



Re:Soundings

Lee Ryder, Founder &
Artistic Leadership

October 15, 2024 @ 7pm, St. Mary the Virgin, New York City

SPATIAL HARMONIES

Stephen Sands, Music Director

Keve Wilson, oboe

Larry Long, organ

Arcanae #3	Patricia Van Ness (1951-)
Ave Maria...virgo serena	Josquin des Prez (c. 1450-1521)
O magnum mysterium	Tomas Luis de Victoria (c. 1548-1611)
Magnificat	Arvo Pärt (1935-)
O Adonai	Roderick Williams (1965-)
Lux Aurumque	Eric Whitacre (1970-)
Faire is the heaven	William Harris (1883-1973)
Et ecce terrae motus II (North American premiere)	Andrew Smith (1970-)
Glory to Thee	Thomas Tallis (1505-1585)
Explorers' Junctures	Meredith Monk (1942-)
Pan from <i>Six Metamorphoses after Ovid</i>	Benjamin Britten (1913-1976)
Northern Lights	Ola Gjeilo (1978-)
God is With Us	John Tavener (1944-2013)

Please turn off your phones. Cell phone use is not permitted during the concert.

This program will be performed without an intermission

Kindly hold your applause until the completion of the program.

SINGERS

Elizabeth Bates	Jonathan Hartwell	Jonathan May	Kirsten Sollek
Marisa Curcio	Bert Johnson	Brian Mextorf	Jared Swope
Andrew Fuchs	Linda Jones	Kev Schneider	Gregório Tanaguchi
Paul Greene-Dennis	Kristin Sands	Devony Smith	Pamela Terry

ABOUT RE:SOUNDINGS

Re:Soundings lies at the intersection of architecture and music, and was born of my love of choral singing combined with my background in architecture.

During summers while studying architecture, I worked in the engineering department of the Aeolian-Skinner organ company. There was a guy down the hall developing an assisted resonance system for acoustically-challenged churches. I wandered in one day and he asked me to sit on a stool with my eyes closed in the center of a circle of speakers. He turned on a recording of a Bach organ work and about 30 seconds into the work, he flicked a switch and suddenly I was transported from his small work-a-day industrial office space to Chartres Cathedral as the system he was developing kicked in. I've never forgotten that experience of having sound create space, albeit if only between my two ears at that moment.

In 2018 I conceived a choral program titled *Music in 3D* for the last program I did with Amuse, the small women's ensemble I founded. Most of the works on the program were not double choir works. Rather, they were works that incorporated a strong spatial sense that encouraged experimenting with performance possibilities - which we did, liberally. An 11-part *Magnificat* by Canadian composer Christine Donkin calls for a soloist to sing the Magnificat chant while bits of the texts are picked up and repeated by individual singers as the soloists sing them. By distributing these singers throughout the performance space, the work takes on a third dimension as it places the audience in the middle of the choral sound rather than in

ABOUT THE PROGRAM

Re:Soundings makes its debut with a program that reimagines the choral concert experience, transforming St. Mary the Virgin in New York City into a space where ancient and contemporary voices resonate together in innovative ways. A newly-formed ensemble, Re:Soundings is dedicated to pushing the boundaries of traditional choral performance, creating immersive, dynamic experiences that engage the listener on multiple levels. This inaugural concert not only showcases a wide range of repertoire spanning centuries but also incorporates unique spatial arrangements, improvisational elements, and interactive moments that distinguish it from a conventional choral presentation.

The program opens with Van Ness's *Arcanae #3*, a modern work that sets the tone for the evening by enveloping the audience in an ethereal soundscape. This piece, with its minimalist textures and mystical aura, invites listeners to embark on a journey of discovery, echoing a mission of Re:Soundings to explore the full expressive potential of choral music. The performance space itself plays a critical role, with the ensemble's positioning and movement throughout St. Mary the Virgin enhancing the music's impact and drawing the audience into the unfolding narrative.

Central to the program are works by Renaissance masters such as Josquin des Prez and Tomas Luis de Victoria, whose compositions are celebrated for their intricate polyphony and expressive depth. By performing *Ave Maria...Virgo serena* and *O magnum mysterium* in ways that highlight their structural elegance and emotional resonance, Re:Soundings bridges the gap between the distant past and the present, demonstrating the timeless nature of these works. The inclusion of Arvo Pärt's *Magnificat* further underscores the ensemble's commitment to exploring the continuum of choral music history, as Pärt's tintinnabuli style draws inspiration from medieval chant while embracing a distinctly modern sensibility.

front of it as in a typical concert performance. Many in the audience commented on that aspect of the concert, describing it as very visceral and engaging.

That concert was the beginning of my thinking about the spatial aspects of choral singing. The 2018 program was performed in a space that was wonderful to sing in, but it lacked one thing: real resonance - that aspect which gives dimension to sound - the resonance that can surround you, envelop you, and occasionally even take your breath away. This was the search that I embarked on when creating Re:Soundings. I wanted to find a way to allow the choral singing to bloom in the space, creating a sense of endless depth in the sound while maintaining the clarity of the words and the musical line. I wanted the physical boundaries of the space to disappear and allow the sound to be its definition. I wanted to recreate that sense of sudden spaciousness that I had heard in my head so many years ago.

