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# Framing a Masterpiece II: Musical Influences on Giuseppe Verdi's Requiem

Department of Music, University of Richmond

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**GEORGE M. MODLIN  
CENTER FOR THE ARTS**  
*at the University of Richmond*



**CAMP CONCERT HALL  
BOOKER HALL OF MUSIC**

SATURDAY, MARCH 8, 1997, 8:00 PM

**Framing a Masterpiece II:**

*Musical Influences on Giuseppe Verdi's Requiem*

**Chorus Ad Hoc**

*and*

**Affetti Musicali**

soloists:

Jennifer Cable

Lynn Kotrady

Jeffrey Riehl

Jim Smith

commentary by James Erb, director

## Program Notes

Ad Hoc this weekend marks the second convocation of a volunteer choral ensemble that was formed in late 1995 for one specific purpose: presentation of repertoire that influenced, or was influenced by, a major choral work slated for imminent performance by the Richmond Symphony and Symphony Chorus. Here, in "Framing a Masterpiece II," the group will explore two stylistic antecedents to the classical oratorio form, and particularly to Giuseppe Verdi's *Requiem*, which the Symphony and Symphony Chorus will perform under Artistic Director George Manahan's direction on March 15 and 17.

The works on tonight's program bear two basic connections to Verdi's *Requiem*. First, they are both about love and loss -- Monteverdi's about a young man hopelessly bewailing the loss of his love at her tomb, and Carissimi's about a powerful man faced with the loss of his only child as a result of his own rash promises to God -- as is the patriotic Verdi's *Requiem* about his response to the death of Alessandro Manzoni (1785-1873), whose novel *The Betrothed (I promessi sposi)* was to resurgent Italian nationalism what *Uncle Tom's Cabin* was to abolitionism in the United States in the 1850s.

Second, the two works on tonight's program illustrate two widely divergent ways of expressing explicit emotional states in music; namely,

dramatic narrative versus interior meditation. The discovery in the early 1600s that these two approaches could be effectively combined in a single musical form led to opera, the most popular of all musical forms, and one in whose employment no one ever surpassed Verdi either in power of expression or financial success.

The narrative element of opera, embodied in the *recitative*, evolves from the tradition of sacred oratorio demonstrated by Carissimi's *Jephthé*, which itself built upon the much older miracle- and morality-play dramatic forms. Conversely, in its use of aria and chorus to express individual or corporate human responses to such experiences as triumph and loss, opera associates itself much more directly with the poetic literary form and madrigal vocal style embodied in Monteverdi's *Lagrime d'Amante*.

The *Requiem*, one of the three great works with which Verdi ended his career, has appropriately been called an opera to be sung in church, and by incorporating operatic elements within a modified version of the oratorio form, the work brings to maturity the most basic musical tradition -- the employment of singing in expressing the most essential elements of drama, the range of emotions housed in the human heart.

Texts and translations for both works are provided in your program. We urge you to follow the translations as the pieces are performed.

(James Erb with Kathryn Fessler)

## Program

1. Oratorio: Jephthe

Giacomo Carissimi  
(1605-1674)

**Soloists:**

Jennifer Cable, soprano  
Sally Godsey, soprano  
Mary Susan Ladd, soprano  
Lynn Kotrady, mezzo-soprano  
Jeffrey Riehl, tenor  
Jim Smith, baritone

2. Sestina: Lagrime d'Amante al Sepolcro  
dell' Amata

Claudio Monteverdi  
(1567-1643)

## Texts: Jephthe

Historicus:

Cum vocasset in proelium filios Israelrex filiorum Ammon, et verbis Jephthe acquiescere noluisset, factus est super Jephthe Spiritus Domini, et progressus ad filios Ammon votum vovit Domini dicens:

Jephthe:

Si tradiderit Dominus filios Ammon in manus meas, quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum.

Chorus:

Transivit ergo Jephthe ad filios Ammon, Ut in spiritu forti et virtute Domini pugnaret contra eos.

Duet:

Et clangebant tubae, et personabant tympana, et proelium comissum est adversus Ammon.

Bass Solo:

Fugite, cedite, impii, perite gentes, occumbite in gladio; Dominus exercituum in proelium surrexit, et pugnat contra vos.

Chorus:

Fugite, cedite, impii, corruite, et in furore gladii dissipamini.

