

KHORIKOS

PRESENTS



SAROS Cycles: Life, Death, Love
The Shrine Church of St. Anthony of Padua, NYC
March 19, 2016

Justin Ballard | Nick Einhorn | Alec Galambos
Conductors

KHORIKOS

Soprano

Rachel Boeglin
Gabbi Coenen
Mary Foster
Leah Henley
Alessandra Levy
Alyssa Manzi

Alto

Arielle Datz
Audrey DeRocker
Noele Flowers
Carah A. Naseem
Jane Rasch
Hannah Sheldon-Dean

Tenor

Justin Ballard
Dean Chryssovergis
Paul Doust
Jacinth Greywoode
Christian Holslin
Zack Jagers
Pete Murphy
Michael Noel
Garrett Philbin

Bass

Gordon Bartow
John Clinton
Chris Cotter
Nick Einhorn
Benjamin Martinson
Adam Stasiw
Nick van Vliet
Brian Wong

Artistic Director Jesse Mark Peckham

Principal Conductor Alec Galambos

About KHORIKOS

KHORIKOS is one of New York City's most distinguished a cappella ensembles, performing a wide range of music from medieval polyphony to contemporary sound sculpture. Founded by Jesse Peckham, the ensemble aims to reinvent the age-old art form of choral music by engaging in unique collaborations with artists of other genres, including film and dance, and by performing in traditional and nontraditional venues. KHORIKOS performances have been described as other-worldly, powerful, and cutting-edge. KHORIKOS is a project of Dorian Artists Corporation, a 501(c)(3) nonprofit organization.

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SAROS Cycles: Life, Death, Love

Saturday, March 19

The Shrine Church of St. Anthony of Padua, New York, NY

please refrain from applause until the end of each cycle

love

Mary Hynes (from <i>Reincarnations</i>)	1942	Samuel Barber
Ave Maris Stella (from <i>Sex Latinska Hymner</i>)	1919	Otto Olsson
Mariam Matrem Virginem Soloists: Gabbi Coenen, Mary Foster	Unknown	Anonymous
Salut, Dame Sainte (from <i>Quatre petites prières de Saint-François d'Assise</i>)	1949	Francis Poulenc
O dolcezze amarissime (from <i>Primo Libro de Madrigali</i>)	1611	Heinrich Schütz
Near	2012	Evelin Seppar

death

Avuksihuutopsalmi (from <i>Vigilia</i>)	1971	Einojuhani Rautavaara
O vos omnes (from <i>Tenebrae Responsories</i>)	1585	Tomás Luis de Victoria

Unus ex discipulis meis (from <i>Tenebrae Responsories</i>)	1585	Tomás Luis de Victoria
Si ch'io vorrei morire (from <i>Quarto Libro de Madrigali</i>)	1603	Claudio Monteverdi
Mille volte il dì (from <i>Sesto Libro de Madrigali</i>)	1611	Carlo Gesualdo
Anthony O Daly (from <i>Reincarnations</i>)	1942	Samuel Barber

brief intermission

life

The Coolin (from <i>Reincarnations</i>)	1942	Samuel Barber
Christ ist Erstanden BWV 276	Unknown	Johann Sebastian Bach
Eili, Eili	1942	David Zehavi, arr. Stephen Glass
Mother and Child	2002	John Tavener
<hr/>		
Abendlied (from <i>Drei Geistliche Gesänge</i>)	1873	Josef Rheinberger

The guiding philosophy behind KHORIKOS programs is usually pretty simple: we seek out and sing exceptional and beautiful music. We have previously focused on early music and new music in alternating concert seasons, but at our core is an eclectic approach to a cappella music that allows us to choose pieces that we love from anywhere and any time.

We borrowed *Saros*, the title of this concert series, from astronomy, in which it refers to the recurrence of lunar eclipses. In homage to that origin, and in the interest of cultivating some structural flow for the performance, we assembled this *Saros* program into *cycles*. Honestly, these three sets – in order, love, death, and life – only loosely encompass the music within them. The first set, *love*, contains pieces concerned with romantic, sacred, and bittersweet love, but also with loss. In retrospect, the *death* cycle deals mostly with love; some moments in these pieces are desperate or angry, yet some are reverent, playful, or even erotic. The *life* cycle, as you might have guessed, bounces between love and death and back, marked by a notably foreboding “Alleluia” in the Bach and the “shining, infinite” harmonies of *Mother and Child*.

