

CONGRESSIONAL  
CHORUS

# BEAUTIFULLY HUMAN

*Featuring* *Credo* by  
Margaret Bonds

*Where We Find Ourselves* by  
Michael Bussewitz-Quarm

and the NorthEast  
Senior Singers

# PROGRAM

**SATURDAY**

**MARCH 26, 2022 7:30 PM**



# BEAUTIFULLY HUMAN

## ***Where We Find Ourselves***

by Michael Bussewitz-Quarm  
Congressional Chorus

- I. Would you know me by my hat?
- II. Would you know me by my hair?  
*Christian Simmons, soloist*
- III. Would you know me by my work?
- IV. Would you know me by my scars?  
*Annette Singletary, soloist*  
*Christopher Daniels, soloist*
- V. Memento Vivere

## **“The Poem, The Song, The Picture”**

by Terry Schlenker  
Chamber Ensemble

## **Three Spirituals**

Northeast Senior Singers (NESS)

“Ain’t Gonna Let Nobody Turn Me Around”

“Joshua Fought the Battle of Jericho”

“He’s Got the Whole World in His Hands”

# BEAUTIFULLY HUMAN

## "We Walk in Love"

by Deanna Witkowski

Combined Choirs

*Katerina Burton, soloist*

## **Credo**

by Margaret Bonds

Congressional Chorus

I.

1. I believe in God

2. Especially do I believe in the Negro Race

*Katerina Burton, soloist*

3. I believe in Pride of race

4. I believe in the Devil and his angels

## II. Dark Water

5. I believe in the Prince of Peace

6. I believe in Liberty

*Christian Simmons, bass-baritone*

7. Finally, I believe in Patience

# WELCOME



**Michelle Heslin**  
Executive Director

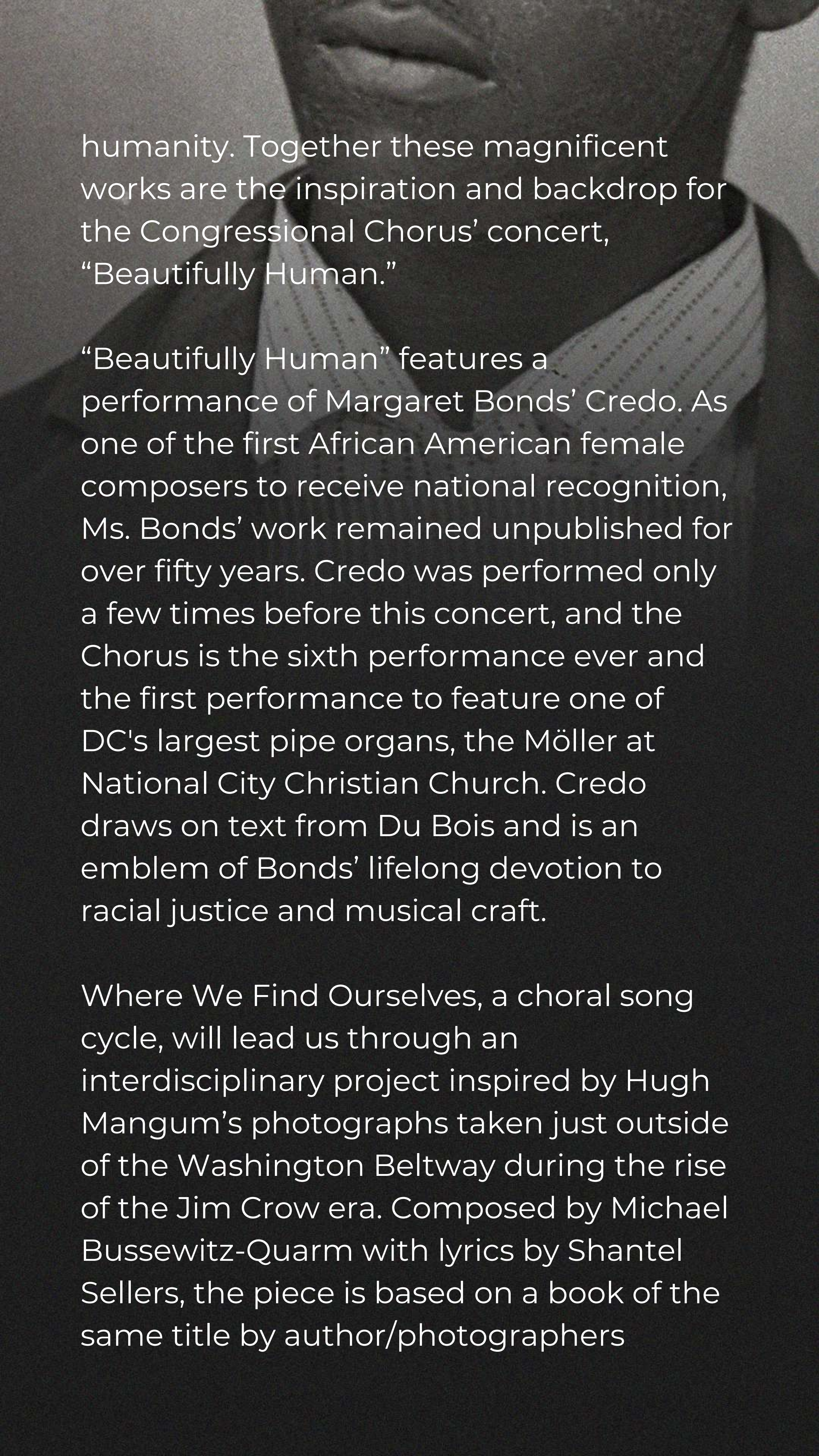
Welcome to the Congressional Chorus' first concert of 2022:

