

43rd Season 2024-2025



Dr. Patricia P. Fleitas, D.M.A, Arisite Director & Conductor

Sacred Spaces

MARCH 29, 2025 AT 7:00 PM

UNIVERSITY THEATRE | FLORIDA ATLANTIC, BOCA RATON

SCHOLACANTORUMFL.ORG

SCHOLA CANTORUM OF FLORIDA

Patricia P. Fleitas, D.M.A, *Artistic Director & Conductor*

Monica Berovides-Hidalgo, *assistant conductor*
Krisztina Zsolczai, *collaborative pianist, Schola Chamber Ensemble*
Eerang Ahn, *collaborative pianist Schola Cantorum of Florida*

Schola Cantorum of Florida *Chamber Ensemble* **Florida Atlantic University Chamber Singers**

Gloria

Randol Alan Bass
(b. 1953)

Spätherbst

Johannes Brahms
(1833-1897)

Nächtens

Abendlied

Triptych

Tarik O'Regan
(b. 1978)

I. Threnody

II. As We Remember Them

III. From Heaven Distilled a Clemency

Jamile Evaristo, soloist

FAU Percussion Ensemble under the direction of Professor Matthew Nichols
Nik Alviar, Zachary Benitez, Sofia Blanco, Alex Decross,
Casandra Del Valle, Madison Downey, Michael Cañete,
Professor Matthew Nichols, and Samuel Diaz

INTERMISSION

SCOF Academy of Music at Florida Atlantic University

Monica Berovides-Hidalgo, *conductor and instructor*

Inez Radulov, *collaborative pianist and instructor*

Sheep May Graze

Johann Sebastian Bach (1685-1750)

Arr. Geoffrey Edwards

Galop

from **Solfège Suite**

Ken Berg

(b. 1955)

Edelweiss

from **The Sound of Music**

Rodgers and Hammerstein

(1902-1979) (1895-1960)

Arr. Linda Spevacek (b. 1945)

Schola Cantorum of Florida

Florida Atlantic University Chamber Singers & University Chorus

The Snowstorm

I. Troika

V. Military March

II. Waltz

III. Spring and Autumn

VII. Echoes of the Waltz

VI. Wedding

IV. Romance

VIII. Winter Path

Georgy Sviridov (1915-1998)

Arr. Vyacheslav Gryaznov (b. 1982)

Jamile Evaristo, soprano, Monica Berovides-Hidalgo, mezzo-soprano,
Mayra Blanco, soprano, Michael Miranda, tenor, Keishi Yamaguchi, baritone

Selections from **Mass: A Celebration of Love and Joy**

Kyrie

Agnus Dei

André J. Thomas

(b. 1952)

Christopher Ramsey, tenor, Matthew Escobar, tenor
Professor Matthew Nichols, drums and Anthony Lopez, bass guitar

PROGRAM NOTES

From Artistic Director/Conductor

Tonight's program, "Sacred Spaces," presents a musical panorama that will lure you to explore your imaginative sacred spaces through this wonderful music program. From the visions of universal peace and unity in Tarik O'Regan's Triptych, the romantic scenes in Snowstorm by Russian composer Georgy Sviridov, Johannes Brahms' beautiful text settings in the three songs, to Andre Thomas' two movements from his Mass: A Celebration of Love and Joy the array of selections are promising. Scholar Cantorum of Florida (SCOF), The Florida Atlantic University Chamber Singers and University Chorus, have relished the opportunity to collaborate in preparing this concert in our music community, sacred space. In SCOF individual members grow vocally and musically in preparation for what is the height of rehearsals, to share our music with our audiences. Welcoming our Youth Choral Ensemble from the SCOF Choral Academy at Florida Atlantic University is exceptional. What can be more incomparable than building sacred spaces for our children? Tonight, SCOF is also very grateful to collaborate with Florida Atlantic University percussion students from the studio of Professor Matthew Nichols. Thank you!