To engage the audience in the physical aspects of the choral sound, we had to surround them with the sound, so we found a space where we could arrange the seating and not have performers singing at the audience. Using a minimal amount of lighting created with votive candles, we could eliminate any visual distraction and create an atmosphere that encourages the audience to focus just on the sound. So here we are gathered in the large central crossing of St. Mary the Virgin. We hope you enjoy this experience. Please come talk with us afterwards and share your thoughts. – Lee Ryder

Innovative programming choices extend to the works of contemporary composers like Roderick Williams, Eric Whitacre, and Meredith Monk. Williams's *O Adonai* and Whitacre's *Lux Aurumque* showcase how modern choral music can evoke profound spiritual and emotional responses, using lush harmonies and evocative texts. Meredith Monk's *Explorers' Junctures* pushes the boundaries even further, with its experimental vocal techniques and dynamic interplay, reflecting Re:Soundings's interest in expanding the sonic palette of choral music.

A distinctive feature of this concert is the use of an oboist who improvises between pieces, weaving together the diverse musical threads into a cohesive whole. These interludes not only provide practical transitions for the singers, but also serve as a narrative device, guiding the audience through the program's shifting moods and styles. This approach underscores the ensemble's emphasis on creating an immersive, flowing experience rather than a series of discrete performances.

The concert concludes with John Tavener's *God is With Us*, a powerful anthem that brings together elements of Orthodox chant and dramatic choral writing. As the voices fill the grand space of St. Mary the Virgin, the audience is left with a resonant reminder of the ensemble's mission: to explore the profound connections between music, space, and the human spirit.

Re:Soundings - A Choral Music Project is not just a new ensemble; it is a fresh voice in the choral world, committed to breaking down barriers between performers and audiences, and between the old and the new. Through innovative programming, thoughtful use of space, and a willingness to experiment, Re:Soundings invites listeners to experience choral music in ways that are both familiar and strikingly new.

– Stephen Sands

Patricia Van Ness - Arcanae #3

Arcanae #3 by Van Ness is a modern exploration of ancient choral traditions, merging minimalist textures with a mystical atmosphere. This piece evokes the sense of uncovering hidden secrets, with its delicate interplay of voices that seems to whisper from beyond time. By layering simple melodic fragments, Van Ness creates an intricate sonic tapestry that challenges the listener to experience choral music as a space of discovery and reflection. Its ethereal quality calls to mind ancient chants reimagined through a more contemporary lens.

Josquin des Prez - Ave Maria ... Virgo serena

Ave Maria ... Virgo serena is one of Josquin des Prez's most celebrated motets, renowned for its serene beauty and intricate polyphony. Composed in the late 15th century, this piece is a masterpiece of Renaissance music, showcasing Josquin's genius in text setting and melodic invention. The motet unfolds with perfect balance, as voices enter in imitation, creating a seamless flow that mirrors the text's reverence for the Virgin Mary. Its clarity and structural elegance marked a turning point in choral composition, influencing countless composers in the generations that followed.

Tomas Luis de Victoria - O magnum mysterium

Composed in the late 16th century, Tomas Luis de Victoria's *O magnum mysterium* is a quintessential example of the counter-reformation. This motet is known for its lush, expressive harmonies and the profound sense of wonder it evokes, capturing the awe of the Nativity scene. Victoria's use of textures creates an emotional depth that has resonated with audiences for centuries. "O magnum mysterium" is not just a choral work but a spiritual experience, embodying the mystery and majesty of the divine.

Arvo Pärt - Magnificat

Arvo Pärt's *Magnificat* is a stunning example of his tintinnabuli style, where the music oscillates between two main voices: a melodic line and a tintinnabulating harmony that moves around a central pitch. Composed in 1989, this piece reflects Pärt's deep spirituality and his quest for purity and simplicity in music. The "Magnificat" is a meditative and introspective work, where each phrase unfolds with deliberate pacing, allowing the text to breathe and resonate. Pärt's minimalist approach draws the listener into a contemplative state, where the sparse beauty of the music mirrors the humility and grace of Mary's song.

Roderick Williams - O Adonai

O Adonai by Roderick Williams brings together elements of ancient chant and modern harmony, crafting a piece that feels both timeless and contemporary. The music captures the longing and anticipation inherent in the Advent text, using modal harmonies and subtle dissonances to evoke a sense of yearning. Williams's compositional style is marked by its sensitivity to text, and "O Adonai" is a perfect example of his ability to create an atmosphere that draws listeners into the depth of the liturgical moment.

Eric Whitacre - Lux Aurumque

Eric Whitacre's *Lux Aurumque* has become a modern choral staple, beloved for its ethereal beauty and shimmering harmonies. Written

in 2000, it was re-conceived for use in Whitacre's original virtual choir in 2010, featuring 185 singers from around the globe. The composition is based on a Latin translation of a poem about light and warmth, and Whitacre's signature use of tight harmonies and carefully crafted dissonances creates an immersive auditory experience. The piece captures the essence of light, both as a physical phenomenon and a metaphor for spiritual illumination.

William Harris - Faire is the heaven

Faire is the heaven by William Harris is a grand and uplifting anthem that epitomizes the English choral tradition. Composed for double choir in 1925, it features intricate interweaving of voices that paint a vivid picture of the celestial realms described in the text. Harris's use of soaring melodies and lush, expansive harmonies creates a soundscape that feels almost otherworldly, perfectly capturing the glory and splendor of heaven. The anthem stands as a testament to the enduring appeal of English choral music and Harris's mastery of choral writing.

