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# THE CHORAL SOCIETY

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*of Grace Church in New York*



## Christmas Concerts

Friday, December 3, 2021 \* 8:00 PM

Saturday, December 4, 2021 \* 3:00 PM

John Maclay, *music director*

Selections by Bach, Mendelssohn, Lauridsen, and others,  
with audience carol sing

TICKETS: \$32

available on our website

**Grace Church in New York**  
*802 Broadway at East Tenth Street*

 TheChoralSociety

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BY PURCHASING A TICKET OR TICKETS, YOU CONFIRM YOUR UNDERSTANDING OF OUR  
**COVID** PROTOCOLS:

- All attendees must present **proof of full vaccination** at the door (*image of CDC vaccination card or Excelsior Pass*)
- For children under the age of 12, a negative result from an antigen or PCR test taken **no earlier than the third day** before the concert may be presented in lieu of vaccination proof
- Masks must be worn by all audience members **at all times** while inside the church

# PROGRAM

WEINACHTEN  
from *Sechs Sprüche*, Op. 79 (1845) Felix Mendelssohn (1809-1847)

HARK! THE HERALD-ANGELS SING\* MENDELSSOHN  
Arranged by David Willcocks (1919-2015)

MAGNIFICAT IN D, BWV 243.2 (1733) Johann Sebastian Bach (1685-1750)

Chorus: Magnificat anima mea  
Aria (soprano II): Et exultavit  
Aria (soprano I): Quia respexit  
Chorus: Omnes generationes  
Aria (bass): Quia fecit mihi magna  
Duet (alto, tenor): Et misericordia  
Chorus: Fecit potentiam  
Aria (tenor): Deposuit potentes  
Aria (alto): Esurientes implevit bonis  
Trio (soprano I, soprano II, alto): Suscepit Israel  
Chorus: Sicut locutus est  
Chorus: Gloria Patri

Tami Petty, *soprano I*  
Sarah Abigail Griffiths, *soprano II*  
Erin Wagner, *mezzo-soprano*  
Emilio Pons, *tenor*  
Joseph Beutel, *bass-baritone*

O RADIANT DAWN (2007) James MacMillan (b. 1959)

NOW MAY WE SINGEN (2007) Cecilia McDowall (b. 1951)

O MAGNUM MYSTERIUM (1994) Morten Lauridsen (b. 1943)

ADESTE FIDELES\* ADESTE FIDELES  
Arranged by Alice Parker (b. 1925)

SILENT NIGHT\* STILLE NACHT

DONA NOBIS PACEM J.S. Bach  
from *Mass in B Minor*, BWV 232 (completed 1749)

## NOTES, TEXTS AND TRANSLATIONS

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WEINACHTEN

Felix Mendelssohn (1809-1847)

from *Sechs Sprüche*, Op. 79 (1845)

Mendelssohn composed this ravishing piece for the Berlin Cathedral choir, one of a set of introductory “sentences” for six major days in the church calendar. Written in the style of Palestrina, the work brims with all the excitement of Christmas morning.

Frohlocket, ihr Völker auf Erden, und  
preiset Gott! Der Heiland ist erschienen,  
den der Herr verheißen. Er hat seine  
Gerechtigkeit der Welt offenbaret.  
Halleluja!

*Rejoice, ye people of the earth, and praise  
God! The redeemer is come, whom the  
Lord has promised. He has revealed his  
righteousness to the world. Hallelujah!*

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HARK! THE HERALD-ANGELS SING\*

Tune by Felix Mendelssohn (1809-1847)

Words by Charles Wesley (1707-1788)

from *Festgesang* (1840)

Adapted 1855 by W.H. Cummings (1831-1915)

Arranged by David Willcocks (1919-2015)

This famous carol tune was adapted from a chorale in Mendelssohn’s 1840 *Festgesang*, an open air work for men’s chorus and brass written to celebrate Gutenberg’s 400<sup>th</sup> birthday. The work was described by the composer in a letter to his publisher as too “soldierlike and buxom” to be suitable for sacred music.

