

**MSM SYMPHONIC  
CHORUS WITH  
THE CHAMBER  
PHILHARMONIA**

**Kent Tritle** and **Ronnie Oliver**, Conductors

Wednesday, March 30, 2022 | 7:30 PM  
Neidorff-Karpati Hall

# MSM SYMPHONIC CHORUS WITH THE CHAMBER PHILHARMONIA

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## ***PROGRAM***

TRAD. SPIRITUAL *Daniel, Daniel, Servant of the Lord*  
(arr. Undine S. Moore) **Bingkai Meng**, tenor  
**John Verkuilen**, bass

MOSES HOGAN *Hear My Prayer*  
(1957–2003)

TRAD. SPIRITUAL *Elijah Rock*  
(arr. Moses Hogan) **Jalynn Stewart**, soprano

*Brief Pause*

GABRIEL FAURÉ *Requiem in D Minor, Op. 48*  
(1845–1924) **Eva Martinez**, soprano  
**Henry Griffin**, bass

# PROGRAM NOTES

The exact birthplace and early history of the spiritual is unknown because it originated in oral tradition, but it was clearly a type of sacred song created by and for Black slaves in America, and later mingled with Anglo-American hymnody at interracial camp meetings. By the early nineteenth century the spiritual had become identified as a genre, first printed as texts without melodies and including “wandering refrains”—that is, refrains attached to more than one hymn—and sung to popular hymns or tunes or with improvised melodies. Spirituals typically had a call-and-response structure and retold stories of triumph over powerful foes, such as Daniel in the lion’s den, David defeating Goliath, and especially Moses delivering the Israelites from the Pharaoh—all identifiable with the slaves’ desire for freedom from their white oppressors.

After the Civil War and into the twentieth century, all manner of choral, solo, and instrumental arrangements became popular in performance, with the arrangements of the Jubilee Singers of Fisk University launching a wave of many touring troupes. The 1900s saw multiple transformations of spirituals into instrumental pieces, art songs, choral settings, and symphonic works. The genre attracted many new performance styles—gospel, blues, jazz—and became a special force in the Civil Rights Movement. Choral arrangements proliferated, having become extremely popular performance vehicles for school, church, and professional choirs. Undine Smith Moore and Moses Hogan were among those who continued to extend the spiritual tradition.

## ***Daniel, Daniel, Servant of the Lord*** **Undine Smith Moore**

Undine Smith Moore is often referred to as “the Dean of Black Women Composers,” yet she herself once said, “One of the most evil effects of racism in my time was the limits it placed upon the aspirations of Blacks, so that though I have been ‘making up’ and creating music all my life, in my childhood or even in college I would not have thought of calling myself a composer or aspiring to be one.”

Moore earned degrees from Fisk and Columbia Universities and pursued further studies at the Juilliard School, Manhattan School of Music, and the Eastman School of Music. Though she trained initially as a pianist and then as a music educator, composing was her first love. She wrote more than one hundred choral, solo vocal, and instrumental ensemble works, but regrettably only twenty-six have been published. Her *Scenes from the Life of a*

*Martyr*, a sixteen-part cantata based on the life of Dr. Martin Luther King, Jr., premiered at Carnegie Hall in 1981 and was nominated for a Pulitzer Prize. She served for forty-five years as a professor at Virginia State University, where she co-founded and co-directed the university’s Black Music Center.

During her tenure there and after she retired, Moore focused on incorporating the spirituals of her heritage in myriad ways into her compositions. Her most popular compositions remain her imaginative choral settings of spirituals. Her 1952 arrangement of *Daniel, Daniel, Servant of the Lord* won instant acclaim—it was published the following year by Warner Bros. and has remained in print ever since owing to constant demand from amateur and professional choirs alike. She had transcribed the song as sung to her by her mother, to whom she dedicated the piece.

Moore’s exuberant setting, with its distinctive motive that passes from voice to voice, tells the biblical story of Daniel, a Jewish noble who is thrust into a den of lions for refusing to worship the Babylonian kings. When he emerges unharmed the following morning, King Darius decrees that his god deserves respect.

## ***Hear My Prayer*** **Moses Hogan**

Moses Hogan received his earliest training as a pianist and went on to win first place in the 28th Annual Kosciuszko Foundation Chopin Competition in New York. He had grown up in the A.L. Davis New Zion Baptist Church—where his father was a bass singer and his uncle was the minister of music and organist—profoundly influencing his career as a conductor and arranger. In the first graduating class of the New Orleans Center for the Arts in 1975, he earned a degree in piano performance from the Oberlin Conservatory and studied briefly at Juilliard and later in Vienna.

