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Mostly Mozart At 50: Mozart Forever

By Eric M. Gewirtz

Richard Termine

The Mostly Mozart Festival Orchestra

In the dark days of the early 1960s, the usually bustling New York City became a small, sleepy town in the summer. Music and theater venues closed down for the season. The stage of Philharmonic Hall (now David Geffen Hall) sat quiet. Into this void was born "A Midsummer Serenade—A Mozart Festival," a bold new Lincoln Center festival that launched in August 1966 and featured a full month of events. In addition to the eternal appeal of works by Wolfgang Amadeus Mozart, the indoor festival also offered a casual atmosphere and affordable tickets. Oh, and cool and refreshing air conditioning—no small benefit in a hot, humid city.

The new summer festival became an instant favorite, and in 1970, Lincoln Center officially named it Mostly Mozart. Today's audiences may be surprised to know that Mozart's works were not frequently performed in the 1960s, but it was, in fact, the early success of Lincoln Center's new festival that helped renew public interest in the composer. Over the years, the Mostly Mozart Festival became a must-see for aficionados and newcomers alike, presenting vibrant performances by the greatest musicians in the world, including conductors Michael Tilson Thomas and Yannick Nézet-Séguin, mezzo-soprano Cecilia Bartoli, flutist Sir James Galway, and pianist Mitsuko Uchida. The Mostly Mozart Festival Orchestra, today under the brilliant leadership of the Renée and Robert Belfer Music Director Louis Langrée, was developed under the

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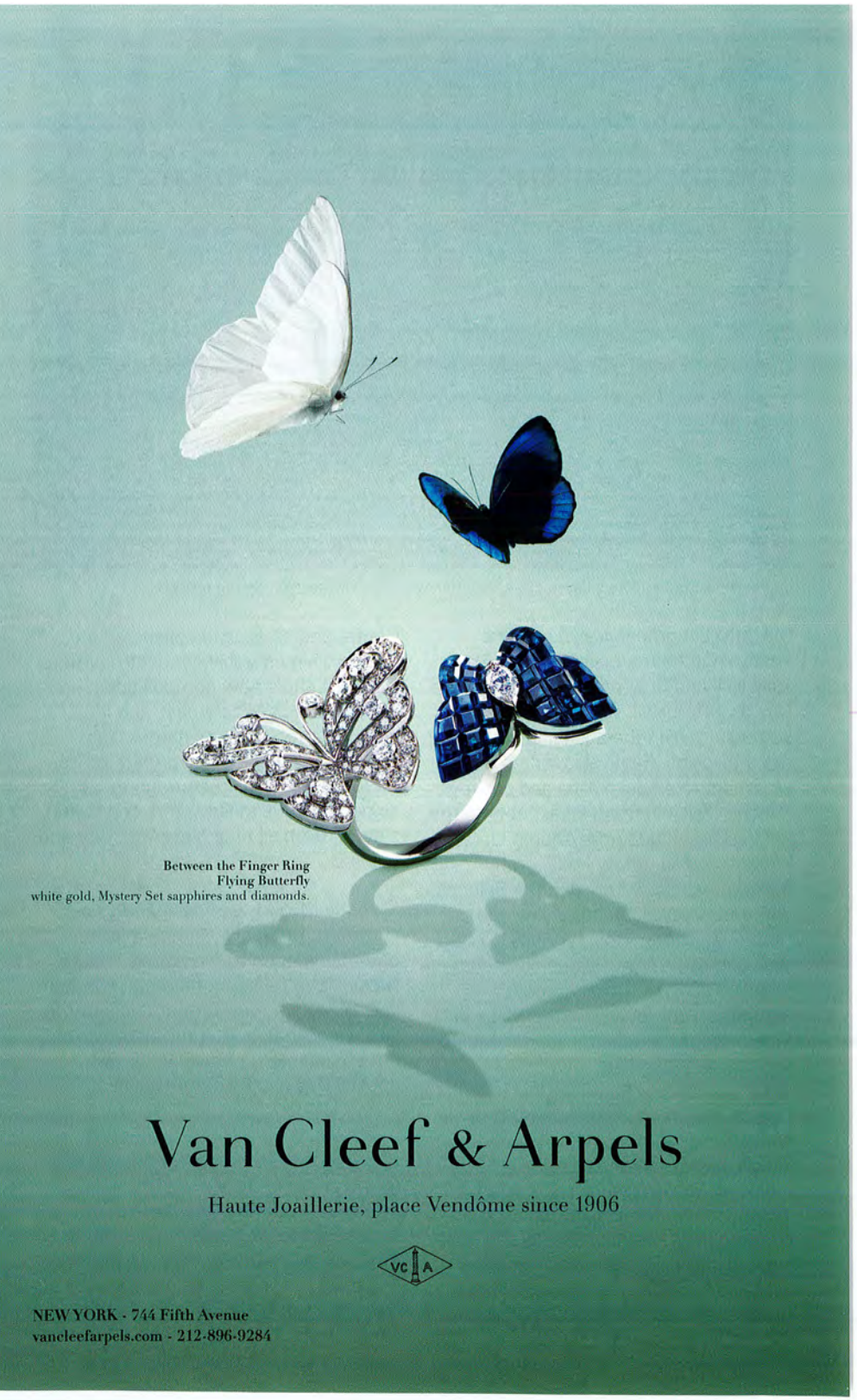
From top: Christine Goerke, Paul Lewis, Mahan Esfahani

guidance of conductor Gerard Schwarz. Five decades and more than 2,200 performances later, Lincoln Center's Mostly Mozart Festival not only carries on its traditions, it also continues to innovate by including late-night concerts as well as presentations of the newest contemporary music alongside the eternally inspiring music of Mozart.

This summer, to celebrate the Festival's golden anniversary, Lincoln Center will expand the programming to five weeks, presenting more than 40 exceptional performances and events, including symphonic concerts, operas, chamber music and late-night recitals, contemporary music, films, lectures and discussions, livestreams, and other free events.

"Mostly Mozart has long been an entry point, to classical music or to Lincoln Center," says Jane Moss, Lincoln Center's Ehrenkranz Artistic Director and curator of the annual Mostly Mozart Festival. "This Festival transcends the category of traditional classical music experiences, and is now woven into the DNA of summer in New York."

As in previous years, the pulse of the Festival will be provided by the Mostly Mozart Festival Orchestra, which will perform in multiple venues across the Lincoln Center campus. On July 22, the orchestra provides a sneak preview of the Festival with a free concert in Damrosch Park. The following week, the orchestra officially opens the Festival with a unique program conceived and directed by Netia Jones that will transform David Geffen Hall into a staged environment for an evening of arias from Mozart's operas. Singers for this special opening event include sopranos Kiera Duffy, Christine Goerke, Ana María Martínez, and Nadine Sierra; mezzo-soprano Sasha Cooke, tenor Matthew Polenzani, and baritones Peter Mattei and Christopher Maltman.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Carrie Schneider

International Contemporary Ensemble (ICE) will serve as Mostly Mozart artists-in-residence.

Maestro Langrée will also lead the Festival Orchestra in concerts at Alice Tully Hall and on a modified stage inside David Geffen Hall, with an intimate setting in which the audience surrounds the musicians. Festival favorites, such as conductors Paavo Järvi and Jeffrey Kahane, will join fresh faces; new to the Festival are conductors Andrés Orozco-Estrada and Matthew Halls, both making their New York debuts. Soloists with the Festival Orchestra include clarinetist Martin Fröst, violinist Joshua Bell, and newcomer Martin Helmchen on piano. Two of Mozart's most recognized choral works, the Mass in C Minor and the Requiem, are scheduled for August 19 and 20.

The Festival recognizes the importance of showcasing Mozart's work—which was groundbreaking in its time—alongside innovative works of today. The centerpiece of this year's contemporary music offerings is a new piece commissioned by Pulitzer Prize winner and Academy Award nominee David Lang. Commissioned by Lincoln Center and created in collaboration with acclaimed vocal conductor Simon Halsey, Lang's new composition is entitled *the public domain*, and it certainly lives up to its name. The work, which will be performed for free on August 13, will feature up to 1,000 singers, including New York choirs and singers from all over New York City and beyond.

"Mostly Mozart was designed as a summertime festival aimed at access, one that is open to everybody," says Moss. "We're celebrating that concept and taking it a step further this summer. Not only can you attend Mostly Mozart, but you can also participate in this special David Lang commission."

Additionally, the always pioneering International Contemporary Ensemble (ICE) will serve as Mostly Mozart artists-in-residence for a sixth consecutive summer. In honor of the Festival's anniversary, ICE will perform 50 for 50, a series of 50 premieres that includes *Seven Responses*, for which

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composers such as David T. Little, Anna Thorvaldsdottir, Caroline Shaw, and others have each created a musical response to a cantata from the 17th-century composer Dietrich Buxtehude's *Membra Jesu Nostri*. The program will present the original Baroque cantata, followed by the contemporary response, in a musical meditation on the eternal themes of human suffering, longing, and redemption.

In recent seasons, audiences have learned that some of the Festival's greatest moments happen late at night. "A Little Night Music," a series of late-night recitals with complimentary wine, takes advantage of the intimate ambience of the Stanley H. Kaplan Penthouse. This summer, audiences will enjoy up-close performances by the Emerson String Quartet and Emanuel Ax, pianists Paul Lewis and Inon Barnatan, and, in his Festival debut, harpsichordist Mahan Esfahani in a program of "Songs in the Key of Bach."

"This Festival transcends the category of traditional classical music experiences."

