

# KHORIKOS

FOUR WINDS  
NEW MUSIC AND SILENCE



Saturday, December 15, 2018  
7:30PM

The Shrine Church of St. Anthony of Padua, NYC

World Premieres by  
Graham Lack, Kala Pierson, Kile Smith, and Evelin Seppar

Featuring  
Leonard Fu, Violin

## KHORIKOS

### **Soprano**

Manon Blackman  
Rachel Boeglin  
Gabbi Coenen  
Noele Flowers  
Alessandra Levy-Brickman  
Alyssa Manzi

### **Tenor**

Justin Ballard  
Dean Chryssovergis  
Jancinth Greywoode  
Michael Noel  
Pedro Sequera  
Nick van Vliet

### **Alto**

Anna Bansil  
Arielle Datz  
Erika Ji  
Maggie Koffler  
Carah A. Naseem  
Hannah Sheldon-Dean

### **Bass**

Gordon Bartow  
John Clinton  
Chris Cotter  
Benjamin Martinson  
Kai Okada  
Adam Stasiw  
Brian Wong

**Principal Conductor: Alec Galambos**

# KHORIKOS Presents Four Winds: New Music and Silence

Saturday, December 15, 2018  
The Shrine Church of St. Anthony of Padua, New York, NY

*Please refrain from applause until the end of each group of pieces.*

IV: Choral from <i>Trauermusik</i> <i>Leonard Fu, violin</i>	1895-1963	Paul Hindemith arr. Alec Galambos
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Maardurand*	b. 1986	Evelin Seppar
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Sfogava con le stelle <i>Alessandra Levy-Brickman,</i> <i>Rachel Boeglin, Maggie Koffler,</i> <i>Pedro Sequera, Alec Galambos</i>	1567-1643	Claudio Monteverdi
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De souspirant cuer/Tous corps/Suspiro <i>Rachel Boeglin, Carah A.</i> <i>Naseem, Justin Ballard</i>	1300-1377	Guillame de Machaut
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<i>Infinity Fragments</i> for vocal ensemble and solo violin* I II III IV <i>Leonard Fu, violin</i>	b. 1954	Graham Lack
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**brief intermission**

*\*indicates World Premiere*

Sonata No. 1 in G minor, BWV 1001 1. Adagio <i>Leonard Fu, violin</i>	1685-1750	Johann Sebastian Bach
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Silence and Music <i>cond. Justin Ballard</i>	1872-1958	Ralph Vaughan Williams
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Plange quasi virgo <i>Quartet: Gabbi Coenen, Erika Ji, Michael Noel, Chris Cotter</i>	1566-1613	Carlo Gesualdo
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Joyful No*	b. 1977	Kala Pierson
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I. Kyrie from <i>Missa "Fors Seulement"</i>	c. 1410-1497	Johannes Ockeghem
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my son my son*	b. 1956	Kile Smith
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*\*indicates World Premiere*

Over our years of programming new choral music, KHORIKOS has remained grateful for the abundance and breadth of inspiring compositional voices. The four composers we commissioned for this program knew our sound before they started writing, and we had already embraced theirs in multiple performances before approaching them. This ongoing relationship gave us a chance to dive deeper into their unique languages. We've always found rehearsing their music to be a joyous study in how they each communicate, but for this project, we dove deeper by prompting them to reflect on communication itself.

Hindemith's *Trauermusik*, originally written for viola and string orchestra on the occasion of King George V's death, offers a wordless quotation of a Bach chorale (the final line of which demands "hear me") and, for us, a dramatic vocalise to introduce a program defined by music's relationship with words. The first half of the concert considers what the natural world communicates to us and, particularly in Machaut and Monteverdi's music, what we risk projecting onto it. With three voices, Machaut sets three of his own poems in consonance and conflict with each other, exploring the limits of his singular musical language while exposing an equally timeless kind of melodrama. With expressive parlando, Monteverdi rants at the sky.

With fluid and confident homophony, *Silence and Music* reads to me like an optimistic effort to take stock, as we do, of what we know so far—whether or not we're actually "so near to comprehension." Gesualdo dresses up language of fear and resignation with ecstasy and his signature macabre, interrupted twice by an uncharacteristic major cadence. We often take on music that tests the flexibility of its own guidelines, and Ockeghem does so by transcending the rigid counterpoint rules of his era and rendering a thoroughly standard text in a variety of ways.

