

# A Celebration of Peace Through Music



Bernstein: Chichester Psalms • Brahms: Symphony No. 1  
Copland • Verdi • Gorecki

Kraków Philharmonic Choir • Choral Arts Society of Washington  
Orchestra of St. Luke's • Sir Gilbert Levine, conductor



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# A CELEBRATION OF PEACE THROUGH MUSIC

Copland: Fanfare for the Common Man  
Verdi: Messa Da Requiem – Sanctus  
Bogurodzica – Ancient Polish Marian Hymn  
Górecki: Totus Tuus  
Bernstein: Chichester Psalms

Brahms: Symphony No. 1

Program total time: 80:40

Recorded live in performance



Kraków Philharmonic Choir • Choral Arts Society of Washington  
ORCHESTRA OF ST. LUKE'S • SIR GILBERT LEVINE, CONDUCTOR

# A CELEBRATION OF PEACE THROUGH MUSIC

1. Aaron Copland: Fanfare for the  
Common Man (3:10)

2. Giuseppe Verdi: Messa Da  
Requiem – Sanctus (2:59)

3. Bogurodzica – Ancient Polish  
Marian Hymn (2:54)

4. Henryk Górecki: Totus Tuus,  
Op. 60 (8:48)

Leonard Bernstein: Chichester  
Psalms (17:48) \*\*

5. I. Maestoso ma energico;  
Allegro molto (3:21)

6. II. Andante con moto, ma  
tranquillo; Allegro feroce  
(5:42) \*

7. III. Prelude; Sostenuto molto –  
Peacefully flowing (8:45)

Johannes Brahms: Symphony No. 1,  
Opus 68 (45:01)

8. I. Un poco maestoso (13:05)

9. II. Andante sostenuto (9:10)

10. III. Un poco Allegretto e  
grazioso (5:12)

11. IV. Adagio; Piu andante;  
Allegro non troppo, ma con  
brio (17:34)

Kraków Philharmonic choir Choral  
Arts Society of Washington  
ORCHESTRA OF ST. LUKE'S  
SIR GILBERT LEVINE, CONDUCTOR

Theodore Nisbett, boy solo \*  
Erika Rissi, soprano; Nicole  
Piccolomini, alto;  
Michael Boyce, tenor; Nemeh  
Azzan, bass \*\*

Program total time: 80:40

Delos Productions, Inc. – a long-standing champion of great music's therapeutic and healing powers – is delighted to release this remarkable celebration of peace through music.

Distinguished conductor Sir Gilbert Levine's career is exceptional for his many concerts with major orchestras that have been widely broadcast on PBS and world-wide. The program offered here is also scheduled for a three-year run of PBS broadcasts in its video format, and availability for broadcast to more than 57 countries via the European Broadcast Union. In the lineage of such great conductors as Bruno Walter and Leonard Bernstein, a central focus of Maestro Levine's work has been on spiritually uplifting music-making, celebrating universal human themes and values.

The music presented here — in order to preserve the excitement and atmosphere of the actual event — was recorded live in concert, with no "retakes" or audio edits. These performances celebrate the canonization of two recent Popes: John XXIII and John Paul II. "60 Minutes" labeled Sir Gilbert Levine "The Pope's Maestro" for his 17-year collaboration with the "Polish Pope," creating and conducting

a series of similar events at the Vatican and around the world. The reigning Pope Francis, who has quickly captured the entire world's attention, is also honored through the music-making on this disc.

The following notes and commentary have been distilled from Sir Gilbert Levine's written notes and remarks to his audiences during concerts.

**Aaron Copland** composed his **Fanfare for the Common Man** in 1942, when the world was embroiled in the second world war. That struggle was experienced personally by both Saints John XXIII and John Paul II, and it did much to forge their commitment to work tirelessly for peace. Here, however, the work's performance is dedicated to Pope Francis, whose every priestly gesture since he was elected to the Throne of St. Peter in 2013 has been to serve "the least of these." Copland's quintessentially American work has opened many important musical occasions since it was penned more than 60 years ago. I had the great pleasure of conducting it for Pope John Paul II at World Youth Day in Denver in 1993. John Paul, like Pope Francis, was no common man, but he served 'everyman' with every breath God gave him.

