

Monday Evening, June 29, 2015, at 7:30
Isaac Stern Auditorium / Ronald O. Perelman Stage

Saint Thomas More, The Catholic Chapel & Center At Yale University

Presents

ALLELUIA!

INAUGURAL CONCERT OF THE CENTER FOR MUSIC AND LITURGY

STEPHEN LAYTON, *Conductor*
RICHARD GARD, *Director*

Saint Thomas More, the Catholic Chapel &
Center at Yale University

REVEREND ROBERT L. BELOIN, PH.D., *Chaplain*
KATHLEEN BYRNES, *Assistant Chaplain*
JENNIFER SCHAAF, OP, *Assistant Chaplain*

Yale University

SHARON M.K. KUGLER, *Chaplain*

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Bishop of Bridgeport, Connecticut
THE MOST REVEREND DAVID M. O'CONNELL, C.M.
Bishop of Trenton, New Jersey

- CLAUDIO MONTEVERDI *Domine ad adjuvandum*, Vespers for the
Blessed Virgin (1610)
INTERNATIONAL FESTIVAL CHORUS
DAVID SKINNER, *Conductor*
- J.S. BACH *Sheep May Safely Graze*, Cantata 203 (1713)
(1685–1750) NATIONAL CHILDREN'S CHORUS
LUKE MCENDARFER, *Conductor*
- Veni, Creator Spiritus* (9th century plainchant)
INTERNATIONAL FESTIVAL CHORUS
RICHARD GARD, *Conductor*
- WILLIAM BYRD *Ne irascaris Domine* (1589)
(1543–1623) THE CHOIR OF SIDNEY SUSSEX COLLEGE,
CAMBRIDGE UNIVERSITY
DAVID SKINNER, *Conductor*
- THOMAS TALLIS *If Ye Love Me* (1560)
(1505–1585) INTERNATIONAL FESTIVAL CHORUS
RICHARD GARD, *Conductor*
- ANTON BRUCKNER *Ave Maria* (1861)
(1824–1896) INTERNATIONAL FESTIVAL CHORUS
RICHARD GARD, *Conductor*
- TOIVO KUULA *Auringon Nousestessa* (1908)
(1883–1918) TAPIOLA CHAMBER CHOIR
HANNU NORJANEN, *Conductor*
- KNUT NYSTEDT *O Crux* (1978)
(1915–2014) OSLO CHAMBER CHOIR
HÅKON DANIEL NYSTEDT, *Conductor*
*This performance of "O Crux" is in tribute to the life
of Knut Nystedt, an acknowledged master of the
choral art and lover of humanity.
The Oslo Chamber Choir is conducted by his grandson.*
- ØRJAN MATRE *Halleluja, vår strid er endt* (2015)
(b. 1979) (World Premiere)
INTERNATIONAL FESTIVAL CHORUS
HÅKON DANIEL NYSTEDT, *Conductor*

Intermission

JULIAN DARIUS REVIE
(b. 1979)

Mass of the Divine Shepherd (2015)
(World Premiere)

INTERNATIONAL FESTIVAL CHORUS, ORCHESTRA,
AND HANDBELLS

STEPHEN LAYTON, *Conductor*

KAROLINA WOJTECZKO, *Mezzo-soprano*

STUART NEILL, *Tenor*

1. Kyrie / Lord, Have Mercy
2. Glory to God
3. Children of God
4. I Believe
5. Celestial Liturgy
6. The Lord is My Shepherd
7. Holy, Holy, Holy
8. The Lord's Prayer
9. Lamb of God

Texts AND TRANSLATIONS

Domine ad adjuvandum,
Vespers for the Blessed Virgin
CLAUDIO MONTEVERDI
(1567–1643)

Deus, in adiutorium meum intende.
Domine, ad adjuvandum me festina.

Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen. Alleluia.

Sheep May Safely Graze, Cantata 203
J.S. BACH
(1685–1750)

Schafe können sicher weiden, wo ein
guter Hirte wacht,
Schafe können sicher weiden, Schafe
können sicher weiden,
wo ein guter Hirte wacht, wo ein guter
Hirte wacht.
Wo Regenten wohl regieren, kann man
Ruh' und Frieden spüren,
und was Länder glücklich macht.
Wo Regenten wohl regieren, kann man
Ruh' und Frieden spüren,
und was Länder glücklich macht.

Veni, Creator Spiritus
(9th century Plainchant)

Veni, creator Spiritus,
mentes tuorum visita,
imple superna gratia,
quae tu creasti pectora.

Qui diceris Paraclitus,
altissimi donum Dei,
fons vivus, ignis, caritaset
spiritalis unctio.

Tu septiformis munere,
digitus paternae dexteraetu
rite promissum Patris
sermone ditans guttura.

God, come to my assistance.
Lord, make haste to help me.

Glory to the Father, and to the Son, and
to the Holy Spirit:
as it was in the beginning, is now,
and will be for ever. Amen. Alleluia.

Sheep may safely graze
where a good shepherd watches.
Where leaders govern well,
there peace and plenty are enjoyed,
a blessing to all nations.

Come, Holy Spirit, Creator blest,
and in our souls take up Thy rest;
come with Thy grace and heavenly aid
to fill the hearts which Thou hast made.

O comforter, to Thee we cry,
O heavenly gift of God Most High,
O fount of life and fire of love,
and sweet anointing from above.

Thou in Thy sevenfold gifts are known;
Thou, finger of God's hand we own;
Thou, promise of the Father, Thou
Who dost the tongue with power imbue.

*Accende lumen sensibus,
infunde amorem cordibus,
infirma nostri corporis,
virtute firmans perpeti.*

*Hostem repellas longius
pacemque dones protinus;
ductore sic te praevio
vitemus omne noxium.*

*Per te sciamus da Patrem
noscamus atque Filium,
te utriusque Spiritum
credamus omni tempore.*

*Deo Patri sit gloria,
et Filio qui a mortuis
Surrexit, ac Paraclito,
in saeculorum saecula.
Amen.*

Ne irascaris Domine
WILLIAM BYRD
(1543–1623)

*Ne irascaris Domine satis,
et ne ultra memineris iniquitatis nostrae.
Ecce respice populus tuus omnes nos.*

*Civitas sancti tui facta est deserta.
Sion deserta facta est,
Jerusalem desolata est.*

THOMAS TALLIS
(1505-1585)
If Ye Love Me

If ye love me, keep my commandments,
And I will pray the Father,
And he shall give you another comforter,
That he may bide with you forever,
Ev'n the spirit of truth.

Kindle our sense from above,
and make our hearts o'erflow with love;
with patience firm and virtue high
the weakness of our flesh supply.

Far from us drive the foe we dread,
and grant us Thy peace instead;
so shall we not, with Thee for guide,
turn from the path of life aside.

Oh, may Thy grace on us bestow
the Father and the Son to know;
and Thee, through endless times confessed,
of both the eternal Spirit blest.

Now to the Father and the Son,
Who rose from death, be glory given,
with Thou, O Holy Comforter,
henceforth by all in earth and heaven.
Amen.

Be not angry, O Lord,
and remember our iniquity no more.
Behold, we are all your people.

Your holy city has become a wilderness.
Zion has become a wilderness,
Jerusalem has been made desolate.

