



Alexandria
CHORAL
SOCIETY

AMERICAN
FRAGMENTS

SATURDAY, MARCH 11, 2023 | 7PM
GEORGE WASHINGTON MASONIC MEMORIAL

AMERICAN
FRAGMENTS

BRIAN FONTAINE-ISAAC

ARTISTIC DIRECTOR

**THOMAS PANDOLFI &
ERIN TENNYSON**

PIANISTS

WE ARE

YSAYE M. BARNWELL (b. 1946)

from *Lessons*

For each child that's born, a morning star rises and
sings to the universe who we are.

We are our grandmothers' prayers, and we are our
grandfathers' dreamings, we are the breath of our
ancestors, we are the spirit of God. We are mothers
of courage and fathers of time, we are daughters of
dust and the sons of great visions, we're sisters of
mercy and brothers of love, we are lovers of life and
the builders of nations, we're seekers of truth and
keepers of faith, we are makers of peace and the
wisdom of ages.

We are one.

Barnwell

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READING

WONDER

LANGSTON HUGHES (1902–67)

from *Afro-American Fragments*

William Averitt (b. 1948)

Early blue evening.
Lights ain't come on yet.
Looky yonder!
They come on now!

UNTIL LOVE IS SPOKEN

KAREN MARROLLI (b. 1975)

Grant us gentleness in power.
Grant us strength to face this hour, to forgive, to offer
grace, and nurture peace in every place.
Grant us hope when all seems dire.
Grant us faith to spark a fire, to fiercely burn, to drown the
night, and set the world ablaze with light.
And when we meet resistance and our call puts us in
danger, grant us patience and persistence to stand up
for friend and stranger.
Grant us courage to be kind.
Grant us singleness of mind to free the world from hate
and fear, so only love is spoken here.
And when our path of justice leads us to the dreadful
fight, grant us vigor, and entrust us with the power to do
what's right.

Marrolli

BRING ME LITTLE WATER, SILVY

HUDDIE LEDBETTER (LEADBELLY) (1888-1949)

arr. Moira Smiley (b. 1976)

Bring me little water, Silvy	Bring it in a bucket, Silvy
Bring me little water now	Bring it in a bucket now
Bring me little water, Silvy	Bring it in a bucket, Silvy
Ev'ry little once in a while	Ev'ry little once in a while
Silvy come a runnin',	Can't you see me comin',
Bucket in her hand	Can't you see me now,
I will bring a little water	I will bring a little water
Fast as I can	Ev'ry little once in a while

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R E A D I N G

WHEN SUE WEARS RED

from *Afro-American Fragments*

HUGHES

Averitt

When Susanna Jones wears red
Her face is like an ancient cameo
Turned brown by the ages.

Come with a blast of trumpets, Jesus!

When Susanna Jones wears red
A queen from some time-dead Egyptian night
Walks once again.

Blow trumpets, Jesus!

And the beauty of Susanna Jones in red
Burns in my heart a love-fire sharp like pain.

Sweet silver trumpets, Jesus!

PLAIN-CHANT FOR AMERICA

WILLIAM GRANT STILL (1895–1978)

For the dream unfinished out of which we came, we
stand together,

While a hemisphere darkens and the nations flame!

*Our earth has been hallowed with death for
freedom;*

*Our walls have been hallowed with freedom's
thought.*

Concord, Valley Forge, Harpers Ferry
Light up with their flares our sky of doubt.

We fear tyranny as our hidden enemy:

The black shirt cruelty, the goose-step mind.

No dark signs close the doors of our speaking.

No bayonets bar the doors to our pray'rs.

No gun butts shadow our children's eyes.

If we have failed, lynchings in Georgia,

Justice in Massachusetts undone,

The bloody fields of south Chicago!

Still a voice from the bruised and the battered

Speaks out in the light of a free sun, saying

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"Tell them again, say it, America:
Say it again till it splits their ears;
Freedom is salt in our blood and its bone shape;
If freedom fails we'll fight for more freedom!"

This is the land, and these are the years!
When freedom's a whisper above their ashes.
An obsolete word, cut on their graves.
When the mind has yielded its last resistance,
And the last free flag is under the waves
Let them remember that here on the western horizon
A star once acclaimed has not set;
And the strength of a hope,
And the shape of a vision died for and sung for
And fought for and worked for, is living yet.

