

M Manhattan
School of Music

**MSM SYMPHONIC
CHORUS AND
CHAMBER CHOIR
WITH THE
MSM CHAMBER
SINFONIA**

Kent Tritle, Conductor

Jiyu Kim, soprano

Melanie Spector, soprano

Fan Yu, soprano

Joanne Evans, mezzo-soprano

Esteban Zuniga, tenor

Marc Day (MM '11), tenor

Laureano Quant, bass

Andrew Jurden (BM '17), bass

Tuesday, February 25, 2020 | 7:30 PM
Neidorff-Karpati Hall

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PROGRAM

JOHANN SEBASTIAN

BACH

(1685–1750)

Magnificat in D Major, BWV 243

1. Magnificat
2. Et exultavit spiritus meus

Fan Yu, soprano

3. Quia respexit humilitatem

Jiyu Kim, soprano

4. Omnes generationes
5. Quia fecit mihi magna

Laureano Quant, bass

6. Et misericordia

Joanne Evans, mezzo-soprano

Esteban Zuniga, tenor

7. Fecit potentiam
8. Deposuit potentes

Mr. Zuniga

9. Esurientes implevit bonis

Ms. Evans

10. Suscepit Israel
11. Sicut locutus est
12. Gloria Patri

Intermission

FRANZ SCHUBERT
(1797–1828)

Mass in E-flat Major, D. 950

Kyrie
Gloria
Credo

Melanie Spector, soprano

Esteban Zuniga, tenor

Marc Day, tenor

Sanctus
Benedictus

Ms. Spector, soprano

Joanne Evans, mezzo-soprano

Mr. Zuniga, tenor

Andrew Jurden, bass

Agnus Dei

Ms. Spector, soprano

Ms. Evans, mezzo-soprano

Mr. Zuniga, tenor

Mr. Jurden, bass

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PROGRAM NOTES

Magnificat in D Major, BWV 243

Johann Sebastian Bach

Tradition has it that Bach wrote his celebrated Magnificat, originally in E-flat major, in 1723 for Christmas Day Vespers (evening service) at the Thomaskirche in Leipzig. Yet he may well have written it, as convincingly proposed by scholar Andreas Glöckner, for performance some months earlier for his first major feast day in Leipzig—the Feast of the Visitation on July 2. (The feast celebrates when Mary, pregnant with Jesus, visited her relative Elizabeth, pregnant with John the Baptist, and sang God’s praises; since 1969 the feast day has been celebrated on May 31). Such a festive work would have shown Bach’s talents off to great advantage in his new post no matter when it was first performed.

Bach had just moved to Leipzig from Cöthen at the end of May to become Kantor of the renowned Thomasschule, which also entailed holding the post of civic music director. As the most important musician in this bustling center, he oversaw music at the four most important churches, which meant he composed music for all the principal Sunday services, church feasts, and other occasions on demand, and trained all the singers at the Thomasschule to staff the four choirs. For instrumentalists he drew from the town’s professional musicians (whom he also oversaw), students he trained on his own time at the Thomasschule, and students from the University, where he also held the post of music director.

Throwing himself into his work with great zeal, Bach produced weekly cantatas until the “tempus clausum” (“closed,” or penitential time of Advent) when no figural or florid church music was performed. Then on Christmas Day, large-scale compositions on Latin texts returned spectacularly, as they did on other major feast days in Leipzig. Thus for his first Christmas feast day in Leipzig, Bach performed his Cantata BWV 63 and D major Sanctus BWV 238 at the main service and his Magnificat at Vespers.

Magnificats were typically sung at Vespers throughout the year in plainchant in Luther’s German version, “Meine Seele erhebet den Herrn,” but because this Magnificat was to be performed on Christmas, a more elaborate Latin setting was called for. Into the standard text—Luke 1:46–55, with the Doxology appended—Bach interpolated four Christmas texts, two in German and two in Latin (choruses “Vom Himmel hoch,” “Freut euch und jubiliert,” and “Gloria in excelsis” and soprano and bass duet “Virga Jesse floruit”). He scored the work on a grand scale—five soloists (SSATB), five-part choir

(SSATB), and a large orchestra for its time (3 trumpets, 2 recorders, 2 oboes, strings, and continuo). If, as mentioned above, Bach had actually composed a version of the Magnificat in E-flat in time for the July 2 Feast of the Visitation—that is, *before* adding the Christmas interpolations—the Christmas version would be his second version of the already grand piece.

