

PROGRAM

MISSA BREVIS (1989)

Leonard Bernstein (1918-1990)

Kyrie
Gloria

Tyler W. Smith, *countertenor*

MY SHEPHERD WILL SUPPLY MY NEED (PSALM 23) American folk hymn
paraphrase by Isaac Watts (1674-1748) arranged 1937 by Virgil Thomson (1896-1989)

ALLELUIA (1940)

Randall Thompson (1899-1984)

MASS NO. 14 IN B-FLAT (“HARMONIEMESSE”) (1802) Franz Joseph Haydn (1732-1809)

Kyrie	<i>Poco adagio</i>
Gloria	<i>Vivace assai—Allegretto—Allegro spiritoso</i>
Credo	<i>Vivace—Adagio—Vivace</i>
Sanctus	<i>Adagio—Allegro</i>
Benedictus	<i>Molto allegro—Allegro</i>
Agnus Dei	<i>Adagio—Allegro con spirito</i>

Tami Petty, *soprano*
Helen Karloski, *mezzo-soprano*
Joshua Glassman, *tenor*
Douglas Williams, *bass-baritone*

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.

Leonard Bernstein, whose centenary we celebrate this year, was that rare superstar of classical music – a gifted conductor, composer, writer, speaker, educator and advocate who overflowed any of those particular containers. He was at home in every elite intellectual and social circle that existed, but earned the love of a mass audience: construction workers bowed their heads as his funeral motorcade passed along the FDR Drive.

I was born too late to have imbibed Bernstein's televised Young People's Concerts with the New York Philharmonic (though I am still glad of the term *young people* rather than *children*) and was too green to appreciate, while in high school and college, his full importance to the world of music. For me, it has been through his recordings, writings, and getting to know people who worked closely with him over the years that his personality has come to life. Today he seems to define what it is to be an artist: the combination of an almost childlike fixation on an idea with the grit and determination to make that idea both real and relevant; the fusion of innocence and expertise.

Bernstein was devoted to the works of Joseph Haydn, especially the late symphonies, masses and oratorios. He recorded one of the earliest complete cycles of the London symphonies, from the late 1950s to the mid-1970s, and was one of the very few conductors who programmed Haydn's masses for the concert stage. The only performances of Haydn's *Harmoniemesse* in the 175-year history of the New York Philharmonic took place over four concerts led by Bernstein in February 1973. It was Bernstein's brilliant early 1980s recording of Haydn's *Mass in Time of War* that flipped my switch as a choral musician. That was the first major choral work I'd sung, at age 12, descending through the ranks of the alto, tenor and bass sections along with my changing voice.

Bernstein studied Mozart and Beethoven, but he got Haydn. Here is his riff on the last movement of Haydn's Symphony No. 104, from one of the Young People's Concerts:

Let's get down to the real heart of the matter: wit. I'm sure you remember what we said last time about Haydn's wit: how he surprises you all the time; how he gets fun into his music through sudden pauses, and

sudden louds and sudden softs; and how he makes humor through using those fast, scurrying themes that reminded us, you remember, of a little dachshund puppy skittering all over the floor.

Bernstein's encore of the last movement of Haydn's Symphony No. 88 with the Vienna Philharmonic, preserved on YouTube, is itself a master class in musical wit, conducted only with twinkles, smirks and eyebrows. It takes a rare musician, and a rare composer, to render equal delight to the august Vienna Philharmonic and those young people out in the cheap seats.

Bernstein also grasped the power of Haydn's late, great choral works to galvanize the public mood, especially in troubled times. Like Haydn, his work was infused with a fundamental optimism and belief in our basic, shared humanity. On January 19, 1973, on the eve of Richard Nixon's second inauguration, Bernstein organized a free performance of the *Mass in Time of War* at the National Cathedral in Washington, D.C. While donors and dignitaries across town took in a private performance of Tchaikovsky's *1812 Overture*, three thousand members of the public packed into the cathedral to hear Haydn, joined by 10,000 shivering just outside and a live national television audience, with Bernstein conjuring a return to peace and decency in the shadows of Vietnam and Watergate.

Bernstein's own eloquence on the connection between art and change can continue to serve as inspiration for this or any age:

Art never stopped a war and never got anybody a job. That was never its function. Art cannot change events. But it can change people. It can affect people so that they are changed... because people are changed by art – enriched, ennobled, encouraged – they then act in a way that may affect the course of events...by the way they vote, the way they behave, the way they think. It is the artists of the world, the feelers and the thinkers, who will ultimately save us; who can articulate, defy, insist, sing and shout the big dreams.

