

Tuesday Evening, October 27, 2009, at 7:30
Judy and Arthur Zankel Hall

THE SOREL ORGANIZATION

presents

VOICES OF ASCENSION CHORUS AND ORCHESTRA

Dennis Keene, *Artistic Director and Conductor*

Kathy Theil, *Soprano*
Barbara Rearick, *Mezzo-soprano*
Mark Bleeke, *Tenor*
Kevin Deas, *Bass-baritone*
Erik Charlston, *Percussion*
Kenneth Meyer, *Guitar*
Diane Lesser, *Oboe d'amore*
Sheryl Henze & Robert Bush, *Flutes*

*ABBIE BETINIS (b. 1980)	Mary and Gabriel
*JUDITH CLOUD (b. 1954)	Anacreontics
♦JOCELYN HAGEN (b. 1980)	Benedictus
*MARTHA SULLIVAN (b. 1964)	Nisi Dominus

Intermission

PRESENTATION OF SOREL MEDALLIONS TO THE COMPOSERS
Judy Cope, Executive Director, The Sorel Organization
Elliott Forrest, Peabody Award-winning Broadcaster and Producer

JOHANN SEBASTIAN BACH Magnificat (BWV 243)
(1685–1750)

* Finalist, 2009 Sorel Medallion Competition

♦ Conductor's Request

This concert is made possible in part with public funds from the New York State Council on the Arts, a state agency. This program is supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council.

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NOTES ON THE PROGRAM

Mary and Gabriel ABBIE BETINIS

Poet Rupert Brooke (1887–1915), who, incidentally, never wore socks, was the most famous of the Georgian poets. He delighted in life, and is said to have equally celebrated both the mundane and the extraordinary. He and his many friends in literary circles were known for their progressive thinking, their struggles for women's rights, and political idealism. They knew Brooke as a brilliant companion who “infused the purely academic with the very spirit of youth.” Athletic and handsome, Brooke was almost as well-known for his dashing good looks as

for his poetry. In fact, the composer must confess she was quite distracted (or shall we say...“inspired”) by his picture while working on this musical setting of his compelling and explicit text. Much of Brooke's work was inspired by his deep love for England, and his early death in World War I was, according to many poets of the time, “one of England's great literary losses.” Indeed, he died at age 27. In the spirit of Brooke's reputation for free-thinking, I have taken some liberties with his text, namely shortening it up a bit to accommodate a choral piece. Still, I feel an obligation here to reprint his original (stunning!) poem in its entirety, written at age 25.

Mary and Gabriel Rupert Brooke (1912)

Young Mary, loitering once her garden way,
Felt a warm splendour grow in the April day,
As wine that blushes water through. And soon,
Out of the gold air of the afternoon,
One knelt before her: hair he had, or fire,
Bound back above his ears with golden wire,
Baring the eager marble of his face.
Not man's nor woman's was the immortal grace
Rounding the limbs beneath that robe of white,
And lighting the proud eyes with changeless light,
Incurious. Calm as his wings, and fair,
That presence filled the garden.

She stood there,
Saying, “What would you, Sir?”

He told his word,
“Blessed art thou of women!” Half she heard,
Hands folded and face bowed, half long had known,
The message of that clear and holy tone,
That fluttered hot sweet sobs about her heart;
Such serene tidings moved such human smart.
Her breath came quick as little flakes of snow.

Her hands crept up her breast. She did but know
 It was not hers. She felt a trembling stir
 Within her body, a will too strong for her
 That held and filled and mastered all. With eyes
 Closed, and a thousand soft short broken sighs,
 She gave submission; fearful, meek, and glad....

She wished to speak. Under her breasts she had
 Such multitudinous burnings, to and fro,
 And throbs not understood; she did not know
 If they were hurt or joy for her; but only
 That she was grown strange to herself, half lonely,
 All wonderful, filled full of pains to come
 And thoughts she dare not think, swift thoughts and dumb,
 Human, and quaint, her own, yet very far,
 Divine, dear, terrible, familiar..
 Her heart was faint for telling; to relate
 Her limbs' sweet treachery, her strange high estate,
 Over and over, whispering, half revealing,
 Weeping; and so find kindness to her healing.
 'Twixt tears and laughter, panic hurrying her,
 She raised her eyes to that fair messenger.

He knelt unmoved, immortal; with his eyes
 Gazing beyond her, calm to the calm skies;
 Radiant, untroubled in his wisdom, kind.
 His sheaf of lilies stirred not in the wind.
 How should she, pitiful with mortality,
 Try the wide peace of that felicity
 With ripples of her perplexed shaken heart,
 And hints of human ecstasy, human smart,
 And whispers of the lonely weight she bore,
 And how her womb within was hers no more
 And at length hers?

Being tired, she bowed her head;
 And said, "So be it!"

The great wings were spread
 Showering glory on the fields, and fire.
 The whole air, singing, bore him up, and higher,
 Unswerving, unreluctant. Soon he shone
 A gold speck in the gold skies; then was gone.

The air was colder, and grey. She stood alone.

Anacreontics or “Love, Heaven and Wine”

JUDITH CLOUD

While many people may have heard the name Anacreon (born c. 570 BC), few are familiar with what is known as an Anacreontic poem. It is most often defined as “a poem in the manner of Anacreon; especially: a drinking song or light lyric.” Anacreon’s life and work inspired poets centuries later to honor him with imitation of his style. (Those who appreciate the lieder of Hugo Wolf may be familiar with *Anakreons Grab* to the poem of the same name by Goethe.) The first poem in “Anacreontiques” by Abraham Cowley (1618–1667) is *Love: I’ll sing of Heroes, and of Kings*. Cowley modeled it after Anacreon’s ode *To the Lyre*:

Of th’Atrides I would sing
 Or the wand’ring Theban king;
 But when I my lute did prove,
 Nothing it would sound but love;
 I new strung it, and to play
 Herc’les labors did essay;
 But my pains I fruitless found;
 Nothing it but love would sound:
 Heroes then farewell, my lute
 To all strains but love is mute.

Here is Cowley’s version:

I’ll sing of Heroes, and of Kings;
 In mighty Numbers, mighty things,
 Begin, my Muse; but lo, the strings
 To my great Song rebellious prove;
 The strings will sound of nought but Love.

My setting begins with the chorus as confident poet. The guitar enters in a “heroic” fashion and soon becomes “rebellious” after a short section accompanying the singers. The chorus and guitar as poet attempts to break away from the attraction of “Love.”

I broke them all, and put on new;
 ‘Tis this or nothing sure will do.
 These sure (said I) will me obey;
 These sure Heroic Notes will play.
 Straight I began with thundering Jove,
 And all th’ immortal Powers, but Love.