Andrew Smith - Et ecce terrae motus (North American Premiere)

Andrew Smith's *Et Ecce* blends elements of chant with contemporary harmonic language, creating a work that feels both ancient and new. The piece explores the theme of revelation, with its meditative melodic lines and subtle harmonic shifts evoking the quiet awe of witnessing something sacred. Smith's writing is characterized by its clarity and directness, allowing the text to shine through while the music gently underscores the profound nature of the message. Written for solo quartet and choir, this piece explores subtle melodic language changes in alternating form.

Meredith Monk - Explorers Juncture

Meredith Monk's *Explorers' Junctures* is a vivid example of her groundbreaking approach to vocal music, which often blurs the line between music, movement, and theater. Known for her experimental style, Monk uses the voice as an instrument of exploration, pushing the boundaries of conventional choral singing. In "Explorers Juncture," vocal sounds are layered and varied, creating a rich, textured landscape that invites the listener to embark on a journey of sonic discovery. It's a piece that challenges and delights, reflecting Monk's unique vision of music as a living, breathing art form.

Benjamin Britten - "Pan" from Six Metamorphoses after Ovid

Benjamin Britten's *Six Metamorphoses after Ovid* is a suite for solo oboe that explores the mythological transformations found in Ovid's *Metamorphoses*. The first movement, "Pan," depicts the god of the wild, shepherds, and flocks, who is often associated with rustic music and the natural world. Britten captures the playful and elusive spirit of Pan with lyrical lines that wander and dance, embodying the god's carefree nature. This movement's pastoral character and improvisatory feel make it an ideal bridge in the concert, echoing the ancient themes found in early choral works while also introducing a modern interpretation of myth. Its fluidity and expressive range highlight the oboe's versatility, creating a seamless transition to the meditative beauty of the next choral piece. "Pan" provides a harmonic anchor that guides the audience's ear into the next stage of the program, reinforcing the innovative spatial and acoustic journey of Re:Soundings' performance.

Ola Gjeilo - Northern Lights

Ola Gjeilo's *Northern Lights* was inspired by his firsthand experience of the aurora borealis, an event he described as "a curtain of light, so powerful and awe-inspiring, that it seems almost supernatural." Composed in 2008, the piece captures the ethereal and fleeting beauty of this natural phenomenon through lush harmonies and dynamic contrasts. Gjeilo's use of textural layering and expansive melodies evokes the shimmering, dancing lights of the aurora, making it a vivid musical reflection of one of nature's most stunning spectacles.

TEXT & TRANSLATIONS

Arcanae III. Lucis angeli

Arcanae,
Lucis angeli,
Contorquenti in cantu perfusae
Caritas ab oculis Dei effundit
Atque vos obstupefacit.
Vos verrimini in flumine auri,
Cantio fluit similis millibus solibus a vobis.



Ave Maria...virgo serena

Ave Maria, gratia plena,
Dominus tecum, virgo serena.

Ave cujus conceptio,
Solemni plena gaudio,
Coelestia, terrestria,
Nova replete laetitia.

Ave, cujus nativitas,
Nostra fuit solemnitatis,
Ut Lucifer lux oriens,
Verum solem praeveniens.

Ave, pia humilitas,
Sine viro fecunditas,
Cuius annunciatio,
Nostra fuit salvatio.

Ave, vera virginitas,
Immaculata castitas,
Cuius purificatio
Nostra fuit purgatio.

Ave praeclara omnibus,
Angelicis virtutibus,
Cujus fuit assumptio
Nostra glorificatio.

O Mater Dei,
memento mei.

Amen.

John Tavener - God is With Us

John Tavener's *God is With Us* is a powerful anthem that combines elements of Orthodox chant with dramatic, almost theatrical, choral writing. Composed for Christmas, the piece begins with a commanding solo declaration that God is with us, followed by a chorus that expands this proclamation into a grand, resonant statement of faith. Tavener's music is known for its spiritual intensity, and this work is no exception, using bold dynamics and a rich harmonic palette to create a sound that is both majestic and deeply moving.

Mysterious ones,
Angels of light;
Bathed in swirling song,
Love pours from God's eyes
And astonishes you.
You are swept in a river of gold;
Song flows from you like a thousand suns.

Hail Mary, full of grace,
The Lord is with you, gentle Virgin.

Hail, whose conception,
Full of solemn joy
Fills the heaven, the earth,
with new rejoicing.

Hail, thou whose birth
Was our festival
As our luminous rising light,
Coming before the true sun.

Hail, pious humility,
Fertility without a man,
Whose annunciation,
Was our salvation.

Hail, true virginity,
Unspotted chastity,
Whose purification
Was our cleansing.

Hail, famous with all,
Angelic virtues,
Whose assumption
Was our glorification.

O Mother of God,
Remember me.

Amen.

O magnum mysterium

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
iacentem in praeseptio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Jesum Christum.
Alleluia!

O great mystery,
and wonderful sacrament,
that animals should see the newborn Lord,
lying in a manger!
Blessed is the virgin whose womb
was worthy to bear
the Lord, Jesus Christ.
Alleluia!



Magnificat

Magnificat ánima mea Dóminum.
Et exultávit spíritus meus: in Deo salutári meo.
Quia respéxit humilitátem ancíllae suae:
Ecce enim ex hoc beátam me dicent omnes generatiónes.
Quia fécit mihi mágna qui pótens est: et sánctum nómen eius.
Et misericórdia eius in progénies et progénies tíméntibus eum.
Fécit poténtiam in bráchio suo:
dispérsit supérbos mente cordis sui.
Depósuit poténtes de sede: et exaltávit húmiles.
Esuriéntes implévit bonis: et dívites dimísit inánes.
Suscépit Ísrael púerum suum: recordátus misericórdiae suae.
Sicut locútus est ad patres nostros:
Ábraham, et sémini eius in saecula.
Glória Patri, et Fílio, et Spirítui Sancto,
Sicut erat in princípío, et nunc, et semper, et in saecula saeculórum.
Amen.

