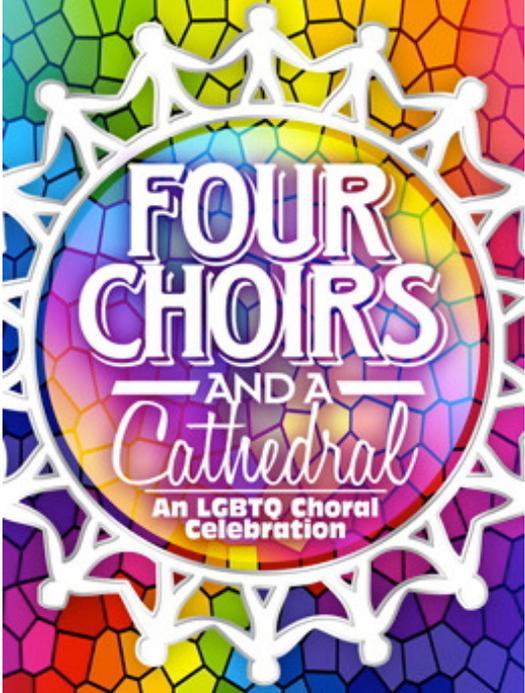


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# REMEMBER

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## REQUIEM

AND GRAMMY-NOMINATED

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SATURDAY, MARCH 29, 7:30 P.M.  
SUNDAY, MARCH 30, 3:00 P.M.

## Program

### Song for Athene

John Tavener

Conducted by Justin Indovina

### Requiem

John Rutter

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

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

### Theo Bleckmann

At the River  
Feldeinsamkeit (In Summer Fields)  
I Don't Know  
Lili Marleen  
Und was bekam 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 Krafka, 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.

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## 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.

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.

Hosanna in excelsis.

### 5. Agnus Dei

---

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

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

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*)

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.

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AGNES COLVIN	LOUISE COURTNEY
MANDY	OLGA DOBBS
	IRENE STASYSZYN
	NANA
	GRAMMY

## Texts and Translations

---

### 6. The Lord is My Shepherd

---

*Psalm 23*

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

*Hans Leip/Norbert Schultze*

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

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

### Und was bekam des Soldaten Weib (The Ballad of the Soldier's Wife)

*Bertoldt Brecht/Kurt Weill*

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 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 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 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 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 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.

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)

*Bertoldt Brecht/Paul Dessau  
translated by T. Bleckmann*

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

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.

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Deborah Woolridge

# The Stonewall Chorale

## Sopranos

°Alyssa Adkins  
Kelly Cogan  
Lori Feiler-Fluger  
Joan Gardner  
Alyssa Karas

Rose Malloy  
Theresa Pascoe  
\*Deb Reiner  
Sarah Rhoads  
Erica Ruff  
Eleanor Russell

°Ann Sweeney  
Faye Timmer  
Joyce Weinstein  
Deb Woolridge  
Janet Zaleon  
Ellen Zimmerli

## Altos

Alva Bostick  
Gwen Deely  
°Laurie Faber  
Helene Feldman  
°Tasha Gerken  
Danielle Gerson

Stephanie Heintzeler  
Stephanie Lawal  
\*Jessica Levine  
°Ruth MacQuiddy  
Cecelia Martin  
Ricky Martin

Emily McSpadden  
Barbara Schroder  
Adèle Sainte-Pierre  
Kim Sekel  
Jan Thompson  
Brooke Wiese

## Tenors

Jose Cuevas  
Mark Dauria  
Chap James Day  
Alison Dye  
\*David Fanger

James Fox  
Rich Froehlich  
°Donald Grove  
Justin Indovina  
Debbie Mincer

Scott Munson  
Manuel Ovando  
Meryl Sacks  
Aaron Sanko  
John Swedenburg  
Dennis Young

## Basses

Russell Barnes  
John Bennett  
Greg Brown  
Michael Conwill  
Marsh Drege  
Eric Goldsborough

Steven King  
Bob Lewis  
Chris Maliwat  
James Miller  
°Anthony Pho  
Jack Schillaci

Robert Shattuck  
Robert Shiau  
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\* Section leader / ° On Leave

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# 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

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### ***Conductor's Baton***

---

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### ***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

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## A Message from The Stonewall Chorale

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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.*

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## Program Notes

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### ***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 Durufé.

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

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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 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 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

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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. .

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**LUKE KRAFKA**, CELLIST, has given both chamber and solo recitals in Boston, NYC and Western Europe. Mr. Krafka 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 has 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 Esplande Orchestra), Andrew Mark (Head of Strings at The Boston Conservatory), and Mela Tenenbaum (Concert Soloist). While at school, Mr. Krafka 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. Krafka recently released his self-titled debut album featuring works by Brahms, Beethoven and Rachmaninoff. It is available for download on his website: [www.lukekrafka.com](http://www.lukekrafka.com)

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**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 Miserables, 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.

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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.

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**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.

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**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.

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**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

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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*

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**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.

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**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

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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.

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**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.

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**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