* based on the texts of Walt Whitman.

Schuman had a particular affinity for the concert band, and was among the most significant orchestral composers of the mid-twentieth century to also compose a substantial amount of music for band. In 1981, the American Bandmasters Association (ABA) commissioned Schuman to compose a new work for their convention to be held in Washington, D.C. The ABA has commissioned many prominent composers, with premières of those works given by the United States Marine Band. The Marine Band first performed at the 1932 ABA convention, also held in Washington, D.C., premiering Gustav Holst's *Hammersmith* and Ottorino Respighi's *Huntingtower Ballad*, both of which quickly entered the band repertoire in the years that followed. For the 1981 convention, "The President's Own" gave the highly anticipated world première of Schuman's *American Hymn*, which was his final work for band before his death in 1992.

Borrowing a short hymn he had composed some twenty-five years prior, Schuman crafted an inventive and colorful set of variations in his distinctive musical language. The original hymn heard at the composition's opening was inspired by, and set to the text of, "The Lord Has a Child" by the preeminent African-American poet Langston Hughes that reads, in part:

The Lord has a child
That child I know is me.
Even when I'm not all I ought to be
His loving care guides me on my way
Ev'ry place, ev'rywhere, ev'ry day.
Sometimes I'm lost
Sometimes I'm lone
Sometimes there's no one
To call my own.
But the Lord has a child.

"The Last Invocation"
Randall Thompson (1899–1984)
text by Walt Whitman

Randall Thompson holds the distinction of being one of the foremost composers of choral music in America during the twentieth century. Over his incredibly long career, he was also revered as a teacher, beginning his career as an assistant professor of music and choir director at Wellesley College in Massachusetts, and later teaching at the Curtis Institute of Music in Philadelphia (also serving as its director in 1941 and 1942), the University of Virginia, and Harvard University. Counted among his many pupils are many significant composers including Leonard Bernstein, Samuel Adler, and Thomas Beveridge. Thompson's most important choral works include *Americana*, *The Testament of Freedom*, *Frostiana*, and *The Peaceable Kingdom*, and his most successful and recognizable piece, *Alleluia*, which was commissioned by Serge Koussevitzky for the opening of the Berkshire Music Center at Tanglewood in Lenox, Massachusetts.

"The Last Invocation" is one of three works that Thompson submitted for the Prix de Rome soon after he began graduate work at Harvard University in 1922. Though it is one of his earliest surviving choral compositions, it demonstrates many of the stylistic features for which Thompson became known in his long career, such as conservative melodic lines, with the judicious but effective use of prepared dissonance, clearly influenced by the sacred motets of the Renaissance masters. The text, from Walt Whitman's poem "Leaves of Grass," is a kind of self-benediction at the hour of death, a secular prayer for a quiet release of the soul, and a dramatic declaration:

"Strong is your hold, O mortal flesh!
Strong is your hold, O love!"

Silent Moves the Symphony True (2018)

Dominick DiOrio (b. 1984)

world première

Composer and conductor Dominick DiOrio has been hailed for his keenly intelligent, evocative style, which shows “a tour de force of inventive thinking and unique colour” (*Gramophone*). In 2014 he won the American Prize in Composition with the judges praising “his depth of vision, mastery of compositional technique, and unique style.” His works have appeared at major venues around the world including the Sydney Opera House, Lincoln Center, and Carnegie Hall, and have been performed by internationally renowned solo artists including Nathan Gunn, Yvonne Gonzales Redman, and Craig Hella Johnson. DiOrio’s recent commissioning partners include the Cincinnati Vocal Arts Ensemble & Cincinnati Chamber Orchestra, The Choral Arts Society of Washington, “The President’s Own” United States Marine Band, and several universities including Princeton, Smith, and the Universities of Michigan, Oregon, and Illinois. An equally accomplished conductor, he made his Zankel Hall at Carnegie Hall debut when he was twenty-eight years old. He has conducted performances with ensembles around the world, from the Young People’s Chorus of New York City and the Houston Chamber Choir to Allmänna Sångern and Ars Veritas. DiOrio earned his bachelor’s degree in composition from Ithaca College and his masters and doctoral degrees in conducting from the Yale School of Music. He is currently based in Bloomington, Indiana, where he is an associate professor of music on the conducting faculty at the Indiana University Jacobs School of Music. He currently serves on the board of directors for Chorus America, as president-elect for the National Collegiate Choral Organization, and as chair of the standing committee on composition initiatives for the American Choral Directors Association.