## Translations: Jephthah

Narrator:

When the king of the children of Ammon made war against the children of Israel, and hearkened not unto the words of Jephthah, then there came upon Jephthah the Spirit of the Lord, and he went up against the children of Ammon and vowed unto the Lord, saying:

Jephthah:

If thou shalt indeed deliver the children of Ammon into my hands, whatsoever first cometh forth of the doors of my house to meet me, I will offer to the Lord for a burnt offering.

Chorus:

Then Jephthah passed over to the children of Ammon, and he fought in the spirit and the strength of God against them.

Duet:

And the trumpets sounded, and the drums were beaten, when battle was joined against the children of Ammon.

Bass Solo:

Flee from us, yield to us, impious ones, give away, ye heathen, and fall before our mighty sword; for the God of Israel is risen up to battle and fights against our foes.

Chorus:

Flee from us, yield to us, impious ones, we scatter you, and with our keen and glittering swords we hew you down.

[Translations - Jephthe, cont'd]

Historicus:

Et percussit Jephthe viginti civitates  
Ammon plaga magna nimis.

Trio:

Et ululantes filii Ammon, facti sunt  
coram filiis Israel humiliati.

Historicus:

Cum autem victor Jephthe in domum  
suam reverteretur, occurrens ei  
unigenita filia sua cum tympanis et  
choris praecinebat:

Filia:

Incipite in tympanis et psallite in  
cymbalis. Hymnum cantemus  
Domino, et modulemur canticum.  
Laudemus regem coelitum, laudemus  
belli principem, qui filiorum Israel  
victorem ducem reddidit.

Duet:

Hymnum cantemus Domino, et  
modulemur canticum, qui dedit nobis  
gloriam et Israel victoriam.

Filia:

Cantate mecum Domino, cantate  
omnes populi, laudate belli  
principem, qui nobis dedit gloriam et  
Israel victoriam.

[Translations - Jephthe, cont'd]

Narrator:

Jephthah therefore smote them, and  
took from them twenty cities, and  
there was a grievous slaughter.

Trio:

And he subdued the children of  
Ammon, for the Lord delivered them  
to the children of Israel.

Narrator:

And Jephthah came to Mispah unto  
his house when he returned, and  
behold, there came forth his only  
daughter to meet him with timbrels  
and with dances, and she sang thus:

Daughter:

Come, strike the merry timbrels and  
sound the joyful cymbals. Let us sing  
praises unto the Lord, and let us  
magnify his name, yea, let us praise  
the God of heaven and magnify the  
mighty King who doth restore the  
conquering leader of the children of  
Israel.

Duet:

Sing unto the Lord, and offer hymns  
to him who giveth us the glory and  
Israel the victory.

Daughter:

Sing to the Lord with me, sing  
praises, all ye peoples, to the mighty  
King who giveth us the glory and  
Israel the victory.

[Translations - Jephthe, cont'd]

Chorus:

Cantemus omnes Domino, laudemus  
belli principem qui dedit nobis  
gloriam et Israel victoriam.

Historicus:

Cum vidisset Jephthe, qui votum  
Domino voverat, filiam suam  
venientem in occursum, in dolore et  
Iachrimis scidit vestimenta sua et ait:

Jephthe:

Heu mihi! filia mea, heu decepisti  
me, filia unigenita, et tu pariter, heu  
filia mea decepta es.

Filia:

Cur ego te pater decepi, Ct cur ego  
filia tua unigenita decepta sum?

Jephthe:

Aperui Os meum ad Dominum, ut  
quicumque primus de domo mea  
occurrerit mihi offeram illum  
Domino in holocaustum. Heu mihi!  
filia mea, heu decepisti me, filia  
unigenita, decepisti me, et tu pariter,  
heu filia mea, decepta es.

Filia:

Pater mi, Si vovisti votum Domino  
reversus victor ab hostibus, ecce ego,  
filia tua unigenita, offer me in  
holocaustum victoriae tuae, hoc  
solum pater mi praesta filiae tuae  
unigenitae ante quam moriar.

[Translations - Jephthe, cont'd]

Chorus:

Let us sing unto the Lord and praise  
the mighty King who giveth us the  
glory and Israel the victory.

Narrator:

And it came to pass, when Jephthah  
saw his only daughter, his well-  
beloved, coming forth to meet him,  
he remembered his vow to God, and  
he rent his garments and spake thus:

Jephthah:

Woe is me! Alas! my daughter, thou  
hast undone me, thou, my only  
daughter; and thou, likewise, my  
daughter, art undone.

