

PRAYERS AND REMEMBRANCES

OCTOBER 29 AT 7:30PM

FIRST CONGREGATIONAL UNITED CHURCH OF CHRIST, ASHEVILLE

OCTOBER 30 AT 3PM

GRACE LUTHERAN CHURCH, HENDERSONVILLE



Commemorating the lives lost for the 20th anniversary of 9/11 as well as those who have lost their lives to COVID-19

Featuring compositions written by René Clausen and Stephen Paulus performed by the Carolina Concert Choir and the Asheville Symphony Chorus

PRAYERS AND REMEMBRANCES

This “Prayers and Remembrances” Concert commemorates both the 20th anniversary losses of the 9/11 tragedy and over 700,000 losses due to this pandemic.

Though our students did not live through the events of 9/11, we recognize that the overwhelming losses of this pandemic equates to our youth’s 9/11.

We are grateful to the gifted community members, adults and students, who have composed their thoughts in poetic form and art, to express their reflections on these times.

This concert is to recognize and lift this confluence of grief. The beauty of this music, compositions written for the anniversary of 9/11, with lyrics significant for both, is our prayer for hope and grace in this sadness.

We dedicate this concert to their memories, the lives lost too soon.



PROGRAM NOTES

The two choral/orchestral works we are performing were both commissioned and composed for the commemoration of the tragedy of 9/11. The world premiere of *Prayers & Remembrances* by Stephen Paulus took place on September 11, 2011 in Tuscon, AZ. The highly-regarded composer of many choral, orchestral and operatic compositions introduced his new work to the audience with these words:

Prayers and Remembrances was commissioned for the tenth anniversary of the 9/11 tragedy by True Concord Voices & Orchestra, Eric Holtan, Music Director, and Mrs. Dorothy Vanek, in loving memory of her husband, Robert Vanek, and in memory of friends of the Vaneks from United and American Airlines who were lost on September 11, 2001. [Mr. Vanek was a retired airline pilot and Mrs. Vanek a retired airline stewardess.]

My concern was to write a work that would not only honor the 9/11 tragedy and all those who perished, but also one that would address the memories, the grieving and the recovery for anyone dealing with a circumstance in which loved ones had perished. Early on, Eric and I decided we wanted to create a work that would be spiritual but not necessarily religious. The goal was to find a combination of poems that were both secular and sacred – from poets who addressed grief, recovery, and a spiritual focus in life – that would highlight common beliefs across distinct religious traditions. I ended up with a healthy mix of poets from different cultures, centuries and faiths.

Throughout the work I have been conscious of trying to bring melodic and harmonic ideas to the fore that would suggest hope, light and a future. To me, this seems to be the hardest thing to accept in any tragedy, whether it involves one person or thousands. So there are sometimes bright, colorful harmonies or melodies in both the orchestra and the chorus: this is not a work meant to wallow in self-pity or dwell in tragedy. I am hopeful that the sounds and words meld, going at least some distance towards repair and healing. (From the information booklet in the CD recording *Far in the Heavens – Choral Music of Stephen Paulus*)

The recording *Far in the Heavens – Choral Music of Stephen Paulus* was made in May 2013. It was awarded a GRAMMY Award in 2015. Six weeks after the recording sessions Mr. Paulus suffered a major stroke from which he never recovered. He passed away in Oct. 2014 after being in a coma for more than year.

Early in 2002 René Clausen, renowned composer and conductor of the Concordia Choir at Concordia College in Moorhead, MN, received an invitation to compose the Raymond Brock Memorial Commission from the American Choral Directors Association (ACDA). It was to be premiered at the ACDA National Convention in March 2003, which was to be held in New York City. Due to the circumstances, Dr. Clausen was asked to compose a work which “might in some way be based on the events of [9/11] and indeed honor the victims of those tragedies.” (From Clausen’s remarks in the choral/piano score) The result was *Memorial*, a composition for baritone solo, chorus and orchestra.

It is in one large movement, but is divided into four sections: September Morning, The Attack, Prayers and Petitions. As we who were adults at the time can remember, it was indeed a beautiful day. The orchestra and chorus paint an appropriate musical picture with soaring and sonorous melodies and harmonies. This first section ends with a lovely D major chord. In a sudden moment of apprehension and premonition, however, the timpani, cellos and bass play a sustained G#, the furthest key possible from D major beginning on the 4th measure of the chord. This leads to louder and louder frenetic activity in the orchestra followed by huge thunderclaps by the timpani – the airliners have hit the towers. The chorus joins in with cries of “Adonai (“Lord” in Hebrew)” and “O God, why hast thou forsaken me?!?” These are surely the outbursts of those caught in the towers.

The remaining sections are much quieter. In section 3, Prayers, the chorus sings in a murmuring fashion phrases based on Buddhist Meta Chant: “May I be peaceful. May you be peaceful. May they be peaceful. May we live with ease of heart. May we live in joy.” Over this the baritone soloist sings a prayer written by Dr. Roy Hammerling, Concordia College Religion Department Professor. This heartfelt prayer asks for mercy and comfort, including this poignant line: “We pray for our enemies, all those who hate us; we condemn them to your mercy, O God.”

The concluding section, Petitions, contains moving passages of the following text from Psalm 80 in Hebrew, Arabic, Latin and English: “O God, shine your light on us, and we shall be saved.” The work concludes with a soaring setting of “Kyrie eleison” – “Lord, have mercy on us.”

We sincerely hope that these beautiful and powerful musical works will provide comfort to you as we all ponder those lost in 9/11 and the pandemic as well. Both events were/are unexpected, cost many lives and have changed us all forever. May hearing this music be a source of healing for us, or at least begin and contribute to the process of healing.

