



Photo by Sam Corl

The New Dominion Chorale Newsletter

March 2013

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Notes from the President... Dear Chorale Members –

It has been a glorious year of singing, with our last concert coming up in just a few weeks. We are honored to be performing Tom's *Yizkor Requiem* again.

I would like to express my appreciation for your continued generosity in supporting NDC, both financially and with your volunteer efforts. Our success as an organization depends on both. If you have not yet served our Chorale, please consider serving NDC in some capacity when asked. It takes a modest effort from many to keep us successful.

In addition to the financial and volunteer needs of the organization, please keep in mind our end-of-year social affair – this year being a picnic – our Annual Meeting on June 3, and our annual "Washington Summer Sings" in June.

I am pleased with the revamping of our website and the expansion of the NDC Facebook page. Both contain much information for our membership as well as the public. The beauty of such media is the capability it offers to make frequent changes and additions, the opportunity it gives to link to audio files of interest to our group, and the fact that it is always available to access through your computers, tablets, and smart phones. With this increased sophistication of communications, the need for this type of member newsletter has diminished. We will be focusing our efforts next season on communicating through our website, Facebook, and, of course, Antonio's periodic email announcements.

Best wishes, Ed McMahon

New Dominion Chorale & Orchestra
Thomas Beveridge, Artistic Director

Thomas Beveridge's
VIZOR REQUIEM
Mendelssohn: *Psalms*

Cantor Benjamin Warschawski
Arianna Zukerman, soprano
Heather Johnson, mezzo-soprano

Sunday, April 7, 2013 · 4:00 p.m.

Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
3001 North Beauregard Street, Alexandria

Adults: \$30; Seniors: \$25; Students and Children: \$5.
For information and tickets, call 703-442-9404
or see ticket information at
www.newdominion.org

VMMA OBSERVES EARTH SKIES IN BEAVER GALAXY
Credit: NASA, ESA, and the Hubble Heritage Team (STScI/AURA) - ES-UBMM Collaboration

NATIONAL ENDOWMENT FOR THE ARTS

Benjamin Warschawski...Tenor/Cantor



Benjamin Warschawski is recognized worldwide for his extraordinary talents in both operatic and cantorial realms.

As a cantor, Warschawski began his journey to the pulpit as a teenager, singing in the prestigious Beth T'filoh Choir in Baltimore. Since receiving the title of Reverend Cantor from

the Cantorial Council of America at the Belz School of Music, Yeshiva University, in 1997, Cantor Warschawski has officiated regularly in synagogues nationwide and concertized extensively with virtually every major cantor and renowned Jewish singer singing today.

Education

University of Maryland College Park

University of Hartford

Mr. Warschawski's ability to bring polished, classical style to his cantorial singing and rich, soulful emotion to the operatic stage has prompted many to dub him "this generation's Richard Tucker."

The tenor has thrilled audiences worldwide in 18 leading tenor roles including Alfredo in *La Traviata*,

the Duke of Mantua in *Rigoletto*, Don José in *Carmen*, Pinkerton in *Madama Butterfly*, Mario Cavardossi in *Tosca*, Edgardo in *Lucia di Lammermoor*, Manrico in *Il Trovatore*, Calaf in *Turandot*, and the title roles in both *Werther* and *Edgar*.

He has graced such esteemed stages as New York City Opera, Sarasota Grand Opera, Michigan Opera, Nashville Opera, Opera Delaware and Austin Lyric Opera. Mr. Warschawski has performed with such legendary opera singers as Sherrill Milnes, James Morris, Jerome Hines, Aprile Mollo, Dominic Cossa, Sharon Sweet, Brent Ellis, Pamela Armstrong, Mark Delavan, and William Warfield, and he is a past winner of the Metropolitan Opera Regional Auditions.

Mr. Warschawski currently holds the position of Chief Cantor at the prestigious Ezra Habonim/The Niles Township Congregation in Chicago, Illinois.

Arianna Zukerman...Soprano



“Arianna Zukerman possesses a remarkable voice that combines the range, warmth and facility of a Rossini mezzo with shimmering, round high notes and exquisite pianissimos that would make any soprano jealous.” (*The Washington Post*) Ms. Zukerman sings with a luminous voice that has “the breadth of dramatic inflection to make for a powerfully effective performance” (*Opera*) making her one of the premiere vocal artists of her generation.

