

Great Choir: **MUSICĀ SACRĀ**

YOU ARE THE LIGHT

MUSICA SACRA WITH ROSE OF THE COMPASS

Tuesday, 15 June 2021
7pm Digital Concert



The Cathedral
Church of **Saint John**
the **Divine**

125
YEARS

MUSICA SACRA with Rose of the Compass

Kent Tritle, *conductor*

PROGRAM

You are the light (Concert Premiere)

Music by Ara Dinkjian (b.1958)
Text by John Lewis (1940–2020)

Musica Sacra & Rose of the Compass

Nox Aurumque

Music by Eric Whitacre (b. 1970)
Text by Charles Anthony Silvestri (b. 1965)

Musica Sacra

Havoon, Havoon

Music by Grigor Narekatsi (950–1003)

Offering

Music by Ara Dinkjian

Vart kaghelen goukas yar / Ai Ayloughus Gorav

Music attributed to Oudi Boghos Kirechjian (fl. 1930–75)
and Gomidas (Komitas) Vardapet (1865–1935)

Rose of the Compass

There Will Come A Time (World Premiere)

Music by Duncan Patton (b. 1959)
Text by President Barack Obama (b. 1961)

Musica Sacra
Margaret Kampmeier, *piano*

Alagyaz / Chinar Es

Music collected by Gomidas Vardapet

Slide Dance

Music by Ara Dinkjian

Aparani Bar

Traditional Armenian

Rose of the Compass

Immigrant Songs

Music by Robert Sirota (b. 1949)
Text by Victoria Sirota

Musica Sacra & Rose of the Compass
Amy Justman, *soprano*; Gregory Purhagen, *baritone*; Michael Steinberger, *tenor*

This concert was made possible by the generous support of Richard and Lois Pace and the Department of Cultural Affairs

TEXTS & TRANSLATIONS

You are the Light

You are a light. You are the light. Never let anyone—any person or any force—dampen, dim or diminish your light. Release the need to hate, to harbor division, and the enticement of revenge. Release all bitterness. Hold only love, only peace in your heart, knowing that the battle of good to overcome evil is already won.

Text by John Lewis (1940–2020)

Nox Aurumque

Aurum,
Infuscatum et obscurum,
Canens noctis,
Canens mortis,
Acquiescens canendo,

Et angelum somnit aurorarum et bellorum,
Saeculorum aurorum fundit lacrimas,
Lacrimas rerum bellorum.

O arma!
O lamina aurata!
Gestu graves nimium,
Graves nimium volatu.

Aurum,
Infuscatum et torpidum
Suscita!

Dilabere ex armis in alam!
Volemus iterum,
Alte supra murum;
Angeli renascentes et exultantes ad alas
Aurorarum,
Aurorum,
Somnorum.

Aurum,
Canens alarum,
Canens umbrarum.

Text by Charles Anthony Silvestri (b. 1965)

*Gold,
Tarnished and dark,
Singing of night,
Singing of death,
Singing itself to sleep.*

*And an angel dreams of dawns, and of war.
She weeps tears of the golden times,
Tears of the cost of war.*

*O shield!
O gilded blade!
You are too heavy to carry,
Too heavy for flight.*

*Gold,
Tarnished and weary,
Awaken!*

*Melt from weapon into wing!
Let us soar again,
High above this wall;
Angels reborn and rejoicing with wings
Made of dawn,
Of gold,
Of dream.*

*Gold,
Singing of wings,
Singing of shadows.*

There will Come a Time

There will come a time in which we have an airborne
disease that is deadly.
We have to see it, isolate it, respond to it.
When a new strain of flu crops up five years from now—
We have made the investment.
It is our future, our children's future,
our grandchildren's future.
This disease is a test of our character.
It asks us who we are.
We do not give in to fears,
We are guided by our hopes,
We are guided by our faith,
We are guided by our confidence
We imagine new treatments and cures
We discover,
We invent,
We innovate
We test,
We unlock new possibilities.
And when we save a life and we help a person heal,
we open our arms.
And we wrap our arms around them with understanding
and love and compassion and reason.
It is what we do. That is who we are
That is who we will always be.
There will come a time.

Text by President Barack Obama (b. 1961)

Text excerpted from a speech given by
President Barack Obama on December 2nd, 2014,
at the National Institutes of Health in Bethesda, Maryland.