*"Beautifully Human"*—celebrating the shared humanity of diverse people.

We are so happy to be back on stage and with you for this multi-sensory choral concert that includes digital projections, ASL interpretation, and subtitles.

In 1903, addressing segregation, noted scholar and African American activist, W.E.B. Du Bois famously framed racism as a visual problem. During that time, photographer Hugh Mangum traveled from town to town, setting up pop-up portrait studios, welcoming and uniting people of all races and classes despite segregation laws. Frame by frame, Mangum's work captures the visual power of photography to express peoples'





humanity. Together these magnificent works are the inspiration and backdrop for the Congressional Chorus' concert, "Beautifully Human."

"Beautifully Human" features a performance of Margaret Bonds' Credo. As one of the first African American female composers to receive national recognition, Ms. Bonds' work remained unpublished for over fifty years. Credo was performed only a few times before this concert, and the Chorus is the sixth performance ever and the first performance to feature one of DC's largest pipe organs, the Möller at National City Christian Church. Credo draws on text from Du Bois and is an emblem of Bonds' lifelong devotion to racial justice and musical craft.

Where We Find Ourselves, a choral song cycle, will lead us through an interdisciplinary project inspired by Hugh Mangum's photographs taken just outside of the Washington Beltway during the rise of the Jim Crow era. Composed by Michael Bussewitz-Quarm with lyrics by Shantel Sellers, the piece is based on a book of the same title by author/photographers



Margaret Sartor and Alex Harris. We are one of the first ensembles to present a live performance of this work, as it was written specifically for virtual choirs during the pandemic.

The Congressional Chorus prides itself on a long tradition of excellence in choral music, but more importantly, as a means to transform lives and inspire people to embrace our shared humanity through the performance of American choral music. The experience, for both the singers and the audience, is about making beautiful choral art, lifelong friendships, and changing the world through music... one note at a time.

Please help us continue to bring meaningful and moving performances to our community by [donating](#) to the Chorus. We rely on supporters like you to make the music possible; thank you for your support!

Please also support these brilliant composers and artists by sharing this [concert](#) with your friends and family.

Sincerely,  
Michelle





Hugh Mangum's portraits, especially those on his multiple-image glass plates, have the power to convey what is now beyond our reach, a sense of time, place, and people—a vital connection that is usually only arrived at by being there. On Mangum's plates we get a glimpse, as through a door cracked open, of the lives of these citizens of the New South who were together, if only there and for that moment, in the waiting area of his studio and who are now connected for all time by the restored archive of his work. Mangum's photographs point to the possibility of a better world than the one we thought he lived in, a world that may only have existed in the eyes of Mangum or people like him. His vision offers us a welcome perspective, a new way to imagine the way it was—and how we might see our way to the future"

—Alex Harris

from *Where We Find Ourselves: The Photographs of Hugh Mangum, 1897-1922*



Congressional Chorus

# WHERE WE FIND OURSELVES

*Commissioned by the Congressional Chorus as part of the Pandemic Proof Choral Consortium of 2020*

Music by Michael Bussewitz-Quarm

Lyrics by Shantel Sellers

Dr. Allan Laiño, conductor

Dr. Steven Seigart, pianist

Photographs from *Where We Find Ourselves: The Photographs of Hugh Mangum, 1897-1922* by Margaret Sartor and Alex Harris.