This program is both a study in contrast and a labor of love – we’re performing works from six centuries and in seven languages, and the only attributes that bind all of these pieces together are emotional richness, musical craft, and soul.

Thank you for coming, for supporting KHORIKOS, and for allowing us to share this incredible music with you.

– Alec Galambos

Mary Hynes

Samuel Barber

Published in 1942, Samuel Barber's *Reincarnations* is a setting of three poems by the Irish writer James Stephens, who was himself reworking, or "reincarnating," Irish-language poems written by Antoine Ó Raifteirí, also known as Raftery. The three pieces are united by Barber's use of unusual rhythms to evoke the lyricism of the text. "Mary Hynes," written in 1937, describes a woman said to be the most beautiful in western Ireland. Opening with an unusual half-diminished seventh chord, it begins with rapid, speech-like rhythms and ends with tender, tranquil phrases.

She is the sky of the sun,
She is the dart
Of love,
She is the love of my heart,
She is a rune,
She is above
The women of the race of Eve
As the sun is above the moon.

Lovely and airy the view from the hill
That looks down on Ballylea;
But no good sight is good until
By great good luck you see
The Blossom of the Branches walking towards you
Airily.

Ave Maris Stella

Otto Olsson

“Ave Maris Stella” (“Hail, Star of the Sea”) is a Vespers hymn to the Virgin Mary that originated in the Middle Ages. This setting by noted Swedish composer Otto Olsson--best known as a great organ virtuoso--comes from his *Sex latinska hymner* (Six Latin Hymns). Lyrical and romantic, Olsson’s setting draws out the spiritual depth of the text, with the alto section intoning a steady *cantus firmus* that grounds the soaring movement of the other voices.

Ave, maris stella,
Dei mater alma,
atque semper virgo,
felix coeli porta.

Amen.

Hail, star of the sea,
Nurturing Mother of God,
and ever Virgin,
happy gate of Heaven.

Amen.

Mariam Matrem Virginem

Anonymous

Mariam Matrem Virginem was composed in the 14th century by monks at Montserrat in Spain, a monastery and famous shrine to the Black Madonna. Devotees sang and danced at the shrine, much to the chagrin of the monks. In response, the monks compiled *The Red Book of Monserrat*, a collection of sacred music based on secular tunes, to provide the pilgrims with something more appropriate to sing. Those secular tunes might explain some of the unusual counterpoint that occurs throughout the piece.

Mariam matrem virginem attolite,
Jesum Christum extolite Concorditer.

Extol Mary, the Virgin Mother,
extol Jesus Christ with one accord.

Maria, saeculi asilum,
defendenos.
Jesu, tutum refugium, exaudinos.
Iam estis vos totaliter diffugium,
totum mundi confugium realiter.

Mary, haven for the whole world,
protect us.
Jesus, savior of us all, hear us.
Indeed, you are our sanctuary,
truly a refuge for the whole world.

Jesu, suprema bonita verissima,
Maria, dulcis
pietas gratissima,
Amplissima conformiter
sit caritas ad nos quos pellit
vanitas enormiter.

Jesus, supreme and most true kindness,
Mary, sweet
and most gracious fount of mercy,
In the same way, show us your
boundless pity for us who are overcome
by the vanity of this world.

Maria, facta saeculis salvatio.
Jesu, damnati hominis redemptio.
Pugnare quem viriliter per famulis
percussis duris iaculis atrociter.

Mary became the salvation of all.
Jesus redeemed those who had been damned.
They fought ardently for their followers
who suffered heavy blows.

