

THE GENESEE CHORALE
CELEBRATING 55 YEARS!

GLORIA

AMY GRABLE-ZIMMERMAN, SOPRANO
MARIAMI BEKAURI, MEZZO-SOPRANO

MAY 17, 2026 4:00 PM

ST. JAMES EPISCOPAL CHURCH
405 EAST MAIN STREET
BATAVIA, NEW YORK 14020



This project is made possible with funds from the Statewide Community Regrant Program, a regrant program of the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature and administered by GO ART!.

Program

Please silence your cell phones prior to the performance

The Genesee Chorale

Ric Jones, Music Director

Doug Hanson, Piano

Lisa Toth, Violin

Elizabeth Rowe-Meyers, Violin

Marirose Sansone, Viola

Brian Donat, Violoncello

Hannah Schuetz, Oboe

Ryder Jones, Trumpet

The Last Words of David (1949)

Randall Thompson
(1899-1984)

O Radiant Dawn (2007)

James MacMillan
(b.1959)

Ave Verum Corpus, K. 618 (1791)

W.A. Mozart
(1756-1791)

The Battle of Jericho (1996)

arr. Moses Hogan
(1957-2003)

Celebruin Pierce, soloist

~ Brief intermission ~

Gloria, RV 589 (1715)

Antonio Vivaldi
(1678–1741)

Amy Lynn Grable-Zimmerman, Soprano
Mariami Bakauri, Mezzo-Soprano

Gloria in excelsis Deo (chorus)

Et in terra pax (chorus)

Laudamus te (two sopranos)

Gratias agimus tibi (chorus)

Propter magnam gloriam (chorus)

Domine Deus (soprano)

Domine, Fili unigenite (chorus)

Domine Deus, Agnus Dei (mezzo-soprano and chorus)

Qui tollis peccata mundi (chorus)

Qui sedes ad dexteram Patris (mezzo-soprano)

Quoniam tu solus sanctus (chorus)

Cum Sancto Spiritu (chorus)

GO ART! acknowledges that the land on which this project takes place is the ancestral territory of the Seneca Nation, one of the Six Nations of the Haudenosaunee Confederacy. GO ART! recognizes the historical and ongoing presence of Indigenous peoples in Western New York and honors their enduring relationship to this land.

The Genesee Chorale

Ric Jones, Music Director

Janine Fagnan, Associate Conductor

Doug Hanson, Accompanist

Soprano

Dot Carrigan *

Marsha Coy

Joan Ellison

Merry Lou Holley  ^

Janus Mary Jones

Veronica Michaels

Diane Ohlson

Celebruin Pierce *

Pamm Seifert

Sharon Stanley

Caryn Wood *

Tenor

James Barcomb

Alan Barcomb 

Janine Fagnan

James Franklin

Lori Johnson

Lynn Lomanto

Mark Ross

Eric Wood *

Alto

Marie Barcomb

Jane Christensen

Lindsay Edwards *

Marianne Garigen *

Kristin Gordon

Julie Graham *

Nancy Hoag ^

Karen Jones

Katherin Long

Kathy Meloon 

Amy Perl

Rene' Pierce

Samantha Schafer

Denise Spadaccia

Bass

Mark Christensen

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* Genesee Chorale Board of Directors

 Section Leader

^ Music Librarian

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Composer

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Charlene Schoenenberger
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Reginald Barcomb

Amy Lynn Grable-Zimmerman



Amy Lynn Grable-Zimmerman is honored to perform as the soprano soloist for Vivaldi's *Gloria* at the Genesee Chorale's 55th anniversary celebration. She is a lyric coloratura soprano described as "clear-voiced" by the *New York Sun*. The *Cape Cod Times* praised her performance as Valencienne, calling her "delectable...pretty [and] vivacious," and noting that she "moved, acted, and danced with insouciance and grace." The *Kansas City Star* hailed her as "exceptional" as Zerlina, sung with "luscious clarity."