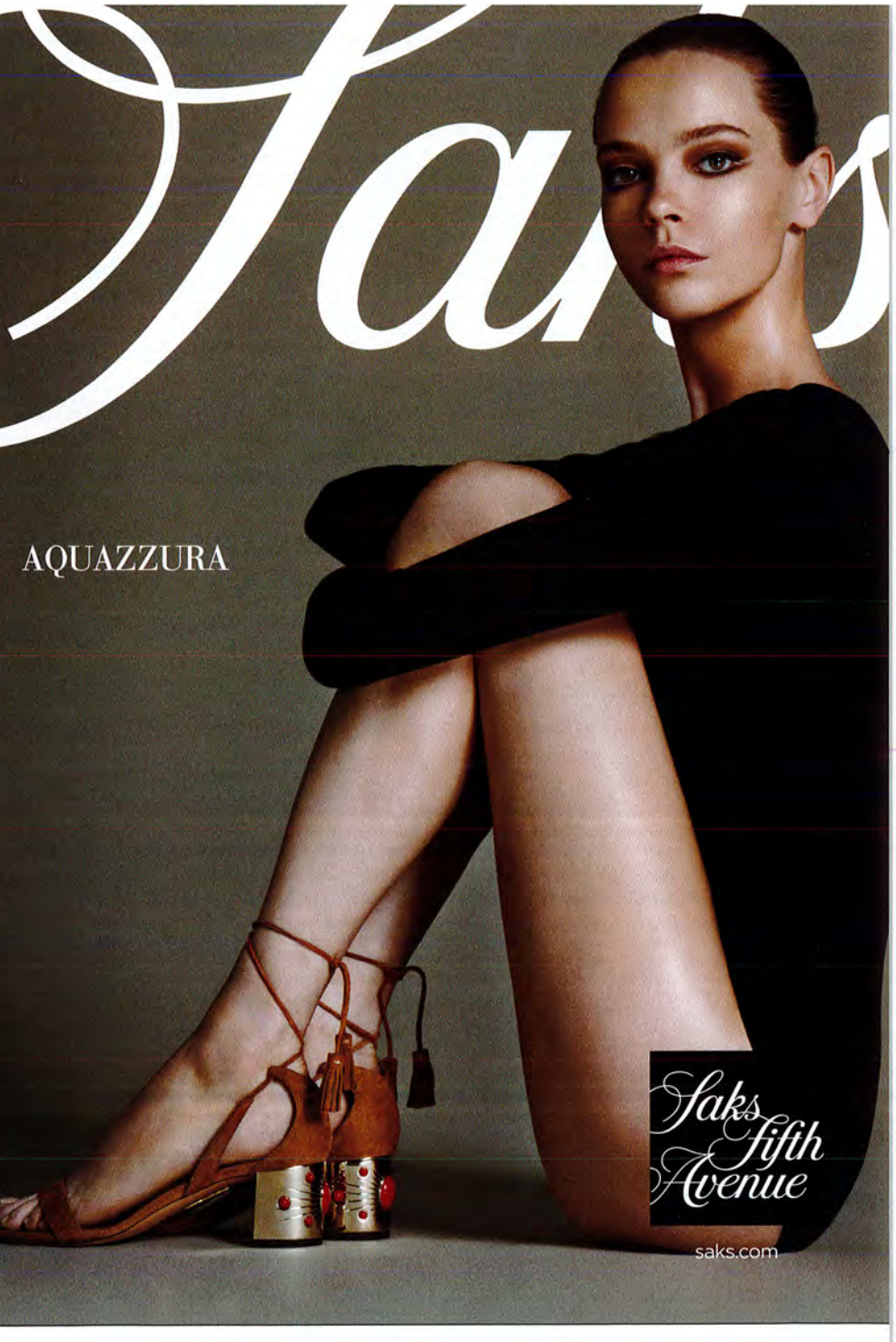
Mostly Mozart's special anniversary season concludes with the revival of a past Festival hit: *Mozart Dances*, created by the visionary choreographer Mark Morris for a Lincoln Center commission in 2006 and 2007. Featuring two piano concertos by Mozart—performed by the Festival Orchestra with conductor Louis Langrée and pianist Garrick Ohlsson—this dynamic modern dance work will close the Festival at the David H. Koch Theater, August 24 through 27.

Reflecting on the occasion of the Festival's 50th anniversary, Moss notes, "The genius of Mozart is the founding DNA of this festival, and still propels us today. We're excited about the added dimension of opera this summer, as well as the forward-looking contemporary music, and getting our passionate audiences involved. It's just such a wonderful delight to experience Lincoln Center in the summer, with the backdrop of the lit concert halls, all set to Mozart's music."

Eric M. Gewirtz is the Associate Director, Public Relations at Lincoln Center for the Performing Arts.

The Mostly Mozart Festival is made possible by Sarah Billinghurst Solomon and Howard Solomon, Rite E. and Gustave Hauser, The Laurie M. Tisch Illumination Fund, Chris and Bruce Crawford, The Fan Fox and Leslie R. Samuels Foundation, and Friends of Mostly Mozart.

For tickets and information, visit MostlyMozart.org.



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Lincoln Center Festival 2016
Where the Present Shakes Hands with the Past

By Madeline Rogers

Manuel Harlan

Phoebe Pryce (Jessica) and Jonathan Pryce (Shylock) in *The Merchant of Venice*

With its focus on internationalism, the annual Lincoln Center Festival, now in its 21st season, has always represented vicarious travel at its best. Last year's adventures took audiences to Hollywood, China, and Japan, with stops in the Republic of Georgia, France, Germany, and beyond. This year's Festival (July 13–31), just as diverse, will add an element of time travel. "It's the juxtapositions of past and present that interest me this year," says Festival director Nigel Redden. "For example, Kanze Noh Theatre from Japan is doing five different Noh plays, and we're also bringing in Takarazuka, an all-female company doing a Japanese-language production of *Chicago*. Noh, with an almost 600-year history, is the oldest unbroken theatrical tradition in the world. Takarazuka, although 100 years old, is relatively recent. The two couldn't be more different."

In another stunning juxtaposition of past and present, the Festival opens with *Paradise Interrupted* (July 13, 15, and 16), in which visual artist Jennifer Wen Ma and composer Huang Ruo collaborate to transform a 16th-century Ming dynasty romance, *The Peony Pavilion,* into a contemporary tale. In this updated retelling, the story of a

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Julia Lynn

Paradise Interrupted presents the story of a woman's passionate quest.

woman's fixation on finding her lover leads to her death, and her passionate quest leads to rebirth, represented by a lush flowering garden fashioned from cut paper. A chamber orchestra led by Wen-Pin Chien performs Ruo's haunting score, which blends the centuries-old vocal style of Kun opera with more modern Western tonality.

Perhaps no theatrical tradition is more beloved than the plays of Shakespeare, whose death 400 years ago is being commemorated worldwide this year. The Festival joins in the celebration with *The Merchant of Venice*, starring Jonathan Pryce in a production by Shakespeare's Globe (July 20–24), whose home in London is a reproduction of Shakespeare's original theater. The play has been interpreted variously as anti-Semitic and as a play about our shared humanity. Pryce, in a recent interview, noted how the themes in *Merchant* resonate in a 21st-century world rife with religious divisions and enormous economic disparities. Referencing an Oxford men's club known for its exclusivity, vulgarity, and sometimes violent pranks, he said: "Shylock tries to get his revenge, sure, but Antonio and the Christians, I think they're monsters—these Bullingdon Club types, who've persecuted him for years, spat on him, kicked him. And suddenly they need him. It's remarkable, actually, the play's language: it's totally contemporary."

The Shakespeare couplet continues the following week, this time in a ballet version of *The Winter's Tale*, choreographed by Christopher Wheeldon, produced by The National Ballet of Canada. Wheeldon transforms Shakespeare's late dark comedy into a full-length ballet danced to a contemporary score by Joby Talbot and brought to life by 21st-century projections, lighting, costumes, and silk effects by puppeteer Basil Twist. Karen Kain, Artistic Director of The National Ballet of Canada, in an interview in *DanceTabs*, pointed out that *The Winter's Tale's* themes of love, jealousy, remorse, and redemption are ideal for "a ballet of today. It's not a fairy tale but it has real human emotions, even

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Maiko Miagawa and Nobuhiko Hikichi

The all-female company Takarazuka in a Japanese-language production of *Chicago*

Jay Blakesberg

Steve Reich

if they are in slightly period dress. It's a wonderful story that is timeless, and I believe that this ballet will be timeless too."

In yet another update of an ancient tale—this one a Jewish folk tale, Golem—the London-based troupe 1927, celebrated for its imaginative blending of visual and performance art, tackles the chilling story of an inanimate object come to life. "Golem, although ancient, speaks to our contemporary obsession and concerns about the digital revolution and its capacity to both serve and subjugate the human race," says Mr. Redden. "The production itself depends on contemporary technology, which itself becomes a metaphor for the creation of the golem."

Tapping into a different venerable theatrical tradition, Théâtre des Bouffes du Nord brings Molière's 17th-century satirical masterpiece *Le Bourgeois Gentilhomme* to the Festival. For this acclaimed production, with exquisite costumes by Christian Lacroix, award-winning director Denis Podalydès returns to the origins of the "comédie-ballet," incorporating Lully's music as well as the dance interludes that so delighted Louis XIV.

Music new and old provides a steady drumbeat—literally, in some cases—throughout the Festival, starting with a three-concert series (July 16, 19, and 21) showcasing classic chamber works of New York's own Steve Reich

on the cusp of his 80th birthday. Three leading contemporary music groups—Ensemble Signal, JACK Quartet, and Sō Percussion—will explore the work of "the most original musical thinker of our time" (*New Yorker*). "I remember when Steve Reich's music seemed radical," says Mr. Redden. "Now, it is part of the canon, but you still feel its tremendous freshness and vitality." Sō Percussion returns at the end of the Festival with Trilogy (July 28–30), a series that highlights signature classics for percussion plus new works written specifically for this innovative group, which is changing the definition of chamber music.

