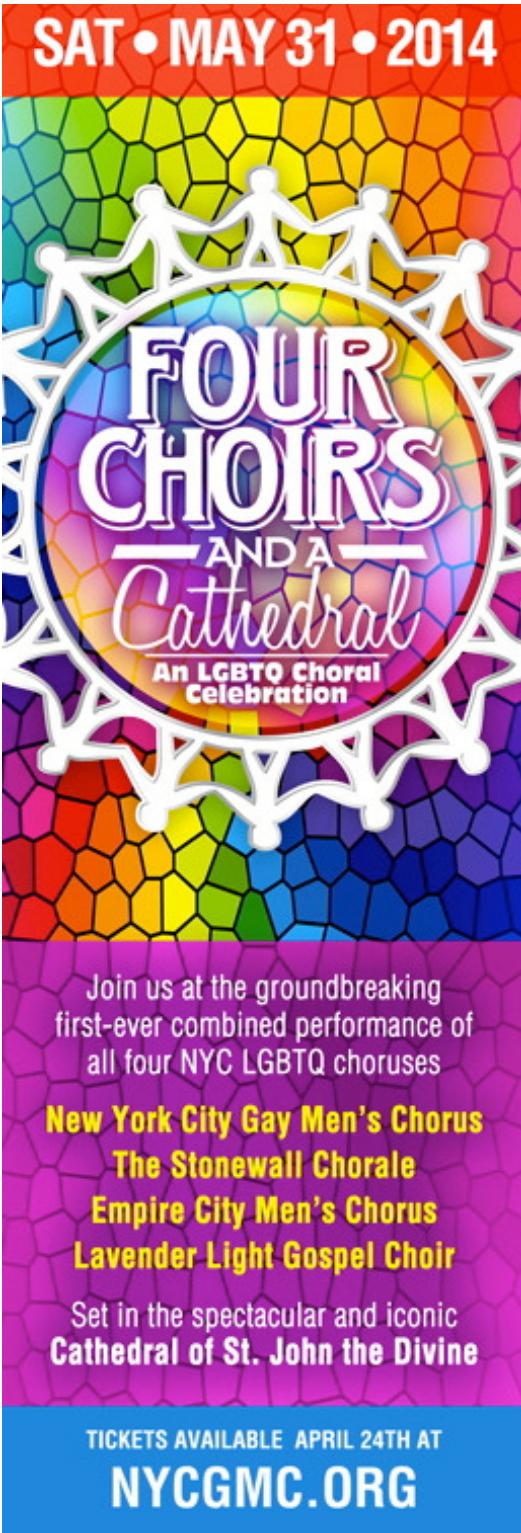


SAT • MAY 31 • 2014



OUR 37TH SEASON! THE STONEWALL CHORALE CYNTHIA POWELL, ARTISTIC DIRECTOR



Program

Song for Athene

Conducted by Justin Indovina

John Tavener

Requiem

1. Requiem Aeternam
2. Out of the Deep
3. Pie Jesu
4. Sanctus and Benedictus
5. Agnus Dei
6. The Lord is My Shepherd
7. Lux Aeterna

*Rose Malloy (Saturday), soprano soloist
Lori Feiler-Fluger (Sunday), soprano soloist*

John Rutter

Theo Bleckmann

- At the River
Feldeinsamkeit (In Summer Fields)
I Don't Know
Lili Marleen
Und was beckam des Soldaten Weib
(The Ballad of the Soldier's Wife)
Das Bitten der Kinder
(Plea of the Children)
Dido's Lament

*Charles Ives
Charles Ives
Meredith Monk
Hans Leip/Norbert Schultze
Bertoldt Brecht/Kurt Weill
Bertoldt Brecht/Paul Dessau
Henry Purcell*

Arrangements and orchestrations by Theo Bleckmann

The Cloud - Capp'd Towers

Ralph Vaughan Williams

Remember

Stephen Chatman

Cynthia Powell, ARTISTIC DIRECTOR & CONDUCTOR

Eric Sedgwick, PIANO & ORGAN

Nathalie Joachim, FLUTE

Nancy Ranger, OBOE

Luke Kafka, CELLO

Rita Costanzi, HARP

Joseph Kelly, TIMPANI

Alva Bostick, ORCHESTRA BELLS

About The Stonewall Chorale

THE STONEWALL CHORALE, now in its 37th season, is the nation's first LGBTQ chorus. It has become an important cultural presence in the performing arts, producing three concerts a year in venues that include Merkin Hall, Carnegie Hall, Church of the Ascension, Riverside Church, the Guggenheim Museum, Brooklyn Academy of Music, Alice Tully Hall and Avery Fisher Hall.

The Chorale's repertoire ranges from great classical works to contemporary pieces by cutting edge composers like Ricky Ian Gordon, Eric Whitacre, Chris De Blasio, Jaakko Mäntyjärvi and Meredith Monk. The Chorale has offered pops concerts with headliners Liza Minelli, Tovah Feldshuh, Marni Nixon and Debra Monk.

The Stonewall Chorale was the first openly gay and lesbian organization to receive a Community Arts Project (CAP) award from Lincoln Center, which underwrote a concert at Alice Tully Hall. At the forefront of the Chorale's mission, community service events have included St. Vincent's Hospital AIDS Memorial Service, the Lesbian and Gay Community Services Center Garden Party, Kristallnacht commemorations, U.N. High Commission on AIDS, holiday caroling, and Gay Pride celebrations.