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me blessed.
And his mercy is on them that fear him in all generations.
He hath shewed strength with his arm.
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat
and hath exalted the humble and meek.
He hath filled the hungry with good things.
And the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel
as he promised to our forefathers Abraham, and his seed forever.
Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without
end. Amen.



O Adonai, et Dux domus Israel

O Adonai, et Dux domus Israel,
qui Moysi in igne flammae rubi apparuisti,
et ei in Sina legem dedisti:
veni ad redimendum nos in brachio extento.

O Lord and Ruler the house of Israel,
who appeared to Moses in the flame of the burning bush
and gave him the law on Sinai:
come, and redeem us with outstretched arms.



Lux aurumque

Lux,
Calida gravisque pura velut aurum
Et canunt angeli molliter
modo natum.

Light,
warm and heavy as pure gold
and angels sing softly
to the new-born babe.



Faire is the Heaven

Faire is the heaven, where happy soules have place
In full enjoyment of felicitie,
Whence they doe still behold the glorious face
Of the Divine Eternall Majestie;
Yet farre more faire be those bright Cherubins,
Which all with golden wings are overdight,
And those eternall burning Seraphins,
Which from their faces dart out fiery light;
Yet fairer than they both, and much more bright, >

Be th' Angels and Archangels, which attend
On God's owne Person, without rest or end.
These then in faire each other farre excelling,
As to the Highest they approach more neare,
Yet is the Highest farre beyond all telling,
Fairer than all the rest which there appear,
Though all their beauties joynd together were;
How then can mortall tongue hope to expresse
The image of such endlesse perfectnesse?

Et ecce terrae motus

Vespere autem sabbati quae lucescit in prima sabbati venit Maria Magdalene et altera Maria videre sepulchrum:

Et ecce terrae motus factus est magnus. Angelus enim Domini descendit de caelo et accedens revolvit lapidem et sedebat super eum.

Angelus dixit mulieribus: Nolite timere vos scio enim quod Jesum qui crucifixus est quaeritis.
Non est hic: surrexit enim sicut dixit.

Alleluia.

After the Sabbath, at dawn on the first day of the week, Mary Magdalene and the other Mary went to look at the tomb.

There was a violent earthquake, for an angel of the Lord came down from heaven and, going to the tomb, rolled back the stone and sat on it.

The angel said to the women, "Do not be afraid, for I know that you are looking for Jesus, who was crucified. He is not here; he has risen, just as he said.

Alleluia.



Tallis Canon

Glory to Thee, my God, this night,
For all the blessings of the light,
Keep me, oh keep me, King of Kings,
Beneath Thine own Almighty wings



Northern Lights

Pulchra es, amica mea,
Suavis et decora filia Jerusalem,
Pulchra es, amica mea,
Suavis et decora sicut Jerusalem,
Terribilis ut castrorum acies ordinata.
Averte oculus tuos a me
Quia ipsi me avolare fecerunt.

Thou art beautiful, O my love,
Sweet and beautiful daughter of Jerusalem,
Thou art beautiful, O my love,
Sweet and comely as Jerusalem,
Terrible as an army set in array,
Turn away thy eyes from me,
For they have made me flee away.



God Is With Us

God is with us.
Hear ye people, Even to the uttermost end of the earth.
The people that walked in darkness have seen a great light.
The people that dwell in the shadow of death,
upon them the light has shined.
For unto us a child is born! For unto us a son is given!
And the government shall be upon his shoulder;
And his name shall be called Wonderful! Counsellor!
The mighty God, the everlasting Father, the Prince of peace.
Hear ye people, Even to the uttermost end of the earth.
God is with us.
Christ is born! Christ is born! Christ is born!

STEPHEN SANDS, MUSIC DIRECTOR



Stephen Sands, a GRAMMY-nominated “crystalline tenor” (Backstage) and acclaimed by the New York Times as “a tenor with a focused, powerful tone,” possesses a vocal artistry marked by subtlety and poignancy. With Bachelors and Masters degrees from Westminster Choir College, he is a recipient of the NJ Excellence in the Arts award.

In demand as a soloist, conductor, music educator, and ensemble member, Stephen is sought after by prestigious institutions and conductors across the United States. A distinguished conductor, he is set to lead performances at Carnegie Hall in February 2024 with Downtown Voices and in May 2025 with Mid-America Productions, conducting Ola Gjeilo's Sunrise Mass.

As the conductor of Downtown Voices, a key component of the Trinity Wall Street music program, now in its ninth season, Stephen brings together volunteer and professional singers for high-level performances. Notable among his conducting achievements is the New York Times' praise for his work on Britten's St. Nicholas, stating, “Stephen Sands beautifully balanced the sound and maintained order.”

In addition to his role at Trinity Wall Street, Stephen serves as the managing director of Ensemble Veritas, the professional choral ensemble at Harvard University, collaborating with the Harvard New Music Initiative Project and the Harvard Choruses. Ensemble Veritas has graced stages at Sanders Hall at Harvard, Carnegie Hall, and Alice Tully Hall in New York City.