The year 1980 saw his first arrangements of choral music and his formation of the New World Ensemble. He founded two other groups, the Moses Hogan Chorale in 1993, one of only two American choirs invited to sing at the 1996 World Symposium in Sydney, Australia, and his most famous group, the Moses Hogan Singers, in 1997.

Perceiving that traditional spirituals had decreased in popularity, Hogan began making new arrangements to revive the genre. These and his original compositions number over eighty, many of which appear on the albums of the world’s most renowned choral groups. One of his most far-reaching

accomplishments was to edit the new Oxford Book of Spirituals, which presents a comprehensive survey of the genre from 1914 to 2001. Hogan was at the peak of his career in 2003 when his life was cut short by complications from a brain tumor.

*Hear My Prayer* (2001) is an original SATB a cappella choral work that Hogan dedicated to the memory of Jester Hairston, whose student he had been and who himself was an arranger of spirituals. The soulful setting employs the refrain “O Lord, please hear my prayer” multiple times—a hallmark of the spiritual genre. Occasionally phrases rise with fervor, always sinking back into quiet introspection.

### ***Elijah Rock*** **(arr. Moses Hogan)**

*Elijah Rock*, like most spirituals, was transmitted from generation to generation and was one of the spirituals Hogan knew from the 1955 arrangement by his teacher, Jester Hairston. Hogan’s own version from 1994 was the first arrangement Hogan published, owing to the encouragement of Florida State University professor André Thomas, who had heard the Moses Hogan Chorale perform it at a convention. The work receives some of its boundless energy from the constant exclamations of “Elijah rock.” The setting builds, relaxes in the middle, and drives to an ecstatic conclusion.

### ***Requiem, Op. 48*** **Gabriel Fauré**

As a church organist and choirmaster Fauré had participated in countless Requiem masses, and in 1887 he decided it was time to write a Requiem of his own that would avoid the spectacular drama of some of his predecessors’. Not completed until 1893, his Requiem was, as he wrote to his colleague Eugène Ysaÿe, “as GENTLE as I am myself!!” In line with this approach, Fauré omits the Dies irae (Day of Wrath), the climactic point of most Requiems, except for its final lines, “Pie Jesu,” which he set as one of the most intimate and sublime movements of all time. Equally poignant is his setting of In paradisum—sung traditionally in procession to the burial—which concludes the work in peaceful repose. Responding in 1902 to the criticism that rather than expressing fear of death his Requiem had been called a “lullaby of death,” Fauré said: “But that’s how I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful transition.”

For one who spent so much time in churches, Fauré held intriguing religious views, tending toward agnosticism, though in some ways he equated “God” and “love” and believed in a lofty ideal toward which he strove in his art. In an interview two years before he died he made it clear that he did not view his Requiem as “irreligious” though some considered it overly pagan. The previous year he had explained to playwright René Fauchois: “Everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest.”

Unlike many composers, Fauré did not compose his Requiem in memory of a specific person. His father had died in 1885 and his mother on New Year’s Eve in 1887, but by this time he had already begun composing the work. When asked in 1910 about his motivation he responded, “My Requiem was composed *for* nothing . . . for fun, if I may be permitted to say so!” The earliest music is the Libera me, which he wrote as a separate piece for baritone and organ in 1887, and whose text stems from the burial service rather than from the Requiem mass itself. Later that year, and continuing into 1888, he composed a short Requiem comprised only of the Introit and Kyrie, Sanctus, Pie Jesu, Agnus Dei, and In paradisum, scored for boy soprano, mixed chorus, harp, timpani, organ, solo violin, divided violas, divided cellos, and basses. He directed the first performance of the five-movement work on January 16, 1888, for the funeral of architect M. La Soufaché at the church of the Madeleine, where he worked for over twenty years, first as deputy organist to Saint-Saëns, then choirmaster, and finally chief organist.

In 1889 Fauré augmented the Requiem by adding the Offertory, which led in 1890 to his addition of his earlier Libera me. For this expanded version he specified a “quiet” bass-baritone in addition to the 1888 forces and added brass instruments (four horns, two trumpets, and three trombones). Then in 1899 Fauré’s publisher Hamelle requested a full orchestra version, which was completed in 1900, adding pairs of winds that appear only in certain movements and increasing the solo violin to a section of undivided violins.

There is some doubt about the extent of Fauré’s involvement with this full orchestra version, but he certainly sanctioned it and wrote performance suggestions to Ysaÿe, who conducted the premiere in Lille on April 6, 1900. Since this was the only published version of the Requiem, little was known about the earlier versions—unintelligible in the superimposed layers in Fauré’s own manuscript—until Jean-Michel Nectoux unearthed Fauré’s original orchestral parts in 1969 at the Madeleine.