Tonight's four premieres represent the other half of a conversation. All of these pieces repeat words, embrace the economies of their texts, and reveal the power granted to us by language. Without music, it'd be easy enough to misread these poems, or shortchange their expressive capability; what sets these four composers apart is their ability to weave unspoken meaning into the text and write music that contains multitudes.

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

– Alec Galambos

## Maardurand

Evelin Seppar

Käin sageli ma vaikselt piki randu  
mu meri, sinule ma tulen taas:  
ah, südant üksinduse hell ekstaas  
kui valge tiib viib lendu. Jälle andu

su lõpmatusele, mil' truudust vandu  
ma ikka tahan. Sääl, kus punab paas,  
kui palvetaja, hardalt põrmus maas,  
ma merel', päiksel', endal' tahan andu!

Kesk tuhat tuska süda vöötles sala  
end tundidelle neile: piinad kõik  
mu rinnast pudenevad, nagu vöö

mu niudelt ma laskun, valge, palav,  
kui mõrsja laineisse, suus rõõmuhõik  
mu üle sinivood kui armuöö.

### The Beaches of Mardu

Often, I walk quietly along the shore  
my sea, to you I come again:  
oh, from the heart the gentle ecstasy of loneliness  
like a white wing takes flight. Again indulge

in your infinity, that I still desire  
to be faithful to. There, where the limestone turns red,  
as a prayer, reverently on the ground,  
I want to give myself to the sea, to the sun, to myself!

Amidst a thousand worries, my heart went in secret  
to those hours: all the troubles  
fall from my chest, like a belt

off my loin I descend, white, hot,  
as a bride into the waves, rejoicing  
over me blue streams like a night of love.

– Text by Marie Under, translated from the Estonian by Evelin Seppar

## Sfogava con le stelle

Claudio Monteverdi

Sfogava con le stelle  
un infermo d'amore  
sotto notturno cielo il suo dolore.  
E dicea fisso in loro:  
<<O imagini belle  
de l'idol mio ch'adoro,  
sì com'a me mostrate  
mentre così splendete  
la sua rara beltate,  
così mostrate a lei  
i vivi ardori miei:  
la fareste col vostr'aureo sembiante  
pietosa sì come me fate amante >>.

A lovesick man was  
venting to the stars  
his grief, under the night sky.  
And staring at them he said:  
"O beautiful images  
of my idol whom I adore,  
just as you are showing me  
her rare beauty  
while you sparkle so well,  
so also demonstrate to her  
my living ardour:  
by your golden appearance you'd make her  
compassionate, just as you make me loving."

– Author unknown



## De souspirant cuer

Guillaume de Machaut

### Triplum

Tous corps qui de bien amer  
Vuet avoir la cure  
Doit par raison encliner.  
Et c'est sa doiture.  
Là où son cuer esmouvoir  
Se vuet, quant à bien avoir.  
Pour ce li miens cure  
Qui de Nature est formés,  
Et obeissance asses  
Vuet faire à Nature  
Et à celle qui m'apoint  
De male pointure,  
Puis que n'a de pitié point  
Dou mal que j'endure.  
Qui me fait en desirant  
Languir, quant vois remirant  
La douce faiture  
De son tres gracieus vis,  
Par qui mes cuers est ravis  
Et mis en ardures.  
Et comment qu'Amours m'a fait  
Souffrir la morsure  
De ses griés maus sans meffait  
Et sans mespresure.  
Ne lairay ja que secours  
Ne quiere de mes dolours  
A ma dame pure.  
Car bien puis avoir merci  
Selonc ce que j'ay servi;  
A ce m'asseure.  
Et à ce qu'on dit, pour voir  
Meix vient en joie manoir  
Par proier qu'adès languir  
Par trop taire et puis morir.