Salut, Dame Sainte

Francis Poulenc

This lovely piece celebrating the Virgin Mary comes from *Quatre petites prières de Saint-François d'Assise*, Francis Poulenc's setting of four prayers attributed to Saint Francis of Assisi. Poulenc's grand-nephew, a young Franciscan monk at the monastery of Champfleury, sent the texts to Poulenc and asked him to score them. He completed the music within a few weeks and dedicated the songs to the brothers of Champfleury, reportedly saying: "I adore Saint Francis, but he intimidates me a little. I wanted to convey a sense of humility in setting his prayers."

Salut, Dame Sainte, reine très sainte,
Mère de Dieu,
ô Marie qui êtes vierge
perpétuellement,
élue par le très Saint Père du Ciel,
consacrée par Lui,
avec son très saint Fils
bien aimé et l'esprit Paraclet,
vous en qui fut
et demeure toute plénitude
de grâce et tout bien!

Salut, palais; salut, tabernacle;
salut, maison;
salut, vêtement; salut, servante;
salut, mère de Dieu!
Et salut à vous toutes,
saintes vertus qu'ipar la grâce
et l'illumination du Saint Esprit,
êtes versées dans les cœurs
des fidèles et,
d'infidèles que nous sommes,
nous rendez fidèles à Dieu.

Hail, Holy Lady, most holy queen,
Mother of God,
Mary ever a virgin,
chosen by the most
holy Father of Heaven,
consecrated by Him
with his most holy and most beloved Son
and the Holy Paraclete,
thou in whom was vested
and remains the fullness
of grace and all good!

Hail, palace; hail, tabernacle; hail,
dwelling-place;
Hail, raiment; hail, handmaid;
hail, Mother of God!
And hail to all ye
holy virtues who, by the grace
and inspiration of the Holy Spirit
are poured into the hearts
of the faithful and make us,
faithless as we are,
faithful to God!

O dolcezze amarissime

Heinrich Schütz

Heinrich Schütz was inspired to compose the 19 secular madrigals in his *Primo libro de madrigali* during a four-year stay in Italy in his youth, during which he studied with Giovanni Gabrieli and may also have met Claudio Monteverdi. This book of madrigals became Schütz's first published work; it shows the youthful passion of the man who would become one of the 17th century's most prominent composers. "O dolcezze amarissime" explores the twinned pain and joy of romance, conveying love's "bitter sweetness" through aching tensions between the voices punctuated by moments of simple harmony.

O dolcezze amarissime d'amore,
quanto è più duro perdervi,
che mai non v'haver
ò provate ò possedute,

come saria l'amor felice stato,
se'l già goduto ben non si perdesse
o quando egli si perde,
ogni memoria ancora
del dileguato ben si dileguasse.

Oh, bitterest love's sweetnesses
to lose you is much worse
than never to have
known you or had you.

Oh, how loving could be happy
if you could not lose the beloved
or if you could forget
any memory
after losing your love.

Near

Evelin Seppar

Evelin Seppar is a contemporary Estonian composer who currently lives and works in Tallinn. One of Seppar's two choral compositions based on the sonnets of 19th century poet Elizabeth Barrett Browning, this piece uses an unconventional structure and sharply contrasting moods to conjure beautiful, often strange images of love in its many mystifying forms. *Near* was a finalist in KHORIKOS's 2014 ORTUS New Music Competition.

How a mystic shape did move
Behind me and drew me,
Move still, oh, still, beside me.

When our two souls stand up,
Face to face, silent, drawing nigh and nigher,
Until our lengthening wings break into fire
At either curved point.
In this deep joy to see and hear thee
And breathe within thy shadow a new air,
I do not think of thee - I am too near thee.

Thy heart in mine
With pulses that beat double.

Avuksihuutopsalmi

Einojuhani Rautavaara

Written in 1971 on a joint commission from the Helsinki Festival and the Finnish Orthodox Church, Einojuhani Rautavaara's *Vigilia* is a setting of the Orthodox liturgies of Vespers (evening prayer) and Matins (morning prayer), which together constitute an all-night vigil. Rautavaara was inspired by a "vision-inducing" childhood visit to an island monastery and sought to use the choir to evoke the sounds and images in his memory. "Avuksihuutopsalmi," or "Psalm of Invocation," which is taken from the Vespers section, combines rhythmic chant with dense harmonies and uses crescendos and glissandi to dramatically evoke a cry to God.

