

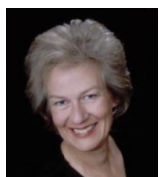
Our Directors

Vera Kochanowsky, founder and director of Carmina and Illuminare, is a graduate of the Oberlin and New England Conservatories. She holds the Doctor of Musical Arts degree from Stanford University, where she specialized in Baroque performance practice. A choral conductor, harpsichord soloist, and chamber musician, Dr. Kochanowsky has performed with many area groups including the National Gallery Chamber Players, the Bach Sinfonia, and Ensemble Gaudior. She received a Fulbright grant for harpsichord and early music studies in Europe and has performed as a soloist at the National Gallery of Art and the Phillips Collection. She teaches harpsichord, voice, and chamber music privately and regularly lectures about her father, whose autobiography, *Lenin, Hitler and Me*, she published in 2016.



At 2016 Ovation Awards

Assistant director **Hubert Beckwith** teaches music history at George Mason University. After earning a PhD in musicology at the University of Maryland, he became the first executive secretary of the American Handel Society, and he served more than two decades as a church music director. He frequently prepares performing editions for Carmina and Illuminare. In 2004 Carmina sang his Beethoven birthday tribute to much acclaim at the German Embassy. Dr. Beckwith has sung with Carmina since 1998, sharing in its direction since 2007.



Soprano Evanne Browne has performed with many of the area's outstanding early music ensembles, including the Smithsonian Chamber Players, Washington Bach Consort, Folger Consort, Hesperus, and Washington Cornett and Sackbutt Ensemble. Her solo singing has been heard

on National Public Radio in broadcasts of live concerts from Texas and the French Embassy. Browne recently returned to this area after a decade in Colorado, where she founded and conducted Seicento Baroque Ensemble, Colorado's only choir to specialize in historically accurate performance of seventeenth-century music. She mounted and conducted Colorado's only two productions of the monumental Monteverdi Vespers of 1610. Besides fulfilling a love for singing early music, she is Director of Music Ministries at Sydenstricker United Methodist Church and maintains a private voice studio at her home in Arlington, Virginia.

About Us

CARMINA and Illuminare are sibling early-music ensembles who regularly perform together. Founded in 1997, Carmina sang for years as a mixed ensemble. Growing interest led to the creation in 2006 of Illuminare, which shared members and programs with Carmina while also performing on its own. In 2018, Carmina became a men's ensemble to further enhance the two groups' sonic flexibility.

CARMINA, Latin for "poetry" or "songs," is devoted to exploring the diverse musical styles of the Middle Ages through the Baroque. It has sung at such prestigious venues as the National Gallery of Art, the German Embassy, and Washington National Cathedral. Collaborators have included Ensemble Gaudior, Armonia Nova, and the Bach Sinfonia. Carmina regularly took part in the Washington Early Music Festival and, with Illuminare, performed Fringe Concerts at the 2017 and 2019 Boston Early Music Festivals. *The Washington Post* has praised Carmina; the *Baltimore Sun* noted the group's "gorgeous tonal balance." Three CDs are available at concerts and through our website: *A Carmina Sampler*, the medieval miracle play *The Son of Getron*, and Buxtehude's *Membra Jesu nostri* with Ensemble Gaudior.

Illuminare focuses on early repertoire composed or arranged for women's voices. The name reflects the ensemble's mission: to illuminate exceptional vocal music of past centuries. Just as beautiful initial letters, or illuminations, embellish medieval manuscripts, the group strives to enhance and enrich the lives of its listeners. Illuminare has performed with many respected area ensembles including Slaveya, the District Eight, Eya, and the Capitol Hill Chorale. Of its 2015 appearance at the Boston Early Music Festival, *Early Music America* noted: "Among the few concerts exploring the Middle Ages was [Illuminare's] beautifully planned, moving, and unusual program of monophony and more." Two CDs, *Illuminare Sings!* and *A Festival of Carols*, are available at concerts and through our website.

Carmina and Illuminare were honored to receive the Choralis Foundation's 2016 Ovation Award in the category of Best Chamber Chorus in the capital region. They have also received Ovation nominations for Best Early Music Chorus (2013) and Most Creative Programming (2017).