The effect “Love” has on the poet is expressed in suspension of this grandeur. In the chorus is heard the “gentle airs”:

Love smil’d, and from my enfeebled Lyre
 Came gentle airs, such as inspire
 Melting love, soft desire.
 This resignation is followed by resolution and acceptance:

Farewell then Heroes, farewell Kings,
 And mighty Numbers, mighty Things;
 Love tunes my Heart just to my strings.

I searched for complimentary poems and found Victorian poet Algernon Charles Swinburne. His *Roundel: The Lute And The Lyre* was attractive as was Ovid’s wine quotation from “The Art of Love.” I even found a suitable quote by King Crimson’s lead guitarist Robert Fripp (“Music is the wine that fills the cup of silence.”) I chose instead Wallace Stevens’ *Le Monocle de Mon Oncle* excerpting freely from Canto VII and Canto VIII:

The honey of heaven may or may not come,
 But that of earth both comes and goes at once.

[Like a dull scholar,] I behold, in love,
 An ancient aspect touching a new mind.
 It comes, it blooms, it bears its fruit and dies.

This sentiment, while perhaps a stretch from what is regarded as “Anacreontic” in terms of form, provides a relief from the heroic tone of the first poem. It is Stevens’ philosophic view of love with its “ancient aspect” that leads us back in time yet requires the reader to consider love’s more illusive properties. The setting beginning in $\frac{3}{4}$ time again allows the guitar to establish a “coming and going” rhythmic pattern with the chorus. I chose an *a cappella* section for the chorus for the second part of the poem, followed by a brief soliloquy by the guitar and ending with the chorus adding the final punctuation. For the final movement I selected this excerpt from Homer’s *Odyssey* that provided me the opportunity to let the guitar enchant the listener in a “beguiling” way, then continue with energetic play.

“Wine can of their wits the wise beguile,
 Make the sage frolic, and the serious smile.”

I decided to create a sound world using alternative tunings of the guitar strings, 3 to F# and 6 to D. This tuning limits harmonic movement yet keeps the beguiling quality present even as the frolicking is taking place. The piece ends as quietly as it began with the chorus providing a satisfying sigh of contentment.

Anacreontics or “Love, Heaven and Wine”**I. Love**

I'll sing of Heroes, and of Kings;
 In mighty Numbers, mighty things,
 Begin, my Muse; but lo, the strings
 To my great Song rebellious prove;
 The strings will sound of nought but Love.
 I broke them all, and put on new;
 'Tis this or nothing sure will do.
 These sure (said I) will me obey;
 These sure Heroic Notes will play.
 Straight I began with thundering Jove,
 And all th' immortal Powers, but Love.
 Love smil'd, and from my enfeebled Lyre
 Came gentle airs, such as inspire
 Melting love, soft desire.
 Farewell then Heroes, farewell Kings,
 And mighty Numbers, mighty Things;
 Love tunes my Heart just to my strings.

Abraham Cowley

II. The honey of heaven

The honey of heaven may or may not come,
 But that of earth both comes and goes at once.
 I behold, in love,
 An ancient aspect touching a new mind.
 It comes, it blooms, it bears its fruit and dies.

Wallace Stevens

Stevens, Wallace. "Le Monocle de mon Oncle." Harmonium. New York: Alfred A. Knopf, 1937. Rpt. in The Collected Poems of Wallace Stevens. New York: First Vintage Books Edition, 1982. 13.

III. Wine

Wine can of their wits the wise beguile,
 Make the sage frolic, and the serious smile.

Homer

Excerpt from the Odyssey (9th c. B.C.)

Benedictus

JOCELYN HAGEN

“Benedictus” was commissioned and premiered by The Singers–Minnesota Choral Artists in the spring of 2007 as part of a multi-year commissioning project. I will complete the entire mass setting in 2010, and that work will be

Benedictus

Qui venit

In nomine Domini.

Nisi Dominus

MARTHA SULLIVAN

For many years I have wanted to write a *Vespers* on the scale of the Monteverdi or the Mozart *Vespers*, combining elements of both but in a modern idiom. This year’s Sorel competition provided an opportunity to start work on the project, since the parameters of the competition allowed for a respectable number of instruments, namely as many as Bach used for his Magnificat (a stand-alone piece but one whose text also figures in both Monteverdi’s and Mozart’s *Vespers*). “Nisi Dominus” uses double SATB choir, two flutes, two oboes, three trumpets, two violins, two violas, cello, bass, bassoon, and organ.

This setting of Psalm 127 (or 126 in the Vulgate) owes more to Monteverdi than Mozart, although I have tried to use Mozartean contrasts of texture and drama in declamation. There are more obvious borrowings from the “Nisi Dominus” movement of Monteverdi’s *Vespers of 1610*, however. You can hear them in the echoed block chords of the words “Nisi Dominus” passed from choir to choir; in the patterns of dotted eighth and sixteenth notes that chase each other up and down scales, sometimes

premiered in February of 2011 in Minneapolis. This movement begins with an ostinato in the male voices that continues throughout. The women, divided into four sections, enter gradually over the top of the ostinato, representing the idea that all people come to faith and their belief in God in their own way and in their own time.

Blessed

Who Comes

In the name of the Lord.

offset by half a beat; and in the places where choir and continuo sustain a big chord while the winds play fast riffs over the harmony. In general, there is also plenty of word painting, particularly in rising lines on words such as “aedificaverit” (build) and “surgere” (rise), or in dissonant chords on words like “doloris” (sorrow). Composers other than Mozart and Monteverdi have used word painting, of course, particularly in oratorio repertoire, where the music and text often work together as much to instruct as to delight, since the texts are drawn from Scripture. This piece honors that tradition.

“Nisi Dominus” is not, however, a liturgical piece. For one thing, it does not retain the Gloria Patri text traditionally sung at the end of *Vespers* psalms—this piece is not meant to be sung as part of a church service. (The full work to which it belongs may be called “Vespers” only if the word means “A collection of psalms to be sung at nightfall”.) For another, I feel somewhat uncomfortable tacking a Christian trope onto the end of a text that comes, ultimately, from the Jewish scriptural tradition. I also removed the sixth verse of the psalm, which continues with warlike imagery; it seemed jarring in relation to

earlier images of love and childbearing. Musically this piece departs from the oratorio tradition in its relentless bitonality, which usually pits F major against D-flat major. This allows for plenty of dissonance, but not the dissonance of atonality or 12-tone procedures, which insist that every note carry equal status. This particular bitonality privileges certain notes (B-flat, C, and F occur in both keys) and harmonies. Choir I always sings in F or a related key, and Choir II in D-flat or a related key. To assign colors to the choirs, the high woodwinds stay in

the sharper keys with Choir I, and the three trumpets are always in the same tonality as Choir II. The strings and continuo instruments play in both tonal worlds. The challenges of this tonal structure make the Sorel organization's partnership with Voices of Ascension a marvelous gift, since all the musicians are top-notch, and the singers can make sounds of phenomenal clarity, so I had the freedom to write chords that were beautiful or ugly (or both at once) with the certainty that what I wrote would be what the listeners will hear.