Images derived from the Hugh Mangum photographs, David M. Rubenstein Rare Book & Manuscript Library, Duke University.

## **No. 1 - Hats**

Do you see, do you see my velveteen hat?  
Ostrich feathers standing tall,  
Gonna live to see my children fly  
Higher than me, high above Jim Crow,



# WHERE WE FIND OURSELVES

## No. 1 - Hats ...continued

Do you see, do you see my cavalry hat?  
I bought it with my blood and sweat.  
We rode out, we happy few,  
A westbound wind upon our backs.

Do you see, do you see my  
workingman's hat?

American, immigrant

Every hole a possibility,

Every stain a step toward freedom,

A golden land where brighter  
dreams may come,

Where brighter dreams may come.

Have you seen, have you seen me  
in this hat?

If I raise the brim and point my chin,

Or let it slide above my eye, would you  
see beneath my gaze?

Would you know, would you know me  
by my hat?

When I slip beneath the waves of time,

Would you hold me longer in your eyes?

And know me for your own?

Would you know me for your own?

Hold me.





As human beings and citizens, we are constantly trying to see ourselves and our ever-changing, often conflicted world as clearly as we can—hoping it matters, hoping we matter, wondering what happens next. These portraits remind us that people are impossible to categorize, that ordinary life is suffused with mysteries.

—Margaret Sartor  
from *Where We Find Ourselves: The  
Photographs of Hugh Mangum, 1897-  
1922*



# WHERE WE FIND OURSELVES

## No. 2 - Hair

Christian Simmons, soloist

Hey, Jack, comb it back,  
Tone it down, rake it up,  
Make it fit, cut it off.

Better keep it short,  
Hiding who you are.

Scorching it, torching it,  
Singe the fringe, smooth it down,  
Don't forget the lye, the everlasting lie.

Hot iron flat, curl like that  
Burning to belong, yearning to be me.

Gibson girl, where's your curl?  
Straight ain't great. Tie the rags,  
Fry the bangs, sweep it high.  
Better grow it long, hiding who you are.

Scorching it, torching it,  
Singe the fringe, smooth it down,  
Don't forget the lye, the everlasting lie.  
Singe away the sin,  
the burning of your skin.  
Yearning to be me.  
Yearning to be free.





When at last the sun sets on a person's life, what will that person leave behind? Perhaps the only tangibles are what one creates through work, the proof of a life well lived. The ambitious residents of 1900's Durham understood this acutely. One sees it in the dusty coat of the workman, the starched collar of the physician, and the hastily pressed blouse of the harried young mother. Children from beribboned little girls and buttoned up boys, to the barefoot waifs alongside an immigrant caravan. They were the beneficiaries — and indeed the legacy — of their parents' work. Children were hope incarnate.

—Shantel Sellers  
from *Where We Find Ourselves*



# WHERE WE FIND OURSELVES

## No. 3 - Would You Know Me By My Work?

We shall speak to you of strength,  
In the face of grief and sorrow.  
We shall speak to you of hope,  
And courage for tomorrow.

Through our eyes we call to you,  
We have read you in the stars.  
Distant shores drawing near,  
Timeless voices from afar.

Turn our faces toward the light,  
Shining eyes, and wrinkled skin.  
Starch and dirt and mended seams,  
Where your story begins.

What shall we leave you,  
Our children yet to be?

We shall speak to you of work,  
A doctor's hands, a mother's heart.  
City street, and farm, and field,  
Forging dreams from bricks and earth.



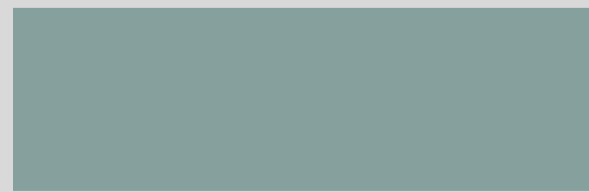
# WHERE WE FIND OURSELVES

## **No. 3 - Would You Know Me By My Work?**

**...continued**

There is sweat on the brow,  
There is joy in the living.  
A calloused hand is hard,  
But there is softness in the giving.