Happy 100th Birthday, Lenny!

– John Maclay

NOTES, TEXTS AND TRANSLATIONS

MISSA BREVIS (1989) (excerpt)

Leonard Bernstein (1918-1990)

The *Missa Brevis* grew out of a suite of French and Latin songs Bernstein composed for Lillian Hellman's 1955 adaptation of *The Lark*, a French play based on the trial of Joan of Arc. The choral conductor Robert Shaw, after seeing the play, got after Bernstein to organize the incidental music into a freestanding choral composition – which he finally did, in 1988, to mark Shaw's retirement as music director of the Atlanta Symphony Orchestra and Chorus. The austere Kyrie was used in the play to accompany Joan's march to the scaffold. The Gloria setting takes the listener to a plane of religious ecstasy, the realm of the martyrs and mystics. Bernstein's use of open fifths throughout the piece, to severe effect in the opening, and later piled up into tone clusters that evoke the tolling of church bells, serves as a unifying device. The composer adapts ancient musical idioms to his own unique style, creating a medieval pageant in midcentury modern dress.

(Texts and translations of the Kyrie and Gloria appear later in the program)

MY SHEPHERD WILL SUPPLY MY NEED (PSALM 23)

American folk hymn

paraphrase by Isaac Watts (1674-1748) arranged 1937 by Virgil Thomson (1896-1989)

When Leonard Bernstein quipped that he had “been all over the world and never seen a statue of a critic,” he perhaps would have left open a plinth for his good friend, the composer-critic Virgil Thomson, who led one of the more fascinating lives of the twentieth century. As an undergraduate, Thomson was assistant to the renowned Harvard Glee Club conductor Archibald T. “Doc” Davison, staying on in Paris after a Glee Club summer tour to study with Nadia Boulanger. He lived there full time from 1925, collaborating with Gertrude Stein on the opera *Four Saints in Three Acts* and forging connections with all the French composers of the day. Thomson fled the city in 1940 ahead of the Nazi invasion, along with the rest of the American expatriate community, eventually moving to New York and taking his long term post as music critic for the *New York Herald Tribune*, where he championed American composers and wrote passionately and provocatively about the state of the musical world. Thomson's grand apartment at the Chelsea Hotel, a simulacrum of interwar Paris, was for years host to an illustrious coterie of mostly gay composers, writers and artists – Bernstein, Tennessee Williams, Aaron Copland, among others.

It is possible that Thomson conceived his 1937 arrangement of Psalm 23 (in its famous paraphrase by Isaac Watts) almost as a theater backdrop, a free floating bit of Americana: music of the people, by the people, for the people. The hymn tune, called “Resignation,” first appeared in William Walker's *Southern Harmony* in 1835. Like “Amazing Grace,” it is a flowing, pentatonic melody that springs from the Appalachian shape-note singing tradition. Thomson's setting unfurls itself with simple elegance, getting out of the way of the music as any composer should strive to do.

My shepherd will supply my need; Jehovah is his name.
In pastures fresh he makes me feed beside the living stream.
He brings my wand'ring spirit back when I forsake his ways,
And leads me, for his mercy's sake, in paths of truth and grace.

When I walk through the shades of death, thy presence is my stay;
A word of thy supporting breath drives all my fears away.
Thy hand, in sight of all my foes, doth still my table spread;
My cup with blessings overflows, thine oil anoints my head.

The sure provisions of my God attend me all my days;
O may thy house be mine abode, and all my work be praise!
There would I find a settled rest, while others go and come,
No more a stranger or a guest, but like a child at home.

Randall Thompson, who was Leonard Bernstein's professor at both Harvard and Curtis, unaccountably failed his audition for the Harvard Glee Club, writing later that "my life has been an attempt to strike back." (Bernstein in his day passed the audition, but later flunked out for lack of attendance.) Thompson indeed became a major force for American choral music and collegiate singing in particular, and was invited to prepare a choral fanfare to inaugurate the Tanglewood Music Center, where Bernstein had been granted a conducting fellowship. Delayed by another commission, Thompson composed his *Alleluia* down to the wire, from July 1-5, 1940. France had fallen just days earlier and, once again, it seemed that the lamps were going out in the civilized world. The first performance, on July 8, 1940, took on the character of wartime emergency, with the choristers receiving their scores just 45 minutes before the opening exercises. The chorus master, Harvard Glee Club conductor G. Wallace Woodworth, wryly remarked, "well, text is at least one thing we won't have to worry about."