1. Hark! the herald-angels sing,  
Glory to the newborn King;  
Peace on earth and mercy mild,  
God and sinners reconciled:  
Joyful all ye nations rise,  
Join the triumph of the skies,  
With th’angelic host proclaim,  
Christ is born in Bethlehem.  
Hark! the herald-angels sing,  
Glory to the newborn King.

2. Christ, by highest heav’n adored,  
Christ the everlasting Lord,  
Late in time behold him come,  
Offspring of a Virgin’s womb:  
Veiled in flesh the Godhead see,  
Hail th’incarnate Deity!  
Pleased as man with man to dwell,  
Jesus, our Emmanuel.  
Hark! the herald-angels sing,  
Glory to the newborn King.

3. Hail the heav’n-born Prince of Peace,  
Hail the Sun of Righteousness!  
Light and life to all he brings,  
Ris’n with healing in his wings;  
Mild he lays his glory by,  
Born that man no more may die,  
Born to raise the sons of earth,  
Born to give them second birth.  
Hark! the herald-angels sing,  
Glory to the newborn King.

Bach's *Magnificat* emerged over the course of a decade, beginning with an initial version in E-flat major (now referred to as BWV 243.1) composed for the Feast of the Visitation in the summer of 1723, his first year at Leipzig's Thomaskirche. Several Christmas-themed movements were then added to the work, probably for a service in December of that same year. In 1733, he transposed the piece to D major, eliminated the Christmas inserts, and burnished the orchestration, adding flutes and clarifying harmonies throughout.

It is the 1733 version (now referred to as BWV 243.2), dating from roughly the same time as the Kyrie-Gloria section of the *Mass in B minor*, that is most performed today. Although BWV 243.2 bears surface similarities to the *Mass*—the five-part choral texture, lack of *da capo* arias, careful balancing of structure and affect, use of the Latin text—it is in every way less imposing and more vivacious. The text holds the key to the directness of the *Magnificat's* appeal. Where the Mass Ordinary was stitched together from prayers and creeds that spanned centuries and genres, the Cantic of Mary is a single, spontaneous effusion of the spirit—purposefully sung, not spoken, so that we, too, might sing it down the generations.

Hearing the beginning of the *Magnificat* is rather like opening the door and walking into a lively party, very much in progress. In Martin Luther's 1521 exegesis on the Magnificat, well known to Bach, he writes that at this moment "our whole life and soul must be *set in motion*, as though all that lived within us wanted to break forth into praise and singing." After this festive opening, two arias for soprano voice express Mary's thankfulness and humility, culminating in a chorus on the text "omnes generationes"—a reflection of the expectant mother on the meaning of this new life not just for her, but for all humankind. As the Bach scholar Wendy Heller writes, in her rich and compelling analysis of the *Magnificat*, Reformed churches grappled a bit with the treatment of Mary, still a beloved and central figure, but no longer on the throne of heaven. In Bach's reimagination, what Mary loses in divinity, she gains many times over in humanity.

A succession of solo movements, framing a chorus on the text "fecit potentiam", form the central section of the work, which is devoted to Mary's recitation of God's manifold miracles. The text emphasizes the theme of power drawn from humility, which is seen as the root of Mary's deep wisdom. Bach's setting of the text "dispersit superbos mente cordes sui" is particularly delicious, even sardonic: he uses a regal flourish of trumpets and drums to mock, in Luther's words, "the proud in the imagination of their hearts, that is, those who delight in their opinions, thoughts, and reason, which not God but their heart inspires, and who suppose that these are right and good and wise above all others." Those who are consumed by self-regard; the hypocrites; the so-called legends in their own mind.

The final section of the work considers God's ancient promise of redemption, the fulfillment of that promise, and its meaning for the future. Bach dramatizes the narrative with a steady accretion of musical forces: First, a spare, mystical trio (*Suscepit Israel*) for the soprano and alto soloists, accompanied by reduced continuo and two oboes—the

oboes playing the psalm tone associated with the Magnificat in music of the early church. The chorus then bursts in with a jaunty fugue (*Sicut locutus est*), joined by the full complement of continuo instruments. Strings and woodwinds join on the text “Gloria Patri”, with flamboyant, improvisational writing for the chorus. At last, the trumpets and timpani blaze forth, and the music circles back to opening – “as it was in the beginning.”