Standing on our shoulders,  
Breaking through the borders.  
These things we leave you,  
Our children yet to be.







These portraits seem to embody the very texture of life, pointing directly to the ways in which experience is inflected by passing history. They also present us with unsettling paradoxes: portraits of vibrant individuals who are long dead, objects of beauty that embody damage and decay. These faces, strangely transformed, sometimes obscured, are evidence of the intensity of the human gaze; it reaches us from across time. The damage seen in these portraits doesn't distance us from our past but instead, in unexpected ways, helps to close the gap; their disquieting fragility aligns with what it feels like to live in the world today.

—Margaret Sartor  
from *Where We Find Ourselves: The  
Photographs of Hugh Mangum, 1897-  
1922*

# WHERE WE FIND OURSELVES

## No. 4 - Would You Know Me By My Scars?

Annette Singletary, soloist

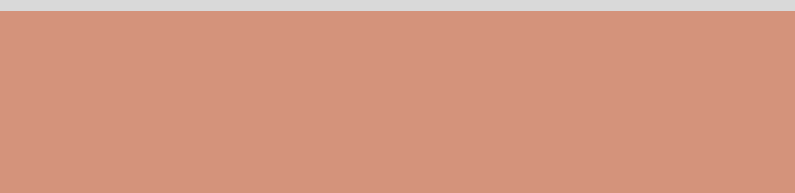
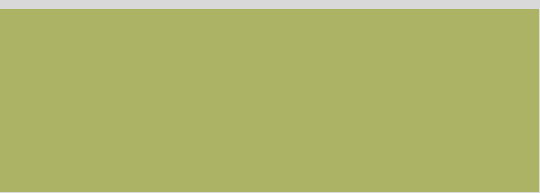
Christopher Daniels, soloist

Meet us where we are.

You see me as through water,  
Seeking light and life and breath.  
What lies inside the ocean  
Of times you'll never see,  
Through this veil of mystery?

Days of peace there were,  
Morning joy and reverent night.  
We wrapped them up in velvet,  
And pinned them high like stars.  
We pinned them high like stars.

There were days of war,  
Cannons broke the bell.  
We buttoned up our sorrows,  
Yet we could not hide our eyes.  
We could not hide our eyes.





# WHERE WE FIND OURSELVES

## No. 4 - Would You Know Me By My Scars? ...continued

A sign that I was hurt, (Give them grace.)

A sign that I was healed, (A moment's grace.)

More hauntingly beautiful,  
A long, dark night of disregard,

More hauntingly beautiful  
By the waves of time's passage.

Meet us where we are,  
Not only where we've been.  
You fear the scars,  
Now feel the scars;  
Taste the salt of tears  
And broken skin.





We are all damaged in some way, and sometimes the world seems broken... yet even in brokenness, there is beauty. This is where we find our courage. This is where we find ourselves.

—Michael Bussewitz-Quarm  
from *Where We Find Ourselves*



# WHERE WE FIND OURSELVES

## No. 5 - Memento Vivere

When I slip into the waves of time,  
Would you hold me longer in your eyes,  
And know me? Know me!  
Remember who we are.  
Remember life, remember joy.  
Let us sing to the mystery of life!

Every soul a candle,  
An ancient lullaby  
Summoning the stranger,  
Embracing who we are.  
This is where the road is leading.  
This is where we find ourselves.

A thousand voices raising up,  
Into one song, a new song.  
A beauty forged in fire,  
Rising from the flame.

Memento vivere!  
Remember who we are.  
Remember life, remember joy.  
Let us sing to the mystery of life!

Chamber Ensemble

**THE POEM,  
THE SONG,  
THE PICTURE**

Music by Terry Schlenker

Words by Federico Garcia Lorca

The poem, the song, the picture  
Are only the water drawn from  
The well of the people,  
And should be given back to them  
In a cup of beauty  
That they can drink,  
And in drinking  
Understand themselves.