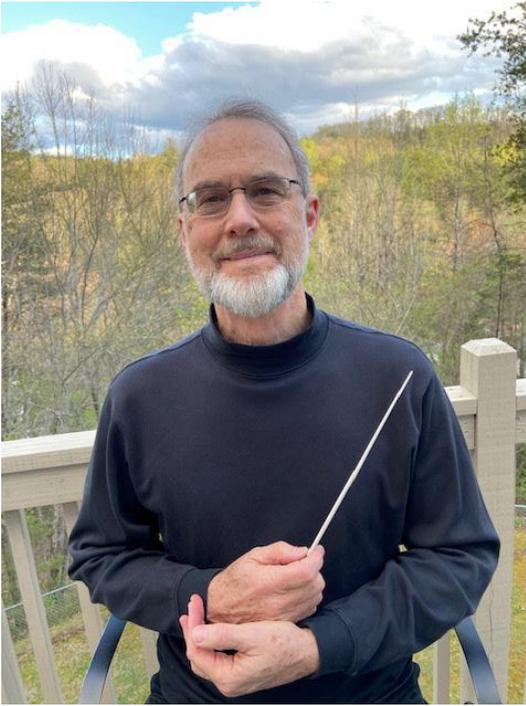
Michael Lancaster

Music Director
Asheville Symphony Chorus

Artistic Director and Conductor
Carolina Concert Choir

ABOUT THE ARTISTIC DIRECTOR AND CONDUCTOR

Michael Lancaster



Michael Lancaster has been Artistic Director and Conductor of the Carolina Concert Choir (CCC) since the fall of 2018. The CCC is an auditioned adult mixed choral ensemble based in Hendersonville, NC that presents performances in a variety of musical styles, from the great choral/orchestral works of the master composers of Western art music to medleys from Broadway musicals.

He was selected to be Music Director of the Asheville Symphony Chorus (ASC) in the fall of 2012. In this capacity he prepares the ASC for performances with the Asheville Symphony Orchestra as well as independent concerts. In the fall of 2016 he founded the Asheville Symphony Chamber Chorus, a 21-voice advanced choral ensemble from the ranks of the Asheville Symphony Chorus that presents its own independent concerts. He is also Director of Worship and Music at the First

Presbyterian Church of Highlands, NC, where he conducts the Chancel Choir and the Sacred Sounds Bell Choir. In addition, Lancaster has 27 years experience as Director of Choral Activities at universities in Missouri, Kentucky and North Carolina.

In the summers of 1980 and 1981 Lancaster studied conducting at the Oregon Bach Festival under the internationally renowned conductor and Bach scholar Helmuth Rilling. Since then, he has sung in the professional Festival Chorus of the Oregon Bach Festival many times, singing incidental solos on a few occasions.

In the summer of 1988 he was selected from applicants across the country as one of sixty singers to sing under the direction of the late Robert Shaw in Souillac, France in the “Robert Shaw Festival Singers.” He was asked to return in 1989, 1990, 1992 and 1996 as well. He also participated as a member of the paid professional core in the “Robert Shaw Choral Workshop” in November 1990, which culminated in a performance of *Ein Deutsches Requiem* by Brahms conducted by Mr. Shaw in Carnegie Hall with the Orchestra of St. Luke’s and soloists Sylvia McNair and Samuel Ramey. He was invited to participate in the same capacity in the “Robert Shaw Choral Workshop” and the “Carnegie Hall Choral Workshop” many times in subsequent years.

Lancaster has participated as a chorister on several recordings, including the Grammy Award-winning recording of Credo by Krzysztof Penderecki with the Oregon Bach Festival Orchestra and Chorus conducted by Helmuth Rilling; *Amazing Grace* and Brahms: *Liebeslieder Waltzes* with the Robert Shaw Festival Singers conducted by Robert Shaw; and Britten: *War Requiem* with the Atlanta Symphony Orchestra and Chorus conducted by Robert Shaw.

As a professional soloist or chorister, Lancaster has sung with many organizations, including the Carmel (CA) Bach Festival, the Oregon Bach Festival, the San Luis Obispo (CA) Mozart Festival, the Santa Fe Desert Chorale, the Los Angeles Master Chorale (under the direction of Roger Wagner), the Hollywood Bowl Festival Chorus (under the direction of Christopher Hogwood), the Los Angeles Chamber Orchestra (under the direction of Gerard Schwartz), the William Hall Chorale, the Long Beach Bach Festival (under the direction of Sir David Willcocks) and the Disneyland Dickens Carolers.

He holds the BME from Chapman College (Orange, CA), the MM from California State University Fullerton and the DMA from the University of Southern California. His wife, Dr. Linda Lancaster, is a free-lance flutist who is a member of the Brevard Philharmonic Orchestra. They have two children, Kevin and Katherine.



MEET THE ACCOMPANISTS

Richard Riccardi



Richard Riccardi, has accompanied Joel Grey, Tom Jones, Martha Raye, Mel Torme, Diahann Carroll, Robert Goulet, Wesla Whitfield, Seiji Ozawa, Pinchas Zuckerman, Clark Terry, and John Dalley of the Guarneri Quartet. He has performed with the San Francisco Symphony, The S.F. Ballet, The S.F. Opera, the California Symphony, and others. He was the associate musical director for the 3rd National Broadway Tour of “Annie”. He is also a frequent pianist for the video games, movies and other media productions produced at Skywalker Studios in Marin County, CA.

Richard currently teaches piano and is a staff accompanist and vocal coach at Brevard College and Mars Hill University. When he’s not teaching, he enjoys performing with his wife Sandy in their original comedy cabaret show, ‘An Evening with Sandy and Richard Riccardi’.

Tate Addis



A native of Kansas, organist Tate Addis has been praised for his 'deeply communicative musicality' leading the Kansas City Star to write 'this young organist has the right stuff.' His recent recital appearances have taken him to Atlanta, Boston, Cleveland, Detroit, Kansas City, Los Angeles, New York City, Philadelphia, Washington, D.C., and the Bloomfield Organ Series at Wichita State University. Additionally, his performances have been broadcast on American Public Media's nationally syndicated program Pipedreams.