In 2002, the Chorale welcomed Cynthia Powell as its artistic director. Under her direction, the Chorale has performed major works by Handel, Mozart, Orff, Vivaldi, Faure, Vaughan Williams and Britten to capacity audiences. The Chorale commissioned and premiered "love notes" by Gerald Busby, presented the choral premiere of Meredith Monk's *Book of Days* at Merkin Hall, and performed in Meredith Monk's *Ascension Variations* at the Guggenheim Museum. In January of 2012, the Chorale performed at Carnegie Hall in a benefit for the American Cancer Society, with Julie Andrews as honoree.

Auditions

We encourage those who love great choral music to sing with us. Requirements are a working knowledge of music notation, devotion to the choral art, and the desire to be part of a singing LGBTQ community (allies are welcome, too!). We rehearse on Tuesdays from 7 - 9:30 p.m. in the West Village.

For more information or to schedule an audition, e-mail us at:
auditions@stonewallchorale.org

stonewallchorale.org

Visit us on the web: facebook.com/stonewallchorale
youtube.com/stonewallchorale

Melodia Women's Choir

Presents

The Poet's Song

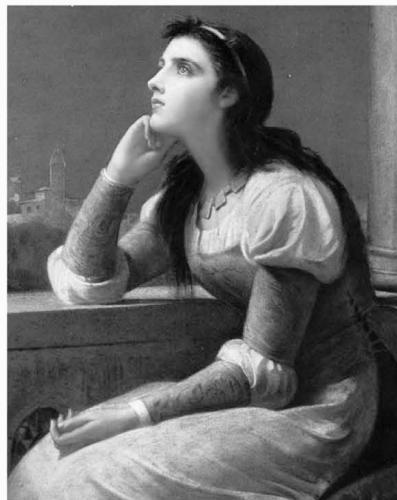
Cynthia Powell, Conductor & Artistic Director

Saturday, May 3, 2014
at 7:30 pm

Holy Apostles Church
296 Ninth Avenue @ 28th Street, NYC

Sunday, May 4, 2014
at 4 pm

DiMenna Center for Classical Music
450 West 37th Street, NYC



World premiere commission by Belize-born,
London-based composer Errollyn Wallen. Plus settings
of Shakespeare's text in celebration of Shakespeare
450 and the words of great poets set to music.

Taisiya Pushkar
piano

Nathalie Joachim
flute

Debra Kreisberg
clarinet

Michelle Cozzi & Chihiro Shibayama
timpani, bells, and percussion

Tickets and info: MelodiaWomensChoir.org

Texts and Translations

Song for Athene

John Tavener

Alleluia. May flights of angels sing thee to thy rest.

Alleluia. Remember me, O Lord, when you come into your kingdom.

Alleluia. Give rest, O Lord, to your handmaid, who has fallen asleep.

Alleluia. The Choir of Saints have found the well-spring of life and door of Paradise.

Alleluia. Life: a shadow and a dream.

Alleluia. Weeping at the grave creates the song: Alleluia. Come, enjoy rewards and crowns I have prepared for you.

Alleluia.

Requiem

John Rutter

1. Requiem Aeternam

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Grant them eternal rest, O Lord,
and may light eternal shine upon them.

Te decet hymnus Deus in Sion,

A hymn shall be raised to Thee in Zion

et tibi reddetur votum in Ierusalem:
exaudi orationem meam,
ad te omnis caro veniet.

and a vow paid to Thee in Jerusalem:
give ear to my prayer, O Lord,
unto Thee all flesh shall come at last.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord, have mercy
Christ, have mercy
Lord, have mercy

2. Out of the Deep

Psalm 130

Out of the deep have I called unto thee, O Lord:
Lord, hear my voice.
O let thine ears consider well:
the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done
amiss: O Lord, who may abide it?
For there is mercy with thee:
therefore shalt thou be revered.
I look for the Lord; my soul doth wait for thee:
and in thy word is my trust.
My soul fleeth unto the Lord:
before the morning watch, I say,

Texts and Translations

before the morning watch.
O Israel, trust in the Lord,
for with the Lord there is mercy:
and with God is plenteous redemption.
And God shall redeem humankind from all its sins.

3. Pie Jesu

Pie Jesu Domine, dona eis requiem,
Pie Jesu Domine, dona eis requiem,
sempiternam.

Blessed Lord Jesus, grant them rest,
Blessed Lord Jesus, grant them eternal rest.

4. Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of Sabaoth;
heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is the One who cometh in the name of
the Lord
Hosanna in the highest.

5. Agnus Dei

Agnus Dei, qui tollis peccata mundi:
dona eis requiem.

Man, that is born of a woman
hath but a short time to live, and is full of misery.
He cometh up, and is cut down like a flower;
he fleeth as it were a shadow. (*Job 14: 1-2*)

Lamb of God, who takes away the sins of the
world,
grant them rest.

Agnus Dei, qui tollis peccata mundi:
dona eis requiem.

Lamb of God, who takes away the sins of the
world,
grant them rest.

In the midst of life, we are in death:
of whom may we seek for succour?

Agnus Dei, qui tollis peccata mundi.
dona eis requiem.

Lamb of God, who takes away the sins of the
world,
grant them rest.

I am the resurrection and the life, saith the Lord:
he that believeth in me, though he were dead,
yet shall he live:
and whosoever liveth and believeth in me
shall never die.

