



NEWBURYPORT  
**Choral Society**  
— EST. 1934 —

2025 SPRING CONCERT

CELEBRATING 90 YEARS OF SPREADING THE  
LOVE OF MUSIC IN OUR COMMUNITY



*Jubilate*

**DR. MINJI KIM, MUSIC DIRECTOR**

Friday, May 2, 7:30 PM

Sunday, May 4, 4:00 PM

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2025 SPRING CONCERT

**Dr. Minji Kim, *Music Director***

**Kirsten Helgeland, *Collaborative Pianist***

# *Jubilate*

**Logan Trotter, *Soprano***

**Stephanie Kacoyanis, *Contralto***

Friday, May 2, 7:30 PM

Sunday, May 4, 4:00 PM

Immaculate Conception Church



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This program is supported in part by grants from the Institution for Savings Charitable Foundation and from the Merrimac, Newbury, and Newburyport, Cultural Councils, local agencies that are funded by the Mass Cultural Council, a state agency.

# *A Note From the Music Director:*

We are deeply grateful for the unwavering support and resilience of our chorus members, as well as their families and friends. Together, we have witnessed the power of music-making—not only as an artistic pursuit but as a force that uplifts, heals, and transforms lives.

At its core, music touches the good in people’s hearts. It builds community, creates lasting memories, and fosters joy through shared experience. Through singing, we are reminded of what connects us.

As we reflect on the 90-year legacy of the Newburyport Choral Society, we recognize the profound impact this organization has had—not only on those who have sung with us, but on countless individuals in our wider community and beyond. NCS has always been more than a chorus; it is a testament to the power of dedication, passion, shared purpose, and love.

This season, we are excited to introduce Dominic Hendrix, our first Conducting Fellow. This fellowship marks the beginning of a new initiative at NCS, designed to support and mentor the next generation of choral leaders. Through programs like this, we continue to invest in meaningful, life-changing music-making—music that inspires and connects us all.

We are also proud to announce another exciting new initiative: the launch of the NCS Chamber Singers, a select group of auditioned singers from within the chorus. We can’t wait to see how these new programs enrich our community as we enter our tenth decade.

– Dr. Minji Kim, Music Director

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# NEWBURYPORT Choral Society

EST. 1934

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The Newburyport Choral Society is a 501(c)(3) non-profit organization

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# Program

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**How Can I Keep From Singing** Sarah Quartel (b.1982)

Hsin Ming Ting, *soprano*

**When Music Sounds** Joseph Gregorio (b.1979)

Newburyport Choral Society  
NCS Festival Orchestra

**My Spirit Sang All Day** Gerald Finzi (1901-1956)

**Il bianco e dolce cigno** Jacques Arcadelt (1507-1568)

**Com Again, Sweet Love** John Dowland (1563-1626)

**I Got Rhythm** George Gershwin (1898-1937)  
arr. Christopher Clapham

Meredith Haviland, *soprano*  
NCS Chamber Singers

**Jubilate Deo** Dan Forrest (b.1978)

1. Jubilate Deo . . .
2. Ve Adthdor vador
3. Ta cao chang de yang
4. Ngokujabula!
5. Bendecid su nombre
6. Song of the Earth
7. . . .Omnis Terra!

Dr. Minji Kim, *conductor*  
Logan Trotter, *soprano*  
Stephanie Kacoyanis, *alto*  
Zhantao Lin, *erhu*  
Seth Freer, *guitar*  
Newburyport Choral Society  
NCS Festival Orchestra



Jason Iannuzzi  
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# Lyrics & Translations

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## How Can I Keep From Singing

by Robert Lowry, arr. Sarah Quartel

My life flows on in endless song above earth's lamentations.  
I hear the real, though far-off tune, that hails a new creation.  
Through all the tumult and the strife, I hear its music ringing.  
It sounds an echo in my soul, how can I keep from singing?  
No storm can shake my inmost calm while to that rock I'm clinging,  
it sounds an echo in my soul, how can I keep from singing?  
Although the tempest loudly roars, I hear the truth it liveth,  
and though the darkness 'round me close, songs in the night it giveth.  
No storm can shake my inmost calm while to that rock I'm clinging,  
since love is lord of heaven and earth, how can I keep from singing?  
I lift my eyes the cloud grows thin, I see the blue above it,  
and day by day this pathway smoothes since first I learned to love it.  
The peace of love makes fresh my heart, a fountain ever springing.  
All things are mine in love and joy, how can I keep from singing?

