

CHORAL CONCERT  
SAMEDI 26 MAI 2018, 20H

A CAPPELLA CHAMBER CHOIR OF THE AMERICAN CHURCH IN PARIS  
CHOEUR DE CHAMBRE A CAPPELLA DE L'EGLISE AMERICAINE A PARIS

BYRD GRAMANN RISE LIONDEV PÄRT POULENC AUGUSTINAS

directed by *Caroline Drury*

ENSEMBLE  
LUMINA



The American Church in Paris

65 QUAI D'ORSAY, 75007 PARIS

Ⓒ 8 13 INVALIDES Ⓒ 9 ALMA-MARCEAU

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# ENSEMBLE *L*UMINA

Saturday May 26<sup>th</sup>, 2018, 8:00p.m.  
The American Church in Paris

**Heilig, heilig, heilig**  
(1846) MWV B 47, from *Die Deutsche Liturgie*  
Germany: *Psalm 43*

**Felix Mendelssohn**  
(1809-1847)

Felix Mendelssohn, pianist, composer, and conductor, wrote a number of choral works, string symphonies, concertos, sonatas, and piano quartets. He greatly admired J.S. Bach, whose music was no longer performed and had become unknown after Bach's death. Mendelssohn rediscovered Bach's *St. Matthew's Passion* and gave its first ever performance outside of Leipzig, which was central to the revival of Bach's reputation. During his brief life, Mendelssohn had a busy and successful career, working in Berlin, Leipzig, and England, and founding the Leipzig Conservatory (now the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy"). In 1847, in ill health and devastated by his sister Fanny's death, he suffered a series of strokes and died at 38. Schumann wrote of Mendelssohn that he was "...the Mozart of the nineteenth century, the most brilliant musician, the one who most clearly sees through the contradictions of the age and for the first time reconciles them."

*Heilig, heilig, heilig* is an eight-part a cappella work, composed in 1846 as the Sanctus section of *Die Deutsche Liturgie*, a German-language mass. *Heilig, heilig, heilig* is a call to rejoice. The opening, in particular, is unforgettable in its harmonic control, the overlapping entries combining to produce a glorious suspension at the antepenultimate exhortation of 'Heilig'. The dotted rhythms that dominate the remainder of the setting help to create a sense of uncontainable forward momentum towards the joyous final cadence.

Heilig, heilig, heilig ist Gott, der Herr Zebaoth!	Holy, holy, holy is God, the Lord Sabaoth!
Alle Lande sind seiner Ehre voll.	Every nation proclaims his glorious praise.
Hosianna in der Höh'!	Hosanna in the highest!
Gelobt sei, der da kommt im Namen des Herrn!	Blessed is he who comes in the name of the Lord.
Hosianna in der Höh'!	Hosanna in the highest!

**Ave verum corpus**  
(1605)

England: *Text from the 14<sup>th</sup> century and attributed to Pope Innocent VI*

**William Byrd**  
(c. 1539/40/43-1623)

In the 16th century, when England was switching between the Protestant and Catholic faiths with each change of ruler, William Byrd, avowed Catholic, felt comfortable enough to write *Ave Verum Corpus* as part of his Catholic book of songs "Gradualia" once King James I became king in 1605. This 14th century hymn is usually sung during the consecration of the Eucharist during the mass, and is one of the most widely used texts among sacred historical composers, ranging from Josquin to Mozart and Liszt.

In Byrd's time, styles from composers such as Thomas Tallis (Byrd's mentor) and Tomas Luis de Victoria were making their way across Europe. These composers took purely polyphonic phrasing and incorporated some choral elements to help convey feelings of passion. Byrd's *Ave Verum Corpus* clearly exhibits many of these elements. Text is kept clear, simple and paramount to all phrasing. Instead of using 4 part polyphony throughout, Byrd mixes the style with each phrase, allowing the listener to hear and process the words while still responding emotionally to the music. This is especially highlighted in the last section of the piece with the phrase "O dulcis". The soprano begins independently, then is followed by the lower three voices. Each of the three phrases in this section rings together to signify the unified acknowledgement of Jesus' sacrifice, until "miserere," when the piece switches to 4 part polyphony, changing the texture as if to show the multifaceted nature of "mercy," a word echoed at different beats in the section, giving a sense of begging for forgiveness.