Herra, minä huudan Sinua,
kuule minua.
Ota korviisi minun ääneni,
kun minä Sinua huudan,
Kuule minua, oi Herra,
kuule minua, Herra.
Nouskoon minun rukoukseni
niinkuin suitsutussavu
Sinun kasvojesi eteen,
Minun käteni
ylennys
Olkoon sinulle ehtoouhri,
Kuule minua,
oi Herra.
Vie minun sieluni ulos vankeudesta
Kiittämään
Sinun nimeäsi.

Lord, I cry to thee,
hear me.
Give ear to my voice
when I pray to thee.
Hear me, O Lord,
hear me, Lord.
Let my prayer
be set before thee
As incense,
And let the lifting up
of my hands
Be the evening sacrifice,
Give ear to my voice,
O Lord.
Bring my soul out of prison
That I may give thanks
to thy name.

O vos omnes Unus ex discipulis meis

Tomás Luis de Victoria

“O Vos Omnes” was one of the eighteen motets comprising Tomás Luis de Victoria’s *Tenebrae Responsories* (Responsories for Holy Week), which the Spanish composer published in 1585. This is the second setting Victoria wrote of this text, which is taken from the book of Lamentations and gives voice to the sorrow of Jerusalem following its siege and capture by the Babylonians in 586 BC. The piece makes liberal use of harmonic suspensions to dramatically convey this despair.

Also taken from the *Tenebrae Responsories*, “Unus Ex Discipulis Meis” depicts Jesus at the Last Supper informing his disciples that one of them would soon betray him. Victoria’s use of open fifths at the beginning of the piece creates a feeling of austerity, while the grim condemnation of the traitor Judas – “it would have been better for him if he had never been born” – is magnified by its threefold repetition in somber homophony.

O vos omnes,
qui transitis per viam,
Attendite et videte
Si est dolor
similis sicut dolor meus.
Attendite universi populi,
Et videte dolorem meum.

O all ye
that pass on the road,
Pay attention and see
If there be any sorrow
like my sorrow.
Pay attention, all ye nations,
And see my sorrow.

Unus ex discipulis meis
tradet me hodie.
Vae illi per quem tradar ego.
Melius illi erat,
Si natus non fuisset.
Qui intingit mecum
manum in paropside,
Hic me traditurus
est in manus peccatorum.

One of my disciples
will betray me today.
Woe to him by whom I am betrayed.
It would have been better for him
If he had never been born.
He that dips his hand with me
into the dish,
It is he who will betray me
into the hands of sinners.

Si ch'io vorrei morire

Claudio Monteverdi

First published in 1603 as part of Monteverdi's Fourth Book of Madrigals (*Quarto Libro de Madrigali*), "Si ch'io vorrei morire" sets a complex, sometimes dissonant interplay of voices against the suggestive themes of Maurizio Moro's poetry. Death as a metaphor for sexual pleasure was a common poetic device of Monteverdi's time, and this madrigal explores that idea with equal parts playfulness and passion.

Si ch'io vorrei morire
Hora ch'io bacio amore
La bella bocca
del mio amato core.
Ahi car'e dolce lingua,
Datemi tant'humore
Che di dollcezz'in questo
sen m'estingua.
Ahi vita mia,
a questo bianco seno
Deh stringetemi finch'io
venga meno.
Ahi bocca, ahi baci, ahi lingua!
Ahi lingua torn'a dire
Si ch'io vorrei morire

How I could wish for death to come,
now, as I kiss with love
the soft lips
of my beloved!
Oh dear sweet tongue,
give me excess of honey
that on this breast
I may drown in sweetness
Ah, beloved,
to your white breast
strangle me
until I faint
Ah lips, ah kisses, ah tongue!
Ah my tongue repeat
How I could wish for death to come!

