
THE CHORAL SOCIETY

of Grace Church in New York



GRACE CHURCH IN NEW YORK

The Reverend J. Donald Waring, *rector*
The Reverend Martha S. Korienek, *associate rector*
Patrick Allen, *organist and master of choristers*

THE CHORAL SOCIETY AND ORCHESTRA OF GRACE CHURCH IN NEW YORK

John Maclay, *music director*
Tony Bellomy, *associate conductor*

Friday, December 2, 2016, at 8:00 PM
Saturday, December 3, 2016, at 3:00 PM

PROGRAM

CANITE TUBA (1590)

Giovanni Pierluigi da Palestrina (1525–1594)

O COME, ALL YE FAITHFUL*

ADESTE FIDELES

John Francis Wade (1711–1786)

arranged by David Willcocks (1919–2015)

MASS IN C, KV 262
("MISSA LONGA") (1775)

Wolfgang Amadeus Mozart (1756–1791)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei – Dona nobis pacem

Renee Stupfel, *soprano*

Tyler W. Smith, *alto*

Edward C. Hayes, *tenor*

Darren Walker, *bass*

THE LAMB (1982)

John Tavener (1944–2013)

I WONDER AS I WANDER

Appalachian carol

arranged by John Rutter (b. 1945)

GOOD KING WENCESLAS*

TEMPUS ADEST FLORIDUM

*In consideration of the performers and fellow audience members,
please turn off all cellular phones, pagers and electronic devices upon entering the church.*

*Parents and caregivers, please take restless children to the Chantry chapel
(entrance in the south transept) if they need to vocalize during the performance.*

** The audience is expected to stand and join in singing the carols as indicated.*

GOD REST YOU MERRY, GENTLEMEN*

English traditional carol

(c. 16th century)

arr. Willcocks

HALLELUJAH (FROM MESSIAH, 1741)

George Frideric Handel (1685–1759)

NOTES, TEXTS, AND TRANSLATIONS

Dear Friends,

As I was putting together this concert program last summer, the political season was really starting to heat up. This year, more than ever, the urge to drown out the so-called discourse must have been especially strong: *Swamp them with C major this year*, I thought—the key of certainty, resolution, first principles. *Give them the Willcocks descants, a classic Advent text, rendered by Palestrina, one of Mozart’s “operatic-rococo sweets-of-sin”*—music fit to the task of healing the community after a damaging episode. Three of my favorite Christmas carols. To cap it off, the treasured—and expected—*Hallelujah* chorus.

Since the election, I have gone back and forth about withdrawing the Handel. When belief in the essential dignity of all individuals, at all times, in all places, and in all stations of society appears to be under threat, and when speech and attitudes that threaten the very idea of community appear to have been normalized and legitimized, triumphalism seems misplaced.

But the triumph of the human spirit is something I think we can draw strength from. *Darkness cannot drive out darkness. Only light can do that.* All of you are gathered here, with all of us, making great music together. This is, perhaps, a picture of what the world can and should look like.

The dean of American choral conducting, Robert Shaw, described choral-orchestral concerts as “great occasions of state.” He also held up the chorus as a living example of how we can foster and sustain the impulse toward “otherly love” that is the

foundation of civil society. From different backgrounds, upbringings, educations, and levels of musical attainment, we work hard—week in and week out—on unanimity. Sound intonation, secure ensemble rhythm, a durable musical consensus. The individual both loses herself and finds herself in the larger goal. *E pluribus unum.*

As artists, and as human beings who appreciate the value of the arts, we are part of a proud and enduring counterculture. The composers represented on this program all worked solidly within the institutions and power structures they inhabited. And yet, in working with other musicians, they would have encountered and relied upon many who, but for their talent, would have been excluded from society, even subjected to hate and violence.

Answering Leonard Bernstein’s call to “make music more intensely, more beautifully, more devotedly than ever before” honors this great counterculture to which we all belong. None of this is political. We are not partisan when we say that we will actively oppose hateful and divisive speech, we will defend human and civil rights, we will demand inclusion, we will expose hypocrisy, we will call out disgraceful behavior, we will not countenance bullying, we will not suffer tyrants. We will live these values, and teach them to our children. We will not be silenced. We will keep singing.