Any mortal who wishes to turn his attention to loving well should in reason submit himself, in regard to what is best for him, in place where his heart chooses to be touched, and this is his right path. That is why I myself, who have been formed by Nature, so turn my attention and wish to show true obedience both to Nature and to her who pricks me with a wicked wound, for she has no pity for the ills I suffer and makes me languish in desire as I gaze upon the sweet features of her gracious face, for whose sake my heart has been torn from me and set ablaze. And however cruelly Love has made me suffer the sting of the grievous ills she has caused me, although I have done no wrong and committed no fault, I shall never cease to look for relief from my sufferings from my pure lady, for I may well receive mercy according to how well I have served her; I take assurance from that and from what they say, which I hold to be the truth: "It is better to dwell in joy because one has asked her for help than to languish continually and finally die because one has kept silent too long."

### **Motetus**

De souspirant cuer dolent  
Me pleing, et bien le doy faire,  
Car, quant j'ay pris hardement  
De ma grant douleur retraire,  
Lors m'estuet il tout coy taire.  
Si sui pris en regardant,  
Et pour ce que je doubt tant  
Refus, qui ne me doit plaire,  
Et Dangier, mon adversaire,  
Qui me livre estour si grant,  
Que d'Amours m'estuet retraire,  
Ou merci procheinement  
De ma dame debonnaire,  
Ou morir en languissant.

With sighing, suffering heart I make my complaint, and it is right that I do so, for now that I have taken courage to tell of my great suffering I must keep silent. And so I am confined to looking, and because I so much fear Refusal, who could never please me, and Resistance, my enemy, who wages such fierce battle against me, I must soon receive from Love my sweet lady's grace or else die languishing.

### **Tenor**

Suspiro

I sigh

– Text by Guillaume de Machaut

## Infinity Fragments

Graham Lack

I.

On Infinity.

Dear to me ever was this lonely hillside.

So, too, this hedgerow.

The farthest horizon all but hidden from my view.

II.

Yet, as I sit here gazing,

in my mind's eye, there opens up vaster spaces  
and unearthly silence and deepest peace beyond.

The heart all but undaunted.

Peace.

III.

And when I hear the wind that murmurs in these branches,

I cannot but compare this voice with infinite silence.

And I remember eternity, the seasons dead, the living present and its sound.

IV.

My thoughts drown in that immensity

and sweet it is to founder in such a sea.

– Text by Giacomo Leopardi, translated from the Italian by Graham Lack

## Silence and Music

Ralph Vaughan Williams

Silence, come first: I see a sleeping swan,  
wings closed and drifting where the water leads,  
a winter moon, a calm where wisdom dreams,  
a hand outstretched to gather hollow reeds.  
The four winds in their litanies can tell  
all of earth's stories as they weep and cry ;  
the sea names all the treasures of her tides,  
and birds rejoice between the earth and sky:  
voices of grief and from the heart of joy,  
so near to comprehension do we stand  
that wind and sea and all of winged delight  
lie in the octaves of man's voice and hand  
and music wakes from silence as from sleep.

– Text by Ursula Wood

## Plange quasi virgo

Carlo Gesualdo

Plange quasi virgo, plebs mea,  
ululate, pastores, in cinere et cilicio  
quia veniet dies Domini magna et amara valde.  
Accingite vos, sacerdotes, et plangite, ministri altaris,  
aspergite vos cinere.  
Quia veniet dies Domini magna et amara valde.

Weep like a virgin, my people,  
howl, keepers of the flock, covered with ashes and wearing hair-shirts,  
for the great and very bitter day of the Lord will come.  
Prepare yourselves, priests, and lament, acolytes before the altar,  
cover yourselves with ashes.  
For the great and very bitter day of the Lord will come.

– from the Tenebrae Responsories for Holy Saturday

**Kala Pierson**

**Joyful No**

No.

## Kyrie

Johannes Ockeghem

Kyrie eleison  
Christe eleison

Lord have mercy  
Christ have mercy

## my son my son

Kile Smith

my son  
my son

life  
life

death  
death  
death

all my  
life

life  
life  
life

death  
death  
death

all my  
life

life  
life

death  
death

I've been  
wanting  
to tell  
you

life  
life  
life

death  
death

I've been  
wanting  
to tell  
you

life  
life  
life

death  
death  
death

this

life  
life  
life

this

life  
life

this

life  
life  
life

this

this

– Text by Robert Lax, from *New Poems* (1962)



## About the Artists

British composer **Graham Lack** was born in 1954 in Epsom in the County of Surrey. Formative experiences include singing in the Proteus Choir Guildford under distinguished conductor Vernon Handley, as well as the appointment at the age of 18 as Choir Director at St Paul's Church Howell Hill in Cheam and first professional performances of early works by the Choir of Chichester Cathedral.