Ave Maria

ANTON BRUCKNER

(1824–1896)

Ave Maria, gratia plena, Dominus
tecum.
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei, ora pro nobis
peccatoribus,
Nunc, et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with
thee,
Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us
sinners,
Now and at the hour of our death. Amen.

Auringon Nousestessa (Sunrise)

TOIVO KUULA

(1883–1918)

Text: V.A. Koskenniemi

(1885–1962)

Nää, oi mun sieluni, auringon korkea
nousu
ylitse kivisen kaupungin kattojen, katuin,
ylitse vuossatain valheen ja tuntien tuskan,
koittava kirkkaus!

Nää, oi mun sieluni, katoovan elämän
autuus!

Niin kuin ääretön temppeli on se sun
eessä,
alla sen holvien on ikiaikojen äänetön
hartaus
mestarin hengen.

Nää, oi mun sieluni, yössäkin korkehin
kirkkaus,
tuskassa tummien hetkien rauha ja riemu,
vuossatain valheessa, elämän valheessa
valkein,
ijäisin totuus!

See, O my soul, how the sun rises over
the rooftops,
Over the wide stony wilderness of this
bleak city,
Over the centuries of falsehoods and
moments of misery,
Bold dawning brightness!
See, O my soul, see the bliss of our life
frail and fleeting!
Like an infinite temple it stands before
thee, under
its somber vaults in ancient silence the
soul of the master
Breathes never-ending.
See, O my soul, how the blackest of
nights turn to dawning,
Moments of darkest despair to relief and
rejoicing,
See how amidst ancient falsehoods of life
still the brightest
Truth stands eternal!

—translation by Jaakko Mäntyjärvi

O Crux

KNUT NYSTEDT

(1915-2014)

*O Crux, splendidior cunctis astris,
Mundo celebris,
Homnibus multum amabilis,
Sanctior universis;
Que sola fuisti digna
Portare talentum mundi:
Dulce lignum, dulces clavos,
Dulcia ferens pondera
Salva presentem catervam,*

O Cross, more radiant than the stars,
Celebrated on all the earth,
Beloved of the people,
Holier than all creation:
Which alone was found worthy
To bear the light of the world:
Blessed Tree, blessed Nails,
Blest the weight you bore:
Save this flock which today

In tuis hodie laudibus congregatam.
Alleluia.

Is gathered to praise you.
Alleluia.

*Halleluja, vår strid er endt (Hallelujah,
the strife is over)*

ØRJAN MATRE
(b. 1979)

*En liten sønn av Davids rot,
som og er Gud tillike.
For våre synders skyld forlot
sitt høie himmerike.
Det var Ham svært at tenke på
at jorden skulle under gå,
det skar Ham i hans hjerte;
I sådan hjertens kjærlighet
Han kom til oss på jorden ned
at lindre all vår smerte.
Som natten aldri er så sort
den jo for solen svinner.
Så farer all min kummer bort
når jeg mig rett besinner
at Gud så hjertens inderlig
av evighet har elsket mig
og er min broder vorden.
Jeg aldri glemmer disse ord
som klingede i englekor:
Nu er det fred på jorden!
Halleluja, vår strid er endt!
Hvo vilde mere klage?
Hvo vilde mere gå bespændt
i disse frydedage?
Syng høit i sky, Guds kirkeflokk:
Halleluja, nu har jeg nok,
den lyst er uten like!
Halleluja, Halleluja!
Guds sønn er min, jeg går herfra
med ham til himmerike!*

Of David's root a little Son,
Who is also God forever,
For Adam's sin to make undone
Came down from highest Heaven.
It was too great a pain for Him
That earth should perish in worldly sin,
It tore His heart asunder.
With a heart of love immensely great
He thus came down, to share our fate,
And heal the pain of sinners.
Just as the winter's darkest night
Must flee when morning rises;
So shall my troubles all take flight
If my mind well surmises
That God in all sincerity
Eternally has so loved me,
That He became my brother now and ever.
I shall remember these few words,
That chimed once in angelic chords:
Now Peace on Earth forever!
Hallelujah, our struggle ends,
Who would still have bitter voice?
Who would feel sad, who would lack friends,
When earth and Heav'n rejoice?
Sing in the skies, ye Christians, sing out,
Hallelujah, I'm free of doubt,
My happiness is beyond measure.
Hallelujah, the Son divine,
I go with Him, He is now mine,
To Heaven, to my treasure.

—Translation: Nils August Andresen

Mass of the Divine Shepherd

JULIAN DARIUS REVIE
(b. 1979)

1. Kyrie / Lord, Have Mercy

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.
Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

2. Glory to God

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.

3. Children of God

Galatians 3:26-28, Matthew 18:4

We are children of God by faith.
You are baptized in Christ; you are clothed in Christ.
We are children of God by faith.
There is neither Jew nor Gentile; there is neither slave nor free;
Nor is there male or female: for we all are one in Christ Jesus.
We are children of God by faith.
Humble yourself like a child, and you shall inherit the Kingdom of God.
We are children of God by faith in Christ the Lord.

4. I Believe

I believe in God,
the Father almighty,
Creator of heaven and earth,
and in Jesus Christ, his only Son, our Lord,
who was conceived by the Holy Spirit,
born of the Virgin Mary,
suffered under Pontius Pilate,
was crucified, died and was buried;
he descended into hell;
on the third day he rose again from the dead;
he ascended into heaven,
and is seated at the right hand of God the Father almighty;

from there he will come to judge the living and the dead.
I believe in the Holy Spirit,
the holy catholic Church,
the communion of saints,
the forgiveness of sins,
the resurrection of the body,
and life everlasting. Amen.

5. Celestial Liturgy

6. The Lord is My Shepherd *Psalm 23*

The Lord is my shepherd; nothing shall I want.
He maketh me to lie down in green pastures; he leadeth me beside the still waters.
He restoreth my soul; he leadeth me in the paths of righteousness for his name's sake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil for
thou art with me: thy rod and thy staff, they comfort me.
Thou preparest a table before me in the presence of mine enemies. Thou anointest
my head with oil; my cup overfloweth.
Surely goodness and mercy shall follow me all the days of my life: and I shall dwell
in the house of the Lord forever.

7. Holy, Holy, Holy

Holy, Holy, Holy Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

8. The Lord's Prayer

Our Father, who art in heaven,
hallowed be thy name;
thy kingdom come,
thy will be done
on earth as it is in heaven.
Give us this day our daily bread,
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.

9. Lamb of God

Lamb of God, you take away the sins of the world,
have mercy on us.
Lamb of God, you take away the sins of the world,
have mercy on us.
Lamb of God, you take away the sins of the world,
grant us peace.

Notes ON THE PROGRAM

ØRJAN MATRE *Halleluja, vår strid er endt (Hallelujah, the strife is over)*

Hallelujah, the strife is over is a traditional Norwegian folk tune. The words are by Danish priest and hymn writer Hans Adolf Brorson, published in 1739 in “Troens Rare Klenodie” (“The Rare Jewel of Faith”). This version of the

tune is from Ola O. Fagerheim from Sauda. Fagerheim only used the last verse, and would sing it during funerals, as the coffin was lowered into the ground.