For more information, please call
(703) 532-9356, find **CARMINA and Illuminare**
on Facebook, or visit our website:

www.CARMINA.org



2019 – 2020

**The Orpheus of Amsterdam:
Jan Pieterszoon Sweelinck**
with Evanne Browne, soprano,
Vera Kochanowsky, virginal
Friday, November 1, 2019, 8 pm
Saturday, November 2, 2019, 4 pm (short program)

Holiday Lobbying at the Willard
Wednesday, December 18, 2019
5:45 and 6:30 pm

**The Youthful J. S. Bach and His Forebears
featuring Bach's Cantata 106:
Gottes Zeit ist die allerbeste Zeit**
Odeon Chamber Music Series
with The Friends of Fasch,
Thomas MacCracken, director
Sunday, April 26, 2020, 4 pm



CARMINA & Illuminare

*The Orpheus of Amsterdam:
Jan Pieterszoon Sweelinck*

with
Evanne Browne, soprano
Vera Kochanowsky, virginal

Friday, November 1, 2019, 8 pm
St. Mark's Episcopal Church
301 A Street SE, Washington DC 20003
Street parking ♦ Metro: Capitol South
Suggested donation: \$20

Saturday, November 2, 2019, 4 pm
(short program)
Sydenstricker United Methodist Church, Chapel
8507 Hooes Road, Springfield VA 22153
Free admission ♦ Free parking in commuter lot

In our opening concert we celebrate the 400th anniversary of the publication of *Cantiones sacrae*, a masterful collection of thirty-seven Latin motets by Dutch composer Jan Pieterszoon Sweelinck. Representing a high point of Netherlandish polyphony, these works exhibit Sweelinck's command of counterpoint and harmony, his sensitivity to text, and his brilliant use of rhythmic devices and polychoral effects. Hear the joyful exuberance of *Gaudete omnes*, the intense harmonies of *O Domine Jesu Christe*, and the poignant psalm setting *Domine Deus meus*.

We will also present choral works by two of Sweelinck's contemporaries, Peter Philips and William Byrd. In addition, Director Vera Kochanowsky will perform keyboard works by all three composers on a copy of a 1620 Flemish muselar (virginal), and soprano Evanne Browne will grace our program with monodies by Philips and Giulio Caccini.

Please join us for this unique program!

CARMINA & Illuminare

Holiday Lobbying at the Willard

Wednesday, December 18, 2019
at 5:30 and 6:45 pm
(Two 45-minute performances)

Willard InterContinental Hotel
1401 Pennsylvania Avenue, NW
Washington, DC 20004
Metro: Federal Triangle
Free admission ♦ Limited seating

Ring in the season with both ensembles in the beautifully decorated lobby of the historic Willard Hotel, where "lobbying" got its name. Enjoy beloved traditional and early fare, including English medieval carols, Praetorius' *Es ist ein Ros' entsprungen*, Daniel Read's rousing *Sherburne*, and much more. Each year we invite our audience to sing along with us for our encore, Franz Gruber's own setting of his beloved hymn *Stille Nacht* (Silent Night).

Don't miss this joyful annual event! Seating is first come, first served; there is ample standing room in the lobby.



CARMINA & Illuminare

*The Youthful J.S. Bach
and His Forebears*

*Featuring Bach's Cantata 106:
Gottes Zeit ist die allerbeste Zeit*

with
The Friends of Fasch
Thomas MacCracken, organ and director
Adéla Gardavská-Balima, recorder
Sarah Weiner, recorder
Amy Domingues, viola da gamba
Chelsea Bernstein, viola da gamba
Doug Poplin, violoncello

Sunday, April 26, 2020, 4 pm
Saint Patrick's Episcopal Church
3241 Brush Drive, Falls Church VA 22042
Free parking ♦ Donation: \$20

Our spring program features one of J. S. Bach's earliest masterpieces, the funeral cantata *Gottes Zeit ist die allerbeste Zeit*, written during his brief tenure in Mühlhausen (1707-1708). The twenty-two-year-old Bach gave the work a uniquely "antique" flavor by scoring it for two recorders and two violas da gamba—relatively old-fashioned instruments for the time—along with solo voices, chorus, and continuo. The cantata's Biblical texts offer comfort and promise amid reminders of human mortality.

We further explore Bach's roots with works by some of his predecessors, including motets by two of Bach's relatives, Johann Christoph Bach (1642-1703) and Johann Michael Bach (1648-1694), as well as works by Buxtehude, Schütz, and Vierdanck.

We are delighted to be working with the period instrumental ensemble The Friends of Fasch for this performance!