In 2012-13 she returns to the Colorado Symphony as soloist in Fauré’s *Requiem* under conductor Jose Luis Gomes; to *Music of the Baroque*, under Jane Glover, in Mozart’s *Exsultate Jubilate* and *Ch’io mi scordi di te* with Vladimir Feltsman at the piano. She sings with the Israel Philharmonic Orchestra as soloist in Mahler’s *Symphony No. 4* and Mozart’s *L’amerò, sarò costante*, and in Mozart’s *Requiem* with the National Arts Centre Orchestra, both with her father, Pinchas Zukerman conducting. She sings as soloist in *Messiah* with the Cincinnati Symphony Orchestra, also under Jane Glover; in Jake Heggie’s *At the Statue of Venus for Urban Arias* at the Strathmore Center for the Arts; in Thomas Beveridge’s *Yizkor Requiem* with

the composer conducting the New Dominion Chorale; and with the Royal Philharmonic in Reading, Salisbury and London, England with Pinchas Zukerman conducting.

Ms. Zukerman’s extensive career includes performances with an impressive group of conductors, including James Levine, Charles Dutoit, Leonard Slatkin, Lorin Maazel, Ivor Bolton, Constantine Orbelian, Julian Wachner and Jeffrey Thomas. She has worked with such esteemed opera companies as the New York City Opera, the Berkshire Opera Company, and the Castleton Festival, as well as major orchestras world-wide, including the Pittsburgh, Chicago, Colorado and Dallas Symphonies and the Philadelphia, National Arts Centre and Israel Philharmonic Orchestras.

Ms. Zukerman is also an avid chamber musician and enjoys close collaborations with such esteemed chamber musicians as violinist Daniel Hope, pianist Navah Perlman and the Miami String Quartet. Certain that the arts are a link to higher achievement in all areas of life, Arianna Zukerman maintains an active schedule as an Adjunct Professor at Catholic University of America and in master classes around the United States. A past recipient of the Sullivan Foundation Award, Ms. Zukerman was a member of the Bavarian State Opera Junges Ensemble. She studied theatre at Brown University and received her Bachelor of Music from the Juilliard School. She resides with her family in Washington, DC.

Heather Johnson...Mezzo Soprano



Mezzo soprano Heather Johnson, hailed by *Opera News* as “a dramatic singer in the truest sense.” has received critical acclaim for her work on both the opera and concert stage.

Ms. Johnson enjoyed a triumphant opening of the 2010-11 season with a highly praised portrayal of the title character

La Cenerentola with Sarasota Opera. In the winter she returned to Sarasota to appear as Elizabeth Proctor in *The Crucible*. Also that season she sang Hermia in *A Midsummer Night's Dream* with Boston Lyric Opera, Beethoven's *Ninth Symphony* at the National Arts Centre in Ottawa, and Rosina in *Il barbiere di Siviglia* with Opera New Jersey, a role she also sang with Opera Southwest in the 2011-12 season.

In the 2009-2010 season Ms. Johnson sang Vivaldi's *Gloria* and Haydn's *Harmoniemesse* with the New York Choral Society at Carnegie Hall. She made her role debut as Hansel in *Hansel and Gretel* with Sarasota Opera, a role she also sang with PORT Opera. Ms. Johnson also made her Kennedy Center debut singing Mozart's *Requiem* with the Washington Chorus.

Ms. Johnson began the 2008-09 season making her Italian debut in Rome singing Rossini's *Stabat Mater* with Maestro Paolo Olmi, which was broadcast on RAI 1. She made her role debut as Carmen with the Volkstheater in Rostock, Germany, and performed Mozart's *Requiem* with the National Arts Centre Orchestra in Ottawa, under the baton of Pinchas Zukerman. Other performances included Zerlina in *Don Giovanni* with Boston Lyric Opera, Suzuki in *Madama Butterfly* with Madison Opera, Beppe in *L'Amico Fritz* with Sarasota Opera, and Dido in *Dido and Aeneas* with the Yard Arts Festival.

In the summer of 2008 Ms. Johnson's performance at the Stillwater Music Festival of a world premiere arrangement of Grieg's song cycle *Haugtussa* with the renowned string quartet Brooklyn Rider was featured on NPR's "Performance Today." She also performed Meg Page in *Falstaff* with New York City Opera. Her numerous roles with that company include Flora in *La Traviata*, Mercedes in *Carmen* and Soraya in the world premiere of Charles Wuorinen's *Haroun and the Sea of Stories*. Ms. Johnson is the 2006 recipient of New York City Opera's prestigious Stanley Tausend Award, presented to a deserving young artist in the season following their debut with the company.