JULIAN DARIUS REVIE *Mass of the Divine Shepherd*

Mass of the Divine Shepherd is a one-hour musical exploration of the figure of the Good Shepherd, unfolding as melodic dialogue between adult chorus with orchestra and antiphonal children’s chorus with handbells. Between these two stands the audience, a silent but indispensable third voice, called to active participation in the mysteries of that Shepherd who at once enfolds all in a universal and eternal embrace, and yet lays down his life for each, as if for each alone.

This Mass is written in memory of my dear friend Dennis Stanton Avery, who passed away in 2012. Dennis was instrumental in my coming to study at Cambridge University, his alma mater. After his death, I was asked by the University to write a piece for a memorial service held there in his honor. I recognized from the start that within that piece—a setting of the 23rd Psalm for tenor with organ accompaniment—lay the seeds of something greater; *Mass of the Divine Shepherd* is the fulfillment of this artistic vision. The Mass remains centered around this tenor solo, now accompanied by full symphony orchestra and, for the Carnegie Hall première, 600 handbells. The sweeping, arc-like structure of the Mass reaches its pinnacle at the end of

this solo with its supreme statement of faith: *I shall dwell in the house of the Lord forever.*

The Mass begins with simple, chant-like melodies, sung first by the children and answered by the men of the chorus, before blossoming into a highly canonic interplay, as though these melodies had sprung to new life, echoing through every corner of the hall. Just as sheep trust their shepherd as they come to know his voice, so this Mass seeks to build a trust relationship with the audience by opening with naturally flowing, singable melodies. As the interplay between children, adults, orchestra, and handbells develops, these melodies lead us, as though by the hand, as we embark into musically richer, more textured territory.

After the childlike innocence of the opening movements, the adults lead a proclamation of the *Credo*, driven and riveted with rhythmic intensity. In this movement, the orchestra recapitulates fragments of sacred music, from the chants of the first Christians to the hymns of our day, generating a cacophonous sonic whirlwind embodying a full two thousand years of music all written specifically for one Person, overlaid by a soaring statement of the

Resurrection. Relentlessly the men repeat *I Believe in God*, hundreds of times in this movement—and finally the children enter, superimposed upon the adults' closing *life everlasting*, singing only four words: *I Believe in God*—once, slowly, decisively. This leads directly into the children's response to the Creed, which is not sung at all, but played entirely with their angelic handbells, high in the balconies, bathing the audience in a gentle wash of soft, pure tones.

Then the tenor soloist begins: *The Lord is My Shepherd*, as the children's bells continue through much of this movement. With the final word of the Psalm—*forever*—the movement does not really end, but rather, overlapping with the next, elevates us into the *Sanctus*, the chorus of *Holy, Holy, Holy* which we sing on earth as mere reflection of the eternal song of praise in heaven that has been from the dawn of time and will be for all eternity. In the quietest moment of the Mass, the children enter *pianississimo*, singing a most delicate *Hosanna* which repeats and echoes through the hall, reminiscent of the supplications of the opening movement.

The final movements, the *Lord's Prayer* and *Lamb of God*, fix our gaze upon the eternal, through a brooding, extended solo cello line, the rich yet gentle voice of a solo mezzo-soprano, and chant-like melodies sung by the men. Following the close of the *Lord's Prayer*, marked in the musical score as “expansive, resplendent,” we return, in the *Lamb of God*, to the purity and

vulnerability of children's voices. As each part sings the same melody, but in different, slow rhythms, the children in six parts lead the adults into intricate 12-part canon. This movement represents unity in its fixed adherence to a single, simple melody; yet by simultaneously representing all rhythmic possibilities, it looks upward, outward, embracing the universal and the eternal. Indeed, it is through this model of paradox that we hope to enter into the very mystery of the Divine Shepherd: the eternal, omnipotent God become man; the Lord of all who leaves the ninety-nine in the wilderness to lay down His life for the one; the Shepherd and the Lamb once slain who lives forever.

By choosing for his papal pectoral cross the image of the Good Shepherd, Pope Francis reminds us of the centrality for our day of Christ the Savior who, through his tender mercy, reaches out to all without exclusion. As we look forward to 2016 as the Holy Year of Mercy, it is my prayer that *Mass of the Divine Shepherd* may draw us all into a deeper trust and confidence in our Divine Shepherd, who is Love, who is Life, who is Word, whose sheep know his voice. For as St. Gregory Nazianzen wrote, “The Good Shepherd, who lays down his life for the sheep, came in search of the straying sheep to the mountains and hills on which you used to offer sacrifice. When he found it, he took it upon the shoulders that bore the wood of the cross, and led it back to the life of heaven.”

—Julian Darius Revie

Mass of the Divine Shepherd—Theological Reflections

by V. J. Tarantino

The image of the Shepherd is foundational within the Judeo-Christian tradition, originating in Scripture and depicted in the earliest Christian art. Julian Darius Revie's *Mass of the Divine Shepherd* renews in modern idiom the beauty of this ancient devotion.

Marie-Dominique Chenu, a council father of Vatican II, postulated artistic works as theological "sources." *Mass of the Divine Shepherd* stands as a deeply contemplative, intuitively theological composition, with an artistic objective of spanning and uniting a global musical culture in worship. Both the product and the process of this work invite analogy to the Eastern Christian tradition of icon writing, in which artistic creation is itself conditioned and ensouled by prayer, such that the art becomes a locus of the presence of the divine.

Tonight, we gather in the name of the Shepherd and so are we assured of his presence among us. Necessary to any encounter is dialogue; in *Mass of the Divine Shepherd*, repetition, imitation and canon are no mere device, but engender a colloquy among children, adults, and orchestra, each in a unified persona. Moreover, Revie casts the audience not as passive spectator, but as a critical, unnotated voice, a receptive co-creativity essential to the performed work.

The score as written makes use of expressive *affective* notations, drawing out the distinctive spirituality of the piece; the musicians must take to heart such dispositional cues as "reverently joyful," or "awakening in radiant glory." These notations presume a vibrant interconnection throughout the

hall—an unspoken, contemplative dynamic between performer, audience, and the art itself.

Mass of the Divine Shepherd displays a Bonaventurian architecture; three groupings of three-movement sets naturally elide one to the next, recalling the nine choirs of angels ordering the celestial hierarchies. A unique choreography of the singers evokes this symbolism dramatically; the audience will experience itself immersed in sound, compassed in harmonies, as the hall becomes literally domed with angelic sonority, cascading gently over the people. In this way, the *Children of God* movement explores the possibilities inherent in a single, sustained C major chord, falling pristine like a blanket of snow from above, yet lightly disturbed by repeated C minor sonorities emanating in dialogical counterpoint from the mezzo-soprano soloist on stage.

In the *I Believe* movement, a musical climax of the piece, the men begin by droning "I believe in God" after the manner of the rhythmic monotone priestly prayer of petition associated in early Judaism with the end of *Sukkot*, the Feast of Tabernacles. As this chant, more entreating than avowing, perdures, the orchestra enters with an historical compendium of sacred music—from ancient Hebrew plainchant which Jesus himself likely sang, passing through all of the ages of the Church up to today—rising and swirling, layered and overlapped. From there, the words of the articles of faith are themselves scrambled, thrown to the wind, as if to denote the ultimate failure of propositional truth unless animated by the Holy Spirit with the substantially supernatural theological virtue of faith, and assimilated to the heart as love—

for St. Paul writes, *if I have all faith so as to move mountains but do not have love, I am nothing*. As the Holy Spirit, represented in 32nd note quintuplets, comes to the fore, the conclusion of the Creed is overlaid with an echo of the men's priestly *credo*—now in the voices of the children, no longer as petition but as spirit-filled affirmation.