Next you will hear an excerpt: the ebullient, eight-part “**Sanctus**” movement for double choir – from one of my all-time favorite pieces to conduct, **Giuseppe Verdi’s Messa da Requiem**, perhaps the most famous musical composition in the Italian liturgical canon. Verdi wrote it in commemoration of the death of Alessandro Manzoni, the father of the “Risorgimento,” Italy’s great 19<sup>th</sup>-century movement toward reunification.

But we are achieving unification of another kind through this piece, because it sets the ordinary from the Latin mass text, “Sanctus, Sanctus, Sanctus” – which comes from the Hebrew as “Kadosh, Kadosh, Kadosh,” a text found in the Book of Isaiah. An Old Testament text thus makes its way into the New Testament mass, reflecting the Jewish origins of Christianity, and thus illustrating the bond that unites both faiths.

The open-hearted Pope John XXIII, who worked tirelessly for brotherly love among adherents of all the Abrahamic faiths, would undoubtedly have found this music wonderful, and so it is in his memory and honor that it is heard here. John Paul II also would have found it a terrific means of reconciling the two religions, truly epitomizing as it does precisely what we are celebrating here: peace through music – as

well as the “Nostra Aetate” (In Our Age), the landmark 1965 Vatican document of religious tolerance and mutual respect, originated by Pope John XXIII.

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis..

Holy, Holy, Holy,  
Lord God of Hosts,  
Heaven and earth are full of your glory.  
Blessed is he who cometh in the name of  
the Lord.  
Hosanna in the highest.

“**Bogurodzica**” – for a cappella choir – is one of the oldest Marian hymns in the Polish canon. It is said to be as old as the Polish nation itself: a hymn that was sung by Polish knights before they went into battle, but it is also a deeply reverential. When I conducted it for the 1,000th Anniversary of the Diocese of Kraków in the Basilica of Saint Mary during in the Jubilee Year 2000, I thought I would be leading only the wonderful London Philharmonic Choir that had been specially flown to Poland for that concert. But, when the choir began the

hymn, I started to hear that they were not singing alone. After a few bars, every one in the Basilica had risen to their feet as one, chanting along with us. That ancient church seemed to float on the Polish spirit let loose by this beloved cultural artifact that they all knew by heart. That primordial tune and the candles that illuminated that magnificent sanctuary seemed to make those stone walls soar, as if by some mystical command. It was an experience that few who were there will ever forget. With the Krakow Philharmonic choir, from the royal capital of Poland, participating in its performance here, may it affect you in similar fashion.

Bogurodzica dziewica,  
Bogiem sławiena Maryja,  
U twego syna Gospodzina Matko zwolena,  
Maryja! Zyszczy nam, spusci nam. Kyrie  
elison!  
Twego dzieła Krzciciela, bozycze,  
Usłysz głosy, napełn mysli człowiecze.  
Słysz modlitwe, jaz nosimy,  
A dac raczy, jegoz prosimy:  
A na swiecie zbozny pobyt,  
Po zywocie rajski przebyt.  
Kyrie elison!

Virgin, Mother of God,  
God-famed Mary!  
Ask Thy Son, our Lord, God-named Mary,

To have mercy upon us and hand it over to us!

Kyrie eleison!

Son of God, for Thy Baptist's sake,

Hear the voices, fulfill the pleas we make!

Listen to the prayer we say,

For what we ask, give us today:

Life on earth free of vice;

After life: paradise!

Kyrie eleison!

**Henryk Górecki** was one of the great Polish composers. I came to know him in Poland during my years as Music Director of the Krakow Philharmonic. I had the incredible honor of performing his **Totus Tuus** in the composer's presence. Gorecki's face lit up as he heard and felt the spirit of his creation. That concert commemorated the first anniversary of 9/11. And this was the Polish work chosen for that solemn occasion in tribute to the victims of those horrific terror attacks. That 2002 concert in the Church of Saints Peter and Paul in Krakow, which His Holiness helped to plan, was broadcast throughout the world.

Totus Tuus is a setting for a capella chorus of the prayer that was Pope John Paul II's Marian motto: "All for You, Mother of God." Górecki was one of John Paul's

favorite Polish composers. This work is dedicated to His Holiness, and was written for performance on the occasion of the Pontiff's third pilgrimage to his native land in June of 1987.