Ave verum copus,  
Natum de Maria virgine;  
Vere passum immolatum  
In crucis pro homine.

Hail, true body,  
Born of the virgin Mary;  
Who has truly suffered, slaughtered  
On the cross for humanity.

Cuius latus perforatum  
Unda fluxit sanguine.  
Esto nobis praegustatum  
In mortis examine.

Whose side was pierced,  
Pouring out water and blood.  
Be a foretaste for us  
During our ordeal of death.

O dulcis, o pie,  
O Jesu Fili Mariae,  
Miserere mei. Amen.

O sweet, o holy,  
O Jesus Son of Mary,  
Have mercy on me. Amen.

**Warum ist das Licht gegeben**  
(1877) *Opus 74, No. 1*  
Germany: *Job 3:20-23*

**Johannes Brahms**  
(1833-1897)

Composed in Pörttschach in the summer of 1877, *Warum ist das Licht gegeben* (op. 74, no. 1) is Brahms' longest unaccompanied composition in which he displays the despairing, questioning pessimism of Job 3:20-3.

Despite the motet's references to North German heritage and Lutheranism, Brahms omits any Christological references, thus enabling it to reach across religious boundaries to an audience of a broader society that shared his native tongue and culture. The composition also exhibits the influence of the early Baroque compositional styles, using chromaticism (particularly in the leading line and tonal structures) to reflect the anxious questioning for God's answers presented in the text.

Warum ist das Licht gegeben dem Mühseligen  
und das Leben den betrübten Herzen?  
Warum?  
Die des Todes warten und kommt nicht  
und grüben ihn wohl aus dem verborgenen;  
die sich fast freuen und sind fröhlich,  
daß sie das Grab bekommen.  
Warum?  
Und dem Manne des Weg verborgen ist,  
und Gott vor ihm denselben bedeckt?  
Warum?

Why is light given to those in misery,  
and life to the bitter of soul?  
Why?  
To those who long for death that does not come,  
who search for it more than for hidden treasure,  
who are filled with gladness and rejoice  
when they reach the grave?  
Why?  
Why is life given to a man whose way is hidden,  
whom God has hedged in?  
Why?

## Periti autem fulgebunt

(1833) *Zwei gheistliche Chöre für vier Männerstimmen, Op. 115, N. 2*

Germany: *Daniel 12:3-4*

F. Mendelssohn

(1809-1847)

Demonstrating that men's voices can indeed "brightly shine," Mendelssohn penned his exuberant *Periti autem* in 1837, commissioned to commemorate the medical professor, Dr. Christian Martin Koch. Twelve men from the St. Thomas choir sang the first performance on February 12, 1837.

Periti autem fulgebunt ut fulgor aethereus.

Those who are wise shall shine as the brightness  
of the firmament;

Quique multos reddiderunt justos  
erunt stellarum similes,  
in omnem aeternitatem.

And they that turn many to righteousness  
as the stars  
forever and ever.

## Crucifixus

(c. 1717) from *Credo in F minor for choir and orchestra*

Italy: *Text from the Credo of the Mass Ordinary*

Antonio Lotti

(c. 1667-1740)

Antonio Lotti was a prolific composer of operas and sacred works. He is considered to be a bridge between the Baroque and Classical eras, and is thought to have influenced some of the greatest composers of his time, including Bach and Händel, who both had copies of Lotti's mass, '*Missa Sapientiae*'.

Lotti is probably most famous for his '*Crucifixus*' in 8 parts. This motet actually comes from a larger work: '*Credo in F minor for choir and orchestra*'. It provides a wonderful example of polyphony - music with a texture consisting of two or more independent melodic voices.