—John Maclay

CANITE TUBA (1590)

Giovanni Pierluigi da Palestrina (1525–1594)

Palestrina’s setting of this beloved Advent text blazes with hope and anticipation. The arrival of the Savior is heralded by angelic and earthly choirs, with flowing, ascending melodies soaring above a texture dominated by major triads. The piece is typical of Palestrina’s work for the papal court—straightforward declamation of the sacred text without sacrificing sophistication. One can imagine him looking east from Rome, across to his birthplace in the mountains, as he composed this uplifting and delightful motet.

Canite tuba in Sion, quia prope est dies Domini: ecce venit ad salvandum nos. Erunt prava in directa, et aspera in vias planas: veni, Domine, et noli tardare. Alleluja.

—Joel 2, Isaiah 40:4

Rorate coeli desuper, et nubes pluant justum: aperiatur terra et germinet Salvatorem. Ostende nobis, Domine, misericordiam tuam, et salutare tuum da nobis: veni Domine, et noli tardare. Alleluja.

—Joel 2, Isaiah 45:8

Sound the trumpet in Sion, for the day of the Lord is nigh: behold, he cometh for our salvation. The crooked shall be made straight, and the rough places plain: come, O Lord, and do not delay. Alleluia.

Drop down dew, ye heavens, from above and let the clouds pour down righteousness: let the earth open and bring forth the Savior. Show us thy mercy, O Lord, and grant us thy salvation: come, O Lord, and do not delay. Alleluia.

O COME, ALL YE FAITHFUL (1751)*
words (1841) by Frederick Oakeley (1802–1880) John Francis Wade (1711–1786)
arranged by David Willcocks (1919–2015)

Like many English Catholics, John Francis Wade was blown back and forth across the Channel by the political winds of the day. The hymn *Adeste Fideles* made an early appearance in one of the exquisite Latin missals Wade produced for expatriate communities in Flanders and Douai. Bennett Zon of Durham University posits that the hymn is a birthday ode to the Young Pretender, Charles Edward Stuart: “Fideles,” a coded reference to the Catholic faithful, “Bethlehem,” a cipher for England, and “Regem Angelorum,” a rallying cry for its true king (a pun on Angelorum—angels, and Anglorum—the English).

- | | |
|---|---|
| 1. O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem!
Come and behold Him,
Born the King of Angels!
O come let us adore Him,
O come let us adore Him,
O come let us adore Him,
Christ the Lord! | 3. Sing, choirs of angels!
Sing in exultation!
Sing, all ye citizens of heav’n above!
Glory to God
in the Highest!
O come let us adore Him,
O come let us adore Him,
O come let us adore Him,
Christ the Lord! |
| 2. God of God,
Light of Light,
Lo, He abhors not the Virgin’s womb!
Very God,
Begotten not created!
O come let us adore Him,
O come let us adore Him,
O come let us adore Him,
Christ the Lord! | 4. Yea, Lord, we greet Thee,
Born this happy morning,
Jesu, to Thee be glory giv’n!
Word of the Father,
Now in flesh appearing:
O come let us adore Him,
O come let us adore Him,
O come let us adore Him,
Christ the Lord! |

MASS IN C, KV 262
 (“MISSA LONGA”) (1775)

Wolfgang Amadeus Mozart (1756–1791)

The *Missa longa* (a name bestowed by composer’s father) is one of many musical splendors written in service of the archiepiscopal court at Salzburg. Prince-Archbishop Colloredo, who lives in infamy as the man who fired Mozart, was something of a reformer, having decreed that any Mass over which he presided should last no more than forty-five minutes, inclusive of music. Though Mozart reveled in this sort of musical challenge, the *Missa longa*—composed for a high feast day, possibly without the archbishop at the altar—gave him an opportunity to spread his wings. Its extravagant orchestral forces, including oboes and French horns (instruments not commonly in use at the cathedral), finely wrought fugues (forbidden in the archbishop’s presence), and impassioned writing mark it as one of the finest achievements of Mozart’s youth.