Today’s performance of DiOrio’s *Silent Moves the Symphony True* is the world première of this special work, which was co-commissioned by the United States Marine Band and the Choral Arts Society of Washington, with the generous support of the Marine Corps Heritage Foundation, to celebrate the bicentennial of American poet Walt Whitman’s birth. The Marine Band had a direct connection to Whitman during the Civil War and beyond. He lived in Washington, D.C., for a decade, working as a hospital volunteer during the war and then staying until about 1873. This was one of his most fruitful periods as a poet, during which he published two editions of his seminal work *Leaves of Grass*. Also being an avid and learned music-lover, Whitman attended many public Marine Band concerts during his time in the nation’s capital. Several published music reviews written by Whitman about those performances appeared in city newspapers and revealed his deep affinity for both the operatic transcriptions as well as the rough-hewn patriotic music that often rang from the band’s cornets and clarinets through the sweltering city during that tumultuous time. Whitman’s visceral love of music most certainly informed the pulse, meter, and texture of his remarkable poetry, and he often invoked very specific musical images in his works. The collection of texts chosen for DiOrio’s new work reflect Whitman’s innate musicianship and are an homage both to the contributions of this inimitable American poet as well as the inextricable and organic confluence of music and word that defines so much of our American artistic identity. The composer offers the following foreword in the score to *Silent Moves the Symphony True*:

I wouldn’t be writing music today if it were not for my high school band director: Marty Claussen. I was a shy and introverted fourteen-year old, more likely to take part in chess club and math team than a music ensemble. I had taken private piano lessons with my mother from age seven, so I had some musical training, but I had never taken part in a chorus, band, or orchestra. That was a far too social activity for my young and timid self! So when choosing my courses, I decided to enroll in a music theory class during my first year of high school. That seemed quite safe...I could interact with chords and scales instead of people.

Little did I know that one day, Marty would hear me playing piano before class and come up to me and introduce himself. He said: “That sounds really good. You know...you should play the marimba.”

“What’s a marimba?” I replied.

Thus began a journey of coming out of my shell, being exposed to the joy of music-making in bands and choruses, and to my first forays into improvisation and eventually composition. Marty Claussen and my high school choral director Ellen Bosch lit a fire under me that eventually led to undergraduate study in composition and graduate study in choral conducting. This combination of skills has made me what I am today: a unique hybrid composer-conductor with a strong desire to write beautiful, expressive, and rhythmic vocal and instrumental music.

When Colonel Jason Fettig and Scott Tucker approached me to write a new work for the joint forces of “The President’s Own” United States Marine Band and the Choral Arts Society of Washington, I knew that I wanted to create a work that combined the best sounds of both genres: the hushed pianissimo cluster

chords and declamatory fortissimos that choruses do so well, and the grand sweep of lyric wind and brass lines—the pulsating underpinning of drums and mallets—of the band. The very same marimbas, vibraphones, and crotales that I knew nothing about at fourteen have now become a staple of my sound world.

That sound world is on display here with a text I've adapted from four works of Walt Whitman, in honor of the 200th anniversary of his birth. The “proud music of the storm” is combined with the curious tones of the mystic trumpeter—here an actual soloist—to create a narrative arch in service to the great joy of music. Do not be fooled by the title: while there are certainly moments of silence to behold in this work, I instead chose to emphasize the “symphony true,” with a rousing, proud, and joyous ‘sounding together.’