QUEER URBAN ORCHESTRA

NOLAN DRESDEN, ARTISTIC DIRECTOR

JOIN US FOR OUR 2013-2014 CONCERT SEASON

VOYAGES

Saturday, November 16th, 2013
AVENUE OF THE AMERICAS

Saturday, February 1st, 2014
QUOTETS

Saturday, March 15th, 2014
NEAR, MIDDLE AND FAR

Saturday, April 5th, 2014
QUOTETS

Saturday, June 21st, 2014
WORLD BEATS

Design: AANSTUDIO.COM

8PM. HERE AT THE CHURCH OF THE HOLY APOSTLES, 296 NINTH AVE. AT W. 28TH ST.
TICKETS: 646.233.4113 or QUEERURBANORCHESTRA.ORG

Facebook icon Twitter icon YouTube icon

In Memoriam

NANCY L. STABLES	MICHELLE BETH REINER
LINTON D. STABLES, JR.	MICHAEL BURGESS
CHILTON P. BROWN	ARTHUR SACKS
CLARENCE & MURIEL POWELL	ELOISE SEGAL
HELEN & ARDEN MCALLISTER	JERRY SHEIK
HARRISON & SHIRLIE SNIFFIN	MICHELE FORSTEN
LAURA MALIWAT	SEAN PATIRE
HELEN RECTOR GOLDSBOROUGH (1918–2013)	STAN & ELEANOR DYE
RUTH RECTOR FETTKETHER (1913–2013)	FRED MEYERS
MARTHA GOLDSBOROUGH COOLEY (1933–2013)	JEFF SINATRA
SUSAN SWANT HUNGRIDGE (1958–2013)	LARRY FARLEY
SHERRIL KUBY	JAN & TONY INDOVINA
FLORA MINCER	PHYLLIS INDOVINA
TONY & HELEN PLONKA	JAMES KANTOR
JEFF PLONKA	ROSE WOOLRIDGE
LYNN KOWALCZYK	HOWARD WOOLRIDGE
AGNES COLVIN	LOUISE COURTNEY
MANDY	OLGA DOBBS
	IRENE STASYSZYN
	NANA
	GRAMMY

Texts and Translations

Psalm 23

6. The Lord is My Shepherd

The Lord is my shepherd:
therefore can I lack nothing.
He shall feed me in a green pasture:
and lead me forth beside the waters of comfort.
He shall restore my soul:
and bring me forth 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 comfort me.
Thou shalt prepare a table before me against them
that trouble me:
thou hast anointed my head with oil,
and my cup shall be full.
But thy loving-kindness and mercy shall follow me
all the days of my life:
and I will dwell in the house of the
Lord for ever.

7. Lux Aeterna

I heard a voice from heaven saying unto me.
Blessed are the dead who die in the Lord,
for they rest from their labours:
even so saith the Spirit.

Lux aeterna luceat eis Domine:
Cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

Let eternal light shine upon them, O Lord:
with Thy saints for ever, for art merciful.
Grant them eternal rest, O Lord,
and may light perpetual shine on them.

At the River

Charles Ives

Feldeinsamkeit

Charles Ives

I rest quietly in the tall green grass
And for a long time send my gaze aloft,
Surrounded by the unceasing whirr of crickets,
Enfolded wondrously by blue sky.

The lovely white clouds drift by
Through the deep blue, like beautiful, silent dreams;
I feel as though I am long dead
And drift blissfully along through eternal space.

Translation copyright © 2008 by Elisabeth Siekhaus

Texts and Translations

Lili Marleen

Underneath the lantern
By the barrack gate,
Darling, I remember
The way you used to wait:
'Twas there that you whispered

Hans Leip/Norbert Schultze

tenderly,
That you loved me,
You'd always be
My Lilli of the lamplight,
My own Lilli Marlene.

Und was beckam des Soldaten Weib (*The Ballad of the Soldier's Wife*)

What was sent to the soldier's wife
From the ancient city of Prague ?
From Prague came a pair of high heeled shoes,
With a kiss or two came the high heeled shoes
From the ancient city of Prague.

What was sent to the soldier's wife
From Oslo over the Sound ?
From Oslo he sent her a collar of fur,
How it pleases her, the little collar of fur
From Oslo over the Sound.

What was sent to the soldier's wife
From the wealth of Amsterdam ?
From Amsterdam, he got her a hat,
She looked sweet in that,
In her little Dutch hat
From the wealth of Amsterdam.

What was sent to the soldier's wife
From Brussels in Belgian land ?
From Brussels he sent her the laces so rare
To have and to wear,
All those laces so rare
From Brussels in Belgian land.

Das Bitten der Kinder (*Plea of the Children*)

Houses should not be burning
One should not know about bombers
The night should be for sleeping
Living should not be punishment
Mothers should not cry

Bertoldt Brecht/Kurt Weill

What was sent to the soldier's wife
From Paris, city of light ?
From Paris he sent her a silken gown,
It was ended in town, that silken gown,
From Paris, city of light.

What was sent to the soldier's wife
From the South, from Bucharest ?
From Bucharest he got her this shirt
Embroidered and pert, that Roumanian shirt
From the South, from Bucharest.

What was sent to the soldier's wife
From the far-off Russian land ?
From Russia he sent her a widow's veil
For her dead to bewail in her widow's veil
From the far-off Russian land,
From the far-off Russian land.

Bertoldt Brecht/Paul Dessau translated by T. Bleckmann

Nobody should kill anyone
Everyone should build something
Then you can trust everybody
The youth should be able to achieve something
And so should the old.

