



REQUIEM FOR THE LIVING

Friday, May 19, 2017

7:00pm

Grace Baptist Church, Batavia

Ric Jones, Music Director

Heather Lovelace, Soprano

Mark Ross, Tenor

Doug Hanson, Accompanist

Riesa Cassano, Oboe Soloist

Lisa Toth, Concertmaster & Soloist

Program

Concerto for Oboe, Violin, & Orchestra

J. S. Bach

- I. Allegro
- II. Adagio
- III. Allegro

Riesa Cassano, Oboe Soloist
Lisa Toth, Violin Soloist

Requiem for the Living

Dan Forrest

- I. Introit—Kyrie
- II. Vanitas Vanitatum
- III. Agnus Dei
- IV. Sanctus
- V. Lux Aeterna

Heather Lovelace, Soprano
Mark Ross, Tenor

Heather Lovelace, Soprano



Heather Lovelace has a degree in Music Education from SUNY Fredonia where she studied voice with Dr. Margaret Kuhl and Dr. Gerald Gray. She also has a Masters degree in Music Technology from Duquesne University (PA).

Heather has 9 years of education experience spanning grades K – 12 in the Williamsville and Depew school districts and 12 years of conducting experience. Her choirs have earned Gold at NYSSMA evaluations and she has served as the guest conductor Genesee-Wyoming Music Educators Elementary All County Chorus and the Erie County Music Educators Elementary Blue Chorus, Allegany County Senior High All County Chorus and the 2017 Diocese of Buffalo Children’s Chorus Festival. Heather is also very active in promoting the use of technology in the music classroom. She has given presentations throughout Western New York, including the ECMEA Classroom Music Festival and has received special recognition her innovative teaching style.

Currently, Heather serves as the Director of Music and Administrative Assistant for the Parish Community of St. Katharine Drexel in the Lovejoy community of Buffalo. In addition to the SKD choir, Heather also directs the Festival Chorus of the Christian Foundation for the Performing Arts, an adult community choir of about 40 members, and is the founder of the Genesee Children’s Chorus. Heather also enjoys performing regularly with the Genesee Chorale and serves as the board president.



Mark Ross, Tenor

Mark Ross is well known as a soloist in western New York and Pennsylvania. He is a graduate of Houghton College, where he studied voice with James Higdon and Donald Bailey. Particularly respected for his performances in oratorio, he has sung tenor roles in, among other works, Bach's *St. Matthew* and *St. John Passions*, *Christmas Oratorio* and *B Minor Mass*; Haydn's *Creation* and *The Seasons*; Honegger's *King David*; Mendelssohn's *Elijah*, and the *C Minor Mass* and *Requiem* of Mozart.

Mr. Ross has appeared as soloist with the orchestras of Buffalo, Rochester, Erie, Brockport, Houghton College, SUNY Geneseo and Batavia, as well as the Genesee Baroque Players and the Janus Orchestra, singing a wide-ranging repertoire.

Mr. Ross is a past member of the a cappella vocal ensemble Collage, Rochester's Renaissance choral ensemble, Musica Spei and Vox Lumine. He is currently a member of the Genesee Chorale.

Riesa Cassano, Oboe Soloist

Riesa Cassano is a senior at Pittsford Mendon High School. She has studied the oboe privately with Emily Agnew for the past 7 years. Currently Riesa is the principal oboe and English Horn player in the Hochstein Youth Symphony Orchestra. She won the annual concerto competition as a freshman, and has had the incredible opportunity to tour France and Austria with HYSO. She has participated in numerous All County and Area All-State ensembles. She is honored to be a part of the scholarship woodwind quintet at Hochstein in addition to being part of a quintet at Mendon High School. When she is not playing the oboe, Riesa is on the Erie Canal coxing the varsity boys. For the past four years she has been a coxswain for Pittsford Crew. She has played with the Brighton Symphony for their summer concerts for the past few years, and is honored to be joining the orchestra for the Bach Oboe-Violin Concerto. She will be attending Princeton University as a freshman this fall.