Psalm 127 (126 in the Vulgate): 1–5

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Nisi Dominus ædificaverit domum,
in vanum laboraverunt qui ædifi-
cant eam. 2. Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam. 3. Vanum est vobis ante lucem
surgere: surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum. 4. Ecce hæreditas Domini filii: merces,
fructus ventris. 5. Sicut sagittæ in manu potentis: ita
filii excussorum. | <ol style="list-style-type: none"> 1. Unless the Lord builds the house,
those who build it will labor in vain. 2. Unless the Lord watches over the
city, the watchman will guard it
in vain. 3. In vain you rise before first light
and rise after you sit down, you
who eat the bread of sorrow; for he
gives sleep to those he delights in. 4. Behold, sons are a heritage from the
Lord; children, the harvest of the womb. 5. Like arrows in the hand of a strong
man: thus are the sons of those
who have been oppressed. |
|--|---|

(translation of psalm by
Martha Sullivan, following the
Vulgate as closely as possible)

A NOTE FROM DENNIS KEENE

Audience members will notice Kathy Theil moving around during Bach's *Magnificat*. She is doing "double-duty" tonight. Kathy is my favorite interpreter of the soprano solos in the *Magnificat*, but she has also been an indispensable

part of the Voices of Ascension chorus since its inception. Tonight she is fulfilling both roles. Of course, this does have historical precedent: in Bach's time, all of the soloists would have stepped out from the chorus.

Magnificat

JOHANN SEBASTIAN BACH

CHORUS

Magnificat anima mea Dominum.

My soul proclaims the greatness of the Lord.

ARIA (Soprano 2)

Et exultavit spiritus meus in Deo salutari meo

My spirit rejoices in God my Savior.

ARIA (Soprano 1)

Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent

For he has looked with favor on his lowly servant;
from this day (all generations) will call me blessed.

CHORUS

Omnes generations.

All generations.

ARIA (Bass)

Quia fecit mihi magna qui potens est,
et sanctum nomen ejus.

The Almighty has done great things for me,
and holy is his Name.

DUET (Alto and Tenor)

Et misericordia a progenie in progenies
timentibus eum.

He has mercy on those who fear him
in every generation.

CHORUS

Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

He has shown the strength of his arm,
He has scattered the proud in their conceit.

ARIA (Tenor)

Deposuit potentes de sede
et exaltavit humiles.

He has cast down the mighty from their thrones
and has lifted up the lowly.

ARIA (Alto)

Esurientes implevit bonus
et divites dimisit inanes.

He has filled the hungry with good things
and the rich he has sent away empty.

CHORUS (Women)

Suscepit Israel puerum suum,
recordatus misericordiae suae.

He has come to the help of his servant
Israel,
for he has remembered his promise of
mercy.

CHORUS

Sicut locutus est ad patres nostros,
Abraham et semini ejus in secula.

The promise he made to our fathers,
to Abraham and his children for ever.

CHORUS

Gloria Patri, gloria Filio, gloria
Spiritui Sancto.
Sicut erat in principio et nunc, et
semper
et in seculorum. Amen

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

MEET THE ARTISTS

DENNIS KEENE



Dennis Keene is artistic director and conductor of the Voices of Ascension Chorus & Orchestra. Known internationally through his many concerts and recordings with Voices of

Ascension; his regular guest appearances as conductor and clinician; and his work as artistic director of The Dennis Keene Choral Festival, he has emerged as one of leading choral conductors in the world today. Recognized early as an exceptional organist, Dr. Keene began musical studies and performing in his native Los Angeles. He moved to New York City to study at The Juilliard School, where he earned the B.M., M.M., and D.M.A. degrees and the coveted Gaston Dethier Organ Prize as a student of Vernon de Tar. Dr. Keene also studied privately in Paris with Marie-

Madeleine Duruflé, André Marchal, and André Isoir. Dr. Keene was active as a recitalist until his interest in conducting led him to concentrate on that discipline. He subsequently studied conducting at the Pierre Monteux School for Orchestral Conductors, with Charles Bruck in Paris, and with John Nelson at The Juilliard School. His passion for the finest in professional choral music can be traced to his early work as organist with Gregg Smith, Roger Wagner, and Margaret Hillis. In addition to his work with Voices of Ascension and The Dennis Keene Choral Festival, Dr. Keene continues as Organist and Choirmaster of Church of the Ascension in New York City. He served for many years on the Board of Directors of Chorus America, the national service organization for the choral field, which honored him with the first Louis Botto Award for “innovative action and entrepreneurial zeal in developing a professional ensemble of exceptional artistic quality.” He has also

served on the Choral Panel of the National Endowment for the Arts and on the Music Panel of the New York State Council on the Arts. From 1998 to 2003 Maestro Keene presented a major summer institute for the training of conductors and singers: The Dennis Keene Choral Festival, in Kent, Connecticut. In 1993 he began his recording association

with Delos International, with which he has recorded such best-selling CD's as *Beyond Chant*, the *Duruflé Album*, and the Berlioz *Te Deum*. This series of highly acclaimed recordings with Voices of Ascension has secured international recognition for both conductor and chorus and become the standard for first-ranked ensembles worldwide.