The *Missa longa*’s lack of diversity in key structure is made up for by its rhythmic dynamism and the symphonic character of many of its movements, most notably the opening Kyrie. The work is distinguished by strong, independent orchestral writing and innovative use of sharp dynamic contrasts. The Credo setting—the composer’s lengthiest—is particularly vivid. The skill in the fugues on “Cum Sancto Spiritu” and “Et vitam venturi” is almost unequalled in Mozart’s choral writing. In the *Dona nobis pacem* that concludes the Mass, we hear a musical wit worthy of Haydn. With this Mass setting, Mozart manages to create a work that is both concise and monumental, infused with optimism and sincerity.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

GLORIA

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.

Glory to God in the highest, and on earth peace,
goodwill toward men.

Laudamus te. Adoramus te.
Benedicimus te. Glorificamus te.

We praise thee. We adore thee.
We bless thee. We glorify thee.

Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris: Qui tollis peccata mundi, miserere nobis.

We give thanks to thee on account of thy great glory. Lord God, king of heaven, God the omnipotent Father. Lord the only-begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father: Who takest away the sins of the world, have mercy upon us.

Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus: Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

CREDO

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula; Deum de Deo, lumen de lumine, Deum verum de Deo vero; Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine: ET HOMO FACTUS EST. Crucifixus etiam pro nobis sub Pontio Pilato, passus, et sepultus est.

Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre, et Filio simul adoratur et conglorificatur*: qui locutus est per Prophetas. Et in unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

Who takest away the sins of the world, hear our prayer. Who sittest at the right hand of the Father, have mercy upon us.

For thou alone art holy, thou alone art God, thou alone art most high: Jesus Christ, with the Holy Ghost, in the glory of God the Father. Amen.

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible, and in one Lord Jesus Christ, the only-begotten Son of God, born of the Father before all ages; God of God, Light of Light, very God of very God; begotten, not made, being of one substance with the Father, by whom all things were made, who for us men and for our salvation came down from heaven.

And was incarnate of the Holy Ghost by the Virgin Mary, AND WAS MADE MAN; and was crucified also for us under Pontius Pilate; he suffered and was buried.

And on the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father, and he shall come again, with glory, to judge both the quick and the dead; whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son, who with the Father and the Son is worshiped and glorified; who spake by the Prophets. And I believe in one holy Catholic and Apostolic Church; I acknowledge one Baptism for the remission of sins; and I look for the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

AGNUS DEI—DONA NOBIS PACEM

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takest away the sins of the world, have mercy on us.

Lamb of God, who takest away the sins of the world, have mercy on us.

Lamb of God, who takest away the sins of the world, grant us peace.

**Text inadvertently omitted by the composer.*

THE LAMB (1982)**John Tavener (1944–2013)**

Tavener wrote *The Lamb* for his then three-year old nephew, Simon. “It was composed from seven notes in an afternoon.” The piece is a simple mantra circling around a single note, sung forwards, backwards, and upside down—child’s play. In the composer’s words, “Blake’s child-like vision perhaps explains *The Lamb*’s great popularity in a world that is starved of this precious and sacred dimension in almost every aspect of life.”

Little Lamb who made thee	Little Lamb I’ll tell thee,
Dost thou know who made thee	Little Lamb I’ll tell thee!
Gave thee life and bid thee feed	He is called by thy name,
By the stream and o’er the mead;	For he calls himself a Lamb:
Gave thee clothing of delight,	He is meek and he is mild,
Softest clothing wooly bright;	He became a little child:
Gave thee such a tender voice,	I a child and thou a lamb,
Making all the vales rejoice!	We are called by his name.
Little Lamb who made thee	Little Lamb God bless thee.
Dost thou know who made thee	Little Lamb God bless thee.