Alleluia literally means "praise the Lord" or "bless the Lord". Thompson, however, remarked that "the music in my particular *Alleluia* cannot be made to sound joyous." He chose instead a sense of the word more "comparable to the Book of Job, where it is written, 'the Lord gave and the Lord has taken away. Blessed be the name of the Lord.'" The composer makes ironic use of a triumphal key (D major) to express profound humility and prayerfulness, self-consciously avoiding a festive tone. What he achieves is an exercise in pure expression – unadorned, plainspoken, elegiac. Used to open Tanglewood to this day, the *Alleluia* has become the most famous American choral work of the twentieth century.

MASS NO. 14 IN B-FLAT ("HARMONIEMESSE") (1802) Franz Joseph Haydn (1732-1809)

When news of the death of Haydn's employer, Prince Nikolaus I of Esterházy (1714-1790), reached the impresario Johann Peter Salomon, Salomon raced to Vienna in an effort to book Haydn for a grand tour to London. Haydn, relieved at the chance to escape tightly controlled Hapsburg Austria and the stifling demands of aristocratic service, enthusiastically accepted. In the British capital, Haydn found a marketplace for ideas and artistic expression that was as dynamic as its burgeoning global economy. The collection of "London symphonies" (Nos. 93-104) he composed there from 1791-1795 were landmarks of the art form and hits with a highly sophisticated listenership, bringing him fame and fortune across Europe. Haydn left Austria a servant, and returned a superstar. While in England, he also marveled at its tradition of monumental choral performances, particularly of the works of Handel, involving thousands of singers and players at a time. Deeply struck by these rock-concert sized musical events, "he desired intensely to write, as Handel had written, works meant for an entire nation."

Back in Austria, with his symphonies behind him, Haydn turned to his last and greatest project – the six mass settings and two oratorios (*The Creation* and *The Seasons*) that occupied his remaining years as a composer (1796-1802). The new Prince Esterházy, who rehired Haydn as a free agent, commissioned a solemn mass to celebrate his wife's name day every September. The immensely wealthy Esterházy maintained a country palace in Eisenstadt, about 40 miles south of Vienna, where Haydn was given a grace-and-favor house and free access to an expanded court orchestra. Each of Haydn's annual name-day masses would have been the main event in a public pageant at Eisenstadt to honor the Princess: first, a performance of the mass in a religious service in the intimate setting of the town's Bergkirche (which today houses Haydn's tomb), greeted afterward by a street festival in the town square, then a performance before a larger audience a few days later in the concert hall at the nearby palace. This *Haydnsaal*, designed to the composer's specifications, is still in use today, and is one of the most acoustically perfect halls in Europe.

The 1802 *Harmoniemesse* was the last in this distinguished line of name-day masses, and in many respects the greatest. It was also Haydn's last completed work, as encroaching ill health soon thereafter robbed him of his ability to compose. The mass's nickname derives from the German word for "wind band" (*Harmonie*), an ensemble consisting of pairs of oboes, clarinets, bassoons and French horns (sometimes with one or two flutes) that was used to supply entertainment in many aristocratic houses. It features one of Haydn's largest orchestras, incorporating the full *Harmonie* alongside strings, trumpets, timpani, and organ to rich and sonorous effect. Throughout the work, Haydn uses the "wind band" to convey solemnity as well as intimacy, in an innovative style that both anticipated and inspired Beethoven, who studied this mass closely in composing his own *Missa Solemnis* twenty years later. Haydn was proud of his achievement, remarking in a letter, "I am an old man, soon to die, and I have only now learned to write for the winds."

Musically, the *Harmoniemesse* is the supreme expression of the so-called symphonic style of Haydn's late masses, an elevated approach chosen for its ability to "project the voice of a large and diverse community rather than that of a mere individual." Like the others, it is not merely a symphony with words superimposed, or a choral motet supported by doubling instruments, but a fully integrated composition, laid out in large, structural units, and paced for dramatic impact. The orchestration is free and elaborate, with virtuosic writing for strings, characterful trumpet-and-drum fanfares, and coloristic work for the winds. The chorus predominates, with soloists serving to extend and contrast with the larger ensemble, particularly at moments of mystery and intimacy. Daring gestures – the dramatic choral entrance in the Kyrie, instantaneous major-minor transitions, unexpected harmonic U-turns, sudden dynamic shifts and accents – communicate text and mood, displaying Haydn's gifts for wit and musical rhetoric. As a statement of faith, the *Harmoniemesse* embodies "the essence of the Enlightenment approach to religious feeling" – a positive, Deist outlook, concentrating on the perfectibility rather than the sinfulness of Man.