If vitality is your thing, you won't want to miss Festival favorite Goran Bregović's Wedding and Funeral Orchestra (July 15 and 16). When the Balkan superstar and his virtuosic band of Gypsy brass players, Bulgarian vocalists, and conservatory-trained string players let loose with their versions of the music of Eastern Europe, audiences can't sit still. "The first time Goran came, some of the ushers tried to keep people from dancing in the aisles," says Mr. Redden. "I mean, Lincoln Center board members were dancing; I saw them."

Madeline Rogers, the former Director of Publications for the New York Philharmonic, is an editorial consultant to non-profits, and a frequent contributor to Playbill.

Lincoln Center Festival lead support is provided by American Express.

For tickets and information, visit LincolnCenterFestival.org.

Pascal Victor, ArtComArt

Daniel Neuhaus, courtesy of The National Ballet of Canada

From top: Théâtre des Bouffes du Nord presents Molière's *Le Bourgeois Gentilhomme;* Hannah Fischer and Piotr Stanczyk in *The Winter's Tale*

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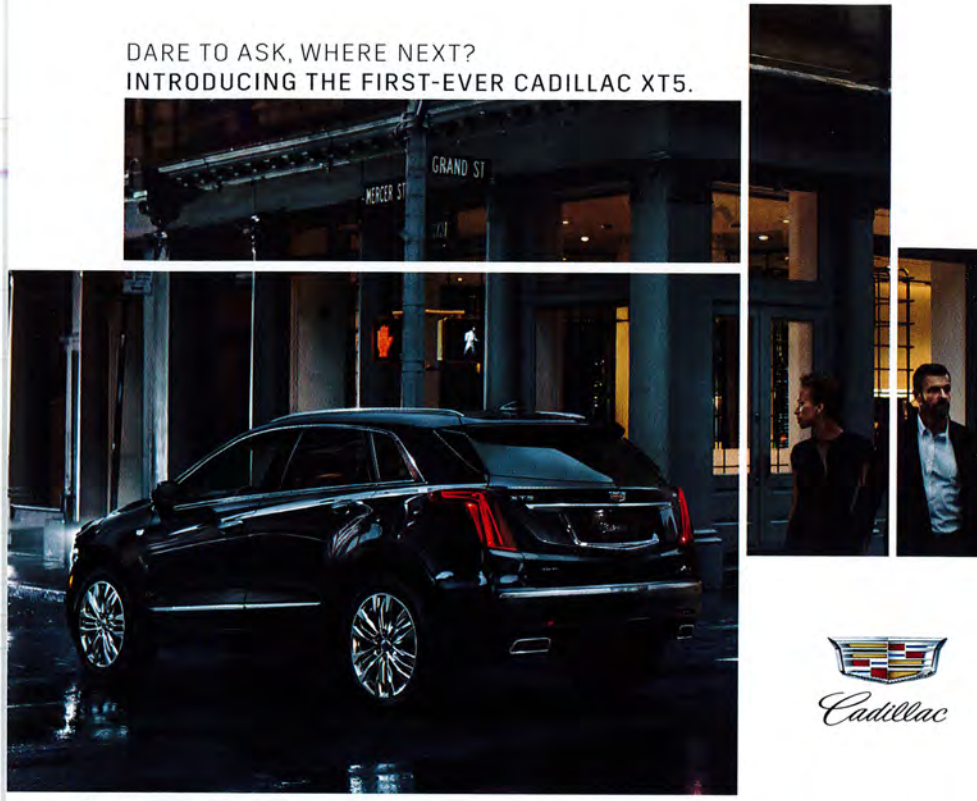

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LEONARD BERNSTEIN (1918–1990) ***Chichester Psalms***

I. Maestoso ma energico
II. Andante con moto, ma tranquillo
III. Sostenuto molto

WENYU YANG, *Soprano*
JANET CHINELLI, *Alto*
CHARLEY MILLS, *Tenor*
SKIP TEEL, *Bass*

DOMINICK ARGENTO (B. 1927) ***I Hate and I Love (Odi et Amo)***

I. I hate and I love
II. Let us live, my Clodia, and let us love
III. Greetings, miss, with nose not small
IV. My woman says she will be no one's
V. Was it a lioness from the mountains of Libya
VI. You promise me, my dearest life
VII. Wretched Catullus, put an end to this madness
VIII. I hate and I love

Intermission

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CARL ORFF (1895–1982) ***Carmina Burana***

Fortuna Imperatrix Mundi
1. O Fortuna
2. Fortune plango vulnera

I. Primo vere
3. Veris leta facies
4. Omnia sol temperat
5. Ecce gratum

Uf dem anger
6. Tanz
7. Floret silva nobilis
8. Chramer, gip die varwe mir
9. Reie
10. Were diu werlt alle min

II. In Taberna
11. Estuans interius
12. Olim lacus colueram
13. Ego sum abbas
14. In taberna quando sumus

III. Cour d'amours
15. Amor volat undique
16. Dies, nox et omnia
17. Stetit puella
18. Circa mea pectora
19. Si puer cum puellula
20. Veni, veni, venias
21. In trutina
22. Tempus est iocundum
23. Dulcissime

Blanziflor et Helena
24. Ave formosissima

Fortuna Imperatrix Mundi
25. O Fortuna

Reduced version for Soloists, Mixed Choir, Children's Choir, Two Pianos, and Percussion by Wilhelm Killmayer

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Mission & History

The mission of the New York City Master Chorale is to make a significant statement for choral excellence. The Chorale, which consists of trained musicians from the greater New York City area, broadens public interest in fine choral music by performing a full range of musical styles at the highest level of quality. The Chorale also educates the public through a regular program of outreach concerts and workshops for groups that might not otherwise have the opportunity to learn about and experience choral music.

The New York City Master Chorale has performed at a variety of venues, including: Riverside Church, Church of St. Paul the Apostle, Church of St. Mary the Virgin, Trinity Wall Street, Symphony Space, New York University's Skirball Center for the Performing Arts, Merkin Concert Hall at Kaufman Center, St. Patrick's Cathedral, Lincoln Center's Alice Tully Hall and Avery Fisher Hall, as well as Carnegie Hall. The Chorale had its European debut on April 29, 2011 at Église Saint-Sulpice, Paris, France.

Recent repertoire includes Beethoven: *Symphony No. 9*, Mozart: *Requiem*, Bach: *Magnificat*, Rachmaninoff: *Vespers*, Fauré: *Requiem*, Poulenc: *Gloria*, Duruflé: *Requiem* and *Messe cum Jubilo*, Morten Lauridsen: *Lux Aeterna*, and Paul Leavitt: *Requiem* (New York and European premieres), along with choral works by Aaron Copland, Samuel Barber, Randall Thompson, and spirituals by Moses Hogan. In September 2011 NYCMC was recognized as a semi-finalist for the Community Chorus Division of the American Prize in Choral Performance in recognition of the quality of a recorded performance.

Founded in 2005 by Artistic Director Thea Kano, the 75-voice Chorale presented its Inaugural Concert on March 25, 2006 at Alice Tully Hall. 2015–16 marks the Chorale's tenth full-length season. For more information, please visit www.nycmasterchorale.org.

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Notes on the Program

by Thea Kano

We are so happy to be celebrating our first 10 years with you and with our collaboration partners. The repertoire on tonight's program is a juxtaposition of peace and war, love and hate, and passion and desire. This event is a celebration of community via an intriguing and dramatic musical journey.

We open with the *Chichester Psalms*, a work Leonard Bernstein composed in 1965 for the cathedral choirs of Chichester, Winchester, and Salisbury, England. It will be performed tonight in the composer's own reduced version, which calls for an accompaniment of organ, harp and percussion. Sung in Hebrew, it draws from several strains from the Book of Psalms.

Written in three movements, the work opens with the choir emphatically proclaiming "Awake, psaltery and harp!" The introduction quickly leads into an irresistibly joyous jazzy dancing 7/4 rhythm to accompany the text of Psalm 100, "Make a joyful nose unto the Lord" that continues to the end of the movement. Peace and pastoral harmony are expressed by the strains of the beloved Psalm 23 in the second movement, first sung by a boy soprano, then by the women of the chorus. This scene of pastoral bliss is suddenly and forcefully interrupted as the men and the instruments loudly inquire, "Why do the nations rage so furiously together?" The war continues, but again the gentle voice of the shepherd calls out above the tumult and the rage gradually fades; the movement ends with the completion of Psalm 23 and the return of peace. The beginning of the third movement is a tense and anxious instrumental interlude expressing angst and hopelessness. The male voices of the chorus enter, bringing the humble yet lyrical message of Psalm 131 "Lord, my heart is not proud, my eyes are not haughty." The women of the chorus join in and the phrases swell, again seeking peace and harmony. This sense of peace is reconfirmed as the chorus completes the work with a sublimely gentle intonation of Psalm 133, verse 1: "Behold, how good and how pleasant it is for brethren to dwell together in unity."

Next on the program is Dominick Argento's *I Hate and I Love*, written in 1981 for the Dale Warland Singers. The composer chose the Latin poems of Catullus for its text, inspired by the depth of passion of Catullus' love and hatred for Clodia and the agony of his constant vacillation between these two extremes. He chose seven poems and translated them into English. The poem of the title serves as both the first and last piece—suggesting at the end that the love/hate cycle is about to be repeated again, and, in all likelihood, repeated endlessly. The six poems in between are arranged in an order intended to emphasize the strong contrasting states of Catullus' joy and despair. Considering the antiquity of the text and its elemental emotions, the composer decided against a typical accompaniment of piano, strings, woodwinds or brass, opting instead for a less time-specific sound: mostly non-pitched percussion instruments such as gongs, triangles, cymbals, drums, and woodblocks.