VOICES OF ASCENSION

Voices of Ascension, founded and directed by conductor Dennis Keene, is one of the world's premier professional choral ensembles. The ensemble's annual series of concerts in New York City, now in their 20th season, and recordings on Delos International have received unalloyed critical acclaim. The singers of Voices of Ascension are among the finest ensemble singers in the United States. Most are active as soloists as well. Artistic Director Dennis Keene has blended this group of New York's finest professional singers into a richly satisfying ensemble, unique in its flexibility and artistic command of choral music of every period and style. The number of singers in the ensemble varies according to the works performed, usually ranging from 20 to 40. Voices of Ascension evolved from a concert series of the Church of the Ascension in New York City, where in 1989 Dennis Keene and the Ascension Choir produced "Tribute to Duruflé," the first complete retrospective of the music of French composer Maurice Duruflé. This major music festival drew international attention and was later broadcast across the U.S. on American Public Radio. The following year the group incorporated as Voices of Ascension and presented its first season of concerts to immediate critical success. In 1993 Dennis Keene and Voices

of Ascension began a long-term relationship with the major recording company, Delos International. Their first commercial recording, *Ave Maria*, received exceptional critical praise and was later re-released as *Mysteries Beyond: Songs and Chants in Praise of Mary*. The ensemble's second recording, *Beyond Chant: Mysteries of the Renaissance*, became one of the best selling choral recordings in the country, climbing to the number 10 spot on Billboard's Classical Chart. Their other best-selling CDs include *The Duruflé Album*, *Prince of Music – the greatest choral works of Palestrina*, and *Voices of Angels* (music of Hildegard von Bingen). Voices of Ascension's latest recording, *Hear My Prayer*, with Metropolitan Opera soprano Hei Kyung Hong, was released in 2004. The recording of *Song of the Stars, A Celebration of Catalan Music* recorded in March, 2007, was released to critical acclaim by Naxos in June, 2009. In addition to their annual New York concert series at the Church of the Ascension and Delos recordings, Voices of Ascension has made guest appearances with the San Francisco Symphony, EOS Orchestra, the Mark Morris Dance Group, and Lincoln Center's Mostly Mozart Festival. The ensemble has also been featured by major American music organizations:

For the American Guild of Organists, Maestro Keene assembled the enormous forces needed to perform and record the rarely heard Berlioz *Te Deum* in 1996; and to mark the centennial of Maurice Duruflé's birth, Voices of Ascension was invited to perform his *Requiem* for the final concert of the AGO's 2002 national convention

in Philadelphia. Voices of Ascension marks its twentieth anniversary with a five-concert New York series at Zankel Hall, Church of the Ascension, St. James' Church, The Church of St. Mary the Virgin, and a gala concert of Rossini's *Petite Messe Solennelle* in Alice Tully Hall, Lincoln Center, on March 22, 2010.

KATHY THEIL, SOPRANO

Soprano Kathy Theil is one of New York's busiest vocal chamber music and solo performers. Noted for her clear tone and fiery coloratura, she is a frequent soloist with choruses and orchestras in the New York area. Ms. Theil has been a member of Voices of Ascension since its inaugural season in 1990. As a member of many other ensembles, including Pomerium, the Waverly Consort, New York Virtuoso Singers, Philip Glass Ensemble, Gregg Smith Singers, Musica Sacra, Ensemble for Early Music, New York Collegium, Concert Royale and The Western Wind Vocal Ensemble, she has performed at the Utrecht and Regensburg Early Music Festivals, Summerscope Festival in London, Hokutopia International Music Festival in Tokyo, and other major concert venues abroad.

Ms. Theil is a founding member of Equal Voices, a six-voice a cappella ensemble that has an expansive repertoire but enjoys specializing in contemporary music. As a member of this ensemble she is an energetic and highly skilled workshop teacher, and vocal and choral coach. Last spring Ms. Theil performed Mozart's *Requiem* and Fauré's *Requiem*

with New York's Music Sacra Chorus and Orchestra at Carnegie Hall. Carnegie Hall performances include Handel's *Messiah* and Bach's *Mass in B minor*. Other recent solo performances around the United States include Bach's *St. Matthew Passion*; Handel's *Solomon, Messiah, and Israel in Egypt*; and Philip Glass' *Koyaanisqatsi*.

This season's solo performances will include a performance of Bach cantatas with Orpheus Chamber Ensemble and an evening of cantatas, arias, and duets with the ensemble Ridotto. Critics have described Ms. Theil's voice as impressive, bell-like, pristine, and utterly convincing. She has also enjoyed success singing leading roles in musicals and operettas including *Camelot, Carousel, Ruddigore, and Pirates of Penzance*. She has been recorded on the PGM, AMDG, Dorian, Decca, Western Wind and Classic Masters labels, and is a featured soloist on the critically acclaimed Voices of Ascension recording *Voices of Angels: Music of Hildegard von Bingen* on the Delos label.

Ms. Theil lives in Brooklyn with her husband and three eccentric cats.

BARBARA REARICK, MEZZO-SOPRANO

“A singer...who can happily turn her talents to opera, oratorio, or cabaret,” mezzo-soprano Barbara Rearick brings her intrinsic vocal beauty and empathy to a great range of musical literature. Her ability to uncover depths of emotion has garnered praise from audiences worldwide. In high demand for orchestral performances during 2009–10, Ms. Rearick sings *Messiah* with the Indianapolis and Helena symphonies, Beethoven’s Ninth Symphony with the Colorado and Syracuse symphonies and Mozart’s *Coronation Mass* with the Eugene Symphony. Overseas, she can be heard in *El Amor Brujo* and excerpts from *Carmen* with the Halle Orchestra.

Engagements during the 2008–09 season included the world premiere performance of Douglas Cuomo’s opera *Arjuna’s Dilemma* at the PepsiCo Theater in Purchase, NY, followed by performances at BAM’s Next Wave Festival later in the season. She also performed *Messiah* with the Helena Symphony, *Lord Nelson Mass* with Huntsville Symphony, the *Gloria Magnificat* with Houston Symphony, and the *St. John Passion* with Musica Sacra.

Ms. Rearick’s 2007–08 season offered an all-Beethoven program at Carnegie Hall with the New York Oratorio Society, Bach’s *Mass in B minor* with Voices of Ascension under Dennis Keene, Mahler’s Symphony No. 3 with the Helena Symphony, Bach’s *St. Matthew Passion* at the Northwest Bach Festival with Gunther Schuller, Beethoven’s Symphony No. 9 under Maestro Daniel Hege and the Amarillo Symphony, and *Messiah* with the Monterey Symphony with Maestro Christoph Campestrini.

Other concert appearances include Mahler’s Symphony No. 8 with the

Utah Symphony under the direction of Keith Lockhart; performances of Beethoven’s Symphony No. 9 and Prokofiev’s *The Ugly Duckling* with the Baltimore Symphony; Britten’s *Spring Symphony* under Maestro Jeffrey Kahane with Santa Rosa Symphony; *Messiah* with the Houston Symphony, Baltimore Symphony, and Buffalo Symphony under JoAnne Falletta; the role of Meg Page in Verdi’s *Falstaff* with the Brooklyn Philharmonic under Robert Spano; and, in Mexico, Bach’s *Christmas Oratorio* with Carlos Miguel Prieto and the Xalapa Sinfonia.