A founding member and Executive Director of the international

ally acclaimed Antioch Chamber Ensemble, Stephen has overseen the ensemble's international tours, commercial recordings, and self-funded performances. Recent highlights include residencies and masterclasses at Harvard University, Washington and Lee University, and Vassar College. Antioch's latest recording, *In Praise of Music*, features works by the renowned choral composer Robert Kyr.

In his capacity as Artistic Director, Stephen founded and secured funding for Music in the Somerset Hills, an organization dedicated to music education and performance in northern New Jersey. As conductor of The Somerset Hills Chorus, Stephen has led many notable events including a concert of Music of the Movies featuring actor Peter Dinklage, a concert of Mozart's Requiem and collaborations with world-renowned choirs like Chanticleer and The King's Singers.

Beyond his artistic endeavors, Stephen is a respected music educator, having taught choral music to thousands of students in grades 3-12 in the Somerset Hills School District.

As a versatile performer, Stephen has excelled as the Evangelist and tenor soloist in numerous performances of Bach's and Handel's oratorios. He is a full-time member of the Choir of Trinity Wall Street, and his ensemble experience includes collaborations with the Carmel Bach Festival Chorale, TENET, Clarion Music Society, and Pomerium.

Stephen Sands, with his multifaceted career and unwavering commitment to musical excellence, continues to captivate audiences and contribute significantly to the American cultural landscape.

For more information, please visit StephenSands.net

SINGERS



High soprano **Elizabeth Bates** is sought-after as a performer of both early and new music. Elizabeth is a regular member of the Choir of Trinity Wall Street in New York City. She has appeared with John Zorn, Bang on a Can All-Stars, Alarm Will Sound, Lorelei Ensemble, The Thirteen, Yale Consort, the American Classical Orchestra, Juilliard's AXIOM, and Terry Riley. Solo performances include Handel's *Dixit Dominus* with The Thirteen as well as Handel's *Messiah* and Fauré's *Requiem* with the Choir of Trinity Wall Street and the Trinity Baroque Orchestra, for which The New York Times described her Pie Jesu as “a limpid, sweetly optimistic plea for eternal rest.” While not performing, Elizabeth resides in Connecticut with her husband and two young sons. Elizabeth holds both a Bachelor's and a Master's Degree in French from Middlebury College.



Marisa Curcio is a soprano specializing in early music and small ensemble singing. This season, she has appeared in concert with Ensemble Altera and in concerts through the Gotham Early Music Scene (GEMS) with both Res Facta and Vox Fidelis. She is in her eighth season with the Philadelphia Symphonic Choir, where she has most recently performed the Brahms *Requiem* with The Philadelphia Orchestra. Recent solo work includes Bach's *Cantata BWV 47* with The Princeton Festival and The Sebastians, Bach's *Christmas Oratorio* with Amor Artis, Handel's *Messiah* with The English Concert, and a recital

of songs by Henry Purcell. A seasoned church musician, Marisa is in the professional choir at St. James' Church Manhattan and at The Episcopal Church at Princeton. Marisa holds degrees from Westminster Choir College, where she studied with Tom Faracco. She resides in New Jersey with her wife and their cat, Regina Caeli



A native of Kansas City, MO, NYC-based tenor **Andrew Fuchs's** wide-ranging repertoire includes an abundance of early and new music which he performs as both a soloist and vocal chamber musician. In 2020, he joined the GRAMMY-nominated quartet New York Polyphony whose extensive touring takes the acclaimed ensemble to major concert series and festivals around the world. He is a frequent artist with some of the US's finest historical performance ensembles (Pegasus Early Music, ARTEK, TENET, The Clarion Choir, and The Choir of Trinity Wall Street), and his expressive singing shines in repertoire ranging from Monteverdi madrigals to Bach's Evangelists. Also passionate about contemporary music, he has premiered many works including the principal role of ME in Daniel Thomas Davis's chamber opera *Six. Twenty. Outrageous.* (American Opera Projects), and song cycles by Alexander Goehr (The Juilliard School's Focus Festival) and Juliana Hall (Lyric Fest). He has sung substantial works by Harrison Birtwistle and Kurt Rohde (Brooklyn Art Song Society), and Steve Reich (Ensemble Signal). Other highlights include *Liebeslieder Waltzes* (Mark Morris Dance Group), Vaughan Williams's *On Wenlock Edge* (Momenta Quartet), and Bach's *St. John Passion*



Paul Greene-Dennis hails from Brentwood, NY. He is a versatile musician, mainly an opera singer, who also lends his bass to other styles and genres of music, including jazz. He has performed opera and oratorio with various organizations in the New York area including the Oratorio Society of New York, the Long Island Choral Society and the Queens College Opera Studio. Paul also does voice-overs for various projects to which he has lent his voice and artistry.



Tenor, **Jonathan Hartwell** has demonstrated his dedication to musical excellence including studies with renowned vocalists such as Dr. Jay Carter, Dr. Laura Brooks Rice, and Mark Moliterno. His participation in various choirs, such as The Philadelphia Symphonic Choir, New York Philharmonic, the Philadelphia Chorale, Riverdale Choral Society, has performed with Chanticleer, and the new, upcoming Choir Convocco, underscores his versatility and commitment to choral artistry.

Jonathan has showcased his leadership skills as a Tenor Section Leader at St. James Episcopal in New York City, and is currently singing at St. Clements in Philadelphia, PA. happily contributing his talents to Sunday services and church holidays.

His repertoire includes such major works such as Bach's St. John Passion, Handel's *Messiah*, Brahms' *Requiem*, Mozart's *Mass in c minor*. Jonathan was recently a featured soloist in the performance of Leonard Bernstein's *Chichester Psalms* and Britten's *Rejoice in the Lamb* with the Riverdale Choral Society at Alice Tully Hall in last December.