Lack obtained a Certificate in Education studying Music Paedagogy at Bishop Otter College in the University of Chichester (1972–1975). He received the Sussex Area Training Award, as well as a stipend from the Idlewild Trust. Moving to Germany in 1982, he held a Lectureship in Music at the Munich Campus of the University of Maryland until 1990, and pursued doctoral studies at the Technische Universität Berlin.

Choral music was a strong compositional point of departure for Lack. Early works include the 12-voice a cappella Sanctus (commissioned by Queens' College Cambridge), Hermes of the Ways (commissioned by Akademiska Damkören Lyran Helsinki) and Estraines (a commission for the King's Singers, and recorded on the Signum label). Wide reception has been accorded the Four Lullabies (nos. 1 & 2 recorded by VOCES8 on Signum).

Of importance to the composer remains a pragmatic wish to seek new sounds within already established genres, or to extend these forms. Works of a religious nature and with a dramaturgical intent represent another aspect of Lack's oeuvre. The composer is invested in the selection of poetry and literature suitable respectively for setting to or adapting for music. He is widely read and takes an intrinsic interest in editions offering parallel translation.

Lack is currently completing a new commission, Aeolian Concerti, for double string orchestra, piano, percussion and celeste. Future projects include a violin concerto The Windhover for Benjamin Schmid and a chamber opera The English Sweate for VOCES8.

He is currently Artistic Director of the concert series punkt5 (on the 'dot' of 'five') in Schloß Bissingen Germany. As of the 2017/18 season he will be the first Composer Associate with Trinity Boys Choir London and Cirrus Voices. Recently, works have started to be published variously by Schott Music, Edition Peters, Preissler Verlag and Thomi-Berg Musikverlag.

**Kala Pierson** is an American composer and sound artist. Vivid, expressive, and full of bold colors, her music has been performed in more than 30 countries on six continents, widely awarded and commissioned, and published by Universal Edition.

Her music's "seductive textures and angular harmonies" (*Washington Post*) build into "massive chords throwing out a wall of sound, like a modern-day Gabrieli" (*San Francisco Classical Voice*), and her focus on setting documentary and culturally resonant texts leads to works of "marvellous political power" (Louis Andriessen).

Pierson has held season-long composer residencies with American Opera Projects, Tribeca Performing Arts Center, Lower Manhattan Cultural Council, and San Francisco Choral Artists. Recently, she's been the featured guest composer of Truman State University's New Horizons Festival; a resident at Yaddo, MacDowell, and the Britten-Pears Foundation; and a Big Sky Choral Initiative Composer Fellow with The Crossing.

She's initiated many international projects and appeared as a guest composer or lecturer at schools in four countries. She represented the U.S. in the Swedish government's 2015 KIM grant exchange, meeting with leading Swedish musicians and working as a Composer in Residence at the VICC / ISCM Gotland Section.

Pierson's awards include those from the Mauricio Kagel International Composition Competition; New Music USA; American Composers Forum; Meet the Composer; ASCAP; VocalEssence; Dale Warland's Choral adVentures; the Gregg Smith Biennial Composition Prize; the 2016 GALA Choruses consortium commission from fifteen U.S. choral groups; and the Austrian, German, Serbian, and Swedish ministries of culture.

Born in 1977, Pierson studied composition at Eastman School of Music. She's a self-taught santur (Persian hammered dulcimer) player and a laptop/audio performer. She lives in Philadelphia with her spouses and son. Connect with her on social networks or at [kalapierson.com](http://kalapierson.com).