Though it springs from the very heart of Catholicism, yet it reaches out with a universality that is remarkable. Everyone who has heard this piece feels its peace, its incredible sense of fulfillment, and the sense of unity that is built into the very fabric of the music. That Kraków performance, with Maestro Górecki in the audience, ended in reverential silence, as John Paul knew it would, so attuned was he to the power of music to capture the spiritual essence of truly important commemorative occasions. Again, the Kraków Philharmonic choir performs this music together with Washington Choral Arts Society, bringing together musicians of both nations to bring alive the spirit of both Górecki and John Paul II.

Totus tuus ego sum,  
et omnia mea tua sunt.  
Accipio te in mea omnia  
Praebe mihi cor tuum, Maria  
(reprise)

I belong entirely to you,  
and all that I have is yours.

I take you for my all.  
O Mary, give me your heart.

**Leonard Bernstein** is the reason I became a conductor. I watched him on television, I observed his infectious enthusiasm for music; and, from his example, dared to think that even I, as an American, could become a conductor, in an era when that was truly rare. And it was Maestro Bernstein who taught me the wonders of television, with its ability to reach millions all over the globe with the joy of music.

On April 7, 1994, I had the deep and humbling honor to create and conduct for John Paul II the Papal Concert to Commemorate the Shoah (Holocaust). What music could possibly encompass the depths of suffering of the Holocaust? In **Chichester Psalms** (1965), Bernstein – a deeply committed, yet ecumenically-minded American Jew – set Psalm Texts, in Hebrew, for performance at the Three Choirs Festival, which takes place in cathedrals at the very heart of the Church of England. And it was to Bernstein's creative soul that I entrusted the expression of the inexpressible on that historic night in the Sala Nervi at the Vatican: a concert that was hallowed by the attendance of Holocaust survivors and their progeny from around the world.

The Chichester Psalms are by turns ebullient, plaintive, and heart-wrenching. But they end in the softest, most uplifting prayer: "Behold how good and how pleasant it is when brothers come together as one." This is the very essence of "Nostra Aetate"—the essential search for Peace among all God's children: a quest at the heart of the Pontificates of both Saints John XXIII and John Paul II.

Introduction: Psalm 108, verse 2

Urah, hanevel, v'chinor!  
A-irah shahar!

Movement I: Psalm 100

Hari'u l'Adonai kol ha'arets.  
Iv'du et Adonai b'simcha  
Bo'u l'fanav bir'nanah.  
D'u ki Adonai Hu Elohim.  
Hu asanu v'lo anahnu.  
Amo v'tson mar'ito.  
Bo'u sh'arav b'todah,  
Hatseirotav bit'hilah,  
Hodu lo, bar'chu sh'mo.  
Ki tov Adonai, l'olam chas'do,  
V'ad dor vador emunato.  
Awake, psaltery and harp: I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.

Serve the Lord with gladness.

Come before His presence with singing.

Know that the Lord, He is God.

It is He that has made us, and not we ourselves.

We are His people and the sheep of His pasture.

Come unto His gates with thanksgiving,

And into His courts with praise.

Be thankful unto Him and bless His name.

The Lord is good,

His mercy everlasting

And His truth endureth to all generations.

Movement II: Psalm 23, verses 1-4

Adonai ro-i, lo echsar.

Bin'ot deshe yarbitseini,

Al mei m'nuhot y'nahaleini,

Naf'shi y'shovev,

Yan'heini b'ma'aglei tsedek,

L'ma'an sh'mo.

Gam ki eilech B'gei tsalmavet,

Lo ira ra,

Ki Atah imadi.

Shiv't'cha umishan'techa

Hemah y'nachamuni.

Psalm 2, verses 1-4

Lamah rag'shu goyim  
Ul'umim yeh'gu rik?  
Yit'yats'vu malchei erets,  
V'roznim nos'du yahad  
Al Adonai v'al m'shicho.

N'natkah et mos'roteimo,  
V'nashlichah mimenu avoteimo.  
Yoshev bashamayim  
Yis'chak, Adonai  
Yil'ag lamo!

Psalm 23: (continued), verses 5-6

Ta'aroch l'fanai shulchan  
Neged tsor'rai  
Dishanta vashemen roshi  
Cosi r'vayah.  
Ach tov vachesed  
Yird'funi kol y'mei chayai  
V'shav'ti b'veit Adonai  
Lorech yamim.

