ST. CECILIA GUILD
of St. Peter’s Episcopal Church, Lewes

Lewes Chamber Players
*Arias: Baroque to Romantic*

Sunday, November 11, 2018
2:00 P.M.
ABOUT ST. CECILIA GUILD

St. Cecilia Guild is an outreach ministry of St. Peter’s Church whose mission is to present high-quality musical events not heard elsewhere in our area. We believe this music should be accessible to everyone in our community. All programs sponsored by St. Cecilia Guild are offered free of charge. It is only through the generosity of you, our donors and friends, that we are able to offer this gift of music. We ask that you prayerfully consider making a financial gift to the Guild so that we may continue to enrich the musical lives of those in our community. A free-will offering plate and 2018–19 St. Cecilia Guild season brochures are available at the front door of the church.

Thank you for your support of St. Cecilia Guild. We look forward to seeing you again soon.

Sincerely,

The Standing Committee of St. Cecilia Guild
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Bonny Mears
Robert Patlán
Joanne Ward
Adele Fluharty, Parish Administrator
Sue Potts, Senior Warden
Fr. Jeffrey Ross, Rector
T.J. Thomas, Minister of Music

Our next St. Cecilia Guild event is
Advent Lessons and Carols
Sunday, December 9 at 5:00 p.m.

Please silence all electronic devices before the performance begins.

Unauthorized recording is prohibited.
Lewes Chamber Players

*Arias: Baroque to Romantic*

**Mondnacht, Op.39, No.5 (1840)** ................................................................. Robert Schumann (1810–1856)

Es war, als hätt’ der Himmel, It was as if the sky
Die Erde still geküßt, Had quietly kissed the earth,
Daß sie im Blütenschimmer So that, glistening with blossoms,
Von ihm nun träumen müßt. She must only dream of him.

Die Luft ging durch die Felder, The breeze wafted through the fields,
Die Ähren wogten sacht, The ears of corn waved gently,
The forests rustled faintly,
Es rauschten leis die Wälder, So sparkling clear was the night.
So sternklar war die Nacht.

Und meine Seele spannte And my soul stretched
Weit ihre Flügel aus, its wings out far,
Flog durch die stillen Lande, Flew through the still lands,
Als flöge sie nach Haus. as if it were flying home.

**An die Musik, D.547 (1817)** ................................................................. Franz Schubert (1797–1828)

Du holde Kunst, in wie viel grauen Stunden, Oh sacred art, how oft in hours blighted,
Wo mich des Lebens wilder Kreis umstrickt, While into life’s untamed cycle hurled,
Hast du mein Herz zu warmer Lieb entzunden, Hast thou my heart to warm love reignited
Hast mich in eine bessre Welt entrückt. To transport me into a better world!

Oft hat ein Seufzer, deiner Harf entflossen, So often has a sigh from thy harp drifted,
Ein süßer, heiliger Akkord von dir, A chord from thee, holy and full of bliss,
Den Himmel bessrer Zeiten mir erschlossen, A glimpse of better times from heaven lifted.
Du holde Kunst, ich danke dir dafür. Thou sacred art, my thanks to thee for this.

**Beau Soir (1880)** ................................................................. Claude Debussy (1862–1918)

Lorsque au soleil couchant les rivières sont roses, When setting is the sun and rose-hued are the rivers,
Et qu’un tiède frisson court sur les champs de blé, Tepidly runs a shiver through the fields of grain.
Un conseil d’être heureux semble sortir des choses “Just be happy” is sound advice the wind delivers
Et monter vers le cœur troublé; Even to troubled hearts in pain.

Un conseil de goûter le charme d’être au monde, Sound advice: “Treasure that you are among the living,
Cependant qu’on est jeune et que le soir est beau, ‘Specially when you’re young, and when the night’s so lovely.
Car nous nous en allons comme s’en va cette onde: For we shall pass away, as too shall pass the wave;
Elle à la mer, – nous au tombeau! She to the sea, – we to the grave.”
“Nimrod” from *Variations on an Original Theme ‘Enigma’, Op.36* (1899) ............. Edward Elgar (1857–1934)
arr. for organ solo by Robert Gower

Violin Sonata, Op.82 (1918) ...................................................................................... Edward Elgar

I. Allegro. Risoluto
II. Romance. Andante
III. Allegro non troppo

St. Kilda Wedding/Brose and Butter (2011).............................................................. arr. Alasdair Fraser & Natalie Haas

from *Wer mich liebet, der wird mein Wort halten, BWV 59* (1723–24)....... Johann Sebastian Bach (1685–1750)

Die Welt mit allen Königreichen,
Die Welt mit aller Herrlichkeit
Kann dieser Herrlichkeit nicht gleichen,
Womit uns unser Gott erfreut:
Daß er in unserm Herzen thronet
Und wie in einem Himmel wohnet.
Ach Gott, wie selig sind wir doch,
Wie selig werden wir erst noch,
Wenn wir nach dieser Zeit der Erden
Bei dir im Himmel wohnen warden.