Opera highlights include the role of Mary in the world-premiere performance of Allan Jaffe’s *The Mary Shelley Opera* under Alan Johnson; Lucretia (*The Rape of Lucretia*) in Rio de Janeiro at Sala Cecilia Meireles; the roles of Miriam, Ruth, and the Witch of Endor for the world-premiere recording of Kurt Weill’s *The Eternal Road* under Gerard Schwarz with the Rundfunk Sinfonieorchester Berlin; and the role of the Cook in Stravinsky’s *Le Rossignol* with the Kansas City Symphony.

A champion of 20th-century music, Ms. Rearick has collaborated with the New York New Music Ensemble, performing the world premiere of *Sunflower*, composed by Mary Wright. She also gave the U.S. premiere of Nicholas Maw’s *Nocturne* with Leon Botstein and the American Symphony Orchestra at Bard College, and last season sang *A Winter’s Journey*, Douglas Cuomo’s setting of Müller’s text (found in Schubert’s *Winterreise*).

Ms. Rearick has appeared on BBC World Service Radio, WQXR, and NPR, and has recorded for Naxos,

MARK BLEEKE, TENOR

Tenor Mark Bleeke sings a wide array of musical styles and idioms, including Medieval, Renaissance, Baroque, Classical, Contemporary, and Jazz. As the Evangelist in Bach's *St. John* and *St. Matthew Passions*, *The New York Times* called his performance "wonderful...superbly fresh, lyrical, and communicative."

Recently, Mr. Bleeke sang Kurt Weill's, *The Seven Deadly Sins* with a number of orchestras and conductors, including the Chicago Symphony at the Ravinia Festival under the direction of James Conlon, The Bruckner Orchestra in Linz (Austria), and Salle Pleyel in Paris (Dennis Russell Davies), Accademia Nazionale Di Santa Cecilia in Rome (Ingo Metzmacher), and in Japan at the Miyazaki International Music Festival. He sang Stravinsky's *Renard*, as well as the Weill under the direction of Charles Dutoit.

Other recent engagements include Richard Einhorn's *Voices of Light* in Sarasota, Beethoven's *Christ on the Mount of Olives*, Evangelist in Bach's *St. John Passion* with Albany Pro Musica, and Robert Beaser's *Songs*

from the Occasions with the 21st Century Consort at the Smithsonian in Washington, D.C.

This season Mr. Bleeke will travel to China with Hudson Shad, where he will sing music of the Comedian Harmonists, Kurt Weill and American crooner classics at the Festival Internacional De Musica De Macau; a recital of Elizabethan lute songs with The Folger Consort in Washington, D.C.; Evangelist in Bach's *St. Matthew Passion*, Monteverdi's *Vespers of 1610*, Kurt Weill's *The Seven Deadly Sins* with the Santa Rosa Symphony, and the title role in Benjamin Britten's *Saint Nicolas*, with Orchestra of St. Luke's and the St. Thomas Choir (John Scott).

His numerous recordings include the title role in Handel's *Acis and Galate*, with Musica Angelica Baroque Orchestra (Martin Haselboeck), Dave Brubeck's *To Hope: A Celebration*, and Kurt Weill's *The Seven Deadly Sins*, with The New York Philharmonic under the direction of Kurt Masur. Mr. Bleeke has performed many times with Dennis Keene and the Voices of Ascension, including last season's Mozart *Requiem*.

KEVIN DEAS, BASS-BARITONE

Kevin Deas has gained international acclaim as one of America's leading basses. Lauded for his "burnished sound, clarity of diction, and sincerity of expression" and "fervent intensity" by *Chicago Tribune* critic John von Rhein, Deas has been variously called "exemplary" (*Denver Post*), "especially fine" (*Washington Post*) and possessing "a resourceful range of expression" (*The Cincinnati Enquirer*). He is perhaps most acclaimed for his signature

portrayal of the title role in *Porgy and Bess*, having sung it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, the St. Paul Chamber Orchestra, San Francisco, Atlanta, San Diego, Utah, Houston, Baltimore and Montreal symphonies and the Ravinia and Saratoga Festivals.

During the 2009-10 season, Mr. Deas appears in Beethoven's Ninth Symphony with the Rochester and

Buffalo Philharmonics, Brahms *Requiem* with the Hartford Symphony, *Messiah* with the Minnesota Orchestra and Musica Sacra, and the Verdi *Requiem* with the Vermont Symphony.

The 2008–09 season offered a snapshot of the continued demand Mr. Deas enjoys with the major orchestras in the U.S. He returned to the New York Philharmonic in *Ravel's L'enfant et les sortilèges* under Lorin Maazel, then sang in the world premiere of Derek Bermel's *The good Life* with the Pittsburgh Symphony under Leonard Slatkin and was again heard in Hannibal Lokumbe's *Dear Mrs. Parks*, this time with the Detroit Symphony. Other return engagements brought him to the Atlanta Symphony, Pacific Symphony, Virginia Symphony, Boston Baroque, Winnipeg Symphony, Modesto Symphony, National Philharmonic, The Discovery Orchestra, and an appearance at the Winter Park Festival.

Other recent highlights include Beethoven's Ninth Symphony under the baton of Daniel Barenboim with Filarmonica della Scala in Accra celebrating the 50th anniversary of the

founding of Ghana, Copland's *Old American Songs* and Mozart's *Marriage of Figaro* as well as Elgar's *Dream of Gerontius* with the Chicago Symphony, *Messiah* with the Cleveland Orchestra and appearances at Lincoln Center's Mostly Mozart Festival and Carnegie Hall.

A strong proponent of contemporary music, Mr. Deas was heard at Italy's Spoleto Festival in a new production of Menotti's *Amahl and the Night Visitors* in honor of the composer's 85th birthday, videotaped for worldwide release. His 20-year collaboration with Dave Brubeck have taken him to Salzburg, Vienna and Moscow in *To Hope!*

Mr. Deas' list of recordings is as varied as it is impressive: He has recorded for Decca/London *Die Meistersinger* with the Chicago Symphony under the late Sir Georg Solti and Varèse's *Ecuatorial* with the ASKO Ensemble under the baton of Ricardo Chailly. Other releases include Bach's *Mass in B minor* and Handel's *Acis & Galatea* on Vox Classics and Dave Brubeck's *To Hope!* with the Cathedral Choral Society on the Telarc label.

ERIK CHARLSTON, PERCUSSION

Percussionist Erik Charlston, a native of Chicago, has a diverse career centered in New York, where he performs regularly with the New York Philharmonic, with Encores at City Center, and on film soundtracks from Disney's *Aladdin* to the recent *Julie and Julia* and *The Informant*. A frequent performer on Broadway in *Hair* and *The Lion King*, he has also played extensively with the Orchestra of St. Luke's, as well as the Chamber Music Society of Lincoln Center, Orpheus

Chamber Orchestra, Metropolitan Opera Orchestra, Moscow's Moiseyev Dance Company, Radio City Music Hall Orchestra, and as soloist on Garrison Keillor's *A Prairie Home Companion*.