I dedicate this piece to the commissioners and the great musicians under their care: “The President’s Own” United States Marine Band and Choral Arts Society of Washington, with gratitude to the Marine Corps Heritage Foundation for their support. And I also fondly dedicate the work to Marty Claussen and to Ellen Bosch, who both first instilled in me a love for making music with others.

Texts by Walt Whitman

Adapted from “Proud Music of the Storm”

Proud music of the storm! ... Wind of the mountains!
Personified dim shapes! you hidden orchestras!
You serenades of phantoms, with instruments alert,
Blending, with Nature’s rhythmus, all the tongues of nations;
You chords left us by vast composers! you choruses!
Give me to hold all sounds,
Fill me with all the voices of the universe,
The tempests, waters, winds—operas and chants—marches and dances,
Utter—pour in—for I would take them all.

Adapted from “The Mystic Trumpeter”

HARK! some wild trumpeter—some strange musician,
Hovering unseen in air, vibrates capricious tunes to-night.
I hear thee, trumpeter—listening, alert, I catch thy notes,
Now pouring, whirling like a tempest round me,
Now low, subdued—now in the distance lost.

“After the Dazzle of Day”

After the dazzle of day is gone,
Only the dark, dark night shows to my eyes the stars;
After the clangor of organ majestic, or chorus, or perfect band,
Silent, athwart my soul, moves the symphony true.

Adapted from “For You, O Democracy”

Come,
I will make the continent indissoluble,
I will make divine magnetic lands,
I will make inseparable cities...
For you, O Democracy,
For you, for you I am trilling these songs.

Adapted from “The Mystic Trumpeter”

Now, trumpeter, for thy close,
Vouchsafe a higher strain than any yet;
Sing to my soul—renew its languishing faith and hope;
Give me, for once, its prophecy and joy.
O glad, exulting, culminating song!
War, sorrow, suffering gone—
The ocean fill’d with joy—the atmosphere all joy!
Joy! Joy! in freedom, worship, love! Joy in the ecstasy of life
Joy! Joy! all over Joy!

Symphonie funèbre et triomphale, Opus 15

Hector Berlioz (1803–69)

edited by Jonathan Elkus

The year 2019 marks the 150th anniversary of the death of the ground-breaking French composer Hector Berlioz. Beloved today for many works that have permanently entered the orchestral canon, most notably his popular *Symphonie Fantastique*, he was equally influential in the development of the Romantic period of classical music and forefather to the work of other luminaries such as Richard Wagner, Franz Liszt, and Gustav Mahler. Berlioz was among the most innovative composers in Europe during his lifetime and was ahead of his time with his use of the medium of the symphony orchestra. He authored an important treatise on methods composers could employ for each instrument and expanded the size and capabilities of the orchestra in his own works, even conducting ensembles of more than 1,000 musicians.

Berlioz pursued his passion for music despite his family's wishes that he enter the medical profession like his father. While in Paris to study medicine, he frequently attended the opera and was once reprimanded by Luigi Cherubini for using the library at the Paris Conservatoire while he was not enrolled as a formal music student. Berlioz abandoned his medical studies in 1824, eventually attending the Conservatoire and devoting himself full-time to composition. He often found himself at odds with the conservative musical establishment in Paris at the time, but he was also a remarkable chameleon in employing his considerable abilities as both a composer and conductor. Many regarded him as a musical genius, despite the apparent erratic form and tone of some of his works. He was awarded the prestigious Prix de Rome in 1830, the same year that the bloody July Revolution broke out in Paris.