The pattern of each of the vocal entries at the beginning of the motet is strikingly beautiful. With every voice entry, sequentially rising in a sublime musical architecture (*see first two pages of score below*), Lotti creates a series of semitone clashes that sound both mysterious and exquisite when each of them resolves on the following beat.

The image shows a musical score for the beginning of the 'Crucifixus' motet. It consists of eight staves, one for each voice part: Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II. The score is in F minor and 4/4 time. A red arrow points from the first staff (Soprano I) to the eighth staff (Bass II), illustrating the sequential entry of voices. The lyrics 'Cru - cifixus etiam pro nobis' are written below the staves.

Despite the use of polyphony at the beginning and end of the piece, there are several moments and sections in which Lotti uses a homophonic texture to great effect, such as the second section with the text, '*crucifixus etiam pro nobis*'. ('crucified for us'). The climax of the piece occurs where the voices reach their higher range, and there is a natural crescendo towards the text, '*passus*' ('suffered') before the drama subsides into the final quiet '*et sepultus est*' ('and was buried').

Crucifixus etiam pro nobis;  
sub Pontio Pilato passus et sepultus est.

He was crucified also for us,  
under Pontius Pilate he suffered and was buried.

**Still, Still with Thee**  
(1995)

USA: *Text from the poem 'Still, Still with Thee' by Harriet Beecher Stowe (1812-1896)*

**Fred Gramann**  
(b. 1950)

The 19th century abolitionist writer, Harriet Beecher Stowe, and I have something interesting in common: habitually rising at 4:30am and taking a walk amid the relative silence of the early morning. It's no wonder that her poem "Still, still with Thee," which recounts this special moment in her daily routine, spoke to me personally. My musical setting of her lyrics was composed literally at the break of day, pretty much "when the bird waketh". Having a wife who is a flautist meant that bird-like sounds were destined to make an appearance, and employing an organ stop called the *voix céleste* (heavenly voice) seemed appropriate as the poem speaks of the solace found in God's daily presence, especially "at last on that bright morning."

~Fred Gramann

Kerri-Anne Burger, Heather Félix Dos Reis, Nicole Primmer, and Maija Vance, *sopranos*

Kurt Lueders, *organ*

Lisa Prevett, *flute*

Still, still with Thee, when purple morning breaketh,  
When the bird waketh, and the shadows flee;  
Fairer than morning, lovelier than daylight,  
Dawns the sweet consciousness, I am with Thee.

Alone with Thee, amid the mystic shadows,  
The solemn hush of nature newly born;  
Alone with Thee in breathless adoration,  
In the calm dew and freshness of the morn.

Still, still with Thee! As to each newborn morning  
A fresh and solemn splendor still is giv'n,  
So does this blessed consciousness, awaking,  
Breathe each day nearness unto Thee and heav'n.

So shall it be at last, in that bright morning,  
When the soul waketh and life's shadows flee;  
O in that hour, fairer than daylight dawning,  
Shall rise the glorious thought, I am with Thee.

**O magnum mysterium**

(1951-2) *Quatre motets pour le temps de Noël, FP 152, No. 1*

France: *Responsorial chant from the Matins of Christmas*

**Francis Poulenc**

(1899-1963)

Poulenc composed *O Magnum Mysterium* in 1951-2, basing it upon an ancient Gregorian chant from the Matins of Christmas. He aimed for his sacred compositions to express a simple and austere faith: a faith "*familière*," in his words, and this motet embodies that sentiment. *O Magnum Mysterium* opens in a calm and prayerful way, with mysterious modulations between major and minor chords. Poulenc next introduces a lyrical soprano melody that reflects a serene and confident spirituality. Throughout, the piece expresses a profound and quiet joy at the nativity.

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in præsepio!  
Beata Virgo cujus viscera  
meruerent portare Dominum Christum.

O great mystery,  
and wonderful sacrament,  
that animals should see the new-born Lord,  
lying in a manger!  
Blessed in the Virgin whose womb  
was worthy to bear our Savior, Jesus Christ.