Magnificat anima mea Dominum,  
Et exsultavit spiritus meus in Deo  
salutari meo,  
Quia respexit humilitatem ancillae  
suae; ecce enim ex hoc beatam me  
dicent omnes generationes;

*My soul doth magnify the Lord,  
And my spirit hath rejoiced in God my  
Savior,  
For He hath regarded the lowliness of  
his handmaiden; for behold, from  
henceforth shall all generations call me  
blessed;*

Quia fecit mihi magna, qui potens est,  
et sanctum nomen eius.  
Et misericordia eius a progenie in  
progenies timentibus eum;  
Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui;

*For He that is mighty hath magnified  
me, and holy is His name.  
And His mercy is on them that fear Him,  
throughout all generations;  
He hath shewed strength with His arm,  
He hath scattered the proud in the  
imagination of their hearts;*

Deposuit potentes de sede, et exaltavit  
humiles;

*He hath put down the mighty from their  
seat, and hath exalted the humble and  
meek;*

Esurientes implevit bonis, et divites  
dimisit inanes.

*He hath filled the hungry with good  
things, and the rich He hath sent empty  
away.*

Suscepit Israel puerum suum,  
recordatus misericordiae suae,  
Sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.

*He remembering His mercy hath holpen  
his servant Israel,  
As He promised to our forefathers,  
Abraham and his seed forever.*

Gloria Patri, et Filio, et Spiritui Sancto.  
Sicut erat in principio, et nunc, et  
semper, et in saecula saeculorum. Amen.

*Glory be to the Father, and to the Son,  
and to the Holy Ghost, as it was in the  
beginning, is now and ever shall be,  
world without end. Amen.*

– Luke 1:46-55

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O RADIANT DAWN  
from *The Strathclyde Motets* (2007)

James MacMillan (b. 1959)

The Scottish composer James MacMillan is known for sprawling orchestral scores, leavened with social commentary. In *The Confession of Isobel Gowdie*, which caused a sensation at the 1990 BBC Proms, he gave daring musical treatment to a series of contemporary accounts of 17<sup>th</sup> century witchcraft trials. MacMillan has also produced a strong body of choral work, including the award-winning *Strathclyde Motets*. *O Radiant Dawn* is one of the “O antiphons,” a sequence of invocations programmed for the last seven Vespers services in Advent, leading to Christmas morning. MacMillan builds a sense of musical anticipation appropriate to the sacred text, setting the ancient prophecy in a majestic frame.

O radiant dawn, splendor of eternal light, sun of justice: Come, shine on those who dwell in darkness and the shadow of death. Isaiah had prophesied, “The people who walked in darkness have seen a great light. Upon those who dwelt in the land of gloom a light has shone.” Amen.

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NOW MAY WE SINGEN (2007)  
Anonymous 15<sup>th</sup> century carol

Cecilia McDowall (b. 1951)

Acclaimed for several fascinating works about women, including *The Girl from Aleppo* and a cantata about the American aviatrix Harriet Quimby, the London based composer Cecilia McDowall is a major force in the world of British choral music. Her lively and straightforward setting of this popular medieval carol conjures the image of a merry band roaming the countryside—singing a festive and insistent wassail.

The Babe to us that now is born,  
Wonderful works He hath ywrought,  
He would not loss what was forlorn,  
But boldly again it bought;

*And thus it is Forsooth ywis,  
He asketh nought but that is His.  
Now may we singen as it is.  
Quod puer natus est nobis.*

This bargain loved He right well,  
The price was high and bought full dear.  
Who would suffer and for us feel  
As did that Prince withouten peer?

*And thus it is Forsooth ywis etc.*

His ransom for us hath ypaid;  
Good reason have we to be His.  
Be mercy asked and He be prayed,  
Who may deserve the heavenly bliss.