Symphonie funèbre et triomphale was commissioned in 1840 by the French government's Ministry of the Interior to commemorate that July Revolution of 1830 with a large-scale ceremony at which the remains of the heroes of the "Three Days" were to be transferred to the newly built column on the Place de la Bastille. Berlioz tells the story of the symphony's composition and performance in his *Mémoires* and in a letter written to his father two days after its first performance. In the words of the composer, "I wanted to recall the struggles of the famous 'Three Days' with a march inspiring dread and sorrow, to be played during the procession; then to present a sort of funeral discourse or farewell addressed to the illustrious dead....and finally to intone a hymn of glory as an Apotheosis, to be played while the eyes of all should be fixed on the tall column, crowned by the figure of Liberty." In fact, the creation of the piece, which was the last symphony Berlioz composed, was the fulfilment of a musical yearning that had been stirring in the composer for some time. The gargantuan funeral march of the first movement was a work that brought to fruition his long-held desire to write a grand march to commemorate the great men of France. The composition also reveals the strong influence of Ludwig van Beethoven's music on his French counterpart. The scale and tenor of the funeral march echoes that of Beethoven's famous *Eroica* Symphony, and the grandeur of the third movement of Berlioz' work is deeply connected to the finale of Beethoven's Ninth Symphony.

At the ceremony in Paris on July 28, 1840, a commemoration service in the church of Saint-Germain-l'Auxerrois, Rue du Louvre, was followed by the funeral procession from the church to the Place de la Concorde and thence via the Madeleine and the boulevards to the Place de la Bastille. In the letter to his father Berlioz describes the occasion, "I positioned the trumpets and side-drums at the front in such a way as to be able to give them the tempo, whilst I myself walked backwards. As I had envisaged when composing the music, the opening bars, being exposed, were clearly heard over a great distance by the rest of the band. The result was that not only the March funèbre but also the Apotheose were played six times during the course of the procession with truly extraordinary ensemble and effect." Berlioz headed the uniformed ranks of musicians throughout, conducting with a large baton. On arrival at the Place de la Bastille the slow movement with trombone solo accompanied the clergy's blessing. This movement was borrowed from music originally composed for Berlioz's early, incomplete opera *Les Francs Juges*, with the vocal solo now given a wordless treatment in the hands of an instrument that he considered to be among the most expressive in the brass family. Unfortunately, the final repetition of the Apotheose, intended to conclude the ceremony, was drowned out during the première performance by the maneuvers of the National Guard.

Two years after the première, Berlioz returned to the symphony to add optional string parts, as well as choral parts to the end of the finale, using the illuminating words of his friend and poet Antoni Deschamps. One will search in vain among band compositions for another work conceived as broadly, realized as brilliantly, and containing such a massive scope and nobility of style as the *Symphonie funèbre et triomphale*. Enormous success greeted the early performances of the work. Richard Wagner, a composer rarely given to praising works of his contemporaries, wrote, "I am inclined to rank this composition above all Berlioz's other ones; it is noble and great from the first note to the last. Free from sickly excitement, it sustains a noble, patriotic emotion which rises from lament to the topmost heights of apotheosis...."

Text by Antoni Deschamps

Gloire! Gloire et triomphe à ces Héros!
Gloire et triomphe!
Venez, élus de l'autre vie!
Changez, nobles guerriers,
Tous vos lauriers
Pour des palmes immortelles!
Suivez les Séraphins,
Soldats divins
Dans les plaines éternelles!
A leurs chœurs infinis
Soyez unis!
Anges radieux,
Harmonieux,
Brûlants comme eux,
Entrez, sublimes
Victimes!
Gloire et triomphe à ces Héros!
Ils sont tombés aux champs de la Patrie!
Gloire et respect à leurs tombeaux!

Gunnery Sergeant Samuel Barlow, trombone soloist

Trombonist Gunnery Sergeant Samuel Barlow joined “The President’s Own” United States Marine Band in June 2004. He was named principal trombone in 2013 and assistant section leader in 2017. Gunnery Sgt. Barlow began his musical training at age twelve. Upon graduating in 1995 from Northside High School in Jackson, Tennessee, he attended Austin Peay State University in Clarksville, Tennessee, where in 2000 he earned a bachelor’s degree in music education. In 2003, he earned a master’s degree in music performance from the University of Cincinnati College-Conservatory in Ohio. His trombone instructors included Susan K. Smith from Austin Peay State University and Cincinnati Symphony principal trombone Cristian Ganicenکو. Prior to joining “The President’s Own,” he performed with the Dayton Philharmonic Orchestra and the Cincinnati Chamber Orchestra in Ohio. He has been featured as a soloist on the 2010 tour performing Stephen Bulla’s arrangement *Southwest Showcase*, the 2014 tour performing Arthur Pryor’s *Fantastic Polka*, and in 2017 performing Henri Tomasi’s *Trombone Concerto*.