—Text by Anonymous

## When Music Sounds

by Joseph Gregorio

When music sounds, gone is the earth I know,  
And all her lovely things even lovelier grow;  
Her flowers in vision flame, her forest trees  
Lift burdened branches, stilled with ecstasies.  
When music sounds, out of the water rise  
Naiads whose beauty dims my waking eyes,  
Rapt in strange dreams burns each enchanted face,  
With solemn echoing stirs their dwelling-place.  
When music sounds, all that I was I am  
Ere to this haunt of brooding dust I came;  
And from Time's woods break into distant song  
The swift-winged hours, as I hasten along.

— Text by Walter de la Mare (1873-1956)

“Music” from *The Sunken Garden and Other Poems*

# My Spirit Sang All Day

by Gerald Finzi

My spirit sang all day  
O my joy.  
Nothing my tongue could say,  
Only My joy!  
My heart an echo caught  
O my joy  
And spake,  
Tell me thy thought,  
Hide not thy joy.  
My eyes gan peer around,  
O my joy  
What beauty hast thou found?  
Shew us thy joy.  
My jealous ears grew whist;  
O my joy  
Music from heaven is't,  
Sent for our joy?  
She also came and heard;  
O my joy,  
What, said she, is this word?  
What is thy joy?  
And I replied,  
O see, O my joy,  
'Tis thee, I cried, 'tis thee:  
Thou art my joy.

— Text by Robert Seymour Bridges (1844-1930)

## Il bianco e dolce cigno

by Jacques Arcadelt  
Original language: Italian

Il bianco e dolce cigno  
cantando more, ed io  
piangendo, giung' al fin del viver mio.  
Stran' e diversa sorte,  
chèi more sconsolato,  
Ed io moro beato.  
Morte che nel morire  
M'empie di gioia tutt' e di desire;  
Se nel morir' altro dolor non sento,  
Di mille mort' il di sarei contendo.

— Original Italian Text by  
Giovanni Guidiccioni (1480-1541)

The white and lovely swan  
dies singing, and crying  
I reach the end of my life.  
Strange is it  
that the swan dies without comfort  
And that I die joyfully.  
A death that fulfills me  
With happiness and longing  
Because I don't feel other misery  
(when I die)  
I would be happy to die a thousand  
deaths a day.

## Come Again, Sweet Love Doth Now Invite

by John Dowland

Come again, sweet love doth now invite  
Thy graces, that refrain  
To do me due delight,  
To see, to hear, to touch, to kiss, to die  
With thee again in sweetest sympathy.

Come again, that I may cease to mourn  
Through thy unkind disdain.  
For now left and forlorn  
I sit, I sigh, I weep, I faint, I die  
In deadly pain and endless misery.

Gentle Love, draw forth thy wounding dart,  
Thou canst not pierce her heart;  
For I, that to approve,  
By sighs and tears more hot than are thy shafts  
Did tempt, while she for triumph laughs.

— Text by Anonymous

# I Got Rhythm

by George Gershwin

I got rhythm  
I got music  
I got my man  
Who could ask for anything more?  
I got daisies  
In green pastures  
I got my man  
Who could ask for anything more?  
And Old Man Trouble  
I don't mind him  
You won't find him  
'Round my door  
I got starlight  
I got sweet dreams  
I got my man  
Who could ask for anything more?

— Text by Ira Gershwin (1896-1983)

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# JUBILATE DEO

*Shout for joy to the Lord, all the earth!*

by Dan Forrest

## 1. Jubilate Deo . . .

Jubilate Deo, omnis terra;  
servite Domino in laetitia.  
Introite in conspectu ejus in  
exultatione.  
Scitote quoniam Dominus ipse est  
Deus;  
ipse fecit nos, et non ipsi nos:  
populus ejus, et oves pascuae ejus.  
Introite portas ejus in confessione;  
atria ejus in hymnis: confitemini illi.  
Laudate nomen ejus,  
quoniam suavis est Dominus:  
in aeternum misericordia ejus,  
et usque in generationem  
et generationem veritas ejus.

## 2. Ve athdor vador

בְּרַכּוּ שְׁמוֹ  
כִּי טוֹב יְהוָה לְעוֹלָם חַסְדּוֹ  
וְעַד דָּר דָּר אֱמוּנָתוֹ  
בָּרְכוּ אִשְׁמֵהוּ. לֵאנֹן אֱלֹהִים  
יְהוָה לְעוֹלָם חַסְדּוֹ וְרַחֲמֵהוּ.  
וְאֵלֵי דוֹר דּוֹר אֱמָנָתוֹ.

