

THE CHORAL SOCIETY
AND ORCHESTRA
OF GRACE CHURCH
IN NEW YORK

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

Friday, December 2, 2022, at 8:00 PM
Saturday, December 3, 2022, at 3:00 PM

PROGRAM

HODIE CHRISTUS NATUS EST (1575) Giovanni Pierluigi da Palestrina (c. 1525-1594)

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

GREAT MASS IN C MINOR (1783), K. 427 (417a) Wolfgang Amadeus Mozart (1756-1791)

KYRIE

GLORIA

Gloria in excelsis (chorus, soprano)

Laudamus te (mezzo-soprano)

Gratias (chorus)

Domine Deus (soprano, mezzo-soprano)

Qui tollis (double chorus)

Quoniam (soprano, mezzos-soprano, tenor)

Jesu Christe – Cum Sancto Spiritu (chorus)

Tami Petty, *soprano*

Helen Karloski, *mezzo-soprano*

Paul D'Arcy, *tenor*

O ORIENS (2012) Cecilia McDowall (b. 1951)

A HYMN TO THE VIRGIN (1930/1934) Benjamin Britten (1913-1976)

UBI CARITAS (1999) Ola Gjeilo (b. 1978)

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

ONCE IN ROYAL DAVID'S CITY* IRBY
Henry John Gauntlett (1805-1876)

HALLELUJAH (FROM *MESSIAH*, 1741) George Frideric Handel (1685-1759)

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

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

*Audience members must wear face coverings at all times while inside the church.
Restrooms are for emergency use only.*

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

ABOUT THE MUSIC

In March 1781, soon after the premiere of his first mature opera, *Idomeneo*, the twenty-five year old Mozart made his permanent move from Salzburg to Vienna. The young composer was embraced by the musical elite of the imperial capital, in particular Baron Gottfried van Swieten, who placed his massive music library at Mozart's disposal. At this same time, Mozart was reintroduced to, and began courting, a soprano named Constanze Weber, the younger sister of one of his childhood sweethearts. On August 4, 1782, they married, over the stern objections of his father, Leopold. It is against this remarkable backdrop, marking Mozart's professional, financial, intellectual and emotional emancipation, that the *Mass in C minor* (KV 427) (called the "Great") came into being.

Mozart first refers to the *Mass* in a letter to his father dated January 1783, still euphoric over his marriage and the blessed news of Constanze's first pregnancy. On June 17, 1783, the couple's first son, Raimund Leopold, was born. Scarcely a month later, Mozart and his wife left for an extended summer visit to Salzburg, where she could recuperate and he could continue work on the *Mass* and other projects, leaving the infant behind with a foster mother. In a sad but common turn of events for the period, young Leopold did not survive the summer. This news reached the young couple in August and became an early test of their marital bond.

On October 26, 1783, according to his sister, Nannerl, "Wolfgang's new mass" was offered at Saint Peter's Abbey in Salzburg, with Constanze singing the soprano solos. It was to be the only performance of the work in the

composer's lifetime, and the last time he saw his native city.

The *Mass* marks a major departure from Mozart's earlier work in the genre. Though the composer considered his dozen or more Salzburg masses to be very good work, and indeed they are, they were generally short and breezy (Stravinsky would later dismiss them as "sweets of sin"), and concerned with formula rather than form. Coming at the time of his exposure to the works of Bach and Handel through access to van Swieten's library, the implied length and majestic, well-considered writing of the *Mass* places it on a par with Bach's *Mass in B minor*, the later oratorios of Haydn and even the Beethoven *Missa Solemnis*.

Musically, the *Mass* is a leading example of Mozart's rediscovery of counterpoint and its subspecies, the fugue, as a major technical resource. This rediscovery was in part sponsored by Constanze, who was much more of an intellectual influence on her husband than her vapid portrayal in Peter Shaffer's *Amadeus* would have us believe. In a letter to his sister, enclosing the gift of a keyboard fugue, Mozart writes:

My dear Constanze is really the cause of this fugue's coming into the world. Baron van Swieten, to whom I go every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me (after I had played them to him). When Constanze heard the fugues, she absolutely fell in love with them. Now she will listen to nothing but fugues, and particularly (in this kind of composition) the works of Handel and Bach. Well, as she has often heard me play fugues out of my head, she asked me if I had ever written any down, and when I said I had not, she scolded me roundly for not recording

some of my compositions in this most artistically beautiful of all musical forms and never ceased to entreat me until I wrote down a fugue for her.

The magisterial fugues of the *Mass*, especially the Cum Sancto Spiritu movement, are therefore as great an offering to Mozart's young bride as the gorgeous solos he composed specifically for her voice.