Opera credits include Anna Sorensen in *Silent Night* (Buffalo Opera Unlimited); Susanna in *Le Nozze di Figaro* (Nickel City Opera); Maria in

Maria Stuarda (Opera Sacra of Buffalo); Valencienne in *The Merry Widow* (Dicapo Opera Theatre; Opera New England of Cape Cod; Opera New Hampshire; Chatham Opera); Sacagawea in *Dream of the Pacific* (Opera Omaha); Zerlina in *Don Giovanni* and Valencienne in *The Merry Widow* (Lyric Opera of Kansas City); Jenny Slade in *Roman Fever* (Des Moines Metro Opera); and Violetta in *La Traviata* and Pamina in *Die Zauberflöte* (Inspiration Point Opera in the Ozarks; Civic Opera of Kansas City; University of Missouri–Kansas City Conservatory).

Solo and concert work includes *Pops Concert* (Cheektowaga Symphony); *Leonard Bernstein Tribute* (Buffalo Opera Unlimited); *Carmina Burana* (Buffalo Master Chorale); *Verdi Requiem* (NYC Gwen Gould Ensemble); *Mozart Requiem* and *Fauré Requiem* (Omaha Symphony; Kansas City Symphony; Blessed Trinity Concert Series); and *Pops Concert* (St. Joseph Symphony).

Honors include the Grand Prize National Federation of Music Clubs **Young Artist Award**, Alpha Corrine Mayfield Opera Performance Award, Gerda Lissner Encouragement Award, Loren Zachary Semi-Finalist, Heinz Rehfuß/Orlando Opera Singing Actor Competition Finalist, Metropolitan Opera National Council Auditions (Regional Midwest Winner), Sigma Alpha Iota National Scholarship, and Inspiration Point Opera in the Ozarks Best Actress Award.

Mariami Bekauri



Mezzo-soprano **Mariami Bekauri** has been praised for her “warm,” “handsome,” and “powerful” voice and has appeared with the Buffalo Philharmonic Orchestra, Western New York Chamber Orchestra, Opera-Lytes, Buffalo Opera Unlimited, and Geneva Light Opera.

She recently received glowing reviews for her performances with Opera-Lytes as Phoebe Meryll in *The Yeoman of the Guard* and as the Fairy Queen in *Iolanthe* with Opera-Lytes. Her other roles include Meg Page (*Falstaff*), Hanna Glawari (*The Merry Widow*), Buttercup (*HMS Pinafore*), Mad Margaret (*Ruddigore*), Ulrica (*Un ballo in Maschera*), Angelina (*La Cenerentola*), Second Lady (*The*

Magic Flute), Marcellina (*The Marriage of Figaro*), Cecilia March (*Little Women*), Mrs. Nolan (*The Medium*), and Maria (*Maria de Buenos Aires*).

Her concert highlights include alto soloist in Bach’s *Magnificat* with Brown University, and alto soloist with the Buffalo Philharmonic Chorus for the WNED broadcast of Handel’s *Messiah* and for Vivaldi’s *Gloria* at the Chautauqua Institute. Bekauri was a member of the Buffalo Philharmonic Orchestra and Chorus’s GRAMMY Award winning recording of *The Passion of Yeshua* for Best Choral Performance at the 63rd Annual Grammy Awards.

Bekauri is a graduate of SUNY Fredonia with an MM in Voice Performance where she was a recipient of the Charles C. Eikenburg Scholarship for vocal and operatic excellence. She holds an MS in Materials Science Engineering from Brown University and a BA in Physics and in Music from Wellesley College.

Ric Jones



Ric Jones is a multifaceted musician residing in Medina with his wife, Karen, and is the proud father of three young men: Nicholas, Ryder, and River. He is the founder and partner of Imagine Music Publishing LLC.

Currently, Ric holds several music director positions,

leading the Middleport Community Choir, the Genesee Chorale, and the Brighton Symphony Orchestra in Rochester. He also serves as the organist at St. Peter Lutheran Church in Medina and Trinity Lutheran Church in Wolcottsville. Additionally, Ric plays trombone in the MRJ Big Band.