Active as a church musician from an early age, Tate has held positions at New York City's Brick Presbyterian Church, at Second Presbyterian Church in Kansas City, and at the Yale Berkeley Divinity School in New Haven. Currently, he serves as organist at First Baptist Church in Asheville, North Carolina where he collaborates with the Minister of Music in a comprehensive music program, presents a series of monthly organ recitals entitled Bach's Lunch, directs the youth handbell ensemble, and teaches organ and piano in the church's Academy for the Arts. He is also the assistant director and accompanist for the Asheville Symphony Chorus.

Tate Addis received the Bachelor of Music degree from Wichita State University where he studied organ with Lynne Davis and Robert Town and piano with Andrew Trechak. He holds the Master of Music degree from Yale University where he studied with Thomas Murray and obtained the Artist Diploma from Oberlin Conservatory as a student of James David Christie. Further graduate study was at the University of Missouri - Kansas City where he studied piano with Robert Weirich and organ with Elisa Bickers. He has also studied with Marie-Louise Langlais and Roman Summereder.

Tate, his wife Laura, and their pet pig Virgil make their home in the mountains of western North Carolina.

MEET THE SOLOIST

Phillip Haynie



Phillip Haynie, lyric baritone, holds a Master of Music in Vocal Performance with a concentration on choral conducting and a Bachelor of Music in Vocal Performance from Lee University. Phillip currently serves as choral director at AC Reynolds High School where his three ensembles have consecutively earned highest ratings at Music Performance Adjudication and are well known state-wide for their excellence in choral music.

Mr. Haynie has performed both as a chorister and soloist with the Chattanooga Choral Arts Society, Carolina Concert Choir, Asheville Choral Society, Transylvania Choral Society, Asheville Early Music Festival, Asheville Lyric Opera, Brevard Philharmonic, Tennessee Chamber Chorus, Spire Chamber Ensemble and the Santa Fe Desert Chorale. He has been a featured soloist for works such as Mozart's *Requiem*, Handel's *Messiah*,

Holsinger's *Easter Symphony*, Bach's *Cantata Nos. 78 and 80*, Schubert's *Mass in G*, Vaughan Williams' *Dona Nobis Pacem* and Willcocks' *Lux Perpetua*.

Phillip has also had the opportunity to share the performance stage with world-renowned musicians such as mezzo-soprano Susan Graham and soprano Patricia Racette and under the batons of John Rutter, Jonathan Willcocks, and Simon Carrington. His operatic roles include "Don Madigua/El Capitan" in Souza's *El Capitan*, "Pooh-Bah" in Gilbert and Sullivan's *The Mikado*, "Dr. Falke" in Strauss' *Die Fledermaus*, "Papageno" in Mozart's *Die Zauberflöte*, and "Aeneas" in Purcell's *Dido and Aeneas*. Since coming back to NC, Phillip has also given recitals in Asheville and Hendersonville and has been hailed as singing "with great passion and tenderness, revealing a voice of great beauty, range and expressiveness."



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**Asheville Symphony Chorus
Carolina Concert Choir
Asheville Symphony Orchestra**

PRAYERS AND REMEMBRANCES
Michael Lancaster, Conductor

Friday, October 29, 7:30 p.m.
First Congregational United Church of Christ
Asheville, NC

Saturday, October 30, 3:00 p.m.
Grace Lutheran Church
Hendersonville, NC

Childhood Altered

Audra Miksa

Poetry reading by Mary Kay Krokowski

The Peril of an Ordinary Day

Carl McKenzie

Poetry reading by author

Prayers & Remembrances (2011)

Stephen Paulus
(1949-2014)

I. They Are All Gone

Henry Vaughan (1621-1695)

*They are all gone, into the world of light!
And I alone sit lingering here;
Their very memory is fair and bright,
And my sad thoughts doth clear.
It glows and glitters in my cloudy breast,
Like stars upon some gloomy grove.
I see them walking in an air of glory,
Whose light doth trample on my days.
O holy Hope, and high Humility!
High as the heavens above!
And yet, as angels in some brighter dreams
Call to the soul when man doth sleep,*

*So some strange thoughts transcend our wonted themes,
And into glory peep.
O Father of eternal life, and all
Created glories under Thee!
Resume Thy spirit from this world of thrall
Into true liberty.*

II. Lord, Make Me an Instrument

author of text unknown (c.1912);
erroneously attributed to St. Francis of Assisi (c. 1181-1226)

*Lord, make me an instrument of your peace.
Where there is hatred, let me sow love;
Where there is injury, pardon;
Where there is doubt, faith;
Where there is despair, hope;
Where there is darkness, light;
Where there is sadness, joy.
O Divine Master, grant that I may not
So much seek to be consoled as to console;
To be understood, as to understand;
To be loved, as to love.
For it is in giving that we receive.
It is in pardoning that we are pardoned,
And it is in dying that we are born to Eternal Life.*

III. Music, When Soft Voices Die

text by Percy Bysshe Shelley (1792-1822)

*Soprano soloist October 29 – Eilis Pippenger
Soprano soloist October 30 – Virginia Erwin*

*Music, when soft voices die,
Vibrates in the memory;
Odours, when sweet violets sicken,
Live within the sense they quicken.*

*Rose leaves, when the rose is dead.
Are heap'd for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on.*

IV. Great Spirit

translated by John Yellow Lark

*Oh, Great Spirit, whose voice I hear in the wind,
Whose breath gives life to all the world,
Hear me! I come to you as one of your many children.
I am small and weak.
I need your strength and your wisdom.
May I walk in beauty.
Make my eyes behold the red and purple sunset.
Make my hands respect the things that you have made,
And my ears sharp to hear your voice.
Make me wise so that I may know the things
That you have taught your children ----
The lessons that you have hidden in every leaf and rock.
Make me strong, not to be superior to my brothers,
But to be able to fight my greatest enemy: myself.
Make me ever ready to come to you with straight eyes, so that
When life fades as the faded sunset
My spirit will come to you without shame.*