Tell them, America! Say it again!
Our star once acclaimed will not wane!

Katherine Garrison Chapin (1890–1977)

R E A D I N G

DREAM DUST

from Afro-American Fragments

Gather out of star-dust
Earth-dust
Cloud-dust
Storm-dust

HUGHES

Averitt

And splinters of hail,
One handful of dream-
dust
Not for sale.

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READING

SONG FOR BILLIE HOLIDAY

from *Afro-American Fragments*

HUGHES

Averitt

What can purge my heart Of the song And the sadness?	Or bits of dust in her eyes A chance wind blows there.
What can purge my heart But the song Of the sadness?	The sorrow that I speak of Is dusted with despair.
What can purge my heart Of the sadness Of the song?	Voice of muted trumpet, Cold brass in warm air. Bitter television blurred By sound that shimmers — Where?
Do not speak of sorrow With dust in her hair,	

UNCLOUDED DAY

from *Heavenly Home*

J.K. ALWOOD (1828–1909)

arr. Shawn Kirchner (b. 1970)

○ they tell me of a home far beyond the skies,
They tell me of a home far away,
And they tell me of a home where no stormclouds
rise;
○ they tell me of an unclouded day.
○ *the land of cloudless days,*
○ *the land of an unclouded sky,*
○ *they tell me of a home where no stormclouds rise.*
○ *they tell me of an unclouded day.*
○ they tell me of a home where my friends have
gone,
They tell me of a land far away,
Where the tree of life in eternal bloom
Sheds its fragrance through the unclouded day.
They tell me of a King in his beauty there,
They tell me that mine eyes shall behold;
Where he sits on a throne that is bright as the sun
In the city that is made of gold!

Alwood

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FIRE!

from *Afro-American Fragments*

Fire,
Fire, Lord!
Fire gonna burn my
soul!

I ain't been good,
I ain't been clean —
I been stinkin', low-down
mean.

Tell me, brother,
Do you believe
If you wanta go to
heaben

Got to moan an' grieve?

WILLIAM AVERITT (b. 1948)

I been stealin',
Been tellin' lies,
Had more women
Than Pharaoh had wives.

Fire,
Fire, Lord!
Fire gonna burn my soul!
I means Fire, Lord!
Fire gonna burn my soul!

Hughes

WOKE UP THIS MORNIN'

TRADITIONAL SPIRITUAL

arr. Austin Hunt (b. 1945)

I woke up this mornin' with my mind stayed on
freedom.

Hallelu, hallelu, hallelujah!

I woke up singin' with a song stayed on freedom.

Hallelu, hallelu, hallelujah!

I'm walkin' and talkin' with my heart stayed on
freedom.

Hallelu, hallelu, hallelujah!

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WE SING AS ONE

B.E. BOYKIN (b. 1989)

One woman, one voice, one hymn, one voice!
Daughters of the Earth we sing as one.
Bestowing in us a melodic spirit undaunted by the
fight we press on.
Measures of music enriched with God's light,
Eternally endowing our hearts with a rich diaspora of
lyrical inheritance.

A legacy with love and fortitude,
A praise song in tune with all who sing,
We sing as one.

We sing in harmony, we sing in unity,
We sing in love as one woman, one voice, one hymn,
We sing as one!

Ashley Grisham

HOMeward BOUND

MARTA KEEN (b. 1953)
arr. Mack Wilberg (b. 1955)

In the quiet misty morning when the moon has gone
to bed, when the sparrows stop their singing and the
sky is clear and red,
When the summer's ceased its cleaming, when the
corn is past its prime, when adventure's lost its
meaning,

I'll be homeward bound in time.

*Bind me not to the pasture; chain me not to the plow.
Set me free to find my calling and I'll return to you
somehow.*

If you find it's me you're missing, if you're hoping I'll
return, to your thoughts I'll soon be list'ning, in the
road I'll stop and turn.

Then the wind will set me racing as my journey nears
its end, and the path I'll be retracing when I'm
homeward bound again.

Keen

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America was a land of immigrants and migrants even before it began to invent itself as a nation. Coming from a variety of races and places, we have long faced the questions, "Who are we?" and "Where is home?" In this evening's concert we may find some answers to those questions. The concert consists of an eclectic selection of works by American composers, each of which is complete in itself but contains a fragment of American life and culture.