Fauré begins in solemn chordal chanting that already introduces some of his fluid, rich harmonic shifts and a perfectly paced peak. Shifting to a faster tempo, the tenors then sopranos soar in a lovely new melody at “Te decet.”

Striking moments come with the full outburst at “Exaudi orationem meam” (Hear my prayer) and the incisive organ dissonances at “Christe eleison” (Christ have mercy).

The Offertory displays Fauré’s contrapuntal skills in the imitative entrances first of the accompaniment then the chorus. The flowing baritone solo beginning at “Hostias et preces tibi” (Sacrifices and prayers to you) provides contrast even as the music remains gentle. The choral counterpoint of the opening then returns, but Fauré offers a new expressive continuation, concluding with floating “Amens.”

Unlike many forceful settings of the Sanctus, Fauré’s is exquisitely ethereal, beginning with a gently rippling accompaniment, angelic arching choral phrases, and a delicate violin solo. A majestic fanfare introduces the triumphant “Hosanna in excelsis,” which quickly subsides into the dreamy world of the movement’s opening.

The Pie Jesu forms the seraphic centerpiece around which all the other movements radiate symmetrically. Here the soprano vocal line, whether sung by a boy or woman (Fauré usually employed a woman outside of the Madeleine), is profoundly moving in its simplicity, each section beginning with a heart-melting upward leap. As Saint-Saëns wrote to Fauré in 1916: “Your Pie Jesu is the *only* Pie Jesu, just as the Ave verum of Mozart is the *only* Ave verum.”

The pastoral grace of the Agnus Dei makes a perfect transition out of the rarified air of the Pie Jesu. The tenors float the long-breathed melody above undulating accompaniment. Fauré makes the second statement a powerful appeal before the tenor melody returns. The most transfixing moment comes with his luminous change of harmony at “lux aeterna” (eternal light). Urgency returns, building to a recall of the “Requiem aeternam” of the work’s opening, which Fauré now concludes with his rippling accompaniment from the beginning of this movement.

Fauré inserts his earlier Libera me at this point, mirroring the placement of the baritone solo in the work’s first half. The most agitated of the Requiem’s movements, the Libera me nevertheless invokes only a brief vision of the Day of Wrath, replete with menacing fanfares, before calm returns.

The In paradisum presents a celestial vision through a shimmering organ accompaniment, muted strings, and a sweet, simple melodic line for the sopranos. Though the movement comes to a majestic choral peak, it soon subsides as the light but steady accompaniment continues, now joined by harp and a poignant violin solo. Serenity prevails as the sopranos sing “Chorus angelorum” (Chorus of angels), joined gently by the rest of the choir in gentle conclusion, “aeternam habeas requiem” (may you have eternal rest).

## TEXTS AND TRANSLATIONS

### *Daniel, Daniel, Servant of the Lord*

Oh, the king cried, “Oh! Daniel, Daniel, oh!  
That Hebrew Daniel, servant of the Lord.”

Among the Hebrew nation. One Hebrew, Daniel was found.  
They put him in the lion’s den. He stayed there all night long.

Now the king in his sleep was troubled, and early in the morning he rose,  
To find God had sent his angel down to lock the lion’s jaw.

Oh, the king cried, “Oh! Daniel, Daniel, oh!  
That Hebrew Daniel, servant of the Lord.”

### *Hear My Prayer*

O Lord, please hear my prayer, in the mornin’ when I rise.  
It’s your servant bound for glory. O dear Lord, please hear my prayer.

O Lord, please hear my prayer, Keep me safe within Your arms.  
It’s your servant bound for glory. O dear Lord, please hear my prayer.

When my work on earth is done, and You come to take me home.  
Just to know I’m bound for glory. And to hear You say well done.  
Done with sin and sorrow, have mercy. Amen.

### *Elijah Rock*

Elijah rock, shout, shout, Elijah rock, comin’ up Lawdy.  
Come on sister help me to pray, tell me my Lord done pass dis way.  
Oh Elijah rock, shout, shout, Elijah rock, comin’ up Lawdy.  
Satan ain’t nothin’ but a snake in the grass. He’s a conjur, he’s a liar. Hallelujah Lord.

If I could, I surely would stand on the rock where Moses stood.

Elijah rock, shout, shout, Elijah rock, comin’ up Lawdy.  
Hallelujah Jesus. Comin’ up Lawdy.  
Oh, Elijah, comin’ up Lord.

## Requiem in D Minor, Op. 48

### I. Introit et Kyrie

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam, ad te omnis  
caro veniet.  
Kyrie eleison. Christe eleison. Kyrie  
eleison.