Ric's educational background includes Bachelor's and Master's Degrees in Music Education from Ithaca College. His experience in education involves directing various high school ensembles such as concert bands, marching bands, pep bands, and chamber ensembles at Corinth High School and Cincinnatus High School. He also assisted and composed music for numerous marching bands.

Beyond his musical pursuits, Ric is a freelance web designer and enjoys life as a father to many chickens and goats. He also enjoys restoring his family's 1870 farmhouse.

Janine Fagnan

Janine Fagnan received both Bachelor of Music Education and Vocal Performance degrees from Bluffton University. She taught music and directed five musical groups at Dock Academy in Pennsylvania. Presently, Janine continues to maintain a private music studio.



Janine has sung with the choir since 2012, served on the Board since 2014, and was President from 2019 to 2023. She has been Associate Conductor since 2022.

Doug Hanson



Doug Hanson became the accompanist for the Genesee Chorale in September 2014.

He received his Bachelor of Music from University of Nebraska at Lincoln and his Master of Arts in Music from the University of Connecticut at Storrs. Doug also has a Master of Music in Piano Performance from the Eastman School of Music as well as a Master of Science in Computer Science from the Rochester Institute of Technology.

Doug served as organist and choir accompanist for the Union Church of Churchville before becoming the ECMS Adult Choir accompanist for two years at the prestigious Eastman School of Music. He later became the organist of the Lutheran Church of Peace, and was the chorus accompanist for the Red Creek School System in Wayne County.

Program Notes & Translations

The Last Words of David

Randall Thompson (1899-1984) ranks as one of America's greatest 20th-century choral composers, along with his onetime student Leonard Bernstein. His 1940 anthem, *Alleluia* was the best-selling choral work in this country in 1968. The New York-born Thompson studied in the US with Ernst Bloch and in Italy with Gian Francesco Malpiero. He taught at Wellesley College, the Eastman School of Music, and the Curtis Institute of Music, at the University of Virginia, and finally at his alma mater, Harvard. "The Last Words of David" was composed in 1949, a year after the composer had returned to Harvard. There is no certainty about David's "last words": 1 Chronicles records his abdication for his son Solomon but does not indicate how long thereafter he lived, saying only that he reigned seven years in Hebron and 33 years in Jerusalem, and died "in ripe old age, full of years, wealth, and honor". The text Thompson used for his anthem is found in 2 Samuel 23: vs. 3-4, as part of a long song (begins 22: vs. 2) which David supposedly sang to celebrate his deliverance from Saul and other enemies. Chapter 23 identifies its portion of that song as "the last words of David", but there is debate as to when, or if, David said or sang these words, which seem to have been attributed after his passing. If one looks at the book of Psalms, many of those texts are attributed to David, and indeed he may have written or composed a number of them; but stylistic differences strongly indicate that there were numerous authors, and the same is true of the text in 2 Samuel. Nonetheless, the message in Thompson's anthem, prescribing the character of just rulers and their reward, is timeless.

O Radiant Dawn

The text of *O Radiant Dawn* is one of the seven "O Antiphons" of Advent. The antiphons are traditionally used during evening prayer in the seven days leading up to Christmas Eve. They are a part of liturgical Christian church traditions dating back to at least the 8th century by the Roman Catholic Church. They are typically sung but can be chanted as well. The Advent hymn *O Come, O Come, Emmanuel* has a verse for every O Antiphon. *O Radiant Dawn*, or *O Bright Morning Star*, is the fifth O Antiphon sung on December 21st.

The entire text of the antiphon reads: "O Radiant Dawn, splendor of eternal light, sun of justice: come and shine on those who dwell in darkness and in the shadow of death."

This choral work, *O Radiant Dawn*, by James Macmillan weaves in a familiar text from Isaiah sandwiched in between the repeated O Antiphon. The invitation for the Messiah to come, is repeated with urgency by the choir. Although a 21st century composition, *O Radiant Dawn* is set in the style of baroque choral music.