I WONDER AS I WANDER**Appalachian carol**
arranged by John Rutter (b. 1945)

The American composer, balladeer and folklorist John Jacob Niles (1892–1980) transcribed this Appalachian tune in July 1933 from a child in Murphy, North Carolina. As Niles later wrote, “A girl had stepped out to the edge of the little platform attached to the automobile. She began to sing. Her clothes were unbelievably dirty and ragged, and she, too, was unwashed. Her ash-blond hair hung down in long skeins. . . . But, best of all, she was beautiful, and in her untutored way, she could sing. She smiled as she sang, smiled rather sadly, and sang only a single line of a song.” This haunting folk melody conveys both the humility and nobility of the Christ-child in intensely personal terms.

1. I wonder as I wander out under the sky,
How Jesus, the Savior, did come for to die,
For poor ornery people like you and like I:
I wonder as I wander out under the sky.
2. When Mary birthed Jesus, ‘twas in a cows’ stall,
With wise-men and farmers and shepherds and all.
But high from God’s heaven a star’s light did fall,
And the promise of ages it then did recall.
3. If Jesus had wanted for any wee thing,
A star in the sky, or a bird on the wing,
Or all of God’s angels in heaven to sing,
He surely could have had it, ‘cause he was the King.

GOOD KING WENCESLAS*
from *Piae Cantiones* (1582)

TEMPUS ADEST FLORIDUM
words by John Mason Neale

The legend of Wenceslas I, Duke (and patron saint) of Bohemia (c. 907–935), was colorfully retold by John Mason Neale in *Deeds of Faith*, first published in 1849. It is from this bit of Victoriana that he adapted the text of the well-known carol. In the extended version, the page is given a name (Otto) as is “yonder peasant” (Rudolph the swineherd), and a country chapel is the precursor to Saint Agnes’ fountain—so named to delight Neale’s daughter Agnes. The tune is actually a springtime pagan carol dating from the 13th century, first published in Finland in the 16th century collection *Piae Cantiones*.

- | | |
|--|--|
| 1. ALL: Good King Wenceslas look’d out
on the Feast of Stephen,
When the snow lay round about,
Deep and crisp and even:
Brightly shone the moon that night,
Though the frost was cruel,
When a poor man came in sight,
Gath’ring winter fuel. | 3. KING: “Bring me flesh and bring me wine,
bring me pine logs hither;
Thou and I will see him dine,
When we bear them thither.”
ALL: Page and monarch forth they went
Forth they went together,
Through the rude wind’s wild lament,
And the bitter weather. |
| 2. KING: “Hither page and stand by me,
If thou know’st it, telling,
Yonder peasant, who is he?
Where and what his dwelling?”
PAGE: “Sire, he lives a good league hence,
Underneath the mountain,
Right beneath the forest fence,
By Saint Agnes’ fountain.” | 4. PAGE: “Sire the night is darker now,
And the wind blows stronger;
Fails my heart I know not how,
I can go no longer.”
KING: “Mark my footsteps good, my page,
Tread thou in them boldly:
Thou shalt find the winter’s rage
Freeze thy blood less coldly.” |
5. **ALL:** In his master’s steps he trod,
Where the snow lay dinted;
Heat was in the very sod
Which the saint had printed.
Therefore Christian men be sure,
Wealth or rank possessing,
Ye who now will bless the poor,
Shall yourselves find blessing.

GOD REST YOU MERRY, GENTLEMEN* English traditional, 16th century
arranged by David Willcocks

This iconic English Christmas carol first appeared in print in the 1760s, and was immortalized by Charles Dickens in *A Christmas Carol* (1843):

Foggier yet, and colder! Piercing, searching, biting cold. If the good Saint Dunstan had but nipped the Evil Spirit’s nose with a touch of such weather as that, instead of using his familiar weapons, then indeed he would have roared to lusty purpose. The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge’s keyhole to regale him with a Christmas carol: but at the first sound of—“God bless you, merry gentleman! May nothing you dismay!”—Scrooge seized the ruler with such energy of action, that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost.