NorthEast Senior Singers

# THREE SPIRITUALS



Deloris Agee, Artistic Director

George Stewart, Music Director

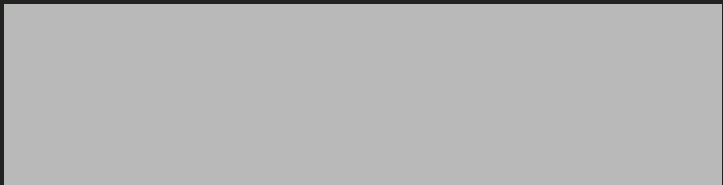

## "Ain't Gonna Let Nobody Turn Me Around"

Ain't gonna let nobody turn me around  
I'm gonna keep on a walkin',  
keep on a talkin'  
Marchin til the day! I! die!

Don't let nobody, turn you  
Don't let nobody, turn you around

Ain't gonna let segregation,  
turn me around  
I'm gonna keep on a walkin',  
keep on a talkin'  
Marchin til the day! I! die!

Ain't gonna let hatred, turn me around  
I'm gonna keep on a walkin',  
keep on a talkin'  
Marchin til the day! I! die!





# THREE SPIRITUALS

## "Ain't Gonna Let Nobody Turn Me Around" ...continued


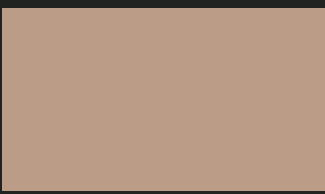
Ain't gonna let injustice, turn me around  
Ain't gonna let injustice, turn me around  
I'm gonna keep on a walkin',  
keep on a talkin'  
Marchin til the day! I! die!

Don't let nobody, turn you  
Don't let nobody, turn you around

## "Joshua Fought the Battle of Jericho"

Joshua fought the battle of Jericho,  
Joshua fought the battle of Jericho,  
And the walls came tumblin' down.

You may talk about the man of Gideon  
You may talk about the man of Saul  
There's none like good old Joshua  
And the battle of Jericho









# THREE SPIRITUALS

## Joshua Fought the Battle of Jericho ...continued

Up to the walls of Jericho  
They marched with spear in hand  
Go blow them ram horns Joshua cried  
Cause the battle is in my hands

Then the lamb ram sheep horns  
began to blow  
The trumpets began to sound  
Joshua told the children to  
shout that morning  
And the walls came tumblin' down!





# THREE SPIRITUALS

## He's Got the Whole World in His Hands

He's got the whole world in His hand  
He's got the whole world in His hand.


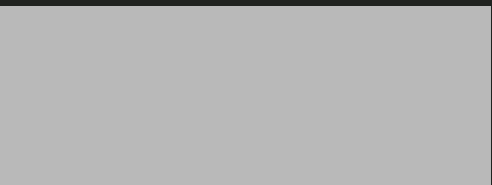
He's got the wind and the rain, in His  
hand

He's got the whole world in His hand.

He's got you and me sister, in His hand  
He's got the whole world in His hand.

He's got the little bitty baby, in His hand  
He's got the whole world in His hand.

He's got everybody here, in His hand,  
He's got the whole world in His hand.





Combined Choirs

# WE WALK IN LOVE

Music by Deanna Witkowski

Words by Deanna Witkowski  
and Lemuel Colon

Arranged by Allan Laiño

Katerina Burton, soloist

Steven Seigart, pianist

We walk in love, united in purpose.  
We join our hands and lift up one voice.  
We speak the truth  
with strength and compassion,  
Resounding with hope, with courage and  
joy.

We cry for peace and rights for all people.  
We welcome friends from far and near.  
We fight for those whose voices are  
silenced,  
Resisting in faith until all are free.

We dream a world of justice and kindness.  
We build a bridge, creating new paths.  
We march with joy as all walk together.  
Embracing each one, we boldly stand.