## 1. Shout for Joy . . .

O be joyful in the Lord, all ye lands:  
serve the Lord with gladness,  
and come before his presence with a  
song.  
Be ye sure that the Lord he is God;  
it is he that hath made us, and not we  
ourselves;  
we are his people, and the sheep of his  
pasture.  
O go your way into his gates with  
thanksgiving,  
and into his courts with praise;  
be thankful unto him,  
and speak good of his name.  
For the Lord is gracious,  
his mercy is everlasting;  
and his truth endureth from generation  
to generation.

—Psalm 100  
Latin Vulgate

## 2. From age to age

Bless his name.  
For the Lord is gracious,  
his mercy is everlasting,  
and his truth endures from age to age.

— From Psalm 100:4-5  
Hebrew and Arabic

### 3. Ta cao chang de yang

我们是他造的，  
也是属他的；  
我们是他的民，  
也是他草场的羊。  
耶和华是我的牧者，  
我必不至缺乏。

### 4. Ngokujabula!

Hlokoma kuJehova ngezwi  
lokuhalalisa, mhlaba wonke.  
Mkhonzeni uJehova ngokujabula,  
nisondele ebusweni bakhe  
ngokuhuba kwentokozi.  
Yazini ukuthi uJehova  
unguNkulunkulu!

### 5. Bendecid su nombre

Entrad por sus puertas  
con acción de gracias,  
a sus atrios con alabanza.  
Dadle gracias, bendecid su nombre.

### 6. Song of the Earth

Alleluia

### 7. . . .Omnis Terra!

Omnis terra, jubilate,  
omnis terra, laudate,  
Omnis terra, jubilate Deo!

— Adapted from Psalm 100  
Latin Vulgate

### 3. The sheep of his pasture

It is he that has made us,  
and not we ourselves;  
we are his people,  
and the sheep of his pasture.  
The Lord is my shepherd,  
I shall not want.

— From Psalms 100:3 and 23:1  
Mandarin Chinese

### 4. With great rejoicing!

Shout with triumph to the Lord,  
all the earth!  
Serve the Lord with joy,  
come before his presence with singing.  
Know that the Lord is God!

— From Psalm 100:1-3  
Zulu

### 5. Bless His name

Enter his gates with thanksgiving,  
his courts with praise.  
Be thankful, and bless his name.

— Psalm 100:4  
Spanish

### 6. Song of the Earth

Praise Jehovah

—Nearly universal translation

### 7. . . .All the earth!

Sing for joy,  
dance in gladness,  
shout for joy, all the earth!

— Adapted from various  
English translations



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# Program Notes

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## Spring 2025 90th Anniversary Concert: Jubilate!

About five years ago, when COVID-19 disrupted our daily lives, the Newburyport Choral Society was no exception. In the face of uncertainty, we kept our ensemble alive by moving rehearsals to video calls. During that time, we studied Sarah Quartel’s “How Can I Keep from Singing”—learning the music from behind our screens, yearning for the harmony and community that come from singing together in person. That piece was never performed publicly by NCS—until now. We bring it back tonight to celebrate the resilience of our ensemble, marking our 90th anniversary this weekend and the unwavering dedication of our members and supporters.

The second piece on our program is “When Music Sounds” by Joseph Gregorio, a contemporary American choral composer. This work is a meditation on the power of music—how it stirs gentle memories, lifts us as if “out of the water rise,” and resonates with the deepest parts of our being.

Next, we are proud to introduce the NCS Chamber Singers, who will share a selection of secular madrigals and lute songs.

We begin with “My Spirit Sang All Day” by Gerald Finzi, an early 20th-century English composer. Although Finzi lived much of his life in solitude due to illness, his music often shines with joy and lyrical beauty. This particular piece is a love song written for his wife, Joy Finzi. His elegant setting of text to melody, harmony, and rhythm so perfectly mirrors the natural cadence of the words that it feels impossible to imagine them any other way.

Following that is “Il bianco e dolce cigno”, a beloved Italian madrigal published in 1539 as part of Jacques Arcadelt’s *Il primo libro di madrigali*. The piece is simple yet expressive, set in a tender homophonic texture. Its text evokes the image of a swan singing just before its death—a poignant symbol of beauty and transience.

We continue with “Come Again, Sweet Love Doth Now Invite” by John Dowland (1563–1626), known for his exquisite lute compositions. This piece, from *The Firste Booke of Songes* (1597), captures a lover’s emotional journey—filled with longing, sorrow, and desire—through vivid poetic imagery.