Daughter:

How have I, O my father, undone  
thee, and how am I, thy only  
daughter, undone?

Jephthah:

I have opened my mouth to the Lord  
that whatsoever first cometh forth of  
the doors of my house to meet me, I  
will offer to the Lord for a burnt  
offering. Alas! my daughter, thou  
hast undone me, thou, my only  
daughter, and thou likewise, my  
daughter, thou art undone.

Daughter:

O my father, thou hast opened thy  
mouth to the Lord and hast returned  
to thy house victorious, therefore do  
to me according to thy vow, offer me  
for a burnt offering before the Lord,  
but this thing, O my father, grant to  
me, thy only beloved daughter, before  
I die.

[Translations - Jephthe, cont'd]

Jephthe:

Quid potent animam tuam, quid poterit te, moritura filia, consolari?

Filia:

Dimitte me, ut duobus mensibus circummeam montes, ut cum sodalibus meis, plangam virginitatem meam.

Jephthe:

Vade, filia mea unigenita, et plange virginitatem tuam.

Chorus:

Abiit ergo in montes filia Jephthe, et plorabat curn sodalibus virginitatem suam, dicens:

Filia:

Plorate colles, dolete montes, et in afflictione cordis mci ululate! [Echo: ululate!] Ecce moriar virgo et non potero morte mea meis filiis consolari, ingemiscite silvae, fontes et flumina, in interitu virginis lachrimate! [Echo: lachrimate!] Heu me dolentem in laetitia populi, in victoria Israel et gloria patris mei, ego, sine filiis virgo, ego, filia unigenita, moriar et non vivam. Exhorrescite, rupes, obstupescite, colles, valles, et cavernae, in sonitu horribili resonate! [Echo: resonate!] Plorate, filii Israel, plorate virginitatem meam, et Jephthe filiam unigenitam in carmine doloris lamentamini.

[Translations - Jephthe, cont'd]

Jephthah:

But what can give thee consolation, yea, what can give thee, my unhappy daughter, consolation?

Daughter:

O let me go, that for two months I may wander upon the mountains with my companions, bewailing my virginity.

Jephthah:

Go, my only beloved daughter, go and bewail thy virginity.

Chorus:

Then went the daughter of Jephthah unto the mountains and bewailed her virginity, herself and her companions, saying:

Daughter:

Lament, ye valleys, bewail, ye mountains, and in the affliction of my heart be ye afflicted! [Echo: be ye afflicted!] Lo! I shall die a virgin and shall not in my death find consolation in my children. Then bemoan me, ye woods and fountains and rivers, make lamentation for the death of a virgin. [Echo: make lamentation!] See, while the people rejoice I am mourning in the victory of Israel, in the glory of my father, I, in my virginity childless, I, an only beloved daughter, must die and no longer live. Then tremble, ye rocks, be astonished, ye mountains, valleys and caves, resound with horror and fearfulness! [Echo: be resounding!] Weep, ye children of Israel, weep for a hapless virgin, and lament for Jephthah's only daughter with songs of sadness.

[Translations - Jephthe, cont'd]

Chorus:

Plorate, filii Israel, plorate, omnes  
virgines, et filiam Jephthe unigenitam  
in carmine doloris lamentamini.

**Texts: Lagrime  
d'Amante al Sepolcro  
dell' Amata**

I

Incenerite spoglie, avara tomba Fatta  
del mio bel sol terreno cielo.

Ahi lasso! I'vegno ad inchinarvi in  
terra.

Con vol chius' è il mio cor amarmi  
in seno

E notte c giorno vive in pianto, in  
foco,

In duol' in ira il tormentato Glauco.

II

Ditelo, o fiumi, e vol ch'udiste  
Glauco:

L'aria ferir di grida in su la tomba  
Erme campagne, e' l san le Ninfe e' l  
Cielo;

A me fu cibo il duol, bevanda il  
pianto,

Poi ch'il mio ben copri gelida terra,  
Letto o sasso felice il tuo bel seno.

[Translations - Jephthe, cont'd]

Chorus:

Weep, ye children of Israel, weep, O  
all ye maidens, and lament for  
Jephthah's only daughter with songs  
of sadness.