Congressional Chorus

# CREDO

Music by Margaret Bonds

Words by W.E.B. Du Bois

Arranged by Allan Laiño

Full score edition by John Michael Cooper

Allan Laiño, conductor

Steven Seigart, organist

Katerina Burton, soprano

Christian Simmons, bass-baritone

Kevin Gebo, trumpet 1

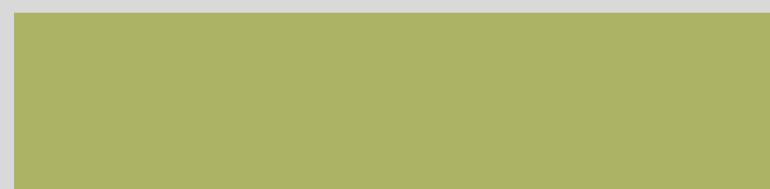
Kevin Businsky, trumpet 2

Aaron Cockson, French horn

Hank Curry, trombone

Zack Bridges, tuba

Glenn Paulson, timpani





# Congressional Chorus

## **CREDO**

### **1.**

I believe in God who made of one blood  
all [nations] that on earth do dwell.  
I believe [all people], black and brown  
and white, are [one], varying through  
Time and Opportunity, in form and gift  
and feature, but differing in no essential  
particular, and alike in soul and the  
possibility of infinite development.

### **2.**

Especially do I believe in the Negro Race;  
in the beauty of its genius, the  
sweetness of its soul, and its strength in  
that meekness which shall yet inherit  
this turbulent earth.

Katerina Burton, soprano

# CREDO

## 3.

I believe in pride of race and lineage and self; in pride of self so deep as to scorn injustice to other selves; in pride of lineage so great as to despise no [one's] father; in pride of race so chivalrous as neither to offer bastardy to the weak nor beg wedlock of the strong, knowing that [all] may be [one] in Christ, even though they be not brother-in-law.

I believe in Service—humble reverent service, from the blackening of boots to the whitening of souls; for Work is Heaven, Idleness Hell, and Wage is the “Well done!” of the Master who summoned all them that labor and are heavy laden, making no distinction between the black sweating cotton-hands of Georgia and the First Families of Virginia, since all distinction not based on deed is devilish and not divine.

# CREDO

## 4.

I believe in the Devil and his angels, who wantonly work to narrow the opportunity of struggling human beings, especially if they be black; who spit in the faces of the fallen, strike them that cannot strike again, believe the worst and work to prove it, hating the image which their Maker stamped on a brother's soul.

## 5.

I believe in the Prince of Peace. I believe that War is Murder. I believe that armies and navies are at bottom the tinsel and braggadocio of oppression and wrong; and I believe that the wicked conquest of weaker and darker nations by nations whiter and stronger but foreshadows the death of that strength.



# CREDO

## 6.

I believe in Liberty for all [people]; the space to stretch their arms and their souls; the right to breathe and the right to vote, the freedom to choose their friends, enjoy the sunshine, and ride on the railroads, uncursed by color; thinking, dreaming, working as they will in a kingdom of beauty and love.

I believe in the Training of Children, black even as white; the leading out of little souls into the green pastures and beside the still waters, not for pelf or peace, but for Life lit by some large vision of beauty and goodness and truth; lest we forget, and the sons of the fathers, like Esau, for mere meat barter their birthright in a mighty nation.

Christian Simmons, bass-baritone





# CREDO



## 7.

Finally, I believe in Patience–patience with the weakness of the Weak and the strength of the Strong, the prejudice of the Ignorant and the ignorance of the Blind; patience with the tardy triumph of Joy and the mad chastening of Sorrow–patience with God!



# ABOUT THE ARTISTS



**Dr. Allan Laiño**  
Artistic Director

American Prize winner Allan Laiño (“lah-EE-nyoh” or / la ‘ʔi njo /) is the fourth Artistic Director of the Congressional Chorus. As a second-generation Filipino-American with wide-ranging musical influences, he aims to reshape the landscape of American choral artistry by creating an environment in which all voices can flourish. In 2021, he was the awardee in music for The Outstanding Filipinos in America presented at Carnegie Hall.

Laiño has prepared choral ensembles for the National Symphony Orchestra, the Baltimore Symphony Orchestra and Marin Alsop, BSO Pops and Jack Everly, NSO Pops and Steven Reineke, Piedmont Symphony Orchestra, Game of Thrones Live Concert Experience, and the Josh Groban Live National Tour.



# Dr. Allan Laiño

Artistic Director

...continued

2018, he debuted on the Kennedy Center stage as a choral conductor, collaborating with The Philip Glass Ensemble and The Washington Chorus in tribute to honoree Philip Glass at The Kennedy Center Honors. He returned to lead TWC in a choral feature for the NSO Pops holiday concerts. As Assistant Conductor for TWC, he stepped in on short notice to finish choral preparation and serve as substitute chorus master for the world premiere of Lera Auerbach's ARCTICA with the NSO and Teddy Abrams. As Co-Conductor of the Sunday Night Singers in 2012, he earned First Prize at the World Choir Games in the Mixed Chamber Choir Champions Division. He is the 2018 winner of The American Prize—Community Chorus Division, and was a finalist in two categories for the 2020 The American Prize in Composition.