Like the great Baroque "cantata masses", Mozart organizes the *Great Mass* as a series of movements that heighten the meaning of different sections of the sacred text.

The solemn Kyrie, made famous as the soundtrack to Mozart's wedding scene in the film *Amadeus*, follows the familiar tripartite sonata form, with two stark and imposing choral sections framing an intimate inner section for solo soprano. A joyous C-major outburst, quoting from Handel's *Hallelujah* chorus, launches the Gloria section, followed by an ebullient setting of the Laudamus te text for the other soprano soloist. A transitional 5-part setting of Gratias agimus tibi continues the pattern of choral-solo alternation. The work continues with a delicious setting of Domine Deus for two sopranos – more friendly duel than duet!

A double chorus on the Qui tollis text is the musical heart of the Gloria. Mozart draws on Baroque musical rhetoric – a repetitive, descending bass motif (or *chaconne*), elongated harmonic suspensions in the chorus, lacerating dotted rhythms in the strings – to create

a sense of extreme pathos. The tension of the Qui tollis gives way to a lively, contrapuntal setting of the Quoniam text for soprano, mezzo-soprano and tenor soloists. (The accumulation of soloists through the Gloria section – solo, duet, trio – tracks the three aspects of the Trinity.) A grand fugue on Cum Sancto Spiritu brings the liturgical drama to a thrilling close: a slow, rising subject, calling to mind the final movement of Mozart's *Symphony No. 41* (the "Jupiter"), creates a scaffold for passagework of escalating energy through all the voices and instruments of the ensemble.

The *Mass* was to be the last large-scale sacred work Mozart composed until he took up the *Requiem* in his final year. Like the *Requiem*, the *Mass* was left unfinished, with the completed Kyrie, Gloria and sketches for other movements left as a "magnificent torso." Nothing tempts scholars to speculate so much as the "unfinished" masterwork of a great composer. While such speculation yields much creative discourse, it is not necessary to an appreciation of the *Mass* as a full expression of the composer's worth. Ferruccio Busoni's elegant appraisal of Mozart's work holds true for what we have of the *Mass*: "He is passionate, but keeps to the forms of chivalry. He disposes of light and shadow, but his light does not pain and his darkness still shows clear outlines. Idealist without losing touch with the earth, realist without ugliness."

— John Maclay

NOTES, TEXTS AND TRANSLATIONS

HODIE CHRISTUS NATUS EST (1575) Giovanni Pierluigi da Palestrina (c. 1525-1594)

Palestrina's effortless and authoritative style, expressed through hundreds of sacred works for the Sistine Chapel, defined the high Renaissance and became a point of reference in the sacred works of Handel, Bach, Mozart, Beethoven and later composers. In this ebullient motet, published in 1575, angelic (higher voiced) and earthly (lower voiced) choirs spread the glad tidings of Christmas from the mountains to the valleys.

Hodie Christus natus est: <i>Noe! Noe!</i>	<i>Today Christ is born:</i>
Hodie Salvator apparuit: <i>Noe! Noe!</i>	<i>Today the Savior has appeared:</i>
Hodie in terra canunt Angeli, lætantur Archangeli: <i>Noe! Noe!</i>	<i>Today the Angels sing, the Archangels rejoice:</i>
Hodie exsultant justi, dicentes:	<i>Today the righteous rejoice, saying:</i>
Gloria in excelsis Deo! <i>Noe! Noe!</i>	<i>Glory to God in the highest! Noe! Noe!</i>

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 400th 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.

GREAT MASS IN C MINOR (1783), K. 427 (417a) Wolfgang Amadeus Mozart (1756-1791)

(KYRIE AND GLORIA SECTIONS, AS COMPLETED BY THE COMPOSER)

KYRIE

Kyrie eleison.	<i>Lord, have mercy upon us.</i>
Christe eleison.	<i>Christ, have mercy upon us.</i>
Kyrie eleison.	<i>Lord, have mercy upon us.</i>

GLORIA

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.	<i>Glory to God in the highest, and on earth peace, goodwill toward men.</i>
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Laudamus te. Adoramus te. Benedicimus te. Glorificamus te.	<i>We praise thee. We adore thee. We bless thee. We glorify thee.</i>
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Gratias agimus tibi propter magnam gloriam tuam.	<i>We give thanks to thee on account of thy great glory.</i>
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Domine Deus, rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris:	<i>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:</i>
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Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.	<i>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.</i>
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Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus:	<i>For thou alone art holy, thou alone art God, thou alone art most high:</i>
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Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.	<i>Jesus Christ, with the Holy Ghost, in the glory of God the Father. Amen.</i>
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O ORIENS (2012)

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. *O Oriens* is one of a series of short sentences – the “O Antiphons” – sung during the last seven days of Advent, lighting the path to Christmas. For her setting of this ancient text, McDowall creates a shimmering theater of sound, punctuated by flickers of dissonance that culminate in a radiant sunrise.