Following the intermission, Gallim Dance, the Gay Men's Chorus of Washington, D.C., soloists from the Manhattan School of Music, and the National Children's Chorus join the NYCMC for Carl Orff's best-known work, *Carmina Burana*, written in 1936. The text comes from a medieval manuscript comprised of 24 poems and dramatic texts from the 11th and 12th centuries, found in a Bavarian monestary. Orff sought to echo the simple and naïve style of the poems, thus his melodies are simple, frequently moving in stepwise motion;

some are strongly flavored by Gregorian chant. Tonight's performance includes the world premiere of Andrea Miller's innovative choreography of the work, a loose narrative harnessing the passion and physicality that the music inspires to explore in different relationships—same sex and heterosexual, romantic, platonic, and familial. She channels an arc of emotions—passion, sexuality, tension, struggle, joy—through characteristically big, bold movement.

Carmina Burana opens with the dramatic *O Fortuna*, followed by three principal segments: *Primo Vere* (Spring), *In Taberna* (In the Tavern), and *Cour D'Amours* (The Court of Love). Part I, *Primo Vere* is a celebration of youth and the promise of the season. It introduces the theme of love and the eternal games played by young people seeking to attract one another. Part II, *In Taberna* belongs to the tenors and basses: the tortured hypocrite with craven heart; the swan roasting on the spit, lamenting his former domain as he contemplates being devoured by the hungry men who fill the tavern; the corrupt abbot who–among other vices—drinks; and finally, the great drinking song "In taberna." In Part III, Orff presents a mini-drama of contemplated love, indecision, seduction, and the joy of ultimate surrender to passion. Following the exultant *Blanziflor et Helena* hymn, his repetition of the *O Fortuna* chorus reminds us that all human happiness is transitory.

We are thrilled you are here to celebrate with us tonight, and we thank you for supporting the first decade of the New York City Master Chorale. We look forward to the next ten years—and beyond—and continuing the mission of excellence in choral music in New York City!

Texts & Translations

Chichester Psalms
LEONARD BERNSTEIN (1918–1990)
Text from the book of Psalms

I.
Urah, hanevel, v'chinor!
A-irah shachar!

Hariu l'Adonai kol haarets.
  Iv'du et Adonai b'simcha.
Bo-u l'fanav bir'nanah.
  D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anachnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Chatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam chas'do,
V'ad dor vador emunato.

I.
Awake, psaltery and harp:
I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

(Please turn the page quietly.)

II.
Adonai ro-i, lo echsar.
Bin'ot deshe yarbitseini,

Al mei m'nuhot y'nachaleini,
Naf'shi y'shovev,
Yancheini b'ma'aglei tsedek,

L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nachamuni.

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shicho.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'chak, Adonai
Yil'ag lamo!

Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei chayai,
V'shav'ti b'veit Adonai
L'orech yamim.

III.
Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Hineh mah tov,
Umah naim,
Shevet achim
Gam yachad.

II.
The Lord is my shepherd, I shall not 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.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

III.
Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

I Hate and I Love
DOMINICK ARGENTO (b. 1927)
Text based on poems of Gaius Valerius Catullus

I.
I hate and I love. Perhaps you will ask
how that can be possible
I do not know: but that is what I feel
and it torments me.

II.
Let us live, my Clodia, and let us love.
And let the censorious whispers of the old
Be to us as worthless as the gold of fools.

III.
Greetings, miss, with nose not small,
Foot not pretty, eyes not black,
Fingers not slender, mouth never resting,
Speech neither musical nor elegant —
Best greetings to you, miss!
And in Florence they call you a beauty?
And compare you with Clodia?
O what a gross and ignorant age!

IV.
My woman says she will be no one's but
mine.
Not even should Jupiter himself wish to
seduce her.
She says: but what woman says to
lover —
Write it on the wind or swift-running
water.

V.
Was it a lioness from the mountains of
Libya
Or was it Scylla who barks from the
depth of her groin
Who gave birth to you with a heart so
cold, so black,
A heart that feels only contempt for the
voice of
Him who pleads to you in vain?
You: with a heart so fierce?

VI.
You promise me, my dearest life, that this
our love
Will endure, will be joyous and never-
ending.

O great gods, make what she promises to
be true
And make it come from the bottom of her
heart
So that all our lives we will be able to keep
This sacred vow of eternal love.

VII.
Wretched Catullus, put an end to this
madness!
That which is over and lost,
you must count lost forever:
Those radiant days that once shone upon
you
When you hastened to follow the girl
wherever she led you

That same girl whom you loved as no
other woman will ever be loved —
(Wretched Catullus, put an end to this
madness!)
The countless delights in the sports of
love,
When what you desired, she desired
and desired just as much.
(Wretched Catullus!)
O, radiant indeed were the days
that once shone upon you!

Now suddenly she no longer wants your
love,
and you, being helpless must
Give up this longing, cease to pursue her,
Put an end to this torment and madness!
(Wretched Catullus!)

O immortal gods, if you truly have pity,
Tear out from my heart this pestilence,
this plague
Whose insidious gnawing has driven
all joy from my breast.

(Please turn the page quietly.)

I no longer ask that this woman should love me.
Nor do I ask the impossible, that she be chaste;
My only wish now is that I be healed, and this
Terrible pain be assuaged.

VIII.
I hate and I love. Perhaps you will ask how that can be possible
I do not know: but that is what I feel and it torments me.

Carmina Burana
CARL ORFF (1895–1982)
Text from 11th and 12th century poems

FORTUNA IMPERATRIX MUNDI

I.
O Fortuna, velut Luna statu variabilis,
semper crescis aut decrescis; vita detestabilis
nunc obdurate et tunc curat ludo mentis aciem.
egestatem, potestatem dissolvit ut glaciem.
Sors immanis et inanis,rota tu volubilis,
status malus,vana salus semper dissolubilis,
obumbrata et velata mihi quoque niteris;
nunc per ludum dorsum nudum fero tui sceleris.
Sors salutis et virtutis mihi nunc contraria,
est affectus et defectus semper in angaria.
Hac in hora sine mora corde pulsum tangite;
quod per sortem sternit fortem, mecum omnes plangite.

II.
Fortune plango vulnera
stillantibus ocellis,
quod sua mihi munera
subtrahit rebellis.
Verum est, quod legitur
fronte capillata,
sed plerumque sequitur
occasio calvata.
In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus
nunc a summo corrui
gloria privatus.

FORTUNE, EMPRESS OF THE WORLD

I.
O Fortune, like the moon ever changing,
first rising then declining; detestable life
treats us badly then with kindness, making sport with our desires,
causing poverty and power alike to melt like ice.
Fearful destiny and empty fate, wheel ever turning,
who makes adversity and fleeting health alike to vanish,
darkly and secretly you work against me;
through your trickery my naked back is turned unprotected to you.
Good fortune and strength now are denied me;
Affliction and defeat are always in waiting.
Come now without delay and pluck the strings;
and since by fate the strong are brought down, weep now all with me.

II.
I lament Fortune's wounds
with tearful eyes,
for returning to the attack
she takes her gifts from me.
It is true as they say,
the handsome head
now covered with fine hair
may yet lose it all.
Once on Fortune's throne
I sat exalted
and wore prosperity
like a floral wreath.
But from this flowered paradise,
happy and blessed,
I was brought down
and stripped of my glory.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice
caveat ruinam!
Nam sub axe legimus
Hecubam reginam.

Fortune's wheel keeps turning,
I fall in disgrace
while another is exalted.
But as the King sits on high
let him beware his ruin!
For beneath the axle of
Fortune's wheel behold
Queen Hecuba.

PRIMO VERE

III.
Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur;
nemorum dulcisono
que cantu celebratur.
Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipatur flore.
Zephyrus nectareo
spirans in odore;
certatim pro bravio
curramus in amore.
Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena;
salit oetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

IN SPRINGTIME

III.
The joyous face of Spring
is revealed to the world.
Winter's army
is vanquished and routed;
in dappled and colored dress
is Flora arrayed,
and the woods sweetly resound
with birdsongs in her praise.
Reclining in Flora's lap,
Phebus once more
laughs merrily,
covered with many hued flowers.
Zephyr inhales
the perfumed fragrance;
so questing for the prize,
let us compete in love.
Trilling her song,
sweet Philomel is heard
and with flowers smiling,
the peaceful meadows lie,
a flock of birds
rises from the woods,
a chorus of maidens
brings a thousand joys.

IV.
Omnia Sol temperat purus et subtilis;

novo mundo reserat facies Aprilis,
ad amorem properat animus herilis,
et iocundis imperat deus puerilis.

Rerum tanta novitas in solemni vere
et veris auctoritas iubet nos gaudere;
vias prebet solitas; et in tuo vere

fides est et probitas tuum retinere.
Ama me fideliter, fidem meam nota
de corde totaliter et ex mente tota.
Sum presentialiter absens in remota,
quisquis amat taliter, volvitur in rota.

IV.
All is tempered by the Sun so pure and refined;
the new world reveals the beauties of April,
to thoughts of love the soul now turns,
and in the realm of pleasure the young god reigns.
Nature's great renewal in solemn Springtime
and Spring's spectacle bids us to rejoice;
so keep to the right path and in your Springtime,
be faithful and honest to your beloved.
Love me faithfully, and see how I am faithful
with all my heart and with all my soul.
I am with you even when I am far away;
whoever loves this much is turned on a rack.

(Please turn the page quietly.)