*And thus it is Forsooth ywis etc.*

To some purpose God made man;  
I trust well to salvation.  
What was his blood that from him ran  
But fence against damnation?

*And thus it is Forsooth ywis etc.*

Almighty God in Trinity,  
Thy mercy we pray with whole heart,  
Thy mercy may all woe make fell  
And dangerous dread from us to start.

*And thus it is Forsooth ywis etc.*

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O MAGNUM MYSTERIUM

Morten Lauridsen (b. 1943)

Morten Lauridsen's spellbinding setting of this Christmas Eve text is arguably the most famous choral work of its generation, beloved by choirs the world over, and arranged for instrumental ensembles of every shape and color. The work's quiet power derives from its simplicity and restraint. The text unfolds in the form of a chant melody, adorned by close harmonies, working within a restricted dynamic range—heightening the impact of a glorious cadence on the word "Alleluia." Carefully calibrated dissonances in the middle section evoke the suffering that the Christ-child will endure.

O magnum mysterium, et admirabile  
sacramentum, ut animalia viderent  
Dominum natum, jacentem in  
praesepio. Beata Virgo cujus viscera  
meruerunt portare Dominum Christum.  
Alleluia.

*O great mystery and wondrous  
sacrament, that the animals should  
witness the birth of the Lord in the  
manger. Blessed are you, O Virgin  
Mary, whose womb was deemed worthy  
to bear Christ the Lord. Alleluia.*



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ADESTE FIDELES\*  
first published in Cantus Diversi (1751)  
Translated by Frederick Oakeley (1802-1880)

John Francis Wade (1711-1786)  
Arranged by Alice Parker (b. 1925)

John Francis Wade fled England around the same time as the Battle of Culloden (1746) put an end to the Stuarts' attempt to regain the throne. He took refuge in France, where he spent the rest of his life producing beautiful Latin missals and plainchant collections for Catholic expatriate communities in Douai and Flanders, some adorned with Jacobite imagery. The hymn *Adeste Fideles* made an early appearance in one of these collections. Bennett Zon of Durham University provocatively argued that the hymn was 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).

We hope that Alice Parker's galvanizing arrangement will embolden all to sing the Latin text!

Adeste Fideles laeti triumphantes,  
Venite, venite in Bethlehem;  
Natum videte, Regem Angelorum:  
    Venite adoremus,  
    Venite adoremus,  
    Venite adoremus  
    Dominum!

*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!*

Deum de Deo, lumen de lumine,  
Gestant puellae viscera;  
Deum verum, genitum non factum:  
    Venite adoremus, etc.

*True God from True God, Light of Light  
eternal,  
Lo, He abhors not the Virgin's womb!  
Very God, Begotten not created!  
    O come let us adore Him, etc.*

Cantet nunc "io," chorus Angelorum,  
Cantet nunc aula caelestium;  
Gloria in excelsis Deo:  
    Venite adoremus, etc.

*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, etc.*

Ergo qui natus, die hodierna,  
Jesu, tibi sit gloria;  
Patris aeterni Verbum caro factum:  
    Venite adoremus, etc.

*Yea, Lord, we greet Thee, Born this  
happy morning,  
Jesu, to Thee be glory giv'n!  
Word of the Father, now in flesh  
created:  
    O come let us adore Him, etc.*



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SILENT NIGHT (1818)\*  
words by Joseph Mohr (1792-1848)  
translated by John Freeman Young (1820-1885)

Franz Xaver Gruber (1787-1863)

This ubiquitous carol is a rare example of text and tune joined together from the beginning. Composed for choir and guitar, and first heard on a snowy Christmas Eve in a tiny parish church in a small Austrian mountain town, it has remained popular for more than two centuries. The English translation was prepared in 1859 by John Freeman Young during his tenure at Trinity Church, Wall Street.