Mille volte il dì

Carlo Gesualdo

“Mille volte il dì” was published in 1611 in Carlo Gesualdo’s Sesto Libro de Madrigali (Sixth Book of Madrigals). The listed date of 1611 is an estimation, because there is speculation that he published his fifth and sixth books of madrigals years after he actually composed them, near the end of his life. Madrigals from his fifth and sixth books explore themes of death, grief, guilt, and agony, perhaps expressive revelations of Gesualdo’s inner torment.

Mille volte il dì moro,
E voi, empì sospiri,
Non fate, oimè,
che in sospirando io spiri?
E tu, alma crudele,
se il mio duolo
T’af ige sì,
che non ten’ fuggi a volo?
Ahi, che sol Morte
al mio duol aspro e rio
Divine pietosa
e ancide il viver mio.
Così dunque I sospiri
e l’anima mia
Sono ver me spietati
e Morte pia.

A thousand times a day I die
Yet you, pitiless sighs,
Won’t you, alas,
let me expire sighing?
And thou, cruel soul,
if my grief
Afflicts thee so,
why not haste away?
Ah, Death alone,
on my harsh and bitter grief
Takes pity,
and kills my life!
Thus, then, my sighs
and my soul
Are heartless towards me,
and Death merciful.

Anthony O Daly

Samuel Barber

“Anthony O Daly” laments the death of a real-life member of the Whiteboys, a secret Irish agrarian organization active in the 18th and 19th centuries that fought for tenant farmer land rights. The title character was hanged in 1820 on unproven charges of attempted murder after refusing to betray his fellow rebels; supposedly, grass never again grew at the site of the execution. In Barber’s setting, the name serves as a funereal chant underlying the expressions of grief sung by the rest of the choir.

Since your limbs were laid out
The stars do not shine,
The fish leap not out
In the waves.
On our meadows the dew
Does not fall in the morn,
For O Daly is dead:
Not a flower can be born,
Not a word can be said,
Not a tree have a leaf;
Anthony, after you
There is nothing to do,
There is nothing but grief.

The Coolin

Samuel Barber

“The Coolin”, whose name means “the fair-haired girl,” is an impressionistic portrayal of love. The piece’s slow, lilting rhythms capture the “motionless languor” that James Stephens sought to convey in the text. “Anthony O Daly” and “The Coolin” were both written in 1940, while Barber was director of the Madrigal Chorus at the Curtis Institute of Music in Philadelphia.

Come with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Or wine if it be thy will;
And we will talk until
Talk is a trouble, too,
Out on the side of the hill,
And nothing is left to do,
But an eye to look into an eye
And a hand in a hand to slip,
And a sigh to answer a sigh,
And a lip to find out a lip:
What if the night be black
And the air on the mountain chill,
Where the goat lies down in her track
And all but the fern is still!
Stay with me, under my coat,
And we will drink our fill
Of the milk of the white goat
Out on the side of the hill.

Christ ist Erstanden, BWV 276

J.S. Bach

The 11th-century hymn “Christ ist erstanden,” derived from the Latin Easter sequence “Victimae paschali laudes,” received polyphonic treatment from several late medieval and Renaissance composers prior to Bach, but the chromatic character and dense voicing of Bach’s arrangement set it apart. The piece is imbued with tension between the virtuosic and colorful inner voices and the staid, sober chant melody; a hallmark of Bach’s unique creative genius.

Christ ist erstanden
von der Marter alle.
Des sollen wir alle froh sein,
Christus will unser Trost sein.
Kyrieleis.

Wär er nicht erstanden,
so wär die Welt vergangen.
Seit dass er nun erstanden ist,
so loben wir den Herren Christ.
Kyrieleis.

Alleluia.
Des solln wir alle froh sein,
Christ will unser Trost sein.
Kyrieleis.

Christ is risen again
from his death and all his pain.
Therefore, we should all rejoice
that Christ will be our solace.
Lord, have mercy.

Had he not risen again,
so would the world be lost.
But since He has been risen,
so we love our Lord Christ.
Lord, have mercy.

Alleluia.
Therefore, we should all rejoice
that Christ will be our solace.
Lord, have mercy.