Then in 1733, when no cantatas were permitted during the five-month mourning period following the February 1 death of Elector Friedrich August I of Saxony, Bach had time to rework the Magnificat, making it (again?) suitable for any major feast day by removing the Christmas pieces. (Sources vary as to the date of this revised version, some giving 1728–31 and others c. 1732–35.) At this time he also transposed the work to D major—the normal key for trumpets in his day and a much brighter key for the strings—a felicitous change especially for the work’s joyful choruses. He also replaced the recorders with flutes and employed oboes d’amore instead of oboes in certain movements. This version was probably first performed for the Feast of the Visitation on July 2, 1733, as soon as the mourning period ended.

The D major version has become the beloved standard—a grand and jubilant outpouring that is compact but abundant in variety, balance, and symbolism. The work consists of twelve movements, twice the number of an average cantata, yet lasts the same approximately half-hour length (to which the Christmas interpolations add only about five minutes). The conciseness owes in part to Bach’s avoidance of da capo arias and recitatives.

In the brief but brilliant opening movement, “**Magnificat anima mea Dominum,**” full-orchestral statements with prominent trumpets and drums frame an equally imposing choral portion that employs the same thematic material. The sopranos fittingly begin this choral section, symbolic of Mary singing her song of praise. The young Mary’s voice continues joyfully but more intimately as a soprano II aria accompanied only by strings in “**Et exultavit spiritus meus.**” She becomes more dramatic in “**Quia respexit humilitatem,**” a plaintive soprano I and oboe d’amore duet, whose minor mode and descending passages suggest the idea of “the lowliness of His handmaiden.” All of a sudden her thoughts are interrupted by the chorus bursting forth with “**Omnes generationem**” to conclude her sentence, a solo/choral splitting of the text that Bach may have learned from several predecessors. Bach’s treatment is most impressive as he builds momentum with imitative entries on a series of ever-higher repeated notes.

Bach follows this with another pair of solo movements of great contrast. He gives the brief “**Quia fecit mihi magna**” to the bass to represent “He who is mighty,” lavishing special emphasis on the words “potens” (mighty), “magna” (great things), and sanctum” (holy). He sets “**Et misericordia**” as a soulful

duet between alto and tenor with a gentle, flowing accompaniment of flutes and muted upper strings.

The verse “**Fecit potentiam**” (He shows strength) elicits a powerful fugal chorus with the tenors leading off the driving momentum amid forceful chordal utterances from the rest of the choir and a return of the full orchestra. A wonderful example of text painting occurs at “dispersit” as Bach “scatters” the word among the various parts. The most dramatic moment comes with a full stop after “superbos” (the proud) followed by the majestic final pronouncement—“mente cordis sui” (of heart).

Bach’s ensuing pair of solo movements consists of the fiery, tenor aria “**Deposuit potentes**”—in essence a duet with all the violins in unison—and the alto aria, “**Esurientes implevit bonis,**” accompanied by two flutes. Here Bach playfully depicts the rich being sent away empty-handed—“inanes”—by having the flutes drop out at that moment.

Bach scored the haunting trio “**Suscepit Israel**” for soprano I, soprano II, and alto voices (solo or choral) in a lovely contrapuntal texture against the two oboes playing the German psalm-tone melody that was usually sung with Luther’s version of the Magnificat text “Meine Seel’ erhebt den Herrn.” Bach follows this with a straightforward choral fugue on “**Sicut locutus est,**” the final verse of the Magnificat, which provides a great foil for the brilliant closing movement, a two-section setting of the Doxology. With the blazing return of the full orchestra, the first section, “**Gloria patri,**” alternates imposing chordal utterances with rising imitative lines. For the second section Bach fittingly returns to the grand music with which the Magnificat began, now setting the words “sicut erat in principio”—as it was in the beginning.

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TEXT AND TRANSLATION

Chorus

Magnificat anima mea Dominum.

My soul magnifies the Lord.

Aria (Soprano II)

Et exultavit spiritus meus in Deo
salutari meo.

And my spirit rejoices in God my
Savior.

Aria (Soprano I)

Quia respexit humilitatem ancillae suae.

For He has regarded the lowliness of
His handmaiden.

Ecce enim ex hoc beatam me dicent

Behold, from henceforth, I will be
called blessed

Chorus

Omnes generationes.

By all generations.

Aria (Bass)

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

He has done great things for me,
the mighty one, and holy is His name.

Duet (Alto, Tenor)

Et misericordia a progenie in progenies,
timentibus eum.

And His mercy from generation to
generation
is for those who fear Him.

Chorus

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

He has shown strength with His arm,
He has scattered the proud of heart.

Aria (Tenor)

Deposuit potentes de sede
et exaltavit humiles.