1. Silent night! Holy night!  
All is calm, all is bright  
Round yon virgin mother and  
Child.  
Holy infant so tender and mild,  
Sleep in heavenly peace,  
Sleep in heavenly peace.
2. Silent night! Holy night!  
Shepherds quake at the sight!  
Glories stream from heaven afar.  
Heav'nly hosts sing: Alleluia.  
Christ, the Savior, is born!  
Christ, the Savior, is born!
3. Silent night! Holy night!  
Son of God, love's pure light  
Radiant beams from thy holy face,  
With the dawn of redeeming grace,  
Jesus, Lord, at thy birth,  
Jesus, Lord, at thy birth.

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DONA NOBIS PACEM  
from *Mass in B Minor*, BWV 232 (completed 1749)

J. S. Bach

Bach first used this chorus in Cantata No. 29 ("Wir danken dir Gott, wir danken dir") (1731), and included it in the torso of the *Mass in B minor* – the Kyrie and Gloria sections delivered to the Saxon elector in 1733. When Bach returned to his *missa tota* in his final decade, he used the same material for the concluding chorus; the crowning touch on the work of a lifetime. The chorus unfolds like a Palestrina motet, the word "peace" repeated three times, for emphasis. From this simple beginning, Bach expands the choral-orchestral texture outward, with the full forces of the orchestra eventually encompassing a vast sonic range, from low A in the double bass and timpani to a high D from the trumpets – four and a half octaves. This is Bach's "view from the mountaintop," a vision of glorious and eternal peace. The citizens of Leipzig stand for this chorus when it is played in Bach's church there, in silent, stirring tribute to the man who created music as strong as his faith.

***Grant us peace.***

# THE CHORAL SOCIETY

John Maclay, *music director*  
Tony Bellomy, *associate music director*  
Hannah Nacheman, *assistant conductor*

## SOPRANOS

Elizabeth Abrams  
Anna Anderson  
Jessica Azani  
Alecia Baucom-Ortiz  
Nina Carter  
Karen Chan  
Ava Chen  
Amy Daley  
Harriet De Ceunynck  
Charlotte Eveleth  
Sarah Fitzharding  
Monica Gallagher  
Megan Gearheart  
Deborah Grant  
Stacy Horn  
Jennie Ingram  
Molly O. Kemper  
Teya Lonquist  
Rachel Murphy  
McMullin  
Anna McQuere  
Hannah Nacheman  
Elisa Nikoloulas  
Sarah Oliver  
Nikhita Prasanna  
Liana Violet Ray  
Lucia Rivieccio  
Mariel Roberts  
Anna Rodriguez  
Barbara Sacharow  
Julie Sarte  
Lydia Saylor  
Meredith Tate Scott  
Amy Stenberg

Renee Stupfel  
Nancy Tepper  
Nynke Anna Veprek  
Kaarin Von Herrlich  
Brigid Warnke  
Katherine Willis  
Janet L. Wyatt

## ALTOS

Jacquelyn Baker  
Rachel Bar-Gadda  
Michelle Bowen  
Chelsea Brite  
Ellen Carpenter  
Carol Jackson  
Cashion  
Tina Doerffer  
Angelina L. Fryer  
Traci E. Gallagher  
Juliana Galletti  
Tavia Gilbert  
Amy Gilfenbaum  
Sara Goldberg  
Katie Hamblin  
Wendy Hayden  
Katherine Hayes  
Samantha Heavner  
Emily Higgins  
Lynda Kennedy  
Bee-Seon Keum  
Rachel Kiwi  
Young Lee  
Cheri Leone  
Angelika Mendes-Lowney

Elizabeth Minkel  
Andrea Morgan  
Sophie Mori  
Grace Ross  
Cricket Saurel  
Tyler W. Smith  
Erin Smythe  
Marcia Wallace  
Judith S. Weis  
Kimberly Young

## TENORS

Patrick Anderson  
Tony Bellomy  
David Cholcher  
Kevin Dackow  
Daniel DuComb  
George Epstein  
Mark Evans  
Peter A. Farol  
Edward C. Hayes  
Craig Hensala  
Cameron R.  
Hernandez  
Douglas Houston  
Roland Jarquio  
Milton Justice  
Esta Joy Kroten  
Chris Lowden  
Dylan Nagler  
Michael Read  
Luke Riservato  
Carlos Rodriguez-Russo  
Jason Sarte