Ave Verum Corpus

Toward the end of his life, Mozart wrote one of the most simple and perfect works of his extraordinary career, a setting of the hymn *Ave verum corpus*. It was written in June of 1791 for Anton Stoll, the choirmaster of the local church in Baden, where his wife Constanze was taking a cure at the spa. The manuscript, dated June 18, 1791, is on a piece of paper from the batch that he was using to write *The Magic Flute*. The piece, for chorus with strings and organ, is only forty-six measures long. In less than three minutes and with very few notes, Mozart reaches an emotional depth that few artists have achieved.

Ave verum corpus natum
de Maria virgine;
vere passum immolatum
in cruce pro homine.
Cujus latus perforatum
unda fluxit et sanguine,
esto nobis praegustatum
in mortis examine.

*Hail, true body born
of the Virgin Mary,
who was truly sacrificed
on the cross for man.
May you whose pierced side
flowed with blood
be for us a foretaste
as we come to think of death.*

Joshua Fit the Battle of Jericho

As with many traditional African-American spirituals, "The Battle of Jericho" references a Biblical story as a parable for freedom from slavery: Joshua leads the Israelites against Canaan; the Israelites raise their voices in a mighty shout as their priests blow ram's horns; and the walls of the city crumble before them. (The heathen men, women, and children within are then duly slaughtered, though this part of the story didn't make it into the spiritual.) Hogan's arrangement sets the scene of a battle, with the men's part marching along in heroic fashion. The musical battle ends as the voices come together in the triumphant collapse of the walls.

Gloria, RV589

Vivaldi composed this *Gloria* in Venice, probably in 1715, for the choir of the Ospedale della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls' 'anonymous' fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra.

Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls' orchestra. This, his most famous choral piece, presents the traditional Gloria from the Latin Mass in twelve varied cantata-like sections.

The wonderfully sunny nature of the *Gloria*, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal.

The *Gloria is in D*, the key of rejoicing. The opening movement is a joyous chorus, with trumpet and oboe obbligato. The extensive orchestral introduction establishes two simple motives: one of octave leaps, the other a quicker, quaver-semiquaver figure; these function as the ritornello. The choir enters in chorale-like fashion, syllabically declaiming the text in regular rhythms, contrasting with the orchestral ritornello, which contains most of the melodic interest of the movement.

The B minor 'Et in terra pax' is in nearly every way a contrast to the first. It is in triple rather than duple time, in a minor key, and rather slower. Its imitative and expressive chromatic texture evokes the motets of the Renaissance era, the so-called 'stile antico'.

'Laudamus te', a lively duet for the two sopranos, gives us some hint of the skill of Vivaldi's young singers. 'Gratias agimus tibi' is a very broad and entirely homophonic prelude to a fugal allegro on 'Propter magnam gloriam'.

The Largo 'Domine Deus, Rex coelestis' is in the form of a duet between the solo soprano and the solo violin, followed by the joyful F major 'Domine Fili unigenite' chorus in what Vivaldi and his contemporaries would have regarded as the 'French style'. It is dominated by the dotted rhythms characteristic of a French overture. 'Domine Deus, Agnus Dei' features the alto soloist, with the chorus providing an antiphonal response, 'qui tollis peccata mundi', to each intercession.

The bold harmonies of the following section, 'Qui tollis', provide a refreshing change of tone color, and complement the intercessional alto aria, 'Qui sedes ad dexteram Patris'. The string accompaniment contains recollections of the opening movement, and prepares for the following movement, 'Quoniam tu solus sanctus', which takes the shape of a brief reprise of the opening movement's broken octaves.

The powerful 'stile antico' double fugue on 'Cum Sancto Spiritu' that ends the work is an arrangement by Vivaldi of the ending of a Gloria per due chori composed in 1708 by an older contemporary, the now forgotten Veronese composer Giovanni Maria Ruggieri, whom Vivaldi seems to have held in high esteem, as he used a second adaptation of this piece in another, lesser-known D Major Gloria setting, RV 588.

Today Vivaldi is one of the most popular of all composers, who during his lifetime enjoyed considerable success and fortune, which he squandered through extravagance, and when he died in Vienna he was buried in a pauper's grave. For two centuries after his death, the *Gloria* lay undiscovered until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts.