Mass of the Divine Shepherd culminates in the *Lamb of God*, in which Revie draws upon the full resources of his art to “break apart time” and “expand sonority into an infinite realm,” to express through celestial,

ethereal ambience the mystic image of the Lamb focal to the Book of Revelation, bringing time and eternity into relationship. The final “grant us peace” is reserved to the children—to the pure of heart, who shall see God. The final word “peace,” sung by a child soloist, represents musically the voice of the Shepherd who is also the Lamb, meek and gentle of heart, a tiny whispering sound against the encroaching silence. In the end, the incarnate voice of the Shepherd, of the Lord of the Universe, is the delicate treble of a *tali*—meaning, in the Aramaic of Jesus’ time, both *lamb* and *boy*.

THE Artists

JULIAN DARIUS REVIE, *Composer*

Australian-Canadian composer Julian Darius Revie is Composer in Residence of the Center for Music and Liturgy, Saint Thomas More Chapel at Yale University. He was previously Organist at Lake Avenue Congregational Church in Pasadena, California and at Notre-Dame Cathedral in Ottawa, Canada.

Born in Ottawa, Julian studied piano, organ and clarinet from an early age. He has been a weekly church organist since the age of eleven. Julian holds a diploma in piano performance from the Royal Conservatory of Music in Toronto; degrees in Biochemistry and Molecular Biophysics from Yale and Caltech; and a Master's in Composition from Cambridge University, where he directed the Choir of Robinson College. His master's dissertation, *Unity and Uniqueness in the Fifth Mode Great Responsories: New Approaches to the Multifaceted Layers of Plainchant Melody*, is an analysis of groups of related plainchant melodies



that draws upon techniques used in analysis of tonal music (specifically, Schenkerian analysis) as well as upon the mathematical and computational tools used in comparative genetic analysis.

Perhaps most important to his musical development, Julian has grown through many years of private study, first with pianist Sandra Webster and

organist Pamela Hoswitschka in Ottawa, and later with composers Veronika Krausas (USC), Bruce Reich (UCLA), and Milton Babbitt, Samuel Adler and most recently Philip Lasser, all at The Juilliard School.

From the home base of his tranquil “composer’s cabin” in the woods of Monroe, Connecticut, Julian divides his time between New York City and Yale, where he frequently composes for and performs with soloists and ensembles. Julian is a winner of the Canadian Music Competitions and a recipient of a DAAD scholarship for study in

Berlin. His compositions for solo instruments, voice, chamber ensembles and orchestra have been performed in North America, Europe, and Australia, in venues including Lincoln Center and the Sydney Opera House. In his free time (which he is looking forward to enjoying after tonight), Julian enjoys hiking, tennis, skiing, and kayaking.

Julian is honored that *The Love of God*, a work adapted from the seventh movement of *Mass of the Divine Shepherd*, has been selected as the communion antiphon for the Papal Mass in Philadelphia this September.

ØRJAN MATRE, *Composer*



Ørjan Matre was born in 1979 in Bergen and studied composition at the Norwegian Academy of Music with Bjørn Kruse, Lasse Thoresen, Olav Anton Thommessen and Henrik Hellstenius. He has distinguished himself as a distinct voice in Norwegian music, and has been awarded high-profile commissions by leading performers, ensembles and orchestras. The recent years have included premieres at Ultima Festival, Warsaw Autumn, Sound Scotland, Wittener Tage für neue Kammermusik and Darmstadt Ferienkurse. He received the Edvard

Prize in 2012 for his Clarinet Concerto ‘Inside Out’. He was Composer in Residence for Oslo Philharmonic Orchestra in 2013-2014.

Matre’s big break came in partnership with Evan Gardner, Jan Erik Mikalsen and Jørgen Karlstrøm while several of them were still students, with the CD ‘Lights Out’ with the Norwegian Radio Orchestra and its leader Rolf Gupta, a release that caused quite a stir when it was released in 2006. By 2003, Matre had already written the orchestral work “Attempted Birdhouse,” a title that alludes to Homer’s attempts at being a conceptual artist in an episode of the Simpsons. Even if Matre allows himself to play with the artist’s role, his music is rock solid and, on the surface, not strikingly humorous. Nevertheless, it possesses a timbre with a delicate touch that could reveal influences from composers such as Gerard Pesson; the ensemble piece *Atem* serves as a good example of this. Like Pesson, Matre blends traditional influences with new playing techniques, and through well-placed dynamic bursts the composer also hints at a latent Nordic foundation, making it clear for the listener

that his output is a multi-layered affair, with more aspects than just timbre/philosophical experimentation.

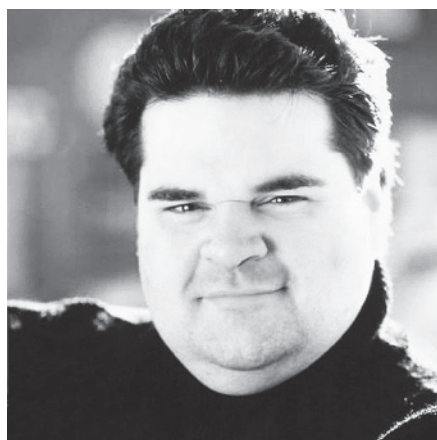
Matre's versatile skill allows him to complete commissions with great conviction, one prime example being the orchestral piece "Händel Mixtapes" where Händel's original compositions gradually erode away and are assimilated by Matre's work, a highly original and inventive twist on post-modern collage. Other works manifest themselves as simple melodies with accompaniment, where the overall context leaves the listener in a position where he/she does not quite understand how one has ended up there in the first

place. Still, the works in which Matre approaches the more abstract are the ones that clearly shows his true character: his major chamber pieces, the ensemble piece *Atem* as well as his orchestra pieces. One can still often hear elements of tradition in Matre's music, a dance rhythm or fragments of a melody, but they are drawn and suggested with such a delicate touch that they could almost arise as an odd coincidence, akin to seeing faces appear out of the woodwork of a floor. The mutual pull between the abstract and more concrete, albeit diffuse, "objects" is an important part of Matre's music, therein this contradiction lies much of its immediate attraction.

STUART NEILL, *Soloist*

Through his successful performances in the world's finest opera houses and concert halls with leading conductors and orchestras, Stuart A. Neill has established himself as one of the most important tenors in the classical singing world.

Mr. Neill has appeared at The Metropolitan Opera, Teatro alla Scala, Teatro La Fenice, Vienna Staatsoper, The Royal Opera Covent Garden, Teatro Colón, Alte Oper Frankfurt, Opera Company of Philadelphia, Dallas Opera, Lyric Opera of Chicago, The Atlanta Symphony Orchestra, New York Philharmonic, Israel Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, Boston Symphony Orchestra and Dresden's Staatskapelle, and has collaborated with conductors Gustavo Dudamel, Daniel Barenboim, Zubin Mehta, James Levine, John Neshling, Pinchas Steinberg, Sir Andrew Davis, Lorin Maazel, Edoardo Müller, James Conlon, Michael Tilson Thomas, Sir Roger Norrington, nello Santi, as well as the lates



Carlo Maria Giulini, Sir Colin Davis, Wolfgang Sawalisch, Michelangelo Veltri, Giuseppe Sinapoli and Anton Guadagno.