With Deepest Gratitude To Our Supporters

List current as of March 2014

Sweetheart (\$1,000 or more)

Gregory Brown & Linton Stables
Lower Manhattan Cultural
Council

New York City Department
of Cultural Affairs
New York State Council
on the Arts

Theresa Pascoe
Cynthia Powell
Janet Zaleon

Darling (\$500 - \$999)

Anonymous
Joseph DiVito & Richard
Froehlich

Helene Feldman & MariaJose
Pascual
Eric Goldsborough

Carol Avery Haber
Tondra & Jeff Lynford
Moody's Foundation
May Lee VandenBroeck

Adoring Fan (\$200 - \$499)

Lisa Brothers Arbisser
Laurie Faber

Thai Jason
Wil Jobse
Jessica Levine

Sherry Wells-Levine
Deborah VanAmerongen
Carolyn Wells

Best Friend (\$100 - \$199)

Ellen Cohen & Susan Gair
Alison Dye & Alison Aldrich
Phyllis & Sumner Fanger
Martha Golar
Donald Grove
Justin Indovina
Marc & Jeanne Jahr
Stephanie Lawal
Rev. Richard & Kristan Louis

Chris Maliwat
Debbie Mincer
Andrea Newman
Manuel Ovando
Pfizer Foundation Matching
Gifts Program
John Pohle
Geoffrey Proulx
Verdery Roosevelt

Mary Rowe
Meryl Sacks
Barbara Schroder
Robert Shattuck
Robert Shieu
Aaron Smith
Albert Watson
Joyce Weinstein
Eliezer Weiss

Buddy (\$25 - \$99)

Leah Arnold
Ree Arnold & Barbara Hemink
Donald Bickford
Thomas L. Bogdan
Karen Burns
Beth & George Carpinello
Jay Chrisman
Thomas & Sally Cogan
Sharon Colvin

Ellen Duffy
Mary Dunn
April & David Fisher
Tasha Gerken
Nancy Krawiecki
A & J Loveridge Sanbonmats
Grace Madden
Arthur McLean
Hooly & Alwina McSpadden

Scott Munson
Faye Pascoe
Tim & Sherri Pascoe
Deb Reiner
Lucy & Michael Romano
Matthew & Melise Vance
Elvia Wade
Valerie Wald
Sara Walker-Peck
Deborah Woolridge

The Stonewall Chorale

Sopranos

^o Alyssa Adkins	Rose Malloy	^o Ann Sweeney
Kelly Cogan	Theresa Pascoe	Faye Timmer
Lori Feiler-Fluger	*Deb Reiner	Joyce Weinstein
Joan Gardner	Sarah Rhoads	Deb Woolridge
Alyssa Karas	Erica Ruff	Janet Zaleon
	Eleanor Russell	Ellen Zimmerli

Altos

Alva Bostick	Stephanie Heintzeler	Emily McSpadden
Gwen Deely	Stephanie Lawal	Barbara Schroder
^o Laurie Faber	*Jessica Levine	Adèle Sainte-Pierre
Helene Feldman	^o Ruth MacQuiddy	Kim Sekel
^o Tasha Gerken	Cecelia Martin	Jan Thompson
Danielle Gerson	Ricky Martin	Brooke Wiese

Tenors

Jose Cuevas	James Fox	Scott Munson
Mark Dauria	Rich Froehlich	Manuel Ovando
Chap James Day	^o Donald Grove	Meryl Sacks
Alison Dye	Justin Indovina	Aaron Sanko
*David Fanger	Debbie Mincer	John Swedenburg
		Dennis Young

Basses

Russell Barnes	Steven King	Robert Shattuck
John Bennett	Bob Lewis	Robert Shiau
Greg Brown	Chris Maliwat	*Aaron Smith
Michael Conwill	James Miller	Linton Stables
Marsh Drege	^o Anthony Pho	Donald Tino
Eric Goldsborough	Jack Schillaci	Johnson Yang

* Section leader / ^o On Leave

Board of Directors

Theresa Pascoe	President	Scott Munson	Assistant Treasurer
Tasha Gerken	Vice President	Eric Goldsborough	Development Chair
Emily McSpadden	Secretary	Justin Indovina	Membership Co-Chair
Greg Brown	Treasurer	Faye Timmer	Membership Co-Chair

Advisory Board

Gerald Busby	John Corigliano	Kirk Nurock	Jerry Rubino
Beth Clayton	Meredith Monk	Patricia Racette	Liz Smith
	Marni Nixon	Ned Rorem	Eric Whitacre

Texts and Translations

Dido's Lament

Henry Purcell

The Cloud - Capp'd Towers

Ralph Vaughan Williams

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

William Shakespeare

Remember

Stephen Chatman

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Christina Rossetti

Song Dedications & Instrumental Sponsors

Gregory Brown and Linton Stables sponsor the
Conductor's Baton

Aaron Smith sponsors
Song for Athene

For Numpy – Your flame has not been extinguished, merely passed on to those who knew and loved you

Requiem Aeternam

is sponsored by The Stonewall Altos

Stephanie Lawal dedicates
Agnus Dei

to Pete Seeger, my own grandparents, and all those who have led us through life with the wisdom of its grace and mercy. Grant them rest.

Janet Zaleon sponsors

The Lord is My Shepherd

Wishing comfort to all, as this piece has brought to me.

The Stonewall Sopranos dedicate
Lux Aeterna

in honor of Cynthia Powell, our own "Eternal Light."

Joyce Weinstein sponsors

The Cloud-Capp'd Towers

In celebration of the life of my dearest friend, Sherril Kuby, who was taken from us far too early by that monster known as cancer. You have sprinkled the earth and everyone you touched, especially me, with positive and endearing energy, love, spirit and laughter. I cherish you and the hours we spent together. You will be forever in my heart. Peace...