The world with all its kingdoms,
the world with all its glory
cannot imitate this glory
with which our God delights us:
since He has enthroned Himself in our hearts
and lives as if in a heaven.
Ah God, how happy are we then,
how happy will we one day be,
when we, after this earthly time
will live with You in heaven.

from *Meine Seufzer, meine Tränen, BWV 13* (1726) ......................................................... J.S. Bach

Ächzen und erbärmlich Weinen
Hilft der Sorgen Krankheit nicht;
Aber wer gen Himmel sichet
Und sich da um Trost bemühet,
Dem kann leicht ein Freudenlicht
In der Trauerbrust erscheinen.

Aching and pitiful weeping
does not help the sickness of care;
yet he who looks towards heaven
and concerns himself there for comfort,
for him a light of joy can easily
illuminate the sorrowful breast.

from *Aquilon et Orithie*, RCT 23 (1719–30) ............................................................ Jean-Philippe Rameau (1683–1764)

Air
Un amant tel que moi
doit-il prouver sa flâme,
Par les désirs les plus discrets.
Et de quoy m’ont servis
mille soupirs secrets
Mille vœux soumis,
qu’avait formé mon âme?

A lover like me
Must try his passion
With the most discreet desires.
What use were the thousand
Secret sighs,
The thousand suppressed wishes,
Which shaped me?
Récitatif
Peut-être d’Orithie
avec moins de douceur
La fierté sera surmontée,
Eprouvons du moins si son cœur,
trop insensible à la tendre langueur
Peut céder aux transports
d’une ardeur irritée.

Perhaps the pride of Orithie
Will be overcome
By less gentleness.
Let us try at least if her heart,
Insensitive to languorous tenderness,
Will yield to an outburst
Of passion.

Air
Servez mes feux a votre tour,
Force indomptable, affreuse rage.
Que tout l’univers en ce jour
Soit en proye a vôtre rage.

In turn let indomitable force
And fearsome rage serve my passion.
Let the whole universe today
Fear your anger.

Sylvia Ahramjian (violin) brings a varied background to violin and viola performance and teaching. Whether a long list of standard solo repertoire, chamber music, orchestral and opera repertoire, American music, contemporary composers, Baroque performance practice or most recently as a member of the West Chester University Latin Jazz Ensemble, she brings energy and commitment to the style of music being played. The three instruments, violin, viola and baroque violin, all give her a variety of tone and color in her performances. Ms. Ahramjian is a graduate of the Juilliard School where she was a scholarship student, working with Ivan Galamian and Margaret Pardee. She received her Master of Music degree from Indiana University, studying with Josef Gingold, and did post-graduate study with Paul Rolland at the University of Illinois. An artist for Parma Records, Sylvia has recorded pieces from various composers for violin and viola. She is currently recording several trios for Parma Records, which was performed at Carnegie Hall in spring 2015. Previously, Sylvia also recorded solo violin music, entitled Crossroads, and a solo viola music, Ballade, and the Aram Khachaturian trio for violin, clarinet, and piano.