Triptych

Tarik O'Regan's Triptych is a cantata for string orchestra and chorus. The percussion and chorus version was arranged by Dave Alcorn. According to an interview with Peter Ruhe in March of 2011, O'Regan states that the first movement of the trilogy, "Threnody," was composed when he first moved to New York from Oxford, England. He wanted to, "reflect the dynamism of a vibrant American city after coming from a rather genteel British city, and I wanted to write something that was fast." The Choir of London at Christ Church commissioned "Threnody" with the purpose of performing it in Israel and the occupied Palestinian territories to "offer musicians from different areas and backgrounds, like the Barenboim-Said East-West Divan Orchestra." O'Regan wanted the text to be of a universal nature. The Choir of London performed this piece in Jerusalem and the West Bank on December 26, 2002. Short poems by William Penn, William Blake, Psalm 33, and Egyptian poem by Muhammad Rajab Al-Bayoumi are represented in "Threnody."

The composer has an interesting cultural background. His mother was Algerian although both parents are British. Her background is Algerian but born in Morocco. The Irish is from his great-grandfather, the last Irish person in his family but born in Sri Lanka, now Ceylon, South Asia. O'Regan references his interest in "al-Andalusian music from Moorish Spain, somewhat linked to the Arab and North African World." Away from being surrounded by his ancestry when he moved to New York, the interest in reflecting his diverse cultural background sparked the composition while living in his new and vibrant city.

The second and third movements, "As We Remember Them," originally titled "And There Was a Great Calm," and "From Heaven Distilled a Clemency" were composed separately from "Threnody." On November 13, 2005, both pieces were commissioned by the Portsmouth Grammar School Chamber Choir and the London Mozart Players at the Portsmouth Anglican Cathedral on November 13, 2005, to commemorate the fallen at war. Originally, the pieces were for high voices and lower strings as it was to be performed with the Fauré Requiem. Later he arranged it for full strings and SATB voices at which time he appended to "Threnody," resulting in Triptych, a trilogy.

Ruhe references the last movement to exhibit a dance-like quality in the syncopated bass line to which O'Regan responded that he listened to a lot of British rock from the 1970's and early 1980's. Although he never sang in a chorus, he has composed a variety of music for the voice to include choral works for small and large ensembles with instrumental accompaniment, solo voice, opera and music theater. O'Regan's musical background involved playing drums in jazz and rock ensembles. It was not until his late teens, when he started to compose, that his interest for "traditional" composers came about. The firsts were Igor Stravinsky, Leonard Bernstein, and Benjamin before bridging to the English tradition of Byrd and Tallis which he "grew to love" but it was the sudden dissonances of Gombert and Lassus that he found most appealing. Triptych is representative of O'Regan's hope for world peace regardless of faith, nationality, philosophical or political ideology, or culture.

tl.org/tarik-oregans-triptych-british-music-in-a-free-concert-on-emory-campus/

<https://www.wisemusicclassical.com/work/47092/Triptych-arr-Alcorn-Tarik-O'Regan/>

PROGRAM NOTES

The Snowstorm

Georgy Sviridov (1915-1998) composed the score for the 1964 Russian film titled *The Blizzard* (also known as *The Snowstorm*). The storyline is from Alexander Pushkin's (1799-1837) *The Belkin Tales* (1831). Pushkin is known as one of Russia's greatest poets, playwrights, and novelists during the Romantic period. The five stories in his work were related to Ivan Petrovich Belkin's recorded stories known as *The Tales of the Late Ivan Petrovich Belkin*, per the stories that different people shared with him. *The Blizzard* is the second tale and the storyline of the film.

The storyline centers around Marya Gavrilovna's youthful encounter with the handsome Russian Vladimir, and Colonel Burmin, who appears later in her life. Marya's parents, Praskovya Petrovna and her husband, Gavril Gavrilevich, are landowners who enjoy hosting events. Respected by their neighbors, their festivities were widely popular. Marya was the sole heir of her father's fortune. The story is imparted mostly by the narrator, enhanced by the scenery, the facial communication of the protagonists with minimal dialogue, and the music affirming the drama and emotions exhibited.

The film opens with a man riding in a troika, a carriage led by three horses, expeditiously traveling somewhere through a vast Russian landscape during a blizzard. This opening scene appears vague based on what follows, the victorious parade of Russian regiments returning from the War of 1812. Jubilant nationals welcome their heroes home followed by the private festivities at Gavril's, with dancing to waltz music and delectable refreshments. Unbeknownst to her parents (although they suspected), Marya had fallen in love with the young, handsome Vladimir. His regular visits to their home concerned Gavril, who had instructed his servants to prohibit him from visiting or attending any social events in his home. Vladimir was not suited for his daughter as he was of a lower economic and social class. Regardless, Marya and Vladimir met in secret through that spring and autumn until they determined there was no alternative but to elope. That night of their wedding, before she left with her maid Nina, she leaves a letter for her parents. Vladimir had planned with three men to accompany Nina and Marya in a troika, during a winter blizzard. With difficulty they make it to the church, but Marya appears faint and dazed, as they await the arrival of Vladimir, unaware of the struggles and dangers her groom was encountering—under the blizzard in a sleigh pulled by one horse across extremely challenging terrain and wind. Would Vladimir make it? Did he make it?