We hope that, as in Dickens, “true love and brotherhood” continue to win over all the Scrooges of this world!

1. God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Savior
Was born upon this day,
To save us all from Satan’s pow’r
When we were gone astray:
O tidings of comfort and joy, comfort and joy,
O tidings of comfort and joy.
2. From God our heav’nly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:
O tidings of comfort and joy, comfort and joy,
O tidings of comfort and joy.
3. Now to the Lord sing praises
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface:
O tidings of comfort and joy, comfort and joy,
O tidings of comfort and joy.

Handel's *Messiah* is one of the first great international choral works—Italian in style, written in English, by a German. After composing the Hallelujah chorus, Handel is said to have burst forth from his study saying, "I saw heaven opened and the great God himself." Trumpets and drums lie in wait during the orchestral and choral introduction, making their explosive entrance in a moment of brilliant stagecraft well after the piece gets started. The Crusader hymn "Non Nobis Domine" can be heard in the chant melody sung by each section of the chorus on the text, "For the Lord God omnipotent reigneth." The triumphal text, from the Book of Revelation, heralds the defeat of the great Whore of Babylon. In the dramatic context of the oratorio, the Hallelujah chorus marks the transition from the section devoted to Jesus' suffering on earth to one emphasizing his triumph over death.

Hallelujah: For the Lord God omnipotent reigneth.
The kingdom of this world is become the kingdom of our Lord
and of His Christ; and He shall reign for ever and ever.
King of kings, and Lord of lords.

—Revelation 19:6, 11:15, 19:16

ABOUT THE ARTISTS

John Maclay is in his 18th season as music director of the Choral Society. Major choral-orchestral works offered under his baton include the Beethoven *Missa Solemnis*, Verdi *Requiem*, Vaughan Williams *Sea Symphony*, Bach *Mass in B minor*, Brahms *Requiem*, Duruflé *Requiem*, Bernstein *Chichester Psalms*, and Fauré *Requiem*, as well as Mendelssohn's *Elijah* and Haydn's *Creation and Mass in Time of War*. Numerous recordings with the Choral Society and Orchestra include the newly released *Christmas With The Choral Society, Vol. II*. The Choral Society's 2005 debut at the Metropolitan Museum of Art as part of its prestigious Concerts & Lectures Series was noted by critics for its "carefully considered" programming and the "discipline and passion" of the chorus. John accompanied and conducted choruses at Haverford and Bryn Mawr Colleges. While in graduate school, he was assistant conductor of the Harvard Glee Club, America's oldest collegiate chorus. John currently practices corporate and banking law at Société Générale in New York.

Tony Bellomy, associate conductor, holds degrees in both piano performance and vocal accompanying and has coached and played for the Florentine Opera Company, the Skylight Opera Theatre, the Milwaukee Ballet Company, American Ballet Theatre, the Little Opera Theatre of New York, New Jersey Verismo Opera, and Encompass New Opera Theatre, with whom he appears on Albany Records' recording of Evan Mack's opera, *Angel in the Amazon* (2011).

Tony has also conducted for New York Lyric Opera Theatre (*Hansel & Gretel*, *Don Giovanni*, *L'elisir d'amore*, and *Le nozze di Figaro*) and is currently Chorus Master for New Amsterdam Opera, which debuted to rave reviews with its inaugural production of *Fidelio* in June 2016. Tony has been rehearsing, conducting, and playing with choral groups since 1990, and has been fortunate to play and sing with conductors such as David Willcocks and Helmuth Rilling. This is Tony's tenth season as associate conductor of the Choral Society.

The Choral Society is an independent, non-sectarian ensemble of 150 experienced professional and avocational singers who volunteer their time and talents in the service of the choral art form. *The New York Sun* claims that in a number of recent hearings no other chorus in town "has been even close to the level of professionalism of this strictly volunteer group." The chorus's repertoire spans seven centuries, from the Renaissance masters to the great oratorios. Supported by some of New York's finest freelance orchestra players, the group reaches thousands of listeners each year through the uniquely inclusive medium of choral singing. The Choral Society was profiled in 2015 by the PBS-WNET magazine *Religion and Ethics Newsweekly*, and was selected this season as a participating artist in the New World Initiative, a city-wide community celebration of the New York Philharmonic's 175th anniversary.