V. In Beauty It Walks

Traditional Navajo Prayer

*As I walk, the universe is walking with me.
In beauty, it walks before me.
In beauty, it walks behind me.
In beauty, it walks below me.
In beauty, it walks above me.
Beauty is on every side.
As I walk,
I walk with Beauty.*

VI. Eternity

text by William Blake (1757-1827)

*He who bends to himself a joy
Does the winged life destroy;
But he who kisses the joy as it flies
Lives in eternity's sunrise.*

VII. Grant That We May Love

Hebrew text is Leviticus 19:18;

English text by Mohammed (c.570-632)

Solo quartet October 29 – Soprano Amy Brown, Alto Stacie Howard,

Tenor Phillip Haynie, Baritone Ty Moser

Solo quartet October 30 – Soprano Rebecca Shortreed,

Alto Virginia Erwin, Tenor Phillip Haynie, Baritone Ty Moser

V'ahavta l'reiacha kamocho. (Love others as you love yourself.)

O Lord, grant us to love Thee;

Grant that we may love those that love Thee;

Grant that we may do the deeds that win Thy love.

Make the love of Thee be dearer to us than ourselves,

*Make the love of Thee be dearer to us than our families,
than wealth,*

and even cool water.

INTERMISSION



October 29: Death to Heaven

Emily Brownfield

Poetry reading by Author

October 30: We Need to Remember

Gerri Fore

Poetry reading by Author

October 30: I Thought I Knew

Chloe Tackett

Poetry reading by Author

Memorial (2003)

René Clausen
(b. 1953)

Phillip Haynie, Baritone

I. September Morning

II. The Attack – text is Mark 15:34

My God, why hast thou forsaken me?

III. Prayers

text of chorus parts based on Buddhist Metta meditation

May I be peaceful.

May you be peaceful.

May we all be peaceful.

May we live with ease of heart.

May we live with joy.

Text of baritone solo by Roy Hammerling, Concordia College Religion Professor

Gracious and loving God, pour forth your mercy upon us all.

For those who have fallen, and are lost in the oblivion of rubble,

Blanket them with your eternal light.

Gracious and loving God, pour forth your mercy upon us all.

For those whose souls have turned cold and empty,

Grant them a large measure of your mercy, and nutritious kernel of your kindness.

Grant them peace.

Gracious and loving God, pour forth your mercy upon us all.

For those whose dreams are haunted by images of horror;

Enfold them in your loving embrace.

Fill our hearts with your healing love.

Gracious and loving God, pour forth your mercy upon us all.

We pray for our enemies, all those who hate us,

We condemn them to your mercy, O God.

Gracious and loving God, pour forth your mercy upon us all.

If there be any grain of hatred in us, wash us clean and cleanse us.

Move us to the common ground of Your Being, O God.

IV. Petitions

text is Psalm 80:3

Soprano soloist October 29 – Eilis Pippenger

Soprano soloist October 30 – Virginia Erwin

O God, shine your light on us, and we shall be saved

in English, Latin, Hebrew & Arabic;

Text of final *Kyrie* from Ordinary of Roman Catholic Mass:

Kyrie eleison, Christe eleison, Kyrie eleison =

Lord have mercy, Christ have mercy, Lord have mercy

ASC Rehearsal Accompanist: *Tate Addis*

CCC Rehearsal Accompanist: *Richard Riccardi*



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CAROLINA CONCERT CHOIR

The Carolina Concert Choir began in 1979 as the Carolina Chamber Singers, a madrigal group of 12 voices. The group was under the direction of Dr. Robert Barrow, retired head of the Music Department at Williams College. From 1980 to 1996, the choir was directed by Beverly Ward, dean of the Western North Carolina chapter of the Guild of Organists. The group performed classical and contemporary pieces, some composed by Ward. For the next six years the now Carolina Concert Choir was led by several guest conductors. In 2002, Bradford Gee was hired as Artistic Director/Conductor. He led the Choir until 2013. Under his aegis, the Choir performed at the Piccolo Spoleto Festival in Charleston, South Carolina in 2005, 2006, 2007 and 2009. In 2013, Professor Lawrence Doebler became the Artistic Director and Conductor of the Choir through June 2018. Our last performance with him was at Carnegie Hall, where we performed the Mozart Requiem.

Today, we are under the direction of Dr. Michael Lancaster. Dr. Lancaster received his Doctor of Musical Arts (Choral Music) from the University of Southern California. He has extensive academic experience including serving as Director of Choral Activities at Western Carolina University, Cullowhee, NC, Director of Choral Activities at Southern Baptist Theological Seminary, Louisville, KY, and Director of Choral Activities at Central Missouri State University, Warrensburg, MO. Dr. Lancaster serves as Conductor of the Asheville Symphony Chorus and the Music Director at the First Presbyterian Church Choir of Highlands, Highlands, NC.

The Carolina Concert Choir is comprised of the highly capable voices of auditioned singers from Hendersonville, Asheville, Brevard and upstate South Carolina. Our repertoire is a varied mix from the classical choral and choral/symphonic literature and lighter fare, including many favorites at its annual holiday season concert. The Carolina Concert Choir is proud to take its place along with Flat Rock Playhouse, the Hendersonville Symphony Orchestra and local arts organizations in enriching the cultural environment of our community.