The narrator takes us back to Marya's home, as she lay in bed near death. Her parents' desperation led them to believe that she is dying from forbidden love and would succumb to the fears. Gavril instructed a servant to take a letter to Vladimir with an invitation to visit their home, in hopes that the young man would accept and all would be well with Marya. However, Vladimir's response was quite the opposite; he would never set foot in that house again. After all, Marya did not show up at the church for their wedding. The story advances and Marya is seen playing the piano while her father is reading and mother knitting. At that moment, they receive a message that Vladimir had joined the army and has been killed. Later, her father's death added to Marya's relentless grief, while her mother was grieving for her daughter's unhappiness. At this point, Marya and her mother move to the city to remove themselves from the sad memories that engulfed their first home.

In their new home, Marya, now in her late 20's to early 30's, a young and handsome military gentleman, Colonel Brumin, is assigned to live in the premises of their home to protect them. Immediately, the story shifts to the unmarried military man. Marya's mother, wishing that she would someday love again and bear her grandchildren, is hopeful. In the course of time, interest sparks between Marya and Brumin, while both maintain a mysterious and apparently timid relationship, her mother noticed the attraction between the two. One night, Marya is sitting at the piano by herself when Brumin tenderly comes behind her and adds a beautiful melodic line to her playing. That is the telling moment.

PROGRAM NOTES

Marya ponders why Burmin was not expressing his feelings. Was there a reason or was he just a timid man? As she considers how to offer him a hint about her feelings, the story shifts to Burmin hurriedly trying to find Marya walking to the tune of the military parade at the beginning of the film. He finds her by a pond reading, when he finally reveals his love for her and how he would like to marry her, although he knows she had once loved someone else. He asks her to please stay quiet so he can continue. Much to her surprise, he shares he could not marry because he married four years earlier. He had to accept his fate!

By now, the once vague opening scene is made clear. The troika traveling through the vast snowy Russian landscape offers an up-close view of the traveler's face. It was Burmin traveling and arriving at the church where Vladimir and Marya's wedding was to take place. The priest, in fear that he could be doing something wrong and perhaps even illegal without her parents' consent, is in a hurry to move forward with the Russian Orthodox wedding ceremony. Remember, Marya was fatigued and dazed while waiting for Vladimir. So Brumin thought the prank would be fun and proceeds. When the bride and groom face each other for the marital kiss, Marya notices it is not Vladimir and faints. The action shifts to the pond where Burmin was sharing his story and accepting his fate, when Marya asked him if he did not recognize her, at which time Burmin falls to his knees. The End.

- I. Troika (the film's melodic theme)
- II. Military Parade
- III. Waltz

Vladimir and Mayra

- IV. Spring and Autumn Romance (love theme)
- V. Piano Duet for Two Pianos (their happiness)

Eerang Ahn
Krisztina Zsolczai

- VI. The wedding

Colonel Burmin and Mayra

- VII. Romance (their love theme)
- VIII. Winter Road (film's melodic theme returns)

TRANSLATIONS

Gloria

Glory to God in the highest,
and on earth peace to people of good will.
We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks for your great glory,
Lord God, heavenly King,
O God almighty Father.

Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of The Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer;
you are seated at the right hand of the Father
have mercy on us.

For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.

Spätherbst

The grey mist drops down so silently
upon the field, wood and heath
that it is as if Heaven wanted to weep
in overwhelming sorrow.

The flowers will bloom no more,
the birds are mute in the groves,
and the last bit of green has died;
Heaven should indeed be weeping.

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Abendlied

Peacefully does night
struggle with the day:
how to muffle it,
how to dissolve it.

That which depressed me,
are you already asleep, o Pain?
That which made me happy,
say, what was it, my heart?

Joy, like anguish,
I feel has melted away,
but they have gently
invoked slumber instead.

And as I float away,
ever skyward,
it occurs to me that life
is just like a lullaby.