Immigrant Songs

I. Rafael Gustavino

Immigrant, emigrant, refugee,
Light Shines in the darkness across the sea,
The courage to dream, the courage to see
New life, new hope, new destiny.

*“We can learn to much from the great book of Nature...
Ancient technique, timbrel vaulting, like the membrane
of a tambourine.”*

Ellis Island....Grand Central Station....City Hall
Subway....
The Cathedral of Saint John the Divine

II. Marina Friedenberg Stern

Immigrant, emigrant, refugee
 Exiled, orphaned, forced to flee,
 Stay home in fear or seek to be free,
 Across the waves sings Liberty.

Protected, escorted, abandoned, alone,
 Dream of the ages, hopes are sown,
 The exiled Crane returns in spring,
 And the Morning Star begins to sing.

*“I liked to draw as long as I can remember. I wanted to
 be an artist.”*

Harbor Lights....Lower Manhattan....Green Arch....
 Green Pipe....Green Apple....Night Highway....
 Red Barn....Coney Island

III. Ravi Ragbir

Choking tears and racing heart,
 Fear falling, breaking apart
 Into the abyss the ominous waves
 Promise only a watery grave.

Panic-stricken, life on hold,
 Detain, deport, try not to fold.
 “Stay of Removal”, relief for now,
 Undocumented immigrant
 Barely surviving – somehow.

*“The fear of living as a refugee is very high.” “It always
 comes down to the hope that they will not detain me and
 they will not deport me.”*

IV.

Immigrant, emigrant, refugee,
 Hope of the ages, the hope to be free.
 Light shines in the darkness across the sea,
 Will love break through the misery?

Text by Victoria Sirota

PROGRAM NOTES

By Lawrence Schenbeck

You Are The Light

Music by Ara Dinkjian (b. 1958); text by John Lewis (1940–2020). Commissioned by Nina Stern and Kent Tritle and premiered in May 2021 at the Cathedral of Saint John the Divine, New York City, by Musica Sacra, the Choir of the Cathedral, and Rose of the Compass, conducted by Kent Tritle.

Music, Text, and Context

John Lewis was an American politician and civil rights activist. Beginning with his chairmanship of the Student Nonviolent Coordinating Committee (SNCC) in 1963, he played a continuing role in the national effort to end racial injustice. Lewis is widely remembered for leading a march across the Edmund Pettus Bridge in Selma, Alabama, in 1965; halted by police violence, it passed into American history as “Bloody Sunday.” He also served Georgia’s 5th District in the U. S. House of Representatives from 1987 until his death in 2020. Lewis’s memoir *Across That Bridge: A Vision for Change* (Hachette, 2012), offers poignant recollections and bold principles forged in a lifetime of activism. Composer Ara Dinkjian has chosen to set two key passages, that capture not only Lewis’s message but his character as well:

“You are the light. Never let anyone—any person or any force—dampen, dim or diminish your light. Study the path of others to make your way easier and more abundant. Lean toward the whispers of your own heart, discover the universal truth, and follow its dictates. [...] Release the need to hate, to harbor division, and the enticement of revenge. Release all bitterness. Hold only love, only peace in your heart, knowing that the battle of good to overcome evil is already won. Choose confrontation wisely, but when it is your time don’t be afraid to stand up, speak up, and speak out against injustice. And if you follow your truth down the road to peace and the affirmation of love, if you shine like a beacon for all to see, then the poetry of all the great dreamers and philosophers is yours to manifest in a nation, a world community, and a Beloved Community that is finally at peace with itself.”

Dinkjian has interwoven his meditative choral treatment of Lewis’s words with a richly lyrical melody given first to the recorder, then the oud, supported by kanun and cello.

Nox Aurumque (*Night and Gold*)

Music by Eric Whitacre (b. 1970, Nevada USA); original text by Charles Anthony Silvestri (b. 1965). Premiered 22 March 2009 at Orchestra Hall, Minneapolis, MN USA, by VocalEssence and the St. Olaf Choir, conducted by the composer.