Chris Maliwat dedicates
Remember

in memory of Laura Maliwat

Special Thanks

Michael Ottley, Kessel Abraham,
Noel Tlatelpa & Olimpio Tlatelpa
Holy Apostles

Nancy Spannbauer **Penn South Program for Seniors**

Alva Bostick **Stage Manager & Choir Librarian**

Faye Timmer & Justin Indovina **Rehearsal Assistance**

Jon DeAngelis **Artwork**

Paul Vazquez **Audio Engineer**

Alexis Pace **Online Marketing & Video Taping**

Leah Kopberman **Website**

Linda Romano & Chris Maliwat **Promotion**

Smith² **Program Design**

James Fox **Concert Production**

Alyssa Adkins **Volunteer Coordination**

Steven King **Rehearsal Space**

Scott Munson **Ticket Sales**

Janet Zaleon **Bake Sale**

DONALD GROVE DATA CONSULTING "THE AIRS GUY"

*MS Access Data Solutions for the Non-Profit Community
Specializing in Community Based Health Services and HIV/AIDS Services*

Email: the_airs_guy@verizon.net

A Message from The Stonewall Chorale

It has become a tradition of sorts for us to program a Requiem as the featured piece on our spring concert programs, and this year is no exception. It seems somehow fitting to pause during this time of hope and renewal (by that we mean Spring, although it's been hard to tell judging by the weather forecast) to honor and reflect upon the lives of those who are no longer with us in the physical realm.

While we are each performing this program in honor of our own dearly departed, we dedicate our collective performance to anyone who has been affected by violence against LGBTQ individuals. Reports of attacks on members of our community are on the rise, even here in the liberal enclave of Manhattan, where we have seen a recent uptick in bias crimes—most notably those aimed at transgender individuals.

On occasion, we are asked whether a group like The Stonewall Chorale is still needed—particularly when we have witnessed so many advances in the fight for queer rights within this country. But when we see and hear of tragic stories like the beating of J.P. Masterson at the West 4th Street subway station earlier this month, or the murder of Mark Carson in the Village last May, we are reminded that there are still people among us who do not believe that LGBTQ people deserve to live free of violence, hatred, and bigotry. We are reminded that we still have a long way to go.

In the meantime, The Stonewall Chorale will continue to raise our voices as a reminder of how beautiful it is when a group of diverse individuals come together, united in a cause, to create something that is bigger and more powerful than what any one of us could accomplish alone. By being here tonight, you are part of that diverse group, and we thank you, as always, for your support.

These performances are made possible in part with public funds from the Fund for Creative Communities, supported by New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and administered by Lower Manhattan Cultural Council; and from the Manhattan Community Arts Fund, supported by the New York City Department of Cultural Affairs in partnership with the City Council and administered by Lower Manhattan Cultural Council.



**Lower
Manhattan
Cultural
Council**

Program Notes

Song for Athene

John Tavener (b. 1944) was a British composer whose work was influenced by his Russian Orthodox faith, his wide ranging and evolving interests in western sacred music, and Indian, Middle Eastern and Native American music. In the 1960s, his commercial success was bolstered by an association with the Beatles, and in the year 2000 he was knighted for his contributions to British music. "Song for Athene," one of his best known compositions, was written in 1993 for a cappella choir, with words by Mother Thekla, a Russian Orthodox nun who was his spiritual muse. Tavener was inspired to compose it as a tribute to Athene Hariades, a family friend who died at a young age. Featuring an element of traditional Byzantine music—the continuous drone underlying the melody—it was performed by the Westminster Abbey Choir at the funeral of Princess Diana in 1997. His music, which he considered a vehicle for spiritual expression, is described as ethereal, mystical and having a sacred simplicity and stillness. Sadly, Tavener died in November 2013 at the age of 69 after a long series of illnesses.

Notes by Deborah Mincer, tenor

Requiem

As John Rutter explains, composers usually get one shot at writing a requiem, whereas they write multiple symphonies, cantatas, operas, or chamber works. In other words, it can be a daunting prospect. Representing a composer's statement on the profound themes of life and death, Requiems can become (ironically) the signature piece by which a composer is remembered after their own death.

Thankfully, British composer John Rutter (b.1945) is very much alive. Completed in 1985, his Requiem was his first non-commissioned piece, allowing him tremendous freedom in all aspects. Unlike the dramatic, large-scale Requiems of Verdi or Berlioz, Rutter's is deliberately devotional and consoling, in the style of Fauré and Duruflé.

Rutter's reasons for writing a requiem were both personal and musical. His father passed away in 1983, around the same time he studied the original manuscript of Fauré's Requiem at the French National Library. Rutter intended to make an edition of the Fauré to be performed and recorded by his chamber choir, The Cambridge Singers. "History sprang to life," he says. What before seemed impenetrable became attainable: the reality of Fauré's messy, dog-eared manuscript written on student exercise staff paper rife with frantic pencil markings and erasures gave Rutter the courage to attempt his own Requiem. Like Fauré's, it is dedicated to the memory of his father, and adopts a tone of reassurance, allowing the listener their own personal journey from dark to light, from desolation to consolation. It is an accessible ("inclusive" in Rutter's own words) work that can be performed in church or in the concert hall, by professionals or amateurs, with chamber or full orchestra, for a musically-informed audience or just music-loving people.

There is a timelessness about Rutter's Requiem due to its hybrid of texts, language, and musical style. It is neither contemporary nor classical. Structured as an arch with seven movements, the middle movement (Sanctus) acts as a keystone. Bookended by official requiem texts in the outer movements (in Latin, Greek, and English), movements 2 and 6 are psalms (in English) featuring solo instruments, and movements 3 and 5 are prayers in Latin.