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Nächtens

At night awaken those wandering,
deceptive phantoms
that bewilder the mind.

At night in the flower garden
frost falls so that it is futile
to wait for flowers to bloom.

At night grief and worry
nestle within your heart
and the morning gazes in upon tears.

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PATRICIA P. FLEITAS, D.M.A.

ARTISTIC DIRECTOR AND CONDUCTOR



Dr. Fleitas is Professor of Music and Director of Choral and Vocal Studies at Florida Atlantic University and in her seventh season as Artistic Director/Conductor of the Schola Cantorum of Florida (SCF), Ensemble in Residence at FAU. She has maintained lucrative and successful voice and conducting studios at the undergraduate and graduate level since her appointment at FAU in the Fall of 1992. Throughout her career she has instituted several choral ensembles and programs in Texas and Florida to include, the FAU Chamber Singers, Women's Chorus, University Chorus, the Annual Madrigal Dinner Program, and the University's Latin American Choral Ensemble ¡Cantemos!, an expression of Dr. Fleitas' continuing interest and study in the choral music of the Iberian Peninsula and Latin

America. This ensemble is a rare component of university choral programs throughout the nation. Her most recent initiatives include the SCF Chamber Ensemble (2015) and the Schola Cantorum Education Program comprised of the Youth Choral and Vocal Academy (in collaboration with FAU and Girls Club of Palm Beach County), Young Emerging Artists, and Artists in Residence. Under her tutelage, graduate choral conducting and voice students have graduated to teach at institutions of higher education upon achieving terminal degrees in the field. Likewise, throughout her tenure at FAU, undergraduate and graduate students from her voice studio have won vocal competitions of national and international standing as well as maintaining a performance career of national and international stature. Her ensembles have performed throughout Europe, Canada, and the United State. Under her direction, the FAU Chamber Singers have performed as featured ensembles for the Florida Music Education Association (FMEA) State In-service Conference and the Florida American Choral Directors Association Conference. ¡Cantemos! performed at the FMEA conference in 2017, and, had previously served as the demonstration ensemble for a session presented by Dr. Fleitas on the topic of Latin American choral music. At the 2017 conference she presented a session entitled, "Latin American Choral Music for All!" Dr. Fleitas has conducted the FAU Symphony Chorus with the Palm Beach Symphony in performances of choral masterworks by Mozart, Beethoven, Puccini, Haydn, and Bruckner. Since her appointment as Artistic Director/Conductor of Schola Cantorum of Florida, her repertoire has been complemented through performances of major choral works in collaboration with SCF, the FAU Chamber Singers, and professional instrumentalists in the South Florida community. She has served as chorus master in South Florida stage productions of the films *Amadeus*, *Harry Potter and the Prisoner of Azkaban*, and *Distant Worlds: Music From Final Fantasy*. Some of her recognition includes the 2001 Florida Atlantic University Faculty Talon Award for exceptional leadership, commitment, and service to FAU students, the 2003-2004 award for excellence in undergraduate teaching, and the 2011 Lifelong Learning grant to support her Latin American choral music research in Colombia. Prior to joining the FAU music faculty in 1992, Dr. Fleitas was awarded a graduate teaching assistantship at The University of Texas at Austin and appointed as conductor of the UT Women's Chorus. Previously, she served as associate coordinator of choral programs at Texas A&M University, College Station where she founded the TAMU Women's Chorus, the Madrigal Dinner Program, and the Texas Collegiate Women's Choral Festival, an annual event that remains active at the state level. Dr. Fleitas received a Master of Music and a Doctor of Musical Arts in Choral Performance/Conducting from the University of Texas at Austin, under the tutelage of the late Dr. Morris J. Beachy. She holds bachelor and master degrees in music education. She has held leadership positions in state and regional teams of the American Choral Directors Association, and from 2015-2017 served as president of the Florida Collegiate Music Education Association. She is an active voice teacher, choral/vocal clinician, adjudicator, chorusmaster and guest conductor.