ORCHESTRA

VIOLIN I

Louise Owen, *concertmaster*
Alexander Sharpe
Robin Zeh
Victor Schultz
Sarah Geller

VIOLIN II

Cenovia Cummins
Andrea Schultz
Max Moston
Paula Flatow

VIOLA

David Gold
Martha Mooke

CELLO

Sarah Hewitt
Arthur Fiacco

BASS

Troy Rinker

BASSOON

Timothy Emerson

OBOE

William Meredith
B. J. Karpen

FRENCH HORN

Nancy Billmann
Ian Donald

TRUMPET

Sycil Mathai
Todd Walker

TROMBONE

Michael Seltzer
Dave Nelson
Jonathan Greenberg

TIMPANI

David Mancuso

ORGAN

Patrick Allen
*Organist and Master of Choristers,
Grace Church in New York*

ORCHESTRA CONTRACTOR

Jorge Ávila

ACKNOWLEDGMENTS

We thank Mary Horenkamp for the design of our season publicity materials and this program booklet; our volunteer management team, Alecia Baucom-Ortiz, Nathaniel Bisson and Traci Gallagher; our management associate, Frank Russo; the Sextons and Staff of Grace Church and Grace Church School for their unflagging help behind the scenes; our volunteer ushers; the board members of Friends of the Choral Society; and the countless Choral Society volunteers who helped prepare, promote and execute all aspects of this public performance.

We gratefully acknowledge the pro bono contributions of our law firm, Skadden, Arps, Slate, Meagher & Flom LLP.

This year's season has been made possible, in part, by a generous grant from the Marta Heflin Foundation.

The Choral Society's community outreach would not be possible without the support of the Clergy, Vestry, Wardens and People of Grace Church.

The Choral Society is a proud member
of the New York Choral Consortium.

www.newyorkchoralconsortium.org



109 EAST 9TH STREET
NEW YORK, NY
212-529-5333



We are grateful for the financial support
and hospitality of VON and the Central Bar.

*The Choral Society and Orchestra offer this concert in loving memory
of Julianne Klopotic. An expert violinist, Julianne's playing graced our musical
offerings for more than twenty years. She missed only one concert during all
that time, for the birth of her son, Jasper, who survives her. Julianne was a dear
friend, a valued colleague, and a beloved presence in our midst.*

*Many die with their music still inside of them;
Julianne's music lives on in our ongoing outreach.*

THE CHORAL SOCIETY

John Maclay, *music director* Tony Bellomy, *associate conductor*

SOPRANOS

Elizabeth Abrams
Jessica Azani
Alecia Baucom-Ortiz
Ariana Baurley
Nicole Belmont
Cassie Bigelow
Nina Carter
Karen Chan
Harriet De Ceunynck
Stephanie DeMane
Elizabeth Dempsey
Anne Ingram Earnheart
Lisa Mary Fiorentino
Alexa Fishman
Megan Gearheart
Joanne Giordano
Hannah Gordon
Stacy Horn
Eliza Hornig
Jennie Ingram
Laura Kline
Grace Lykins
Rachel Murphy McMullin
Anna McQuere
Clara Juwon Ohr
Anne Straton Pierson
Liana Violet Ray
Lucia Riveccio
Mariel Roberts
Barbara Sacharow
Rachel Shukan
Amy Stenberg
Renee Stupfel
Meredith Tate
Nancy Tepper
Mallory Trice
Kaarin Von Herrlich
Catie Williams
Katherine Willis
Laetitia Wolff
Janet L. Wyatt

