

QUINCY CHORAL SOCIETY
Sarah Labrie, Music Director
Virginia "Gingy" Grimes, Accompanist
present



A SCHUBERTIADÉ:

Featuring Franz Schubert's *Mass in G* and
Mirjams Siegesgesang. Pieces of the era by
Mozart and Clara Schumann will also be
performed.

MAY 3, 2026 | 4:00 PM

TICKETS: \$20

ST. MARY OF THE HILLS CHURCH
29 ST. MARY'S RD, MILTON, MA 02186





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The Quincy Choral Society would like to express an incredibly special thank you to our friends at President Insurance Agency. They have been valued supporters of QCS for many years and have so generously paid for the insurance needs of Quincy Choral Society for our 2025-2026 season.

Thank you!!

Director's Note

As we gather for this final concert of the Quincy Choral Society's 2025–2026 season, I find myself reflecting at the close of my seventh year as Artistic Director. It is a privilege I value more with each passing season. I feel incredibly lucky to spend every Monday night making music with this remarkable group of singers, whose dedication, warmth, and generosity of spirit continue to inspire me. Over these seven years, this ensemble has become not just a musical home, but a community I cherish. This connection is especially meaningful because Quincy is my home as well. My husband and I live here, and it brings me great joy to help create rich musical experiences in the very community where we live our daily lives. To share beauty, reflection, and celebration through choral music, and to see those experiences resonate with friends, neighbors, and fellow community members, is deeply rewarding. I love these singers, and I value the vibrant, supportive community that surrounds Quincy Choral Society.

Tonight's program feels like a fitting culmination of the season, balancing intimacy and grandeur, lyricism, and celebration. Mozart's luminous sacred music, Clara Schumann's reflection on the expressive power of sincerity, and the music of Schubert, whose style bridges Classical elegance with Romantic warmth, each offer distinct but complementary perspectives. *Mirjams Siegesgesang* brings dramatic storytelling and triumphant energy, while *Mass in G major* closes the program with radiant simplicity and heartfelt devotion. Together, these works trace a journey from contemplation to celebration, an arc that feels

especially meaningful as we conclude another season together.

Looking ahead, I am pleased to share that next season I have been invited to conduct Beethoven's *Mass in C Major* at Carnegie Hall with the New England Symphonic Ensemble and a chorus of 150 voices, many of whom will come from the Quincy Choral Society. Having these singers' support in this venture, and their voices beside me on that stage, will be one of the most meaningful experiences of my life and career. The opportunity to bring our musical community beyond Quincy while still carrying its spirit with us is something I anticipate with great excitement.

Many thanks to our brilliant pianist and partner, Gingy Grimes, our steadfast QCS Board, and to you, our audience. Thank you for being part of this musical community. Your support makes this work possible, and it is a joy to share these experiences with you. I look forward to continuing to make music together in the seasons to come.

Sincerely,

Sarah Labrie

Quincy Choral Society
Sarah Labrie, Music Director
Virginia "Gingy" Grimes, Collaborative Pianist

present

"A SCHUBERTLADE"

Featuring works by Franz Schubert,
Clara Schumann, and Wolfgang Mozart

∞ Program ∞

(No intermission)

Vesperae solennes de Confessore, KV 339
Laudate Dominum W.A. Mozart (1756-1791)

Chorus, Orchestra,
Soprano soloist: Erin Matthews

Ave verum corpus KV 618
Wolfgang A. Mozart (1756-1791)
Chorus and strings

Liebst du um Schönheit
(If You Love for Beauty)
Clara Wieck Schumann (1819-1896)

Chorus and piano
Virginia "Gingy" Grimes, piano

Ave Maria, Op. 521 no.6, D 839

Franz Schubert (1797-1828)

Tenor soloist: Fausto Miro

Piano: Virginia "Gingy" Grimes

Mirjams Siegesgesang

Franz Schubert (1797-1828)

Chorus, Soprano soloist: Erin Matthews

Piano: Virginia "Gingy" Grimes

Schubert Mass No. 2 in G D. 167

Franz Schubert (1797-1828)