Music, Text, and Context

The composer tells us that *Nox Aurumque* is meant as “a sort of companion piece to *Lux Aurumque*” (*Light and Gold*), his celebrated Christmas motet from 2000. Yet the newer work is longer and darker. Musically, Whitacre brings back the “breathing” gesture from *Lux* (a lengthy crescendo followed by an almost-as-lengthy decrescendo, then a pause). Elsewhere he employs musical and textual themes from his 2007 theatre piece, *Paradise Lost: Shadows and Wings*. It follows “the last remaining tribe of angels, marooned in a post-apocalyptic Paradise as children and now grown into young adulthood. Within their fortress they [are] training for the next attack, always afraid. One angel, Exstasis, remains untouched by the brutal world in which she lives and dreams only of flying.” Charles Silvestri, a longtime collaborator, writes: “Eric had strong ideas about the meaning of the text. He communicated impressionistic images of an angel, the emotions of that angel, and other evocative images. . . . [Even so], the text had to flow effectively in Latin.”

From the Composer:

Whereas the text of *Lux Aurumque* is his translation of a poem by Edward Esch (b. 1970), *Nox Aurumque* is Silvestri’s own poetic evocation, derived from characters and situations explored in Esch’s libretto for *Paradise Lost: Shadows and Wings*. The composer’s blog (<https://ericwhitacre.com/blog/nox-aurumque-2>) offers not only a complete English translation of the text but also a detailed discussion, with audio clips and score excerpts, of themes that originated in *Paradise Lost*. It is rounded off with video of the premiere performance.

Rose of the Compass Set 1

Havoon, Havoon

Music by Grigor Narekatsi (950–1003)

Music, Text, and Context

Grigor Narekatsi (St. Gregory of Narek) was a priest and poet; his long mystical poem *The Book of Lamentations* is considered a definitive work in Armenian literature and theology. A musician as well, Gregory created the earliest religious *tagher*, sung folk poems not necessarily intended for church use. His *Havoon, Havoon* is a hymn to the Resurrection; its keening cantillations make it one of the most beloved of all Narekatsi's creations.

St. Gregory created *Havoon, Havoon* as a monophonic (single-line) chant. It begins with the melodic rise of a perfect fifth and then descends in a series of gentle arabesques. This chant is often performed with a second voice or instrument offering a drone (sustained single-pitch) accompaniment, which may also be ornamented to enhance the performance.

Offering

Music by Ara Dinkjian (b. 1958). Composed in 1987; first recorded and released in 1988 by the composer's group Night Ark on their RCA/BMG/Novus album *Moments*.

From the Composer:

Offering was written at a time when my grandmother was living with us. She was dying of cancer, and I felt helpless. I remembered my favorite Christmas song, "The Little Drummer Boy," and how he had nothing to offer but his music. Then this simple melody came to me. I interpreted it as a conversation between my grandmother and myself. In the first part of the melody, I am asking her, "Grandmother, what is the meaning of life?" In the second part of the melody, she replies, "Life is love." I played it for her just before she died, and she smiled. It was my Offering to her.

Vart kaghelen goukas yar / Al Ayloughus Gorav

Music attributed to Oudi Boghos Kirechjian (fl. 1930–75) and Gomidas (Komitas) Vardapet (1865–1935).

Music and Cultural Context

The singer and recording artist known as "Oudi Boghos" was brother-in-law to a more celebrated musician, blind oud virtuoso Oudi Hrant Kenkulian (1901–78), who backed Kirechjian on several widely circulated 78s issued in the U. S. by Balkan Records. *Vart kaghelen's* 6/8 meter and predominant two-measure phrase structure are common in eastern Armenian folk music. It is paired with an equally playful piece in lively triple meter, *Al Ayloughus Gorav*, collected in the early 20th century by venerated Armenian composer and musicologist Gomidas Vardapet.

There Will Come a Time

Music by Duncan Patton (b. 1959 in Albany, NY); text by Barack Obama (b. 1961). Composed in 2020; premiere in May 2021 at the Cathedral of Saint John the Divine, New York City, by Musica Sacra, the Choir of the Cathedral, and Rose of the Compass, conducted by Kent Tritle.

Music, Text, and Context

The text of this piece is excerpted from a speech given by President Barack Obama on December 2nd, 2014, at the National Institutes of Health in Bethesda, Maryland. He was there to observe their anti-virus research work, to encourage the staff in their ongoing fight against the Ebola outbreak in West Africa, to underscore the importance of the NIH's mission of pandemic preparedness, and to re-assert the importance of American leadership in world-wide struggles against infectious diseases.