To conclude the Chamber Singers’ set, we present “I Got Rhythm” by George Gershwin (1898–1937), arranged by Christopher Clapham. This lively, rhythmically charged song was the finale of Gershwin’s 28-day concert tour

and was originally composed for the 1930 musical *Girl Crazy*. Its infectious energy and syncopated melody—built on just four simple notes—continue to captivate audiences nearly a century later.

Dan Forrest's *Jubilare Deo* brings to life the global aspect of the traditional Psalm 100 text, "O be joyful in the Lord, all ye lands," by setting it in seven different languages and drawing from a wide spectrum of musical influences. Each movement combines some characteristics of its language-group's musical culture with the composer's own musical language.

The opening movement sets the ancient liturgical Latin translation of the Psalm in a rather American musical idiom, reflecting various influences from the composer's native country and introducing key musical motives for the work.

The second movement sets the "from age to age" portion of the text in Hebrew and Arabic, evoking ancient cultures from the Middle East. The music intentionally intertwines the two languages in a symbolic gesture of unity between these cultures.

Movement three uses Mandarin Chinese in a tranquil setting of the shepherd-sheep metaphor from the traditional text and quotes "the Lord is my shepherd" from Psalm 23, while the orchestra evokes the sounds of traditional Asian instruments.

The fourth movement shifts to Africa, setting celebratory portions of the text in Zulu and drawing from African vocal and drumming traditions.

Movement five represents Latin America, setting Spanish text to a folk-song style melody and blending traditional folk instrumental sounds with polyphonic textures from the classical choral tradition.

The sixth movement, "Song of the Earth," portrays the Earth itself singing—first wordlessly, but eventually finding its own voice—and leads seamlessly into the final movement.

The finale unites many of the key themes and cultures from previous movements with other material, both old and new, as all the earth sings as one, "*omnis terra, jubilate!*"

— Program notes for *Jubilare Deo* are taken from Dan Forrest's website: <https://danforrest.com/wp-content/resources/jubilare-program-notes.pdf>

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# Performers

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## NEWBURYPORT CHORAL SOCIETY

### SOPRANO, UPPER

Victoria L Bushey  
Elaine Byrne  
Susan Carter  
Cécile Galatoire-Lussault  
Meredith Haviland  
Cecelia Kim  
Ashley Leone  
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Jennifer Gengras Lumley  
Molli Lunnen  
Brenda Rich  
Danielle Sherman  
Hsin Ming Ting  
Amanda Zeller

### SOPRANO, LOWER

Janet Barnes  
Lucy Belter  
Anna Bradfield  
Jake Bump  
Susannah Burch  
Jeanne O'Brien Coffey  
Song-Suk Daw  
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Gina Healy\*  
Mary Jacobsen  
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Janet Nee  
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Adele Sinagra  
Kathleen Tucker Gustafson  
Anne Verret-Speck  
Mary Ann Webber  
Kim Weeks

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Janine Brunell

Dedra Carpenter  
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Judith Clark  
Jennifer DeArmond  
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Erin Ryan  
Emily Silva  
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Deborah Szabo  
Antoinette Treadway  
Deborah Woodward

### ALTO, LOWER

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Betsy Beach  
Jan Bernarducci  
Corinne Bishop  
Nancy Cahan  
Cindy Carver  
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Cynthia Flahardy  
Kathleen O'Neil  
Krystyna Rydzy  
Michiko Sakai  
Pamela Shipp  
Kathy Weinstock  
Christine Young

### TENOR, UPPER

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Sarah Cecil  
Monty Horn  
James Minieri  
Cian Haviland O'Gorman  
Jan O'Neil  
Carol Yunker\*

### TENOR, LOWER

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Dominic Hendrix  
Ralph Johnson  
Laurie Pancoast  
Jack Plimpton  
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Spencer Amesbury  
Jonathan Bekas  
Thomas Clark  
Alfred Cox  
Brian Greenberg\*  
Christian Kim  
Denis Lussault  
Fr. Costin Popescu

### BASS, LOWER

Robert P. Brodsky  
Phil Cosgrove  
Joseph Cox  
Isaac Gliklich  
Dave Groth  
Bill Hastings  
Peter Kalafarski  
Wyatt Miller  
Lucas Shaw  
David Turner  
Ross Varney