Rest eternal grant them, Lord,  
and may light perpetual shine on them,  
A hymn becomes You, God, in Zion,  
and to you may be paid a vow  
in Jerusalem. Hear my prayer,  
to You all flesh shall come.  
Lord have mercy. Christ have mercy.  
Lord have mercy.

### II. Offertoire

O Domine Jesu Christe, Rex gloriae,  
libera animas defunctorum de poenis  
infernii  
et de profundo lacu,  
de ore leonis, ne absorbeat tartarus  
ne cadant in obscurum.  
Hostias et preces tibi, Domine laudis  
offerimus:  
tu suscipe pro animabus illis, quarum  
hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam, quam  
olim Abrahae promisisti  
et semini ejus. Amen.

O Lord Jesus Christ, King of glory,  
deliver the souls of the departed  
from the punishment of hell and  
from the deep pit,  
from the mouth of the lion,  
nor may they be absorbed by hell, nor  
may they fall into darkness.  
Sacrifice and prayer to You, Lord, in  
praise we offer:  
receive for those souls  
whom today we commemorate.  
Allow them, Lord,  
to pass from death to life,  
which once to Abraham You promised  
and to his seed. Amen.

### III. Sanctus

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth. Pleni sunt  
coeli et terra  
Gloria tua. Hosanna in excelsis.

Holy, holy, holy, Lord God of hosts.  
Full are the heavens and the earth of  
your glory.  
Hosanna in the highest

### IV. Pie Jesu

Pie Jesu Domine,  
dona eis requiem;  
dona eis sempiternam requiem

Blessed Lord Jesus,  
grant them rest;  
grant them everlasting rest.

### V. Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam  
requiem,  
Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternam,  
quia pius es.  
Requiem aeternam dona eis,  
Domine,  
et lux perpetua luceat eis.

Lamb of God,  
who takes away the sins of the world,  
grant  
them everlasting rest.  
Light eternal – may it shine on them,  
Lord,  
with your saints in eternity,  
You who are merciful.  
Rest eternal grant them, Lord,  
and light perpetual – may it shine on  
them.

### VI. Libera Me

Libera me, Domine, de morte aeterna  
in die illa tremenda quando coeli  
movendi sunt  
et terra,  
dum veneris judicare  
saeculum per ignem. Tremens factus  
sum ego et timeo,  
dum discussio venerit,  
atque ventura ira. Dies illa, dies irae,  
calamitatis et miseriae, dies illa, dies  
magna  
et amara valde.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Deliver me, Lord, from death eternal  
on that terrible day,  
when the heavens shall be moved and  
the earth,  
when You shall come to judge the  
world by fire.  
With trembling I am seized and with  
fear, until the trial to come,  
also the coming wrath.  
That day, day of wrath, calamity and  
misery, that day, great day  
and exceedingly bitter. Rest eternal  
grant them, Lord,  
and light perpetual – may it shine on  
them.

### VII. In Paradisum

In paradisum deducant angeli;  
in tuo adventu  
suscipiant te martyres  
et perducant te in civitatem sanctam  
Jerusalem.

To paradise may the angels lead you;  
at your coming  
may the martyrs receive you and bring  
you to the holy city,  
Jerusalem.

Chorus angelorum te suscipiat,  
et cum Lazaro, quondam paupere,  
aeternam habeas requiem.

May the angel chorus receive you  
and with Lazarus, once a pauper,  
eternally may you have rest.

# ABOUT THE SOLOISTS

## Henry Griffin, baritone

Henry Griffin, a junior at Manhattan School of Music, is pursuing a Bachelor of Music degree in vocal performance under the tutelage of Marlana K. Malas. Henry has sung all of his life, from solo appearances with the Chicago Symphony Orchestra and Lyric Opera of Chicago as a boy soprano at age 11, to the more recent roles of Toby in *Il Trovatore*, Snug in *A Midsummer Night's Dream*, and Dr. Bartolo in *Le nozze di Figaro* at the Chautauqua Voice Program. Henry also covered the role of the Commentator in Derrick Wang's opera *Scalia/Ginsburg* at the Chautauqua Opera Company this past summer. He has sung in master classes for renowned artists, including Federico Sacchi, Gianna Rolandi, Steven Blier, Margo Garret, Hugh Russell, and Joan Patenaude-Yarnell, at the *Si parla, si canta* program in Urbana, Italy and the Chautauqua Voice Program. Henry has also played piano since the age of 6, most recently performing multiple recitals of four-hands repertoire with pianist Tian Qin, including a performance last June which aired on WFMT Chicago. This year, Henry will be performing the roles of Pontius Pilate in a staged production of Bach's St. John Passion with Opera Next Door, Count Almaviva in *Le nozze di Figaro* at the Castleton Festival, and The Forester in Janacek's *The Cunning Little Vixen* at the Chautauqua Opera Conservatory.