From the Composer:

A portion of this speech circulated on social media approximately a year ago, probably because of the eerie coincidence that Obama speaks about a potential pandemic sometime in the future—perhaps in five years. The speech was given five years to the month before the emergence of the coronavirus. I found a transcript of the entire speech, and it was moving to see the wisdom, the compassion, the responsibility, and even the humor it contained. All of this seemed so lacking in our actual response to the pandemic in 2020. The intelligence and caring that Obama evokes suggested a kind of alternate reality to the world we were actually living in during the worst of the pandemic. I thought that a choral setting to memorialize this ideal of our best selves would carry a sense of tragic irony, but also provide some sense of solace—that we really do possess the wisdom and compassion we need to get through this.

Rose of the Compass Set 2

Alagyaz / Chinar Es

Music collected by Gomidas Vardapet.

Music, Text, and Context

For peoples who hail from the topographically diverse Caucasus region, mountains have come to hold enormous cultural significance; the shared sense of place they embody makes them a constant theme in folk culture. The lyrics of the plaintive folk song *Alagyaz* speak of “Mount Alagyaz shrouded in clouds . . . Rain has soaked the ground.” In notes discovered after his death, Armenian musical nationalist Grikor Suni made an explicit analogy between the outlined peaks of these mountains and the song’s melodic contour, taking their traditional symbolism to a new height.

Chinar Es is a freely arranged instrumental version of a song setting by Gomidas. His folk-based melody and lyric blend several familiar sentiments in Armenian song: “You are a plane tree; don’t bend your head (Ah! My love). Don’t shun our doorstep (Ah! My love). . . . Don’t forget me, even if you are far away (Ah! My love).” Like the cedars of Lebanon, the plane tree was greatly prized by ancient civilizations.

Slide Dance

Music by Ara Dinkjian. Composed in 1988; premiered on 24 June 1988 at The Good Shepherd – Faith Presbyterian Church in New York City by the composer and modern dance troupe Menschwerks (Linda Mensch, choreographer). Recorded in 2005 by the composer at the Jerusalem Oud Festival and released the following year on the Krikor Music album *An Armenian in America*.

From the Composer:

“Slide Dance” is in 10/8 meter, prevalent in the villages of Armenia that my ancestors came from; the beats are divided 3 + 2 + 2 + 3. I called it “Slide Dance” because at its first performance, a dancer held a white sheet in front of herself, onto which slide photographs of a dancer were projected. Eventually the living dancer started to move the sheet, which gave the illusion that the dancer on the slide was moving. Later, the slides were projected on her body.

Aparani Bar

Music: Traditional Armenian.

Music, Text, and Context

Aparani Bar (“Dance of Aparan”), a folk dance from the western village of Aparan, shows its roots in Arabic *maqāmāt* (Armenian: *mugamat*), a performance genre introduced in Armenia’s urban principalities around the 12th century CE. The oud player often begins with an accompaniment pattern after which the kanun enters with improvised melodies (*taqsīm*), gradually expanding in range and length. Various themes follow, all maintaining the song’s joyfully energetic irregular meter.

Immigrant Songs

Music by Robert Sirota (b. 1949); text by Victoria Sirota. Commissioned by the Cathedral of St. John the Divine and Nina Stern. Premiered on 9 April 2018 at the Cathedral of Saint John the Divine, New York City, by Rose of the Compass and the Choir of the Cathedral, conducted by Kent Tritle.

Music, Text, and Context

Scored for choir with soloists, organ, recorder, chalumeau, oud, kanun, harp, and frame drum, *Immigrant Songs* is dedicated to Nina Stern’s mother, Marina Friedenbergh Stern, who immigrated to New York City along with her family in 1941. Victoria Sirota’s text celebrates the lives and work of three immigrants to New York:

- (1) Spanish builder and engineer Rafael Guastavino, whose Guastavino Fireproof Construction Company used a distinctive method of tiling to erect more than 1000 vaults and ceilings in 40 states, including the Cathedral of St. John the Divine, Grand Central Station, and the New York Subway System;
- (2) Internationally renowned painter Marina Friedenbergh Stern, born in Venice of Jewish heritage, who as a 13-year-old immigrated to New York in 1941 via England and Brazil. A talented artist with paintings in the permanent collections of dozens of museums and galleries including the Museum of Modern Art, the Hirshhorn Museum of the Smithsonian, and the National Portrait Gallery, she painted industrial landscapes, bridges, flowers, vegetables, hanging laundry and paper bags, as well as multimedia works; and

(3) Trinidadian native Ravi Ragbir, Executive Director of the faith-based New Sanctuary Coalition of New York City. The Coalition offers compassionate advocacy to immigrants fearful of checking in with government officials. While under threat of deportation himself, Ragbir continues to work courageously as an advocate for immigrants. He is married to immigration-rights activist Amy Gottlieb and has an adult daughter, both of whom are American citizens. Last year, Ravi Ragbir was recognized with the Immigrant Excellence Award by the New York Association of Black and Puerto Rican Legislators, given to those who show “deep commitment to the enhancement of their community.”