Program Notes

Elegantly crafted, it is by Rutter's definition a "patchwork" homage to those he admires. Ranging from medieval chant ("victimae paschali" and "lux aeterna") to classical references, both melodic and rhythmic, he alludes to Brahms, Mahler, Britten, Gershwin, Herbert Howells, and others. The listener may also discern fleeting snippets from Broadway (Bernstein) to cinema (Star Trek and Hitchcock).

The instrumental opening reflects darkness as the timpani pulse on a low G (like a death knell) and the harp and cello enter with a jagged, emotionally distressed theme. Soon the choir intones the words "requiem aeternam," and builds toward a climax on the word "lux" ("light") providing a respite from the darkness on a stunning major chord, like a ray of light on a gloomy day. The final section, the Kyrie, is infused with hope: a gentler, sweet melody enters. At one point the sopranos sing a floating "ah" (which can only be described as a cinematic moment, the first requiem to ever have an "ah" moment), and the theme is sung in canon, over the pedal point from the opening measures.

Movement 2 (Psalm 130) is complementary to movement 6 (Psalm 23). "Out of the Deep" is in C minor with the rich dark tones of the solo cello, while "The Lord is My Shepherd" is in C major and has a much brighter oboe as solo instrument. The triplet rhythms at the beginning of Out of the Deep are an homage to a recurring triplet motif in the Brahms Requiem representing "a knock at the door." The overall effect of this movement is one of the blues (one reviewer described the mood as "Anglican blues") and the cello dialogues with the vocal lines intensifies the feeling of anguish. A glimpse of optimism occurs at the words "for there is mercy" with the brief appearance of the oboe (foreshadowing its prominence in movement 6). The gravitas is lightened at the word "trust" in a gleaming C major chord, but the earlier dark, bluesy mood returns and the cello wends its way back down to low C.

"Pie Jesu" features a soprano solo with subdued choir. The solo line is challenging, containing intervallic leaps to be sung with purity and simplicity. In contrast to the previous movement, the solo soprano line ascends the scale above the choir sustaining a very exposed a high A. The jubilant "Sanctus and Benedictus" begins with cascading bell sounds in the instruments and refers to the custom of ringing bells on the words "Holy, holy, holy" in the Catholic liturgy. It is a celebratory movement, set entirely in a major key.

The "Agnus Dei" returns to the minor, with the foreboding timpani pedal point from the first movement. There is a palpable urgency to the "dona nobis pacem" phrase, which is derived from the jagged theme that opens the piece. "Man that is born of a woman hath but a short time to live..." is intoned in block chords and builds to an almost frantic climax in unison at "who may we seek for succor." The pedal point fades when the flute enters with a quote from Gregorian chant, Victimae paschali (sung at Easter in celebration of the resurrection). We arrive at the lynchpin of the piece at the phrase "I am the resurrection and the life" in block chords which prefigures the choir's theme in the next movement.

"Psalm 23", with its guileless solo line and pastoral oboe obbligato, functions almost as an interlude before the final movement, "Lux Aeterna." The solo soprano intones a text from the Book of Revelation - "Blessed are the dead who die in the Lord." The Gregorian chant "lux aeterna" (may perpetual light shine on them) appears in augmentation, everything is slowed down as the soul ascends into the heavens. The Requiem comes to a transformative full circle

About the Artists

Kelly made his solo debut in 2013 at the Tanglewood Music Center performing Evan Antonellis' *Multiple Histories*. An avid champion of contemporary chamber and solo works, he has performed works by Wuorinen, Boulez, Xenakis, Ligeti, Hurel, Manoury, and Reich. He has been active in promoting music of new, emerging composers, most recently he recorded Jonathan Dawe's miniature opera *L'Dafne* under the direction of Jeffrey Milarsky.

Mr. Kelly received his Bachelor of Music from the Manhattan School of Music and is continuing his graduate studies in the Orchestral Performance program there under Christopher Lamb, Duncan Patton, and She-e Wu. Originally from Bethlehem Township, N.J., he began percussion studies with Peter Saleh in New Brunswick, NJ. In 2012, Mr. Kelly was awarded the Kerope Zildjian Concert Percussion Scholarship. .

LUKE KRAFKA, CELLIST, has given both chamber and solo recitals in Boston, NYC and Western Europe. Mr. Kafka has participated in music festivals around the world, including the Heifetz International Music Festival, Meadowmount School of Music, Salem New Music Festival, Banff Music Festival and the Casalmaggiore International Music Festival in Italy. He received a full scholarship at Boston Conservatory and won numerous awards, including 3rd Prize at the ICMEC International Chamber Music Competition with his piano trio, the Lumière Trio. Teachers include Mihail Jojatu (BSO cellist), Leo Eguchi, Bill Rounds (Boston Esplanade Orchestra), Andrew Mark (Head of Strings at The Boston Conservatory), and Mela Tenenbaum (Concert Soloist). While at school, Mr. Kafka took masterclasses with Colin Carr, Dennis Hopper, Norman Fischer, Also Parisot, Ron Leonard, Tim Eddy, Allison Eldridge, and members of the Lions Gate Trio, Triple Helix Trio, and the Lydian Quartet. Recent engagements have taken him to Canada to record "Spirit of the Rockies" with folk music legends 'The Kruger Brothers,' and to Germany to perform the St. John Passion with the Junges Stuttgarter Bach Ensemble under Helmuth Rilling. Mr. Kafka recently released his self-titled debut album featuring works by Brahms, Beethoven and Rachmaninoff. It is available for download on his website: www.lukekafka.com

NANCY RANGER, OBOIST, is a chamber musician, soloist, orchestral player and teacher active in the NY freelance community. As a touring artist she performed with the Gershwin Centennial Tour of Porgy & Bess in Japan, with Phantom of the Opera in Scandinavia and with Roberta Flack in the Caribbean. Her Broadway credits include Phantom of the Opera, Les Misérables, Fiddler on the Roof, Oklahoma and Jekyll & Hyde. In the New York area, Ms. Ranger has performed with the Brooklyn Philharmonic, the American Symphony, New Jersey Symphony, Greenwich Symphony, Kool Jazz Festival, and the New York Gilbert & Sullivan Players. In addition to performing with the Anchorage Opera Company for several seasons she has served as solo English Horn with the Utah Festival Opera & Musical Theater Company since 2002. An active educator, she teaches at The Special Music School, Packer Collegiate Institute and maintains an active private studio.