A 2002 Metropolitan Opera National Council Semi-Finalist, Ms. Johnson received her Master's degree from Manhattan School of Music and Bachelors of Music degree from St. Olaf College. She is a native Minnesotan, currently residing in New York.

Our Spring Social Event

This year we will be having a picnic on Saturday, June 1, instead of a gala as we have had in years past. The location has yet to be determined.

We ask that you make a donation to NDC in lieu of paying for gala tickets. Your generosity is what allows us to remain solvent and continue to stage the major choral masterpieces with full orchestra and notable soloists.

Keep this date free for this fun social event, and “stay tuned” for further information.



Our 2013-2014 Season

New Dominion Chorale
2013-2014 Season

All concerts are at the Schlesinger Center at 4 p.m.

Concert I Sunday, October 27

IN PRAISE OF MUSIC

Purcell: Come, Ye Sons of Art

Handel: Ode on St. Cecilia's Day

Concert II Sunday, December 8

WELCOME, YULE!

Britten: Ceremony of Carols

Beveridge: Welcome, Lord!

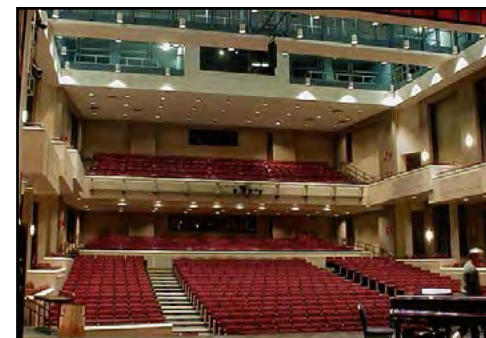
Cantata for Advent

Concert III Sunday, May 4

ALL BRAHMS PROGRAM

Variations on a Theme by Haydn

German Requiem (in English)



A Little Choral Humor

The following bits of humor were “borrowed” from the website of the Oratorio Society of New York City, which has an section for choral humor.

New Musical Terms and Definitions

Adagio fromaggio: To play in a slow and cheesy manner.

AnDante: A musical composition that is infernally slow.

Angus Dei: A divine, beefy tone.

Antiphonal: Referring to the prohibition of cell phones in the concert hall.

A patella: Unaccompanied knee-slapping.

Appoggiatura: An ornament you regret after playing it.

Approximatura: A series of notes played by a performer and not intended by the composer, especially when disguised with an air of “I meant to do that.”

Approximento: A musical entrance that is somewhat close to the correct pitch.

Bar line: What musicians form after a concert.

Basso continuo: The act of game fishing after the legal season has ended.

Basso profundo: An opera about deep sea fishing.

Brake drum: The instrument most used to slow the tempo in an orchestra.

Concerto grosso: A really bad performance.

Cornetti trombosis: Disastrous entanglement of brass instruments that can occur when musicians are not careful exiting the stage.

Dill piccolo: A wind instrument that plays only sour notes.

Diminuendo: The process of quieting a rumor in the orchestra pit.

Eardrum: A teeny, tiny tympani.

Fermantra: A note that is held over and over and over.

Fermoota: A rest of indefinite length and dubious value.

Fiddler crabs: Grumpy string players.

Flute flies: Gnat-like bugs that bother musicians playing out-of-doors.

Brasso continuo: A brass instrument that plays when the conductor’s intentions are not clear.

Frugalhorn: A sensible, inexpensive brass instrument.

Gaul blatter: A French horn player.

Gregorian champ: Monk who can hold a note the longest.

Molto bolto: Head straight for the ending, but don’t make it seemed rushed.

Poochini: When singing, to be accompanied by your dog.



Thomas Pandolfi

Keeping Up with Tom

March 23 @ 6:30 pm, Three short recitals: The Romance of Chopin and The Brilliance of Liszt; Classic Masterpieces (Beethoven, Schubert, Mozart); Jazz, Ragtime and Broadway (Gershwin, Joplin, Lloyd Webber), The Arts Council of the Eastern Shore, Onley, VA

March 24 @ 3:00 pm, MacDowell Piano Concerto No. 2 in D Minor, Op. 23, Washington Metropolitan Philharmonic, Bishop Ireton High School, Alexandria, VA

March 28 @ 7:00 pm, Recital, Music by Scarlatti, Beethoven, Respighi, Liszt, Macdowell, Joplin, Anderson, Gershwin, Gainesville, VA