I. Kyrie Chorus and Orchestra

Soprano soloist: Erin Matthews

II. Gloria Chorus and Orchestra

Soprano soloist: Erin Matthews

Bass soloist: Daniel Fridley

III. Credo Chorus and Orchestra

IV. Sanctus Chorus and Orchestra

V. Benedictus Chorus and Orchestra

Soprano soloist: Erin Matthews

Tenor soloist: Fausto Miro

Bass soloist: Daniel Fridley

VI. Agnus Dei Chorus and Orchestra

Soprano soloist: Erin Matthews

Bass soloist: Daniel Fridley

Program Notes

Vesperae solennes de Confessore, KV 339

Laudate Dominum..... Wolfgang A. Mozart

Vesperae solennes de confessore (K.339) is made up of musical settings of 5 Psalms and was used in the Roman Catholic liturgy known as Vespers. The original manuscript was lost and presumed destroyed in the Second World War. Vespers is the sunset evening prayer service in the Western Catholic, Eastern (Byzantine) Catholic, Eastern Orthodox, Anglican, and Lutheran liturgies of the canonical hours. The word comes from the Greek *ἑσπέρα* and the Latin *vesper*, meaning "evening." According to research, it seems probable that the occasion for which Mozart composed his *Vesperae Solennes de Confessore* was first vespers of a feast of St. Rupert on September 24, 1780. As an alternative, it seems possible that this occasion was a feast of St. Virgil on September 28.

The fifth movement, *Laudate Dominum* (Psalm 117) unfolds as one of the most lyrical soprano solos Mozart ever wrote, and it is often performed as a standalone work. Accompanied by a gently rocking violin obbligato, the soprano line spins out in shimmering beauty. The chorus takes over at the "Gloria Patri" with a harmonized version of the

melody, bringing the movement to a gentle conclusion, but not before the soprano returns for a final turn at the "Amen."

Ave Verum CorpusWolfgang A. Mozart

Mozart composed *Ave Verum Corpus* just six months before he died. In June 1791, his wife Constanze was pregnant with their sixth child. As was her habit when she was pregnant, she left Vienna to take the waters at the nearby spa in Baden. Mozart joined her a few days later and composed this short motet for an old friend, the music director of a tiny church in the town, who had looked after Constanze during her frequent trips to Baden. Although scored frugally for mixed choir, strings and organ and only forty-six bars long, *Ave Verum Corpus* is a gem of Mozartean simplicity and beauty.

Liebst du um SchönheitClara Schumann

Liebst du um Schönheit is a German art song composed by Clara Schumann (1819-1896) in 1841. Schumann, a renowned German pianist, teacher, and composer, wrote this piece as part of a collection of songs for her husband, Robert Schumann, as a Christmas gift. The text was written by the German poet Friedrich Rückert. The piece

features a call-and-response between the vocalist and the piano, symbolizing the deep connection between the couple. It reflects a love that transcends the fleeting qualities of beauty and youth, suggesting that true affection is rooted in inner qualities and enduring emotions. In this choral setting, the exchange between the choir and piano conveys the strength of their bond, even as the novelty of their relationship fades.

Ave Maria Franz Schubert

Composed in 1825, *Ave Maria* is one of the most beloved melodies by Franz Schubert, though it did not begin as a traditional setting of the Latin prayer. Instead, Schubert wrote the piece as part of a larger collection inspired by Sir Walter Scott's *The Lady of the Lake*. In the original context, the song, *Ellens Gesang III*, is sung by the heroine Ellen as a prayer for protection. Over time, the music became widely paired with the familiar Latin text "Ave Maria," and this version has since become a staple of concerts, weddings, and sacred services alike.

Mirjams Siegesgesang Franz Schubert

In 1828, the year of his early death, Schubert composed the cantata *Mirjams Siegesgesang* (Miriam's Song of Victory), Op. 136, for soprano

soloist, choir, and piano. Setting a dramatic poem by Franz Grillparzer, the work draws on the Biblical song of praise sung by Miriam, sister of Moses and Aaron, after the Israelites cross the Red Sea and Pharaoh's army is destroyed (Exodus 15:20–21). The vivid, theatrical verse provided Schubert with an ideal vehicle for a choral work in the grand tradition of Handel, whose oratorios, particularly *Israel in Egypt*, which recounts a similar story, clearly inspired the cantata's celebratory tone and contrapuntal writing.