V.
Ecce gratum et optatum ver reducit gaudia,
purpuratum floret pratum,
sol serenat omnia.
Iamiam cedant tristia!
Estas redit, nunc recedit hyemis sevitia.
Iam liquescit et decrescit grando, nix et cetera;
bruma fugit, et iam sugit, ver estatis ubera;
illi mens est misera,
qui nec vivit, nec lascivit sub estatis dextera.
Gloriantur et letantur in melle dulcedinis,
qui conantur ut utantur premio Cupidinis;
simus jussu Cypridis gloriantes et letantes pares esse Paridis.

V.
Behold the welcome, long awaited Spring,
which returns our pleasure and strews flowers all around.
The sun pacifies all; away with sadness!
Summer returns and now departs cruel winter.
Melt away and vanish, hail, ice and snow;
the mists flee and Spring nurses at Summer's breast;
wretched is the man who lives not nor lusts under Summer's spell.
They know delight and taste honeyed sweetness
who seek and gain Cupid's prize;
let us then submit to Venus' law, and joyful and proud be like Paris.

UF DEM ANGER
VI. Tanz

VII.
Floret silva nobilis floribus et foliis.

Ubi est antiquus meus amicus?
Hinc equitavit, eia, quis me amabit?

Floret silva undique, nah mime gesellen ist mir we.
Gruonet der walt allenthalben, wa ist min geselle also lange?
Der ist geriten hinnen, o wi, wer sol mich minnen?

VIII.
Chramer, gip die varwe mir
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an, jungen man! Lat mich iu gevallen!
Minnet, tugendliche man,
minnecliche frouwen!
Minne tuot iu hoch gemuot
unde lat iuch in hohen eren schouwen.
Seht mich an, jungen man! Lat mich iu gevallen!
Wol dir, Werlt, das du bist
also freudenriche!

ON THE GREEN
VI. Dance

VII.
The noble forest with flowers and leaves is decked.
Where is my old, my longtime lover?
He rode off on horseback, alas, who will love me now?
The forest is all in bloom, but I long for my lover.
The forest is all in bloom, where has my lover gone?
He rode off on horseback, alas, who will love me now?

VIII.
Merchant, give me colored paint
to paint my cheeks a pleasing red,
that I will make these young men
love me whether they will or not.
Look at me, young men! Let me be your pleasure!
Love, all you honest men,
all women who are worthy!
Love shall raise your spirits
and put a spring in your step.
Look at me, young men! Let me be your pleasure!
Hail to thee, O world,
that is so bountiful!

Ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an, jungen man! Lat mich
iu gevallen!

I am ever in thy debt
most surely for thy goodness.
Look at me, young men! Let me be
your pleasure!

IX.
Swaz hie gat umbe daz sint allez megede,

die wellent an man allen disen sumer gan.

Chume, chum, geselle min, ih enbite harte din,
Suzer rosenvarwer munt, chum unemache mich gesunt,
chum und mache mich gesunt, suzer rosenvarwer munt.

IX.
They who here dance round are all young maidens
who will have no man all this summer long.
Come my dear beloved, I have waited for you so long,
Sweet rosy mouth, come and make me well again,
come and make me well again, sweet rosy mouth!

X.
Were diu werlt alle min von deme mere
unze an den Rin
des wolt ih mih darben,
daz diu chunegin von Engellant lege an minen armen!

X.
If all the world was mine from the ocean to the Rhine,
I'd gladly give it all away
if the Queen of England lay in my arms!

IN TABERNA

XI.
Estuans interius ira vehementi
in amaritudine loquor mee menti:
factus de materia, cinis elementi,
similis sum folio, de quo ludunt venti.
Cum sit enim proprium viro sapienti
supra petram ponere sedem fundamenti,
stultus ego comparor fluvio labenti,
sub eodem tramite nunquam permanenti.
Feror ego veluti sine nauta navis,
ut per vias aeris vaga fertur avis;
non me tenent vincula, non me tenet clavis,
quero mihi similes, et adiungor pravis.

Mihi cordis gravitas res videtur gravis;
iocis est amabilis dulciorque favis;
quicquid Venus imperat, labor est suavis,
quae nunquam in cordibus
habitat ignavis.
Via lata gradior more iuventutis,
inplicor et vitiis immemor virtutis,
voluptatis avidus magis quam salutis,

mortuus in anima curam gero cutis.

IN THE TAVERN

XI.
Boiling inside with violent rage
bitterly I speak my mind:
made of matter, risen from dust,
I am like a leaf tossed on the wind.
But where the wise man builds his house
on a firm foundation, I, poor wretch,
wander like a river,
never keeping to a single direction.
I drift along like a ship with no pilot,
or an aimless bird carried by the wind;
no chains bind me, no lock holds me,
I seek others like me, the ravaged and depraved.
My heart's burdens weigh heavily upon me;
joking is pleasant, sweeter than honey;
whatever Venus dictates is
pleasurable labor,
she dwells not in timid hearts.
I walk the wide path as youth is wont to do,
caught up in vice, I forget virtue,
I pursue only pleasure and neglect my health,
dead in spirit, I care only for the flesh.

(Please turn the page quietly.)

XII.
Olim lacus colueram,
olim pulcher extiteram,
dum cygnus ego fueram.
Miser, miser! Modo niger et ustus fortiter!
Girat, regirat garcifer;
me rogus urit fortiter;
propinat me nunc dapifer.
Nunc in scutella iaceo,
et volitare nequeo;
dentes frendentes video!

XII.
Once in lakes I dwelt,
once I dwelt in beauty
when I was a swan.
Woe is me! Now I am black, roasted on a spit!
Round and round I turn,
roasted through and through.
Now the serving boy approaches me.
Now I lie in a serving dish,
no longer can I fly;
gnashing teeth I see before me!

XIII.
Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quaesierit in taberna
post vesperam nudus egredietur,
et sic denudatus veste clamabit:
Wafna, wafna! quid fecisti sors turpissima?
Nostre vite gaudia abstulisti omnia!

XIII.
I am the abbot of Cucany,
and I like to drink with company,
I am of the sect of Decius,
who meets me early in the tavern
by evening has lost his clothes,
and having lost them cries out:
O woe, woe! What have you done, O Fate?
All our life's pleasures thus to take away!

XIV.
In taberna quando sumus non curamus
quid sit humus,
sed ad ludum properamus, cui
semper insudamus.
Quid agatur in taberna ubi nummus
est pincerna,
hoc est opus ut queratur; si quid
loquar, audiatur.
Quidam ludunt, quidam bibunt, quidam
indiscrete vivunt.
Sed in ludo qui morantur, ex his
quidam denudantur,
quidam ibi vestiuntur, quidam
saccis induuntur.
Ibi nullus timet mortem, sed pro Baccho
mittunt sortem:
Primo pro nummata vini ex hac
bibunt libertini;
semel bibunt pro captivis, post hec
bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis, septies pro
militibus silvanis.

XIV.
When in the tavern, we've no thought
of the grave,
but rush to the gambling tables, where
we always toil.
What happens in the tavern, where
drink is gotten with a coin,
if you wish to know, then listen to
what I say.
Some men gamble, some men drink,
some live indiscreetly.
Of those who choose to gamble, some
lose all their clothes,
others win new clothes, the unlucky
now wear sackcloth.
But there is no fear of death, for
Bacchus's sake we throw the dice:
First the dice are thrown for wine;
this the libertines drink down;
two toasts to the prisoners, then three
to the living,
four to all Christian souls, five to
the departed,
six to the wayward sisters, seven to
the wanderers.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordaniibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege bibunt
omnes sine lege.
Bibit hera, bibit herus, bibit miles,
bibit clerus,
bibit ille, bibit illa, bibit servis
cum ancilla,
bibit velox, bibit piger, bibit albus,
bibit niger,
bibit constans, bibit vagus, bibit rudis,
bibit magus,
bibit pauper et aegrotus, bibit exul
et ignotus,
bibit puer, bibit canus, bibit presul
et decanus,
bibit soror, bibit frater, bibit anus,
bibit mater,
bibit ista, bibit ille, bibunt centum,
bibunt mille.
Parum sexcente nummate durant
cum immoderate
bibunt omnes sine meta. Quamvis
bibant mente leta,
sic nos rodunt omnes gentes et sic
erimus egentes.
Qui nos rodunt confundantur et cum
iustis non scribantur.

Eight to the delinquent brothers,
nine to the dispersed monks,
ten to the navigators,
eleven to those at war,
twelve to the penitent,
thirteen to travelers.
Then to the Pope and to the King,
all drink without restraint.
Mistress drinks, master drinks,
soldier drinks, parson drinks,
this man drinks, that woman drinks,
servant drinks and serving maid,
the quick man and slow man drink,
the white and black man drink,
the homebody and wanderer drink,
the fool and wise man drink,
pauper drinks, sick man drinks,
exile drinks, the unknown drinks,
young one drinks, old man drinks,
bishop drinks, deacon drinks,
sister drinks, brother drinks,
old maid drinks, mother drinks,
this one drinks, that one drinks,
a hundred drink, a thousand drink.
Six hundred coins are not enough
when all of them drink too much
and lose all restraint. Even though
they are cheerful,
many people curse us, always short
of money.
May they be confounded and never
listed among the just.

COURS D'AMOURS

XV.
Amor volat undique,
captus est libidine.
Iuvenes, iuvenculae, coniunguntur merito.
Siqua sine socio,
caret omni gaudio;
tenet noctis infima sub intimo cordis
in custodia:
fit res amarissima.

THE COURT OF LOVE

XV.
Love flies everywhere,
and captured by desire.
Young men and women find their mates.
Whoever lacks a partner
misses all the joy;
and carries in the depths of her heart
the darkness of night:
what a bitter fate.