Lisa Toth, Concertmaster & Soloist

Born and raised in Detroit, MI, Lisa Toth studied privately with three Detroit Symphony violinists. Appointed concertmaster of the Detroit Civic Orchestra in its inaugural season, she played under the batons of Kenneth Jean and the great Antal Dorati. Since moving to Rochester, NY in 1980, Ms. Toth has played with Greece Symphony, U of R Orchestra, Finger Lakes Symphony, and the Rochester Philharmonic. She is an active member of both Fairport and Morning Musicales. In 2000, she founded and conducted the Avon Symphony which performed works from the standard repertoire for nearly a

decade. From 2001-2013, Ms. Toth was concertmaster of Genesee Symphony in Batavia under Raffaele Ponti; she was also concertmaster of Genesee Valley Orchestra and Chorus under Ponti for two years. For the past several seasons, Ms. Toth has been concertmaster of Genesee Chorale Orchestra in Medina under Ric Jones. Ms. Toth has been concertmaster of Brighton Symphony since October 2010. As a soloist, Ms. Toth has collaborated with pianists Dr. Kevin Nitsch, Linda Shapiro, Sonja Shelton, and Ines Draskovic. In addition to her busy performing schedule, Ms. Toth is instructor of strings and piano at Toth Music Studio in Canandaigua, NY, which she opened in February 2011. Ms. Toth is the proud mother of a daughter and son who are also musicians.

Ric Jones, Music Director

Ric Jones is the founder and owner of Imagine Music, a publishing company that sells original instrumental and vocal music, arrangements, commissioned works, as well as educational and curricular materials. Ric received both his Bachelor and Master Degrees in Music Education from Ithaca College (NY). Currently, Ric serves as the Director of the Middleport Community Choir (NY) and Musical Director of the Genesee Chorale (Batavia, NY). He is also the organist and Music Director at St. Peter Lutheran Church in Medina (NY), and organist at Trinity Lutheran Church in Wolcottville (NY).

His educational experience includes directing high school bands, marching bands, pep bands, and chamber ensembles at Corinth High School (NY), Cincinnatus High School (NY), Greater Johnstown High School (NY), Cicero-North Syracuse High School (NY), Medina High School (NY), and Fonda-Fultonville High School (NY). Ric has also served as Principal Trombonist with the Tri-Cities Opera Orchestra, St. Cecilia Orchestra, and the Gerald Wolff Singers Orchestra.

In addition to his musical endeavors, Ric enjoys being a freelance web designer. He is an active member of the Orleans Renaissance Group, Inc., a volunteer organization dedicated to revitalizing the arts, culture and architecture in Medina (NY). Ric also serves on the staff of the Oak Orchard Review, an online literary and art magazine that features writers and artists from the Western New York region. Ric resides in Medina with his wife Karen, and their three children, Nicholas, Ryder and River.

Program Notes by Rod Mortimer
Johann Sebastian Bach (1685-1750): Concerto for Violin and Oboe, BWV 1060R (1717-23)

Like most of Bach's instrumental concerti, the *Concerto for Violin and Oboe* dates from his so-called "Köthen" period (1717-1723), when as Kapellmeister his duties to his employer focused on secular instrumental music. However, although it is indisputable that Bach wrote a concerto for violin and oboe, this concerto exists in manuscript form only as a later concerto for two harpsichords. It is also well known that Bach often transcribed earlier instrumental concerti to feature two or more harpsichords to serve as vehicles for his talented sons. The *Concerto for Violin and Oboe* is thus a reconstruction based on the asymmetrical and idiomatic character of the two harpsichord parts, only one of which lies comfortably within the range of the oboe, while the other contains patterns of alternating notes which, while favoring the violin, would be very awkward on the oboe.

The *Concerto for Violin and Oboe*, like Bach's other concerti, is divided into three movements. The opening *Allegro*, which begins with an orchestral introduction, is based on two themes of similar character. The first ends on a two-note motif that is used in an independent role; the second begins with a descending scale motif which is also used independently. The soloists alternate thematic material both with one another and with the orchestra. The orchestral introduction is repeated at the end of the movement. The second movement, marked *Adagio*, has the transparent texture of a trio sonata, in which the orchestra provides a skeletal accompaniment to the soloists, who alternate intertwined fragments of the lyrical, long-limbed theme. The movement ends with an expressive coda which ends in a dominant cadence, leading to the following *Allegro*. This movement is similar in structure to the first movement, but has a more antiphonal texture, in which the two elements of the main theme are exchanged between the soloists. At one point, the violin plays six rapid notes against two or four by the oboe, creating a passage combining virtuoso display and rhythmic complexity. A reprise of the orchestral introduction brings the movement to a close.