Anna Kislitsyna (piano) has concertized throughout Russia and Europe. She appeared in such halls as Rachmaninov Hall of Moscow Conservatory, Alfred Cortot Hall of Paris Conservatory, Novosibirsk Philharmonic Hall, and numerous concert stages in Russia, Finland, Italy, Ukraine, USA, etc. Anna is an active competitor. She is a prize winner of many competitions including Chopin International Piano Competition, Hartford, CT; Liszt International Competition, Los Angeles, CA; Lautard-Chevchenko International Piano Competition in Russia; International Chamber Ensembles Competition in Finland; and various International Piano Competitions in St. Petersburg, Krasnoyarsk, Yaroslavl, Kazan, etc. Anna Kislitsyna was a recipient of the prestigious scholarship of President of the Russian Federation. Anna was awarded a Medal of Molodee Darovanie (Young Talent) from the government of the Russian Federation. Anna is a scholar researcher of the French composer Oliver Messiaen. She published numerous articles in related to his piano works. She successfully presented her scholarly works in various international research conferences of classical music in Russia.
Ovidiu Marinescu (violoncello), one of the outstanding musicians of his native Romania, was chosen to play at Carnegie Hall for Romanian President Constantinescu on an official visit to the United States. Soon after, he made his debut with the New York Chamber Symphony in Beethoven's Triple Concerto, followed by recitals in Merkin Hall (New York), Philadelphia, and Los Angeles. Other notable appearances include Haydn’s Cello Concerto in C Major with the Moscow Chamber Orchestra in the Great Hall of the Moscow Conservatory and the Slobodkin Center, Elgar Concerto with Helena and Newark Symphonies, and Southeastern Pennsylvania Symphony Orchestra, Shostakovich with the Cleveland Philharmonic, and Mozart Concerto with Orquesta de Extremadura in Spain. Marinescu critically acclaimed first recording Fiesta Latina was followed by a recording of the complete Miaskovsky cello works with the Russian Philharmonic Orchestra and pianist Kenneth Boulton released by Cambria. His recording of the Bach Cello Suites, released by Navona Records, has received international critical acclaim, this year alone receiving over 50,000 hits on Spotify. The recent recording of the Arthur Gottschalk Sonata for Cello and Piano has received the Gold Medal at the Global Music Awards for 2014. Equally outstanding as a conductor, Marinescu was the Director of the West Chester University Symphony, and served as the conductor for the Wilmington Orchestra, as the Music Director of the Manalapan Orchestra in New Jersey, and Principal Conductor of the Goppisberg Festival Orchestra in Switzerland. His guest conducting includes the Russian Philharmonic Orchestra in Moscow, National Radio Orchestra of Romania, and orchestras from Spain, Portugal, and Romania.

T.J. Thomas (piano/organ/harpsichord) has served as full-time Minister of Music at St. Peter's Episcopal Church, Lewes, Delaware since 2010. At St. Peter’s T.J. oversees a comprehensive music program including several choirs and serves as artistic director of St. Cecilia Guild, the parish’s concert series. In August 2018 the parish choir sang a week-long choral residency at Ely Cathedral, Cambridgeshire, England. During his undergraduate career T.J. served on the music staff at St. Stephen’s Episcopal Pro-Cathedral (Wilkes-Barre, Pa.) under the direction of his organ teacher and mentor, Canon Mark Laubach while pursuing his Bachelor’s degree in Music from Marywood University (Scranton, Pa.). An active member of the Royal School of Church Music in America, T.J. has been on the staff of the King’s College choir training course since 2007. Additionally he is involved in the Southern Delaware chapter of the American Guild of Organists and Region 3 Chair of the Association of Anglican Musicians.

James Wilson (baritone) is an Associate Professor of Music at Wesley College where he teaches primarily in the areas of vocal music, conducting, and music history. As a baritone soloist, Wilson has performed with Brandywine Baroque, Melomanić, the Manchester Choral Society of New Hampshire, the Braintree Choral Society, the Masterworks Chorale of Boston, the Marsh Chapel Choir at Boston University, the Choral Society of Greensboro, North Carolina and the Voices of Omaha, Nebraska. He holds a BM in Voice Performance from The Hartt School, MM in Choral Conducting from Boston University, and DMA in Choral Conducting from the University of Nebraska-Lincoln. Dr. Wilson serves as Artistic Director of the Delaware Choral Society and also the Kent Chamber Choir, Kent County’s premier all-auditioned chamber choir. Dr. Wilson is an active member of the Delaware choral music community. He is the current President of the Delaware American Choral Directors Association, Delaware’s primary provider of statewide choral music festivals, honor choirs, and professional choral workshops. He also serves as co-chair for the ACDA Voices United Planning Committee, a tri-state summer conference serving Delaware, Virginia, and Maryland/DC. As recently as 2017, he was the state board representative for the National Collegiate Choral Organization (NCCO), an organization for which he has contributed to several initiatives including publications and competitions. He has presented research at the state and national level and is published in The Choral Scholar.
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Thank you!
St. Cecilia Guild is proud to partner with Coastal Concerts in cross-promoting our concerts.

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