The Kyrie is weighty and satisfying, described by one commentator as "a surging Adagio which rolls like a mighty river." The Gloria follows an A-B-A plan, with festive outer movements enclosing an inner section dominated by pathos and depth of feeling. From the Gloria flows a Credo setting that is one of Haydn's greatest musical constructions: Declamatory, extroverted writing is used for more majestic sections of the sacred text, while remote harmonic excursions convey the mysteries of the incarnation of Jesus and the resurrection of the dead. A stark and imposing Crucifixus setting is balanced by a concluding fugue modeled on the bass line from back in the Kyrie. A transitional Sanctus gives way to a Benedictus that John Eliot Gardiner has described as "downright cheeky." This delightful setting of the normally solemn Benedictus text, marked *Molto allegro*, would have been totally unexpected by Haydn's listeners.

The late masses and oratorios contain everything Haydn knew as a composer, and everything he believed as a man. In the words of one scholar, these works are all "organized around the conceptual image of salvation, at once personal and communal, achieved at or near the end: the musical realization of the desire for a state of grace." With the Agnus Dei, we journey to the heart of Haydn's statement of belief, as poignant writing for solo woodwinds and solo voices manages to convey both vulnerability and certainty. A dramatic transition to the text *Dona nobis pacem – Grant us peace* – serves as a spiritual rallying cry as the music drives to an exultant conclusion. Haydn withholds his most dramatic gesture until the very end, a stunning acclamation that takes the choir to the extreme limit of its range, approaching the Divine with nothing left to hide. This was to be the last utterance of a composer who wrote, "when I think of God, I must simply be happy."

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

*Glory to God in the highest, and on earth peace,
goodwill toward men.
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. Qui tollis peccata mundi, suscipe
deprecationem nostram. Qui sedes ad
dexteram Patris, 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. Who takest away
the sins of the world, hear our prayer. Who
sittest at the right hand of the Father, have
mercy upon us.*

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

*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.*

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.

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.

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

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.

Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria iudicare 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.

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

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.*

ABOUT THE ARTISTS

John Maclay is in his 19th 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* and *Dona Nobis Pacem*, Bach *Mass in B minor*, Brahms *Requiem*, Duruflé *Requiem*, Bernstein *Chichester Psalms*, Barber *Prayers of Kierkegaard* 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 11th season as associate conductor of the Choral Society.

Tami Petty was hailed as a "powerful soprano" by *The New York Times* in her Lincoln Center debut, singing Rossini's *Petite Messe Solenne* with Voices of Ascension. Highlights from recent seasons include Woglinde in the final scene from Wagner's *Das Rheingold* with the American Symphony Orchestra at the Bard Summerscape Festival; the title role in Puccini's *Suor Angelica* with the Southern Arizona Symphony Orchestra; Leonore in Beethoven's *Fidelio* with Opera Fort Collins; Vaughan Williams' *A Sea Symphony* with the Buffalo Philharmonic; Michael Tippett's *A Child of Our Time* with the Manchester Choral Society; and the *Four Last Songs* of Richard Strauss with the Fort Collins Symphony. Winner of career grants from the Richard Tucker Foundation, the Lotte Lehmann Foundation, Chautauqua Opera Guild, the Lotte Lenya Competition, and the prestigious Merola Opera Program of the San Francisco Opera Center, Tami also received special recognition from the Marilyn Horne Foundation for her participation in the Music Academy of the West. She is the first recipient of the Emerging Artist Award from the Sorel Organization honoring women in music and received the Jessie Kneisel Prize in German Lieder while a student at the Eastman School of Music.

Helen Karloski is an in-demand mezzo-soprano based in New York City. The *Santa Fe New Mexican* proclaimed her voice "beautifully suited for oratorio," noting how "the sincerity of her delivery... forged an almost palpable connection with the audience." Helen's 2017-2018 season includes performances of *Amadeus: Live* at David Geffen Hall with the New York Philharmonic and *Musica Sacra*, Bach's *St. Matthew Passion* with the Saint Andrew Chorale and Orchestra, and the Brahms *Liebeslieder Waltzes* with Seraphic Fire. Highlights from earlier seasons include performances of Dvořák's *Stabat*

Mater with the Omaha Symphony; Pergolesi's *Stabat Mater* under the baton of Harry Bicket with the Santa Fe Desert Chorale; Mozart's *Solemn Vespers* and the premiere of *Deborah*, a newly commissioned work by American composer Evan Fein, with Musica Sacra; Mozart's *Solemn Vespers* with the Mostly Mozart Festival; Vivaldi's *Gloria* with the Pittsburgh Symphony; and Haydn's *Theresienmesse* with Voices of Ascension. An accomplished ensemble singer, Helen performs regularly with Conspirare, with whom she was featured on their 2015 Grammy-winning recording *The Sacred Spirit of Russia*.