The Lord is my shepherd, I shall not want.  
He maketh me to lie down in green pastures,  
He leadeth me beside the still waters,  
He restoreth my soul,  
He leadeth me in the paths of righteousness,  
For His name's sake.  
Yea, though I walk

Through the valley of the shadow of death,  
I will fear no evil,  
For Thou art with me.  
Thy rod and thy staff they comfort me.

Why do the nations rage,  
And the people imagine a vain thing?  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His anointed.  
Saying, let us break their bands asunder,  
And cast away their cords from us.  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

Thou preparest a table before me  
In the presence of my enemies,  
Thou anointest my head with oil,  
My cup runneth over.  
Surely goodness and mercy  
Shall follow me all the days of my life,  
And I will dwell in the house of the Lord  
Forever

Movement III: Psalm 131

Adonai, Adonai,  
Lo gavah libi,  
V'lo ramu einai,  
V'lo chilacti  
Big'dolot uv'niflaot Mimeni.

Im lo shiviti  
V'domam'ti,  
Naf'shi k'gamul alei imo,  
Kagamul alai naf'shi.  
Yahel Yis'rael el Adonai  
Me'atah v'ad olam

Finale: Psalm 133, verse 1

Hineh mah tov,  
Umah na'im,  
Shevet achim  
Gam yahad

Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me to understand.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

Behold how good  
And how pleasant it is,  
For brethren to dwell  
together in unity.

Soon after his first months of residency there in 1862, **Johannes Brahms** made his home in Vienna — the world's most important musical city – where composers like Haydn, Mozart, Beethoven, Schubert – and later Mahler, and Bruckner – practiced their wondrous crafts. While he had begun to sketch out parts of what was to become his **Symphony No. 1** as early as 1854, he – especially after settling in Beethoven's old stomping grounds – was increasingly haunted by that immortal master's shadow, once exclaiming “I will never write a symphony – you have no idea what it feels like for someone like me to constantly hear a giant like that marching along behind me.” But after completing successful works like his two serenades, the German Requiem and the Haydn Variations, he finally gained the confidence he needed to complete his first symphony – the first Vienna performance of which he himself conducted not long after its 1876 premiere in Karlsruhe.

Like Brahms – who favored “absolute” symphonic writing without texts – John Paul II strongly believed that music could express what words can sometimes fail to do. He believed that we could all find our common humanity in the uplifting majesty of music's art. Given such an attitude, I was the most privileged of

artists, blessed with the greatest of patrons. His Holiness would have been keen to follow the musical argument of Brahms' first symphony, with which we close this program. For it mirrors in sound the struggles of all mankind and our yearning to be at one with God – from the powerful soaring line of the opening of the first movement to the majesty of the symphony's closing orchestral hymn, with every mortal trial, human joy and earthly pain in between. It is pure music. Here we need no words to understand its "meaning" completely.

I remember vividly how John Paul would follow just such musical journeys over my 17 years of conducting for him. He would listen with an intensity I had never observed before – as if he could see into the very heart of the music, and experience it deeply, as in the most profound and reverent of prayers.

Brahms was indeed awe-stricken at the power of Beethoven's Ninth. But where Beethoven needed the words of Schiller's "Ode to Joy" to bring his symphonic oeuvre to a close, Brahms finally found his own powerful musical voice to be one which needed no words at all. His First Symphony is pure and direct, and touches each of us, without any language, save the musical

language of the soul: a language open and holy to adherents of all faiths, and in all "ways" to God, as Nostra Aetate so simply and eloquently states.

– Sir Gilbert Levine, with contributions by  
Lindsay Koob

### **Sir Gilbert Levine**

American conductor Sir Gilbert Levine has led a distinguished international career, conducting great orchestras worldwide, and making history along the way.

In North America he has conducted the Philadelphia Orchestra, New York Philharmonic, Pittsburgh Symphony, San Francisco Symphony, Minnesota Orchestra, Orchestra of St. Luke's, Montreal Symphony and Toronto Symphony, among others. While in Europe, he has led the Staatskapelle Dresden, London Philharmonic, Royal Philharmonic, Philharmonia Orchestra, WDR Symphony (Cologne), L'Orchestre de la Bastille (Paris), Bayerische Staatsorchester (Munich) and the RSO Berlin, among other ensembles.