CAROLINA CONCERT CHOIR

SOPRANO

Sopranos
Virginia Erwin
Michelle Johnston
Melissa Roberts
Rebecca Shortreed
Aloha Smith
Kathryn Wells
Kailey Blasius
Haley Haulk

ALTOS

Edie Clark
Sallie Free
Annie Harlow
Mary Kay Krokowski
Peg Price
Amy Pflug
Laura Maure
Norita Bunch

TENORS

Alan Bowen
Jim Phillips
David Teague
Jerry Smith

BASS

Roger Christensen
Tim Hoyt
Mark Madsen
Carl McKenzie
Roberts Smith
Bill White
Ezekial Miller



The Asheville Symphony Chorus (ASC) presents great choral masterworks from all centuries in the finest classical tradition. The 135-voice ensemble performs with the Asheville Symphony Orchestra (ASO) and offers independent concerts. Founded in 1991 by Director Emeritus, Dewitt Tipton, the chorus was formed to complement the ASO season and to enhance the quality of cultural life in Asheville and Western North Carolina.

That vision continues with powerful performances throughout the years. In performances with the Asheville Symphony Orchestra, the chorus has sung the Mozart Requiem, Poulenc Gloria, Vaughn Williams' Five Mystical Songs, Mahler's Symphony No. 2, Handel's Alexander's Feast, Holst's The Planets, selections from Bach's Christmas Oratorio, Beethoven's Ninth Symphony, Carl Orff's Carmina Burana, and the monumental Requiem Mass by Verdi.

In 2015, the Chorus performed as a part of the highly successful Asheville Amadeus Festival, with a Sing Along performance of Mozart's Requiem at the St. Lawrence Basilica. It was a standingroom only performance that was received with enthusiastic reviews by the community. The Sing Along tradition continued into the third Amadeus festival in March, 2019.

Besides the concerts with the Asheville Symphony, the ASC creates and produces its own independent concerts. In recent performances, the Chorus has sung Schubert's Mass in G, Duruflé's Requiem, portions of Bach Mass in b minor, and Vivaldi's Gloria, as well as more contemporary works such as Morten Lauridsen's Lux Aeterna, Ola Gjeilo's Sunrise Mass, John Rutter's Mass of the Children (with the Asheville Symphony Children's Chorus) and Stephen Paulus's Heritage Songs, commissioned by the ASC.

For 30 years, the chorus has presented the best of the choral masterpieces, with consistently positive reviews such as the following: "The Asheville Symphony Chorus delivered a stunning "professional sound" (The Classical Voice of North Carolina, 2007).

The Chorus has also reached out into the community with new performances. Our first Messiah Sing Along was in December 2015, and is now an annual event. Asheville music lovers join us in singing the Christmas section of Handel's Messiah, with a rousing Hallelujah Chorus as a finale. Members of the chorus also sing carols for the Annual Tree Lighting at the Grove Arcade.

In the fall of 2016, a Chamber Chorus selected from the ASC assisted in the ASO's performance of Pavane by Fauré. The Chamber Chorus has taken on a life of its own, and is performing regularly in Asheville, Highlands, and Waynesville, and at the Grove Park Inn for the holidays. The Chamber Chorus's next performance will be "Wolcum Yole!", A Twelfth Day Concert in early January, 2022.

This tradition of musical excellence and meticulous preparation continues under the direction of Dr. Michael Lancaster, who began his association with the chorus in July 2011 as Guest Conductor. He assumed his duties as permanent Music Director and Conductor of the chorus in July 2012. John Bridges' review of December 16, 2012,

states: "... the large chorus responded to the many melismatic portions with clear and secure voices which were faithful to the period and which reflected solid preparation under the direction of Dr. Michael Lancaster." Dr. Lancaster has continued to elevate the musicianship and sound of the chorus over the last six years.

In the fall of 2013, an exciting and unusual musical event occurred. The Asheville Symphony Chorus joined forces with the Asheville Choral Society to present the monumental Brahms Requiem. There were two performances of this work, with Dr. Melodie Galloway, director of the Asheville Choral Society, directing one and Dr. Lancaster directing the second.

In the spring of 2017, the two choruses again collaborated with a beautiful performance of Dan Forrest's Requiem For the Living, and Morten Lauridsen's Lux Aeterna. Members of the two ensembles then went on a tour of Prague, Brno, Vienna and Salzburg in May 2017.

Formed as a financially independent adjunct of the ASO, the ASC is known for its professionalism. The preparation and performance of widely diverse choral and choral/orchestral masterworks as well as more contemporary choral works give opportunities for area singers to engage their vocal talents. Members of ASC range from high school to all ages, and include many professional musicians and music educators. Scholarships to study and perform choral music are offered to full-time students who exhibit maturity and vocal talent. Non-student members pay an annual membership fee and purchase all music for independent concerts.

The future is bright for the Asheville Symphony Chorus, with strong performances, continual recruitment of members, and outreach in the Asheville area. We invite you to contribute to us, listen to us, or sing with us; and we appreciate your participation on all levels



ASHEVILLE SYMPHONY CHORUS

SOPRANO

Amy Lou Brown
Diana Crawford
Joanne Ellingson
Helen Geltman
Melody Goldberg
Suzanne Neilsen
Eilis Pippenger
Pat Schuller
Lauren Smith
Sandra Tompkins
Alisa White

ALTO

Elinor Bowman
McLaren Boyd
Mattie Decker
Evelyne Flavi
Annie Harlow

TENOR

Kathleen Carter
Scott Coates
Doug Holt
Richard Jones
Ty Moser

BASS

Jack Anderson
Steve Bennett
Tom Bushar
Ed Eudy
Scott Gregg
Robert Lundquist
Leigh Siufas
Wayne Steinmetz
James Varah
Farrel Zehr



ASHEVILLE SYMPHONY ORCHESTRA

VIOLIN I

Martha Gardner
Mariya S. Potapova

VIOLIN II

Debra L. Anthony
Dorothy L. Knowles

VIOLA

Kara Poorbaugh
Emily Shaad

CELLO

Franklin Keel
Cherylonda F. Fitzgerald

BASS

Lee Metcalfe

FLUTE

Linda Lancaster

OBOE

Alicia Chapman

CLARINET

Shannon Thompson

HORN

Michael Brubaker

TYMPANI

Diana Loomer

PERCUSSION

Matthew Richmond

HARP

Sarah Welch

ORGAN

Tate Addis



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I
SAID
NO.