MONICA BEROVIDES-HIDALGO

ASSISTANT CONDUCTOR, ARTIST IN RESIDENCE



Monica Berovides-Hidalgo, mezzo-soprano, is currently Director of Worship at First Church of Coral Springs and adjunct professor of voice at Florida Atlantic University. Ms. Berovides-Hidalgo is also assistant conductor and artist in residence with Schola Cantorum of Florida and Director/Instructor for the SCOF Music Academy at FAU since 2009. She is currently Music Director with Torch and Trumpet Theater Company and is playing the role of Mrs. Martini in the musical “It’s a Wonderful Life” in December 2023 and recently played the role of Anna in the musical “When Calls the Heart” in June 2023. She played the role of Mary the mother of Jesus in the musical “The Scarlet Thread” in June 2022. She sang with Palm Beach Opera Chorus for five seasons (2009-2014). Ms. Berovides-Hidalgo currently serves as the president of the Board of Directors of Schola Cantorum of Florida and currently serves as chair of the workshop committee of the Florida Chapter of the Fellowship Music and Worship Arts. Ms. Berovides-Hidalgo has performed and recorded throughout South Florida and the United States and she is an accomplished and sought-after soloist with experience in studio recording and cross-over styles including opera, musical theater, recital repertoire, Contemporary Commercial Music, Contemporary and Traditional Christian music and Latin American popular songs. She is certified in Somatic Voicework; The LoVetri Method, and also certified with The Contemporary Commercial Music Vocal Pedagogy Institute at Shenandoah University and he has completed the Lyric Diction Workshop at Vanderbilt University. Ms. Berovides-Hidalgo is an active coach, clinician, and private voice instructor.



EERANG AHN

COLLABORATIVE PIANIST



A native of Seoul, South Korea, Eerang Ahn is an active collaborative pianist in Palm Beach and Broward counties. Since 1999, she has participated in a variety of projects, including the recording of the albums of The Ahacross Choir Foundation Hymn series in Seoul. Also involved in musical theater, Ms. Ahn has performed piano and keyboards for the productions *Godspell*, *Werther*, and *You're a Good Man, Charlie Brown*. She has served as collaborative pianist with Daekwang Men's Chorus, Ahacross Choir, Certo Chamber and Concert choir at Palm Beach Atlantic University, Florida Atlantic University's Chamber Singers and the Latin American choral ensemble ¡Cantemos!. Ms. Ahn holds Bachelor of Music and Master of Music degrees in Theory and Composition from Sungshin Women's University in Korea, a Bachelor of Arts in Counseling Psychology from Hanyang C. University, and a Master of Music in Piano Performance from Florida Atlantic University. Her publications include "A Study on Pythagoras's Music Theory" (Master's thesis), and "The Effect of Beethoven's Music on Development of Orchestra" (SSWU Musicology Journal). Currently, Ms. Ahn serves as adjunct professor and choral/vocal collaborative pianist at Florida Atlantic University.

KRISZTINA ZSOLCZAI

COLLABORATIVE PIANIST



Krisztina Zsolczai served as full-time faculty in the Department of Music at Florida Atlantic University for 15 years in the area of keyboard studies and collaborative artist in choral and vocal studies for the FAU Chamber Singers and students in the applied voice and graduate conducting studios of Dr. Patricia P. Fleitas and rehearsal pianist for FAU Symphony Chorus performances with performances with Palm Beach Symphony. She frequently performs with former FAU students' doctoral and graduate recitals in various states and most recently joined the Schola Cantorum of Florida. A native of Hungary, Zsolczai holds a bachelor of music degree in piano performance and piano pedagogy from the Béla Bartók Music Conservatory of Miskolc University where she graduated summa cum laude. In 2005 she received a Master of Arts in Piano Performance with honors from FAU, under the tutelage of Dr. Heather Coltman. She is the recipient of the Graduate Student in Excellence Award and cited in the The Chancellor's List 2004-2005, the highest academic honor to America's Outstanding Graduate Students. Zsolczai has worked as assistant director of Teaching Outstanding Performers (TOPS) summer camp for three consecutive years and remains active as piano instructor. She was the pianist for the Florida All-State Women's Chorus at the 2008 Annual Florida Music Educators Association In-Service Clinic and Conference in Tampa, Florida. She also had the privilege of collaborating under the direction of renowned conductors for the Florida ACDA Intercollegiate Honor Chorus at the 2005, 2006 and 2007 state conferences. Mrs. Zsolczai has performed in Hungary, Austria, Italy, Latvia, Switzerland, the Czech Republic, Germany, Poland, and the United States. She has worked with Madame Virginia Zeani, Marcello Giordani, Michael McGlynn, the Late Dr. Morris J. Beachy, Dr. Jean Barr and Libby Larsen to name a few. She also has had the opportunity to perform Béla Bartók's *Bluebeard's Castle*— with Dean Peterson, and Birgit Fioravante and served as musical director and Hungarian coach. In 2013, she was invited by Omaha Opera as rehearsal pianist and Hungarian language coach working with Samuel Ramey and Kara Shay Thompson, under the direction of Hal France. Zsolczai was honored to perform for His Holiness the 14th Dalai Lama of Tibet at "Compassion as a Pillar of World Peace" presentation, and appeared on stage at the TEDx Boca Raton event hosted by FAU. She has most recently recorded an album with FAU's Hoot/Wisdom Recording Label, featuring the works of composer David P. Rossow. Mrs. Zsolczai is a sought after collaborative pianist and maintains an active private piano studio in South Florida.