The concert opens with **Ysaye Maria Barnwell's** answer to the first question. A member of the African-American *cappella* vocal ensemble Sweet Honey In the Rock from 1979 to 2013, she has written many of their songs, as well as being commissioned to write music for dance, choir, film, and stage productions. Raised in New York City, Barnwell was awarded bachelor's and master's degrees in speech pathology from State University of New York at Geneseo, and a PhD in that field from the University of Pittsburgh. In 1981 she also earned a Master of Science in Public Health from Howard University. She has conducted music workshops across three continents, and in 1977 she founded the Jubilee Singers, a choir at All Souls Church, Unitarian, in Washington, D.C. Other "occupations" include producer, educator, actor, and writer.

For **We Are**, Barnwell has created a rhythm section using the lower voices, providing vocal percussion as backup for the contrapuntal melody and harmony sung by the women. Verses and refrain alternate as they describe the many ways the morning stars tell the universe who we are. Barnwell's lyrics are always powerful with meaning, reinforced by music that seems to be inseparable from the words.

William Averitt's Afro-American Fragments brings us six very different views of who Americans are, specifically Black Americans, using six short poems by the noted African-American poet **Langston Hughes**. For this evening's concert it will be presented as fragments in a way that the composer probably never imagined.

Born at the beginning of the 20th century, Hughes' first

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published work was written when he was in his teens. He is considered to be one of the leaders of the Harlem Renaissance, an African-American cultural movement that began in the 1920s and was a time of great creativity in the arts, especially literature. He is described as "...poet, social activist, novelist, playwright, ... and [o]ne of the earliest innovators of the literary art form called jazz poetry.

The six poems Averitt has selected provide glimpses into the lives and thoughts of a variety of individuals with their different personalities and walks of life, and the characterization of each is underscored and amplified by the differences in the music. The opening bars of "Wonder" in the piano sounds like twilight, darkening, until all at once lo! the first lighted windows appear. The music for the second movement, "When Sue Wears Red," has a more social sound, as if the observer is in a public place, with his thoughts first shown in a melody full of motion, followed by a fanfare of trumpets and a call to Jesus. Again the music, as well as the words, creates a visual image of who he is. For "Dream Dust" Averitt uses only one of the pianists, and the accompaniment sounds like dust looks, floating fragments of sound.

The only person identified by name in *Afro-American Fragments* is the singer Billie Holiday. In his poem, Hughes appears to be referring to the song Holiday made famous in 1939, "Strange Fruit." The song was based on a poem which spoke of bodies of lynching victims hanging like fruit on southern trees. It was, not surprisingly, controversial, and there were venues, even in sophisticated New York, that were reluctant to have it performed. Columbia refused Holiday's request to record it, fearing that southern retailers would refuse to stock the disks. The song of the sadness, and the sadness of the song, eventually became Holiday's biggest-selling recording.

"Feet o' Jesus" is the only poem set without accompaniment. It consists of two short quatrains, a pleading prayer that speaks of "sorrow like the sea" but never gets more specific about the cause of the sorrow. The musical setting reinforces the quiet faith of the one

who prays.

In almost jarring contrast, "Fire!" brings back the two pianists to provide an accompaniment that vividly brings images of flames to mind, as the narrative voice seems to boast of his transgressions. "Fire gonna burn ma soul!" is the refrain, repeated with ever more intensity until the abrupt end. After his boast about all the women he's had, we can almost see him disappearing through a burning floor like a twentieth-century Black Don Juan.

Afro-American Fragments was the winning work of the 1992 Roger Wagner Center for Choral Studies Choral Composition Competition, and is the first of three compositions by William Averitt using the poetry of Langston Hughes, with the same performance ensemble in all three: mixed chorus, two pianists, and a soprano soloist. Dr. Averitt is Professor Emeritus of Music at Shenandoah Conservatory of Shenandoah University in Winchester, Virginia, where he served on the faculty from 1973 to 2012.

"What is home?" **Karen Marrolli** answers that question by describing the qualities she wishes for in the relationships and behaviors of members of the community that is the world. ***Until Love Is Spoken*** was written for and is dedicated to the Chancel Choir of Central United Methodist Church of Albuquerque, New Mexico, where she is Director of Music Ministries.

Morrolli earned her BM in Music Theory & Composition (1997) and her MM in Choral Conducting & Sacred Music (2000) from Westminster Choir College. She received her DMA in Choral Conducting from Louisiana State University in 2010. She is also a prolific singer-songwriter, often seen performing her own songs in and around Albuquerque.