(Please turn the page quietly.)

XVI.
Dies, nox et omnia michi sunt contraria,
virginum colloquia me fay planszer,
oy suvenz suspirer, plu me fay temer.
O sodales, ludite, vos qui scitis dicite,
michi mesto parcite, grand ey dolur,
attamen consulite per voster honur.
Tua pulchra facies, me fay planszer milies,
pectus habens glacies. A ramender

statim vivus fierem per un baser.

XVI.
Day and night, all the world opposes me,
young girls' voices make me weep,
or the sound of sighing makes me tremble.
O friends, be merry, say what you will,
but show mercy, for great is my sorrow,
so counsel me for your honor's sake.
Your lovely face causes me a thousand tears,
for your heart is like ice. But I would be restored
at once to life by a single kiss.

XVII.
Stetit puella rufa tunica;
si quis eam tetigit, tunica crepuit.
Eia!
Stetit puella, tamquam rosula;
facie splenduit, os eius floruit.

XVIII.
A young girl stood in a red tunic;
if anyone touched her, the tunic rustled.
Heigh ho.
A young girl stood fair as a rose;
her face was resplendent, her mouth like a flower.

XVIII.
Circa mea pectora multa sunt suspiria
de tua pulchritudine, que me ledunt misere.
Manda liet, manda liet, min geselle chumet niet.
Tui lucent oculi sicut solis radii,
sicut splendor fulguris lucem donat tenebris.
Manda liet, manda liet, min geselle chu met niet.
Vellet Deus, vellent dii, quod mente proposui:
ut eius virginea reserassem vincula.

XVIII.
My breast is filled with endless sighs,
longing for your loveliness, and how I suffer.
Manda liet, manda liet, my lover does not come.
Your eyes are bright as the rays of the sun,
as the splendor of lightning that lights the darkness.
Manda liet, manda liet, my lover does not come.
May the gods grant the plan I have in mind:
to release her from the bonds of her chastity.

XIX.
Si puer cum puellula moraretur in cellula,
felix coniunctio.
Amore suscrescente, pariter e medio
avulso procul tedio,
fit ludus ineffabilis membris,
lacertis, labiis.

XIX.
If a boy and girl linger together,
happy is their union.
Swelling love leaves and keeps afar
tedious good sense,
and ineffable pleasure fills limbs,
arms and lips.

XX.
Veni, veni, venias, ne me mori facias.
Hyrca, hyrce, nazara; trillirivos.
Pulchra tibi facies, oculorum acies,
capillorum series, o quam clara species!
Rosa rubicundior, lilio candidior,
omnibus formosior, semper in te glorior!

XX.
Come, come, pray come, do not let me die.
Hyrca, hyrce, nazara; trillirivos.
Your face is so lovely, your shimmering eyes,
your braided hair, how beautiful you are!
Redder than the rose, whiter than the lily,
fairer than all others, I shall always glory in you!

XXI.
In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video, collum
iugo prebeo;
ad iugum tamen suave transeo.

XXII.
Tempus est iocundum, o virgines,
modo congaudete vos iuvenes.
Oh, oh, oh, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
Mea me comfortat promissio,
mea me deportat negatio.
Tempore brumali vir patiens,
animo vernali lasciviens.
Mea mecum ludit virginitas,
mea me detrudit simplicitas.

Veni, domicella, cum gaudio,
veni, veni, pulchra, iam pereo.

XXIII.
Dulcissime,
totam tibi subdo me!

BLANZIFLOR ET HELENA

XXIV.
Ave formosissima, gemma pretiosa,

ave decus virginum, virgo gloriosa,
ave mundi luminar, ave mundi rosa,

Blanziflor et Helena, Venus generosa.

FORTUNA IMPERATRIX MUNDI
XXV.
O Fortuna, velut Luna statu variabilis,
semper crescis aut decrescis...
etc.

XXI.
In the scales of my indecision
love's pleasure and chastity
are weighed.
But I choose what I see, I submit
myself to the yoke,
which, after all, is sweet.

XXII.
Pleasant is the season, o maidens,
now rejoice, young men.
Oh, I blossom with pure love,
I am aflame with new love,
from which I perish.
My love comforts me with promises,
but her refusals then torment me.
In Wintertime a man becomes lazy,
but Springtime makes him lively.
My chastity teases me,
but my innocence and timidity hold me back.
Come, darling, come joyfully,
come sweet beauty, lest I die.

XXIII.
Sweetest boy,
I give myself completely to you!

BLANZIFLOR AND HELEN

XXIV.
Hail to thee most lovely, most precious jewel,
hail, pride of virgins, glorious virgin,
hail, light of the world, hail, rose of the world,
Blanziflor and Helena, hail, noble Venus.

FORTUNE, EMPRESS OF THE WORLD
XXV.
O Fortune! Ever changing, like the moon,
first rising, then declining...
etc.

Meet the Artists

Dr. Thea Kano

Dr. Thea Kano, a Northern California native, became active in the arts at an early age. She started playing piano at age four and began taking ballet soon after, a background that has a strong influence on her conducting. Dr. Kano's graceful yet commanding presence on stage and the robust performances she obtains from her musicians has basis in her formal training as a dancer.

In 2005 Dr. Kano founded the New York City Master Chorale and has served as its artistic director since its inception. The 75-member group is recognized as one of the finest vocal ensembles in New York City and has performed to sold-out audiences on two continents. Dr. Kano is known for her expressiveness and dynamic conducting and her Chorale has been praised for its balance and richness in tone in performing a variety of musical styles.

She has prepared choruses for Zubin Mehta and the Los Angeles Philharmonic Orchestra and has prepared the New York City Master Chorale for performances with the Astoria Symphony and the Park Avenue Chamber Symphony. Dr. Kano's ensembles have performed at the Kennedy Center, Lincoln Center, Carnegie Hall, St. Patrick's Cathedral, Disney Hall, Église Saint-Sulpice (Paris), and on the National Mall for the 2008 inaugural ceremonies. She holds a doctor of musical arts degree in choral conducting from the University of California, Los Angeles, where she studied with Donald Neuen and Paul Salamunovich.

Dusty Francis

Conductor and bass-baritone Dusty Francis enjoys an active career as a performer, clinician, and adjudicator in the New York metropolitan area and across the country. He currently serves as music director of the Park Slope Singers and of the Ars Musica Chorale; founding artistic director of the New Jersey State Children's Chorus; assistant conductor of the New York City Master Chorale; and choirmaster and organist at All Saints Episcopal Church in Leonia, New Jersey. Mr. Francis holds the master of music degree in choral conducting from the University of Maryland, where he studied with Edward Maclary and James Ross.

When not on the conducting podium, Francis can often be heard singing with some of the country's finest professional choral ensembles, including the Grammy-nominated True Concord Voices & Orchestra, the Atlanta-based Skylark Vocal Ensemble, and the Manhattan Chorale. He has sung under such visionary conductors as Helmuth Rilling, Christoph Eschenbach, Matthew Halls, Paul Goodwin, and Rinaldo Alessandrini in such revered venues as Alice Tully Hall, Carnegie Hall, the Kennedy Center, Chartres Cathedral, and the National Theater of Korea.

In addition to his master's degree in choral conducting from the University of Maryland, Mr. Francis earned a bachelor's degree in music education from Xavier University in Cincinnati, graduating summa cum laude. He is a member of the American Choral Directors Association and the National Association for Music Education. A native of Ohio, he currently resides in Manhattan.

James Kennerley

Hailed as "a great organist" displaying "phenomenal technique and sheer musicality" *(Bloomberg News)*, James Kennerley is a multi-faceted musician, working as a conductor, keyboardist, singer, and composer who has given concerts in major U.S. and European venues. A prize-winning composer of note, he specializes in music for choral ensembles, and for works that incorporate historic instruments. A renowned specialist in the art of improvisation, Mr. Kennerley is frequently in demand as a performer and educator in this regard. A native of the United Kingdom, he is organist and choirmaster at Saint Ignatius of Antioch Episcopal Church, New York City, where he directs the professional choir and coordinates the church's extensive concert series. Since 2008 he has held a similar position at the Church of Saint Mary the Virgin, Times Square. His studies were at Cambridge University, UK, and the Juilliard School.

Violetta Norrie

Violetta Norrie began studying harp at age six after falling in love with the instrument at a Renaissance Faire. Since then, she has performed as principal harp in workshop performances of Puccini's *Madama Butterfly* and Bernstein's *Trouble in Tahiti* for the New York City Opera at Lincoln Center, conducted by Ryan McAdams. As principal harp of the New York Youth Symphony, she has performed at Carnegie Hall's Stern Auditorium and Weill Recital Hall, Symphony Space, and The DiMenna Center in New York City. Ms. Norrie was a 2014 YoungArts winner, placed second in the harp division of the 2011 American Strings Teachers Association National Competition, and was an honoree in the 2010 Solo Harp Competition of the Philadelphia Chapter of the American Harp Society. She is currently a student of Susan Jolles at the Manhattan School of Music.