\* Denotes Section Leader

## **NCS FESTIVAL ORCHESTRA**

### **VIOLIN I**

Roksana Sudol  
Karl Orvik  
Josh Addison

### **VIOLIN II**

Lisa Kempskie  
Ashley Offret  
Peter Stickel

### **VIOLA**

Noralee Walker  
Hye-Min Choi

### **CELLO**

Lynn Nowels  
Nathaniel Lathrop

### **BASS**

Caroline Samuels

### **FLUTE**

Tim Macri

### **OBOE**

Kyoko Hida-Battaglia

### **CLARINET**

Monica Duncan

### **BASSOON**

Heidi Despotopulus

### **HORN**

Jacky Ho Lin Li

### **PERCUSSION**

Sharon Chen  
Alyssa Ostrowski  
Dominic Hendrix\*\*  
Michiko Sakai\*

### **ORGAN**

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## **NCS CHAMBER SINGERS**

### **SOPRANO**

Meredith Haviland  
Cecelia Kim  
Ashley Leone  
Hsin Ming Ting  
Amanda Zeller

### **ALTO**

Sarah Boucher  
Jake Bump  
Susannah Burch  
Jo-an Carroll  
Penny Lazarus  
Kathleen O'Neil  
Erin Ryan

### **TENOR**

Robert Authier  
Dominic Hendrix  
Monroe Horn  
Christian Kim  
David Raucci

### **BASS**

Jonathan Bekas  
Isaac Gliklich  
Denis Lussault  
Wyatt Miller  
Fr. Costin Popescu  
Lucas Shaw

*Biographies***DR. MINJI KIM, MUSIC DIRECTOR**

An inspiring musician and teacher, Dr. Minji Kim currently serves as the Music Director for the Newburyport Choral Society, one of the oldest and largest community choirs in New England. Besides her appointment with NCS, she serves as the Assistant Professor of Music and the conductor of the College Choir and Women's Choir at Gordon College, Wenham, MA.

Kim is an active adjudicator and a clinician, having presented and conducted at regional and national conferences and music festivals. Most recently, she shared her research about Korean

Contemporary Choral Composers and the Performance Practice Consideration at the National Collegiate Choral Organization Conference in Atlanta, the Regional American Choral Directors Association conference, and a number of Music Education Associations. She has also taught conducting masterclasses and presentations on different topics internationally.

Kim's expressive conducting has been highly acclaimed by multiple professional organizations. She was selected as a fellow and a conductor participant for the ACDA National Conference Graduate Conducting Masterclass, the National Collegiate Choral Organization conducting masterclass with María Guinand, a participating conductor at international conducting competitions, and the Yale School of Music's Norfolk Chamber Choir with Simon Carrington.

She believes in the human connection through choral singing. Community building, trust, and love are the most important foundations of her teaching philosophy, all of which are clearly in evidence during her joyous, energetic, yet highly focused rehearsals.

Kim earned her Doctor of Musical Arts in choral conducting at the University of Maryland, Master of Music degree at the Ohio State University, and Bachelor of Music in composition at Yeungnam University, South Korea.

## DOMINIC HENDRIX, CONDUCTING FELLOW



Dominic is a dedicated Music Education major from rural Brookings, Oregon. A junior at Gordon College, Dominic has been an active community member, holding leadership positions across campus. With a vision to uplift and strengthen communities through music, Dominic aspires to harness the transformative power of art in his future career. Dominic's experiences reflect his belief in the importance of service, creativity, and connection as he

works toward building a brighter future through the gift of music. Since joining the Newburyport Choral Society in the Spring of 2025, he has committed himself to the art of conducting and choral directing. He feels honored to have the opportunity to serve with this chorus.

## DR. KIRSTEN HELGELAND, COLLABORATIVE PIANIST



Kirsten Helgeland holds degrees in piano performance from the Eastman School of Music and the College-Conservatory of Music of the University of Cincinnati. She also holds a Ph.D. in musicology from the University of Cincinnati. During her seven-year tenure at Gordon College, she was an active faculty member, instructing a lecture course in music history, a course in music theory, teaching piano, coaching instrumentalists and vocalists,

and serving as accompanist for Gordon's Children's Choir and Symphonic Chorale. After leaving Gordon, she opened Studio K, a private teaching studio currently located in St. Peter's Episcopal Church in Beverly.

In 2014, she began teaching as part of the Master of Music Education program at Gordon College, and in 2015, she returned to serve as accompanist for the Gordon College Children's Choir. In 2018, she was voted a Top Music Teacher by M. Steinert & Sons, the Boston area's authorized Steinway dealers.