Another singer-songwriter, who was famous long before Karen Morrolli was even born, was **Huddie W. Ledbetter**, better known as **Leadbelly**. ***Bring Me Little Water, Silvy***, said to have been written about his uncle and uncle's wife Silvy, has been arranged by Moira Smiley, with thanks to Sweet Honey In the Rock for "much of its musical choices."

The printed score describes this as a work for "SATB +

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body percussion” — well, if Ysaye Barnwell used voices as percussion, why not take it a step further and create percussion with the whole body? Evie Ladin has provided the choreography for this. Fortunately, there are no buckets of water involved, except in the lyrics!

Both poetry and music for *Plain-Chant for America* originate in the late 1930s, when Hitler was gaining power in Europe, and America faced its own failures of the ideals of freedom in which it had been founded. It was the second collaboration between poet, librettist, and playwright **Katherine Garrison Chapin** and composer **William Grant Still**.

Chapin was born to a wealthy and well-connected New York family, and married Francis Biddle, a Philadelphia lawyer who served as Attorney General under Franklin D. Roosevelt and later was a judge at the Nuremburg trials. She was known for her interest in politics and racial justice. Still was the first African-American to conduct a major symphony orchestra (Los Angeles Philharmonic) in the United States. He was raised by his mother and grandmother in Little Rock, Arkansas, and studied medicine before turning to music. He studied at Oberlin Conservatory of Music in Ohio and at the New England Conservatory of Music in Boston, and later privately with Edgar Varèse.

Their first collaboration, in 1940, was *And They Lynched Him on a Tree*, written at the time when a federal anti-lynching bill was being debated in Congress. (The bill failed.) The work was Still’s first “large-scale choral-orchestral work.” The following year, *Plain-Chant for America* was premiered at Carnegie Hall. Chapin attributed her writing of the libretto to having “...spent a few days in the company of some persons who were sympathetic with the Fascists, whose talk showed me vividly the gap between totalitarianism and the American democracy in which I believed.”

What Chapin has written is history for most of us living today, although some of the references were history for those of us living around 1941 as well, and “nations

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aflame" is still reality. But for those who don't know or have forgotten, "black shirt cruelty, goose-step mind" are specific references to Mussolini's Fascisti and Hitler's Nazis. "Lynchings in Georgia" are not hard to identify even today; "justice in Massachusetts undone" refers to the Sacco and Vanzetti trial; and "the bloody fields of South Chicago" speaks of the the 1919 race riots there.

Chapin wrote to Still after their first meeting on the project: "...I have great hopes that the objective for which we are both striving will sing and grow in your being until it bursts forth spontaneously in music that will move people, so that it will stir something in their better selves, not because of propaganda, but because it is great music."

Arranger **Shawn Kirchner** has provided his own program notes for ***Unclouded Day***, the first movement of his *Heavenly Home: Three American Songs*. "[It] is an eight-part *a cappella* setting of the treasured gospel tune by J.K. Alwood. A straight-forward first verse and chorus are followed by two verses in which traditional bluegrass vocal stylings combine with counterpoint and fugue in a crescendo of excitement that peaks in a roof-raising eight-part chord on the phrase 'in the city that is made of gold.'" In his instructions to the singers at the beginning of the second verse, he tells the women, "sweetly (think Dolly*)" with a footnote referencing Dolly Parton, "a country music star famous for her light, silvery voice."

Composer, arranger, and pianist, Kirchner's activities in the Los Angeles area include three years as Composer-in-Residence for the Los Angeles Master Chorale, and a number of commissions and premieres at Walt Disney Concert Hall. His interest in songwriting and folk traditions has led to his arranging many traditional American songs, and his original songwriting ranges in style from jazz and gospel to folk and bluegrass.

Racial justice and the cry for freedom inspired our next selection. ***Woke Up This Mornin'*** is an old African-American hymn tune. In the 1960s the hymn was frequently sung by the members of the Freedom Riders, a group of student activists organized in 1961 to challenge racial

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segregation in Southern states. They rode buses into cities that had segregation laws and deliberately broke those laws. While on the buses, they would sing songs of freedom and justice. In the original spiritual the singer's mind was "stayed on Jesus," but an African-American preacher who was active in the movement, Reverend Robert Wesby, created new lyrics for the traditional hymn by replacing the name "Jesus" with "freedom" in each refrain. This version of the hymn went on to become a powerful symbol of the American civil rights movement, and is still sung today.