Bass **Bert J. Johnson**, has performed throughout North America in a wide variety of roles and repertoire including Daland *Der Fliegende Holländer*, Zuniga *Carmen*, Commendatore *Don Giovanni*, Figaro *Le Nozze di Figaro*, Sarastro *Die Zauberflöte*, Angelotti *Tosca* and Alfonso *Lucrezia Borgia* with companies such as Santa Fe Opera, Boston Opera, Greensboro Opera, Painted Sky Opera and New York City Opera.

A prolific concert artist, Mr. Johnson has performed concert works on some of the finest stages. He has sung at Trinity Church Wall Street, NY, Marble Collegiate Church, NY, St. Ignatius Loyola, NY, and Carnegie Hall. Mr. Johnson holds a bachelor's degree in vocal performance from The University of North Texas and a master's degree from the Manhattan School of Music in New York City. Additional training includes apprentice programs with Opera North, Santa Fe Opera, and Music Academy of the West, where Mr. Johnson had the fortune to receive both vocal instruction and career guidance from the great Marilyn Horne.

In addition to his varied performing experience, Mr. Johnson has held a private voice studio since 1996 where he has worked with students of all ages. He has also been invited to lead clinics with the University of Texas at Arlington and at St. Mark's School in Dallas, TX. He is equally comfortable in building the vocal technique of younger singers as he is with polishing the technique of established

professionals. Mr. Johnson's teaching repertoire includes everything from musical theater to solo oratorio, art song, as well as operatic literature.



Jonathan May, countertenor, is regularly engaged with ensembles including Musica Sacra, The Saint Thomas Choir of Men and Boys, Ensemble VIII and La Follia in Austin, Texas. Recently, he was featured as an alto soloist in Handel's *Messiah* and various Bach cantatas at Trinity Wall Street. His notable performances also include alto solos in Bach's *Saint Matthew Passion* with both the Saint Thomas Choir and the Choir of Trinity Wall Street in New York City, as well as with the Bach Roots Festival in Minneapolis.

Jonathan has also performed with Bach Vespers at Holy Trinity, and was one of the countertenors highlighted in Gotham Early Music Scene's Open Gates Project: Countertenors, a Consort, and Continuo. He was featured in Huang Ruo's *Angel Island* at the Prototype Festival, produced by Beth Morrison Projects in association with the Brooklyn Academy of Music. This moving oratorio, inspired by Chinese poems carved on the walls of the Angel Island detention center, explores themes of immigration, discrimination, and confinement.

Additionally, Jonathan has performed with Ekmeles, The New Consort, Early Music New York, and the American Classical Orchestra. As a member of The Choir of Trinity Wall Street, he holds a degree in music from Dartmouth College.



Praised for his "handsome, light tone" (New York Times) and "heroic" performances full of "emotional intensity" (Gramophone), bass-baritone **Brian Mextorf** is in demand as a recitalist, concert singer, and ensemble performer. Recent seasons have included performances as soloist in Brahms' *Ein Deutsches Requiem* in Washington, D.C., Mozart's *Requiem* at Alice Tully Hall and Carnegie Hall, Haydn's *Missa in tempore belli* and Schubert's *Mass in G* at Carnegie Hall, *Messiah* ("The Trumpet Shall Sound" and "Why Do The Nations") with The Choir of Trinity Wall Street, and Raphael in Haydn's *Creation*.

A frequent collaborator with Brooklyn Art Song Society, recent recitals have included Barber's *Despite and Still, op. 41*, Wolf's *Michelangelo-Lieder*, selections from Eisler's *Hollywooder Liederbuch*, and Jolivet's *Trois complaintes du soldat*. Ensemble performances include a 2022 tour of South Korea with the American Soloist Ensemble, as well as appearances with the New York Philharmonic, New York City Ballet, Detroit Symphony Orchestra, Grand Rapids Symphony, The Choir of Trinity Wall Street, Santa Fe Desert Chorale, Musica Sacra, The Clarion Choir, and Sacred Music in a Sacred Space, among others. Other recent solo debuts have included Lincoln Center's Rose Theater (Baron Duphol in *La traviata*) and National Sawdust (AIDS Quilt Songbook recital).

Soprano **Kristin Sands**, co-founding member of the internationally acclaimed Antioch Chamber Ensemble, has made a significant impact in classical music with performances in prestigious venues worldwide. Her extensive experience as a solo



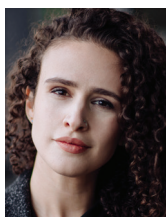
ist and choral soprano includes collaborations with renowned groups like the Westminster Choir, The Choir of Trinity Church, Wall Street, The New York Philharmonic Chorus, and The Bach Choir of Holy Trinity Lutheran Church.

Kristin's repertoire spans from early Renaissance to modern premieres, with a special affinity for Baroque music. Her performances, broadcast live on radio and television, and her recordings on labels such as Bridge Records and Naxos, continue to engage audiences globally. A magna cum laude graduate in Voice Performance from Westminster Choir College, Kristin is dedicated to nurturing emerging talent as a member of Drew University's Voice Faculty and maintains a private studio in her family's home.

She is also proud to serve on the Board of Trustees for Music in the Somerset Hills, a New Jersey-based organization committed to delivering high-quality musical experiences and education to the community.