**Kaval sviri**  
**(1979) Folk song**

Bulgaria: *Text from the poem by Tanya Parvanova*

**arr. Petar Liondev**  
**(b. 1936)**

Kaval Sviri, which translates to “As the Flute Plays” is a traditional Bulgarian folk song arranged for women’s chorus by composer Petar Liondev. Bulgarian folk music is known for its asymmetrical rhythms where the meter is split in combinations of short (2 metric units) and long (3 metric units) beats. This meter corresponds to the short and long steps characteristic in Bulgarian folk dance, which often is combined with singing. The brilliant sound of women’s Bulgarian chorus reflects a strong tradition of communal singing while working in the fields and at social gatherings.

Professor Petar Liondev is a celebrated Bulgarian musician who has contributed greatly to the spread and popularization of Bulgarian choral music. He grew up in a family of amateur and professional musicians: his grandmother used to sing local folklore songs, his grandfather was a fan of Bulgarian urban brass music, and his father worked as a music teacher. Some of Liondev’s folklore songs - including “Kaval Sviri” - were included in the *Le Mystère des Voix Bulgares* albums of Swiss producer Marcel Cellier, which won the Grammy Award in 1990.

Кавал свирѝ, мамо,  
горе доле, мамо,  
горе доле, мамо.

Kaval sviri, mamо.  
gore, dole, mamо,  
gore, dole, mamо.

The kaval is playing, mother,  
up, down, mother,  
up, down, mother,

Кавал свирѝ, мамо,  
горе доле, мамо,  
под солено.

Kaval sviri, mamо.  
gore, dole, mamо,  
pod seloto.

The kaval is playing, mother,  
up, down, mother,  
below the village.

Я ще ѝда, мамо  
да го видя, мамо,  
да го чуя.

Ya shte ida mamо,  
da go vida, mamо,  
da go chuya.

I will go, mother,  
to see it, mother,  
to hear it.

Ако ми е напѝнчето  
ще го любя ден до пладне,  
Ако ми е ябанджийче  
ще го любя дор до живот.

Ako mi e nashencheto,  
shte go lyuba den do pladne,  
ako mi e yabandjiiche,  
shte go lyuba dor do jivot.

If it is a lad from our village,  
I will love him from dawn till dusk,  
If he is a stranger,  
I will love him all my life.

**O my love is like a red, red rose**  
**(1977) Traditional**

Scotland: *Text adapted from the poem ‘A Red, Red Rose’ by Robert Burns (1759-1796)*

**arr. Simon Carrington**  
**(b. 1942)**

The Scottish poet Robert Burns devoted the last decade of his life to preserving Scottish culture, and the whimsical lyrics of “O My Love is like a Red, Red Rose” were discovered during a trip he took to the countryside in 1794. Burns was so enchanted when he heard these words first sung by a country girl, that he wrote them down and had them set to a traditional Scottish tune.

In celebration of the 250th anniversary of Robert Burns' birth in 1759, this particular version was arranged for the King's Singers of Kings College, Cambridge by one of the illustrious vocal ensemble’s founding baritones, Simon Carrington.

Hadi Fakhreddine, *baritone*

O my love is like a red, red rose  
that's newly sprung in June!  
O my love is like a melody  
that's sweetly played in tune.

As fair thou art my bonny lass,  
so deep in love am I,  
And I will love thee still my dear,  
'till all the seas gang dry.

'Till all the seas gang dry, my dear  
and the rocks melt with the sun,  
And I will love thee still my dear  
while the sands of life shall run.

But fare thee well my only love,  
O fare thee well awhile,  
And I will come again my love,  
tho' 'twere ten thousand mile.