Austin Hunt, who arranged the hymn for three-part men's chorus, has taught award-winning junior high and intermediate choirs throughout the Houston, Texas, area. He is also active in music ministry, directing the Cathedral Choir and Luminati Boys' Choir of HopePoint Anglican Church in The Woodlands, Texas. He holds a Bachelor's degree in Music Education from Sam Houston State University. His imaginative arrangement of *Woke Up This Mornin'* is a delightful contrast to the seriousness of the situation for which Wesby inserted the word "freedom," so welcome the happy "hallelujah!"

We Sing As One gives the women of Alexandria Choral Society a chance to shine as they perform a commissioned work by a composer who is a native of Alexandria. Although the score and her web page show her name with initials only, **B.E. Boykin** does reveal her full name if you look for it, and our guess is that this is not a case of a woman using initials because of fear that she would be overlooked for employment if she was revealed as a woman! Coming from a musical family, she learned to play the piano at an early age. Under the guidance of her teacher, Mrs. Alma Sanford, she entered and placed first in the local competition of the NAACP's ACT-SO competition for three years running, and won *The Washington Post* "Music & Dance" award in the spring of 2007.

She studied classical piano at Spelman College, a private, historically black, women's liberal arts college in Atlanta, Georgia. After graduating with a BA in Music in 2011, she

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She studied classical piano at Spelman College, a private, historically black, women's liberal arts college in Atlanta, Georgia. After graduating with a BA in Music in 2011, she continued her studies at Westminster Choir College of Rider University in Princeton, New Jersey, graduating with an MM in Sacred Music in 2013. She received her PhD from Georgia State University with an emphasis in Music Education.

We Sing As One was commissioned by Spelman College, "in celebration of the 133rd Anniversary of its Founding" and first performed at the 2014 Founders Day Convocation. The text is by **Ashley Grisham**.

"Finding your true calling in life; knowing that those who love you trust that you will return... I wrote this song for a loved one who was embarking upon a new phase of life's journey, to express the soul's yearning to grow and change." These are the words of **Marta Keen**, writing on Facebook about her most popular composition, ***Homeward Bound***. She has written and published children's songs and choral works since 1982. During her 16 years in the Pacific Northwest as a music educator for grades K-12, she completed a master's degree in Educational Media, wrote and directed children's musicals, and performed as a pianist and singer. She now has a new career as an elementary school librarian in Las Vegas, Nevada, but she is still active in arranging music for church and community choirs.

Keen's song was premiered by an Irish tenor, then arranged for choir by Jay Althouse. **Mack Wilberg**, director of the Mormon Tabernacle Choir since 2008, created the version for SATB choir and four-hand piano heard this evening. Well-known as a composer, arranger, conductor, and pianist, Dr. Wilberg is a graduate of Brigham Young University, where he also later served as a professor. He received a master's and a PhD in music from the Thornton School of Music at the University of Southern California.

In conclusion, consider the dictionary definition of a fragment: "a small piece or a part, especially when broken from something whole." When we look at America, as seen

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through the artistry of music, these fragments seem to be like the small pieces of tile that are put together to make a mosaic, a picture which appears when the small pieces are put together — united — into a whole.

Mimi Stevens

SOPRANO

Lucy Bachmeyer
Betsy Ballard
Tamara Boorstein
Cienna Breen
Samantha Calkins
Mandi Chapman
Sharon Collins
Dot Dannenberg
Jenna Dawkins
Monique Doussard
Diane Erbland
Jacquelynn Fontaine-Isaac
Ankur Garg
Rasneek Gujral
Catherine Harsono
Mary Lehrer
Nora Luhning
Margaret McLaughlin
Ellienne Noonan
Mary Sheets
Andrea Steinacker
Nicole Thompson
Kelly Wildermuth

TENOR

Johnny Beasley
Tim Goode
Alan Morris
Jeffrey Nickeson
Gary Roznovsky
Brent Schultheis
Mimi Stevens
Troy Tanner

ALTO

Bridget Baker-White
Trudy Beddow
Anne Buckborough
Patricia Burson
Kaitlin Costello
Alison Fitzgerald
Peggy Heiser
Heather Hurley
Janie Lee
Kathryn Lopez
Kerry McGowan
Kristi Meacham
Jacqueline Morgan
Linda Peterson
Anne Simpson
Erin Sutherland
K.C. Sykora
Stacy Tanner
Eleanor Thompson
Melanie Vella
Melissa Veneracion
Allison Wickens

BASS

Michael Bianco
Zachary Byers
Sigfried Hache
Joshua Heit
Terry Langendoen
David Pritzker
Vell Rives
Brian Schiff
Richard Simpson
Wallace B. Wason, Jr.