Mr. Neill is internationally recognized for his interpretation of the tenor role in Verdi's *Requiem*, having performed the role more than 200 times, including four recordings of the work. His most recent engagements include performances of the role of Radames in *Aida*, Manrico in *Il Trovatore*, Cavaradossi in

Tosca, Canio in *I Pagliacci*, Turiddu in *Cavalleria Rusticana* and the debut role of Otello in Verdi's *Otello* for the Theatre Municipal, Sao Paulo.

Mr. Neill received formal education at The Academy of Vocal Arts, Philadelphia, PA where he was a student of Maestri Christofer Macatsoris, Richard Raub and William Schuman. Mr. Neill studied privately with Roberta Knie, Elizabeth N. Colson and the late Peter

S. Harrower at Georgia State University—Atlanta.

Mr. Neill can be heard on more than a dozen classical recordings including Bellini's *Il Pirata* for Berlin Classics, Verdi's *Oberto* for Philips Classics and the three Grammy recipient recording of Stravinsky's *Perséphone* with the San Francisco Symphony for RCA Red Seal, as well as several regionally available recordings.

KAROLINA WOJTECZKO, *Soloist*



Praised for her “light and free-sounding voice—throughout its range”, mezzo-soprano Karolina Wojteczko is earning a reputation for wonderful performances on both the operatic and concert stages.

Ms. Wojteczko's opera performances include roles in *The Pirates of Penzance* and *Trial by Jury* by W. S. Gilbert and Arthur Sullivan, Zita in *Gianni Schicchi*, the Abbess in Puccini's *Suor Angelica*; Cherubino in Mozart's *Le Nozze Di Figaro* and Third Lady in *The Magic Flute*, and Mother in Menotti's *Amahl and the Night Visitors*. She joined Opera Theater Connecticut for the 2012 and 2013 seasons as Alicia in *Lucia di Lammermoor* and Giovanna in *Rigoletto*. Other performance credits

include Vicky in David Yazbek's *The Full Monty* and featured soloist on the concert stage, most recently Faure's *Requiem*, Carissimi's *Jephte*, Poulenc's *Gloria*, Vivaldi's *Gloria* and Handel's *Messiah* in an intimate interpretation featuring one voice on a part.

Ms. Wojteczko is the recipient of numerous scholarships and awards including the James Somer Opera Scholarship, Schoolmasters Special Scholarship, the Metropolitan Opera National Council La Camera Guida (New England Regional, 2011), and first place winner at the James Furman Competition. Ms. Wojteczko has also won two honors at the National Association of Teachers of Singing Regional Competition, and will compete in the National Finals again in July 2015.

Ms. Wojteczko was born in Dabrowa Bialostocka, Poland, holds a degree in Vocal Performance from Western Connecticut State University and studies with Dr. Margaret Astrup. She is a section leader and cantor at Saint Thomas More Catholic Chapel at Yale University, a voice coach at the Center for Music and Liturgy, and a cantor at Saint Michael the Archangel Church in Bridgeport, Connecticut, and she teaches music at St. Mary-St. Michael's Catholic School in Derby, Connecticut.

RICHARD GARD, *Conductor*

Richard Gard's musical activity is centered at Yale University where he is the Director of Music at Saint Thomas More Chapel and Director of the Center for Music and Liturgy. Dr. Gard is also a long-time member of the faculty at the Yale School of Music, and Director of Undergraduate and Graduate Music Lessons for the University.

He has performed throughout Europe, Australia, and the United States but now focuses his performing in the New Haven area. He is the conductor of the New Haven Ballet Orchestra as well as the director of all vocal and chamber ensembles at Saint Thomas More Chapel. During his 50-year career he has conducted church choirs, large vocal ensembles, studio back-up vocals, opera, musicals, concert band, orchestral and chamber groups.

Dr. Gard also manages projects creating digitized music scores and music education applications, and is a co-inventor on patents for audio analysis and music education interfaces. He is the Chief Academic Officer for Music Prodigy Corporation, a developer of music edu-



cation applications creating digital coaches and assessment tools for notation reading, vocal training, elementary guitar, elementary violin, sight singing, and ear training.

Dr. Gard earned his master's and doctoral degrees at Yale University School of Music and holds membership in the American Bach Society, the American Choral Directors Association, the Association for Technology in Music Instruction and the Society for Christian Scholarship in Music.

STEPHEN LAYTON, *Conductor*

Stephen Layton is the Artistic Director and Principal Conductor of the City of London Sinfonia. Layton guest conducts widely and has worked with the London Philharmonic, the Philharmonia, the Philadelphia Orchestra, the Minnesota Orchestra, the Melbourne Symphony, the Auckland Philharmonia, the Hallé Orchestra and Chorus, the Royal Liverpool Philharmonic, the London Sinfonietta, the English, Scottish, and Irish Chamber Orchestras, the Ulster Orchestra, the Bournemouth Symphony, the Royal Scottish National, the Northern Sinfonia and Australian



Chamber Orchestras. He has collaborated with the Academy of Ancient Music, the Orchestra of the Age of Enlightenment and the Britten Sinfonia, with whom he has recorded a wide range of repertoire including Handel, Bach, Bruckner, and Poulenc. For the English National Opera, he conducted Bach's St John Passion in a stage production directed by Deborah Warner.

Stephen Layton is the Conductor of Polyphony, which he founded in 1986. He has been Music Director of the Holst Singers since 1993. In 2006 he was made a Fellow and Director of Music of Trinity College, Cambridge, where he directs The Choir of Trinity College Cambridge. From 1997-2006, he was Director of Music at London's Temple Church, and from 1999-2004 he was Chief Conductor of the Netherlands *Kammerkoor*. From 2000-2012 he was Chief Guest Conductor of the Danish National Vocal Ensemble.

A champion of new music, Stephen Layton has premiered new works and recordings with a number of composers including Arvo Pärt, Thomas Adès and James MacMillan. His bold realisation of John Tavener's epic seven-hour vigil, *The Veil of the Temple* - a new departure in British music - was premiered in 2003 at The Temple Church London. It was subsequently performed in 2004 at the Royal Albert Hall during the BBC Proms, and in the Avery Fisher Hall, New York, as part of the Lincoln Center Festival.

Stephen Layton's discography on Hyperion ranges from Handel and Bach with original instruments to Pärt, Lukaszewski, Lauridsen, Whitacre and

Ešēnvalds. He has received two Gramophone Awards in the UK and the *Diapason d'Or* in France, the *ECHO Deutscher* Musicpreis in German, the Compact Award in Spain, and four Grammy nominations in the USA.