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

Aria (Alto)

Esurientes implevit bonis,
et divites dimisit inanes.

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

Trio (Soprano I, Soprano II, Alto)

Suscepit Israel puerum suum
recordatus misericordie suae.

He has helped His servant Israel
in remembrance of His mercy.

Chorus

Sicut locutus est
ad patres nostros,
Abraham et semini eius in saecula.

According to the promise He made
to our ancestors,
to Abraham and to His descendants
forever.

Chorus

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

Glory to the Father and to the Son
and to the Holy Spirit,
as it was in the beginning,
is now and forever and ever,
Amen.

—*Luke 1:46–55; Doxology*

Mass in E-flat Major, D. 950

Franz Schubert

It may never be determined for certain whether Schubert composed the Mass in E-flat Major, his sixth and last mass, as the result of a commission or out of personal desire. It is often assumed that he was commissioned in the spring of 1828 to compose a work for the celebration that October of the founding of the Society for the Cultivation of Church Music in the “Alsergrund” (then a suburb of Vienna) at the Dreifaltigkeitskirche (Trinity Church). The Society’s founder, Michael Leitermayer, who was appointed choirmaster of the Trinity Church in 1827, had known Schubert since childhood when they were both students of Michael Holzer, who had been choirmaster at the parish church in Lichtental (another municipality of Alsergrund).

Schubert had recently attended Beethoven’s momentous funeral at the Trinity Church on March 29, 1827, and had served as an honorary pallbearer. He had also composed his motet *Glaube, Hoffnung un Liebe* (D. 594) for the reinstallation ceremony of the church’s recast largest bell on September 2, 1828. Had that been a specific commission? Did he also receive a commission through Leitermayer for a mass for the October celebration? And were the smaller pieces written around the same time—*Intende voci*, *Tantum ergo*, and *Hymnus an den heiligen Geist*—part of a larger commission? As it happened, the Mass in E-flat was first performed at the Trinity Church on October 4, 1829—the first anniversary of the Society’s founding, ten and a half months after Schubert’s death—under the direction of Schubert’s brother Ferdinand.

Documentary evidence for the impetus behind this masterful final Mass is scarce. The facts of the case include the manuscript score in Schubert’s hand, which bears a beginning date of June 1828 but also contains paper types that Schubert used throughout the summer and possibly into that fall. There are also sketches for parts of the Mass written on paper that Schubert used from approximately March to May 1828. A letter also survives from Schubert’s friend Johann Baptiste Jenger in Vienna to Marie Pachler in Graz saying that Schubert had intended to spend the summer in Gmunden but was prevented by lack of funds, so he remained in Vienna “working diligently on a new mass and awaiting the funds—from wherever they may come—that will let him escape to Upper Austria.” The words “from wherever they may come” make it seem as if there was no specific commission. Commissioned or not, if the Mass were intended for performance at the Society’s founding celebration, its performance would have had to be postponed owing to the amount of rehearsal time it would require.

A final piece of evidence, until something else surfaces, comes from an anonymous review of the posthumous first performance in 1829:

In spite of [the work's technical challenges], the Mass was executed superbly with the most appropriate forces. Credit here owes almost exclusively to the recognized skill and tireless energy of Michael Leitermayer, as well as to his friendship with the departed composer, who had expressed his wish that this Mass was to be given its first performance in the church of the Alservorstadt for this occasion.

“This occasion” apparently refers to the reviewer’s earlier mention of a “triple feast” being celebrated that October 4—“the glorious name day of our most gracious and beloved Emperor, the Feast of the Order of the P. P. Minorites, and finally of the first anniversary of the church music society there.” But had Schubert wished for the Mass to be performed for that triple feast only after missing the occasion of the founding a year earlier?

The Mass in E-flat points to a conception as a concert mass rather than as a mass for a church service—along the lines of Beethoven’s *Missa solemnis* of 1824—and indeed it was first performed as such even though the location was a church. The accompaniment is truly symphonic and there is no organ part. Further, Schubert omits certain lines of the Latin text (bracketed in the text and translation below). These omissions have led not only to discussion about Schubert’s religious views but to heated debates about how the omissions came about.

Schubert was raised in the Catholic church, sang in church choirs, and studied under monks at Vienna’s Imperial and Royal City College, but his own beliefs developed over his short life into an Enlightenment view of Catholicism that identifies God with nature and the universe. Nevertheless, he carried on in the tradition of most serious 18th- and 19th-century composers for whom sacred music was a major outlet, and he greatly admired such works of Mozart, Haydn, and Beethoven.