(Adapted, with gratitude, from the original program note by Victoria Sirota.)

Armenian Instruments and Musical Forms

A number of the instruments played by Rose of the Compass have their origins in age-old Arabic musical traditions that spread over the centuries throughout north Africa, the Middle East, the Levant, and eastward to the Caucasus, i.e., Armenia and Azerbaijan. Chief among these instruments are the *oud*, the *kanun*, and various woodwinds.

Of them, the *oud* is probably best-known. Not only is it still widely in use, it is, as Ara Dinkjian tells us, “the grandfather of the guitar, and the father of the lute,” adding, “As you move further west, you get the lute, and further west is the guitar.” There are several important differences between oud and guitar, however. One is that the instrument’s body, its resonant chamber, is pear-shaped and thus deeper. Another is that whereas the frets on a guitar’s neck determine the specific pitches that can be played, an oud’s neck has no frets. For this reason the oud can more easily produce *microtones*, pitches that lie somewhere between the half- and whole-steps dictated by guitar frets. (Jazz guitarists do produce blue notes and other microtones by various means, but their instruments aren’t made for it, whereas ouds are meant to accommodate the in-between pitches specified in Arabic melody.) Finally, ouds typically feature double-course gut or nylon strings, whereas guitars (12-strings aside) are strung in six-string single courses.

The *kanun* is a type of zither, the family of instruments that include cimbaloms, hammered dulcimers, and autoharps. All zithers feature many strings stretched across a thin, flat body, typically placed on the player’s lap. The strings can be plucked, strummed, struck, or bowed to produce a sound then reinforced by the instrument’s body, as with a guitar. The particular sound of the *kanun* comes from its use of triple-course gut or nylon strings plucked with metal plectra attached to the index fingers. The player can also produce a brief but dramatic vibrato or other ornament using the adjustable nut (*mandal*) attached to each course.

In this performance, Nina Stern performs on a variety of wind instruments, including sopranino, soprano, and tenor recorders and the *chalumeau*, an ancestor of the modern clarinet. She writes, “When playing the chalumeau in this repertory, I am definitely influenced and inspired by Armenian *duduk* masters. I also listen to Armenian *shvi* players. With the soprano and sopranino recorders, it is a very high, bright sound—often used in more lively dances—that I look to imitate. In this way I can use my own instruments to ‘reimagine’ a traditional repertory that has been variously interpreted, lived, and loved for centuries.”

Musica Sacra

Soprano

Lianne Coble
Elisa Singer Strom
Amy Justman
Linda Jones

Alto

Kirsten Sollek
Tracy Cowart
Clifton Massey
Helen Karloski

Tenor

Michael Steinberger
Andrew Fuchs
Brandon Hynum

Bass

Gregory Purnhagen
Enrico Lagasca
Scott Dispensa
Andrew Padgett

Margery Daley, *Choral Contractor*
Margaret Kampmeier, *piano*
Raymond Nagem, *organ*

The singers in this performance are represented by the American Guild of Musical Artists, AFL-CIO.

Rose of the Compass

Ara Dinkjian, *oud*

Arthur Fiacco, *cello*

Bridget Kibbey, *harp*

Tamer Pinarbaşı, *kanun*

Nina Stern, *recorder*

Shane Shanahan, *percussion*



ABOUT THE ARTISTS

MARGARET KAMPMEIER enjoys a varied career as soloist, collaborative pianist, and educator. Equally fluent in classical and contemporary repertoire, she has concertized and recorded extensively. She has performed with the St. Petersburg Chamber Philharmonic, New York Philharmonic Ensembles, Kronos Quartet, and Mirror Visions Ensemble. As orchestral keyboardist, she performs regularly with the Orchestra of St. Luke's, and has subbed in the New York Philharmonic, American Composers Orchestra, and Mostly Mozart Festival Orchestra. She co-founded New Millennium Ensemble, a new music sextet that won the 1995 Naumburg chamber award. She has performed and recorded hundreds of new works, and has worked with composers of all ages and stages. Ms. Kampmeier can be heard on the Albany, Centaur, CRI, Koch, Nonesuch, and Bridge labels.