O Oriens,
splendor lucis aeternae,
et sol justitiae:
Veni, et illumina
sedentes in tenebris
et umbra mortis.

*O Morning Star,
splendor of light eternal,
and sun of righteousness:
Come and enlighten
those who dwell in darkness
and the shadow of death.*

A HYMN TO THE VIRGIN (1930/1934)

Benjamin Britten (1913-1976)

This is Britten's first choral work (one of his first works in any genre, in fact), written at the age of 16 while at boarding school and polished four years later for publication. His voice as a composer is immediately recognizable in this haunting setting of verses by an anonymous medieval poet. The work's antiphonal layout was designed with the choir stalls of his school chapel in mind.

Of one that is so fair and bright,
Brighter than the day is light,
I cry to thee, thou see to me,
Lady, pray thy Son for me,
That I may come to thee.

Velut maris stella,
Parens et puella.
Tam pia, Maria!

*Like a star of the sea,
Mother and maiden.
Such a virtuous one, Maria!*

All this world was forlorn
Till our Lord was y-born
With *ave* it went away
Darkest night, and comes the day
The well springeth out of thee.

Eva peccatrice,
De te genetrice.
Salutis, virtutis.

*Through Eve, the sinner,
Of thee, the mother.
Of salvation, of virtue.*

Lady, flow'r of everything,
Thou bare Jesu, heaven's King
Of all that bear'st the prize,
Lady, queen of paradise,
Maid mild, mother *es effecta*.

Rosa sine spina,
Gratia divina:
Electa es effecta.

*Rose without thorn,
By divine grace,
You are made the chosen one.*

Gjeilo traces his inspiration for this deeply affecting work to his own experience as a choral singer, which perhaps explains its widespread appeal. “After having sung Maurice Duruflé’s incredible *Ubi Caritas* in high school (one of my absolute favorite choral works of all time), I wanted to humbly try my own hand at this beautiful, timeless text. The work is very much influenced by Gregorian chant and early music, though not based on any existing medieval material.”

Ubi caritas et amor, Deus ibi est.	<i>Where charity and love are, there God is.</i>
Congregavit nos in unum Christi amor.	<i>Christ’s love has gathered us into one.</i>
Exultemus, et in ipso jucundemur.	<i>Let us rejoice and be joyful in Him.</i>
Timeamus, et amemus Deum vivum.	<i>Let us fear and let us love the living God.</i>
Et ex corde diligamus nos sincero.	<i>And with a sincere heart let us love each other.</i>

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).

Adeste Fideles laeti triumphantes,	<i>O come, all ye faithful, joyful and triumphant,</i>
Venite, venite in Bethlehem;	<i>O come ye, O come ye to Bethlehem!</i>
Natum videte, Regem Angelorum:	<i>Come and behold Him, Born the King of Angels!</i>
Venite adoremus,	<i>O come let us adore Him,</i>
Venite adoremus,	<i>O come let us adore Him,</i>
Venite adoremus	<i>O come let us adore Him,</i>
Dominum!	<i>Christ the Lord!</i>

Deum de Deo, lumen de lumine,	<i>True God from True God, Light of Light eternal,</i>
Gestant puellae viscera;	<i>Lo, He abhors not the Virgin’s womb!</i>
Deum verum, genitum non factum:	<i>Very God, Begotten not created!</i>
Venite adoremus, etc.	<i>O come let us adore Him, etc.</i>

Cantet nunc “io,” chorus Angelorum,	<i>Sing, choirs of angels! Sing in exultation!</i>
Cantet nunc aula caelestium;	<i>Sing, all ye citizens of heav’n above!</i>
Gloria in excelsis Deo:	<i>Glory to God in the Highest!</i>
Venite adoremus, etc.	<i>O come let us adore Him, etc.</i>

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.*

ONCE IN ROYAL DAVID'S CITY (1848)*
words by Cecil Alexander (1818-1895)

IRBY
Henry John Gauntlett (1805-1876)
last verse arranged by James O'Donnell (b. 1961)

The poet Cecil Frances Alexander married an Anglican bishop who rose to become head of the Church of Ireland. She wrote prolifically for young readers, and first published "Once in Royal David's City" in a collection of *Hymns for Little Children* in 1848. Alexander is also well known as the author of "All Things Bright and Beautiful."

1. Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed:
Mary was that mother mild,
Jesus Christ, her little child.
2. He came down to earth from heaven
Who is God and Lord of all,
And his shelter was a stable,
And his cradle was a stall;
With the poor, and mean, and lowly,
Lived on earth our Savior holy.
3. And our eyes at last shall see him,
Through his own redeeming love,
For that child so dear and gentle
Is our Lord in heav'n above;
And he leads his children on
To the place where he is gone.
4. Not in that poor lowly stable,
With the oxen standing by,
We shall see him, but in heaven,
Set at God's right hand on high;
When like stars his children crowned
All in white shall wait around.

HALLELUJAH (1741)
from *Messiah*

George Frideric Handel
(1685-1759)

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 24th 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. This is Tony's 16th 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 8th season with The Choral Society.

Soprano **Tami Petty** recently had the honor of singing the New York premiere of Craig Hella Johnson's fusion oratorio, *Considering Matthew Shepherd* with Malcolm Merriweather and The Dessoff Choirs. She is the first Emerging Artist of the Sorel Organization honoring women in music, and a winner of the International Joy in Singing Competition. Highlights from the 2022-2023 season include Gian Carlo Menotti's opera *Amahl and the Night Visitors* with Patrick Allen here at historic Grace Church, a recital and master classes at the University of Wyoming alongside Joy in Singing pianist and song partner Miori Sugiyama, and Richard Strauss's pinnacle work, *Vier Letzte Gesänge*, for Norman Nunamaker's final concert leading the Gettysburg Chamber Orchestra. She joins the Choral Society for their Carnegie Hall season finale in

Ralph Vaughan Williams's *A Sea Symphony*. Tami hails from the Motor City and her kryptonite is Detroit-style pizza, Vernors, and driving across the Mackinac Island Bridge.

Mezzo-soprano **Helen Karloski** has been praised for her “genuine mezzo timbre” (*Opera News*) and a voice “beautifully suited for oratorio” (*Santa Fe New Mexican*). Her 2022-2023 season includes performances with the Tucson Symphony Orchestra, Skylark Vocal Ensemble, the Choral Society of Grace Church, and Musica Sacra. Helen made her Lincoln Center debut in Mozart's *Solemn Vespers* with the Mostly Mozart Festival and her Carnegie Hall debut performing Mozart's *Mass in C Minor* with the Oratorio Society of New York. Recent solo appearances include Pergolesi's *Stabat Mater*, (Harry Bicket), Dvořák's *Stabat Mater* (Omaha Symphony), *Der Tag des Gerichts* and Beethoven's Ninth Symphony (American Classical Orchestra), Handel's *Messiah* (Tucson Symphony Orchestra), Bach's *St. Matthew Passion* (St. Andrew Music Society), Beethoven's *Missa Solemnis* (Choral Society of Grace Church), and Mendelssohn's *A Midsummer Night's Dream* (New York City Ballet). Helen was featured on the 2014 GRAMMY-winning recording *The Sacred Spirit of Russia*. In 2015, she was the First-Place recipient in the Lyndon Woodside Oratorio Solo Competition. **Paul D'Arcy** is in demand nationally as a soloist, chamber musician, and professional chorister. As an oratorio soloist, he has performed numerous works by Handel, Mozart, Bach, Mendelssohn, Haydn, Monteverdi, Schütz, and Zelenka as well as contemporary composers including premieres by Caroline Shaw, Benedict Sheehan, and Kate Moore. Solo performances include projects with the Austin Symphony, Tucson Symphony,

and American Classical Orchestra as well as professional chamber, choral, and early music ensembles such as True Concord, ensemble viii, Spire, Musica Sacra, Musica Viva, Bach Vespers at Holy Trinity, Conspirare, Skylark Vocal Ensemble, and the Santa Fe Desert Chorale. Paul has recorded over thirty albums including the 2015 Grammy winning album, *The Sacred Spirit of Russia* with Conspirare. Recent CD solo credits include *Benedict Sheehan: Vespers* with the St. Tikhon's Choir and *A Christmas Carol* with Skylark. He has also appeared on two PBS specials and an NPR Tiny Desk concert. Paul recently toured Korea as a chorister and soloist with the American Soloist Ensemble sponsored by the National Chorus of Korea.

The Choral Society is a 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 nationally televised PBS-WNET magazine *Religion and Ethics Newsweekly*, and in 2019 celebrated its 20th anniversary as an independent arts organization.

UPCOMING CONCERTS

RALPH 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*
Tami Petty, *soprano*
Hadleigh Adams, *baritone*

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

CHRISTMAS CONCERTS 2023

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 1, 2023 at 8:00 PM
Saturday, December 2, 2023 at 3:00 PM
Grace Church in New York