As a jazz musician, he has performed and recorded with such artists as Wynton Marsalis, Fred Hersch, Steve Coleman, Sam Rivers, Dave Brubeck, and Orlando Puntilla Rios. He has performed with Sting, Billy Joel, and Elton John at

Carnegie Hall, and with St. Luke's he performed with Metallica at Madison Square Garden. Along with Bill Frisell, Gil Goldstein, Marty Ehrlich, and Greg Cohen, he has interpreted the music of the great film composer Bernard Herrmann in London with the BBC Symphony, in France with the Orchestre National de Lyon, and most recently with the Chicago Symphony Orchestra. His own Brazilian jazz sextet features the music of Hermeto Pascoal. Recording credits include such radio, television, films, and record labels as Sony, Gramavision, Telarc, EMI,

Newport Classics, Nonesuch, and French Antilles. Outside New York, he has performed chamber music throughout Europe and Japan, and with the New York Philharmonic, has toured widely throughout North and South America, Europe, and Asia. Mr. Charlston received degrees from the University of Iowa, with a double major in voice and percussion, and from the Juilliard School, where he was the recipient of the Saul Goodman Award. He is currently co-chair of the percussion department at the Manhattan School of Music.

KENNETH MEYER, GUITARIST

Guitarist Kenneth Meyer is described by *The Washington Post* as, "A thinking man's guitarist—he focuses on the inner structure of a piece...and plays with impressive gravity and power." *The Buffalo News* has called him, "Impeccably articulate with superb technique."

Since winning the national first prize at the MTNA Collegiate Artist Competition, Mr. Meyer continues to appear in recital, as a chamber musician, and soloist with orchestra in venues throughout North America, South America, and Europe. His commitment to cultivate, perform, and record the

music of his generation's leading composers has garnered awards from the Barlow Endowment, Argosy Foundation and the Hanson Institute for American Music.

Currently, Mr. Meyer directs a thriving guitar studies program at Syracuse University's Setnor School of Music and continues to be a featured lecturer, performer, adjudicator, and teacher at festivals, colleges, and universities throughout this country and abroad. He holds the doctor of musical arts degree from the Eastman School of Music and records for Albany Records.

THE SOREL ORGANIZATION

The Elizabeth & Michel Sorel Charitable Organization was founded in 1996 by their daughter Claudette Sorel. The Foundation's mission is to keep musical excellence alive and help stretch the boundaries for women in music. Ms. Sorel's stated priorities were composition, scholarships, internships, and sponsorship of lectures, workshops, and performances.

The Sorel family traveled to New York in 1940 from France on the last voyage of the luxury liner *Normandie*, which was sailing under blackout restrictions because of the German U-boat threat. "Even the dinnerware was bolted down to reduce noise that might be detected by the prowling submarine fleet," Ms. Sorel recalled. Her mother, a Hungarian fashion model, and her father, a French

businessman, were traveling with their young piano prodigy, Claudette. France did fall to the Nazis and the Sorels were stranded in New York. Claudette enrolled in the Juilliard School, from which she graduated at age nine. She transferred to Columbia University and received a degree in Mathematics magna cum laude, and made her Carnegie Hall debut in 1943 at age ten. Since the 1950s, Ms. Sorel led a personal crusade for etiquette and manners in the arts, including publishing her book, *Mind Your Musical*

Manners. She was named a distinguished professor at SUNY-Fredonia after 13 years of teaching. At the death of her mother in 1991, Ms. Sorel became a New York City landlady. She said at the time, "Five years ago I didn't know what a boiler was but I want to prove to myself that I can still learn." Ms. Sorel did learn. Her business decisions make this foundation possible. She died in 1999, leaving a legacy of talent, etiquette, business savvy, and opportunity for all musicians with an emphasis for women's careers.

MEET THE COMPOSERS

ABBIE BETINIS



Acclaimed as "audacious...edgy and thrilling," the music of Abbie Betinis (b. 1980) has been commissioned by more than 40 music organizations including the Dale Warland Singers, Cantus, and The Schubert Club. She has won grants and awards from the American Composers Forum, ASCAP, Jerome Foundation, and the Minnesota Music Educators Association, and was recently declared a 2009 McKnight Artist Fellow.

A language enthusiast, Ms. Betinis enjoys delving into ancient and modern texts in the hopes of inspiring greater cultural literacy and exchange. Her text-setting has been called imaginative and sensitive, even while pushing performers to explore extended vocal techniques such as yodeling, crying, spitting, whistling, glottal grunts, or bird-calling. Recent projects investigate ancient

Greek charms and spells, African melorhythm technique, pre-Christian Irish keening, and—in an extended work written for The Rose Ensemble—the mystical imagery of 14th-century Sufism for women's voices, vielle, oud, and Persian hand percussion.

Ms. Betinis holds a B.A. from St. Olaf College, M.A. from the University of Minnesota, and has done post-graduate work at the European American Musical Alliance in Paris, France, where she studied harmony and counterpoint in the tradition of Nadia Boulanger with Phillip Lasser, Samuel Adler, and Narcis Bonet. In 2006 Ms. Betinis launched a self-publishing company, and now markets and distributes her own scores internationally. Additional scores are available through Fred Bock Co., Graphite Publishing, Kjos, Santa Barbara Music Publishing, and G. Schirmer's *Dale Warland Series*.

Since 2005 Ms. Betinis has served as Composer-in-Residence for The Schubert Club in St. Paul, Minnesota. She

has also held residencies with The Singers—Minnesota Choral Artists and The Rose Ensemble. She lives in St.

Paul. Learn more about Ms. Betinis on her website at www.abbiebetinis.com.

JUDITH CLOUD



Composer Judith Cloud was the third-prize winner in the 2008 Sorel Medallion Competition. Her gift for vocal writing originates out of her own rich experiences as an accomplished mezzo-soprano soloist. Performing throughout the United States, Ms. Cloud premiered many new works by young composers as well as her own music, including acclaimed performances at the Aspen Music Festival, with the Indianapolis Chamber Orchestra, Tallahassee Symphony, Jacksonville Symphony, Sedona Chamber Music Festival, Flagstaff Festival of the Arts Orchestra, and Rome Festival Orchestra. Highlights of her performing career include a performance of the Brahms *Neuelieblieder Waltzer* with the acclaimed radio program *Saint Paul Sunday Morning*, as well as being the soloist for the American premiere performance of Michael Tippett's *A Child of Our Time* with the Winston-Salem Symphony. She still remains active as a recitalist and soloist, and performed the mezzo solos in Beethoven's *Ninth Symphony* with the Flagstaff Symphony, Elizabeth Schulze conducting, in the spring of 2009.