## Eva Rae Martinez, soprano

Eva Rae Martinez is a junior at Manhattan School of Music studying classical voice with Shirley Close. In her time at MSM, Eva has had the opportunity to perform Samuel Barber's *Knoxville: Summer of 1915* with orchestra, Mozart's Requiem as the soprano soloist, scenes from *L'elisir d'amore* (Adina), and scenes from Bellini's *I puritani* (Elvira). She was also able to perform as Juliette in scenes from Gounod's *Roméo et Juliette* this past summer at the Sewanee Summer Music Festival Operafest. Eva is a finalist of the National YoungArts Competition in Miami, a Schmidt Vocal Competition finalist in New York City, a Presidential Scholar in the Arts semifinalist, and a recipient of the Bruce Montgomery Foundation for the Arts Springboard Grant. This summer, she is looking forward to performing her first role as Susanna in Mozart's *Le nozze di Figaro* at Luke Housner's Summer Opera Workshop at the Academy of Vocal Arts in Philadelphia. She is thrilled to be the soprano soloist in the Fauré Requiem.

## Bingkai Meng, tenor

Bingkai Meng is a first-year student under the tutelage of Maitland Peters. He became experienced in performing choral music in Beijing, China. At Manhattan School of Music, he performed the Mozart Requiem and other choral pieces during his first semester and he is thrilled to perform his first solo with the MSM Symphonic Chorus tonight.

## Jalynn Stewart, soprano

Jalynn Stewart is a second-year undergraduate student majoring in classical voice under the tutelage of Ruth Golden. Jalynn attended Frank Sinatra School of the Arts, where she played Sarah in *Ragtime*, A Dynamite in *Hairspray*, and Mother in *Amahl and the Night Visitors*, among other roles. Jalynn loves learning new music and collaborating with artists in all different genres. She is very excited to be a part of the Symphonic Chorus concert and to perform with her friends.

## John Verkuilen, bass

John Verkuilen is a second-year Doctor of Musical Arts student in choral conducting studying with Kent Tritle and Ronnie Oliver. He is also on the faculty of MSM Summer, teaching courses in world music and advanced ear training. Before beginning his studies at MSM, John served for two years as Artistic Director of Sine Nomine, a select 24-voice ensemble in Fall River, Massachusetts; was guest conductor of the 85-voice Falmouth Chorale and 16-voice FC Chamber Choir for two concert cycles; and spent a year as Interim Artistic Director of Calliope, a collaborative chorus and orchestra in Boston. John earned a Master of Music degree in choral conducting from the Boston Conservatory and received a Bachelor of Arts degree in international studies, economics, and music from Macalester College in Saint Paul, Minnesota, where his interdisciplinary focus was world music.

Before his time in Boston, John Verkuilen was appointed Macalester's Assistant Choral Conductor, completed a yearlong music liturgy internship at St. Olaf Catholic Church in Minneapolis, and performed two seasons as a member of the Minnesota Opera. He has served as Assistant Conductor of the Newburyport Choral Society and Conducting Apprentice at Berkshire Choral International and has been on the Boston Conservatory Vocal/Choral Intensive faculty. In addition to conducting, John frequently performs professionally with choirs in New England and the Midwest.

# ABOUT THE CONDUCTORS

## Ronnie Oliver, Jr.

Ronnie Oliver, Jr. is a conductor and educator whose commitment to the advancement of the choral art through performance, mentoring, and teaching has spanned over 30 years.

Dr. Oliver is currently Associate Director of Choral Activities at Manhattan School of Music. He is also Artistic Director and Conductor of EnsembleNYC, an emerging choral ensemble whose vision is to be a catalyst for hope in New York City. He has served as choral director and teacher of conducting at Westminster Choir College (Princeton, New Jersey), Western Michigan University, Western Kentucky University, Greensboro College (North Carolina), and Texas Tech University. Dr. Oliver has also served on the faculty of the Juilliard Evening Division and the Music Education Workshops of the Carnegie Hall Weill Music Institute.

Dr. Oliver has served as Executive Director of Manhattan Concert Productions, where he was responsible for the overall administration and management of festival concerts at Carnegie Hall, Lincoln Center, the Kennedy Center, Orchestra Hall in Chicago, and the Disney Concert Hall in Los Angeles. His duties included collaboration with nationally known guest conductors, working directly with the production teams at the various venues, fiscal management, and escorting performing ensembles on tours of Europe and Great Britain. Dr. Oliver served as Managing Director of Musica Sacra, a professional choral ensemble in New York City, for the 2009–2010 season. He was also selected as a Conducting Fellow for the 2012 Chorus America Master Class in Choral-Orchestral Conducting.