But I will heal.
He took so much
from me,
but I will not
allow him to
take my soul.
I can heal from
this. I CAN.



No will, listen, be patient. Ask occasionally.
The answers will come.

Take action: it is time...you are not alone on
this journey.

OF COURSE IT'S NOT A LINE ITEM ON YOUR IT, YOU
CAN DO IT BECAUSE THE WORLD NEEDS TO SEE YOU
DO IT!

TAKE
COURAGE

PROSE AUTHOR: Carl McKenzie
Carolina Concert Choir member
Hendersonville, NC

September 11, 2001, was an ordinary day until the horror of the day turned the world upside down.

In words inexplicable, we sing, “They are all gone.” “They are all gone.” Then the chorus sings “They are gone into the light.”

Twenty years later we cry out, “My God, my God why have you forsaken me?” Our lamentation soars into the sky where the Twin Towers once graced the skyline of New York City.

Indeed, perilous times came upon those killed by the terrorists.

Thankfully, the first responders were there to protect and serve those in need.

Their day was not an ordinary day as they rushed to help the wounded and the dying. The horror was courageously met by heroes.

We who gather today in music and verse are speaking from our heart to yours that when the daylight turns to darkness, especially during the pandemic, we need to hear a word of hope.

“I want to be gone,” says St. Paul “and be with Christ, and this is by far the stronger desire – and yet for Your sake to stay alive in this body is more urgent need.”

As God looks at ourselves from above, as we mortals pass through the valley of tears, we too, will be gone one day into the light of the resurrection in Jesus Christ.

The ordinary day with all its peril will be no more.

And our legacy of life will be a joyful vision for all to behold!



I THOUGHT I KNEW

I always thought I hated going out.
The noise and shouting only made me tired.
But when I was shut in, it made me doubt
That solitude is what I had desired.

I always thought we were invincible
Until she dies and left her child alone.
'Til he got sick, and all his pain was visible.
An illness came and all was overthrown.

I always thought that I was safe from harm
Before I saw the looting and the hate,
And rival sides that want us to confirm.
They use us but I don't care about our fate.

But when I was comfortable, I was naïve,
But loneliness and sickness brought me wisdom.
I don't know who to trust when all deceive,
But I hold on to family, love, and freedom.



Amalia Maya
Student: 14 years old
Tampa, FL

THE STORMS OF LIFE

2019, the year of dreams, plans, and hope for the future.

2020, the year of growing up, change, and the torture of incertitude.

2021, the year of recovery of the physical and spiritual, and change of culture.

For these past two years I have been going through the sea of life, trying to overcome its storms. Some lasted days, some lasted months, each one a different form.

Each one felt impossible to overcome, some felt that I would stay stuck in them forever.

But, with the help of God I was able to conquer each one, no one else could've helped me better.

So, you, girl or boy, man or woman, dad or mom, if you are fighting a storm of your own, my only advice to you would be to seek God, healer of healers.

You might have already stopped reading, seeing that I am a Christian.

But the words I write do not come from me, but from my God, the ruler of heaven and earth, leader of leaders.

So if you're willing please listen.