About the Artists

from Brown University, summa cum laude. He is a strong advocate of new music and has premiered works by several contemporary composers including Seymour Barab, J. Mark Stambaugh, Joelle Wallach, and Louis Hardin.

RITA COSTANZI, HARPIST, hailed by the Vancouver Sun as “an artist of immense gifts,” Rita Costanzi has established an international reputation as concert performer, recording artist, actor, teacher, writer, composer and public speaker. Formerly Principal Harp of the Vancouver Symphony and CBC Radio Orchestra, she now devotes her life to solo and chamber music performances and teaching. As a worldwide concerto soloist, she is recognized as an artist of rare depth and expression and has been featured on television and radio programs in Canada, the U.S. and Brazil. In 2008, her choral work “Beneath Her Heart” received its world premiere in Vancouver, and in 2009, she collaborated with the Oregon Ballet in a new work based on solo harp dances written especially for her. Costanzi’s distinguished teaching career includes master classes at major conservatories and at NYU, where she taught for three years. Since relocating to NYC, she has collaborated with director Arthur Masella in a one-woman show which made its sold-out, award-winning debut in 2011 at the United Solo Theatre Festival (the world’s largest). In July, her show will be featured at The World Harp Congress in Sydney, Australia and at The Butterfly Club in Melbourne.

NATHALIE JOACHIM, FLUTIST, composer and producer hailed for her versatility and innovation. She is co-founder of Flutronix, an urban art pop duo, offering “a unique blend of classical music, hip-hop, electronic programming and soulful vocals reminiscent of neo-R&B stars like Erykah Badu.” (The Wall Street Journal). Additionally, she has appeared with many premiere performance groups including the International Contemporary Ensemble and Center for Contemporary Opera among others.

Ms. Joachim has commissioned, performed and recorded with some of today’s most exciting artists of varying genres including Dan Deacon, Ski Beatz, and Grammy-nominated artist Miguel Zenon. She is a flute faculty member at The Juilliard School’s Music Advancement Program and has been presented as a lecturer and panelist by The New York Flute Club, New England Conservatory, University of Wisconsin-Madison and more.

JOSEPH KELLY, PERCUSSIONIST, can be heard throughout the northeast USA. As an orchestral musician, Joseph has performed with the Tanglewood Music Center Orchestra, the New York String Orchestra Seminar, the Texas Festival Orchestra, the Manhattan Chamber Orchestra, the Sheep Island Ensemble, and the Manhattan School of Music Symphony. He has performed in Carnegie Hall, Seiji Ozawa Hall, the Koussevitzky Music Shed, Festival Hill at Round Top, Trinity Church, the Kennedy Center in Washington DC, and Columbia University’s Miller Theater.

Program Notes

on the words sung to the melody of the first movement, "Requiem aeternam, dona eis Domine" (Grant them rest eternal, O God.)

One could spend hours analyzing the Requiem, but it is best listened to rather than analyzed. We hope you enjoy our performance.

Notes by Gwen Deely, alto

The Cloud-Capp'd Towers

Remembering those we have loved and lost can have the unsettling effect of causing us to confront our own mortality, and we could hardly ask for better guides for that confrontation than two of Britain’s towering artists—Ralph Vaughan Williams and William Shakespeare. Vaughan Williams composed a set of three songs based on Shakespeare’s work in 1951 as Britain struggled to recover from World War II. The text for “The Cloud-Capp’d Towers,” the second of those songs, comes from a monologue in Act IV of *The Tempest*. Remembering a plot against his life, Prospero has just dismissed the ghosts of three goddesses. He reminds those present that even the most seemingly indestructible objects created by man or by nature will fade, just as that “insubstantial pageant” of ghosts so quickly disappeared.

With this song, Vaughan Williams pauses time and invites us to reflect on the truth that life “is rounded with a sleep.” It is written in a chorale style but without traditional harmonic progressions. Chromatic harmonies sharing common tones slide from one to the next to give each phrase structure. Dissonance weaves in and out of consonance with a pungent beauty as the tonality shifts from major to minor, never settling decisively on either, even as the final chord fades. This harmonic unease joins with the solidity of the chorale texture to create a deep sense of balance and mystery. This music does not seek a path from point A to point B, but rather sits in profound meditation on the brevity of life. It does not reveal what Vaughan Williams feels about the truth affirmed by Shakespeare, and neither does it tell us how we should feel. Instead, it opens a sacred space where we may consider the fate we share with all things around us.

Notes by James Miller, bass

Remember

In Christina Rossetti’s 1862 sonnet, “Remember,” the narrator speaks to us from beyond the grave: unwilling to fully leave her life behind, she asks the reader to remember her, and yet wants them to be happy, even if that means forgetting her. Composer Stephen Chatman set the text in 1999 as a free chant, without meter, letting the words dictate the pace. This sensitive phrasing gives Rossetti’s words even more poignancy; the narrator’s initial uncertainty is revealed in high, rushed passages, and her final assurances are given weight and permanence by the repeated low bass notes.