Robert Shutter  
Bryan Simmons  
Peter Simpson  
Stephen Vann  
Brent Whitman  
Morgan Wolbe  
Mike Young

## BASSES

Colin Andersson  
Tim Bohn  
Peter Bryce  
Jason Chiang  
Leo Clark  
David Thomas Cohen  
Andrew Rhys Davies  
Mitchell Davis  
Stephen Fleming  
Matthew Geaghan  
Noah Henryon  
Vinay Jayaram  
Brandon Johnson  
Nicolas Kemper  
Robert Lanaghan  
Thomas Lovering  
Myles McDonnell  
Drew McLelland  
Tim Moore  
Andrew Nichols  
Jonathan M. Roberts  
Levi Roth  
Jason Schlaman  
Todd Shuster  
Darren Walker  
Christopher White

# ORCHESTRA

## VIOLIN I

Jorge Àvila, *concertmaster*  
Andrea Schultz  
Robin Zeh  
James Tsao  
Victor Schultz

## VIOLIN II

Cenovia Cummins  
Max Moston  
Susan Dominguez  
Paula Flatow

## VIOLA

David Gold  
Martha Mooke  
Edward Malave

## CELLO

Sarah Hewitt-Roth  
Danny Miller

## BASS

Troy Rinker

## FLUTE

Sato Moughalian  
Reva Youngstein

## OBOE/OBOE D'AMORE

Diane Lesser  
William Meredith

## BASSOON

Timothy Emerson

## TRUMPET

Thomas Hoyt  
Thomas Verchot  
Bradley Siroky

## TIMPANI

Joseph Tompkins

## ORGAN

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

## ABOUT THE ARTISTS

**John Maclay** is in his 23<sup>rd</sup> season as music director of the Choral Society. Major choral-orchestral works offered under his baton include the Verdi *Requiem*, Vaughan Williams *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*, *Harmoniemesse*, and *Mass in Time of War*. 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 is the General Counsel of Crédit Agricole Corporate & Investment Bank in the Americas.

**Tony Bellomy**, associate music director, holds degrees in piano performance, vocal accompanying and opera coaching. He has coached and played for the Florentine Opera Company, the Skylight Opera Theatre, the Milwaukee Ballet Company, American Ballet Theatre, New York Lyric Opera, and Encompass New Opera Theatre. A full-time resident of Norwalk, Connecticut, Tony also fulfills his second love of musical theater by music directing many productions each year throughout Fairfield, Westchester, and Rockland Counties. By day, he is the Director of Operations for Gurr Johns, Inc., a global appraisal and advisory firm headquartered in New York City. This is Tony's 15<sup>th</sup> season with the Choral

Society.

**Hannah Nacheman**, assistant conductor, is a choral conductor, vocalist, and educator based in New York City. A lifelong musician and arts advocate, she has performed on many prestigious stages including Alice Tully Hall, David Geffen Hall, the David H. Koch Theaters of Lincoln Center, The Kennedy Center, and Carnegie Hall. Hannah is Co-Creator of Girls Who Conduct, a mentorship program for young women and non-binary musicians, whose mission is to foster diversity and inclusion in classical music. This season Hannah also serves as Assistant Conductor at City Lyric Opera. She has previously served as Director of the Primo Coro ensemble of the New Jersey Youth Chorus and Assistant Conductor to the National Children's Chorus. In addition to vocal performance, her musical training includes harp, piano, and violin, which she teaches in her private music studio in NYC, along with conducting and musicianship. Hannah holds music degrees from Bryn Mawr College and The Manhattan School of Music, with continued studies at The Juilliard School. This is Hannah's 7<sup>th</sup> season with The Choral Society.