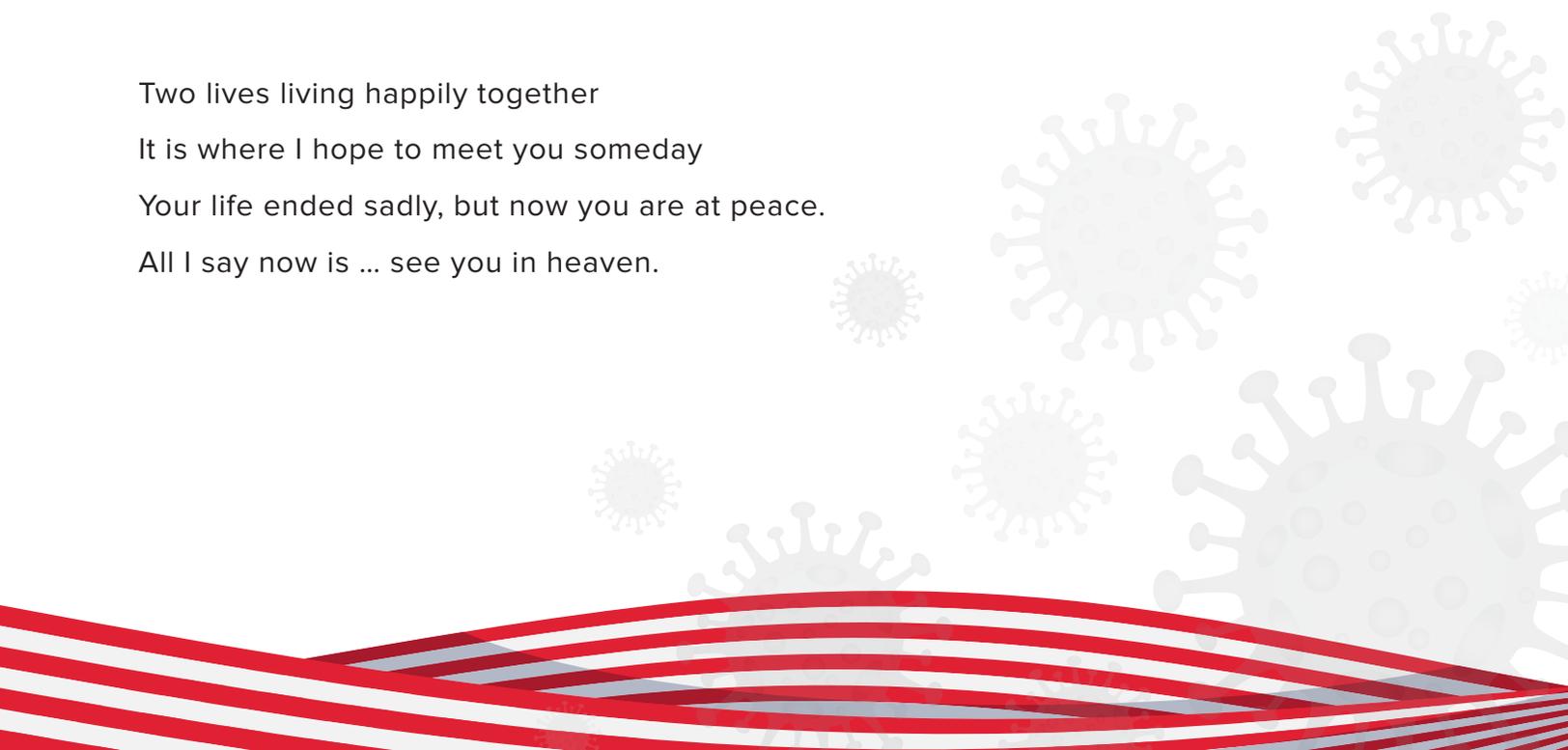
DEATH TO HEAVEN

Disease in the brain is the beginning of the end
A body living without a soul on the inside
No Remembrance of your family and friends
Not even the death of your husband

A death like many people had that year
While other factors ruined his health
The disease of the pandemic ended his life.
You had people that you love with all your heart
But you soon forgot even who you were

It was then your time to leave earth
To have a soul without a body to live in
You went to heaven, and when you arrived
The man you loved was there to greet you

Two lives living happily together
It is where I hope to meet you someday
Your life ended sadly, but now you are at peace.
All I say now is ... see you in heaven.



Poet: Gerri Fore
Adult
Hendersonville, NC

WE NEED TO REMEMBER

We will always remember. . .the numbers.

It's easy to remember the numbers:

19 Islamic extremists,

4 planes,

2 towers,

64 passengers and crew on Flight 77 that hit the Pentagon; another 125 in the building.

44 passengers and crew on Flight 19 that crashed in a field in Pennsylvania.

2,763 in the towers.

For generations to come, school children will recite the date and the numbers.

We will remember, but what we need to remember is that each number is a **PERSON**.

An office worker, a visitor, a fireman, paramedic, police, or port authority.

They were husbands, wives, parents, children, brothers, friends, loved ones.

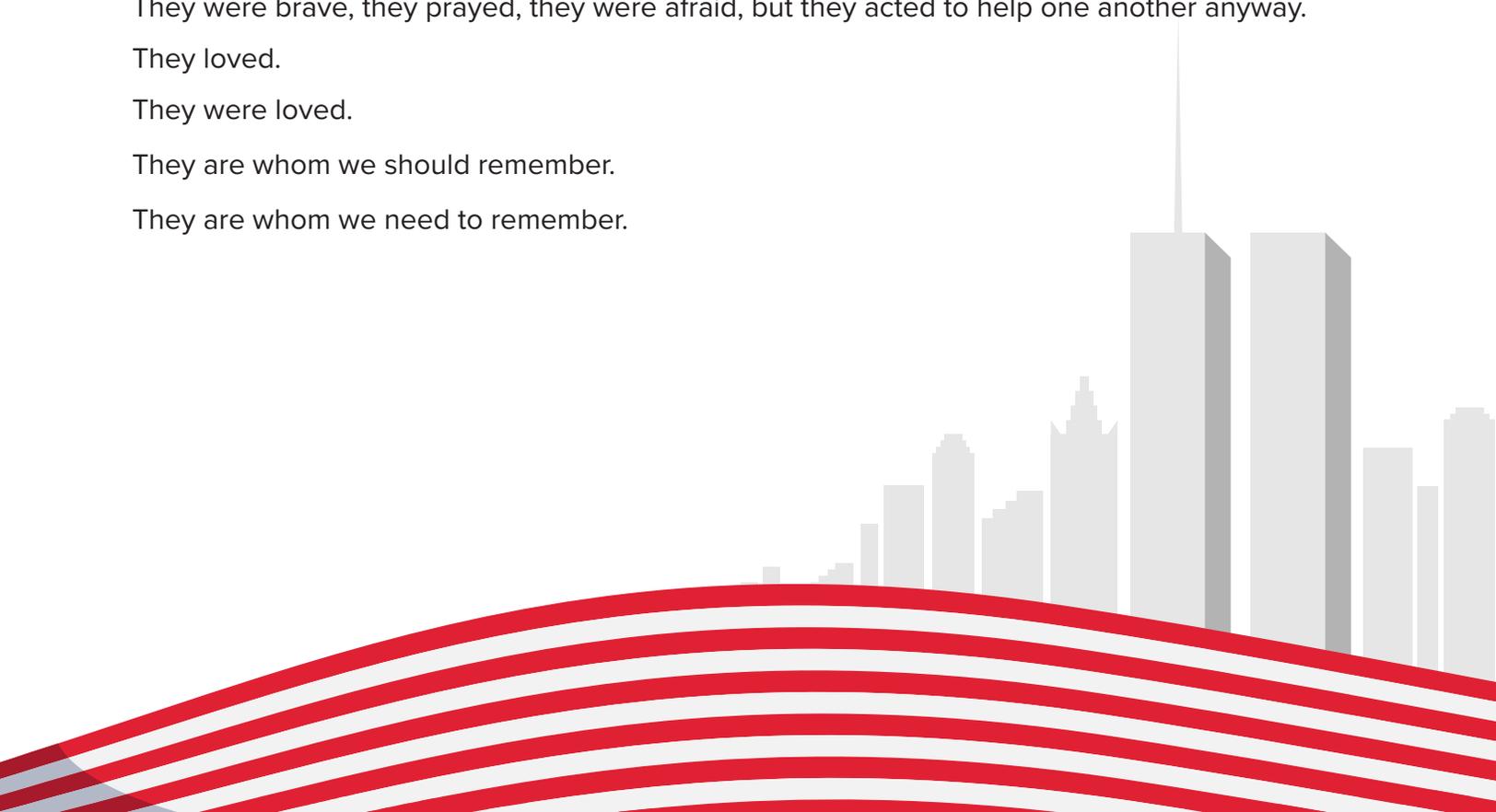
They were brave, they prayed, they were afraid, but they acted to help one another anyway.