As to Schubert’s text omissions, none of his six masses include the line “Credo in unam Sanctam catholicam et apostolicam ecclesiam” (I believe in one holy Catholic and Apostolic Church), but his other deletions vary among the four masses from 1814 to 1816 and between that group and his two late masses. Only the A-flat Mass in its revised version of 1822 employs exactly the same text omissions as the Mass in E-flat. Reasons given for his omissions have included lack of religious conviction, carelessness, forgetfulness, working from a textually incomplete model, and sacrificing text for musical

considerations. John Gingerich and others have convincingly argued, however, that as one of music's most literary composers, known for his skill at capturing amazing nuances of his texts, Schubert cannot have suddenly stumbled or taken some lofty position about music over words when it came to setting mass texts. The chronological pattern of text telescoping and excision show him developing his own personal view of the mass text.

The expansive proportions of the Mass in E-flat—scored for five soloists (SATTB), SATB choir with some divisi, and full orchestra (pairs of oboes, clarinets, bassoons, horns, and trumpets; three trombones, timpani, and strings) and lasting approximately an hour in performance—make it impractical for a church service in any case. The expressive opening of the **Kyrie** with its sustained wind chords and pulsing bass immediately suggests the work's symphonic orientation, continuing with figuration around the gentle chordal utterances of "Kyrie eleison." The central "Christe eleison" traditionally elicited a more intimate setting with solo voices, but Schubert follows his own path, setting it chorally in a more agitated manner. Its first phrase borrows from his own *Lebenstürme* "Storm of life" for piano duet, just composed in May 1828. After the tender return of the Kyrie's opening, Schubert adds a coda that boasts two astonishing harmonic surprises.

Schubert divides the **Gloria** into several large sections. The first—itsself in three parts—features bookends that alternate grand choral pronouncements with more introverted utterances and surround a lyrically flowing extended setting beginning "Gratias agimus tibi." The slower central section at "Domine Deus, rex coelestis" repeatedly contrasts a darker world colored by powerful brass presence and agitated strings with the plaintive utterances of "miserere nobis" (have mercy on us). An abbreviated return to the music of the opening to the words "Quoniam tu solus sanctus" now sets up the imposing fugue at "Cum Sanctuo Spirito," which Schubert bases on the subject of Bach's E Major Fugue from Book II of the *Well-tempered Clavier*.

The **Credo** begins with a timpani roll that returns with wind interjections to punctuate the various sections of the extensive text of the creed. Schubert maintains the same choral flow all the way until "Et incarnatus est," where he introduces the solo voices for the first time, led off by the first tenor. Another timpani roll launches the "Et resurrexit" section, based on the music of the opening, which now serves to set up an even more extensive fugue at "et vitam venturi."

The first audience must have been astounded by the opening of the **Sanctus** with its awe-inspiring succession of distantly related chords. At "Osanna in excelsis" Schubert embarks on another fugue, brief and energetic. The

Benedictus ensues, now adhering to stylistic convention as a solo quartet alternating with chorus, followed by a return to the Osanna fugue.

Schubert then decides to flout tradition by opening his **Agnus Dei** with a fugal treatment, which returns every time he repeats the same words. In this case he fashioned his subject from Bach's C-sharp Minor Fugue in Book I of the *Well-tempered Clavier*, clearly taking advantage of its dark, angular qualities to contrast with his more hopeful setting of "miserere nobis" and the extended major-mode section at "dona nobis pacem." During the solo quartet's contribution to the Dona nobis pacem, however, repeated low pulsations impart a slight feeling of disquiet. Even more telling is the return of the Agnus Dei, which plunges the listener again into darkness with only a brief return of the Dona nobis pacem to allow a ray of light.

Though Schubert's Mass in E-flat was well received at its first performance, the work was apparently given a mediocre rendering a few weeks later, on November 15, 1829, which began its fade into temporary oblivion. The work's revival began with the interest of Brahms, who initiated its first publication in 1865 through Rieter-Biedermann and prepared the piano reduction himself. Happily, Schubert's Mass in E-flat has now earned an honored place alongside such great late works as his Ninth Symphony (the "Great" C major), the C major String Quintet, "Der Hirt auf dem Felsen" (for voice, clarinet, and piano), *Schwanengesang* (two books of songs), and his final piano sonatas (C minor, A major, and B-flat major).

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TEXT AND TRANSLATION

Missa

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo
et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens:
Domine fili unigenite Jesu Christe.
Gloria in excelsis Deo, *etc.*

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.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,
[Jesu Christe.]

Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Mass

Lord, be merciful.
Christ, be merciful.
Lord, be merciful.

Glory to God in the highest
and on earth peace
to all of good will.
We praise you, we bless you,
we adore you, we glorify you.
We give thanks to you
for your great glory.
God, King of heaven,
God the Father omnipotent:
Lord Jesus Christ, only begotten son.
Gory to God in the highest, *etc.*

Lord God, Lamb of God, son of the
Father.
You who takes away the world's sins,
have mercy upon us.
You who takes away the world's sins,
[receive our prayers.
You who sits at the right hand of the
Father,]
have mercy upon us.
For you alone are holy,
you alone are the Lord,
you alone are most high,
[Jesus Christ.]

With the Holy Spirit
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.

Et incarnatus est de Spiritu Sancto
ex Maria virgine, et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato passus
et sepultus est.
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit,
qui cum Patre et Filio

simul adoratur et conglorificatur:
qui locutus est per Prophetas.

I believe in one God,
[the Father almighty,]
maker of heaven and earth,
of all things visible and invisible
and in one Lord Jesus Christ,
the only begotten Son of God,
who was born of the Father before all
worlds:

God from God, light from light,
true God from true God,
[begotten, not made,
being of one substance with the Father,]
through whom all things were made:
who for us
and for our salvation
descended from heaven.

And he was incarnate by the Holy Spirit
of the Virgin Mary, and was made man.
He was crucified for us:
under Pontius Pilate he suffered death
and was buried.
And he rose again on the third day,
according to the Scriptures.
And he ascended into heaven:
and sits at the right hand of the Father.
And he will come again with glory,
to judge the living and the dead,
and his kingdom will have no end.
And in the Holy Spirit,
the Lord and giver of life:
who proceeds from the Father and
the Son,
who with the Father and the Son
is worshiped and glorified:
who has spoken through the
Prophets.

[Et unam sanctam catholicam et apostolicam

Ecclesiam.]

Confiteor unum baptisma in remissionem peccatorum.

[Et exspecto resurrectionem]

mortuorum,

Et vitam venturi sæculi.

Amen.

Sanctus

Sanctus, sanctus, sanctus Dominus Deus

Sabaoth!

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis!

Benedictus

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

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.

[And in one holy catholic and apostolic

Church.]

I acknowledge one baptism for the remission of sins.

[And I look forward to the resurrection]

of the dead,

and to the life of the world to come.

Amen.

Holy, holy, holy Lord God of hosts!

Heaven and earth are filled with your glory.

Hosanna in the highest!

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

Hosanna in the highest!

Lamb of God, who takes away the sins of the world:

have mercy upon us.

Lamb of God, who takes away the sins of the world:

have mercy upon us.

Lamb of God, who takes away the sins of the world:

grant us peace.

[]=text omitted by Schubert

ABOUT THE ARTISTS

Kent Tritle, Conductor

Kent Tritle, Director of Choral Activities at Manhattan School of Music, is one of America's leading choral conductors. Called "the brightest star in New York's choral music world" by the *New York Times*, he is Director of Cathedral Music and Organist at the Cathedral of St. John the Divine, Music Director of Musica Sacra, and Music Director of the Oratorio Society of New York. Also an acclaimed organ virtuoso, he is the organist of the New York Philharmonic and the American Symphony Orchestra and a member of the organ faculty of the Manhattan School of Music.

Kent's 2019–20 season is highlighted by the U.S. premiere of a new critical edition of one of the masterpieces of choral music, Brahms's *A German Requiem* at Carnegie Hall with the Oratorio Society of New York. He also leads, with OSNY, three new or recent major works by American composers: the world premiere of *A Nation of Others*, an oratorio by Paul Moravec and Mark Campbell about Ellis Island; Robert Paterson's *Whitman's America* (2016); and the U.S. premiere of Patrick Zimmerli's *Instrument of Destiny* (2017). He leads Bach's *St. John Passion* with the Cathedral Choir of St. John the Divine; Machaut's 14th-century mass *Messe de Nostre Dame* and Handel's *Messiah* with Musica Sacra; and a program with the Oratorio Society of New York featuring excerpts from Rachmaninoff's *All-Night Vigil* and Duruflé's Requiem.

Among recent notable performances were Verdi's Requiem, Mahler's "Symphony of a Thousand," and Britten's *War Requiem* performed by the Oratorio Society of New York and the MSM Symphony and Symphonic Chorus at the Cathedral of St. John the Divine; the New York premiere performance by the Cathedral Choir of Einojuhani Rautavaara's *Vigilia* (called by *Opera News* "a choral concert for the ages"); and an acclaimed performance of Rachmaninoff's *All-Night Vigil* with Musica Sacra.