Soprano **Tami Petty** is a winner of the Joy in Singing Competition and made her New York City solo recital debut in 2015. She holds awards from the Sorel Organization, Merola Career Grants, and the Jessie Kneisel Lieder First Prize. Her performances this season include *Considering Matthew Shepard* with The Dessoff Choirs and *Vier Letzte Gesänge* with pianist Miori Sugiyama and Brooklyn Art Song Society. Previous featured appearances with The Choral

Society include Beethoven's Missa Solemnis, Vaughan Williams' *Dona Nobis Pacem*, Haydn's *Harmoniemesse*, Mendelssohn's *Elijah*, and the Duruflé *Requiem*. Tami teaches on the voice faculties of Brooklyn College, William Paterson University, American Musical and Dramatic Academy, and Ramapo College of New Jersey. She proudly serves as part of the music team at Central Synagogue.

Soprano **Sarah Abigail Griffiths** has been hailed for her "glowing tone, effortless facility and vivid expressivity" (*Dallas Morning News*) and has appeared as soloist and chorister with professional ensembles throughout the United States. She can be heard on recordings with Armonia Celeste (Centaur) and New York Virtuoso Singers (Naxos), and she is featured singing Alice Parker's song cycle *Dickinson: On Recollecting* in a 2017 recording for Gothic. She has performed U.S. premieres by Bob Chilcott and Thea Musgrave and world premieres by Katherine Hoover, Edward Smaldone, and Martha Sullivan. She holds degrees from the University of North Texas, Westminster Choir College, and Earlham College, and is adjunct professor at Ramapo College and William Paterson University.

**Erin Wagner**, mezzo-soprano, is originally from El Paso and is a recent graduate of The Juilliard School, where she studied with Darrell Babidge. She recently won first prize in the Naumburg International Vocal Competition with a recital program that explored the struggle of women. She was selected as a winner of the Juilliard Vocal Arts Honors Recital alongside her pianist, Shawn Chang, in a program that probed the relationship between memory and color. Erin was an Aspen Renée Fleming Artist in the summer of 2021, where she

performed the roles of Zwei Dame and Knabe (*Die Zauberflöte*) and Unulfo (*Rodelinda*), sang in scenes from *Così fan Tutte* (Dorabella), *La clemenza di Tito* (Annio), and *Semele* (Ino), and premiered David Clay Mettens' *The Sustaining Air*. She also worked with Renée Fleming for Carnegie Hall's SongStudio in 2021. She has been heard in recital with Steve Blier and Bénédicte Jourdois at Caramoor and with Brian Zeger for Juilliard Songfest. As a Gluck Community Service Fellow at Juilliard, Erin was able to provide virtual performances for community centers throughout New York during the pandemic with the goal of uplifting the music of women and reaching the people who needed music and connection the most.

Since his professional debut at the Mariinsky Theater in Saint Petersburg, tenor **Emilio Pons** has performed in many of the world's leading theaters and festivals, including the Grand Théâtre de Genève, Royal Opera, Copenhagen, Grand Théâtre de Luxembourg, Festival d'Aix-en-Provence, Théâtre des Champs-Élysées, Deutsche Oper am Rhein, Amsterdam's Concertgebouw; with the Singapore Philharmonic Orchestra, Compañía Nacional de Ópera de Bellas Artes, Mexico City, Teatro Municipal de Santiago, Chile and Teatro Municipal of Rio de Janeiro. His operatic repertoire encompasses more than thirty roles, including Tamino (*Die Zauberflöte*), Ferrando (*Così fan Tutte*), Don Ottavio (*Don Giovanni*), Il Podestà (*La finta giardiniera*), Tom Rakewell (*The Rake's Progress*), Nemorino (*L'elisir d'amore*), Narraboth (*Salome*), Le Chevalier de la Force (*Dialogues des Carmélites*) and Lensky (*Yevgenij Onegin*). Emilio holds a graduate degree

in piano from the National Conservatory of Music in Mexico and a *juris doctor* degree from the Universidad Iberoamericana, in addition to master and doctor of music degrees in vocal performance and literature from the Indiana University School of Music. He is a member of the European Cultural Parliament, and co-founder of the Sankt Goar International Music Festival and Academy, in Germany, and recently established The Brownstone–Haus der Musik in New York City.