Ms. Kampmeier teaches piano and chamber music at Princeton University where she is also Coordinator of Piano Studies. In addition, she has been Chair of Manhattan School of Music's Contemporary Performance Program since 2014. As director of this intensive two-year Master's course of study, she has become known for her collaborative leadership style, inspired teaching, clarity of vision, and inclusive programming. Ms. Kampmeier earned degrees from the Eastman School of Music and SUNY Stony Brook, and is deeply grateful for the shared wisdom of her mentors, Barry Snyder, Jan Degaetani, Julius Levine, and Gilbert Kalish.

ROSE OF THE COMPASS was founded in 2010 by recorder virtuoso and early music specialist Nina Stern in collaboration with luminaries of New York's world music scene. The ensemble, which released its first CD in 2011, explores repertoire from diverse traditions, creating a musical space unifying East and West. For the past several years, the ensemble has collaborated with Kent Tritle and the choir of the Cathedral of St. John the Divine, presenting innovative programs such as *The Ornament of the World: Music of Multicultural Spain*, *The Wingèd Lion: Venice and the Orient*, *The Glory of Constantinople*, and *The Four Quarters of Jerusalem*, which was also released as an album on the Pro Organo label in 2015.

Composer/multi-instrumentalist ARA DINKJIAN was born in New Jersey, USA in 1958. He graduated Hartt College of Music, earning the country's first and only special degree in the oud (ancient Middle Eastern fretless lute). His groundbreaking and highly influential group NIGHT ARK recorded four CDs for RCA/BMG and PolyGram/Universal. He has given concerts in 24 countries throughout the Americas, Europe, the Middle East, and Asia. His compositions have been recorded by renowned musicians and singers in 16 different languages. Dinkjian's composition "Homecoming" ("Dinata, Dinata") was performed at the closing ceremonies of the 2004 Athens Olympics. His CDs include *An Armenian In America*

and *Peace On Earth* (recorded live at the Jerusalem International Oud Festival), Soundscapes and Three Of Us (recorded with his group THE SECRET TRIO), *Conversations With Manol* (a solo oud recording), *Finding Songs* (featuring 12 new compositions performed by the ARA DINKJIAN QUARTET), *Truth & Hope* (dedicated to the centennial anniversary of the Armenian Genocide), and the newly released *Live at Princeton University*.

Proclaimed as a “distinguished chamber musician of impressive virtuosity” by Consort Magazine, ARTHUR FIACCO is principal cellist for the Musica Sacra Orchestra, the Orchestra of the Oratorio Society of New York, Orchestra of St. Ignatius Loyola, and the Cathedral Church of St. John the Divine and St. Patrick’s Cathedral. He is also a member of the renowned Orchestra of St. Luke’s.

Mr. Fiacco performed the American premiere of Sir John Tavener’s “Requiem” and the world premiere of Paul Moravec’s Pulitzer Prize-Nominated cello concerto “Montserrat” on the acclaimed Sacred Music in a Sacred Space series. Other premieres include compositions by Lou Harrison, Juraj Filas, Gerald Busby, Meyer Kupferman, and the infamous rock band “The Pixies”. Mr. Fiacco has performed at the Caramoor, Tanglewood, Ravinia, Mostly Mozart, Music Mountain, and Lincoln Center Festivals.

As a soloist, he has appeared in numerous concerto and sonata programs and with Broadway legend Patti LuPone, Harpsichordist Igor Kipnis, Kent Tritle, performance artist Meredith Monk, and the Mark Morris Dance Company. Mr. Fiacco’s recording of the late Mozart symphonies in Hummel’s piano quartet transcription has garnered praise as “first rate” and “definitive” by the *New York Times*. Mr. Fiacco plays a cello made by the Venetian Master “Carlo Tononi” dated 1730.