The Choral Arts Society of Washington

Founded in 1965, The Choral Arts Society of Washington (Choral Arts) is a Grammy award-winning leader in the choral field and an icon in the Washington, D.C., cultural scene. Artistic director Scott Tucker leads the chorus in an annual concert series of symphonic masterworks, innovative commissions, and diverse repertoire at the Kennedy Center and in intimate venues throughout the region. The mission of Choral Arts is the pursuit of excellence in choral repertoire and performance, and the commitment to promote and share the art of choral music through education and public outreach. The ensemble’s reputation for artistic excellence is evidenced by frequent invitations from world-class ensembles. Choral Arts is a regular guest artist with the National Symphony Orchestra (NSO) and performs annually for the nationally televised broadcast of *A Capital Fourth*. This year the chorus will perform with the NSO for Benjamin Britten’s *War Requiem* with Gianandrea Noseda and Philip Glass’ *Itaipu* with Teddy Abrams at the Kennedy Center.

The history of Choral Arts is deeply rooted in the community. Aiming to create a chorus that represented the community at large, Norman Scribner (1936–2015) conducted city-wide auditions for the NSO’s *Messiah* concerts in 1965. More than 500 auditioned, and Scribner created a chorus which became the Choral Arts Society of Washington. After nearly fifty years that encompassed groundbreaking performances that established the ensemble as a premier symphonic chorus on the international stage. Under Tucker’s leadership since 2012, Choral Arts’ reputation has continued to grow and the organization has expanded to include three performing ensembles: the Choral Arts Chorus, Chamber Singers, and Youth Choir. Deeply committed to supporting new music, Tucker continually programs world premières,

commissions, and performances of recently composed works. In addition to his Choral Arts activities, Tucker is regularly invited to teach, speak, and conduct with a variety of local, national, and international organizations.

Other world-class orchestras that have extended invitations to Choral Arts include the Los Angeles Philharmonic, London Symphony, Philadelphia Orchestra, Baltimore Symphony, and the Mariinsky Orchestra. The chorus has performed under the baton of legendary conductors such as Christoph Eschenbach, Leonard Slatkin, Marin Alsop, and Yannick Nézet-Séguin. Choral Arts has been honored with the Mayor's Arts Award for Outstanding Contribution to Arts Education and two Mayor's Arts Awards for Excellence in Artistic Discipline.

Scott Tucker, Artistic Director

I moved to Washington, D.C. in September 2012 when I began my tenure as Choral Arts' second artistic director. I continue to be in awe of the city's skyline: the Washington Monument, the Lincoln and Jefferson Memorials, the U.S. Capitol, the Kennedy Center. All of these structures are representatives of what Abraham Lincoln called "the better angels of our nature." They are granite and marble expressions of our common humanity. Music, choral music in particular, communicates this truth in sound. Our art form is rich with music that spans centuries and offers fresh creations from today's artists. We sing music across cultures, uniting us if only for a few moments. Choral music moves us: literally! It inspires us to tap our toes, clap, or hum. Choral music inspires connections: to ourselves, to each other, to the artists, and perhaps to a higher power. To me, choral music is about expressing community: It's about community engagement and community interconnectivity.

As an audience member, you are critical to the performance. When you actively listen to music, you are, in fact, making music with us. You are bringing it to life. You are making it happen. Because of its long history and because of who founder and artistic director Norman Scribner was, Choral Arts has a strong feeling of family, which captures that sense of community interconnectivity in a very special way. It is my pleasure to invite you to engage with Choral Arts. There are so many ways: Audition for the Choral Arts Chorus; join Choral Arts Young Patrons; enjoy a post-conference reception or the annual holiday gala and concert; and by all means, join us for a concert. Listen with your mind and heart, and experience Choral Arts.