Since 2005, she has served as accompanist to the Newburyport Choral Society and as Music Director and Organist at St. Peter' Episcopal Church in Beverly, Massachusetts. Dr. Helgeland has performed recitals in Ohio, Vermont, Massachusetts, and Illinois, in addition to appearing as a guest artist on WGBH-Radio's Chamberworks. She has presented lecture-recitals to the American Musicological Society and the Society for American Music. Dr. Helgeland has also worked as Organist and Choirmaster in Cincinnati and as a public school music teacher in Massachusetts.

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*Biographies*


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**LOGAN TROTTER, SOPRANO**

Logan Trotter is a versatile soprano known for her dynamic performances in both opera and oratorio. She has appeared in a variety of productions, including *Iphigénie en Tauride* (Boston Baroque, 2023) and *Le nozze di Figaro* (Handel + Haydn Society, 2022). Logan has also performed leading roles such as Zerlina in *Don Giovanni* (Boston Summer Opera, 2024 and North Carolina Summer Opera, 2019) and Elisa in *Il re pastore* (New England Conservatory Opera, 2021). Upcoming performances include a soprano soloist role in Buxtehude's *Membra Jesu Nostri* and covering Morgana in MassOpera's *Alcina*.

In the choral realm, she is a sought-after soprano, performing with ensembles such as the Handel and Haydn Society, Boston Baroque, Odyssey Opera, and the Marsh Chapel Choir. A semi-finalist in the 2024 Lyndon Woodside Oratorio-Solo Competition, Logan holds degrees from the New England Conservatory and the University of North Carolina School of the Arts.

**STEPHANIE KACOYANIS, CONTRALTO**

Hailed as a “powerful dramatic and vocal presence” (*American Record Guide*), contralto Stephanie Kacoyanis has been praised for her “dark, majestic tone” (ArtsFuse) and “vocal brilliance” (*Boston Musical Intelligencer*). She has distinguished herself across the operatic, oratorio, and contemporary repertoire.

Ms. Kacoyanis' recent opera roles include Dr. Landau in the East Coast premiere of Tobias Picker's *Awakenings*. She also appeared with Odyssey Opera as Queen Mary in the world premiere of Arnold Rosner's *The Chronicle of Nine*. Of her performance, *The Boston Globe* said she “scorched the stage” and delivered “the standout moment of the evening.”

A founding core member of the GRAMMY-nominated Lorelei Ensemble, a chamber ensemble dedicated to new and early music for women's voices, Ms. Kacoyanis recently appeared with them in performances with the Boston Symphony, National Symphony, Nashville Symphony, Chicago Symphony, and San Francisco Symphony Orchestras premiering Pulitzer Prize-winning composer Julia Wolfe's *Her Story*. *Her Story* was commissioned for Lorelei and symphony orchestra to commemorate the centennial of the 1920 ratification of the 19th Amendment, which granted women the right to vote.

Ms. Kacoyanis, a champion of contemporary music, has performed in several world and North American premieres with organizations including the Tanglewood Festival of Contemporary Music, Boston Modern Orchestra Project, Intermezzo Opera, and ALEA III. Her concert work includes solo appearances with the Falmouth Chamber Players, Chorus North Shore, Canto Armonico (under Simon Carrington), Newton Choral Society, and Metropolitan Chorale of Brookline. Her opera roles include Nancy in *Martha* (Boston Midsummer Opera), Meg Page in *The Merry Wives of Windsor* (Boston Midsummer Opera), soloist in *Four Poems of St. Teresa of Avila* (Odyssey Opera), Saint Cecilia in *Four Saints in Three Acts* (Boston Modern Orchestra Project), and Lucy Steele in the world premiere of *Sense and Sensibility: The Musical* (Wellesley Summer Theatre). Ms. Kacoyanis holds degrees from Wellesley College (B.A.) and Boston University (M.M.). <https://www.stephaniekacoyanis.com/>

## **SETH FREER, GUITARIST**



Seth Freer is a student at Gordon College studying Kinesiology and minoring in Music. Brought up in a musical home, he has always been active in music, including handbells, cello, and choir, then beginning guitar at the age of eleven. Over the years he has studied guitar at the University of Delaware, Cecil College, and Gordon college. He is pursuing a Doctorate of Physical Therapy with the hope of specializing in hand therapy to work with musicians.

## ZHANTAO LIN, ERHUIST



Zhantao Lin is an erhu (Chinese fiddle) player based in Massachusetts. Before moving to the United States, he was an associate professor at the Guangxi Arts Institute and was on the Board of Chinese Professional Erhu player's Guild in China. He has performed at numerous institutions. He was invited to participate in Yo Yo Ma's Silk Road Concert Series, and has given lectures and concerts in Santiago, Spain organized by the Spanish Strings Association. He was the main actor as

a musician in a short film *Descendants of String* in 2018, and recorded music for the film with erhu. This film won an award at the Los Angeles Asian Film Festival in October 2019. Zhantao Lin was named Blodgett Visiting Artist by Harvard University Music Department in January 2019.