Kent has created high-profile collaborations for his groups with other major players in the New York music scene, directing the MSM Symphonic Chorus for performances of Beethoven's Symphony No. 9 with the New York Philharmonic led by Alan Gilbert; Musica Sacra for the New York Philharmonic's live score performances of *2001: A Space Odyssey*, also led by Gilbert; and the Oratorio Society of New York for Beethoven's *Missa Solemnis* with the Orchestra of St. Luke's led by Sir Roger Norrington, and Carnegie Hall's 125th Anniversary Gala.

As Director of Choral Activities at Manhattan School of Music, Kent Tritle established the school's first doctoral program in choral conducting. He is

also renowned as a master clinician, giving workshops on conducting and repertoire. He has been a Juilliard School faculty member since 1996.

Kent Tritle has prepared choruses for conductors including Alan Gilbert, Philippe Entremont, Christoph von Dohnányi, Leonard Slatkin, Michael Tilson Thomas, Robert Spano, Gerard Schwarz, Vladimir Spivakov, Nicholas McGegan, Leon Botstein, Sir Roger Norrington, and Dennis Russell Davies.

Kent Tritle's discography features more than 20 recordings on the Telarc, AMDG, Epiphany, Gothic, VAI, and MSR Classics labels. Recent releases include the 2016 performance of Mahler's Symphony No. 8, David Briggs's organ-choral version, which received a rave review in the *American Organist*, and *Eternal Reflections: Choral Music of Robert Paterson* with Musica Sacra, about which *Gramophone* said, "As shaped by Music Director Kent Tritle, the myriad hues, lyricism and nobility in Paterson's music emerge in all their splendour."

Recent honors include the 2017 Distinguished Achievement Award from Career Bridges and the 2016 President's Medal for Distinguished Service from Manhattan School of Music. Kent is on the advisory boards of the Choral Composer/Conductor Collective (C4) and the Clarion Music Society and was the 2016 honoree at Clarion's annual gala.

Kent Tritle holds graduate and undergraduate degrees from the Juilliard School in organ performance and choral conducting. He has been featured on ABC World News Tonight, National Public Radio, and Minnesota Public Radio, as well as in the *New York Times* and the *Wall Street Journal*. He was featured in the first season of the WIRED video series Masterminds, an installment titled, "What Conductors Are Really Doing."

Jiyu Kim

Soprano Jiyu Kim is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Ms. Edith Bers. Ms. Kim has won many competitions, including the 10th Seil Korean Art Songs Competition (first prize), the 4th Korean Classical Singers Association (KCSA) International Voice Competition (second prize), and the 44th JoongAng Music Concours (third prize) in Korea.

She has sung the role of Pamina in *Die Zauberflöte* at Seoul National University and Kwanglim Art Hall and performed in the concert operetta *Candide* with the Seoul Philharmonic Orchestra, led by conductor Thierry Fischer. Recently, she also performed in *I due Figaro* (Inez) at Manhattan School of Music. Her upcoming performances include Massenet's *Cendrillon* (Noémie) at Manhattan School of Music this spring.

Melanie Spector

Melanie Spector is a coloratura soprano from New York City whose repertoire ranges from Baroque to contemporary. She is pursuing her Master of Music degree at Manhattan School of Music under the tutelage of Mark Oswald. Some of her recent accomplishments include performing as part of Warren Jones's Singers' and Pianists' Seminar at MSM, singing the role of Sister Constance in Poulenc's *Dialogues of the Carmelites* at the Savannah VOICE Festival, and being awarded a Shirley Rabb Winston Scholarship in Classical Voice in 2019. Other highlights include the role of Miss Wordsworth in Britten's *Albert Herring* at MSM, in which her "beaming soprano" was praised by *Operawire*, and covering Nannetta in Verdi's *Falstaff* with Martina Arroyo's Prelude to Performance program. Previous credits also include *Die Zauberflöte* (Königin der Nacht), *Così fan tutte* (Despina), and *The Impresario* (Madame Goldentrill). This spring, Ms. Spector will be performing the role of La Fée in Massenet's *Cendrillon* at MSM. Ms. Spector can also be heard as a panelist on the Toll Brothers Metropolitan Opera Quiz during Saturday matinées.