Maestro Levine has been hailed by 3SAT, (German-Austrian-Swiss Television) as

“an outstanding figure in the world of international music television,” and has conducted the PBS debuts of a number of Europe’s great orchestras, including the Staatskapelle Dresden, Philharmonia, Royal Philharmonic, and the London Philharmonic Orchestra. He also led the Pittsburgh Symphony back to Public Television after an absence of more than 25 years.

Sir Gilbert has been profiled on “60 Minutes,” CBS “Sunday Morning,” and “Nightline,” as well as in the New York Times, the Wall Street Journal, Newsweek, London’s Muso Magazine (in their “Living Legends” series), and Germany’s leading classical music publication, Das Orchester – among many other national and international publications.

Educated at Juilliard, Princeton (A.B.) and Yale (M.A.) – and subsequently serving as assistant to both Sir Georg Solti and Klaus Tennstedt – Maestro Levine first made international headlines when he was named Artistic Director and Principal Conductor of the Kraków Philharmonic in 1987, becoming the first American to head a major orchestra behind the Iron Curtain. He conducted that orchestra on international tours to Europe, the Far



East and the major concert halls of North America, including Chicago's Orchestra Hall, the Kennedy Center, Lincoln Center, Severance Hall, and Boston's Symphony Hall in 1993.

From 1988-2005, Maestro Levine created and conducted concerts for His Holiness Pope John Paul II, at the Vatican and around the world, including the historic Papal Concert to Commemorate the Holocaust (1994), and the Papal Concert of Reconciliation (2004). In the year 2000, Sir Gilbert was appointed Artistic Director and Conductor of the Philharmonia Orchestra's "Millenium Creation Series," touring to the US, UK and continental Europe. And, from 2004-2006, he created and conducted the Pittsburgh Symphony Orchestra's "Concerts of Music for the Spirit," including performances of the second and third Mahler Symphonies, the Verdi Requiem in Heinz Hall and Haydn's Creation in Saint Paul Cathedral.

For his artistic contributions to better understanding among people of all faiths, Sir Gilbert Levine was invested by Pope John Paul II as a Knight-Commander of the Equestrian Order of Saint Gregory the Great, the highest Papal Knighthood accorded a non-ecclesiastical musician

since Mozart. Pope Benedict XVI further recognized Sir Gilbert's work when he bestowed upon him the Silver Star of Saint Gregory, the highest Pontifical honor accorded a Jew in Vatican history.

Sir Gilbert's memoir, "The Pope's Maestro," was published by Wiley in the U.S. and the U.K. in 2010, and was published in Poland in 2012.

### **Theodore Nisbett** (boy solo)

Theodore Nisbett was born in 2000 and – at the age of seven – he joined St Paul's Cathedral, where he rose to Head Chorister. As a chorister he sings seven services a week during term together with special services and concerts, most recently performing at HM The Queen's Diamond Jubilee and the funeral of Baroness Thatcher, as well as recording for Hyperion. He has undertaken many solos, including arias from Bach's St John Passion, Handel's Messiah and Tippett's St. John Service (broadcast live on BBC Radio 3). In 2013, he sang excerpts from the Ceremony of Carols in "Nocturne," a documentary about the life and music of Benjamin Britten, and he recently performed in Mahler's Third Symphony at the Royal Festival Hall.

## Orchestra of St. Luke's

The Orchestra of St. Luke's (OSL) is one of America's foremost and most versatile orchestras, regularly collaborating with the world's greatest artists and performing approximately 70 concerts each year – including its Carnegie Hall Orchestra Series, Chamber Music Series at The Morgan Library & Museum and Brooklyn Museum, and a summer residency at Caramoor Music Festival. OSL has commissioned more than 50 new works; given more than 150 world, US, and New York City premieres; and appears on more than 90 recordings, including four Grammy Award-winning albums and seven releases on its own label, St. Luke's Collection. Pablo Heras-Casado is OSL's principal conductor. OSL grew out of a chamber ensemble that began giving concerts at the Church of St. Luke in the Fields in Greenwich Village in 1974. Today, St. Luke's Chamber Ensemble consists of 21 virtuoso artists who make up OSL's artistic core and are dedicated to a diverse repertoire spanning Baroque to contemporary. OSL first performed under Sir Gilbert Levine in 2005 in Washington, D.C., performing Beethoven's Symphony No. 9 and the world premiere of Richard Danielpour's "Washington Speaks".