Tenor **Joshua Glassman** has appeared both on stage and the podium. As a conductor and educator, his main mission is to bring a love of vocal music to new audiences and tomorrow's performers. Joshua is the founder and Artistic Director of House Music Philadelphia and the Mt. Vernon Consort in Baltimore. He currently serves as the Director of the University of Pennsylvania Glee Club in Philadelphia, where he is also a member of the voice staff in the Blutt College Music House. A tenor deeply rooted in established styles, Joshua has also premiered new works including the role of Dean Clarkson in the acclaimed opera by Frances Pollock, *Stinney*, and the role of Henry Crawford in the American premiere of Jonathan Dove's *Mansfield Park*. Other notable stage credits include Lensky in *Eugene Onegin*, Lysander in *A Midsummer Night's Dream*, and Frederic in *Pirates of Penzance*, which included an appearance at the International Gilbert and Sullivan Festival. Prominent series appearances include the Embassy Series in Washington, D.C. and the Jupiter Symphony Chamber Players in New York. He also has appeared with the Opera Philadelphia Chorus, the Mendelssohn Club, the Princeton Singers, Choral Arts Philadelphia, and the Chestnut Street Singers.

"The gifted young bass-baritone **Douglas Williams**" (*The New York Times*) combines a "formidable stage presence" (*Seattle Times*) with "a bass voice of splendid

solidity" (*Music Web International*), making him one of the most appealing singing actors of his generation. He has collaborated with leading conductors including Simon Rattle, Nicholas McGegan, Helmuth Rilling, Neville Marriner, John Nelson, and Christoph Rousset. Doug's 2017-2018 season features two productions with Toronto's Opera Atelier: the title role in *Marriage of Figaro*, and Antinoo in Monteverdi's *Il ritorno d'Ulisse in patria*. Last season, Williams performed the role of Sciarone in *Tosca* with Simon Rattle and the Berlin Philharmonic at the Baden-Baden Festspielhaus and made his debut as Figaro with Edo de Waart and the Milwaukee Symphony in a new production by Robin Guarino. Recent performance highlights include the American premiere of Scarlatti's *La gloria di primavera* at Carnegie Hall with the Philharmonia Baroque Orchestra. His recording of Charpentier's *La Descente d'Orphée aux Enfers* with BEMF won the 2015 Grammy Award for Best Opera Recording. Doug's "superb sense of drama" (*The New York Times*) is equally suited to the concert repertoire, with recent highlights including an appearance at Carnegie Hall in Charles Wuorinen's *It Happens Like This* with the MET Chamber Ensemble, and performances of Handel's *Messiah* with the National, Detroit, and Houston Symphonies.

The Choral Society is an independent, non-sectarian ensemble of 145 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 nationally televised PBS-WNET magazine *Religion and Ethics Newsweekly*.

UPCOMING EVENTS

ANNUAL SPRING BENEFIT

THURSDAY, JUNE 14, 2018 FROM 6:30 TO 9:00 PM

COCKTAILS, APPETIZERS, RAFFLE,
AND PRIVATE PERFORMANCE OF HAYDN'S STRING QUARTET OP. 64, NO. 6 IN E-FLAT
BY THE CHALFONTE QUARTET

You are invited to celebrate the conclusion of our 2017-2018 season and help kick off our 2018-2019 (20th anniversary) season with a festive cocktail reception in the Tribeca home of Kevin Roon and Simon Yates. Tickets start at \$125 and are on sale through our website at <http://www.thechoralsociety.org/event-listing/>

All proceeds from this important fundraising event go to maintain the depth and quality of the Choral Society's musical offerings. Most of the ticket price will be tax-deductible. We hope you can join us for a fun and festive evening of cocktails, appetizers, raffle prizes, and a private performance of one of Haydn's beloved string quartets!

HOLIDAY CONCERTS

FRIDAY, NOVEMBER 30, 2018 AT 8:00 PM

SATURDAY, DECEMBER 1, 2018 AT 3:00 PM

Join us for a festive program of seasonal favorites, including audience carol sing.
Program to be announced over the summer.

20TH ANNIVERSARY CONCERTS

BEETHOVEN'S *MISSA SOLEMNIS*

FRIDAY, MAY 10, 2019 AT 8:00 PM

SATURDAY, MAY 11, 2019 AT 3:00 PM

Soloists to be announced

Beethoven's greatest achievement, in two live performances which will mark John Maclay's 20th anniversary as Music Director of the Choral Society.