**Īsta princes, īsts prince, īsta saule  
(2013)**

Latvia: *Text from the poem by Māra Cielēna (b. 1954)*

**Indra Riše  
(b. 1961)**

In *Īsta princese*, contemporary Latvian pianist and composer Indra Riše gives a musical setting to a poem by the renowned Latvian author of children's literature, Māra Cielēna. Her rhythmic patterns and variations, the interweaving of men's and women's voices, highlight both the whimsical and highly serious nature of the situation. True to a child's imaginary world, there is fast and slow, stops and starts, a trotting horse, a vociferous cat and, best of all, a very happy end!

Princese Anna īsta princese bija :  
Vispirms viņa pagalmu izslaucīja.  
Tad paēdināja strīpaino minci –  
Un tikai tad gaidīja atjām savu princi.

Princess Anna was a real princess :  
First, she swept her yard.  
Then she fed a striped cat -  
And then they both waited for their prince.

Princis Dāvis patiešām īsts princis bija :  
Vispirms viņš pagalmu izslaucīja,  
Tad zābakus rūpīgi nospodrinaāja –  
Un tikai tad pie savas princeses jāja

Prince Davis truly was a real prince :  
First he swept the yard.  
Then he thoroughly polished his boots -  
And only then did he go to his princess.

Viņu tikšanās bija ķēnišķi spoža :  
Gan pagalms, gan zābaki spīdēja koši,  
Un saule, kā vienmēr, īsta saule bija –  
Tā visu kārtīgi apzeltīja !

Their meeting was royal brilliance :  
Both the yard and the boots shone brightly,  
And the sun, as always, was the real sun -  
It gilded everything perfectly!

**Good night, dear heart**  
(2016)

**Dan Forrest**  
(b. 1978)

USA: Text by Richard Richardson; the epitaph of the daughter of Mark Twain (1835-1910)

Of this song, Dan Forrest explains that the death of a child in his family in 2008 made him need to “pour out a musical elegy,” something he had never experienced before. His search for lyrics led him to the text on Mark Twain’s daughter’s gravestone. Susy Clemens, Twain’s cherished daughter, was only 24 when she died unexpectedly. Forrest felt a strong personal connection to the text because the Clemens family graves are in Woodlawn Cemetery in Forrest’s hometown of Elmira, New York, where Twain had a summer home. The subdued melody and gentle harmonies of *Good Night, Dear Heart* create a prayerful atmosphere, simultaneously allowing for grief and offering solace. It is also a moving tribute to lives ended too soon, across the ages and throughout the world.

Warm summer sun,  
Shine kindly here,  
Warm southern wind,  
Blow softly here.  
Green sod above,  
Lie light, lie light.  
Good night, dear heart,  
Good night, good night.

**The Deer’s Cry**  
(2007)

**Arvo Pärt**  
(b. 1935)

Estonia: Text written by Saint Patrick in 433 AD, also known as “Lorica” and “The Breastplate of St Patrick”

Arvo Pärt is an Estonian composer of classical and sacred music. Since the late 1970s, Pärt has worked in a minimalist style that employs his self-invented compositional technique, tintinnabuli (“the three notes of a triad are like bells. And that is why I call it tintinnabulation”). His music is in part inspired by Gregorian chant.

Pärt composed *The Deer’s Cry* (or *Lorica*) in 2007 following an Irish commission from the Louth Contemporary Music Society. It was first performed in Drogheda on 13 February 2008.

A Lorica, taking its name from the Latin for a shield or armour, came to be known as a verbal inscription on the shield of a knight, a prayer for recitation before going into battle. Irish legend has it that, knowing of an ambush to kill him and his followers, St. Patrick instructed them to chant the Lorica as he led them through the forest. They were transformed into a deer and twenty fawns and so evaded the ambushers. Thus the Lorica is also known as The Deer’s Cry.

With the piece’s rootedness in A-minor emphasizing the incantatory nature of the prayer, a gently cumulative quality rises to a fairly un-Pärtian descending sequence on ‘*Christ in every eye that sees me, Christ in every ear that hears me*’. It returns to the A-minor base before ending on a very quiet, D-minor chord – which suggests that the prayer continues even after the chant finishes.