Dan Forrest (1978 -): Requiem for the Living (2013)

Dan Forrest was born in 1978 in Elmira, New York and received a B.Mus. and an M.Mus. in Piano Performance from Bob Jones University and a D.M.A. in composition from the University of Kansas. Forrest's compositions include choral,

instrumental, orchestral, and wind band works. His music has been performed in leading venues including Carnegie Hall, Lincoln Center, and on NPR's Performance Today. His best known work, the Requiem for the Living, received more than a hundred performances worldwide within a year of its composition in 2013, including multiple performances at Carnegie Hall. The composer has supplied the following remarks on the Requiem:

A Requiem, at its core, is a prayer for rest- traditionally, for the deceased. The five movements of the Requiem for the Living, however, form a narrative just as much for the living, and their own struggle with pain and sorrow, as for the dead. The opening movement sets the traditional Introit and Kyrie texts - pleas for rest and mercy - using ever-increasing elaborations on a simple three-note descending motive. The second movement, instead of the traditional Dies Irae, sets Scriptural texts that speak of the turmoil and sorrow which face humanity, while yet invoking musical and textual allusions to the Dies Irae. This movement juxtaposes aggressive rhythmic gestures with long, floating melodic lines, including quotes of the Kyrie from the first movement. The Agnus Dei is performed next (a departure from the usual liturgical order) as a plea for deliverance and peace; the Sanctus, following it, becomes a response to this redemption. The Sanctus offers three different glimpses of the "heavens and earth, full of Thy glory", all of which develop the same musical motive: an ethereal opening section inspired by images of space from the Hubble Space Telescope, a stirring middle section inspired by images of our own planet as viewed from the International Space Station, and a closing section which brings the listener down to Earth, where cities teem with the energy of humanity. The Lux Aeterna which then closes the work portrays light, peace, and rest - for both the deceased and the living.

Translations

Introit-Kyrie

<i>Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.</i>	Rest eternal grant to them, O Lord, and let perpetual light shine upon them.
<i>Exaudi orationem meam, ad te omnis caro veniet.</i>	Hear my prayer, for unto Thee all flesh shall come.
<i>Kyrie eleison. Christe eleison.</i>	Lord have mercy. Christ have mercy.
<i>Kyrie eleison.</i>	Lord have mercy.

Vanitas Vanitatum

Vanitas vanitatum, omnia vanitas! Vanity of vanities, all is vanity!
(Ecclesiastes)
Pie Jesu Domine, dona eis requiem. Merciful Lord Jesus, grant them
rest.
Lacrimosa, Full of tears, (*Dies Irae*)
et locutus est, pereat dies in qua He said, Let the day perish wherein
natus sum. I was born. (Job 3:2-3)

Agnus Dei

Agnus Dei, Lamb of God,
qui tollis peccata mundi, who takes away the sins of the
world,
miserere nobis, dona eis requiem. have mercy on us, grant them rest.
Agnus Dei, Lamb of God,
qui tollis peccata mundi, who takes away the sins of the
world,
dona nobis pacem, miserere nobis, grant us peace, have mercy on us,
dona eis requiem. grant them rest.

Sanctus

Sanctus, Sanctus, Sanctus, Holy, Holy, Holy,
Dominus Deus Sabaoth. Lord God of Hosts.
Pleni sunt caeli et terra gloria tua. Heaven and earth are full of Thy glory.
Hosanna in excelsis! Hosanna in the highest!

Lux Aeterna

Lux aeterna luceat eis, Domine: May light eternal shine upon them,
O Lord:
Cum sanctis tuis in aeternum: In the company of Thy saints forever:
quia pius es. For Thou art merciful.
Et lux perpetua luceat eis. Let perpetual light shine on them.

Come unto me,
All ye who labor and are heavy laden,
And I will give you rest. (Matthew 28:18)

Requiem aeternam dona eis, Domine, Rest eternal grant to them, O
Lord,
et lux perpetua luceat eis. and let perpetual light shine upon
them.
Dona nobis pacem. Grant us peace.