Eili, Eili

David Zahavi, arr. Stephen Glass

Eili, Eili or O Lord, My God is a setting by David Zahavi of a poem by Hannah Senesh, originally titled “Halikha LeKesariya” (“A Walk to Caesarea”). Senesh was born in Hungary in 1921 to a Jewish family. She emigrated to Mandatory Palestine in 1939, and later enlisted in the British army in the Women’s Auxiliary Airforce, where she trained as a paratrooper. While on a paratrooping mission in Yugoslavia during World War II, she was caught on the border of Hungary by Hungarian gendarmes, arrested, and tortured. In 1944, she was found guilty of treason and executed. She is regarded as a national heroine of Israel, and she is celebrated in her poems, plays, and songs. “Eili, Eili,” is one of her most famous poems, and Zahavi’s setting of it is a widely known melody and a canonical Hebrew song.

Eili, Eili

Shelo yigamer le’olam:

Hachol vehayam

Rishrush shel hamayim

Berak hashamayim

Tefilat ha’adam

Oh Lord, My God

I pray that these things never
end:

The sand, and the sea; the rush
of the waters,

The flash of the heavens,

The prayer of mankind.

Mother and Child

John Tavener

Mother and Child was commissioned in 2003 by Tenebrae and Nigel Short. The piece is an ode to childbirth, and to the Virgin Mary, seen not only as the Mother of God, but as the Mother of all Mothers. The text is a setting of the eponymous poem by Brian Keeble, interpolated with prayerful incantations. In this piece, Tavener seeks to frame the miracle of birth and life, and the relationship of mother and child, as transcendent: in the composer's words, "beyond birth and beyond death and beyond being." A direction in the score calls for a powerful interpretation: "Massive, self-existing, all luminous ... the infinite."

Though Tavener's musical oeuvre has largely been a reflection of his Orthodox Christian faith, this piece focuses on universal, mystic themes, culminating in a climactic recitation of the Sanskrit "ATMA". According to Tavener's notes, "This is the Supreme Reality; the True Self."

Enamoured of its gaze
The mother's gaze in turn
Contrives a single beam of light
Along which love may move.

Hail Maria! Hail Sophia!

Through seeing, through touch,
Through hearing the newborn
heart
Conduits of being join.

Hail Maria! Hail Sophia!

So is the image of heaven
within
Started into life.

Hail Maria! Hail Sophia!

As in the first adoration
Another consciousness
has come to praise
The single theophanic light
That threads all entrants here --

Hail Maria! Hail Sophia!

This paradise
where all is formed of love
As flame to flame is lit.

Hail Maria! Hail Sophia!

ATMA

Hail Maria! Hail Sophia!

Abendlied

Josef Rheinberger

Josef Rheinberger (1839-1901), an organist and composer, was born in Vaduz, Liechtenstein, but lived in Germany for most of his life. While he is most well-known for his compositions for the organ, he was a prolific composer, composing fourteen Masses, three Requiems, two operas, two symphonies, four piano sonatas, and many other works. “Abendlied” is from Rheinberger’s *Drei Geistliche Gesänge* (op. 69, no. 3), a motet after Luke 24:29. The piece’s Romantic style is representative of its time; though it is a sacred piece, “Abendlied” swells with emotion as the disciples behold Jesus after his resurrection.

Bleib bei uns;
denn es will Abend werden,
und der Tag hat sich geneiget.

Stay with us,
for it is towards the evening,
and the day is now far spent.

Conductor Biographies

Justin Ballard (Conductor) is a vocalist and conductor based in New York City. Justin began vocal studies at age thirteen, and two years later he was selected as an elite vocalist in the Governor's School for the Arts Program. He received his Bachelor of Music in Vocal Performance from the University of Kentucky, where he performed lead roles in *Le Nozze di Figaro*, *Madama Butterfly*, and *The Little Prince*. He has also performed lead roles in the Broadway musicals *Children of Eden*, *Damn Yankees*, *Carousel*, *1776*, and *Annie Get Your Gun*. He has been working in New York City as an operatic and choral singer since July 2006. May 2008 marked his conducting debut with KHORIKOS, and October 2008 was his European conducting debut, when KHORIKOS toured the Czech Republic and Germany.