They loved.

They were loved.

They are whom we should remember.

They are whom we need to remember.



Poet: Audra Miksa
Teacher
Northern Virginia

CHILDHOOD ALTERED

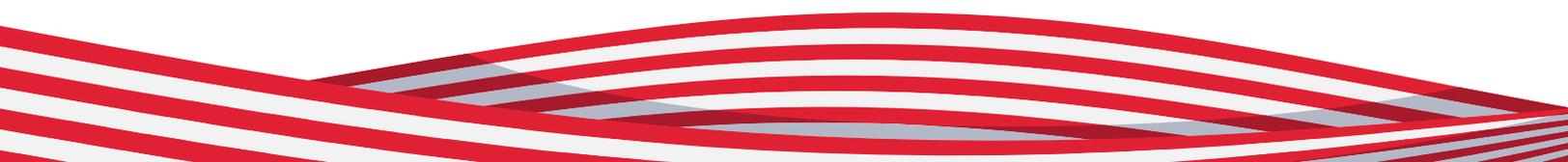
Grandma Hope read the newspaper cover to cover every day. Sitting at our kitchen table with her enormous, owl-like glasses, side door open, breeze fluttering, golden days, contented smile, she radiates wisdom. Reverently, she shared the world and a treasure trove of personal memories with us, her grandchildren.

Impatience. Why did Grandma marvel at insignificant things? But the Challenger piqued our curiosity. A teacher in space? If she could go, who would be next? In the packed cafeteria, we anticipate success. Instead, an announcement from the loudspeaker shatters. Seven bright smiles gone forever. Childhood altered.

It's a gorgeous September morning. 9/11. Crisp, autumn leaves dazzle against a brilliant blue. I'm the teacher now. I walk into a neighboring classroom. To my horror a television displays the collapse of the first tower. Twenty plus eyes look on with incredulity. Students shuffle past as parents swiftly arrive. They need to see them safe. Childhood altered.

Spring 2020. My children are my students. Homeschool life is a good life. Giggles abound at a party on a warm, cloudless day. Then Covid 19 ... Masks, disinfectant wipes, fear, separation, and loneliness become a way of things. Childhood altered.

Fall 2021. Uncertainty is a gauzy shroud we wear, but we are healing. We examine our world intensely. Every insect, flower, story, moment, and memory have stunning clarity. We are altered, but we press forward. Life continues. We step out in faith!



Student: Destiny Smithers
Grade: 12th
Teacher: Laura Levene
School: North Henderson High

SUNSHINE

Wake up the sunshine is on the rise
Get up and open your eyes
It's a beautiful day and it's here to stay

You are gonna make this the best, right
Like a star that keeps the whole day shining
Bright- cuz you know it's time

To admire the sky, and feel so alive
No matter who you are, don't let it pass you by

Wake up the sun is still gonna shine
Get up and get outside

Oh just admire the sky, and feel so alive
No matter who you are, don't let it pass you by

Just dance in the sun and chill in the sand
Cuz all of the fun, lies in your hands
Just take control and let the bad times go
Oh know soul and you'll know where you should go!

To admire the sky
And feel so alive
No matter who are
This is where your happiness lie
Don't let it pass you by



MY Life as a Cop's Wife

WHY

do I do it?

BECAUSE NIGHTS

ALONE

missing him

are not permanent

They remind me that I'm

worthy to have him.

I AM NOT AFRAID

to make sacrifices for

TRUE LOVE

I WALK THIS
LINE WITH YOU

Stay Safe

810

Two People, Two Hearts

together SEP



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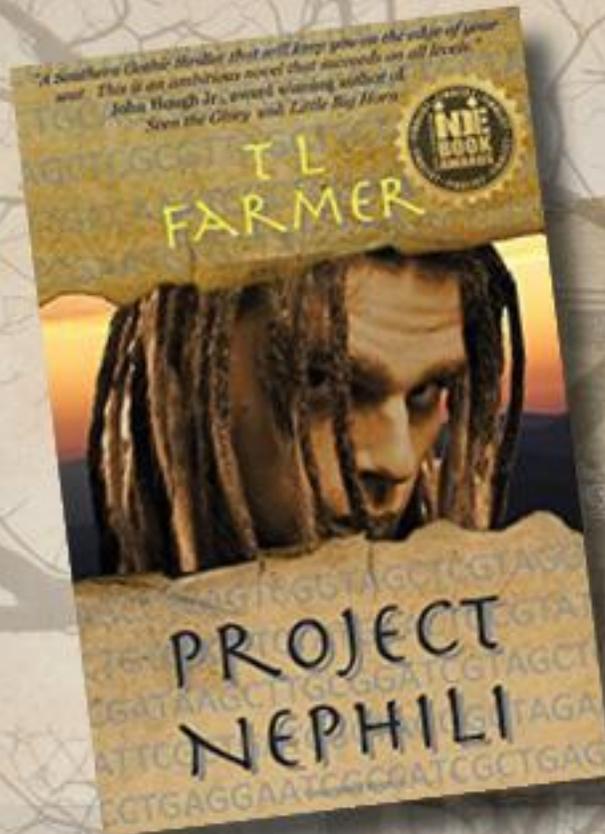
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The Asheville Symphony Chorus is a primarily financially independent affiliate of the Asheville Symphony (501 (c) 3) family, formed to broaden the dimension of the Masterworks season. Members pay an annual membership fee, purchase their own performance attire and purchase all music for independent concerts. Scholarships to study and perform choral music are offered to high school and full-time college students who exhibit vocal talent.

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