April 6, Recital, Hillside Club Concert Series, Berkeley, CA

April 7 @ 3:00 pm, Recital, Music on the Divide, I.O.O.F. Hall, Georgetown, CA

April 8 @ 7:30 pm, Recital, Music by Scarlatti, Beethoven, Liszt, Chopin, Gershwin, North Orange County Community, Concerts Association, Fullerton, CA

April 14 @ 4:00 pm, Beethoven Piano Concerto No. 4 in G Major, Op. 58

Phillips Camerata. The Phillips Collection, Washington, DC

April 21 @ 4:00 pm, Recital, Ocean Classics Concerts, Tom's River, NJ

April 22 @ 3:00 pm, Recital: Music of Beethoven, Brahms, Chopin, Liszt, Classical Concert Series at Pomperaug Woods, Wilson Auditorium, Southbury, CT

April 25 @ 7:30 pm, Recital: "Into the Night with Gershwin" Brownwood Area Live on Stage, Brownwood, TX

May 3 @ 8:00 pm, Recital: "Into the Night with Gershwin," Williamsburg Music Club, Kimball Theatre

May 5 @ 3:00 pm, Recital, Niswonger Performing Arts Center of Northwest Ohio, Van Wert, OH

May 8 @ 7:30 pm, Recital, Friendship Heights Village Center, Chevy Chase, MD

May 12 @ 4:00 pm, Recital, Music at St. Margaret's, Annapolis, MD

May 26 @ 5:00 pm, Memorial Day Concert with National Men's Chorus, St. Luke Catholic Church, McLean, VA

June 8 @ 7:00 pm, Recital, Sumter Opera House, Sumter, SC

June 30 @ 2:00 pm, Recital, Washington County Museum of Fine Arts, Hagerstown, MD

Tom's Schedule on Website:

<http://www.thomaspandolfi.com/schedule.html>

Tom's YouTube Channel:

<https://www.youtube.com/user/ThomasPandolfi/videos?view=0>

I asked Tom Pandolfi to provide anecdotes of "memorable performances" – not necessarily memories of sublime artistic achievements, but of the variety inspired by "Murphy's Law." Here are a few he sent me.

The Case of the Travelling Piano

During a performance of the *Liszt Piano Concerto No. 1*, I walked out on stage, took my seat at the piano, and the orchestra began its dramatic introduction. Upon the first equally dramatic entrance of the piano, I could feel the piano moving away from me. As the opening cadenza continued to unfold, so did the forward movement of the piano – the stage hands had forgotten to lock the wheels!!!!

So, much to amusement of the audience, and the alarm on the cellists' faces caused by the approaching black beast, we had to stop. The wheels were locked to a cheering audience, and then the concert went on!

I Like Playing in the Dark If I Could Only Find the Piano

Another time, during a recital, I opened the program with the Haydn *Sonata in F Major*. It was "accompanied" by quite loud and energetic raindrops from a torrential rainstorm on the roof of the theatre. Suddenly, the power went out, but I continued as if nothing had happened and played the Haydn Sonata all the way to its conclusion in total darkness.

Luckily the lights were restored, as the subsequent works on the first half were by Liszt and Prokofiev, and I had to be able to actually SEE the keyboard, not just feel my way around, to negotiate some difficult leaps and octaves!!!

And Now for My Next Trick, I Will Play While Sitting on Top of the Piano

Several weeks ago, in Connecticut, I was performing the *Gershwin Concerto in F*. Half way through the first movement, the entire pedal mechanism collapsed, causing any sustaining abilities on the instrument to be impossible. So I finished the first movement without the aid of the damper pedal, and then it was announced that this concert was "to be continued" next season.

Tom concludes by writing –

Naturally, any rare happenings such as these described, while frustrating at the time of occurrence and humourous upon later reflection, are ultimately insignificant in comparison to the joy and utter satisfaction one receives in performing and sharing these great masterworks with music-loving audiences!

NDC's Washington Summer Sings!