Called the “Yo-Yo Ma of the harp,” by *Vogue’s* Senior Editor Corey Seymour, BRIDGET KIBBEY is in demand for innovative, virtuosic programming. She is a winner of a prestigious Avery Fisher Career Grant, a Salon de Virtuosi SONY Recording Grant, graduate of the Chamber Music Society of Lincoln Center’s Bowers Program, Premiere Prix at the Journées de les Harpes Competition in Arles, France, a winner of Concert Artists Guild, and the Juilliard School’s Peter Mennin Prize for Artistic Excellence and Leadership. The past couple seasons have seen her tour her own adaptations of J.S. Bach’s keyboard concerti and sonatas alongside the Dover Quartet, a ten-city duo collaboration with mandolinist Avi Avital, and the launch of her Latin Jazz Trio, *Bach to Brazil*. She has toured and recorded with luminaries Placido Domingo, Dawn Upshaw, and Gustavo Santaolalla for SONY Records and Deutsche Grammophon; and, her own debut album, *Love is Come Again*, was named one of the Top Ten Releases by *Time Out New York*.

TAMER PINARBAŞI (*kanun*)

The art of playing the *kanun*, a trapezoidal zither used in the Middle-East, has reached new heights with the current generation. Improvements in construction and tone, increasingly accurate *mandal* (moveable bridge) systems, and innovative new techniques have dramatically expanded the instrument’s impact on music. No player has had as much influence on this revolution of *kanun* playing as Tamer Pınarbaşı. Tamer was born in Karaman, Turkey in 1970. He began his *kanun* lessons at the age of 10, appeared in the film “Hacı Arif Bey” at 11, performed with Necdet Yaşar at 12, and made his first of hundreds of recordings at 13, with artists such as Orhan Gencebay, İbrahim Tatlıses, and Sibel Can. He attended the Istanbul Technical University State Conservatory of Turkish Music where he developed his unique approach of playing with all ten fingers instead of the traditional method of using plectrums (*mızrap*) on the two pointer fingers. This technique, as well as his knowledge of both the eastern modal (*makam*) system and western harmony, paved the way for him becoming one of the world’s greatest *kanun* virtuosos. After attending ITU, he began giving solo concerts throughout Europe. In 1994, Tamer moved to America, where he has continued to develop his compositional and performance styles in many diverse musical environments, including New York Gypsy All-Stars and The Secret Trio.

Percussionist/composer/arranger/educator SHANE SHANAHAN has combined his studies of drumming traditions from around the world with his background in jazz, rock and Western art music to create his own unique style. He is a founding member of the genre defying, Grammy-Award Winning Silkroad Ensemble, and served as Co-Artistic Director of the group for three years after Yo-Yo Ma stepped down from this role in 2017. Shane has performed and/or recorded with Bobby McFerrin, Aretha Franklin, James Taylor, Philip Glass, Alison Krauss, Deep Purple, Jordi Savall, Sonny Fortune, Chaka Khan, Bill Frisell and Glen Velez, among others. Shane’s dynamic performances have brought people to their feet in the greatest concert halls of the world, including Carnegie Hall, after which the *New York Times* proclaimed, “By the time he finished in a virtuosic jester’s dance, limbs flying as he whirled back and forth between doumbek, cymbals and body parts, the audience roared with delight.” Shane collaborates actively with the dance, theatre and yoga communities in the New York area and while not on tour, he teaches drumming classes in Brooklyn. He has also played in the pit orchestras of several Broadway shows including *Caroline, or Change*, *The Color Purple*, *Shrek*, *Spider-Man*, *Fun Home*, *Tuck Everlasting*, and *Mean Girls*.

NINA STERN has carved a unique and extraordinarily diverse career for herself as a world-class recorder player and classical clarinetist. She has appeared as a soloist or principal player with orchestras such as The New York Philharmonic, American Classical Orchestra, Orchestra of St. Luke's, La Scala Theatre Orchestra, Hesperion XX, Handel and Haydn Society, Philharmonia Baroque, Opera Lafayette and has recorded for Erato, Harmonia Mundi, Sony Classics, Newport Classics, Wildboar, Telarc, MSR, and Smithsonian labels. Recent projects include performances and recordings with her ensembles Rose of the Compass and East of the River. Her latest solo album *The Crane* was released in 2019 on the Good Child Music label. Ms. Stern was appointed to the faculty of Juilliard's Historical Performance program in 2012. She is founder and Artistic Director of S'Cool Sounds, an award-winning music education project serving public school children and under-resourced communities in the U.S. and abroad. The Boston Early Music Festival recently appointed Nina as their Director of Community Engagement. (www.ninastern.com)