Translation after John Troutbeck

**Translations: Tears of  
a Lover at the Tomb of  
His Beloved**

I

Incinerated remains, greedy tomb  
Making of my dear sun an earthly  
heaven,

Alas, I kneel before you on the  
ground.

With you shut is my heart in a  
marble breast,

And night and day I live in fire,  
weeping,

In sorrow, in rage, the tormented  
Glaucus.

II

Say it, o rivers, and you who heard  
Glaucus,

Rend the air with screams above the  
tomb,

Empty fields, and nymphs and sky  
know

That sorrow was my food, weeping  
my drink.

Since the cold earth covers my love,  
My bed, o happy stone, is your good  
breast.

[Translations - Lagrime d'Amante  
al Sepolcro dell' Amata, cont'd]

III

Darà la notte il sol lume alla terra,  
Splenderà Cintia il di prima che  
    Glauco  
Di baciar, d'honorar, lasci quel seno  
Che nido fu d'amor, che dura tomba  
Preme; nè sol d'alti sospir, di pianto  
Prodighe a lui saran le fere e'l Cielo.

IV

Ma te raccoglie, o Ninfa, in grembo il  
    cielo.  
Io per te miro vedova la terra,  
Deserti i boschi, e correr fiumi il  
    pianto.  
E Driade e Napee del mesto Glauco  
Ridicano i lamenti, e su la tomba  
Cantano i pregi de l'amato seno.

V

O chiome d'or, neve gentil del seno,  
O gigli de la man, Ch'invido il cielo  
Ne rapì, Quando chiuse in cieca  
    tomba,  
Chi vi nasconde? Ohimè! povera terra!  
Il fior d'ogni bellezza, il sol di Glauco  
Nasconde? Ah muse qui sgorgate il  
    pianto.

Translations - Tears of a Lover at the  
Tomb of His Beloved, cont'd]

III

The sun will light the earth by night,  
The moon by day, before Glaucus  
Ceases to kiss, to honor, leave that  
    breast  
That was the nest of love, which the  
    hard tomb  
Presses; nor shall the spheres and the  
    heaven  
Alone lavish loud sighs and tears  
    upon it.

IV

But Heaven, o nymph, shall gather  
    you in.  
I seek you, widowed, on the earth.  
Deserted the woods, the rivers run  
    weeping  
And dryad and wood nymph tell sad  
    Glaucus'  
Laments over and over, and over the  
    tomb  
Sing the praise of the beloved's fair  
    breast.

V

O hair of gold, fair snowfall of her  
    breast,  
O lily white the hand that envious  
    heaven  
Stole away, shutting them in the  
    blind tomb,  
Who hides you? Alas, poor earth,  
The bloom of every beauty, the sun  
    to Glaucus  
Hidden away? Ah, muses, disgorge  
    your tears.

[Translations - Lagrime d'Amante  
al Sepolcro dell' Amata, cont'd]

VI

Dunque amate reliquie un mar di  
pianto  
Non daran questi lumi al nobil seno  
D'un freddo sasso? Ecco l'afflito  
Glauco  
Fa rissonar Corinna il mar e'l Cielo  
Dicano i venti ogn'hor dica la terra,  
Ahi Corinna! Ahi morte! Ahi tomba!  
  
Cedano al pianto i detti, amato seno;  
A te pace il Ciel, pac' a te Glauco  
Prega honorata tomba e sacra terra.

[Translations - Lagrime d'Amante  
al Sepolcro dell' Amata, cont'd]

VI

So, beloved remains, shall not these  
eyes  
Pour a sea of weeping onto the noble  
breast  
Of a cold stone? Behold the afflicted  
Glaucus  
Makes the air, the sea resound with  
"Corinna!"  
Let the winds and the earth say it  
forever.  
Ah, Corinna; ah, death; ah, tomb.  
  
The spoken is taken up in weeping,  
dear heart,  
May heaven give you repose, pleads  
Glaucus,  
Praying to the honored tomb and  
sacred earth.