Highlights this season include performances of Bach: *Mass in B minor* with the Melbourne Symphony Orchestra; Bach: *St John Passion* with the Auckland Philharmonia and Choir, and the Orchestra of the Age of Enlightenment & Polyphony in London and at DeSingel, Antwerp; Praulins: *The Nightingale* with the Danish National Vocal Ensemble and Michaela Petri; appearances with the *MDR Rundfunkchor* (Leipzig), Eric Ericson Chamber Choir (Stockholm), and the Slovenian Chamber Choir. Projects with the City of London Sinfonia include a performance of Pärt's *Litany*, with the Hilliard Ensemble at Southwark Cathedral; Tavener's *Protecting Veil*, with Matthew Barley at Christ Church, Spitalfields; and a continuation of the Fauré Requiem Tour, which began last season.

Highlights in recent seasons have included critically acclaimed performances of Handel's *Joshua*, with Opera North; Bach: *Christmas Oratorio*, with the Copenhagen Philharmonic; Handel's *Messiah*, with the Hallé Orchestra and Chorus; a residency at the Cheltenham Festival, with The Choir of Trinity College Cambridge and the City of London Sinfonia; performances with Polyphony at the Concertgebouw, Amsterdam; Three Choirs Festival, with the Philharmonia Orchestra; and the BBC Proms, with the City of London Sinfonia.

LUKE McENDARFER, *Conductor*

Pianist and conductor Luke McEndarfer has been on fire since his 2004 appointment as Artistic Director of the National Children's Chorus (formerly the Paulist Choristers). Under his direction, the group has led numerous performances with critically acclaimed interpretations of Poulenc's *Gloria*, Mozart's *Requiem*, Lauridsen's *Lux Aeterna* and *Madrigali*, Fauré's *Requiem*, Britten's *A Ceremony of Carols*, Rutter's *Dancing Day*, Vaughan Williams' *Mass in G minor*, Castelnovo-Tedesco's *Romancero Gitano*, Bernstein's *Chichester Psalms*, Dvořák's *Mass in D*, Copland's *Old American Songs*, and *Handel's Messiah*, the latter written up as "the best performance in many years" in Overture, the Musician's Union official publication.

His ambitious and innovative plans have resulted in major program expansion taking the organization bicoastal, forging a reputation for excellence and adventurous programming. To date, his world premiere conducting performances include works and arrangements by Grammy-nominated Morten Lauridsen and Emmy-winner Stephen Cohn, while current commissions include new music by Nico Muhly and Daniel Bribak. Heavily invested in collaboration, Mr. McEndarfer has pioneered unique performance relationships that have culminated in concert appearances with the Los Angeles Philharmonic, the Los Angeles Opera Company, the Los Angeles Master Chorale, the Joffrey Ballet, the Kronos String Quartet, the Stephen Petronio Dance Company of New York, Musica Angelica Baroque Orchestra, and Josh Groban.

Equally at home in the studio as well as on the concert stage, Mr. McEndarfer has worked on several motion picture



soundtracks, most recently on Paramount Pictures' 2009 feature film *Imagine That*, starring Eddie Murphy, where McEndarfer selected, arranged, and conducted sections of the score, and also appeared as the Music Teacher on screen. Television credits include conducting performances in the musical act on Jay Leno's former *Tonight Show*.

Passionately committed to music education, Mr. McEndarfer has vowed to make the National Children's Chorus an incomparable resource for youth music education in Los Angeles, New York City, and Washington, D.C., offering rare, cutting-edge training, as well as once-in-a-lifetime performance experiences to musically gifted children. Through his inspired vision, the National Children's Chorus has grown to offer its students university-level conducting instruction, Kodály technique, music theory, advanced ear training and composition study. With a strong contingent of supporters, McEndarfer has led the National Children's Chorus confidently into a class of its own, significantly enriching the lives of youth daily on both coasts.

Since the age of six, Mr. McEndarfer has studied piano extensively, winning

competitions and musical honors with the Music Teachers' Association of California. He is also a two-time graduate of UCLA, holding a Bachelor of Arts degree in English literature and a Master of Music degree in conducting, the latter with full scholarship under the tutelage of Donald Neuen. Studying pri-

vately, McEndarfer has been the pupil of Kenneth Kiesler and Marianne Ploger at the University of Michigan, Lucinda Carver at USC, Susan McClary at UCLA, and Paul Salamunovich. Currently, he resides in New York City, and travels to Los Angeles and Washington, D.C. weekly.

HANNU NORJANEN, *Conductor*



Hannu Norjanen (b. 1964), previously worked with the Tapiola Chamber Choir as a guest conductor in the recordings of the complete choral works of Jean Sibelius and Toivo Kuula.

Norjanen graduated from the Sibelius Academy in 1997 with diplomas in the organ, choir conducting and orchestra conducting. He studied with Jorma Panula, Eri Klas, Atso Almila and Ilya Musin, and he further studied choral conducting with Eric Ericson in Stockholm.

He has been the artistic director of the Cantores Minores boys' choir since 2005 and the Helsinki Philharmonic Chorus since 2007. He also teaches at the Sibelius Academy. He conducted the Amici Cantus male choir from 1990 to 1997, the Finnish Philharmonic Chorus from 2003 to 2006, the Lappeenranta City Orchestra from 1998 to 2001 and the Vaasa City Orchestra from 1999 to 2006. In 2012 the Diocese of Helsinki awarded him the title of *director musices*.

In addition to performances in Finland, Hannu Norjanen has appeared as a guest conductor in the Baltic States, Russia, the Czech Republic, Hungary, Spain, Great Britain, Turkey and USA. He has conducted productions of the operas *The Magic Flute* by Mozart, *La Bohème* and *Tosca* by Puccini, *La Traviata* and *Falstaff* by Verdi, *L'elisir d'amore* by Donizetti, *Tuntematon sotilas* (The unknown soldier) by Tauno Pyllkkänen, *Isänmaan tyttäret* (Daughters of the fatherland) by Ilkka Kuusisto, and *The Fairy Queen* by Purcell.

HÅKON DANIEL NYSTEDT, *Conductor*

Grandson of the Norwegian composer and conductor Knut Nystedt, Håkon Daniel Nystedt (born 1980) grew up surrounded by choral music. He studied both piano and violin from an early age, and became the regular conductor of his first choir at 17. In 2000, he began his studies at the Norwegian Academy of Music, where his abilities as a conductor were soon recognized. While there, Håkon, whose main conducting instructors were Grete Pedersen and Ole Christian Ruud, entered a specially designed program from his third year, focusing on conducting and composing. At his exam concert from the Norwegian Academy of Music, Håkon conducted Antonin Dvorák's *Requiem* mass with the Norwegian Radio Orchestra, resulting in a national TV broadcast and the receipt of the orchestra's own prize for young and aspiring musicians.

In 2009, Håkon commenced a special course of study in Denmark for conductors, where he received supervision from Giancarlo Andretta, Giordano Bellincampi and Michael Schönwandt. Håkon's participation in the program was extended an extra year, an honor reserved for especially talented students.

Håkon has been appointed Chief Conductor and Artistic Director for both the Oslo Chamber Choir and the Norwegian contemporary music choir *Ginnungagap*, two of the most presti-



gious choirs in Norway. Even before learning about Grete Pedersen and Oslo Chamber Choir's experiments with Norwegian folk music, Håkon had an idea about using this particular way of singing in a choral setting. He has described his relation with the choir as more personal and deep than with any other ensemble he has worked with. Håkon is deeply involved in deciding and developing the choir's repertoire, arranging music for the choir, and developing connections with musical collaborators.