Although Schubert intended to orchestrate the work, he died before he could do so, and the original version for voices and piano remains the standard. The virtuosic piano writing reflects Schubert's own abilities as a pianist, while the soprano solo is unusually demanding, spanning a range of more than two octaves. Cast on an expansive scale that approaches a short oratorio, the cantata contrasts dramatic depictions of the surging waters with a lyrical central section and culminates in a spirited, Handelian fugue. Schubert did not live to hear the first performance, which took place in January 1829.

Mass No. 2 in G major, D 167 Franz Schubert

Composed in March 1815 when Franz Schubert was just eighteen years old, *Mass No. 2 in G major, D. 167* belongs to an astonishingly productive period in which he wrote hundreds of works, including songs, chamber music, and several sacred compositions. Written for modest forces (soprano, tenor, and bass soloists, choir, and small orchestra) the Mass reflects the musical resources available at the Lichtental parish church in Vienna, where Schubert had sung as a boy. Its transparent scoring and concise movements give the work an intimate, lyrical character, quite different from the grand orchestral masses of the later nineteenth century.

Throughout the Mass, Schubert balances Classical clarity with his unmistakable gift for melody. The gentle, flowing "Kyrie" sets a tone of warmth and simplicity, while the lively "Gloria" and "Credo" move briskly through their texts, punctuated by contrasting lyrical passages. Particularly striking is the serene "Benedictus," featuring graceful solo writing, and the radiant "Sanctus," whose bright sonorities lead into a peaceful "Agnus Dei." Though composed early in his career, the *Mass in G major* already reveals Schubert's sensitivity to text and his ability to

create expressive depth within economical means, qualities that have made this compact setting one of his most frequently performed sacred works.

S. L.



Upcoming Events

May 31, 2026 - 6:00 pm

Flag raising ceremony to kick off Pride Month

Church of the Presidents

1306 Hancock Street

Quincy, MA

July 10, 2026

Wreath Laying Ceremony honoring

President John Quincy Adams

12:00 Church of the Presidents

1306 Hancock Street

Quincy, MA

**The Quincy Choral Society gratefully
acknowledges the following donors for
their generous support:**

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George and Therese Dolbec

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Concert Master

Kristie Randall and Dwight Dewsnap

Soloist

Judith Warners

Benefactor

Here's to Samuel Grampy!

Thank you to the QCS for all of the wonderful

music over the years

In loving memory of Ted Hays

Mary Blanchette and Jim May

QCS is celebrating 24 years of musical excellence from our beloved Elaine Matisoff!



We dedicate this concert to Elaine Matisoff, our matriarch and friend. Elaine joined the chorus in 2002 as a tenor and has been with us for the past 24 years. Although tiny in stature, her spirit is larger than life, and the spotlight is her good friend. As she herself said: "BIG SURPRISE!!! I'm in the front row!"

Thank you for your many years of dedication and commitment to QCS.

Tzeitchem l'shalom and Be'hatzlacha

(We love you and will miss you; Go in peace and good luck.)



Patron

Marie E Pereto-Hedin

In loving memory of Pam Pelletier and

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In memory of Liz Kastner

Maguire's Bar & Grill (508-230-8888)

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In memory of my parents Theresa & Jacob Bychman

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This program is supported in part by a grant from the Quincy Arts Council, a local agency which is supported by the Massachusetts Cultural Council, a state agency.



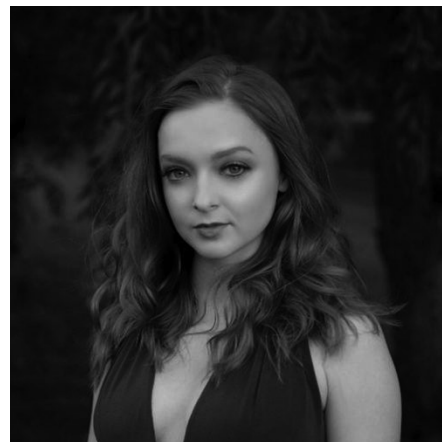
The Quincy Choral Society is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston and the surrounding areas.