Kev Schneider is a New Jersey-based tenor specializing in early music and small ensemble singing. Most recently, they have sung throughout the United States with the VOCES8 Scholars, premiered Layale Chaker's opera *Ruinous Gods* at the Spoleto Festival USA, and they appeared in Netflix's biopic, *Maestro*, both on screen and in the choir. They are on the roster of the Philadelphia Symphonic Choir, through which they have sung with The Philadelphia Orchestra for six seasons. An experienced church musician, Kev is in the professional choir at St. James' Madison Avenue, at The Episcopal Church at Princeton, and many other sacred spaces in the New York Metro. Kev studied at Westminster Choir College, where their teachers included Thomas Faraco, Margaret Cusack, and Jay Carter.



Mezzo-soprano **Devony Smith** is recognized for her "sensual" and "strong" voice (New York Times) and for her versatility across both operatic and concert repertoire. Her recent role debuts include Cherubino in *Le nozze di Figaro*, Hansel in *Hansel and Gretel*, the title role in *La Cenerentola* with Opera Modesto, Rosina in *Il barbiere di Siviglia* with New York City Opera, the Rooster in *The Cunning Little Vixen* with Opera Theater Freiburg, and Dido in *Dido and Aeneas* at Teatro Comunale di Narni.

A frequent collaborator with living composers, Devony has recently premiered Grammy Award-winner Jennifer Higdon's *Little River Songs*, Benjamin P. Wenzelberg's cantata *Any of Those Decembers*, and Eve Beglarian's *Farther from the Heart*. She also premiered the role of the Designer in Luna Pearl Woolf's oratorio *Number Our Days* at the Perelman Performing Arts Center. This fall, she will tour with the Albany Symphony, performing five world premieres, including a new work by Grammy-nominated composer Clarice Assad.

As a concert artist, Devony has appeared as a featured recitalist with Caramoor Center for the Arts, Carnegie Hall City Wide, Ravinia Steans Music Institute, and SongFest, where she was awarded a Sorel Fellowship. Her Carnegie Hall debut featured

her as the alto soloist in Dan Forrest's *Jubilate Deo*. She has also performed Vivaldi's *Gloria* and Durante's *Magnificat* at Carnegie Hall, and this winter, she will return as the alto soloist in Handel's *Messiah* with the MasterWork Chorus.



Called "...an appealingly rich alto" and "...true contralto" by The New York Times, and "...an ideal Bach alto" with "elemental tone quality" by The Philadelphia Inquirer, **Kirsten Sollek** is known for her unique voice and fierce musicianship. Concert highlights include the role of Holofernes in Vivaldi's *Juditha Triumphans* with Philadelphia's Tempesta di Mare, Pierre Boulez's *Le Marteau Sans Maître* with Novus New York at Trinity Wall Street, Bach's *Magnificat* with Musica Angelica Baroque in Los Angeles, Handel's *Resurrezione* with the Helicon Foundation, Elgar's *Sea Pictures* and Brahms's *Alto Rhapsody* with the String Orchestra of Brooklyn. She has been featured with Musica Sacra, Bach Collegium Japan, the Chamber Orchestra of Philadelphia, Seattle Baroque Orchestra, Tafelmusik, Kansas City Symphony, and Minnesota Orchestra.

Opera credits include the role of Woman in Hannah Lash's chamber opera *Desire at the Miller Theatre*, Rinaldo in Handel's *Rinaldo* (cover) for the Glyndebourne Festival, Rosmira in Handel's *Partenope* with Boston Baroque, and Bradamante in Handel's *Alcina* for the Teatro Municipal de Santiago in Chile.

She has collaborated extensively with composer John Zorn, premiering his music in the US, Europe, Australia, and Israel. She has been a guest artist at the Bang on a Can festival at Mass MoCA. She has performed frequently with Sandbox Percussion and Ensemble Signal, and is a founding member of Alarm Will Sound.

2024/2025 engagements include Elgar's *Sea Pictures* with the String Orchestra of Brooklyn, Luigi Nono's *Guai ai Gelidi Mostri* with the Talea Ensemble, and Handel's *Messiah* with Epiphany Seattle.



Praised for his "breezy baritone" (Bachtrack), **Jared Swope** appears frequently on stage, in concert halls and cathedrals both domestically and internationally.

Recent solo appearances include Bach's *Mass in B Minor* (Yale Schola Cantorum) & *St. John Passion* (True Concord), Handel's *Messiah* (New Haven Symphony Orchestra) and *Judas Maccabaeus* (Oratorio Society of New Jersey), Fauré's *Requiem* (Monadnock Chorus), and Haydn's *Lord Nelson Mass* (Missouri State University). In June, Jared made his Carnegie Hall solo debut, performing Jeff Beal's *The Cabinet of Doctor Caligari* with Fourth Wall Ensemble.

Recent roles include Masetto in Mozart's *Don Giovanni* with Opera Theater Connecticut, Jim O'Dwyer in a staged reading of Anthony Davis' new musical *Shimmer* with Midnight Oil Collective, Fariseo in Caldara's *Maddalena ai piedi di Cristo* with Yale Voxtet, and Death in Holst's *Sāvitri* with OperaND.

An avid collaborator, he regularly sings with ensembles such as Fourth Wall Ensemble, True Concord Voices & Orchestra, Handel & Haydn Society, Spire Chamber Ensemble, Ensemble Altera, Oregon Bach Festival Chorus, Artefact Ensemble, and more.