Dr. Oliver received his Bachelor of Music Education degree from Murray State University in Murray, Kentucky, and his Master of Music degree in Choral Conducting and Ph.D. in Fine Arts from Texas Tech University.

He has studied conducting with Robert Baar, Gerald Welker, and Kenneth Davis. In addition, Dr. Oliver has participated in master classes and clinics with Paul Salamunovich, Robert Page, Dennis Keene, and Robert Shaw. He has participated in the Oregon Bach Festival's Conducting Master Class with Helmuth Rilling. Dr. Oliver has appeared at Carnegie Hall, most recently conducting Fauré's Requiem with the Masterworks Festival Chorus and New York City Chamber Orchestra.

He is a member of the American Choral Directors Association, National Association for Music Education, the National Collegiate Choral Organization, New York Choral Consortium (Board Member), College Music Society, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

## Kent Tritle

Kent Tritle 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 in New York City; Music Director of Musica Sacra, the longest continuously performing professional chorus in New York; and Music Director of the Oratorio Society of New York, the acclaimed 200-voice volunteer chorus.

In addition, Kent is Director of Choral Activities at Manhattan School of Music and is a member of the graduate faculty of the Juilliard School. An acclaimed organ virtuoso, he is the organist of the New York Philharmonic and a member of the Manhattan School of Music organ faculty.

Highlights of events planned for the 2021-22 season include performances of selections from Handel's *Messiah* at Carnegie Hall with Musica Sacra and the Oratorio Society of New York, after a two-year absence; Mendelssohn's *Elijah* with the Oratorio Society; a program with Musica Sacra featuring works by Viktor Kalabis (on the eve of the Czech composer's centennial) and Arvo Pärt and the world premiere of a commissioned work by Wang Jie; the Requiem mass of the Classical-era Afro-Brazilian composer José Maurício Nunes Garcia with the Cathedral Choir of St. John the Divine as well as Garcia's Stabat Mater with the Manhattan School of Music Symphony and Symphonic Chorus; the local premiere of the Stabat Mater of Alissa Firsova; and an a cappella program of music by Britten, Pärt, and Gabrieli with the Oratorio Society of New York at the Cathedral of St. John the Divine.

Among Kent's recent notable performances: at the Cathedral of St. John the Divine, 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; and, with the Cathedral Choir, the New York premiere performance of Einojuhani Rautavaara's *Vigilia*. With Musica Sacra, world premieres of music by Juraj Filas, Michael Gilbertson, and Robert Paterson and an acclaimed performance of Rachmaninoff's *All-Night Vigil*. And with the Oratorio Society of New York, the world premieres of the Paul Moravec/Mark Campbell oratorio *Sanctuary Road* (the recording of which received a Grammy nomination) and Juraj Filas's *Song of Solomon* and Mozart's arrangement of Handel's *Messiah*.

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 *Close Encounters of the Third Kind*; 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 MSM, Kent established the school's first doctoral program in choral conducting. Renowned as a master clinician, he leads annual choral workshops at the Amherst Early Music Festival, and recent years have included workshops at Berkshire Choral International, Summer@ Eastman, and the Sibelius Academy in Helsinki. A Juilliard School faculty member since 1996, he currently directs a graduate practicum on oratorio in collaboration with the school's Vocal Arts Department.

In more than 150 concerts presented by the Sacred Music in a Sacred Space series from 1989 to 2011, Kent Tritle conducted the Choir and Orchestra of St. Ignatius Loyola in a broad repertoire of sacred works, earning praise for building the concert series into one of the highlights of the New York concert scene. From 1996 to 2004, he was Music Director of the Emmy-nominated 17Dessoff Choirs. He hosted "The Choral Mix with Kent Tritle," a weekly program devoted to the vibrant world of choral music, on New York's WQXR from 2010 to 2014.

As an organ recitalist, Kent Tritle performs regularly in Europe and across the United States. With the Philharmonic he has performed Saint-Saëns's *Organ Symphony* conducted by Lorin Maazel, Andrew Davis, Antonio Pappano, and David Robertson, and recorded Brahms's *Ein Deutsches Requiem*, Britten's *War Requiem* and Henze's *Symphony No. 9*, all conducted by Kurt Masur, as well as the Grammy-nominated *Sweeney Todd* conducted by Andrew Litton.

Kent Tritle's discography features more than 20 recordings on the Telarc, Naxos, AMDG, Epiphany, Gothic, VAI, and MSR Classics labels. Recent releases, including the Grammy-nominated 2018 performance of the Paul Moravec/ Mark Campbell oratorio *Sanctuary Road* with the Oratorio Society; the 2016 performance of Mahler's *Symphony No. 8*, David Briggs's organ-choral version, and *Eternal Reflections: Choral Music of Robert Paterson* with Musica Sacra, have been praised by NPR Music, *Gramophone*, and *The American Organist*.