Notes by Deb Reiner, soprano

About the Artists



CYNTHIA POWELL, CONDUCTOR AND ARTISTIC DIRECTOR, celebrates her 12th season with the Stonewall Chorale. A graduate of Westminster Choir College, she has worked with numerous musical groups in the NY metropolitan area and has conducted many major works for chorus and orchestra. She has served on the guest faculty at Sarah Lawrence College, led the St. George's Choral Society in NYC, and was a guest conductor at the International Choral Festival in Havana, Cuba. She is also the Artistic Director and founding conductor of Melodia Women's Choir of NYC and currently serves as Director of Music and Organist at West End Collegiate Church in NYC, and Organist/Choirmaster of Temple Sinai in Tenafly, NJ.

Her passion for music and commitment to the choral art is coupled with a desire to generate awareness and funds for timely causes, and she has produced recitals, oratorios and concerts to benefit Bailey House, a homeless residence for people with AIDS, for the wildlife injured in the Exxon-Valdez disaster, Doctors Without Borders, Pastors for Peace Cuba Caravan, and Water is Life, Kenya.

She performed at Lincoln Center and the Whitney Museum with composer Meredith Monk, and has toured the U.S. and Europe in various works by Monk, including *ATLAS*, *Celebration Service*, and *Quarry*. She prepared the Stonewall Chorale for the Guggenheim Museum's production of Monk's *Ascension Variations*, led the Chorale in the choral premieres of Monk's *Book of Days* with Monk and Ensemble at Merkin Hall, as well as a performance of her *Songs of Ascension* at Brooklyn Academy of Music. She was featured in GO Magazine's *Women at the Helm* series. Ms. Powell conducted The Stonewall Chorale and members of Melodia Women's Choir in a gala benefit concert for the American Cancer Society at Carnegie Hall, with Julie Andrews as the honoree. She was among a group of NYC conductors who led the Brahms *Requiem* at the New York Choral Consortium's *Big Sing* and was a guest conductor of the New Jersey School Music Association's Women's Chorus Division in January of 2014.



THEO BLECKMANN, SINGER, and new music composer of eclectic tastes and prodigious gifts, GRAMMY® NOMINATED and ECHO award recipient Theo Bleckmann makes music that is accessibly sophisticated, unsentimentally emotional, and seriously playful, leading his work to be described as "from another planet" (New York Times), as "magical, futuristic," (AllAboutJazz), "limitless" (Citypaper, Philadelphia) "transcendent" (Village Voice) and "brilliant" (New York Magazine).

Bleckmann has released a series of gorgeous and irreverent albums on Winter & Winter, including recordings of Las Vegas standards, of Weimar art songs, and of popular "bar songs" (all with pianist Fumio Yasuda), a recording of newly-arranged songs by Charles Ives (with jazz/rock collective Kneebody), his acoustic Solos for Voice "I dwell in possibility" and his highly acclaimed "Hello Earth - the music of Kate Bush." His most current project is a song cycle of

About the Artists

music that deals with the delicate subject matter of death, "songs in the key of d" featuring harpist Zeena Parkins.

Bleckmann has additionally collaborated with musicians, artists, actors and composers, including Ambrose Akinmusire, Laurie Anderson, Uri Caine, Philip Glass, Ann Hamilton, John Hollenbeck, Sheila Jordan, Phil Kline, David Lang, Kirk Nurock, Frances MacDormand, Ben Monder, Michael Tilson Thomas, Kenny Wheeler, John Zorn, the Bang on a Can All-Stars, and, most prominently, Meredith Monk, with whom Bleckmann worked as a core ensemble member for over fifteen years.

He has been interviewed by Terry Gross on NPR's Fresh Air and appeared on the Letterman show with Laurie Anderson. Bleckmann will premiere his commission for the American Composers Orchestra on November 21st, 2014 at Carnegie Hall.



JUSTIN INDOVINA, ASSISTANT CONDUCTOR, has dedicated the past thirteen years to his career as a music instructor and theatre director. He is currently the Director of Choirs and head of the theater department at The Berkeley Carroll School in Park Slope, Brooklyn. Mr. Indovina's students have participated in local, regional, all-state, and all-eastern honors choirs. In 2010, he and the Quince Orchard Chamber Choir presented at the Maryland State Music Educators' conference. He has also served as an adjudicator for various choral and theater festivals in Maryland, Washington DC, and New York. Mr. Indovina received a Master of Music degree from the University of Maryland and a Bachelor of Music Education degree from Duquesne University.



ERIC SEDGWICK, PIANIST, is also an accompanist and vocal coach whose clients have appeared on Broadway and in opera houses around the world. As a pianist he has appeared in concerts and recitals with Leona Mitchell, Sarah Rice, Marni Nixon and Thomas Stacy, as well as with numerous young and talented singers and instrumentalists. He is on the coaching staff at the Manhattan School of Music, where for several years he has collaborated with singers in Catherine Malfitano's performance classes; and he has also coached and music-directed several productions for the cutting-edge OperaWorks training program

in southern California. He performs regularly with Opera Singers Initiatives, the Art Song Preservation Society of New York, the Stonewall Chorale and Broadway Concerts Direct. Recently he has served as accompanist for Cutting Edge Concerts's productions at Symphony Space, as rehearsal pianist for Carnegie Hall's Carmina Burana Project, and as pianist for concerts with Regina Opera and Riverfront Opera. Mr. Sedgwick holds a Masters degree in piano performance from the Manhattan School of Music and a degree in English Literature