Translation by James Erb 1997

## The Performers

### **Jennifer Cable, Soprano** (*Filia in Jephthe*)

Jennifer Cable has performed throughout the United States and Europe in solo repertoire ranging from the Renaissance through the twentieth century. In addition to opera and oratorio, Ms. Cable has sung with many chamber music ensembles, including *Tragicomedia*, *Musica Nova*, the Kennedy Center Chamber Players, the Richmond Chamber Players, the Richmond Symphony and CURRENTS. Her most recent recognition came in the award from the National Association of Composers USA's Young Artists Competition. Undergraduate study at Oberlin College was followed by the Eastman School of Music for the Master of Music and Doctor of Musical Arts degrees. She has attended the Aspen Music Festival, the *Akademie fur Alte Music in Bremen*, the International Institute for Chamber Music in Munich, the Aldeburgh Festival and the Britten-Pears School in Aldeburgh, England, and Vienna's Franz Schubert Institute. A 1993 founding member of the baroque chamber ensemble *Affetti Musicali*, Ms. Cable has recorded for Word Records and the Contemporary Record Society. She is currently studying with Beverley Johnson in New York City and serves on the faculty of the University of Richmond.

### **Jay Elfenbein, Violone, Viola da Gamba, Tenor Viol and Baroque Bass**

Jay Elfenbein completed the Artist's Diploma from the Juilliard School in 1985 and has been performing with Early Music ensembles in the New York area for the past ten years. In addition to *Affetti Musicali*, Mr. Elfenbein is also a member of the Ivory Consort and has played with the Artek Ensemble, the Classical Band, the Fairfield Period Ensemble and the 18th Century Ensemble. He has studied with Michael Willens and Martha McGaughey and has coached with Mary Springfels. Also a composer, Mr. Elfenbein has had works performed at the American Festival of Microtonal Music in New York City, and he has recorded for Sony Classics.

### **James Erb, Conductor**

In 1994 James Erb retired from the music faculty of the University of Richmond, where he served as a teacher of singing, choral music and theory since 1954. While continuing his study and publication of the music of Orlando di Lasso (1532-1594), Mr. Erb also directs the Richmond Symphony Chorus, and in that capacity periodically rehearses and performs with the small ensemble *Ad Hoc* in music tangentially related to the Symphony Chorus' upcoming repertoire. A native of Colorado, he has degrees from Colorado College, the Vienna Academy of Music, Indiana University and Harvard University.

**Sally Godsey  
Mary Susan Ladd, sopranos  
(Echo voices in *Jephte*)**

Sally Godsey and Mary Susan Ladd, respectively an employee benefits professional and an elementary school teacher, graduated from the University of Richmond, where they sang in the University Choir as students. They subsequently have been members of CAFUR, the Richmond Symphony Chorus, and Richmond Concert Chorale. Ms. Godsey is a frequent soloist at St. Paul's Episcopal Church, and Ms. Ladd a member of the nine-voice Richmond Renaissance Singers.

**Lynn Kotrady, Mezzo-Soprano  
(Narrator, *Jephte*)**

Lynn Kotrady has been the mezzo of choice for special assignments in major choral works by most of Richmond's large choral organizations in the past several years. She has been repeatedly heard in solos and selected small ensembles for Richmond Symphony Chorus, CAFUR and the choir of St. Paul's Episcopal Church, where in 1996 she performed as mezzo soloist in Haydn's *Stabat Mater* for the "Music for a Sacred Space" series. Ms. Kotrady also has made recent solo appearances with the choir of Salisbury Presbyterian Church and the Virginia Commonwealth University Choral Arts Society and is a soloist for Congregation Beth Ahaba in Richmond. A classified advertising sales consultant for the Richmond Times-Dispatch, Ms. Kotrady is currently studying singing with Jennifer Cable.

**Andrew Maginley, Archlute,  
Baroque Lute, Theorbo and  
Renaissance Lute**

Andrew Maginley began specializing in the instruments of the lute family in 1981. Performing extensively as a soloist and as a continuo player, he has appeared with *Tragicomedia*, the Juilliard Opera Center, the Artek Ensemble, the Bel Canto Opera, the Opera Ensemble of New York and the Brooklyn Oratorio Society. Mr. Maginley has also performed in master classes for Paul O'Dette, William Christie, Nigel North, Stephen Stubbs, Robert Barto, Robert Spencer and Tim Crawford. Recent solo appearances include the Utrecht Early Music Festival and the *Bremen Akademie fur Alte Musik*. Mr. Maginley completed his graduate study in Historical Performance at the Mannes School of Music in New York in May 1994. He currently lives in Bremen, pursuing an active career throughout Europe as a baroque lute soloist and continuo player.