As an orchestral conductor, Håkon has had engagements with, among others: Oslo Philharmonic Orchestra; Bergen Philharmonic Orchestra; Aarhus Symphony Orchestra; Trondheim Symphony Orchestra; Tromsø Symphony Orchestra; Kristiansand Symphony Orchestra; and South Jutland Symphony Orchestra.

DAVID SKINNER, *Conductor*



David Skinner is a renowned scholar and director of the award-winning vocal consort Alamire (www.alamire.co.uk). He was co-founder of The Cardinal's Musick in 1989, and has also worked with many other leading early music groups in the UK including The Tallis Scholars, The Sixteen, the Hilliard Ensemble and the King's Singers. An engaging presenter, David has worked extensively for BBC radio, appearing in and writing a variety of shows on Radio 3 and 4. He acted as music advisor for the Music and Monarchy series on BBC 2 with historian David Starkey; he and Alamire appear in the first two episodes of the series. He has published widely on music and musicians of early Tudor England and has an excellent reputa-

RICK WOOD, *Conductor*

Rick Wood has been leading handbell choirs for thirty years, and for many years served as a church musician at First Church of Bethlehem, CT, alongside colleague Ruth Ann Leever. Rick has conducted local and state handbell festivals and has led handbell workshops throughout New England.

In 2011, Rick and fellow ringers transformed the church handbell choirs into a

tion as an editor of performance scores. David's edition of the complete Tallis Psalter was published by Novello in 2012 and was well reviewed, receiving 5 stars in *Early Music Today*. The follow up to this collaboration, *The Gibbons Hymnal* was published in March 2014. David is also working with the King's Singers on a series of early music recordings, the latest being Palestrina's *Biblical Passions*.

David is Fellow, Praelector, and Osborn Director of Music at Sidney Sussex College, University of Cambridge, where he teaches historical and practical topics from the medieval and renaissance periods. He directs the Choir of Sidney Sussex College, with whom he has toured and made highly acclaimed recordings. David is frequently invited to lecture, lead workshops and coach choirs throughout Europe and the USA, and is noted for his refreshing and entertaining approach. Most recently, he gave a lecture on Tallis' life for *Martin Randall Travel in Canterbury* in November 2013, and will be lecturing and giving masterclasses throughout the USA, UK, Italy and Spain in 2014-15. He is currently preparing an collected edition of Tallis's early Latin works for *Early English Church Music* (Stainer & Bell) for publication in 2016.

non-profit community music organization, Chime In! Music With a Mission, Inc. with a goal to "engage people in the joy and sense of community that music fosters through participation and performance." Ringers from Bethlehem have delighted many audiences throughout New England with lively concerts.

Mr. Wood says, of the *Mass of the Divine Shepherd*, "Julian's work cap-

tures the ethereal essence of handbells. of hundreds of bells, elevating the audi-
The hall will be awash with the sound ence into the heavens.”

VOCAL ENSEMBLES

Schola Cantorum, Cathedral of Saint Joseph, Hartford, Connecticut - Edward Bolkovac, Director
Holy Cross College Choirs, Worcester, Massachusetts - J. David Harris, Director
National Children's Chorus, Los Angeles, California; New York, New York - Luke McEndarfer, Director
Nittany Valley Children's Chorus, State College, Pennsylvania - Lou Ann Shafer, Director
Oslo Chamber Choir, Oslo, Norway - Hakon Nystedt, Director
Saint Thomas More Chapel Choir, New Haven, Connecticut - Richard Gard, Director
Choir of Sidney Sussex College, Cambridge University, Cambridge, England - David Skinner, Director
Tapiola Chamber Choir, Helsinki, Finland - Hannu Norjanen, Director
University of Massachusetts Choir, Amherst, Massachusetts - Tony Thornton, Director
Vassar College Choir, Poughkeepsie, New York - Christine Howlett, Director
Diocesan Children's Choir of Philadelphia – John Romeri & Michael Zubert, Directors
Westminster Williamson Voices – James Jordan, Director

HANDBELL CHOIRS

Back Bay Ringers, Boston, Massachusetts
Bjallerklängen, North Chelmsford, Massachusetts
Brimfield Bells, Brimfield, Massachusetts
Calvary Baptist Church Handbell Choir, New York, New York
Center Congregational Church, Torrington, Connecticut
Chime In! Music With a Mission, Bethlehem, Connecticut
Christ Church Handbell Choir, New York, New York
ECA Ringers, Newington, Connecticut
Emanuel Ringers, Emanuel Lutheran Church, Pleasantville, New York
Faith UMC Handbell Choir, South Burlington, Vermont
First Church Handbell Choir, Wallingford, Connecticut
First Church, Nashua, New Hampshire
Foote School, New Haven, Connecticut
Gloria Dei Bell Choir, Bristol, Connecticut
Granite State Ringers, Concord, New Hampshire
Heritage Bell Ringers, Exeter, New Hampshire
Hewitt School Handbell Choir, New York, New York
Hills Bells, Wellesley Hills, Massachusetts
Hockanum Valley Ringers, Vernon, Connecticut
Jubilate Ringers, Congregational Church, Brookfield, Connecticut
Katonah Celebration Ringers, Katonah, New York
Merrimack Valley Ringers, Merrimack Valley, Massachusetts
North Stonington Town Ringers, North Stonington, Connecticut
Old South Ringers, Boston, Massachusetts
Parish Ringers, Brunswick, Maine
Reykjanesbaer Music School Handbell Choir, Reykjanesbaer, Iceland
Smith Memorial Handbell Choir, Hillsboro, New Hampshire
St Joseph's Church, Bristol, Connecticut
St. Gabriel's Ringers, East Berlin, Connecticut
The Amadeus Ringers, Plainville, Connecticut
The First Church of Christ, UCC, Woodbridge, Connecticut
The Over the River Ringers, Skowhegan, Maine
The Riverside Ringers, Riverside Church, New York, New York
The Wheeler School, Providence, Rhode Island
Town Lynne Ringers, Falmouth, Maine
Trinity Episcopal Church, Topsfield, Massachusetts
Union Baptist Church, Mystic, Connecticut
Victory Chimes Bell Choir, Avon, Connecticut
Village Bell Ringers, Whitinsville, Massachusetts
Wilton Congregational Church English Handbell Choir, Wilton, Connecticut

INTERNATIONAL FESTIVAL CHORUS

ADULTS

Maria Abut
 Thomas Ainge
 Kevin J.Andersen
 Nils August
 Andresen
 Elizabeth Auld
 Cecelia Barnes
 James Bartlett
 Elin Baustad
 Arjel Bautista
 Rachel Beeksma
 Zachary Beeksma
 Magnus Berg
 Edward Bolkovac
 Jerry Boryca
 Julia Boscov-Ellen
 Devynn Boudreau
 Patrick Brady
 Faith Brill
 Robert Brinkerhoff
 Bjørn Bugge
 Matthew Burke
 Alyssa Caplan
 Laurence Carden
 Justin Caremba
 Buckley Carley
 Ben Chapple
 Matthew Chastain
 Irina Cherhoniak
 Oliver Clarke
 Camilla Cockman
 Benedict Collins Rice
 Jacqueline Cote
 Matthew Cramer
 Olivia Crawley
 Birgit Dahl
 Skinner David
 Wayne Delia
 Mary DiRoberts
 Rosalind Dobson
 Heidi Doolan
 Brian Dowling
 Benjamin Durfee
 Myyrä Eeva
 Birgitte
 Mydske Egner
 Renate Ekerhovd
 Samuel Ellwood
 Sondre Engesæth
 Mikko Eskelinen
 Ezequiel Menéndez
 Mercedes
 Featherston
 Charles Feierabend
 Chris Fistonich
 Frode Jan Fjortoft
 Philippe Franklin
 Rose Fusco