## RAYMOND HAWKINS, ORGANIST



Since formally beginning his musical training at age ten, Raymond Hawkins has honed his skill at the organ through an active career in both solo performance and sacred music. As a performer, Raymond has given recitals at venues across the United States, including the Cathedral of St. Mary of the Assumption in San Francisco and Adolphus Busch Hall at Harvard University. Raymond currently serves as Director of Music & Organist at Christ Church of Hamilton & Wenham in

northeastern Massachusetts, where he oversees choral and organ music for celebrations of the Holy Eucharist as well as a variety of other sacred occasions. Raymond earned his undergraduate degree in organ performance at the University of North Carolina School of the Arts, where he studied as a Kenan Organ Scholar under Dr. Timothy Olsen and had previously received his high school diploma. In 2021, Raymond released his first album, *Spicy Sauce*, which showcases works by the French composer Louis Vierne and can be procured online at [www.raymondhawkinsmusic.com](http://www.raymondhawkinsmusic.com)

## ROLSANA SUDOL, CONCERTMASTER



Roksana Sudol, born in Poznan, Poland, moved with her family to Guadalajara, Mexico, at age 12. There, under the guidance of her father (an accomplished violinist and concertmaster of the Guadalajara Symphony Orchestra at the time) and pianist mother, she became a well known young violin soloist and chamber musician.

Her performance of the Tchaikovsky violin concerto at age 17 with the Guadalajara Symphony Orchestra won her a Dean Scholarship

Award to study at Boston University, where she began her studies with the legendary violinist, professor Roman Totenberg in 1986.

As a former member of Concertos Guadalajara String Quartet, Poznan Trio, and Trio Dorado, Ms. Sudol participated in many chamber music festivals and performed a number of chamber music recitals in Mexico, New York and Canada.

She has been an active member of the Greater Boston area freelancing community playing with major orchestras such as Boston Ballet, Boston Philharmonic, Boston Pops Esplanade, Pro-Arte Chamber Orchestra, New England String Ensemble, Newburyport Chorale, Cantata Singers, Boston Lyric Opera, Rhode Island Philharmonic, Portland Symphony Orchestra, and many others. She is currently the Concertmaster of the Bach, Beethoven and Brahms Society, formerly known as Boston Classical Orchestra.

Sudol is also an accomplished violin/viola teacher. Having started as an assistant to professor Totenberg's class at Boston University, she developed her own busy private violin/viola studio in Andover. She has also been a member of the music faculty at Phillips Academy in Andover since the year 2000.

1935 Concert Program  
List of Singers

*Sopranos*

Miss Margaret Bartlett	Miss Julia Finnegan	Mrs. Wiley Noyes
Miss Minnie Bell	Miss Olive Fogg	Miss Eleanor O'Brien
Mrs. LeRoy Berry	Miss Betty Gillette	Mrs. Olive Palmer
Mrs. Francis M. Bingham	Miss Ann Hall	Miss Sylvia Peabody
Mrs. Gordon M. Bingham	Miss Maud Holbrook	Miss Caroline S. Perley
Mrs. Raymond H. Bingham	Mrs. Jerome Hardy	Mrs. Bertha E. Perkins
Miss Dorothy Brown	Miss Emma Hazen	Miss Jennie Ross
Miss Miriam Carey	Miss Nora Huntington	Miss Veronica Sharych
Miss Elizabeth A. Chase	Mrs. Ethel L. Knight	Miss Florence Spencer
Miss Miriam Cheney	Mrs. John F. Leary	Miss Lillian Sprunt
Mrs. Alice Pattillo Cobb	Mrs. Rosetta LePage	Miss Beulah Stevcna
Miss Gladys Corbett	Mrs. Julius Levy	Miss Doris Stevens
Mrs. Doris Currier	Miss Agnes Little	Miss Ethel Stevens
Miss Edith E. Davis	Mrs. Gerald S. Noyes	Miss Grace Stevens
Miss Mildred DeVeber	Miss Helen McG. Noyes	Miss Jane Thompson
Miss Elizabeth Dummer	Miss F. Esther Noyes	Mrs. Winthrop True
Mrs. Ruth C. Emerson	Mrs. Fred S. Noyes	Mrs. Irene Tucker