Orchestra of St. Luke's: Katy Clark, President & Executive Director; Charles Hamlen, Vice President for Artists & Programs; Valerie Broderick, Vice President & General Manager

Violin: Krista Bennion Feeney (Concertmaster), Mayuki Fukuhara, Robin Bushman, Conrad Harris, Karl Kawahara, Anca Nicolau, Ellen Payne, Robert Shaw, Mineko Yajima, Sophie Arbuckle, Karen Dekker, Keats Dieffenbach, Pala Garcia, Rachel Golub, Gregor Kitzis, Fritz Krakowski, Elizabeth Lim-Dutton, Elizabeth Miller, Andrea Schultz, Brendan Speltz, Chala Yancy, Robin Zeh

Viola: Louise Schulman, David Cerutti, Meena Bhasin, Ronald Lawrence, Daniel Panner, Ann Roggen, Liuh-Wen Ting, Jessica Troy

Cello: Myron Lutzke, Daire FitzGerald, Rosalyn Clarke, Eliot Bailen, Jane Cords-O'Hara, Mairi Dorman-Phaneuf, Arthur Fiacco, Maxine Neuman

Double Bass: John Feeney, Anthony Falanga, Lewis Paer, Melanie Punter, Gregg August, Brian Cassier, Pawel Knapik

Flute: Elizabeth Mann, Sheryl Henze, Susan Rotholz

Oboe: Stephen Taylor, Melanie Feld

Clarinet: Jon Manasse, Meryl Abt

Bassoon: Cynde Iverson, Gil Dejean,

William Hestand, Rose Vrbsky  
Horn: Stewart Rose, Kyle Hoyt, Patrick Pridemore, Eric Reed, Alana Vegter  
Trumpet: Kevin Cobb, Jason Covey, John Dent, Paul Murphy  
Trombone: Michael Powell, Kenneth Finn, John Rojak  
Tuba: Kyle Turner  
Timpani: Maya Gunji  
Percussion: Barry Centanni, Javier Diaz, Daniel Haskins, Jeffrey Irving, David Mancuso, David Nyberg, John Ostrowski  
Harp: Victoria Drake, Megan Levin

### **Kraków Philharmonic Choir**

The Kraków Philharmonic Choir is an integral ensemble of the Kraków Philharmonic; it was established in Poland immediately following World War II. Distinguished Artistic Directors in the Philharmonic's 70-year history have included Stanisław Skrowaczewski, Krzysztof Penderecki and Sir Gilbert Levine. In addition to its concerts accompanying the Kraków Philharmonic Orchestra, the Kraków Philharmonic Choir, a fully professional vocal ensemble, has performed with such leading European orchestras as the Wiener Symphoniker, Orchestra dell' Accademia Nazionale di Santa Cecilia and the Staatskapelle Dresden

and has participated in many prestigious international festivals including Maggio Musicale Fiorentino, Edinburgh Festival, and Festival d'Art Sacré de Paris. It was also the first Polish ensemble to perform in the Teatro alla Scala in Milan. The Kraków Philharmonic Choir has performed under Sir Gilbert Levine twice before Pope John Paul II at the Vatican: in the concert to celebrate the 10th anniversary of John Paul II's pontificate in 1988, and in the Papal Concert of Reconciliation, with the Ankara State Polyphonic Choir, London Philharmonic Choir and Mendelssohn Choir of Pittsburgh, joining the Pittsburgh Symphony Orchestra in celebration of the 25th Anniversary of Saint John Paul's pontificate in 2004.

### **The Choral Arts Society of Washington**

The Choral Arts Society of Washington (Choral Arts) is a prestigious organization with a rich history of performing locally, nationally and internationally. Comprised of over 170 singers, the Choral Arts Chorus has performed with the National Symphony Orchestra, other world-class orchestras, conductors, solo artists and ensembles. In its 49th year, this all-volunteer chorus is an integral part of musical life in Washington, D.C. Under the direction of

Artistic Director Scott Tucker, the Society produces an annual subscription concert season at the John F. Kennedy Center for the Performing Arts and other prominent D.C.-area venues.

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