“An imposing bass-baritone” (Opera News), **Joseph Beutel** has been noted for his “deep well-rounded tone” and overall richness of voice and versatility on stage. Making his career across five continents, he enjoys performing traditional operas and originating new roles in new operas on the cutting edge, along with many oratorios and other concert works. Some roles of note include originating the role of the “British Major” in *Silent Night*, Kevin Puts and Mark Campbell’s Pulitzer Prize winning opera, and most recently originating the role of “Sir” in *Mila*, an opera commissioned by Asia Society Hong Kong most recently performed in New York and San Francisco. He has performed with many prestigious companies across the country and world, including Santa Fe Opera, NYCO, New York Philharmonic, New York City Ballet, English Concert, Seattle Opera, Minnesota Opera, and Sarasota Opera.

Beutel also enjoys performing musical theater with credits from *Encores!* at City Center in New York and PBS’s Live at Lincoln Center. Recordings include Grammy nominated Alexander Kastalsky’s *Memory Eternal to the Fallen Heroes* (Naxos), performed live on the centennial of the World War I Armistice at the National Cathedral in Washington, DC.

**The Choral Society** is a non-sectarian ensemble of 130 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*, and in 2019 celebrated its 20<sup>th</sup> anniversary as an independent arts organization.

## FRIENDS OF THE CHORAL SOCIETY

Friends of the Choral Society is a 501(c)(3) tax-exempt corporation formed to support the Choral Society's mission to present great masterworks in live performance at an affordable cost to the public. Our musical activities are funded by general admission ticket sales, public and foundation support and generous donations from individuals like you.

The Choral Society and Orchestra gratefully acknowledge the contributions of our 2021-2022 season supporters as well as those whose donations were received after November 23, 2021:

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This season has been made possible, in part, by generous grants from the Marta Heflin Foundation, the Vaughan Williams Charitable Trust, and the Shuttered Venue Operators Grant program of the U.S Small Business Administration.



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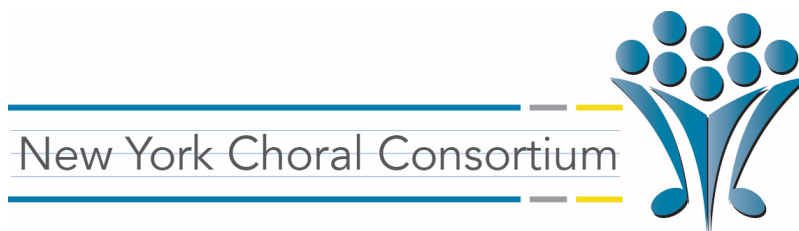
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The Choral Society's community outreach would not be possible without the support of the Clergy, Vestry, Wardens and People of Grace Church.

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

**[www.newyorkchoralconsortium.org](http://www.newyorkchoralconsortium.org)**



# UPCOMING CONCERTS

## RACHMANINOFF VESPERS

Sergei Rachmaninoff (1873-1943) considered the *All-Night Vigil* (1915) to be his finest composition. Written during the twilight of Tsarist Russia, this evocative work is a window into a lost world of austere spiritual beauty.

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

Friday, May 6, 2022 at 8:00 PM  
Saturday, May 7, 2022 at 3:00 PM  
Grace Church in New York

## CHRISTMAS CONCERTS 2022

Join us for our annual holiday programs at Grace Church, with orchestra, guest soloists and audience carol sing.

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

Friday, December 2, 2022 at 8:00 PM  
Saturday, December 3, 2022 at 3:00 PM  
Grace Church in New York

## VAUGHAN WILLIAMS: A SEA SYMPHONY

At long last, we look forward to sharing this stirring and rarely heard masterwork, in what will be the Choral Society's Carnegie Hall debut!

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

Friday, April 21, 2023 at 8:00 PM  
Carnegie Hall, Stern Auditorium  
881 Seventh Avenue