The Genesee Choral

Ric Jones, Music Director
Doug Hanson, Accompanist

Soprano

Rachel Chrostowski*
Kim Cox
Marsha Coy*
Phyllis Draycott
Joan Ellison
Alice Fedrigo
Barb Galliford
Wilma Hively
Merry Lou Holley+
Janus Mary Jones
Sharon Larsen
Heather Lovelace*
Lois Nicholson
Barbara Pierce
Pamm Seifert
Sharon Stanley
Monica Stocum
Peggy Thomas
atricia Worrada

Alto

Marie Barcomb
Patti Bartz
Jane Christensen
Deborah Davis
Patty Drew+
Janine Fagnan*
Linda Fry
Cindy Furman
Pat Fussell
Alannah Gross
Nancy Hoag*
Karen Jones
Elizabeth Kerwin
Amy Perl*
Anne Stevens
Lilo Townsend
Caryn Wood

Tenor

Alan Barcomb+*
Beth Boyce
Tom Cox
Anne Ortwein
Mark Ross
Duane Scarborough
Eric Wood

Bass

Mark Christensen+*
Mark Eckstein
Jim Ellison*
Charles Gould
Robert Holley
Darrel Oakes
Francis Thomas

+ Section leader

* Genesee Choral Board member

Brighton Symphony Orchestra

Ric Jones, Music Director

Jonathan Allentoff, Associate Conductor

Violin I

Lisa Toth, Concertmaster
Aaron Bailey, Assistant Concertmaster
Stephanie David
Elaine Tomko-Deluca
Raisa Kislik
Kevin Hart
Monique Mendes
Nancy Rhodes
Charlotte Ryan
David Stern
Cynthia Howk
Michael Allentoff

Violin II

Emily Smith, Principal
Lindsay Turley, Co-Principal
Edward Grissing
Benjamin Parker
Theresa Lemmerman
Renee Rigoni
Karen Stein
Rick Weil
Jill Wiedrick

Viola

Jonathan Allentoff, Principal
Anne McMonagle, Co-Principal
Rod Mortimer
Donna Hickling
Tom Lange
Emily Myers

Cello

Elizabeth Kinney, Principal
Larry Fagen, Co-Principal
Katherine Chen
Karina Espinal
Aaron Hathaway
Juliana Keller
Anne Kriz
James Miller
Vivek Narayanan
Paul Ness
Mandy Ryll

Bass

David Teegarden
Antonio Potter
Reilly Taylor-Cook

Flute

Helen Valenza
Laurie Friedman
Linda Badami
Elizabeth Bartlow
Joan Flint

Oboe

Laura Morrissey
Linda Barton

Clarinet

Vince Cassano
Rachel Roessel
Laura DiCaprio

Bassoon

Kristy Ross
Annette Stolberg

Horn

Tobin Woodruff
Barbara Banschach
Alison Currie
Jennifer Steier

Trumpet

John Engstrom
Sandra McCausland

Trombone

John Currie

Bass Trombone

Eloy Yagúe Martínez

Percussion

Wilfred LeBlanc
Ira Fair

Harp

Paul Knoke

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DOUG HANSON

For all your efforts and assistance to prepare for this season's performances

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For their time commitments and incredible dedication to our organization.

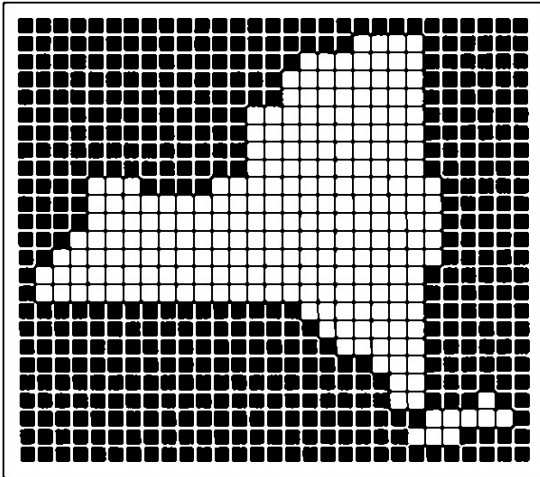
PAUL MELON, KATHY MELON, JASON WEBER

Thank you for your hospitality and assistance in making tonight a success

go Art!

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State of the Arts



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