As a Principal Associate Conductor and Artistic Coordinator with the National Children's Chorus, Dr. Laiño conducts ensembles in the Senior Division, and supervises a nationwide musicianship program. As Co-Artistic Director of DC-based professional ensemble, Bridge, Laiño

## Dr. Allan Laiño

Artistic Director

...continued

produced, edited, directed, and sang in America, You're Beautiful, a short film that merged spoken word and choral music to examine racism in America. The film won the Queens Underground International Black and Brown Film Festival.



## Dr. Steven Seigart

Principal Accompanist

Dr. Steven Seigart is a conductor, organist, and composer based in the D.C. area. Dr. Seigart holds degrees in choral conducting and organ from the University of Maryland, Boston University, and the Eastman School of Music. He specializes in improvisation, has been featured on NPR's Pipedreams Live!, and was a semifinalist in the National Competition in Organ Improvisation. He has held positions at the Church of St. Joseph (Bronxville, NY), Christ Church (Rochester, NY), St. Paul's Cathedral (Syracuse, NY), and many others across the Northeast. He currently serves as Director of Music at the Old Presbyterian Meeting House in Alexandria, Virginia and as Principal

# Dr. Steven Seigart

Principal Accompanist

...continued

Accompanist for the Congressional Chorus. He is also active as a collaborative pianist, continuo player, and composer, and resides in Burke, VA with his wife Suzanne and their dog, Schubert. More at [stevenseigart.com](http://stevenseigart.com).

## NorthEast Senior Singers (NESS)

The NorthEast Senior Singers (NESS) is one of the only programs in the District that provides musical opportunities specifically for the elderly with a focus on providing older residents with performance-centered experiences alongside a community of younger singers. NESS singers generally perform three concerts each season, including a joint concert with the Congressional Chorus and Chamber Ensemble each spring.

NESS has been featured in a PBS documentary about "Arts and Aging," and stands as an example of how music can foster creative vitality in senior citizens. Studies have shown that singing can have many health benefits for seniors, including strengthened memory, enhanced, healing, improved immune system, expanded lung capacity, increased cognition, and more.





## Deloris Agee

Artistic Director, NESS

In 2020, Deloris was delighted to co-direct the NorthEast Senior Singers with former teaching artist Pedro Hart and produced “The Glorious Hymns of the Church” on March 8th at the Mt. Airy Baptist Church, Washington, D.C., just before the pandemic. She has been a member of this group of singers since 2003. Since assuming the role of teaching artist in Fall 2020, Deloris has helped prepare members to participate in an all virtual season. Under her direction and assistance from Dramatist, Jennifer Lee the chorus produced several virtual concerts during the pandemic. We are especially proud of “Profiles in Courage – Commemorating the 1963 March on Washington” music by Dr. Gilbert Pryor.

Deloris brings to this position over 30 years of experience as a choir director for all age groups. Her experience in the area of creative arts includes drama and play writing. For the past three years she has been the creator and program manager for the Puppets for Potential where she crafted over 25 hand puppets.



## George Stewart

Music Director, NESS

Mr. George Stewart, brings over 35 years of musical excellence to the North East Senior Singers. He is widely sought after in part due to his ability to fit into any music program irrespective of denomination or genre. Currently he is the Director of Music at Holy Comforter St Cyprian Church in Washington, DC. His motto is to leave no soul untouched or spirit unchanged as we lift our minds and hearts in musical ministry.

George has been blessed to share his gift in many venues ranging from churches small and large, to recording and television studios, to concert halls in Los Angeles and Washington DC. In 2015, Mr. Stewart was honored to grace the stage as one of the musicians for the Canonization Mass celebrated by Pope Francis, and in February 2021 he made his debut at the White House as part of a rousing Black History month video tribute documented by NPR.