Quincy Choral Society Singers *May 2026 - A Schubertiade*

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Bass</i>
Nancy Ahonen	Jacquie Alexander	Gordon Behrer	George Corbett
Nicole LaConte Bailey	Patricia Alvarez	Mark Breslin	Vincent Crouse
Ellen Basile	Amanda Bedford	Bruce Kamerer	Joel Davidson
Danielle Farrell Bauman	Dina Roberts Bray	Mike Maholchic	Dwight Dewsnap
Molly Blanda	Barbara Christianson	Elaine Matisoff	Bill Dwyer
Emily Chapman	Nancy Conrad	Marsha Maurer	Dick Flynn
Sarah Chapple-Sokol	Nina Davis-Millis	Patrick McCabe	Peter Hanson
Monica Friar	Joan Faulkner	Don Murray	Brian Kelley
Katie Gabriel	Lucinda (Cyndi) Fedewa	Myles Robinson	Michael Klisiwecz
Nicole Gardner	Lisa Fox	Harold Rudolph	Jim May
Lucinda Griffin	Alison Gottlieb	Frank Rydwansky	Mark Ostrem
Kathleen Henry	Janet Halloran		Chris Stuck-Girard
Deborah Kelley	Alexis Helmrath		
Bryde King	Jeanne Hopkins		
Victoria Lyapin	Michelle McGrath		
Dianne MacDonald	Martha McMahan		
Dyan Madrey	Patricia Ostrem		
Anne McGuire	Kristie Randall		
Denise McLean	Perry Russell		
Paula Murphy	Karen Rydwansky		
Deborah Jean Parsons	Audrey Stuck-Girard		
Genny Peterson	Judith Warners		
Francine Ravelson	Sarah Whele		
Maria Rochalska			
Rose Slayter			
Joan Walsh			
Paige Wetzel			
Maryalice Yafate			

May 2026 “A Schubertiade” Orchestra

Violin I	Nate Kim Jessica Helie Jenae Starkov
Violin II	Ivonne Luna Olga Kradenova
Viola	Carrol Lee Aaron Packard Rebecca Long
Cello	Caroline Reiner-Williams Stephen Marotto
Bass	Becca Pasley
Oboe I	Elana Lorance
Oboe II	Lydia Consilvio
Trumpet I	Joe Heffernan
Trumpet II	John McCann
Timpani	Greg Simonds
Piano	Virginia “Gingy” Grimes



Erin Matthews
Soprano

Praised by the Boston Globe for her “pristine timbre and expressive face,” Ms. Matthews is a sought-after soprano and teacher in Boston. She has been seen onstage with Guerilla Opera, Enigma Chamber Opera, and Promenade Opera Project, in roles including Flora (The Turn of the Screw), Marzelline (Fidelio), Johanna (Sweeney Todd), and Despina (Così fan tutte). She has been a soloist with Skylark, Labyrinth Choir, Cappella Clausura, Nightingale Vocal Ensemble, Trinity Copley, and Church of the Advent on masterworks including Bach’s Magnificat and St. John Passion, Vivaldi’s Gloria, Messiah, and the requiems of Fauré and Brahms. She recently placed fifth as a National Winner of the NATS Artist Award Competition (NATSAA). She made her Carnegie Hall solo debut as a winner of Boston University’s Spotlight Competition. Ms. Matthews received her B.M. in Voice Performance & B.A. in French from the University of North Texas, and her M.M. in Opera & Alexander Technique Certification from Boston Conservatory at Berklee. She now pursues her D.M.A. at Boston University, in addition to maintaining a full performance and teaching schedule.



Fausto Miro, Tenor

Praised by the Boston Musical Intelligencer for his “clear, powerful burnished tenor, resonant and easy even in the highest reaches of his voice,” the lyric tenor

Fausto Miro is known for his “broad, rich sound” (BMI), “show-stopper renditions” (Bachtrack), and “resplendent singing” (The Arts Fuse) on the stages of some of the country’s leading ensembles. This includes the New York Opera Studio, Boston Opera Collective, Opera Tampa, St. Petersburg Opera Company, The Florida Orchestra, Master Chorale of Tampa Bay, and the Opera Festival of San Luis Potosi, where he succeeded as a finalist in the Linus Lerner International Vocal Competition.