ALTOS

Gillian Bader
Jacquelyn Baker
Emma Berry
Chelsea Brite
Monica Burnett
Anna Caffarelli
Ellen Carpenter
Patricia Chui
Sarah J. Fels
Samantha Franklin
Angelina L. Fryer
Traci E. Gallagher
Tavia Gilbert
Amy Gilfenbaum
Katie Hamblin
Wendy Hayden
Carol Hendrick
Emily Whetstone Hey
Kristen Kampetis
Lynda Kennedy
Dimitra Kessenides
Julia Kingsdale
Susan Knopf
Esta Joy Kroten
Karen G. Krueger
Cheri Leone
Angelika Mendes-Lowney
Elizabeth Minkel
Andrea Morgan
Claire Murphy
Hannah Nacheman
Marian Painter
Grace Ross
Cricket Saurel
Tyler W. Smith
Sandy Smyth
Lauren Velasquez
Rohini Nair Venkat
Nicole Wakabayashi
Marcia Wallace
Judith Weis
Sarah Weiss
Kimberly Young

TENORS

Brett Barndt
David Beatty
Tony Bellomy
Christopher B. Boshears
David Cholcher
David Thomas Cohen
Kevin Doyle
Daniel DuComb
George Epstein
Mark Evans
Peter A. Farol
Douglas Figueredo
Edward C. Hayes
Cameron R. Hernandez
Douglas Houston
Richard Jaime-Bettan
Roland Jarquio
Peter S. Julian
Milton Justice
Chris Lowden
Drew McLelland
Dylan Nagler
Michael Read
Luke Riservato
Aaron Tievsky
Matthew Vermedahl
Charles Warren
Brent Whitman
James Young
Mike Young

BASSES

Nathaniel Bisson
Tim Bohn
Andrew G. Brownjohn
Peter Bryce
Jason Chiang
Leo Clark
Andrew Rhys Davies
Mitchell Davis
Leonard de Paur
Matthew Geaghan
Dan Golland
Carlos Hidalgo
Waylon Jacques
Emmet Jao
Brandon Johnson
Greg Joye
Jonah M. Knobler
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David Kronig
Robert Lanaghan
Kevin Lee
John Mattera
Oliver McDonald
Chase P. Mohney
Tim Moore
Jon Moreng
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Darren Walker
Christopher White
Ed Wren

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UPCOMING CONCERTS

MIDCENTURY MASTERS

Samuel Barber: *Prayers of Kierkegaard*
Ralph Vaughan Williams: *Dona Nobis Pacem*
Tami Petty, *soprano*
Andrew Garland, *baritone*

The Choral Society and Orchestra of Grace Church
John Maclay, *music director*

Friday, May 12, 2017, at 8:00 PM
Saturday, May 13, 2017, at 3:00 PM

CHRISTMAS WITH THE CHORAL SOCIETY, VOL. II

We are thrilled to offer the Choral Society's newest CD, featuring highlights from recent concerts recorded live all over New York City. This limited-edition recording includes festive works by Palestrina, Daniel Pinkham, Leonard Bernstein, John Rutter, William Billings, Handel, and several popular Christmas carols.

CDs are on sale for \$20 each (cash, check, or credit card) after this performance.

ADVENT AND CHRISTMAS AT GRACE CHURCH

Sunday, December 4, at 4:00 PM
ADVENT LESSONS AND MUSIC
The Adult Choir

Wednesday, December 7, at 12:15 PM
THE COMMUNITY CAROL SING
The Combined Boys' and Girls' Choirs

Sunday, December 11, at 4:00 PM
BENJAMIN BRITTEN: *A Ceremony of Carols*
The Girls' Choir with Alumnae of the Choir and
members of the Adult and Parish Choirs

Saturday, December 24, at 8:00 PM
A FESTIVAL OF NINE LESSONS AND CAROLS
The Choir of Men and Boys with the Girls' Choir

Saturday, December 24, at 11:00 PM
HOLY COMMUNION, CAROLS, SERMON
The Adult Choir

Sunday, December 25, at 11:00 AM
HOLY COMMUNION, CAROLS, SERMON
The Adult Choir

Sunday, January 8, 2017, at 4:00 PM
GIAN CARLO MENOTTI: *Amahl and the Night Visitors*
The Adult Choir

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