Ms. Cloud first began composing for the voice in 1974, and she has garnered a reputation as a “singer-friendly” composer. Her work has been described as “eminently singable, displaying a rich

harmonic palate with an audience-entrancing sense of vocal line that is both dramatic and beautiful.” Among her compositions are many choral pieces and works in a wide variety of other genres, including a concerto for soprano saxophone and orchestra, a woodwind quintet, and a piece for soprano saxophone, trumpet and horn entitled *Variations on an Old Negro Spiritual*.

Art song collections include *Night Dreams* (Margaret Atwood), *The Secret History of Water* (Silvia Curbelo), *Awake on a Spring Night* (Betty Andrews), and *Three Songs from “Gleanings”* a chamber work for soprano, clarinet and piano featured at the 2006 International Alliance for Women in Music International Conference in Miami, Florida.

Other choral compositions include her cantata *Feet of Jesus*, for soprano and baritone soloists, soprano saxophone, chorus and organ, and is recorded with BIS on a CD entitled *Spirituals*, released in 1997 by the Saint Jacob's Chamber Choir and directed by Gary Graden. *Words from an Artist's Palette*, a recent commission for men's choir was recorded on the Clarion recording *First Day*, by the Santa Fe Desert Chorale, Linda Mack, conductor. *Three Spells* (Kathleen Raine), for women's a cappella choir and Baroque flute has been presented in London by *Psallite*, under the direction of Nancy Hadden, world wide specialist on wooden flutes from the Renaissance, Baroque and Classical periods. Soon slated for release with

Centaur is *(In)habitation: Settings of Margaret Atwood Poetry by American Women Composers*, by the Stempel-Beaudette duo, with her cycle *Night Dreams* included with works by some of the top female composers of our time, including Libby Larsen, Lori Laitman, Amanda Harberg, Elisenda Fábregas, and Tania León.

In May 2009 singers and pianists came together to record selected solo vocal works by Cloud for a CD with Summit Records to be released in 2011. Ms. Cloud also participated in the recording singing *Four Sonnets by Pablo Neruda*, set 2. The CD, to be titled *Letting Escape A Song* includes *Quatre Mélodies De Ronsard* for baritone, composed in honor of noted art song scholar, Carol Kimball.

Current projects include *Four Songs of the Heart*, to poetry by Kathleen Raine for soprano Jennifer Trost and pianist Arlene Shrut, and a large-scale work for chorus and soloists, *The Grieving Earth*, to texts by New York poet Perry Brass.

JOCELYN HAGEN



Jocelyn Hagen (b.1980), a native of Valley City, North Dakota, composes music that has been described as “dramatic and deeply moving” (*Star Tribune*, Minneapolis/St. Paul). Her first forays into composition were via songwriting, and this is evident in her work. Her music is melodically driven, boldly beautiful, and intricately crafted. Since her graduation from St. Olaf College in 2003, Ms. Hagen has received more than 40

She has been an honored composer-in-residence with the noted “Escape to Create” program sponsored by the Seaside Institute in Seaside, FL for two seasons. Dr. Cloud received vocal performance degrees from the North Carolina School of the Arts, and Florida State University. Her first composition lessons were with Robert Ward, who advised her to keep singing—but to keep writing music, too. She has been a member of the music faculty for The North Carolina School of the Arts, Florida Community College at Jacksonville, and Indiana State University. She is currently coordinator of voice at Northern Arizona University in Flagstaff, where she teaches studio voice and vocal pedagogy. Inspiring students with her teaching as well as her compositional talents, she was awarded Teacher of the Year for the College of Fine Arts in 2004.

The composer is a member in good standing with ASCAP (American Society of Composers, Authors and Publishers.)

commissions, 50 premieres, and 100 performances.

She has received grants and awards from ASCAP, the American Composers Forum, Minnesota Music Educators Association, VocalEssence, Yale Glee Club, Lotte Lehman Foundation, University of Minnesota, and San Francisco Song Festival. Her commissions include the American Choral Directors Association of Minnesota, the North Dakota Music Teacher’s Association, Cantus, the St. Olaf Band, NDSU Gold Star Band, and the Copper Street Brass. She is currently composer-in-residence for Shorter College in

Rome, Georgia, as well as the group she sings in: The Singers—Minnesota Choral Artists. She founded Graphite Publishing, an online publishing company, in 2004 along with fellow composer Timothy C. Takach, and is also published by Boosey and Hawkes. Former

teachers include Judith Lang Zaimont, Peter Hamlin, David Maslanka, Mary Ellen Childs, and Timothy Mahr. She completed her master's in composition at the University of Minnesota in 2006. Visit www.jocelynhagen.com for more information.

MARTHA SULLIVAN



Martha Sullivan's music has been praised as "vibrant" and "a singer's favorite." She has earned commissions from such leading voices in American choral music as the Dale

Warland Singers and the Gregg Smith Singers (with whom she was a resident composer, 2002–08), as well as the Esoterics (Seattle, WA), Bella Voce (Reno, NV), Chicago A Cappella, New York Treble Singers, Manhattan Choral Ensemble, and Vocativ (Zürich, Switzerland). Numerous ensembles have performed her work, including such New York fixtures as Cerddorion and Equal Voices, as well as groups further afield, such as San Francisco's Volti, and the Southern Oregon Repertory Singers. Her work has been championed by Stephen Tharp, the international organ recitalist, and recorded by The Esoterics, Chicago A Cappella, and mezzo-soprano Virginia Dupuy. Her work appears in the book *Singing for Dummies*. Her chamber music has been performed by the Pharos Music Project, of which she was a cofounder. She has received several

Meet the Composer grants for her work with Gregg Smith, as well as recognition from the National Endowment for the Arts for her work with the Esoterics, and she won the Dale Warland Singers' Choral Ventures competition in its final year (2003).