31st Season of Tuesday Evening Sing-Alongs

Pianist: Thomas Pandolfi, with professional soloists each evening

June 4: ***Fauré Requiem and Cantique de Jean Racine***

Conducted by Robert Shafer, Conductor & Artistic Director of the City Choir of Washington and Director of Choral Activities, Shenandoah Conservatory

June 11: ***Mendelssohn: Elijah (Choral excerpts)***

Conducted by Thomas Beveridge, Conductor & Artistic Director, New Dominion Chorale and National Men's Chorus

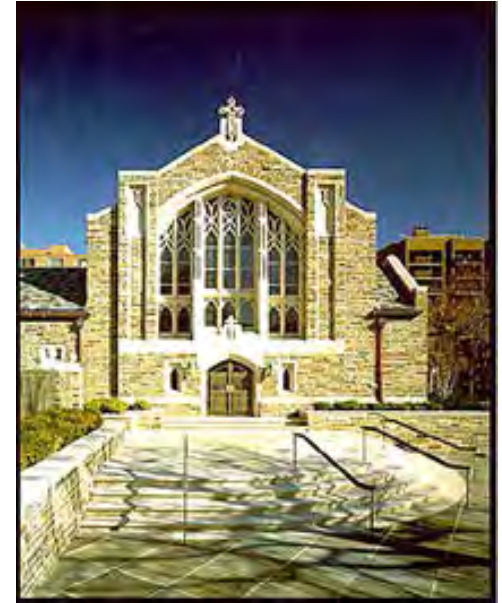
June 18: ***Brahms: Ein Deutsches Requiem***

Conducted by Scott Tucker, Conductor & Artistic Director, The Choral Arts Society of Washington

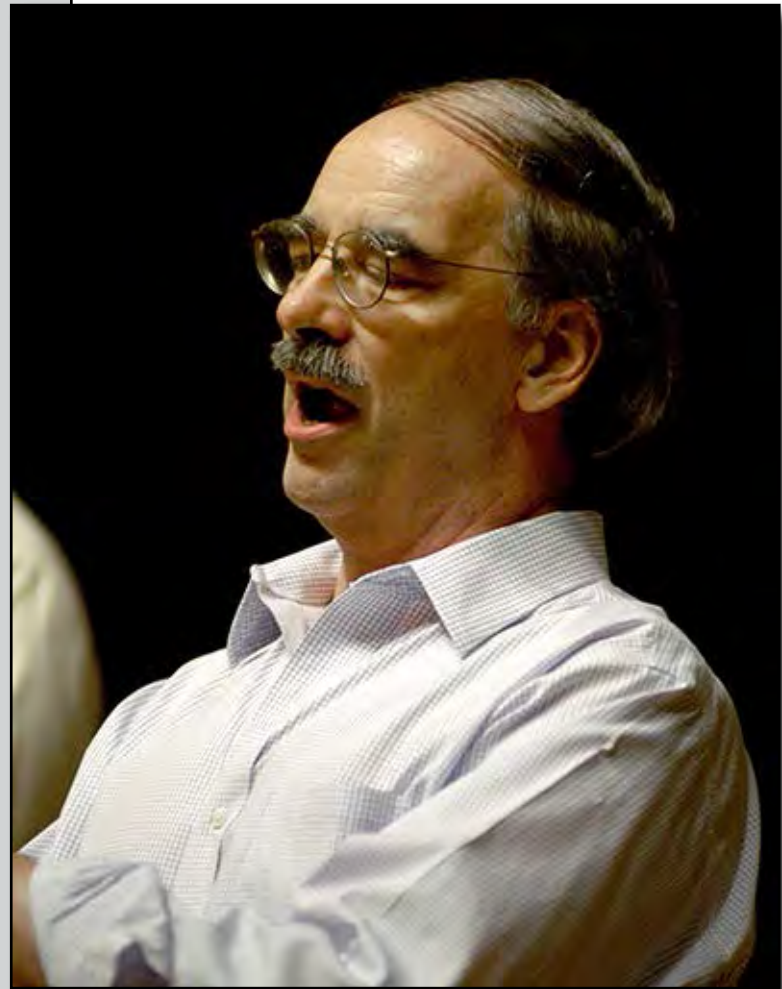
June 25: ***Mozart Requiem***

Conducted by J. Reilly Lewis, Conductor & Music Director of the Cathedral Choral Society and the Washington Bach Consort

All 2013 Summer Sings will be held at Western Presbyterian Church, 2401 Virginia Ave NW, Washington, DC, accessible by Metro (Foggy Bottom), bus, and car. The church email is: www.westernpresbyterian.org.



Photos from Past "Summer Sings"



Photos from Past "Summer Sings"



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Photos from Past "Summer Sings"



The New Dominion Chorale Newsletter is published in September, October, November, February and March. Articles, topics, news items, and announcements are welcome.

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