Christ with me, Christ before me, Christ behind me,  
Christ in me, Christ beneath me, Christ above me,  
Christ on my right, Christ on my left,  
Christ when I lie down, Christ when I sit down,  
Christ in me, Christ when I arise,  
Christ in the heart of every man who thinks of me,  
Christ in the mouth of every man who speaks of me,  
Christ in every eye that sees me,  
Christ in every ear that hears me,  
Christ with me.



**Only in Sleep**  
**(2010)**

Latvia: *Text from the poem 'Only in Sleep' written by Sara Teasdale (1884-1933)*

**Ēriks Ešenvalds**  
**(b. 1977)**

Ēriks Ešenvalds is a world-renowned Latvian composer whose works range from choral music to electronic music and opera. He studied at the Latvian Baptist Theological Seminary and the Latvian Academy of Music before becoming a member of the State Choir Latvija. Ešenvalds held the post of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, from 2011-13. He has won multiple awards (Latvian Grand Music Award, Year's New-Composer Discovery of the *Philadelphia Inquirer*), and on May 3, 2018 was named an Officer in the Order of the Three Stars (the highest state decoration in Latvia). His compositions appear on recordings from Trinity College Choir, Cambridge on Hyperion, Portland State Chamber Choir on Naxos, and Latvian Radio Choir.

*Only in Sleep* was written in 2010 for the University of Louisville Collegiate Chorale and Cardinal Singers. The song expresses a nostalgic vision of childhood, re-experienced through dreams. Set in simple verse in regular meter, the nostalgic soprano solo is supported by subtle chord voicings in the choir, using changes from humming to open vowels and soft doublings.

Maija Vance, *soprano*

Only in sleep I see their faces,  
Children I played with when I was a child,  
Louise comes back with her brown hair braided,  
Annie with ringlets warm and wild.

Only in sleep Time is forgotten -  
What may have come to them, who can know?  
Yet we played last night as long ago,  
And the doll-house stood at the turn of the stair.

The years had not sharpened their smooth round faces,  
I met their eyes and found them mild -  
Do they, too, dream of me, I wonder,  
And for them am I too a child?

**Hymne à Saint Martin  
(1999)**

Lithuania: *Antiphon of Vespers taken from the letter of Sulpicius Severus to Bassula*

**Vaclovas Augustinas  
(b. 1959)**

Vaclovas Augustinas, a Lithuanian choral conductor, composer, and music pedagogue, graduated twice from the Lithuanian Academy of Music, receiving diplomas in choir conducting and composition. He was also a member of the rock groups Saulės laikrodis and Antis (keyboards, vocal); after the reunion of Antis in 2007, he continues to compose songs and perform with them. Since 1992 he has been chief conductor and artistic director of the Vilnius Municipality Choir Jauna Muzika. He has participated as guest conductor and gives master classes in many countries, including Spain, Sweden, and the Netherlands. He has won a number of prizes and was appointed Head of the Composition Department of the Lithuanian Academy of Music and Theatre in 2014.

One of his most frequently-performed works, *Hymne à Saint Martin* for a cappella double mixed choir, was awarded 3rd prize at the international competition for choral works, Florilège vocal de Tours, France.

O virum ineffabilem  
nec labore victum,  
nec morte timendum,  
qui nec mori timuit  
Nec vivere recusavit.

O man beyond all praise!  
neither conquered by labor,  
nor conquerable by death;  
who neither feared to die,  
nor refused to live.

Oculis et manibus  
in caelum semper intentus,  
invictum ab oratione,  
Spiritus non relaxabat.  
Alleluia!

Ever intent with eyes and hands  
raised to heaven,  
he never relaxed from prayer  
his invincible spirit.  
Alleluia.

Martinus, Abrahae sinu laetus excipitur:  
Martinus, hic pauper et modicus,  
caelum dives ingreditur,  
hymnis caelestibus honoratur.  
Alleluia !

Martin is received with joy in Abraham's bosom:  
Martin here poor and humble,  
enters heaven rich,  
and is honored with celestial hymns.  
Alleluia.