17 ABOUT THE ARTISTS

Founded in 1970, **Alexandria Choral Society** aspires to enhance the cultural life of the city of Alexandria by presenting diverse and engaging musical programs at the highest artistic level. Alexandria Choral Society ensembles consistently offer meaningful and exciting musical experiences to both singers and audiences through diverse repertoire, education, community outreach, and performance excellence.



Brian Fontaine-Isaac is honored to serve as the Artistic Director of the Alexandria Choral Society (Alexandria, Va.). He is also the Artistic Director of Encore Creativity for Older Adults (Annapolis, Md.), the nation's largest nonprofit choral arts organization for older adults, and the Founder/Artistic Director of Church Circle Singers (Annapolis, Md.).

Mr. Fontaine-Isaac was most recently the Managing Director for Arts Laureate, a recording team which delivered over 1,500 virtual performances across the country during the Covid-19 pandemic. Previous appointments include: Artistic Director of the Williamsburg Choral Guild (Williamsburg, Va.), music faculty at Encore University, Interim Director of Choral Music at Thomas Nelson Community College (Hampton, Va.), adjunct music faculty at Tidewater Community College (Portsmouth, Va.) and Old Dominion University (Norfolk, Va.), Assistant Conductor with the Washington Master Chorale (Washington, D.C.), and Director of Choirs at Damascus High School (Damascus, Md.).

Mr. Fontaine-Isaac's ensembles have commissioned and premiered new works by composers such as Tawnie Olson, Lori Laitman, Christopher Hoh, Jonathan Kolm, and Ola Gjeilo. Reviews include: "perfectly brilliant" (composer Dr. William Averitt, Shenandoah Conservatory) and having "fine balance" and "delivering sounds that ranged from sensitively soft to knock your socks off soaring" (*The Virginia Gazette*).

Mr. Fontaine-Isaac holds a Master of Music in music education from the Peabody Conservatory of the Johns Hopkins University and a Bachelor of Music Education from Old Dominion University. A former Marine, Mr. Fontaine-Isaac also holds a Bachelor of Science in English from the United States Naval Academy.

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Thomas Pandolfi began his music career early on at The Juilliard School (BM & MM) where the young prodigy caught the influential ears of Vladimir Horowitz, who would become his mentor, and legendary composer Morton Gould. Since then he has been an audience favorite, selling out the world's most prestigious stages, including Lincoln Center's Alice Tully Hall, Strathmore, The Kennedy Center, Kiev Opera House, Bucharest's Romanian Athenaeum, London's Cadogan Hall, and many others. In addition to being hailed as one of the greatest interpreters of Polish masters such as Chopin and Paderewski, this versatile pianist has received accolades from everything from Bach to Gershwin, with Morton Gould saying, "It's the finest performance of Gershwin I have heard since the composer himself." His original and virtuosic transcriptions of works such as *West Side Story* and *The Phantom of the Opera* are one-of-a-kind, jaw-dropping, and dramatic encores that keep audiences of all ages returning to his performances again and again. Maestro Pandolfi is a Steinway Artist and when he is not on tour resides in Northern Virginia.



Erin Tennyson was born and raised in St. Mary's County, Md. She graduated from Leonardtown High School in 2004, then received her Bachelor's degree in Music Education with a concentration in piano from Lebanon Valley College. After graduation, Erin worked at Benjamin Banneker Elementary School from 2008–12, teaching K–5 general music and chorus. While working, she earned her Masters degree in Leadership in Teaching from the College of Notre Dame in Baltimore. Erin is now the Music Director at Lexington Park United Methodist Church. She also accompanies St. Maries Chorale, St. Maries Musica, the Southern Maryland Encore choir, and many schools and colleges in the area. Erin is very grateful for the support of her husband Tim and her four beautiful children, Claire, Will, Belle, and Hope.

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PO Box 406
Alexandria, VA 22313
703.951.7849
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