2024–2025 SEASON

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MISSION AND VISION STATEMENTS

MISSION: To support the appreciation of choral music through inspiring performances, raising choral excellence, and collaborating with professionals to help young artists achieve their educational and professional goals and create a community of musical expression.

VISION: To inspire choral excellence in South Florida, supporting young professional singers, professional singers, and nonprofessional singers through performances, as well as established educational programs.

ABOUT SCHOLA CANTORUM OF FLORIDA

In its 43rd Season, Schola Cantorum of Florida (SCOF), has performed in Palm Beach, Broward, and Dade Counties. Committed to choral excellence, community outreach, cultural/artistic growth, and education, this organization fosters the value of live music and cultural enrichment in any community. Through careful programming of choral masterworks, this community of singers has presented and/or participated in a multiplicity of diverse programs and partnerships. Traditionally, SCOF has promoted the significance of choral education/experience for children and adults in community settings. As part of its outreach, in 2016 a partnership with Florida Atlantic University as Ensemble in Residence, Department of Music, Choral and Vocal Studies Program, was established. This partnership has established an ongoing collaboration with FAU's Chamber Singers, alumni, and faculty through weekly rehearsals and numerous performances at the highest artistic level, the vocal, and artistic training of emerging artists through the Schola Cantorum Education Program which includes Artists in Residence (AIR), Young Artists (YA's) and the SCOF Academy of Music at FAU. The AIRS offers opportunities for professional and upper-level soloists to perform solo work. The YA's create opportunities for emerging artists and creates strong leadership skills as representatives of the ensemble in musical and non-musical activities. Under the current artistic director/conductor, the SCOF Chamber Ensemble was founded in 2015. Comprised of professional and exceptional community members including AIR's and YA's and is part of the SCOF concert season. The SCOF Music Academy at FAU, offers an after-school program for children K-8 and had five weeks of summer camp this year.

SCOF has attracted singers of diverse backgrounds, experiences, and age groups. It is a multi-generational ensemble that prides itself as a true traditional community chorus with a permanent roster of diverse singers meeting weekly to unveil the artistic and educational values of every score programmed. Each season is comprised of at least two major concerts in addition to collaborative opportunities offered. SCOF participates in the "Annual FAU Handel's Messiah Performance with Students, Faculty, and Alumni." Previously, it has performed and collaborated in numerous events throughout South Florida, recently as the chorus for Andrea Bocelli's Annual Valentine's Concert in 2022. SCOF welcomes new members through a simple audition in its pursuit to build relationships and community through musical and educational events. Ultimately, it aspires to promote unity through song, add performance opportunities to its season, and recruit students who wish to expand their singing experience by becoming part of the SCOF Music Academy.

Join us today! www.scholacantorumfl.org/join

WE ARE THANKFUL FOR THE SUPPORT !



FLORIDA ATLANTIC UNIVERSITY

Dorothy F. Schmidt
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Schola Cantorum of Florida (SCOF) is deeply grateful for the generosity of its patrons, which allows us to continue our programs. These include the Schola Cantorum of Florida Education Program, which houses the SCOF Music Academy, Young Artists and Artists in Residence performing choral masterworks with professional orchestral accompaniment and providing scholarships for students. SCOF has also awarded scholarships to more than thirty students aspiring to pursue university studies in music. The financial support of longstanding and new patrons makes it possible for SCOF to continue its educational programs and artistic endeavors. Please consider making a tax-deductible donation today, to help maintain our advocacy for the art and education of choral performance in South Florida. With your help, SCOF will continue to bring together dedicated singers and young emerging artists in concert performances and introduce students to the joy of choral music.

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