Fan Yu

Chinese-born mezzo-soprano Fan Yu is a Professional Studies Certificate candidate, studying with Cynthia Hoffmann. This year she participated in the Martina Arroyo Foundation's Role Preparation Young Artist Program. Ms. Yu's credits include *Le nozze di Figaro* (Cherubino), *Il Barbiere di Siviglia* (Rosina), *Die Zauberflöte* (Zweite Dame), *Lucia di Lammermoor* (Chorus), and *West Side Story* (Maria). Ms. Yu was the vocal winner of the Concerto Competition at the 2016 Virginia Commonwealth University Global Summer Institute of Music. She holds her Master of Music degree from Manhattan School of Music and Bachelor's degree in vocal musicology from the Communication University of China. Ms. Yu was selected as an outstanding graduate in Beijing, China, in 2017.

Joanne Evans

Mezzo-soprano Joanne Evans is a first-year Master's student at Manhattan School of Music studying with Edith Bers. Born in London, Joanne completed her undergraduate studies at the Guildhall School of Music and Drama under the tutelage of John Evans. Professional credits include a six-month North American tour with the *a cappella* group Gobsmacked, along with performances in Hong Kong, Edinburgh, and London. Aged 22, Ms. Evans

made her professional acting debut as Charlie/The Singer in the U.K. regional premiere of Laura Wade's *Posh*. Elsewhere Joanne has performed with the English National Opera and Opera Holland Park. Ms. Evans made her solo operatic debut in the role of Cherubino in Mercadante's *I due Figaro* at MSM, of which *City Journal* wrote, "From the moment that Evans stepped onstage . . . one recognized the presence of a star." Future performances include *Cendrillon* (Prince Charmant) for MSM's Outreach program in April 2020.

Esteban Zuniga

Hailing from Costa Rica, tenor Esteban Zuniga is currently pursuing a Master of Music degree at Manhattan School of Music, under the tutelage of Neil Rosenhein. At the National University of Costa Rica, Zuniga earned his Bachelor of Music degree with emphasis on vocal performance and teaching. While studying, he dedicated many years to privately teaching voice to beginners of all ages. He has sung several full operatic roles, appearing as Nadir in *Les pêcheurs de perles*, Don Ottavio in *Don Giovanni*, Don Ramiro in *La Cenerentola*, Dr. Blint in *Die Fledermaus*, and Curzio in *Le nozze di Figaro*. He also sang leading roles in zarzuelas, including *El huésped del sevillano* by Jacinto Guerrero and *El poeta calculista* by Manuel García. As a soloist, Mr. Zuniga has performed in Camille Saint-Saëns's *Oratorio de Noël*, J. S. Bach's *Der Kaffeeakantate*, Mozart's Requiem, and Carl Orff's *Carmina Burana*. His future engagements include the role of Mercury in *The Judgement of Paris* by John Eccles, with Manhattan School of Music's Baroque Aria Ensemble, directed by Dr. Kenneth Cooper, and his graduation recital on May 15, 2020.

Marc Andrew Day (MM '11)

Marc Andrew Day, tenor, sings with many prominent organizations in New York City as both soloist and chorister. Marc has been lauded by *Opera News* for his "beautiful tone" and described by the *New York Times* as "thrilling." Highlights include being the featured tenor soloist in Rautavaara's *Vigilia* at the Cathedral of St. John the Divine and the Mozart Requiem at Alice Tully. A native of Utah, he began his music education at the Madeline Choir School in Salt Lake City, Utah. He received a Bachelor of Music degree from the University of Illinois in Champaign–Urbana having performed the title role of *Candide* mentored by the late Jerry Hadley. He earned his Master of Music degree from Manhattan School of Music in 2011. When not performing, Marc enjoys fishing and spending time thinking about fishing.

Laureano Quant

Baritone Laureano Quant is a second-year Master's degree candidate at Manhattan School of Music under the tutelage of James Morris. Previous credits include Zurga in Bizet's *Les pêcheurs de perles*, Vittorio/Pensionante in Rota's *I due timidi*, Demetrius in Britten's *A Midsummer Night's Dream*, and the Captain and Prince Ragotsky in Bernstein's *Candide*. First-prize winner in Premio de Canto Ciudad de Bogotá in 2018 and second-prize winner in the National Voice Competition in 2016, hosted by the Bogotá Philharmonic Orchestra, Mr. Quant has performed as soloist in the major theaters in Colombia. He has participated in several master classes, including the Royal Opera House's Young Artists Programme Latin American Tour, SongFest, and several master classes hosted by Teatro Colón de Bogotá. Last summer, he joined Merola Opera Program in the Schwabacher Summer Concert. Mr. Quant is a recipient of the Mae Zenke Orvis Opera Scholarship.