A resident of Boston, Mr. Miro performs throughout New England with Boston Lyric Opera, Odyssey Opera, Boston Baroque, Cappella Clausura, The Copley Singers, Labyrinth Choir, Rumberroco, The Arch Street Band, The Nightingale Ensemble, Portsmouth Symphony Orchestra, Renaissance Men, Handel Society of Dartmouth, La Donna Musicale, The Sarasa Ensemble, Plymouth Philharmonic Orchestra, Emmanuel Music, and The Boston Pops.



Daniel Fridley, Bass

Bass vocalist Daniel Fridley resides in the Boston area and uses his “spotless, resonant bass” (Cleveland Classical) as a virtuosic vehicle suited to a wide range of musical styles. He

performs a variety of operatic genres, specializing primarily in the music of the Baroque and Classical periods, and sings in a number of ensembles focusing on music from the Middle Ages through the 20th century. He also explores the folk music traditions of a number of European cultures, as well as those of New England. When not performing, he also teaches voice students of all ages and aspirations, sharing his love for music. Highlights of previous seasons include appearances as Eumenide in Henri Desmarests’ *Circe* (Boston Early Music Festival); Bass Soloist in J.S. Bach’s *St. John Passion* (Ashmont Bach Project); Azarias in Britten’s *Burning Fiery Furnace* (Enigma Chamber Opera); Bass Soloist in Monteverdi’s *Vespro della beata Virgine* (Upper Valley Baroque); Basilio in Rossini’s *Il Barbiere di Siviglia* (Teatro Nuovo); Bass Soloist in Mozart’s *Requiem* (Boston Cecilia and Lowell Chamber Orchestra); Bass Soloist in Haydn’s *Lord Nelson Mass* (Arlington Chorus and Philharmonic); Bass Soloist in Handel’s *Messiah* (Bourbon Baroque); and Contrabass Soloist in Emilio Rautavaara’s *Vigilia* (Chicago Chorale).



Sarah Labrie – Artistic Director

Boston-based singer, conductor, and music educator, Sarah Labrie, is a Choral Director at Lexington High School in Lexington, MA. She was previously a Choral Director at Stoughton High School in Stoughton, MA for eight years. Ms. Labrie also serves as the Artistic Director of the Quincy Choral Society. In Spring 2023 she was recognized for significant contributions to Arts and Culture as Artistic Director of Quincy Choral Society and was awarded the prestigious Abigail Adams Award from the City of Quincy and Mayor Thomas P. Koch.

Outside of conducting and teaching, she actively sings with the Tanglewood Festival Chorus and Boston Symphony Orchestra, Viatores Mundi (Croatia), Sarteano Musica Sacra Choir (Italy), Sarteano Reunion Capella Ensemble (Mexico), Vox Futura (Professional Recording Studio Choir), Labyrinth Choir, and in numerous other choral performances throughout North America and Europe. She has also sung professionally in symphonic choirs alongside the New York Philharmonic, Boston Symphony Orchestra, Boston Pops, Vienna Philharmonic, Vienna Chamber Orchestra, Philadelphia Orchestra, and New Jersey Symphony Orchestra. Ms. Labrie's 2014 choral performance of Beethoven's 9th Symphony with Westminster Choir and the Vienna Chamber Orchestra was nominated for a Grammy. Solo orchestral performances include Ralph Vaughan Williams' *Serenade to Music* with the Farmington Valley Symphony, and the *Pie Jesu* from Maurice Duruflé's *Requiem* with the Pioneer Valley Symphony. Sarah also is a lead singer for The Boston Rock and Soul Revue, is a cantor at St. Leonard's of Port Maurice in Boston's North End (Boston's oldest church built by Italian immigrants), and a regular chorister at Trinity Church (Copley). Sarah is in high demand as both a choral and solo musician.