Kent Tritle is the 2020 recipient of Chorus America's Michael Korn Founders Award for Development of the Professional Choral Art. Other recent honors include the 2017 Distinguished Achievement Award from Career Bridges and the 2016 President's Medal for Distinguished Service from the Manhattan School of Music. He 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.

## MSM SYMPHONIC CHORUS

Symphonic Chorus membership is made up of freshmen and sophomores at the Manhattan School of Music. The Symphonic Chorus has recently performed Haydn's *The Creation*, Brahms' *Ein Deutsches Requiem*, Prokofiev's *Alexander Nevsky*, Mozart's *Requiem*, Schubert's *Mass in G*, Poulenc's *Gloria*, Mendelssohn's *Elijah*, the world premier of David Briggs' transcription for organ, chorus, and soloists of Mahler's *Second Symphony* and Mahler's *Symphony No. 8*, 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*.

**Kent Tritle**, Conductor

**Ronnie Oliver**, Associate Conductor

**Michael Sheetz, John Verkuilen, Rong Zhang**, Graduate Assistants

**Brian Wong, Marco Rizzello**, Collaborative Pianists

### SOPRANO

**Elena Bimbiloska**  
*Struga, Macedonia*

**May Coppler**  
*Fostoria, Ohio*

**Xinran Du**  
*Beijing, China*

**Grace Foulsham**  
*Westchester, Pennsylvania*

**Sophia Gorostiza**  
*Miami, Florida*

**Maycee Harrison**  
*Sylacauga, Alabama*

**Samantha Hilario**  
*Ashtburn, Virginia*

**Charlotte Jakobs**  
*Sankt-Vith, Belgium*

**Xiangyu Jing**  
*Shenzhen, China*

**Madeleine Keane**  
*Milwaukee, Wisconsin*

**Esther Lee**  
*Seuwon, South Korea*

**Ailong Ma**  
*Beijing, China*

**Giovanna Mercurio**  
*Redding, California*

**Saviah Miller**  
*Florence, South Carolina*

**Jennifer Robinson**  
*Lakeland, Florida*

**Aida Skaraite**  
*Lemont, Illinois*

**Sara Stevens**  
*Marietta, Georgia*

**Jalynn Stewart**  
*Brooklyn, New York*

**Annija Teteris**  
*Thousand Oaks, California*

**Kayla Thomas**  
*Rockaway, New Jersey*

**Ariana Troxell-Layton**  
*Bel Air, Maryland*

**Jacquelyn Van Patten**  
*Cranston, Rhode Island*

**Karina Vartanian**  
*West Islip, New York*

**Ying Wang**  
*Shenzhen, China*

**Tiantian Wu**  
*Chengdu, China*

**Yining Xie**  
*Changchun, China*

**Jiamin Zhao**  
*China*

### ALTO

**Lulwa Al Shamlan**  
*Kuwait*

**Sabrina Chen**  
*Montreal, Canada*

**Yu Chen**  
*Henan, China*

**Zixi Cui**  
*Shanxi, China*

**Danni Fu**  
*Harbin, China*

**Clara Haslop**  
*Santa Monica, California*

**Ziyi Huo**  
*Beijing, China*

**Dayeon Jin**  
*Seoul, South Korea*

**Jiwon Kang**  
*Seoul, South Korea*

**Yeasol Lee**  
*Westbury, New York*

**Claire Lewis**  
*San Diego, California*

**Jianglu Li**  
*Guangxi, China*

**Shengrui Li**  
*Beijing, China*

**Emily Mun**  
*Los Angeles, California*

**Joohyun Park**  
*Seoul, South Korea*

**Yina Qiao**  
*Beijing, China*

**Cengxing Shi**  
*Shanghai, China*

**Qi Sun**  
*Fuzhou, China*

**Cayenne Teeter**  
*Hartland, China*

**Angela Tse**  
*Beijing, China*

**Emily Tong**  
*Flushing, New York*

**Jun Wang**  
*Suzhou, China*

**Wenhan Yang**  
*Hunan, China*

**Yaoqing Wang**  
*Wuhan, China*

**Yuer Wang**  
*Shenzhen, China*

**Sally Yapto**  
*Surabaya, Indonesia*

**Laura Yu**  
*San Diego, California*

**Ruoling Zeng**  
*Hubei, China*

**Rong Zhang**  
*Shanghai, China*

**Yiwen Zhang**  
*Quanzhou, China*

**Chiara Zheng**  
*Trento, Italy*

**Zhihui Zhuo**  
*Nanning, China*

**Xinyan Zou**  
*Shenzhen, China*

#### **TENOR**

**Evan Katsefes**  
*New York, New York*

**Pouria Khadem**  
*Tehran, Iran*