A free-will offering is taken at the exit to help finance this concert.  
Thank you for your generosity.

Une quête est faite à la sortie pour nous aider à financer ce concert.  
Nous vous remercions de votre générosité.

## Gratitude

Ensemble Lumina is indebted to the generosity of **Fred Gramann**, who has welcomed us with open arms as an addition to the Music Ministry at the American Church in Paris. His unwavering support and encouragement has provided us with the most precious gift possible: a sacred, warm ambiance free from our everyday cares where we can make music together. We likewise feel incredibly grateful for the support of **Scott Herr** and the American Church in Paris for allowing our choir the opportunity to make and bring music to the church and Parisian communities.

Finally, Ensemble Lumina would like to thank both baritone **Harald Halvorsen** for his work creating practice tracks for the ensemble and alto **Bess Gonglewski** for her administrative support throughout the season. Both of these contributions involve many tiresome hours behind the scenes but ensure that rehearsals and performances go off without a hitch. Additionally, a number of Ensemble Lumina members have contributed to the program notes, including **Heliabel Bomstein**, **Kerri-Anne Burger**, **Hadi Fakhreddine**, **Heather Félix dos Reis**, **Bess Gonglewski**, **Fred Gramann**, **Chris Lajtha**, **Sarah Laurens**, **Nicole Primmer**, **Thomas Weko**, and **Anna Zweede**.



### Caroline Drury, director

American born soprano and pianist, Caroline Drury, is an astute concert artist and has made a number of appearances in Europe, Lebanon, and the US. Operatic roles include Susanna, Zerlina, Papagena, Nora (*Riders to the Sea*), among others and concert solo highlights include major works by Brahms, Mäntyjärvi, Boccherini, Mozart, Händel, Haydn, Bach, Rossini, Fauré, Mendelssohn, and others. She has performed as a professional chorister most notably with Leipzig's Rundfunkchor MDR, Kölner Kantorei, and Europäischer Kammerchor. Caroline has served in Germany and the US as a collaborative pianist and coach with various churches, in seminars, and in academia. She holds a Master in Music from the Manhattan School of Music, a Bachelor in Music from the University of Louisville, and a Master in Human Rights and Humanitarian Action from Sciences Po Paris.

Caroline is based in Paris and serves as the soprano soloist for the American Church in Paris adult choir and as a research officer and executive assistant to the Ambassador of UNESCO at the Australian Embassy in Paris. She would like to extend a heartfelt thanks to her partner, baritone Hadi Fakhreddine, who has been a fundamental support and inspiration for Ensemble Lumina.



## Ensemble Lumina

Ensemble Lumina is the chamber choir of the American Church in Paris and was formed in the fall of 2014. An integral part of the American Church music program, the auditioned volunteer ensemble sings for concerts and occasional worship services.

With members having several different nationalities, the group ambiance lends itself well to an international blend of repertoire, including compositions in English, German, French, Finnish, Russian, Bulgarian, Gaelic, and other languages, written by composers from around the world and across all eras. Ensemble Lumina welcomes members both within and outside of the church community. For an audition, please contact Caroline Drury by email at [lumina@acparis.org](mailto:lumina@acparis.org).

 [www.facebook.com/ensemblelumina](http://www.facebook.com/ensemblelumina)

### Soprano

Heliabel Bomstein  
 Kerri-Anne Burger  
 Johanna Herrmann  
 Sarah Laurens *f*  
 Janina Pescinski *f*  
 Maija Vance

### Alto

Heather Félix Dos Reis  
 Bess Gonglewski  
 Mariamne Everett  
 Nicole Primmer *f*  
 Anna Zweede *f*

### Tenor

Franck Chastrusse *f*  
 Edwin Galan *f*  
 Daniel Trujillo  
 Thomas Weko

### Bass

Hadi Fakhreddine *f*  
 Fred Gramann *f*  
 Harald Halvorsen *f*  
 Christopher Lajtha  
 Jim Lockwood-Stewart  
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