**Kenneth Merrill, harpsichord**

A native of Arkansas, Kenneth Merrill has degrees from the University of Arkansas and the Juilliard School, where he studied piano with Jerome Rappaport and Josef Raieff, and accompanying with Martin Islepp. After completing formal study, he studied chamber music with Antonio Janigro at Salzburg's Mozarteum and with Gérard Souzay and Dalton Baldwin in Aix-en-Provence. He is currently on the coaching staff at Juilliard's Vocal Arts Department, directing the Opera Theatre there, and at the Manhattan

School of Music, and from 1987 to 1994 was associate professor of vocal accompaniment and opera at the Eastman School of Music. Since 1980 he also has acted as head coach for the Aspen Opera Theatre. He has appeared as *Affetti Musicali's* harpsichordist since he co-founded the ensemble with Jennifer Cable in 1993.

His concert appearances include collaboration with a long list of distinguished singers, among them Anna Moffo and Robert Merrill in recital at the White House. As a conductor, Mr. Merrill has led Juilliard Opera productions of Britten's *The Burning Fiery Furnace*, Britten's adaptation of Gay's *The Beggar's Opera*, and Mozart's *The Impresario* from the podium and Monteverdi's *L'incoronazione di Poppea*, Cavalli's *La Calisto* and Handel's *Acis and Galatea* from the harpsichord. In 1995, Mr. Merrill headed the musical preparation and played continuo in the Houston Grand Opera production of *La Cenerentola* in 1995, which featured Cecilia Bartoli in the title role and was telecast on PBS and released on London CD and Video.

**Jeffrey Riehl, Tenor (Title role in *Jephte*)**

Jeffrey Riehl is widely respected as a singer, singing teacher, conductor, church musician and educator. He joined the University of Richmond music faculty in 1995 as instructor of music and director of choral activities. Educated at Lebanon Valley College, Westminster Choir College and the

Eastman School of Music, Mr. Riehl has taught at Eastman, Nazareth College of Rochester and Lebanon Valley College. His principal mentors as a conductor have been Joseph Flummerfelt, Donald Neuen, Helmuth Rilling and David Effron, and he has studied voice with Thomas Houser, Carol Webber, Oren Brown and Philip Morgan. He has appeared as tenor soloist on many college campuses and with Eastman choral groups and several civic choirs.

**Jim Smith, Baritone (Narrator, *Jephte*)**

Best known in Richmond for his prominence in musical theater roles, Jim Smith recently appeared in *Oil City Symphony* at the Barksdale Theatre and *Shenandoah* at Swift Creek Mill Playhouse, and before that in *The Secret Garden* and *The Fantasticks*. Other noteworthy credits are as musical director for Barksdale productions of *Mikado* and *Nunsense* and as baritone soloist in *Requiem* settings by Brahms, Fauré and Duruflé presented in the "Music for a Great Space" series. As assistant conductor of Opera Memphis and music director of Southern Opera Theater, he sang roles including Marcello in *La Bohème* and Guglielmo in *Così fan tutte*, and as part of a civilian entertainment unit performed for American servicemen in the Near East, Germany and Cuba. He is a member of the adjunct singing faculty at the University of Richmond.

## Personnel

### Chorus Ad Hoc

#### Soprano

Sally Godsey  
Mary Susan Ladd  
Joanne Sherman  
Gretchen Longcore  
Betsy Mead  
Amy Sue Payne  
Meagan Schnaufer

#### Alto

Kathryn Fessler  
Karen Harris  
Kathleen G. Harris  
Lynn Kotrady  
Lynne Read  
Nancy Reed  
Donna L. Schulze

#### Tenor

Scott Armistead  
Gene Harris  
Mike Kotrady  
Russell Longcore  
Tony Wallace

#### Bass

Duke Gosnell  
Lawson Sherman  
Paul Nicolaysen  
Steve Read  
Paul Tuttle

James Erb, director  
Anne M. James, accompanist

### Affetti Musicali

Jennifer Cable, soprano  
Jay Elfenbein, viola da gamba  
Andrew Maginley, lutes and theorbo  
Kenneth Merrill, harpsichord

**Chorus Ad Hoc**  
wishes to thank

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Dodie Rossell, for coordinating 1997 membership arrangements

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and

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**Affetti Musicali**  
wishes to thank

Suzanne Bunting, University of Richmond Department of Music Chair

Modlin Center for the Arts

Mary Jennings

Katie Fessler

Bonny Hall

James Erb

Chorus Ad Hoc