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 the Manhattan School of Music and is a member of the graduate faculty of The Juilliard School. Also an acclaimed organ virtuoso, Kent Tritle 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 Tritle received a 2021 Grammy nomination, Best Choral Performance, for the Naxos recording of the Paul Moravec/Mark Campbell work *Sanctuary Road* with the Oratorio Society of New York. 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 Symphony and Symphonic Chorus of the Manhattan School of Music; and with the Cathedral Choir, 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 programs of early music in the Chapel of St. James. 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* and Juraj Filas's *Song of Solomon*, and performances of Moravec's *The Blizzard Voices* and *Songs of Love and War*, Filas's Requiem "Oratio Spei," 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 Manhattan School of Music 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. He also led the "Mass Appeal Mass" of the "Make Music New York" festival for three years, including the 2012 premiere of a work by Philip Glass in Times Square.

As part of his work as Director of Choral Activities at the Manhattan School of Music, Kent Tritle established the school's first doctoral program in choral conducting. Tritle is also renowned as a master clinician, giving workshops on conducting and repertoire; in 2017 he made his fourth appearance as a featured conductor at Berkshire Choral International, leading Mahler's "Symphony of a Thousand," and he leads annual choral workshops at the Amherst Early Music Festival. Recent years have included workshops at Summer@Eastman and at the Sibelius Academy in Helsinki. In 2013, Kent was the chorus director of the Carnegie Hall National High School Choral Festival, preparing three choruses from high schools across the country in Mozart's Requiem. 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, from Renaissance masses and oratorio masterworks to premieres by notable living composers, earning praise for building the choir and the concert series into one of the highlights of the New York concert scene. From 1996 to 2004, Tritle was Music Director of the Emmy-nominated Dessooff Choirs. Kent 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; recital venues have included the Leipzig Gewandhaus, the Zurich Tonhalle, the Church of St. Sulpice in Paris, Dresden's Hofkirche, King's College at Cambridge, Westminster Abbey, and St. Vitus Cathedral in Prague. 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. He is featured on the DVDs *The Organistas* and *Creating the Stradivarius of Organs*.

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 2018 world premiere performance of the Paul Moravec/Mark Campbell oratorio *Sanctuary Road* with the Oratorio Society of New York; 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 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. 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 Episode 6 of the first season of the WIRED video series "Masterminds," an installment titled, "What Conductors Are Really Doing."

www.kenttritle.com.

Kent Tritle on Facebook: www.facebook.com/kenttritle

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ABOUT MUSICA SACRA

Musica Sacra, the longest continuously performing professional chorus in New York City, was founded in 1964 by Richard Westenburg, and is now under the artistic leadership of Kent Tritle, who began his 12th season this year. Musica Sacra presents performances each year at prestigious venues throughout New York, including Carnegie Hall and Lincoln Center for the Performing Arts. "Presented with musical skill and stylistic insight." (*The New York Times*) the chorus and orchestra's annual performances of Handel's *Messiah* at Carnegie Hall are a New York holiday tradition. In addition, the Musica Sacra Chorus is frequently invited to perform with such ensembles as the New York Philharmonic, Orchestra of St. Luke's, and by concert presenters throughout the region.

Musica Sacra has given the world and New York premieres of more than 25 choral works, of which more than 12 were world premieres, including, most recently, the world premiere of Pulitzer nominated composer Michael Gilbertson's *Migration*, a work for choir and cello, at the Cathedral Church of St. John the Divine.

Musica Sacra's Spring 2015 concert of contemporary music coincided with the release of the ensemble's second recording under the direction of Kent Tritle: an album of vocal works by Robert Paterson, the award-winning composer and founder of the American Modern Ensemble, that includes eight works, including *Lux Aeterna*, which was written for Musica Sacra. The release, on the Naxos label, joins a growing discography of recordings on the BMG, RCA, and Deutsche Grammophon labels, including, in 2012, *Messages to Myself*, on the MSR Classics label. Musica Sacra commissioned works by Daniel Brewbaker and Michael Gilbertson, and New York premieres by composers Zachary Patten, Behzad Ranjbaran, and Christopher Thofanidis, may be heard on the collection of a cappella choral works.

Musica Sacra's community engagement initiative, in partnership with middle and high schools and social service organization in the New York metropolitan area, reflects its dedication to educating students in the appreciation and history of choral music. In addition, Musica Sacra presents informational sessions for adult audiences to help contextualize their concert experience.

For more information on recordings and upcoming performances, please visit musicasacrany.com.

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