**Bingkai Meng**  
*Beijing, China*

**Jahlil Pembleton**  
*Philadelphia, Pennsylvania*

**Brandon Pencheff-  
Martin**  
*Marcellus, New York*

**Zhixin Qi**  
*Dalian, China*

**Michael Sheetz**  
*Dix Hills, New York*

**Liangji Song**  
*Shaoxing, China*

**Zizhan Wu**  
*Dalian, China*

**Liyuan Zhang**  
*Tianjin, China*

#### **BASS**

**Derek Banks**  
*Pleasant Grove, Utah*

**Aleksandr Bolotin**  
*St. Petersburg, Russia*

**Minkun Chen**  
*Jiangxi, China*

**Jose Manuel Cruz  
Vasquez**  
*Oaxaca, Mexico*

**Chongguang Guan**  
*Chengdu, China*

**Saul Ibarra Ramos**  
*Tlajomulco, Mexico*

**Hee Sung Kim**  
*Seoul, South Korea*

**Jianyuan Lan**  
*Chengdu, China*

**Dohyun Lee**  
*Gwangyang, Korea*

**Jacob Leibowitz**  
*Mount Kisco, New York*

**Ji Lim**  
*Annandale, Virginia*

**Pablo Molano**  
*Bogota, Colombia*

**Elliott Moore**  
*Los Angeles, China*

**Brendon Rapushaj**  
*Bronx, New York*

**Jacob Soulliere**  
*Phoenix, Arizona*

**John Verkuilen**  
*Green Bay, Wisconsin*

**Jiujiu Wu**  
*Chengdu, China*

**Jiacheng Xu**  
*Zhengzhou, China*

**Guang Yuan**  
*Shenzhen, China*

**Dmitry Yudin**  
*Moscow, Russia*

**William Hao Zhang**  
*Shenzhen, China*

**Tongyuan Zhang**  
*Jinan, China*

**Xin Yuan Zhou**  
*Sichuan, China*

**Yuang Zhou**  
*Shanghai, China*

# MSM CHAMBER PHILHARMONIA

#### **VIOLA 1**

**Basil Alter,**  
concertmaster and  
violinist  
*Memphis, Tennessee*

**Natanel Laevsky**  
*Petah Tikva, Israel*

**Avery Avanti**  
*New York, New York*

#### **VIOLA 2**

**Ella Bukszpan,**  
principal  
*Givatayim, Israel*

**Ariana Mascari**  
*Chicago, Illinois*

**Jiajing Fang**  
*Xiamen, China*

#### **CELLO 1**

**Pedro Bonet,** principal  
*Madrid, Spain*

**Ting-Yu Lin**  
*Hsinchu City, Taiwan*

**Zoe Lavoie-Gagne**  
*San Diego, California*

#### **CELLO 2**

**Anthony De Pena,**  
principal  
*Miami, Florida*

**Marc Trembovetski**  
*Paris, France*

**Thomas Readett**  
*Mystic, Connecticut*

#### **DOUBLE BASS**

**Lauren Seery,** principal  
*Bethpage, New York*

**Aiden Johnson**  
*Buford, Georgia*

#### **BASSOON**

**Michael Quigley,**  
principal  
*Oakville, Ontario*

**Devin Cohen**  
*Jersey City, New Jersey*

#### **HORN**

**Emma Potter,**  
principal  
*Surprise, Arizona*

**Sophia Filippone**  
*Glen Mills, Pennsylvania*

#### **Pei-Yu Lo**

*Changhua City, Taiwan*

**Alexandra Arnold**  
*Annapolis, Maryland*

#### **TRUMPET**

**Themba Pieterse,**  
principal  
*Albany, New York*

**Ariel Shores**  
*Greensboro, North Carolina*

#### **TIMPANI**

**Matthias Ziolkowski**  
*Montigny-en-Gobelle, France*

**William Richards**  
*Wheaton, Illinois*

#### **HARP**

**Abigail Bachelor**  
*Hilliard, Ohio*

#### **ORGAN**

**Michael Sheetz**  
*Dix Hills, New York*

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We are grateful to the generous donors who made these scholarships possible. For information on establishing a named scholarship at Manhattan School of Music, please contact Susan Madden, Vice President for Advancement, at 917-493-4115 or smadden@msmny.edu.

# ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 985 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

## **Your gift helps a young artist reach for the stars!**

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

*Contact the Advancement Office at 917-493-4434 or visit [msmnyc.edu/support](https://msmnyc.edu/support)*

## **Land Acknowledgment**

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations.

This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.