Evelyn Gard
 Matthew Garrity
 Katherine Griswold
 Karoline Gullberg
 Carine Ha
 Mikko Hannuksela
 Laura Harrison
 Christopher Härtel
 Linnéa Sundfær
 Haug
 Hedvig Haugerud
 Morten Haugli
 Rachel Haworth
 James Heemskerck
 Susanna Heinonen
 Liliana Hernandez
 Brandon
 Hetherington
 Agnes Heyerdahl
 Savannah Holcomb
 Tone Knutson
 Holmgren
 Juha Hovinen
 Torkjell Hovland
 Christine Howlett
 Dan Inglis
 Allison Jack
 Abraham Adeodatus
 Janssens
 Mari Järvinen
 Ellen Jewett
 Jessica Jones
 Kim Jonggeol
 Rebecca Jordan
 Insun Kang
 Julie Kleive
 Torfinn Kleive
 Megan Knox
 Tim Koch
 Anna Koogler
 Sigmund Lappegård
 Lahn
 Brooke Lamell
 Timo Lankinen
 Anthony Leatham
 Michel Ledizet
 Lars Eivind Lervåg
 Mike Longofono
 Sarah Lorimer
 Phil Losquardo
 Rachel Love
 Doreen Madama
 Chiara Mannarino
 Heljä-Maari
 Manninen
 Tuula Mäntyjärvi
 Jaakko Mäntyjärvi
 Antola Marketta
 Timo Markkula

Christian Lyder
 Marstrander
 Joe Martin
 Giverny McAndry
 Laura Ann Metskas
 Ella Middleton
 Katina Mitchell
 Marianne Moline
 Adam Morini
 William Mosher
 Gregory Muccilli
 Johanne Lundebrekke
 Myskja
 Ingrid
 Margitte Narvesen
 Meredith Neumann
 Martti Nissinen
 Oda Marita
 Netteland Norevik
 Tuomas Norjanen
 Juha Ollikainen
 Emily Omrod
 Adam Ouellet
 Angela Park
 Brian Pember
 Ron Picard
 Taina Pihkanen
 Timo Pihkanen
 Eeva Pitkäranta
 Logan Pitts
 Natalie Plaza
 Maria Ramsey
 Satu Ranta
 David Recca
 Malinda Reese
 Theresa Rice
 Laura Richling
 Sarah Rodeo
 Charlotte Rowan
 Nicholas Ruggeri
 Hannu Ryyänen
 Taina Sarkola
 Mark Sayre
 Rachel Scott
 William Searle
 Robin Schott
 Katerina Shaw
 Marie Hvalgård
 Smith
 Lauren Smith
 Jessica Stanislawczyk
 Angela Steinauer
 Elin Storfjord
 Matti Suojalehto
 Ådne Svalastog
 Jonathan Swift
 Alexander Teplansky
 Stein Thelle
 Atro Tossavainen

James Troup
 Jessica Toupin
 Eric Tuan
 Stephanie Tubiolo
 Magnus Tveten
 Liisa Vallenius
 Kimmo Vallenius
 Susan Van Cott
 Anneli Vellendi
 Jonathan Vennell
 Andrew Wack
 Liam Wack
 Christopher Ward
 Camilla Wehmeyer
 Margaret Yap
 Kimberly Yeats
 Pia Ylitalo-Maunula
 Aldila Yunus

CHILDREN

Eleanor Adams
 Elizabeth Ahn
 Lucy Altus
 Rachel Amaya
 Amanda Andres
 Athena Artemis
 Liv Auge
 Hillel Avital
 Regina Banks
 Anastasia Basini
 Laura Bennett
 Juliana Bernaudo
 Abigail Bernesky
 Sana Bhakoo
 Samuel Bindschadler
 Lucy Blake-Williams
 Hope Bodenschatz
 Krissy Bonness
 Elizabeth Boyle
 Charlie Brush
 Mary Katherine
 Bucko
 Sophia Burgess
 Christian Burnett
 Barah Burns
 Geoffrey Burton
 Eden Cahill
 Molly Cavett
 Katarina Ceguerra
 Hanna Chang
 Catherine Chapman
 Ashley Chung
 Lena Clark
 Zachary-Michael
 Clarke
 Simonne-anais
 Clarke
 Miranda Claxton
 Chase Cohen

Jade Cook
Mariana Corichi
Julia Cowitt
Charlotte Croquette
Annalisa D'Aguilar
Elizabeth Ann
D'Angelo
Dylan Davis
Mary Davis
Olivia Desmond
Shaday Diaz
Gwendolyn Donahue
Noa Dubin
Khaly Durst
Harli Edmond
Malachi Edmunds-
Warby
Sophia Ekstrand
Erica Ekstrand
Petra Elton
Jennifer Epstein
Madalyn Equi
Charlotte Erb
Josephine Erb
Juliana Erb
Evan Ferguson
Julia Field
DanielaFinlay
Gabriela Fore
Sofia Frohna
Bridgette Fussman
Paige Garza
Victoria Gauntner
Maggie Gerstel
Elizabeth Gilpatrick
Danielle Glace
Malena Gluck
Sami Gold
Davina Goodman
Cameryn Gottlieb
Logan Guardino
Donovan Guiga
Mandi Gurecki
Lizzie Hamlett
Miriam Hanson
Katherine Hassett
Anna Henderson
Makaelah Hewitt
Trinity Heyward
Ava Hurwitz
David Ignacio
Riley Izen
Madeline Jalali
Christopher James
JacksonJanis
Kayla Judge
Lindsey Kanter
Vanessa Kanter
Charlotte Kinlin
Matthew Ko
Libby Konjoyan

Eva Elizabeth Kraus
Rakesh Kwantu
Katarina Lagodzinski
Manilyn Lalo
Araminta Lean
Rachou
Rémy Lean Rachou
Skylar Lehr-Bryant
Cecilia Leskowicz
Marry Leskowicz
Robbie Lewis-
Fitzgerald
VictoriaLevy
Sarah Livshits
CassidyLombardo
Julianna Longhenry
Nicole Lucas
Grace MacLacklin
Katie Maguire
Avery Malcomb
Olivia Mangan
Noah Mayer
Gabriella Mazzara
Ceara McAtee
Morgan McCourt
Blaine McIndoe
Leslie Meisel
Michaela Meisman
Max Meyers
JulietteMillar
Mara Mirkin
Kelly Morrison
Nellie Mullane
Katie Mumford
Emily Numimyan
Isabel Norris-
Howard
Christopher O'Brien
Alea Oakman
Christine Ocheltree
Margaret Ostrowski
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<i>Principal</i>	Robert Burkhart		
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