He holds a Master of Music in Early Music, Art Song & Chamber Ensembles from Yale University, a Master of Sacred Music in Voice Performance from the University of Notre Dame, and bachelors degrees in Music Education & Vocal Performance from Missouri State

University. When not performing, Jared teaches voice lessons to undergraduate students in the Yale Glee Club, hones his coffee-brewing, and can be found tinkering in his basement bike shop.



Gregório Taniguchi, tenor, empowers narratives with an intuitive sense of storytelling. He brings linguistic gusto and vitality to performances as the Evangelist in Bach's *St. John Passion* and *Christmas Oratorio*, Æneas in Cavalli's *La Didone*, Miles Zegner in Missy Mazzoli's *Proving Up*, and Septimius in Handel's *Theodora*. He was a featured soloist in a Peter Sellars-staged production of Schütz's *Musikalische Exequien* with Los Angeles Master Chorale, which opened the Salzburg Musikfestspiele. He has toured Ecuador with the emerging ensemble Las Aves, presenting historically-informed 17th-century Italian and Spanish sacred repertoire in the cathedrals of Quito during Holy Week.

Gregório has worked with pioneers and the next generation scholar-interpreters of early music, such as John Butt, Rubén Dubrovsky, Jane Glover, Maria Guinand, Jeffrey Thomas, Dana Marsh, and Ruben Valenzuela. He enjoys the alchemy of collaborative ensemble singing, especially with Clarion Vocal Ensemble, TENET, Tesserae, Bach Collegium San Diego, and Washington Bach Consort. Gregório earned a Bachelor's degree (B.M.) in Vocal Performance at the Bob Cole Conservatory of Music at California State University-Long Beach, and a Master's degree (M.M.) in Early Music at the Indiana University Jacobs School of Music.

Gregório is passionate about being an active part of the community of artists, coaching language, and teaching. As a pandemic passion project, he recorded some of his mother's favorite fado while self-accompanying on ukulele, spurring him to learn guitarra portuguesa. He revels in being part of his ecological community, germinating seeds and raising native wildflowers of the places he calls home.



Pamela Terry, mezzo-soprano, embraces versatility as the foundation of her musical career. As a member of the GRAMMY® nominated Choir of Trinity Wall Street, she finds joy interpreting and improvising across classical and popular styles, alike. Recent performance highlights include Tyshawn Sorey's *Monochromatic Light*, Julia Wolfe's *Anthrax Fields*, Huang Ruo's *Book of Mountains and Seas*, and Ellen Reid's *p r i m*, winner of the 2019 Pulitzer Prize for Music.

Prior to establishing her career in NYC, Pamela served as a vocalist with The US Army Field Band and The US Army Band "Pershing's Own" in Washington, DC, representing the US as a soloist in forty-eight states and internationally, including performances throughout China in an historic exchange with The Military Band of the People's Liberation Army of China. Pamela was also the vocal soloist for the 63rd Annual National Veteran's Day Observance at Arlington National Cemetery, with then-President Obama in attendance.

As a soloist, Pamela has appeared with the Boston Pops, the Charlotte Symphony, the Jacksonville Symphony, and made her Kennedy Center debut with The Washington Chorus. As a choral artist, she performs with Santa Fe Desert Chorale, Voices of

Ascension, Antioch Chamber Ensemble, and Ensemble Altera. In addition to her Master of Music in Vocal Performance from the Eastman School of Music, Pamela earned a Master of Social Work from NYU's Silver School of Social Work in 2020 as a part of her commitment to personal and collective healing, trauma-informed practices within arts institutions, and music-making in service of social change.

INSTRUMENTALISTS



Larry J. Long is Music Director & Organist at Saint Paul's Episcopal Church in Carroll Gardens, Brooklyn. Previously he served as musician at the Church of the Epiphany (Episcopal) in Manhattan for 12 years. Until 2005, he worked as a musician at several Lutheran churches in Chicago. While in Chicago he was also accompanist and occasional singer for the Cathedral Singers directed by Richard Proulx.

Active as a composer, Mr. Long has compositions published by GIA Publications, Inc., Augsburg Fortress, St. James Music Press, Paraclete Press, and World Library. He studied composition briefly with Harold Oliver at SMU and also with Richard Proulx.

Mr. Long received the Bachelor of Music degree in church music from Valparaiso University and the Master of Music degree in organ performance from Southern Methodist University. Other studies included the Royal School of Church Music in England, and with Anton Heiller at the Haarlem Summer Academy for Organists in the Netherlands. Organ teachers included Robert Anderson and Philip Gehring; choral studies were with Eldon Balko and Lloyd Pfautsch. He is a member of the New York City and Chicago Chapters of the American Guild of Organists, the Association of Lutheran Church Musicians, and American Composers Forum.



Keve Wilson skipped math as a kid to practice Irish jigs and reels instead. She recently performed the New York premiere of the Ruth Gipps *Oboe Concerto*, the Bach Double oboe/violin concerto with Emerson String Quartet violinist Eugene Drucker for the Berkshire Bach Festival, and wrapped up production of the final musical by Stephen Sondheim *Here We Are on Broadway*. Keve recreated the Mitch Miller oboe solos from Charlie Parker with Strings at both Birdland and Jazz at Lincoln Center, as well as the iconic oboe solos of The Carpenters at 54 Below. She has played 21 Broadway shows and inspires visiting high school band and orchestra students from around the country with her original show *Believe NYC—from the Band Room to Broadway*. A winner of Concert Artists Guild and graduate of Eastman School of Music, Keve studied oboe with Richard Killmer and lives in NYC with her husband Kerry and Portuguese water dog Bugsy.

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