Andrew Jurden (BM '17)

Kansas native Andrew Jurden has sung in a number of musical mediums, from performing the Bass solo in Mozart's Requiem with the Manhattan School of Music Symphonic Chorus to backing up Madonna at the Met Gala with the Clarion Choral Society. He sang the baritone solo for Brahms's *Ein Deutsches Requiem* with EnsembleNYC. He also sang Don Alfonso in Mozart's *Così fan tutte* with Mountain Opera and at the Metropolitan Opera Guild's Masterly Singing Series: Don Giovanni master class with Jane Marsh.

He is a Choral Scholar at the Cathedral of Saint John the Divine. He has appeared in three opera films: *Something Blue: l'opera del Bachelor* (Scott Joiner), *Someone Like Me: l'opera di Facebook* (Nathan Fletcher), and *Rumspriawakening* (Nathan Fletcher) all of which were written and directed by Adam Taylor. He premiered the baritone solo of Michael Brinzer's new arrangement of Charles Ives's *General William Booth Enters Into Heaven* for piano, bass drum, and saxophone orchestra with the Manhattan School of Music Sax Ensemble. In opera, he sang Schaunard in the Vienna Summer Music Festival's production of *La Bohème*, the Forester in Janáček's *Cunning Little Vixen*, and a Gypsy chorister in Johann Strauss's *Der Zigeunerbaron*. He has sung with many New York City opera companies, for chorus and solo opportunities, such as Martina Arroyo's Prelude to Performance production of *Falstaff*, the Bronx Opera production of *The Abduction from the Seraglio*, the International Masters' Academy of Opera production of *L'enfant et les sortilèges*, and William Remmers's Utopia Opera productions of *Martha* and *Eugene Onegin*.

MSM SYMPHONIC CHORUS

Kent Tritle, Conductor

Ronnie Oliver, Jr., Associate Conductor

Vanessa May-lok Lee, Collaborative Pianist

José Juan Marzal Fernandez, **Rong Zhang**, and **Alejandro Zuleta**,
Graduate Assistants

The MSM Symphonic Chorus is primarily made up of freshmen and sophomores. It has recently performed Haydn's *The Creation*, Brahms's *Ein Deutsches Requiem*, Prokofiev's *Alexander Nevsky*, Mozart's *Requiem*, Schubert's *Mass in G*, Poulenc's *Gloria*, Mendelssohn's *Elijah*, the world premieres of David Briggs' transcriptions for organ, chorus, and soloists of Mahler's *Second Symphony* and *Eighth Symphony*, Bach's *B Minor Mass*, Mozart's *C Minor Mass*, Honegger's *Le Roi David*, Beethoven's *Symphony No. 9* and Ravel's *Daphnis et Chloe* (both with the New York Philharmonic), Britten's *War Requiem*, and Verdi's *Requiem*.

MSM CHAMBER CHOIR

Kent Tritle, Conductor

Ronnie Oliver, Jr., Associate Conductor

Vanessa May-lok Lee, Collaborative Pianist

José Juan Marzal Fernandez, Rong Zhang, and Alejandro Zuleta,
Graduate Assistants

The Manhattan School of Music Chamber Choir is the school's premier choral ensemble. Led by Director of Choral Activities Kent Tritle since 2008, the ensemble has been featured at the Kennedy Center for the Performing Arts in Washington, D.C. as part of the Conservatory Project, and has sung with the New York Philharmonic in performances of Walton's *Henry V*, the Act I Finale of Mozart's *Don Giovanni*, Beethoven's Symphony No. 9, and Charles Ives's Symphony No. 4. Recently, the Chamber Choir has performed Bach's B Minor Mass, Stravinsky's Mass, Honegger's *Le Roi David*, Mozart's C Minor Mass, David Lang's *Little Match Girl Passion* and Tan Dun's *Water Passion* at the Metropolitan Museum of Art, Britten's *War Requiem*, and Handel's *Coronation Anthems* 1, 2, and 3.

The Centennial Project

Manhattan School of Music's Centennial Project was an ambitious program of improvements to the School's architecturally distinguished campus coinciding with MSM's 100th anniversary. The centerpiece of the Project was the renovation of Neidorff-Karpati Hall, MSM's principal performance space, which has been transformed into a state-of-the-art venue to showcase our talented students. Built in 1931 and designed by Shreve, Lamb & Harmon, the architects of the Empire State Building, the hall has been called "one of the Art Deco treats in the city" by the *New York Times*. The Project also included a dramatic and welcoming new campus entrance on Claremont Avenue, new practice rooms, and an expansion of the main entryway and lobby.

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