*Altos*

Miss Barbara Adams	Mrs. J. Willis Currier	Miss Frances O'Brien
Miss Marion Anderson	Miss Emmy Lou Fogg	Mrs. Katherine Parsons
Miss Sarah Barth	Mrs. George R. Hale	Mrs. Claudius G. Pendill
Miss Lorraine Bartlett	Miss Isabel Hoopes	Mrs. Donald I. Perry
Mrs. Clara Beal	Mrs. Margaret Jaques	Mrs. E. H. Prescott
Miss Barbara Bingham	Miss Pauline Johnson	Mrs. J. W. Richards
Miss Helen Bliss	Miss Sybil Knowland	Miss Priscilla Safford
Mrs. Claude E. Briggs	Miss Grace H. Lunt	Miss Margaret Sirois
Miss Alice Brookings	Miss Gertrude Morse	Miss Helen Spaney
Miss Mary Byrnes	Miss Helen Morse	Miss Pauline Towne
Mrs. F. W. Chase, Jr.	Mrs. Ralph McLeary	Mrs. Bess Walley
Miss Elinor Connor	Mrs. Harry L. McNutt	Miss Ruth Weatherby
	Miss Lucile Wright	Miss Dorothy Winchester

*Tenors*

Raymond Bingham	William G. Dodge	Lawrence Pickard
Claude E. Briggs	Percy B. Jackson	Charles H. Pond
Fred Cobb	Albert E. Lunt	Albert E. Read
C. Lloyd Coskery	Carroll T. Martin	Arthur W. Sager
Paul Dodge	Ray Miller	Leiland Stevens
	Ernest Nutting	

*Basses*

Elmer E. Bailey	Langdon Graves	Rowland F. Rolfe
Harold Beal, Jr.	Lawrence R. Hooper	Sam Sargent
Gordon M. Bingham	Donald S. Lovejoy	Charles T. Smith
Charles L. Bliss	Thomas H. Lunt	Charles Thomas
William Browne	John J. O'Connell	Robert E. Walters
Edward E. Crawshaw	Claudius G. Pendill	Stewart Young
Earl Delano	Weldon Ray	H. W. Zink

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**A special thank you to the members who helped keep our rehearsals running smoothly while Dr. Kim was away due to a family emergency. Thanks for pitching in!**

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Susanah Burch  
Issac Glicklich  
Dominic Hendrix, Conducting Fellow  
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*A message from the Board of Directors*



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Welcome to our 90th Anniversary concert!

Ninety years ago, in the spring of 1935, the Newburyport Choral Singers performed their first public concert at City Hall. According to the program, there were 51 sopranos, 38 altos, 16 tenors and 21 basses - 126 singers! Our name has changed, but the singing and sharing of beautiful music continues.

This year we are also celebrating a twenty year milestone. In 2005 Kirsten Helgeland joined NCS as rehearsal accompanist and frequent concert pianist. Thank you, Kirsten, for helping us learn and keeping us on track through all the challenges the past years have brought.

Each and everyone of you in the audience has helped to make this concert possible. Every ticket purchased, every donation made and every advertisement purchased, has gone to pay for our professional musicians, rehearsal space and the everyday expenses of running the Newburyport Choral Society. Thank you!

We are grateful as well for all of our volunteers. Rehearsal set up alone involves our sound crew set-up, Zoom operator and setting up over 100 chairs each week. Thank you!

Please take a moment to review the ads and the list of sponsors. We encourage your support for these organizations. Without their sponsorships, we would not be able to perform for you today. A very special thank you to the Institution for Savings Charitable Foundation and the Massachusetts Cultural Council grants from Merrimac, Newbury and Newburyport for their ongoing support. Please take time to check out page five of the program detailing the many ways you can continue to support the chorus.

We also wish to thank Belleville Congregational Church for providing our rehearsal space and we wish them speedy and successful renovations. Lastly, a heartfelt thank you for the warm welcome from Father Tim Harrison and the staff of Immaculate Conception Church.

– Victoria Bushey, on behalf of the NCS Board of Directors

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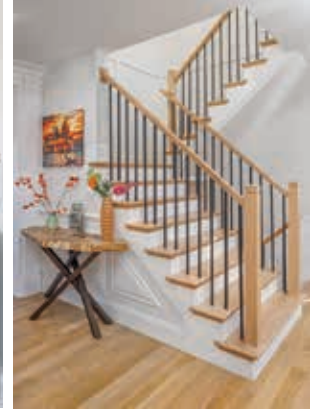
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