**Evelin Seppar** (b. 1986) started composing at the age of 15, and studied with composer Alo Põldmäe for 4 years before entering the Estonian Academy of Music and Theatre in 2006. There she studied composition with René Eespere and received a Bachelor's degree in 2010. During the academic year of 2008/09 she studied composition with Ole Lützow-Holm at the Academy of Music and Drama, University of Gothenburg, as part of the European Exchange programme erasmus. She completed her Master's degree *cum laude* at the Estonian Academy of Music and Theatre under Toivo Tulev and Helena Tulse in 2012 and is currently living and working in Tallinn.

Seppar has written for solo instruments, various ensembles, solo voice, choir, orchestra and electronics and has made different arrangements. Her biggest works so far are the operas 'Teine' and 'Icarus' and the large-scale vocal works 'Lighthouse' and 'Cities'. During her studies she has participated in master classes with Erkki-Sven Tüür, Tapio Tuomela, Lasse Thoresen, Veli-Matti Puumala, Marco Stroppa, William Brooks, Michaël Lévinas, Oscar Bianchi and others. She has also participated in workshops with the Helsinki Chamber Choir and the Latvian Radio Choir. Seppar has recently written for the Estonian Philharmonic Chamber Choir, the Netherlands Chamber Choir and the Norwegian Soloists' Choir, among others.

Her music has been performed in Estonia, Latvia, Finland, the Netherlands, Sweden, France, Germany, Italy, China and the U.S.

Rapidly gaining national and international acclaim, the music of **Kile Smith** (b. 1956) is hailed by critics, performers, and audiences for its strong voice, sheer beauty, and “profoundly direct emotional appeal.” Gramophone hailed the “sparkling beauty” of his music, calling Vespers “spectacular.” *The Philadelphia Inquirer* called it “ecstatically beautiful,” *American Record Guide*, “a major new work,” *Audiophile Audition*, “easily one of the best releases of the year of any type... a crime to pass up,” and *Fanfare*, “a magnificent achievement.”

Other commissions include *The Arc in the Sky*, *The Consolation of Apollo*, *The Waking Sun*, *Where Flames a Word*, and others for The Crossing and Donald Nally, who have commissioned Smith more than any other composer, the concert-length *Canticle* for Craig Hella Johnson’s Vocal Arts Ensemble in Cincinnati, *Agnus Dei* for the Mendelssohn Club of Philadelphia, the song cycles *In This Blue Room* for Lyric Fest and *Plain Truths* for the Newburyport Chamber Music Festival, *Adieu, Adieu for Relâche*, *Red-tail* and *Hummingbird* for Orchestra 2001 and Piffaro, the cello concerto *And Seeing the Multitudes* for Ovidiu Marinescu and the Helena Symphony, *The Red Book of Montserrat* for the Philadelphia Sinfonia, and *The Nobility of Women* for Mélomanie. Smith has also completed commissions for organist Alan Morrison, the Pennsylvania Girlchoir, the Gaudete Brass, the Association of Anglican Musicians, the Episcopal Cathedral of Boston, Choral Arts Philadelphia, and many others. He’s composed for concertmaster David Kim and principal horn Jennifer Montone of the Philadelphia Orchestra.

Smith’s music has been performed throughout the U.S., in Europe, and by The 24 and others in the U.K. The Independence Foundation awarded him a 2018 Fellowship for his first opera, *The Book of Job*. Four CDs of Smith’s music are due for release in 2018/19.

Hailed by German music critic Harald Eggebrecht for playing “with superior awareness of form, structure, and sound”, Chinese-German violinist **Leonard Fu**’s love for music began at an early age when his two older sisters were practicing the violin and the piano and Fu started imitating the melodies on the piano by ear.

Since then, Fu has performed on three different continents in several countries, amongst them Germany, China, Russia, the United States, Italy, and Spain. He is an active soloist and chamber musician and has played concerts with major orchestras such as the Bremer Kammerphilharmonie, the Hamburger Symphoniker, and the NDR Radio Philharmonic Orchestra, and collaborated with conductors such as Alexander Shelley and Andrew Manze. Chamber partners have included Manuel Fischer-Dieskau, Gregor Horsch, Peijun Xu, Tanja Becker-Bender, Jean-Michel Fonteneau, Natasha Brofsky, Donald and Vivian Weilerstein.