Ms. Labrie graduated Summa Cum Laude from Westminster Choir College with a B.M. in Music Education, and graduated Summa Cum Laude from Messiah University with an M.M. and C.A.G.S. in Choral Conducting. She has had the pleasure of studying conducting and rehearsal technique with Simon Carrington, Brian O'Connell, Dr. Joe Miller, Dr. Amanda Quist, Tom Shelton, Dr. Joy Meade, and Dr. Rachel Cornacchio. She studied voice with Dr. Rochelle Ellis and jazz voice with Ellen Cogen.

Sarah is currently the Treble Repertoire and Resources Chair for the Massachusetts chapter of the American Choral Directors Association (ACDA); and is an active member of the Massachusetts Music Educator Association (MMEA), the Massachusetts Instrumental and Choral Conductors Association (MICCA), and the National Association for Music Educators (NAfME.) She has been on the Executive Board of the Southeastern Massachusetts MMEA chapter for 5 years and has managed and adjudicated at both the Senior and Junior levels for 7 years. In both 2021 and 2022, Sarah was chosen to conduct the Junior Mixed SEMSBA Festival Choir. In 2024 she will be conducting the MMEA Eastern District Junior Mixed Choir, and in 2025 she will be conducting the MMEA Southeastern District Junior Treble Choir.





*Virginia "Gingy" Grimes
Collaborative Pianist*

Virginia (Gingy) Grimes is a graduate of Duke University and has been the accompanist for the Quincy Choral Society since 1993. She is a highly regarded Boston musician who serves as the Music Director for the Pierce Players and the Derby Summer Arts program. In addition to her positions with local choruses and theatre troupes, she also enjoys playing for a variety of religious organizations. She has performed at St. Elizabeth's Catholic Church in Milton, High Holy Days for Temple Beth David in Canton, and she serves as the Director of Music for First Parish of Norwell.

Gingy also has a strong commitment to education and has taught at Milton Academy and accompanied groups for Hanscom, Milton, and Quincy school choruses. She has also spent years as a private teacher. A recent review concluded: "Ms. Grimes has been described by soloists as the finest of accompanists...her rich accompaniment never overpowers and always supports the voice."

While Gingy's musical accomplishments are well respected, in the chorus' perspective, one of her greatest strengths is her ability to play all parts of an orchestral score on the keyboard and still lend a helping hand to a section struggling to find a note. She is the consummate musician who does it all without ever missing a beat.

Her husband, Frank, is a professional viola player and performs regularly around Boston and with QCS. Their son, Brandon, is also a professional actor/musician who is pursuing his career in NYC and has had featured roles in touring companies in the east coast and Midwest.

An interesting "fun fact" about Gingy is that she is an extremely competitive card and board game player who can exact revenge when she does not win!

Members in Memoriam

Ruth E. Adams	Marge Green	Nancy Nelson
Doris Adams	Jean M. Greenhalgh	Carlton "Swede" Nelson
Asta Aleksonis	Walt Haugenbusch	Jodi Nichols
Warren Bolon	Ted Hays	Joyce O'Connell
Phyllis I. Bragg	Derek Hirst	Roger Orman
John P. Breen	Donald Hunter	Pam Pelletier
John Cetewayo Burrell	Florence Hunter	Alden Poole
Joyce Burrell	Dorothy M. Jacobsen	Marie Roche
Patricia Busacker	Elizabeth "Liz" Kastner	Yolanda Romanelli
Gay Carbonneau	Doris Kennedy	Harold "Bromo" Seltzer
Carolyn Covell	Michael Kiley	Sybill Smith
Rita Cronin	Bob Kustka	Mildred Stark
Richard Cutler	Barbara Leudtke	Barbara Stoller
Ann Dexter	"Baron Hugo" Lira	Larry Street
Lorna Dionne	"Pop" Fred J. McMillan	Robert Turner
Doris Dolbec	Stephanie B. Mahn	Paula A. Williams
Burt Downey	Henry Marani	
Patricia Flanagan	Elizabeth Marini	
Fred Giles	Jack Nee	
Ruth Goggin	Andrew W. Nelson	
Beth Goodwin	Iver Nelson	

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SARAH LABRIE

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