Bryn Holdsworth

Soprano Bryn Holdsworth is a graduate student at Manhattan School of Music. She is the proud recipient of the Rodgers and Hammerstein/Richard Rodgers Scholarship and The ASCAP Foundation Fran Morgenstern Davis Scholarship. She was a national finalist in the New York Lyric Opera competition, a national semi-finalist in the Palm Beach Opera competition, and a national semi-finalist in the Classical Singer competition. Ms. Holdsworth trained and performed at the International Vocal Arts Institute from 2011–14 as well as Institut Canadien d'Art Vocal in 2014. She was a participant in Marilyn Horne's *The Song Continues* program at Carnegie Hall, where she appeared in Ms. Horne's masterclass and in recital. She performed in Mahler's Eighth Symphony (Una Poenitentium) with Kent Tritle, Oratorio Society of New York, and Manhattan School of Music Symphonic Choir. Ms. Holdsworth performed in *Don Pasquale* (Norina) and *Dido and Aeneas* (Belinda) as a young artist with Crested Butte Music Festival. Other credits in operatic roles include *Persée et Andromède* (Andromède), *The Magic Flute* (Pamina), *La bohème* (Mimi), *Le tragédie de Carmen* (Micaëla), *Hänsel und Gretel* (Gretel), and *La Doriclea* (Doriclea). Upcoming engagements include *Patience and Sarah* (Rachel Dowling) at The Players Theatre as a part of New York Opera Fest this summer.

Oliver Sewell

New Zealand born tenor Oliver Sewell is a second-year master's degree candidate at Manhattan School of Music. Roles in 2015–16 include Benoit in *Le roi l'a dit*, Danceny in *The Dangerous Liaisons*, Tamino in *Die Zauberflöte* (Manhattan School of Music Opera Studio), and Ernesto in *Don Pasquale* (Crested Butte Music Festival, Colorado). Solo engagements include Mozart's *Mass in C minor* (Manhattan School of Music Symphony

and Orpheus Choir of Wellington), Monteverdi's *Vespers* and Mendelssohn's *Elijah* (Jubilate Singers), Britten's *Cantata Misericordium*, J.S. Bach's *Weihnachts-Oratorium* and Schumann's *Der Rose Pilgerfahrt* (Bach of Choir Wellington), Bach's *Mass in B minor* (Bach Musica New Zealand), Handel's *Messiah* (Nelson & Napier Civic Choirs), Haydn's *Creation* (Napier Civic Choir), and J.S. Bach's *St. John Passion* (Southern Sinfonia). Mr. Sewell gratefully acknowledges the support of the Kiri Te Kanawa Foundation.

Young Kwang Yoo

Baritone Young Kwang Yoo was born in South Korea, where he graduated from Seoul National University. He is a second-year master's student at Manhattan School of Music under the tutelage of Mark Oswald. Additionally, he is a recipient of an MSM Scholarship from Manhattan School of Music. Mr. Yoo was a first-prize winner in the Osaka International Competition, Japan. Previous credits include *Rigoletto* (Rigoletto) with Seoul National University, *La bohème* (Marcello), *Lakme* (Frederic), and *Luisa Miller* (Miller) with Manhattan School of Music, *The Telephone* (Ben) with Te Art Ro Production, and *Madama Butterfly* (Sharpless) with Martina Arroyo Foundation. *The New York Times* wrote for his role Sharpless "His solid baritone voice and stolid bearing suited Sharpless." And *Opera News* said "He provided sturdy, empathetic presence and a fine-grained baritone." Mr. Yoo will perform Ibert's *Persée et Andromède* (Le Monstre Cathos) with Manhattan School of Music.

Andrea Miller

Andrea Miller is the founder, artistic director, and choreographer of New York–based Gallim Dance. Through a plural body of work, Ms. Miller has developed an artistic language of insatiable curiosity, absolute physicality, and unprejudiced emotionality in work that pushes the boundaries of performance through collaborations in dance, installation, fashion, and film. In 2014 she was named a Guggenheim Fellow for demonstrating exceptional creative ability. Other awards include Sadler's Wells Jerwood Fellowships, Princess Grace Foundation Special Projects Awards, and Joyce Theater Artist in Residence, among others. Her work is performed nationally and internationally in such venues as BAM, City Center, the Joyce Theater, the Théâtre National de Chaillot in Paris, and Madrid en Danza in Spain. Ms. Miller's choreography has been commissioned internationally for companies including Nederlands Dans Theater 2, Ballet Bern, and Atlanta Ballet. She is devoted to dance education and has developed NEA-awarded programs for Gallim Dance's home studio in Brooklyn, as well as commissions and reconstructions for more than 40 academic institutions such as the Juilliard School, Harvard University, City Dance, George Mason University, and Goucher College.

Gallim Dance

Gallim Dance, one of New York's leading contemporary dance companies, creates and performs the work of Artistic Director Andrea Miller. Since 2007, Gallim has presented Miller's artistic vision through its performances, collaborations, and Brooklyn studio projects. With each new work, Gallim dives deeper into singular explorations of universal struggles such as love, spirituality, and the tensions between the individual and collective experience. Gallim performs for 20,000 audience members annually at such venues as the Joyce Theater, Lincoln Center, BAM, the Kennedy Center, Works & Process at the Guggenheim, City Center, and Jacob's Pillow Dance Festival. International venues include Théâtre National de Chaillot (France) and the Grand Théâtre de la Ville de Luxembourg.

Gallim has been recognized by the John Simon Guggenheim Memorial Foundation,

the Harkness Foundation for Dance, Princess Grace Foundation-USA, the Shubert Foundation, Rockefeller Brothers Fund, and NY State Council on the Arts for the strength of Miller's artistic work and the organization. It has received awards from the NEA, NYC Department of Cultural Affairs, and the Office of the Brooklyn Borough President for its community programming.

Yarn/Wire

Yarn/Wire is a New York–based percussion and piano quartet (Ian Antonio and Russell Greenberg, percussion; Laura Barger and Ning Yu, pianos). Noted for its "spellbinding virtuosity" (*Time Out NY*) and "mesmerizing" performances (*New York Times*), the ensemble is admired for the energy and precision it brings to performances of today's most adventurous music. Founded in 2005, Yarn/Wire is dedicated to expanding the repertoire written for its instrumentation, through commissions and collaborative initiatives that aim to build a new and lasting body of work. Yarn/Wire appears internationally at festivals and venues including the Lincoln Center Festival, BAM, Miller Theatre at Columbia University, River-to-River Festival, La MaMa Theatre, Festival of New American Music, London's Barbican Centre, Edinburgh International Festival, Shanghai Symphony Hall, and Hong Kong New Music Ensemble's Modern Academy. Their ongoing series, Yarn/Wire/Currents, serves as an incubator for new experimental music at ISSUE Project Room in Brooklyn, NY.

National Children's Chorus

The National Children's Chorus, under the leadership of Artistic Director Luke McEndarfer and Associate Artistic Director Dr. Pamela Blackstone, is quickly establishing itself as America's leading treble chorus, with a set of ensembles based in Los Angeles, New York City, and Washington, D.C. Performing locally and abroad, the National Children's Chorus is one of few youth arts organizations in the world to have its concert series presented by professional music halls. Its groundbreaking 2015–16 season entitled *Limitless World* features an array of stunning repertoire, demonstrating the organization's firm commitment to new music, world culture, and extraordinary professional collaborations. Venues include Royce Hall and Walt Disney Concert Hall in Los Angeles, as well as Carnegie Hall and Lincoln Center in New York. At its conclusion, *Limitless World* culminates in the NCC's 2nd major international tour to Hong Kong and mainland China.

Gay Men's Chorus of Washington, D.C.

The Gay Men's Chorus of Washington, D.C. is now in its 35th season, with more than 250 singing members, two select vocal ensembles, and a youth chorus. In addition to five main concerts per season, the Chorus and its vocal ensembles perform more than 90 outreach concerts every year. In July 2015 GMCW embarked on an historic first-ever tour by a gay chorus to Cuba. GMCW has performed for President Obama and President Clinton, Vice President Biden, at Carnegie Library, Symphony Hall, Carnegie Hall, as well as performing twice at the annual Kennedy Center Honors, in 2002 and 2010. GMCW won the Washington Area Music Award (WAMMIE) for Best Classical Recording in 2012 and 2014 and took home a WAMMIE in 2010 for Best Choral Group. In 2015 GMCW launched the GenOUT Chorus, the first LGBTQ youth chorus in the DC/MD/VA area.

New York City Master Chorale

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Bradley Anderson
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Julia Barry
Steve Bertogli
Rebecca Pierce Blank
Sarah Bonner
Keith Butler
Jessica Carmen
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Marion S. Wise
Will Woods
Wenyu Yang
Jingbo Yi
Sara E. Yood*

*Section leader

Yarn | Wire

Piano
Laura Barger
Ning Yu

Percussion
Russell Greenberg
Eric Derr
Mika Godbole
Levy Lorenzo
Chihiro Shibayama
Bill Solomon

National Children's Chorus

Soloist for *Chichester Psalms*:
Ethan Khusidman
Eleanor Adam
Lucy Altus
Kristal Alvarez
Elizabeth Barnes-Schwartz
Caitlin Basile
Anastasia Basini
Sana Bhakoo
Molly Cavett
Simonne-anais Clarke
Gwendolyn Donahue
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Isabel Norris-Howard
Hayes Philip
Marina Price
Phoebe Price
Sophia Rexing
Emma Saccone
Sophia Spero
Chastity St. John
Michelle Steinberg
Olivia Strickland
Grace Their
Olivia Twomey
Emily Watson
Samara White

Notes on the Program

by Thea Kano

We are so happy to be celebrating our first 10 years with you and with our collaboration partners. The repertoire on tonight's program is a juxtaposition of peace and war, love and hate, and passion and desire. This event is a celebration of community via an intriguing and dramatic musical journey.

We open with the *Chichester Psalms*, a work Leonard Bernstein composed in 1965 for the cathedral choirs of Chichester, Winchester, and Salisbury, England. It will be performed tonight in the composer's own reduced version, which calls for an accompaniment of organ, harp and percussion. Sung in Hebrew, it draws from several strains from the Book of Psalms.