## Katerina Burton

Soprano

American vocalist Katerina Burton, acclaimed for her “rich and warm” singing (Opera Wire) is currently a Cafritz Young Artist with Washington National Opera, where she will make her role debut this spring as Micaëla in Bizet’s *Carmen*. She recently made her debut with the National Symphony Orchestra under the baton of Gianandrea Noseda, singing solos in both Bach’s *Magnificat* and Mahler’s *Symphony No. 4*. She looks forward to yet another significant debut as the soprano soloist of Beethoven’s famous *Symphony no. 9* with the Baltimore Symphony Orchestra under the baton of Marin Alsop. This summer, she will join Aspen Music Festival as a Renee Fleming Artist where she will take on the lead role of Alice Ford in Verdi’s *Falstaff*.

In the 2019/2020 season Burton originated the roles of Verna, Young Lovely, and Evelyn in the world premiere of Terence Blanchard’s *Fire Shut Up In My Bones* as a Gerdine Young Artist with Opera Theatre of Saint Louis. That same season she



# Katerina Burton

Soprano

...continued

completed her first engagement at The Metropolitan Opera, hand-selected as an ensemble member for their GRAMMY Award-winning production of Gershwin's Porgy and Bess.

Burton completed her graduate studies at The Juilliard School under the tutelage of Robert C. White, Jr., and holds a Bachelor's degree in vocal performance from Towson University. She is a proud recipient of the 2021 William Matheus Sullivan Foundation Award (in memory of Rose Bampton), the Novick Career Advancement Grant, as well as the Gaddes Career Award presented by Opera Theatre of Saint Louis.



## Christian Simmons

Bass-Baritone

Christian Simmons, bass-baritone, is a native of the Washington, D.C. Metropolitan Area. He has performed with various festivals and companies around the world including the Morgan State University Theater, Bel

# Christian Simmons

Bass-Baritone

...continued

Cantanti Opera Company, Washington Opera Society, Castleton Music Festival, Amalfi Coast Music Festival, Berlin Opera Academy, Bare Opera Company, and the Maryland Opera Studio. Performance highlights include *The Devil and Daniel Webster* (Jabez Stone), *The Wiz* (Lion), *Romeo et Juliette* (Duke), *Le nozze di Figaro* (Figaro), *L'incoronazione di Poppea* (Seneca), *Aida* (King), *Rigoletto* (Sparafucile), and *La finta giardiniera* (Nardo). Christian has been featured in several new work world premieres such as *Four Freedoms* by Joseph C. Phillips, and *Briscola the Magician* by Frances Pollock and Bob Misbin. He has been featured as bass soloist in such works including Handel's *Messiah*, Bach's *Magnificat*, Fauré's *Requiem*, Verdi's *Requiem*, and Schubert's *Mass*.

Christian is currently a member of the Cafritz Young Artist program of Washington National Opera, making his debut in the documentary film of Jeanine Tesori and Tazwell Thompson's *Blue* (Policeman 3). He has also performed in concerts within the

# Christian Simmons

## Bass-Baritone

...continued

John F. Kennedy Center, such as *Come Home: A Celebration of Return* with the Washington National Opera under the baton of the Principal Conductor, Evan Rogister, and as the bass soloist of *Nosedá conducts Mozart: Clarinet Concerto and Requiem* with the National Symphony Orchestra under the baton of the





# CONGRESSIONAL CHORUS

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Caroline Fehr  
Emily Fournier  
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Louisa Glor  
†Devon Gunn  
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†Madison Malin  
\*†LeighAnne Markaity  
Laurène Meulemans  
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Amirra Scott

## BASS

Dave Cape  
Greg Michaels  
James Petrick  
†Bryan Werth  
\*†Daniel Wanke  
Vytas Vergeer  
Niels Vilstrup  
Philip Hawkins  
\*†Russell Ames

## ALTO

Cassie Anderson  
Lynne Barstow  
†Sarah Bruno  
Louise Buchanan  
Julia Chertkof  
Irina Dvorak  
Hayley Fleming  
†Natalie Grandison  
†Michelle Kannan  
Hazel Law  
\*Elizabeth Megginson  
Bette Mohr  
Barbara Percival  
Rosalie Person  
Rachel Saady-Saxe  
Laura Sanicola  
Annette Singletary  
†Briana Thibeau

## TENOR

†Blake Brittain  
†Steven Boyd  
Jonathan Lain  
†Christopher Daniels  
John Lemen  
\*†Kelly Griffin  
†Doug Foote

*\*Section Leader*

*†Chamber Ensemble*



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