In his young career he has already been laureate of major competitions, such as the International Violin Competition Andrea Postacchini in Fermo, Italy, the International Violin Competition Rodolfo Lipizer in Gorizia, Italy, and the TONALi 2014 Grand Prix in Hamburg, Germany, as well as most recently the Joseph Joachim International Violin Competition in Hannover, Germany. With his own string quartet, the Tempest String Quartet, he has won the ENKOR International Chamber Music Competition as well as the New England Conservatory Honor’s Ensemble Award.

Fu has special interest in the performance of Old Music and is currently involved in the founding process of the NEC Baroque Ensemble, an ensemble that focuses on making Historically Informed Performances by students of the Conservatory. Furthermore, He has premiered contemporary pieces by M. Sadowski, T. Skweres, L. Ma, C. Chen, and S. Bahr. He’s an advocate for contemporary music and has received acknowledgment for performances of A. Schnittke’s Violin Sonata, L. Berio’s Sequenza VIII for Violin solo, W. Lutoslawski’s Partita for Violin and Piano, and M. Davidovsky’s String Quartet No. 4.

Fu has studied with Lara Lev and Tanja Becker-Bender in Germany and is currently pursuing his undergraduate studies at the New England Conservatory of Music in Boston, MA, in the studio of chamber musician and pedagogue Donald Weilerstein, long-time first violinist of the Cleveland Quartet. He is playing on a “Carlo Ferdinando Landolfi, Milan, 1750-1775” loan from the instruments fund of the Deutsche Stiftung Musikleben in Hamburg, Germany. He is recipient of the foreign exchange scholarship of the Studienstiftung des deutschen Volkes as well as the Dorothy Richard Starling Violin Scholarship to enable his studies at NEC in Boston.

**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.

**Alec Galambos** (Principal 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 KHORIKOS since 2010 and has been the group's principal conductor since the beginning of 2016.

**KHORIKOS** is one of New York City's most distinguished vocal ensembles. KHORIKOS presents unique programming that puts invigorating interpretations of early vocal music in conversation with works by today's most dynamic composers. We seek to weave together musical languages and themes that span centuries, and to deliver an unprecedented level of artistry and expressive focus. We offer a fresh take on an age-old art form. KHORIKOS is a project of Dorian Artists Corporation, a 501(c)(3) organization.

KHORIKOS has an exciting 2018-2019 season planned! Coming up on February 14, 2019, we will be returning to the Midtown Concert Series administered by GEMS NY, with a matinee performance of all Early music, entitled "Love and Lamentation." This Valentine's Day performance will be held in the beautiful chapel at St. Bartholomew's Episcopal Church in midtown Manhattan. In the early spring, KHORIKOS will be reprising our SAROS Cycles here at The Shrine Church of St. Anthony, and in the late spring we will be hosting a multi-album release party and fundraiser. Stay tuned for these events and others planned for the rest of the season!

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

Thanks as well to Dean Chryssovergis for recording and technical assistance, and to Hannah Sheldon-Dean for her work putting together the program for tonight's concert. Special thanks go to Rob Karpay for serving as our rehearsal pianist, and to Quinn McClure for generously lending us the chime bars heard in *Infinity Fragments*.

Special thanks also to Julia Barry, Adam Goins, Tori Manzi, Tara McGowan, Lynn A. Reilly, Eric Sawyer, Andrew Smith, Rachel Starr, Sarah Kessler Wolven, and Pallavi Yetur for their support this season.

Continual thanks go to Founding Director Jesse Mark Peckham, and to Dorian Artists Corporation and its board of directors for their support.

Finally, endless gratitude to Graham Lack, Kala Pierson, Evelin Seppar, and Kile Smith for writing truly beautiful pieces with our artistry in mind.

All KHORIKOS concert tickets are sold for a \$20 suggested donation. We depend on your generous support in order to keep our self-produced concerts alive! Please consider making a tax-deductible donation to KHORIKOS today. Please make any checks out to "Dorian Artists Corp." our 501(c)(3) organization,

You can visit us online at [www.khorikos.com](http://www.khorikos.com), on Facebook at Khorikos, and on Twitter and Instagram @khorikos. For booking information, contact [booking@dorianartists.com](mailto:booking@dorianartists.com). Thank you for coming and supporting KHORIKOS!

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