Written in three movements, the work opens with the choir emphatically proclaiming "Awake, psaltery and harp!" The introduction quickly leads into an irresistibly joyous jazzy dancing 7/4 rhythm to accompany the text of Psalm 100, "Make a joyful nose unto the Lord" that continues to the end of the movement. Peace and pastoral harmony are expressed by the strains of the beloved Psalm 23 in the second movement, first sung by a boy soprano, then by the women of the chorus. This scene of pastoral bliss is suddenly and forcefully interrupted as the men and the instruments loudly inquire, "Why do the nations rage so furiously together?" The war continues, but again the gentle voice of the shepherd calls out above the tumult and the rage gradually fades; the movement ends with the completion of Psalm 23 and the return of peace. The beginning of the third movement is a tense and anxious instrumental interlude expressing angst and hopelessness. The male voices of the chorus enter, bringing the humble yet lyrical message of Psalm 131 "Lord, my heart is not proud, my eyes are not haughty." The women of the chorus join in and the phrases swell, again seeking peace and harmony. This sense of peace is reconfirmed as the chorus completes the work with a sublimely gentle intonation of Psalm 133, verse 1: "Behold, how good and how pleasant it is for brethren to dwell together in unity."

Next on the program is Dominick Argento's *I Hate and I Love*, written in 1981 for the Dale Warland Singers. The composer chose the Latin poems of Catullus for its text, inspired by the depth of passion of Catullus' love and hatred for Clodia and the agony of his constant vacillation between these two extremes. He chose seven poems and translated them into English. The poem of the title serves as both the first and last piece—suggesting at the end that the love/hate cycle is about to be repeated again, and, in all likelihood, repeated endlessly. The six poems in between are arranged in an order intended to emphasize the strong contrasting states of Catullus' joy and despair. Considering the antiquity of the text and its elemental emotions, the composer decided against a typical accompaniment of piano, strings, woodwinds or brass, opting instead for a less time-specific sound: mostly non-pitched percussion instruments such as gongs, triangles, cymbals, drums, and woodblocks.

Following the intermission, Gallim Dance, the Gay Men's Chorus of Washington, D.C., soloists from the Manhattan School of Music, and the National Children's Chorus join the NYCMC for Carl Orff's best-known work, *Carmina Burana*, written in 1936. The text comes from a medieval manuscript comprised of 24 poems and dramatic texts from the 11th and 12th centuries, found in a Bavarian monestary. Orff sought to echo the simple and naïve style of the poems, thus his melodies are simple, frequently moving in stepwise motion;

NYCMC Outreach Programs

An important part of the New York City Master Chorale's mission is to perform regular outreach in the community. The Chorale has four educational programs.

School Partnership Program

Through the School Partnership Program, Assistant Conductor Dusty Francis visits the Museum Magnet School (PS 191), a Title One school near Columbus Circle, as well as the new West End Secondary School (PS 291) each month throughout the year. This program, unique to the choral arts world in New York City, has reached over 1,000 students since its inception in 2006.

Due to budget limitations in public schools, many students, particularly those in low-income settings, do not have the opportunity to participate in a chorus or attend concerts. Dusty presents a series of workshops that prepare students to attend NYCMC concerts, to which we offer deeply discounted tickets for both students and their parents. One high school student said, "Before the concert I thought classical music was really boring and I never listened to it except if someone played it for me. But now I think classical music makes me feel relaxed and calm."

This year's graduating class participated in three years of NYCMC's outreach program focusing on music history, vocal technique, and concert attendance opportunities. We are thrilled to report that 22% of these students were accepted into media, visual, and performing arts high schools, more than doubling this percentage from 7–8.5% the previous two years.

Ushering Program

Through our Ushering Program, members of the Chorale work with middle school students from The Museum Magnet School (PS 191) to prepare them to help with logistics for our concerts such as seating our patrons and stage management. The students receive real-world job training in customer service and arts management in addition to being able to see dress rehearsals and concerts at no cost.

One 8th grade student said, "This is my second year being an usher with the New York City Master Chorale, and getting to hear a professional choir where people have different jobs and personalities come to together to sing amazes me!"

Young Artist Program

The New York City Master Chorale strongly believes in supporting performance opportunities for young artists. Through our Young Artist Program, we partner with the Manhattan School of Music on select concerts to provide professional performance opportunities for their vocal students. These singers are hired as soloists and have the opportunity to rehearse and perform with our conductors, orchestra, and singers, all while adding new repertoire and venues to their resume. Past soloists have included Kendra Broom, Maria Natale, and Xiaomeng Zhang.

Performance Program

Through our performance program, we regularly invite youth choruses to perform on select concerts and provide complimentary tickets to those performers. Partner ensembles have included the Oyster Bay High School Concert Choir and the Reaching for the Arts Community Choir.

To support these programs, please visit www.nycmasterchorale.org/support.

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The New York City Master Chorale is grateful to the following individuals and organizations for their support. The list below reflects gifts received within the past year as of the date of printing the program on March 30. If there is an omission, please accept our apologies and contact our office at info@nymcasterchorale.org

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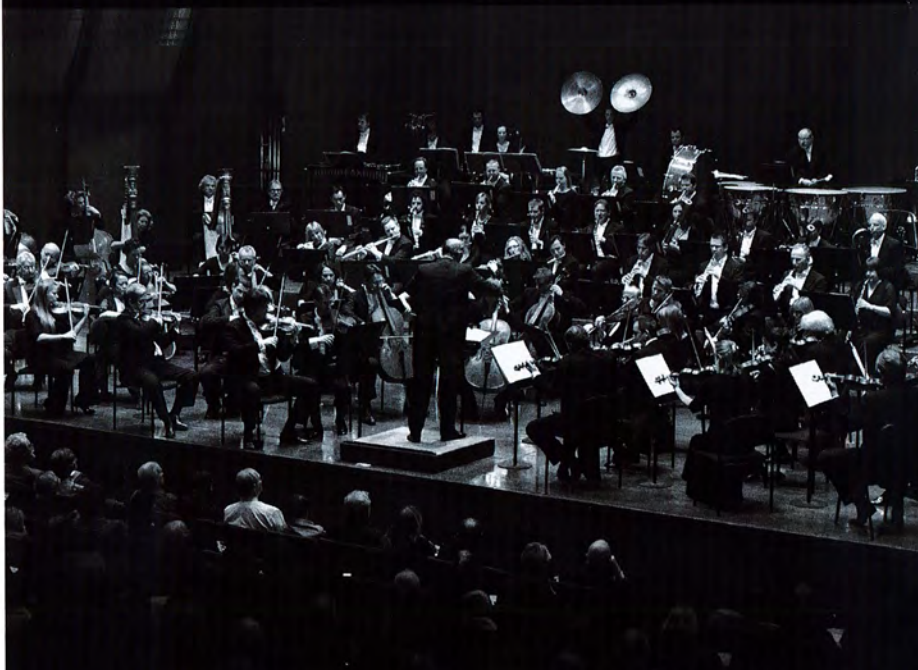

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Home of the New York Philharmonic

Box Office Mon–Sat 10 a.m.–6 p.m.; Sun 12 p.m.–6 p.m.; also open until 30 minutes after the start of any performance.
Rest Rooms All levels. Wheelchair accessible restrooms for women on Plaza and Orchestra Level and for men on Plaza Level.
Elevators One elevator East, two elevators West.
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Alice Tully Hall
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Box Office Mon–Sat 10 a.m.–6 p.m.; Sun 12 p.m.–6 p.m.; also open until 30 minutes after the start of any performance.
Rest Rooms By Box Office (ADA accessible); on Lower Level House Right (ADA accessible); and on Lower Level House Left.
Elevators Location One: By Morgan Stanley lobby to Lower Level restrooms, Rear Orchestra, Citi Balcony, and Hauser Patron Salon; Location two: From Lower Level to Front Orchestra (ADA access), and Citi Balcony/Box A. Elevators are made possible by the Stavros Niarchos Foundation.
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Coat Check Southwest corner of Morgan Stanley Lobby.
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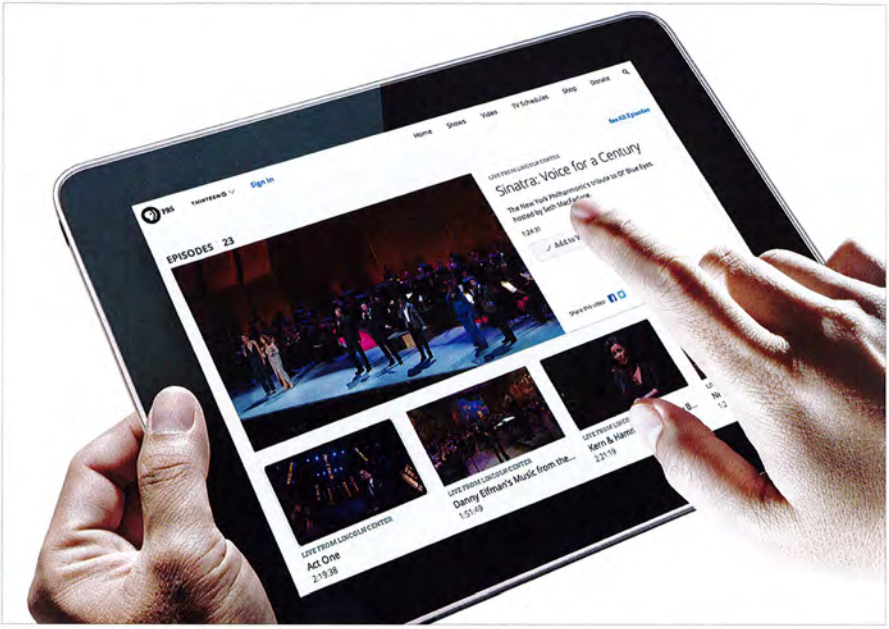

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