Sullivan is also an experienced singer of new music. She made her New York City Opera debut on the company's series of new operas, VOX, in 2007, as the troubled mother, Louise, in Gordon Beferman's *The Rat Land*; she repeated the role on VOX2009. Other highlights as a soloist include premieres by Toby Twining (*Chrysalid Requiem*) and John Zorn (various), and Peter Westergaard's *Alice in Wonderland* with the Center for Contemporary Opera. She has also performed Steve Reich's *Tehillim* with the Boston Modern Orchestra Project, Milton Babbitt's *Elizabethan Sextette* on the Guggenheims's "Works and Process" series, and Morton Feldman's *Rothko Chapel* with Vox Vocal Ensemble. She has also sung as a chorister with many of New York's choral groups over the last decade; in fact, her very first professional New York job was singing at Dennis Keene's choral workshop, Keenefest, in 1998.

THE 2009 SOREL ORGANIZATION CHORAL COMPETITION'S JURY

RON SADOFF

Ron Sadoff, chair of the Sorel Jury (non-voting), is an associate professor and serves as the director of the scoring for film and multimedia program in the department of music and performing arts in the Steinhardt School at New York University. Composer, author,

educator, and performer, he composed the score for John Canemaker's 2006 Academy Award-winning animated film *The Moon and the Son*, featuring Eli Wallach and John Turturro. Dr. Sadoff serves on the advisory board for The Sorel Organization.

JOAN LA BARBARA

Joan La Barbara's career as a composer/performer/sound artist explores the human voice as a multi-faceted instrument, expanding traditional boundaries in compositions for multiple voices, chamber ensemble, music theater, orchestra, and interactive technology, often using a unique vocabulary of experimental and extended vocal techniques—*multiphonics*, circular singing, ululation and glottal clicks—that have become her “signature sounds.” Her awards include DAAD Artist-in-Residency in Berlin, Guggenheim Fellowship in Music Composition, seven NEA grants, numerous commissions, and the 2008 Letter of Distinction from the American Music Center for her significant contributions to American music. Recent recordings include *ShamanSong* (New World) and *Voice is the Original*

Instrument (Lovely Music). *73 Poems* was presented in The American Century Part II: SoundWorks at The Whitney Museum. Award-winning interactive media performance work *Messa di Voce* premiered at ars electronica 2003. Creating works for multiple voices, chamber ensembles, music theater, orchestra, and interactive technology, Ms. La Barbara also composes sound scores for film, video and dance, including for Children's Television Workshop/*Sesame Street*, broadcast worldwide since 1977. Live Music for Dance commissions include *Fleeting Thoughts* and *An American Rendition* (Jane Comfort & Company) and *Deserts* (Nai-Ni Chen Dance Company). Ms. La Barbara is currently composing an opera. For further information, please visit: www.joanlabarbara.com

JAMES BASSI

James Bassi's compositions have been performed at Lincoln Center, Carnegie Hall, Merkin Hall, and other major venues. Three of his choral works—*O Lux Beata Trinitas*, *Quem Pastores Laudavere* and *Dialogue: Angel of Peace, Angel of War* (the last with a text

by poet Dean Kostos)—were commissioned and premiered by Voices of Ascension. Other vocal and choral commissions include works for Equal Voices, Charis Vocal Ensemble, and Western Wind. His Petrarch Dances was commissioned and premiered by Orch-

estra of St. Luke's. A versatile pianist, Mr. Bassi has played concerts with a variety of artists, from opera star Deborah Voigt (for whom he has written and arranged material), to cabaret

singer Ute Lemper. He has received composition grants from the NEA, Meet the Composer, and New York Foundation for the Arts. His music publisher is Oxford University Press.

MARC-ANTONIO CONSOLI

Marc-Antonio Consoli has received numerous awards and grants, including two Guggenheim Memorial Fellowships, three National Endowments for the Arts Grants, a two-year Fulbright Fellowship and the American Academy and Institute of Arts and Letters Citation award. He has been the recipient of a number of recording grants, including the Ditson and Jerome Foundations, as well as by the Louisville Orchestra.

Mr. Consoli's music is performed around the world, and has been heard at various major contemporary music festivals, such as the Fromm Music Festival, Tanglewood, Gadeamus Music Week in Holland, ISCM Festivals in Finland and Belgium, Steirischer Herbst Festival in Graz, Austria, and the Royan Contemporary Festival, France.

He has won the International Symphonic Competition of Monaco as well as the XX Concorso Internazionale di Trieste, Italy. He has been commissioned by major chamber ensembles, foundations, and festivals, including the Steirischer Herbst Festival in Graz, Austria; Festival Internationale d'Arte Contemporaine in Royan, France; and the Fromm and Koussevitsky Foundations. In addition, Mr. Consoli's music had been performed by the New York and Los Angeles Philharmonics; the Baltimore, Louisville, and Nashville orchestras; the Vara-studio Orchestra, Holland; and the Adelaide Orchestra, Australia; among others. His music can be heard on CRI (New World Records), Capstone and other record labels.

MORTON SUBOTNIK

Morton Subotnik is one of the pioneers in the development of electronic music and an innovator in works involving instruments and other media, including interactive computer music systems. The work which brought Subotnick celebrity was *Silver Apples of the Moon* (1966–67), was commissioned by Nonesuch Records, marking the first time an original large-scale composition had been created specifically for the disc medium—a conscious acknowledgment that the home stereo

system constituted a present-day form of chamber music. He is also pioneering works to offer musical creative tools to young children. He is the author of a series of CDROMS for children, a children's website [www.creatingmusic.com] and developing a program for classroom and after school programs that will soon become available internationally. He tours extensively throughout the U.S. and Europe as a lecturer and composer/performer. www.mortonsubotnick.com

JULIA WOLFE

Julia Wolfe's music has been heard at BAM, the Sydney Olympic Arts Festival, Settembre Musica (Italy), the Holland Festival, Theatre de la Ville (Paris), Carnegie Hall, Spoleto, and more. Recent works include *My Beautiful Scream* for Kronos and Orchestra, *Impatience* for the Asko Ensemble, and two works for string orchestra: *FUEL* and *Cruel Sister* performed by Ensemble Resonanz. Upcoming projects include *STEEL HAMMER*, an evening length ballad for the Bang on a Can All-Stars and Trio Mediaeval which will premiere in Zankel Hall in November 2009, a collaborative work with architects Diller&Scofidio in Bordeaux, France,

and a new work for the string quartet Ethel. Recent collaborative projects with composers Michael Gordon and David Lang include *Singing in the dead of night* for Eighth Blackbird and *WATER* for Athelas and Ars Nova (Denmark). This fall she releases her second disc on the Cantaloupe label, *Dark Full Ride*, which features works for nine bagpipes, four drum sets, six pianos, and eight double basses. Her CD *Julia Wolfe—The String Quartets* is on the Cantaloupe label. Ms. Wolfe joins the composition faculty at NYU's Steinhardt School this fall. She is a co-founder of the internationally acclaimed music collective Bang on a Can.

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