Nick Einhorn (Conductor) grew up singing as a treble with the Christ Church Choir of Men and Boys in Greenwich, Connecticut, and also spent several years studying composition and piano at the Juilliard Pre-College Division. Since then, he has sung in and directed several choirs and a cappella groups, played piano in jazz bands and musicals, and contributed keyboards and bass guitar to pop bands of dubious quality. Tonight's performance marks his conducting debut with KHORIKOS.

Alec Galambos (Conductor) is a New York City-based composer and conductor for film, games, multimedia, and concert projects. After growing up on a steady diet of piano and choral music, he studied composition at Emory University and then moved to New York to pursue a MM degree in Composition and Film Scoring at NYU. Galambos has since recorded scores and incidental music for independent features, documentaries, shorts, and animations, and has contributed music and sound design to nationwide advertising campaigns and video games. His love for choral music has led him to create original works for KHORIKOS and the Greenwich Village Chamber Singers, as well as more than a hundred vocal arrangements for ensembles across the country, ranging in scope from barbershop quartet to 250-singer choral army. His music has somehow ended up at a Film Festival in Croatia, at New York's Merkin and Carnegie Halls and Galapagos Art Space, and on a baseball field with Maestro Itzhak Perlman conducting.

Alec has performed and conducted with the KHORIKOS ensemble since 2010 and is honored to make his debut as Principal Conductor with support from Artistic Director and Founder Jesse Mark Peckham and the Dorian Artists Corporation.

Jesse Mark Peckham (Artistic Director/Conductor/Chairman) has emerged as one of the most versatile and accomplished young conductors of his generation. His dawning began at the precocious age of 18, when young Maestro Peckham was invited to conduct the Beethoven Chamber Orchestra in Hradec Králové, Czech Republic. This began what would become an extensive career in the Czech Republic, going on to conduct many prestigious orchestras, including the Bohuslav Martinu, Moravian Philharmonic, and the Česká Kromoni Philharmonic. From January 2001 to October 2004, he served as the Artistic Director of the Czech World Orchestra. He then returned to the United States to continue his career in New York City. Maestro Peckham founded KHORIKOS in 2005, and then went on to form Dorian Artists Corporation in 2007. Since then, he has masterfully crafted KHORIKOS into one of New York's premiere choral ensembles, which has not only taken New York City by storm with performances at Carnegie Hall, Lincoln Center's Alice Tully and Avery Fisher Halls, and a plethora of other venues throughout the boroughs but has also made waves in the arts communities in the Czech Republic and Germany through international touring. Maestro Peckham, using KHORIKOS as his vessel, piloted the ORTUS International New Music Competition, which drew in submissions from hundreds of composers worldwide, including notable finalists Frank La Rocca, Nicholas Omiccioli, and Ingrid Stölzel. Maestro Peckham will be continuing his work with KHORIKOS in November 2016 through a collaboration with Piffaro, The Renaissance Band, in performing Kile Smith's Vespers in NYC.

KHORIKOS would principally like to thank Father Joe and the generosity of The Shrine Church of St. Anthony of Padua for our continued residence in this beautiful space.

Thanks as well to Erik Dodenhoff for recording this performance, to Dean Chryssovergis for technical assistance, and to Arielle Datz, Nick Einhorn, Rachel Boeglin, Alec Galambos, Jacinth Greywoode, Carah Naseem, and Hannah Sheldon-Dean for their work putting together the program for tonight's concert. Heartfelt thanks to Gordon Bartow and organist Chris Keady for their musical support.

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You can visit us online at www.khorikos.com, on Facebook at KHORIKOS Music, and on Twitter @khorikos. For booking information, contact booking@dorianartists.com.

All self-produced KHORIKOS concert tickets are sold for a \$20 suggested donation. We depend on your generous support in order to keep our concerts alive! Please consider making a tax deductible donation to KHORIKOS/Dorian Artists Corp. today.

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Thank you for coming and supporting KHORIKOS!