However, it was not performed until September 1939 in Siena in an edition by the composer Alfredo Casella. This was by no means an authentic edition (he described it as an 'elaborazione'), as he embellished the original orchestration of trumpet, oboe, strings and continuo, while reducing the role of the continuo, and cut sections from three movements. It was not until 1957 that the now familiar original version was published and given its first performance at the First Festival of Baroque Choral Music at Brooklyn College, NY.

Gloria in excelsis Deo.

Glory to God in the highest.

Et in terra pax hominibus
bonae voluntatis.

*And on earth peace to men
of good will.*

Laudamus te, benedicimus te,
Adoramus te, glorificamus te.

*We praise you, we bless you,
We adore you, we glorify you.*

Gratias agimus tibi

We give you thanks

propter magnam gloriam tuam.

for your great glory.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

*Lord God, King of Heaven,
God the Father Almighty.*

Domine Fili unigenite,
Jesu Christe.

Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata
mundi,
miserere nobis.

Qui tollis peccata
mundi,
suscipe deprecationem nostram.

Qui sedes ad dexteram
Patris,
miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
Tu solus Altissimus,
Jesu Christe,

Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

*Lord, only-begotten Son,
Jesus Christ.*

*Lord God, Lamb of God,
Son of the Father
You who take away the
sins of the world,
have mercy on us.*

*You who take away the
sins of the world,
receive our prayer.*

*You who sit at the right hand
of the Father,
have mercy on us.*

*For you alone are holy,
you alone are Lord,
You alone are the Most High,
Jesus Christ,*

*With the Holy Spirit
in the glory of God the Father.
Amen.*

Acknowledgements

There are many people who assisted in the production of this program; too numerous to mention. However, we extend a special note of appreciation to:

GoArt! - Thank you for your continual support of The Genesee Chorale and all culture in Genesee and Orleans counties.

Without your support, our 55 years of bringing choral music to Batavia and surrounding communities would not be possible.

St. James Episcopal Church - The Genesee Chorale is grateful and proud to call St. James Episcopal Church in Batavia, NY our home. For more information about St. James, please visit their website at stjamesbatavia.org. Thank you for your continued support, generosity, and assistance.

Amy Lynn Grable-Zimmerman & Mariami Bekauri - We are deeply grateful for your artistry and honored that you chose to share your talents with us. Your presence has enriched this performance in immeasurable ways, and it has been a true privilege to collaborate with you.

Lisa Toth, Elizabeth Rowe-Meyers, Marirose Sansone, Brian Donat, Hannah Schuetz, Ryder Jones - Thank you for graciously giving your time and talents to help bring our music to life.

Genesee Chorale Board of Directors - Thank you for your time commitments and incredible dedication to our organization.

Merry Lou Holley & Nancy Hoag - Thank you for keeping our music organized and our folders full!

Joe Nugent - We are thankful for your assistance in making today's performance possible. Thank you for ensuring our risers are set and safe!



Messiah (Part I)

December 12, 2026 3:00 pm

Our 2026 season will conclude with a performance of Handel's *Messiah, Part I*, one of the most cherished works in the choral canon. This timeless oratorio traces the prophecy and birth of the Messiah, beginning with Old Testament foretellings from prophets such as Isaiah and Malachi and culminating in the joyous celebration of Christ's Nativity. The narrative unfolds through expressive recitatives, arias, and choruses that move from anticipation to revelation, capturing the awe and wonder of the season.

The concert will conclude with the beloved and exultant "Hallelujah Chorus," offering audiences a triumphant finale and an uplifting close to our 55th anniversary year.

For specific information, be sure to follow us on Facebook or at GeneseeChorale.com

Come Sing With Us!

New members are ALWAYS welcome!

Whether you have sung with us before, or are just interested in joining, we welcome you. Chorale membership is open to anyone interested in singing and joining in the camaraderie that we share through music.

Join us for our Fall/Holiday season starting on September 17, 2026 from 7:00PM to 9:00PM at St. James Episcopal Church, 405 East Main Street, Batavia, NY 14020.

Come join us for our 55th Anniversary season!